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Akademija za *glasbo*



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POMEN USTVARJALNOSTI VZGOJITELJEV S POUČENOSTJO NA GLASBENI USTVARJALNOSTI

Izvleček

Vzgojitelj ima pri spodbujanju ustvarjalnosti predšolskih otrok pomembno vlogo. Nastopa tudi v vlogi ustvarjalnega modela, zato je za spodbujanje ustvarjalnosti otrok ključno, da se zaveda lastne ustvarjalnosti. Cilj raziskave je bil ugotoviti, kako vzgojitelji ocenjujejo svojo ustvarjalnost na različnih področjih (osebnem, gibalnem, jezikovnem, prostorskem, logično-matematičnem in glasbenem) ter kakšna je povezanost med ocenami ustvarjalnosti na različnih področjih. Posebno pozornost namenjamo oceni glasbene ustvarjalnosti. Rezultati kažejo, da vzgojitelji najnižje ocenjujejo svojo glasbeno ustvarjalnost, pri čemer vzgojitelji višje ocenjujejo svojo glasbeno ustvarjalnost kot pomočniki vzgojiteljev. Ocena glasbene ustvarjalnosti pa se statistično pomembno povezuje z vsemi ostalimi področji ustvarjalnosti, najbolj pa z jezikovno in gibalno ustvarjalnostjo. Ugotovili smo tudi, da ni statistično pomembnih razlik v oceni glasbene ustvarjalnosti glede na vrsto vrtca, delovno dobo vzgojiteljev, oceno klime v vrtcu ter glede na okolje vrtca.

Ključne besede: vzgojitelj, model, ustvarjalnost, različna področja ustvarjalnosti, glasbena ustvarjalnost

Abstract

The Importance of Preschool Teachers' Creativity with an Emphasis on Musical Creativity

Preschool teacher has an important role in fostering preschool children's creativity. He also has a role of a creative model and thus it is very important how he perceives his own creativity. The aim of the research study was to determine how preschool teachers perceive their own creativity in different fields (personal, physical, linguistic, spatial, logical and musical) and what the link between the assessments of these fields is. Special attention was paid on musical creativity. The results show that preschool teachers perceive to be the least creative in the musical field with preschool teachers perceiving their musical creativity higher than the preschool teachers' assistants. The perceived musical creativity is statistically significantly linked to all other fields of creativity, with the highest and positive connection with linguistic and spatial creativity. We also established there are no statistically significant differences in preschool teachers' perceived musical creativity according to their work experience, their working position or the perceived atmosphere in kindergarten, as well as according to type of kindergarten or environment of the kindergarten in which they work.

Key words: preschool teacher, model, creativity, fields of creativity, musical creativity

Uvod

Z normativnega vidika velja, da je za vzgojiteljski poklic potreben zaključen visokošolski strokovni program Predšolska vzgoja (*Pravilnik o izobrazbi vzgojiteljev predšolskih otrok in drugih strokovnih delavcev v programih za predšolske otroke in v prilagojenih programih za predšolske otroke s posebnimi potrebami*, 2012). Vzgojitelj predšolskih otrok pa je običajno tudi prva oseba, ki ji je otrok zaupan po domačem okolju oz. domači oskrbi (Lepičnik Vodopivec, 2010), je tudi oseba, na katero se otrok naveže (Cugmas, 2009) in s svojim delovanjem pomembno vpliva na otrokov razvoj. Lahko rečemo, da vzgojitelj deluje tudi kot model ali vzor, po katerem se otroci ravnajo. Zato je toliko bolj pomembna njegova profesionalna, pa tudi osebnostna naravnost. Vse bolj pa se poudarja tudi vzgojiteljeva ustvarjalnost, saj naj bi vrtci bili ustvarjalne delavnice (Vonta et al., 2006).¹ Od pedagoških delavcev se tako pričakuje, da bodo razvijali ustvarjalnost ter spodbujali možnosti za inovativnost (Hargreaves 2003, v Peklaj et al. 2009, str. 13). Pri tem pa igra pomembno vlogo tudi vzgojiteljevo prepričanje ali stališče o njegovi ustvarjalnosti.²

V besedilu se usmerjamo na različna področja ustvarjalnosti: na osebno, gibalno, jezikovno, prostorsko, logično-matematično in glasbeno, o čemer je pisal Gardner (1995) v svoji teoriji o mnogoterih »inteligencah« oz. o različnih področjih ustvarjalnosti. V kasnejši knjigi z naslovom *Pet umov prihodnosti* (2007, v Štirn, Štirn in Jeznik, 2007), pa je ustvarjalnost opredelil kot enega izmed »umov« prihodnosti.

V tej povezavi se dotikamo tudi glasbene ustvarjalnosti. Izhajamo iz razmišljanja Kratsborna (2007), ki poudarja, da se glasba dotika bistva realnosti na neposreden in konkreten način. To povezavo poimenuje »metuljev dotik«. Navaja sedem področij vpliva glasbe na razvoj odnosa posameznika do resničnosti, ki jih opredeljuje tudi kot sedem korakov skozi glasbo: glasba kot odpiranje čutov, glasba kot znak časa, glasba kot reševanje problemov, glasba kot ustvarjalnost, glasba kot predstavitev in glasba kot refleksija in povezovanje. O glasbi kot ustvarjalnosti pišejo tudi različni naši avtorji, npr. Borota, 2013; 2014; Denac, 2010; Lešnik, 2011; Sicherl – Kafol, 2011 in drugi.

Vloga vzgojitelja pri spodbujanju ustvarjalnosti otrok

Menimo, da sta vzgojitelj in pomočnik vzgojitelja ključni osebi v vrtcu. V *Beli knjigi* (2011, str. 75) je kot eden izmed ciljev na področju predšolske vzgoje zapisan cilj »zagotoviti spodbujanje različnih področij razvoja v skladu z zakonitostmi razvojnega obdobja ter značilnosti posameznega otroka«, pri čemer je v luči ustvarjalnosti vzgojiteljeva naloga, da (prav tam):

- 1 O šolah kot o delavnicah je pisal že leta 1632 Komenský, ko je predlagal: »Šole naj ne bodo nič drugega kot delavnice, v katerih vre od delovne vneme.« (Komenský, 1995, str. 129).
- 2 Stališče, da nismo ustvarjalni je lahko prisotno tudi zato, ker šolski sistem daje večjo prednost analitičnosti, logičnosti, linearnemu zaporedju ipd., ne pa ustvarjalnosti, slikovitosti, čustvenosti, celostnemu učenju, intuiciji ipd. (Marentič Požarnik, 2000, str. 24). Kot ovire za ustvarjalnost omenjajo tudi iskanje le enega samega pravega odgovora, slepo sledenje pravilom, strah, da bomo izpadli nevedni, strah pred napakami in neuspehom, nesprijemanje igre (Kirby, 2003, str. 139), lahko bi dodali pa tudi nesprijemanje in nerazvijanje domišljije v času šolanja.

- spodbuja razvoj in učenje govora za učinkovito sporazumevanje, ustvarjalno rabo govora in fleksibilno mišljenje;
- neguje in spodbuja radovednost, domišljijo, raziskovalni duh ter neodvisno mišljenje ter
- spodbuja umetniško doživljanje in ustvarjalno izražanje.

Vzgojitelj bi moral spodbujati vsa področja ustvarjalnosti, vendar pa je, kot poudarja Marentič Požarnikova (2000), v našem vzgojno-izobraževalnem sistemu navadno tako, da se poudarja predvsem ustvarjalnost na umetniškem področju, ostala področja pa so v primerjavi z umetnostjo manj zastopana, kar je razvidno tudi iz *Kurikuluma za vrtce* (Bahovec et al., 1999). V slednjem so opredeljena različna področja (jezik, narava, umetnost, prostor, gibanje, družba), v zvezi z ustvarjalnostjo pa je največ zapisano prav za umetniško področje, v katerega sodijo likovna, glasbena, plesna ter dramska umetnost. Za področje umetnosti je navedeno, da mora vzgojitelj poskrbeti, da umetniške dejavnosti potekajo tako, da otrok sam išče, raziskuje in najde odgovor, rešitev ali idejno rešitev. Vzgojitelji zaznajo in podprejo vsako otrokovo napredovanje. Otroških del ne ocenjujejo, komentirajo ali grajajo in nikoli ne spodbujajo k oblikovanju shematičnega, všečnega, običajnega ter prilagojenega izdelka. Otroka opazujejo pri odzivanju na srečanja z umetnostjo in na osnovi tega prožno ter iznajdljivo načrtujejo in oblikujejo nadaljnje otrokove izkušnje. Izoblikujejo bogato in raznovrstno glasbeno, plesno ter gledališko okolje z različnimi spodbudami, ki otroku omogočajo doživljanje sebe in drugih, okolice in umetnosti. Pestri, zabavni, zanimivi ter presenetljivi viri izzivajo otrokovo željo po ustvarjanju in udeleževanju.

Pri tem ne gre zanemariti dejstva, da se (kurikularna) področja oz. vse vrste ustvarjalnosti prepletajo (Gardner, 1995). V tej povezavi Kratsborn (2007, str. 79–80) izpostavlja glasbo kot »manjkajoči člen«, ki je povezana s čimer koli, z besedami, slikami, gibanjem, pripovedjo ipd., z namenom, kot slikovito pravi (prav tam), »da drugim stvarjem dodaja vrednost z dodajanjem sebe, a sama ničesar ne izgubi, ko se od njih oddalji.«

Menimo, da sta za spodbujanje ustvarjalnosti otrok zelo pomembna vzgojiteljevo razumevanje ustvarjalnosti ter njegova pripravljenost za spodbujanje in dopuščanje ustvarjalnosti (Kroflič in Gobec, 1995). Če namreč med vzgojitelji prevladuje mnenje, da so ustvarjalni le redki posamezniki, bodo ustvarjalnost spodbujali le pri njih. Nasprotno pa prepričanje, da je ustvarjalna večina otrok in da so ustvarjalni na različnih področjih, povečuje vlogo vzgojitelja in njegovo odgovornost za identifikacijo in spodbujanje ustvarjalnosti pri slehernem otroku (Diakidoy in Kanari, 1999). Podobno je tudi s prepričanjem, da je ustvarjalnost prirojena, ali da se jo da razvijati, o čemer nas prepričuje tudi De Bono (2009). Od prepričanja pa je odvisno tudi delovanje. Strinjamo se, da vzgojitelj bolj kot z besedami deluje s svojim vedenjem. Ali kot je zapisal Kovačič Peršin (2007), besedna komunikacija ni dovolj, potreben je tudi zgled in vzgojiteljevo ravnanje. Uporablja se tudi pojem prikriti kurikulum, ki ga povezujejo s posrednimi sporočili, ki jih otroci dobijo o sebi in drugih preko vzgojiteljevih stališč, vrednot, predsodkov ipd. (*Prikriti kurikulum*, 2002).

Omenili smo vzgojiteljevo vlogo ustvarjalnega vzora oz. identifikacijskega modela ali zgleda, s katerim se otroci bolj ali manj identificirajo. Menimo tudi, da je prav v predšolskem obdobju vzgojiteljev vpliv modela ali zgleda izredno velik. O tem je pisal tudi Jaušovec (1987, str. 4), ki pravi: »Menim, da je prav učiteljeva in vzgojiteljeva ustvarjalnost tisto, kar najbolj koristi otroku, da tudi sam razvije svoje ustvarjalne potenciale.« Ustvarjalen, širok, fleksibilen in iznajdljiv vzgojitelj bo dosegal lastno samoaktualizacijo in omogočal transfer teh lastnosti tudi na otroke (Kroflič in Gobec, 1995). Pričakovati je, da bo vzgojitelj, ki posveča dovolj časa samorefleksivnemu razmisleku o svoji vzgojni praksi, našel številne možnosti za omogočanje in spodbujanje razvoja ustvarjalnosti pri otrocih (Kroflič et al. 2001).

Vzgojitelj je v vrtcu tisti, ki v največji meri uredi in strukturira neposredno okolje, izbira vsebine, uporablja učne metode, torej v največji meri determinira dogajanje, dejavnosti, aktivnosti v oddelku. Zato pri spodbujanju ustvarjalnosti ne more delati po receptih, ampak je ustvarjalec vzgojno-izobraževalnega procesa (Kroflič in Gobec, 1995). Njegova naloga je, da oblikuje tako učno okolje, socialno in materialno³ (Kovač, 2003), ki bo naklonjeno ustvarjalnosti, kar pomeni, da mora biti to okolje pripravljeno sprejeti različnost, biti mora odprto in tolerantno, vzgojitelj pa ne uporablja rigidnih sankcij za neškodljive napake (Cropley, 2001, str. 150). Vzgojitelj mora zagotoviti otrokom učno okolje, kjer bodo lahko raziskovali, eksperimentirali, ustvarjali in jim na ta način omogoča, da bodo lahko gradili svoje znanje (Kemple in Nissenberg, 2000) ali vzgojiteljeva naloga je, da oblikuje varno, spodbudno in inkluzivno učno okolje, v katerem si otroci upajo tvegati, in ki otroke spodbuja k raziskovanju, ustvarjanju in dajanju pobud (Vonta et al., 2006).

Ker ustvarjalnost vzgojitelja deluje kot vpliv, vzor ali model in ker vzgojitelji lahko skozi vsakodnevno interakcijo z otroki spodbujajo tudi ustvarjalnost otrok (Woolfolk, 2002) nas je zanimalo, kako vzgojitelji ocenjujejo svojo ustvarjalnost, s poudarkom na glasbeni ustvarjalnosti.

Problem raziskave in cilji

Izhajamo iz prepričanja o velikem pomenu vzgojitelja za razvoj otrok,⁴ da delujejo vzgojitelji kot model ali vzor za otroke in da so zato zelo pomembna njihova prepričanja ali stališča o svoji lastni ustvarjalnosti. Kot smo navedli, pogosto trčimo na stališče, da so osebe bodisi ustvarjalne ali pa ne, po drugi strani pa smo tudi navedli, da nas prepričujejo in dokazujejo (npr. De Bono, 2009), da se lahko naučimo biti ustvarjalni, pa čeprav dodajajo, da so nekateri ustvarjalnejši od drugih (Kirby, 2003). V nadaljevanju se usmerjamo na različna področja ustvarjalnosti, s poudarkom na glasbeni ustvarjalnosti.

Cilji so bili ugotoviti:

- kako vzgojitelji ocenjujejo svojo ustvarjalnost na posameznih področjih;
- ali obstaja povezanost med ocenami posameznih področij ustvarjalnosti:

³ Za materialno učno okolje uporabljamo tudi pojem fizično ali grajeno učno okolje.

⁴ Pamela Sims (1999, str. 139) je zapisala misel Henryja B. Adamsa, ki je leta 1918 dejal, da: »Učitelj vpliva na večnost.« Dodali bi, da to še toliko bolj velja za vzgojitelja.

- ali ocene ustvarjalnosti na drugih področjih lahko napovedo ustvarjalnost na glasbenem področju in v kakšni smeri;
- ali obstajajo razlike v oceni lastne glasbene ustvarjalnosti glede na vrsto vrtca, delovno mesto, delovno dobo, oceno klime v vrtcu ter glede na okolje vrtca.

Raziskovalna metoda

Uporabili smo deskriptivno in kavzalno-neeeksperimentalno metodo empiričnega pedagoškega raziskovanja.

Vzorec

V raziskavo smo neslučajnostno in namensko vključili 366 respondentov, od tega je bilo 255 (69,7 %) vzgojiteljev in 111 (30,3 %) pomočnikov vzgojiteljev.⁵ Zajeti namenski vzorec na ravni inferenčne statistike predstavlja enostavni slučajnostni vzorec iz hipotetične statistične množice.

Zbiranje podatkov

Anketiranje je potekalo preko spleta, in sicer oktobra in novembra 2013. Podatke smo zbrali z vprašalnikom, ki je bil namenjen širši raziskavi, v tem prispevku pa se osredotočamo na rezultate, ki smo jih dobili na osnovi podatkov, ki smo jih zbrali s 5-stopenjsko ocenjevalno lestvico. Sodelujoči so z ocenami od 1 (pomeni, da ocenjujejo nizko) do 5 (pomeni, da ocenjujejo visoko) ocenjevali stopnjo lastne ustvarjalnosti na šestih področjih:⁶ (1) jezikovno, (2) glasbeno, (3) logično-matematično, (4) prostorsko, (5) gibalno in (6) osebno. Vključili smo tudi podatke, ki smo jih zbrali z anketnimi vprašanji zaprtega tipa, in sicer: (1) delovno mesto, (2) delovna doba, (3) vrsta vrtca, (4) okolje vrtca, (5) ocena klime v vrtcu.

Uporabljen vprašalnik ustreza kriteriju konstruktne veljavnosti, saj prvi izmed desetih dobljenih faktorjev pojasni 39,7 % variance, kar je več od predpostavljene spodnje meje 20 % (Čagran, 2004). Zanesljivost smo preverili s postopkom faktorizacije, ki je pokazal, da je spodnja meja zanesljivosti $r_{tt}=0,847$ ter s Cronbachovim α koeficientom ($\alpha = 0,938$), ki je prav tako pokazal, da gre za zelo zanesljiv instrument. Objektivnost smo zagotovili z uporabo anketnega vprašanja zaprtega tipa (delovna doba) ter s številčnimi ocenjevalnimi lestvicami. Dodatno so k objektivnosti pripomogla enotna, enopomenska in natančna navodila za izpolnjevanje ter nevedeno zbiranje podatkov.

Obdelava podatkov

Podatke smo obdelali s pomočjo statističnega programa SPSS (20.0). Za analizo ocen lastne ustvarjalnosti na različnih področjih smo uporabili osnovno deskriptivno statistiko (aritmetično sredino - \bar{X} , standardni odklon - s), povezanost med ocenami posameznih področij ustvarjalnosti pa smo preverjali s Pearsonovim korelacijskim koeficientom (r). S

5 V prispevku uporabljamo termin vzgojitelj, pri čemer imamo v mislih tako vzgojiteljice kot vzgojitelje. Enako velja za uporabo terminov vzgojitelj/pomočnik vzgojitelja, ki ju enotno poimenujemo vzgojitelj, razen v primerih, kjer želimo poudariti razliko med vzgojitelji in pomočniki vzgojiteljev.

6 Področja smo oblikovali na podlagi Gardnerjeve (1995) teorije mnogoterih inteligenc.

pomočjo multiple regresije (metoda Stepwise) smo skušali napovedati ocene katerih področij ustvarjalnosti vplivajo na oceno področja glasbene ustvarjalnosti. Morebitne razlike v oceni lastne ustvarjalnosti na glasbenem področju smo preverjali s t-preizkusom za neodvisne vzorce (glede na vrsto vrtca), z Welchovo aproksimativno metodo t-preizkusa⁷ (glede na delovno mesto) ter s preizkusom analize variance (glede na delovno dobo, oceno klime v vrtcu in okolje vrtca).

Rezultati in interpretacija

Čeprav smo izpostavili, da razumemo umetnost kot celoto, nas je zanimalo, kako vzgojitelji ocenjujejo svojo ustvarjalnost na posameznih področjih in kakšna je povezanost med ocenami posameznih področij ustvarjalnosti (tabela 1).

Tabela 1: Deskriptivna statistika za posamezna področja ustvarjalnosti in korelacijski koeficienti med področji

Področja ustvarjalnosti	<i>n</i>	\bar{X} (<i>s</i>)	Področja ustvarjalnosti						
			1	2	3	4	5	6	
1. Osebno	363	4,38 (0,59)	--						
2. Gibalno	364	4,31 (0,75)	0,342**	--					
3. Jezikovno	366	4,15 (0,71)	0,343**	0,182**	--				
4. Prostorsko	364	4,07 (0,77)	0,343**	0,327**	0,297**	--			
5. Logično-matematično	366	3,96 (0,77)	0,307**	0,174**	0,309**	0,369**	--		
6. Glasbeno	366	3,77 (0,92)	0,111*	0,185**	0,265**	0,157**	0,136**	--	

Legenda.: *n* - število enot, \bar{X} - aritmetična sredina, *s* - standardni odklon, ** korelacija je značilna na nivoju $P < 0,01$.

Kot vidimo iz aritmetični sredin (tabela 1), vzgojitelji najvišje ocenjujejo osebno in gibalno ustvarjalnost. Visoke povprečne ocene smo dobili tudi glede jezikovne ustvarjalnosti, nižje pa pri prostorski ustvarjalnosti in še nižje pri logično-matematični ustvarjalnosti. Najnižje, v primerjavi z ostalimi področji ustvarjalnosti, pa so vzgojitelji ocenili svojo glasbeno ustvarjalnost, čeprav je aritmetična sredina še vedno nad sredino na petstopenjski ocenjevalni lestvici ($\bar{X} = 3,77$). Standardni odklon pa je pri glasbeni ustvarjalnosti najvišji, kar kaže na razpršenost odgovorov, oz. v primerjavi z drugimi področji ustvarjalnosti, na največje razlike med vzgojitelji glede samoocen glasbene ustvarjalnosti.

V tabeli 1 tudi vidimo, da se glasbeno področje ustvarjalnosti pozitivno povezuje z vsemi ocenjenimi področji ustvarjalnosti. Korelacijski koeficient pa je najvišji in statistično pomemben med glasbenim področjem ustvarjalnosti in jezikovnim področjem

⁷ Welchovo aproksimativno metodo t-preizkusa smo uporabili, ker za primer razlik v oceni lastne glasbene ustvarjalnosti glede na delovno mesto, predpostavka o homogenosti varianc (Leveneov preizkus) ni bila upravičena.

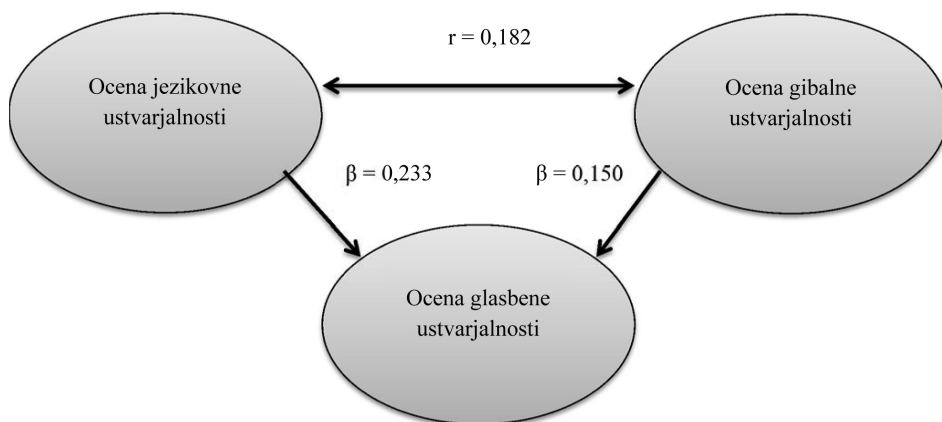
ustvarjalnosti ($r = 0,265$). Povezanost med tema dvema področjema je, v primerjavi z drugimi področji ustvarjalnosti, morda najvišja zato, ker je tudi glasba komunikacija, oz. »odličen način komuniciranja« (Kratsborn, 2007, str. 75), pa tudi »traskulturni medij za izmenjavo in integracijo« (prav tam). Glasbo in govor se tudi učimo na podoben način (Gordon, 1997, v Borota, 2011), za glasbeno pismenost pa skrbijo ustrezni vzgojno-izobraževalni zavodi (Lešnik, 2011).

Tabela 2: Regresijska analiza vplivov na glasbeno ustvarjalnost

Področje ustvarjalnosti	<i>B</i>	<i>SE</i>	β	<i>T</i>	<i>P</i>
Konstanta	1,728	0,353	Np	4,900	0,000
Jezikovno področje	0,301	0,067	0,233	4,518	0,000
Gibalno področje	0,184	0,063	0,150	2,923	0,004

Legenda: B - nestandardizirani regresijski koeficient B, SE - standardna napaka, β - standardizirani regresijski koeficient β , t - vrednost, P - statistična pomembnost.

Shema 1: Prikaz vplivov na oceno lastne glasbene ustvarjalnosti



Regresijska analiza (tabela 2, shema 1) kaže, da ocene ustvarjalnosti na jezikovnem in gibalnem področju lahko napovedo ustvarjalnost na glasbenem področju. Rezultati niso presenetljivi, saj je tudi gibanje, npr. ples, ustvarjalno izražanje in komuniciranje (Geršak, 2007) in pomemben element glasbene dejavnosti, ki ima vlogo pri glasbeni produkciji, reprodukciji in percepciji (Pucihar in Rotar Pance, 2014, str. 93). Zato se govori o ustvarjalnem gibu kot o izraznem sredstvu, igri in učenju različnih učnih vsebin (Geršak, 2007).

Zanimalo nas je tudi, ali obstajajo razlike v oceni lastne glasbene ustvarjalnosti glede na vrsto vrtca in delovno mesto (tabela 3) ter glede na delovno dobo, oceno klime v vrtcu ter glede na okolje vrtca (tabela 4).

Tabela 3: t-preizkus razlik v oceni lastne glasbene ustvarjalnosti glede na vrsto vrtca in delovno mesto

Dejavnika Vrsta vrtca	N	\bar{X}	s	Leveneov preizkus enakosti varianc		t-preizkus razlike aritmetičnih sredin oz. Welchov preizkus		
				F	P	t	g	2P
Samostojen vrtec	232	3,76	0,94	0,139	0,709	-0,383	363	0,702
Vrtec pri osnovni šoli	133	3,79	0,89					
<i>Delovno mesto</i>								
Vzgojitelji	225	3,86	0,85	11,069	0,001	2,448	179,232	0,015
Pomočniki	111	3,59	1,03					

Legenda: n – število enot, \bar{X} - aritmetična sredina, s - standardni odklon, F - vrednost Leveneovega preizkusa, (2)P - statistična pomembnost, t – vrednost, g - stopinje prostosti.

Tabela 3 predstavlja rezultate t-preizkusa oz. Welchovega preizkusa, ki kažeta statistično pomembne razlike v oceni lastne glasbene ustvarjalnosti le glede na delovno mesto (vzgojitelji ali pomočniki vzgojiteljev). S pregleda opisne statistike (rezultati aritmetične sredine in standardnega odklona) razberemo, da so vzgojitelji v povprečju višje ocenili svojo glasbeno ustvarjalnost kot pomočniki vzgojiteljev in da je razpršenost odgovorov vzgojiteljev manjša v primerjavi z razpršenostjo odgovorov pomočnikov vzgojiteljev. Razliko v oceni glasbene ustvarjalnosti bi morda lahko pripisali tudi izobraževanju, saj načeloma velja, da pomočniki vzgojiteljev zasedejo to delovno mesto s srednješolsko izobrazbo, medtem ko morajo vzgojitelji zaključiti visokošolsko izobraževanje, v okviru katerega se bolje seznanijo s področjem glasbenega ustvarjanja in se tako na tem področju čutijo bolj suvereni. Tudi različne druge raziskave so pokazale, da so vzgojitelji z višjo stopnjo izobrazbe bolj občutljivi do otrok, manj uporabljajo avtoritarne metode nadziranja otrok ipd., o čemer poroča Cugmas (2009).

Tabela 4: Analiza variance razlik v oceni lastne glasbene ustvarjalnosti glede na delovno dobo, oceno klime v vrtcu in okolje vrtca

<i>Dejavniki</i>	<i>n</i>	\bar{X}	<i>s</i>	<i>Leveneov preizkus enakosti varianc</i>				<i>Analiza variance</i>	
				<i>F</i>	<i>g</i> ₁	<i>g</i> ₂	<i>P</i>	<i>F</i>	<i>P</i>
<i>Delovna doba v letih</i>									
0-3	53	3,66	1,07	2,439	4	360	0,051	0,275	0,894
4-6	47	3,79	0,97						
7-18	109	3,78	0,91						
19-30	87	3,82	0,86						
30 in več	69	3,81	0,88						
Skupaj	365	3,78	0,92						
<i>Ocena klime v vrtcu</i>									
Pretežno spodbudna	295	3,80	0,93	0,531	2	361	0,588	1,375	0,254
Niti spodbudna, niti nespodbudna	62	3,69	0,86						
Pretežno nespodbudna	7	3,29	0,95						
Skupaj	364	3,77	0,92						
<i>Okolje vrtca</i>									
Mestno	161	3,75	0,95	0,487	2	362	0,615	0,079	0,924
Primestno	74	3,79	0,94						
Vaško	130	3,79	0,87						
Skupaj	365	3,79	0,92						

Legenda: n - število enot, \bar{X} - aritmetična sredina, s - standardni odklon, F - vrednost, (2)P - statistična pomembnost, g₁, g₂ - stopinje prostosti.

Analiza variance s predpostavko enakosti varianc pa kaže, da delovna doba, ocena klime v vrtcu in okolje vrtca statistično nepomembno vplivajo na oceno lastne glasbene ustvarjalnosti. Vzgojitelji (in pomočniki) z več let delovne dobe nekoliko višje ocenjujejo svojo glasbeno ustvarjalnost kot vzgojitelji (in pomočniki) z manj let delovne dobe, a razlike niso statistično pomembne. Rezultate bi lahko pripisali temu, da manj izkušeni vzgojitelji in pomočniki niso dovolj samozavestni in sigurni na področju glasbene ustvarjalnosti ter da si to postopoma pridobivajo z leti prakse in/ali z dodatnim usposabljanjem. Lahko pa rezultat razlagamo tudi na način, da se največ naučimo iz same prakse ali dela, kar sta poudarila tudi Dryden in Vos (2001, str. 154), ko sta zapisala: »Najbolje se je učiti z dejanji!« Tudi različne druge raziskave (v Cugmas, 2009) so pokazale, da višje standarde kakovosti dosegajo tiste vzgojiteljice, ki imajo več izkušenj z otroki.

Glede ocene klime v vrtcu tudi nismo dobili statistično pomembnih razlik pri ocenah ustvarjalnosti. Pretežno spodbudna klima prednjači pri vplivu na oceno lastne ustvarjalnosti pred »niti spodbudno, niti nespodbudno« klimo ter seveda tudi pred »pretežno nespodbudno klimo«.

Tudi glede na okolje vrtca skoraj ni razlik v oceni lastne glasbene ustvarjalnosti. Nepričakovano pa vidimo, da je aritmetična sredina mestnega okolja za malenkost nižja od aritmetičnih sredin, ki se nanašajo na anketirance primestnega in vaškega okolja vrtca. Izgleda, da tudi primestno in vaško okolje nudita dovolj spodbud in da podpirata razvoj glasbene ustvarjalnosti.

Sklep

Vzgojitelji imajo pomembno vlogo pri prepoznavanju in spodbujanju ustvarjalnosti otrok, delujejo pa tudi kot ustvarjalni model, zato naj bi se zavedali tudi svoje lastne ustvarjalnosti. Ustvarjalnost vključuje različna področja (osebnostno, gibalno, jezikovno, prostorsko, logično-matematično in glasbeno), pri čemer je pomembno razumevanje, da ni mogoče govoriti o »čistih« področjih ustvarjalnosti, saj se ta medsebojno prepletajo, kar so pokazali tudi rezultati naše raziskave. Hkrati se je nekoliko presenetljivo pokazalo, da je med vsemi področji ustvarjalnosti najnižje ocenjena prav glasbena ustvarjalnost. Za glasbeno ustvarjalnost velja, da se najbolj povezuje s področjem jezika, ki je hkrati z gibalnim področjem pomemben prediktor ocene ustvarjalnosti na glasbenem področju, ali: pričakovati je, da bodo vzgojitelji, ki visoko ocenjujejo lastno jezikovno in gibalno ustvarjalnost, visoko ocenili tudi glasbeno ustvarjalnost.

Med ostalimi rezultati velja izpostaviti ugotovitev, da vzgojitelji v primerjavi s pomočniki vzgojiteljev više ocenjujejo lastno glasbeno ustvarjalnost in pa tudi, da je ta ocena v splošnem višja pri starejših vzgojiteljih in pomočnikih. Slednje po našem prepričanju kaže na pomen izobraževanja na glasbenem področju, tako izobraževanja v procesu pridobivanja ustrezne kvalifikacije kot tudi dodatnega strokovnega izpopolnjevanja. Vzgojitelji se namreč v procesu dodiplomskega izobraževanja v primerjavi s pomočniki (ki zaključijo srednješolsko izobraževanje) dodatno seznanijo in opolnomočijo na področju glasbene ustvarjalnosti. Višje ocene vzgojiteljev z daljšo delovno dobo pa tudi nakazujejo, da samozavest in s tem povezano višje samovrednotenje na glasbenem področju vzgojitelji pridobijo z leti izkušenj, morda pa tudi z dodatnim strokovnim izobraževanjem na tem področju.

Vsekakor pa dejstvo, da je med vsemi področji ustvarjalnosti najnižje ocenjena glasbena ustvarjalnost opozarja na potrebno po dodatnem izobraževanju, ki pa naj bi bilo usmerjeno predvsem v razvijanje ustvarjalnosti in pozitivno vrednotenje lastne glasbene ustvarjalnosti.

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THE EFFECT OF SINGING EDUCATION ON SOME PRESCHOOL EDUCATION STUDENTS' MUSIC ACHIEVEMENTS

Abstract

Singing education is an important segment of educating students – future preschool teachers at faculties of preschool teacher education. Singing is an elementary mode of children's music expression. The task of future preschool teachers is to gain knowledge and awareness about the importance and influence of singing on children's development. Because children learn through imitation, there is a strong effect to be found in the preschool teacher's singing which entails intonational stability, steady rhythm and text articulation. This research was founded on quasi-experimental method of pedagogic research and it examined the way in which various modes of learning influence the intonational and melodic abilities development and the voice range of the subjects. Female students of Faculty of Teacher Education in Zagreb – Department of Petrinja (N=36) participated in the research which lasted two academic years (2012/2013 and 2013/2014). They were divided into two groups, experimental and control group. The research lasted fifteen-weeks. According to Mann Whitney U test results, we found statistically significant progress in intonational and melodic accuracy, and widening the voice range of the experimental group, in comparison with the control group. The research yielded the conclusion that singing activity through a certain time period, whether led by expert vocal instructions, or intuitive singing, leads to progress in intonational and melodic accuracy and widening the voice range.

Key words: intonational accuracy, learning modes, melodic accuracy, singing education, students of preschool teacher education faculty, voice range, research

Izveček

Učinki pevskega izobraževanja na nekatere glasbene dosežke študentov predšolske vzgoje

Pevsko izobraževanje je pomemben del izobraževanja študentov predšolske vzgoje – bodočih vzgojiteljev. Petje je osnovna oblika glasbenega izražanja otrok, zato morajo bodoči vzgojitelji pridobiti ustrezno znanje in se zavedati pomena in vpliva petja na otrokov razvoj. Vzgojiteljevo petje, ki vključuje intonacijsko stabilnost in enakomerno izvajanje ritma ter besedila močno vpliva na otroka, saj se otroci učijo s posnemanjem. Z raziskavo, ki je temeljila na kvazi-eksperimentalni metodi pedagoškega raziskovanja, smo preučevali, kako različne oblike učenja vplivajo na razvoj intonacijskih in melodijskih sposobnosti ter obseg glasu udeleženk. V raziskavi, ki je potekala v dveh šolskih letih (2012/2013 in 2013/2014) so sodelovale študentke Pedagoške fakultete v Zagrebu – oddelek Petrinja (N=36). Razdeljene so bile v dve eksperimentalni in eno kontrolno skupino. Raziskava je potekala v 15 tednov. Po rezultatih Mann Whitney U testa sta eksperimentalni skupini pokazali statistično pomembnejši napredek v intonacijski in

melodični točnosti ter širitvi glasovnega obsega od kontrolne skupine. Z raziskavo smo ugotovili, da pevska dejavnost, bodisi vodena s strokovnimi vokalnimi navodili bodisi intuitivno petje v določenem časovnem obdobju prinese napredek v intonančni in melodični točnosti in širitvi obsega glasu.

Ključne besede: intonančna točnost, melodična točnost, oblike učenja, obseg glasu, študenti predšolske vzgoje, raziskava

Introduction

The basic goal of education is the autonomy in shaping an independent and responsible individual who knows how to think. According to the *Bela knjiga o vzgoji in izobraževanju* (*White Book of Education*; 2011), education in schools and kindergartens should follow the principle of objectivity, plurality and criticism. Autonomy and competences are important components of preschool teachers, teachers and other professional staff. The autonomy of educational institutions in the system of education prides itself in righteousness, solidarity and availability of knowledge for all. Linking the basic goal of education, music education entails professional conduct and appropriate training of the preschool teacher, the one who nourishes the positive attitude towards music activities; music achievements and his/her own music abilities. The goal of music education in universities is: to educate and widen their music abilities, skills and possibilities; to build a positive attitude towards music and its implementation in working with children; to comprehend the reach of music's function in children's development. University's task is to take care of the planned, humanly just and educated future of a competent and self-confident preschool teacher for the performance of music activities, especially singing. Children's music education is the key to society's development on all levels of functioning. Careful and appropriate care in the preschool period is of essential importance for individual children's growth, which in turn contributes to society's betterment (Lee, 2009).

UNESCO's *Guidelines in Road Map for Arts Education* (2006) advocates the development of aesthetic sense, creativity and the ability of critical thinking. It also upholds reflectiveness as an innate human ability, and all through artistic education as a fundamental right of every child and young person. The awareness of music's intrinsic attributes carries within itself the responsibility of persons of authority for implementing music and its positive attitude about the self-efficiency in teaching music into the educational process, considering children's backgrounds (Özgül, 2009; Bond, 2012). Quality education of preschool teachers is of the utmost importance for future work in preschool institutions (Nichols, Honig, 1995; Temmerman, 1998; de L'Etoile, 2001; Vannatta-Hall, 2010). Singing education is a part of students' - future preschool teachers' music education, and an indispensable activity with children in kindergartens.

Forms of learning in singing education

Music education applies certain methods and forms of learning (Denac, 2010). Singing education is one of the action methods of work. Such working method is designed for

achieving a specific goal (Pranjić, 2005), and it is singing. Learning through imitation or learning by succession is a method which transfers singing knowledge from preschool teachers to children (Denac, 2002). Preschool teachers demonstrate how to do something, and children imitate and repeat what was demonstrated. This method has a goal of acquiring skills and developing motor abilities such as singing. Imitation is inner succession, i.e. inner performance of some activity (Pranjić, 2005). According to Terhart (2001), it resembles the imitation method – when, during work, an expert demonstrates and explains certain work operations or procedures which are to be mastered. He/she simplifies (adjusted for the age in question) the performance of hard actions and checks the practice process and the degree to which the learner has acquired the desired procedures.

Singing is a psycho-motor component, working and practical part of the educational aspect. It includes affective as the impression of what is heard, and cognitive process as learning and analysing a song, learning about art in general. Certain learning strategies can be closely linked to singing education. Singing is taught through teaching, discovery, experiencing through methods of music reception, expression -interpretation, practicing and creation. Due to mutual intertwining of various working methods, singing education is very complex, but all in the purpose of achieving a goal and sensitising the individual through psycho-motor, sensory (auditory), cognitive and affective segment.

The quality of music matter presentation to the learners depends on social forms of learning. One of the simplest forms of work, due to its all-time efficiency and information's availability, according to Stevanović (2001), is frontal way of working. Such form of work has its drawbacks. Frontal teaching neglects individuality, interests and needs of the individual. Group form of work is characterised by uniqueness of goal, discipline, work division, system of communication, culture of dialogue, education for cooperation and respecting the interlocutor, and equality in participation. Considering the fact that it is a social-psychological process, its results are both individual and social (Vukasović, 1995; Bognar, Matijević, 2002). Working in pair is marked by togetherness and student's independence. In it, characteristics of personality are noticed, such as friendship, mutual trust, and communication's development, realisation of self, one's own ambitions, interests and identity. Individual form of work encompasses individual activity according to his/her intellectual capacities and psychological-emotional predispositions. Because it relies on internally conditioned individual's personality, individualisation is a tool for teaching optimisation (Bognar, Matijević, 2002). Individual work is productive by character because of the self-education taking place and making the acquired knowledge more lasting (Stevanović, 2001). Considering the diversity of the learning forms, their advantages and disadvantages, Terhart (2010) considers they are best used in combination, with the purpose of greater efficiency. The stated forms of work are not always present in singing education. This greatly depends on the attitude of people who constitute a group. In kindergartens, children sing in group more often, individually or in a pair less often. Frontal way of working is present mostly when the preschool teacher demonstrates a song.

Forms of work are ways of organising the relationship of the teacher and learner (Pranjić, 2005). All social forms of work should be nourished and combined so that the learning process becomes more versatile, richer and more productive. The simplest form of work for the person who teaches is the frontal, while group work, work in pairs or individual work requires more effort (Jelavić, 2008).

The research will show the effect of using individual and group work mode on the singing abilities of students of faculties for preschool teachers. In the area of tertiary education, the use of learning modes depends on their inclusion in the study programmes, considering programme's design of certain courses.

Methodology

Research problem, goal and hypothese

Research problem is based on the singing education inclusion into course programmes on teacher education faculties, considering the differentiation of music and singing abilities of students at faculties of preschool teacher education. The goal is to observe the effect of shaping the voice of these students, with the use of individual and group modes of learning, in relation to the control group. More specific goal is to examine how much additional work, through singing education of the voice with basic techniques, contributes to the betterment of intonation, accuracy in singing melodic patterns, and widening the voice range in students of preschool teacher education faculties.

The hypothesis is set according to the research problem and goal:

H: We assume that, in the experimental groups, in which a certain singing treatment will be applied, there will be progress in the intonational accuracy, accuracy of performing melodic patterns and widening the voice range, in relation to the control group.

The sample

The sample was deliberate and not random. 36 students of Faculty of Teacher Education in Zagreb, Department of Petrinja, participated. Two generations of students were included in the research, because Faculty of Teacher Education in Zagreb-Department of Petrinja enrolls 25 students in the *Early and Preschool Education* department every year. Students in the academic years 2011/2012 and 2012/2013 participated.¹ The method of research groups equalization was realised according to relevant factors (Mesec, 1997), which are the same population, considering the year of study, and subjects' gender.

¹ The students who participated in the research in 2011/2012 attended expert preschool education college at the time. Students who participated in the research in the academic year 2012/2013 enrolled at the faculty with university programme of early and preschool education. The difference between university and expert studies is non-existent in the number and the content of the courses. The difference lies in the time frame of the courses. *Instrumental accompaniment with singing I* started in the third term for the programme of expert preschool teacher studies, while it is being taught in the fourth term of university programme.

Table 1: Structure of students in regards to the research group

Group	Work mode	Abbreviation	N
Experimental 1	Individual	E1-In	12
Experimental 2	Group	E2-Gr	12
Control		Cg	12

The research was conducted in the frame of *Instrumental accompaniment with singing 1* which is a second year course of preschool education studies at the Faculty of Teacher Education in Zagreb. Each group had 12 subjects (table 1). All 36 subjects of the sample were of the female gender.

Research structure plan

This research is a quasi-experiment or not a real experiment (Mesec, 1997). It is an action research consisting of one action step in which there were no deflections from the planned design (15 weeks of singing treatment). The quasi-experimental research observed the effect of a certain singing treatment on the singing development, based on the basics of vocal technique and different learning modes. Two experimental and one control group were included in the research concept. Experimental groups had a certain singing treatment. One group worked individually, and the other as a group. Control group had no particular singing treatment, but was included into the regular study programme of early and preschool education. All three groups had the same initial and final testing.

Singing lessons work course

Singing lessons lasted 30 minutes and they were designed in three phases. The first phase was singing warm-up. Second phase was applying vocal techniques in singing children songs. Lastly, the third phase was vocal settling. The applied singing warm-up was based on the interval method, and the interval is the static of each melody. The interval method is known from the 18th century. Such concept was laid out by Nicola Vaccai (1790–1848), Italian composer and opera composer. He designed short, clear and useful exercises, which are enjoyable and medically justified from the physiological and anatomic aspect. These exercises are based on the range which is pleasant to most voices, and it is from c_1 to f_2 (for male voices it is an octave lower; Vaccai, 1878). The laid out principles of the singing warm-up and interval exercises with various syllables (mi, po, pa, vi, li, ju, je, ma...) were use in working with students who encountered the basics of singing techniques for the first time. The use of consonants in the singing warm-up, according to Špiler (2012), gives a vocal the character of a syllable, which is an integral part of a word. Vowels and consonants carry within themselves the changes of the colour of the voice sound, which creates a sense of divergence and contrast, alongside logical word accentuation. The combination of vowels and consonants enables the vocal apparatus' habituation to some particular activity, and certainly is a recommendation against holding on to one vocal for too long, in order not to create a fixation of the vocal organ and stiffening of the muscular mechanism of the whole instrument.

Testing procedure

The testing of music abilities was done individually, and the subjects were distributed in research groups. The testing, singing treatments with the individual group and the group, was noted by dictaphone. The dictaphone wasn't used with the control group, except in the initial and final testing. The research was carried out in the venues of Faculty of Teacher Education in Zagreb- Department of Petrinja.

Instrument

The research used a measuring instrument designed for it particularly, and in was in the form of testing music elements. The testing was based on the hearing test principle, because faculties for teacher education don't include music abilities testing.² It consists of three elements. The first tested element is the intonation of individual notes in the middle register of most subjects (ten notes from h to c_2). The second element tested was the accuracy of repeating the melodic patterns of five notes. Ten melodic patterns were composed according to the interval principle and separated triads in ascent, descent or in combinations (major and minor fifth chords and twists). The testing was done in a way that the examiner sang a certain note with the neutral syllable »na«, with the piano, and the subject had to repeat it without the piano. The third element of testing examined the voice range. The initial tone was c_1 . The testing was done chromatically, in ascension and descent, according to the scale principle. The reliability of music abilities testing was measured by three elements for the initial and final testing. Reliability coefficient Cronbach Alfa has shown satisfactory level in checking music elements ($\alpha=0.810$).

Data analysis and the used statistical methods

The basic research method is descriptive and quasi-experimental method of pedagogic research. For basic data analysis, descriptive statistics was used and expressed in frequencies (f), percentages (%), arithmetic means (M), dominant values (mod), middle values (Md), standard deviation (SD) and measures of normal distribution (skewness, kurtosis). Because the prerequisite for normal distribution wasn't fulfilled, we used nonparametric Mann Whitney U Test and Wilcoxon Rank-Sum Test ($p=0.05$) to test the hypothese.

The assessment scale for testing music abilities of intonation, melodic patterns and voice range

For the sake of simpler systematisation and easier processing of the gathered data, the scale of test assessment has clearly defined degrees. Ten notes and ten melodic patterns were categorised into a scale of six items (0-1-2-3-4-5) with corresponding meanings.

2 Faculty of Teacher Education in Zagreb started testing music, art and kinesthetic abilities in 2014 for the academic year 2014/2015. The testing isn't eliminatoriy in character, but is awarded with extra points.

Table 2: Assessment scale for intonational and melodic accuracy

	Intonational accuracy	Melodic accuracy
0 - nothing	Not one note has been sung	Not one melodic pattern has been sung
1 - very weak	One or two tones repeated	One or two melodic patterns repeated
2 - weak	Three or four tones repeated	Three of four melodic patterns repeated
3 - good	Five or six notes repeated	Five or six melodic patterns repeated
4 - very good	Seven or eight notes repeated	Seven or eight melodic patterns repeated
5 - excellent	Nine or ten notes repeated	Nine or ten melodic patterns repeated

The voice range is expressed in the number of notes sung by the subjects in their ambitus, according to which four categories of the voice range were made.

Table 3: Voice range distributed according to the categories and number of notes

Category I (the range couldn't be measured because not one note has been sung)	
Category II (the range of one octave or less)	up to 13 tones and the 13th tone
Category III (the range more than one octave and up to the second octave, including the first note of the second octave)	14 - 25 notes and the 25th note
Category IV (the range bigger than two octaves)	from 26th tone further

Interpretation of the results

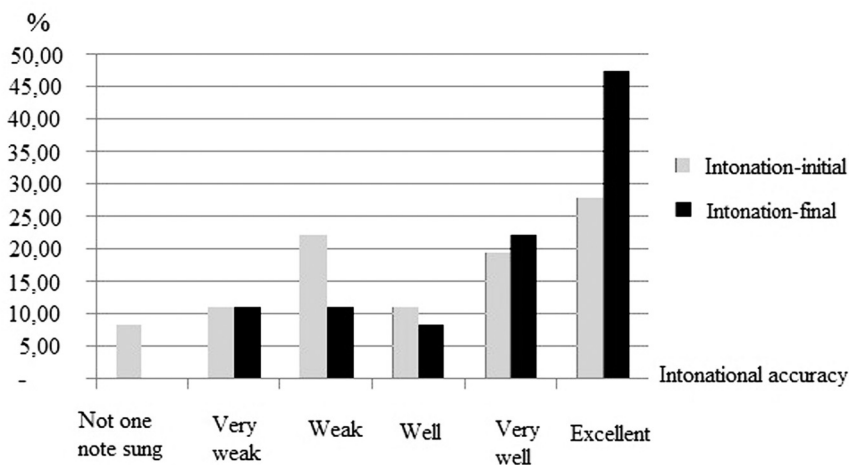
Subjects' results, divided into three groups, are shown in the tables according to the initial and final results. The results are presented according to each tested music element in regards to the particular group of subjects, and between all subjects, regardless of the research group. Tested music elements are intonation, melodic patterns and voice range.

Intonational accuracy of all subjects

The results in intonation were measured by the number of accurately repeated notes. Subjects repeated the group of ten notes, which was categorised according to the assessment scale (0-5).

In the initial testing (IT), from 36 subjects, the most (27.8%) have shown themselves excellent in intonation (nine or ten notes repeated), while 8.3% of the subjects haven't sung any notes. In the final testing (FT) the greatest percentage (47.2%) have repeated nine or ten notes. There aren't any subjects who haven't repeated even one note, while 22.2% of the subjects repeated the intonation in the weak or very weak degree.

Figure one presents the comparative results of the initial and final testing for intonational accuracy according to the individual note.

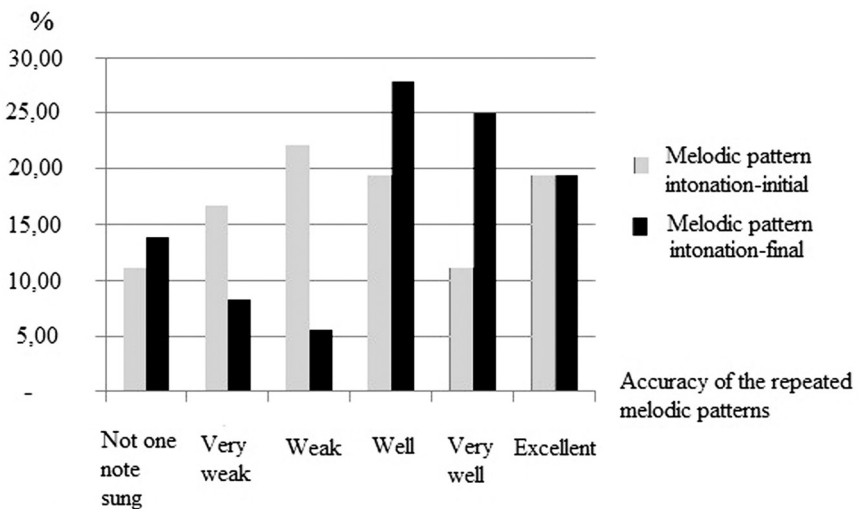
Figure 1: Comparison of the intonational accuracy in IT and FT with all subjects

By comparing the initial and final testing, we notice a progress in the intonational accuracy. After a certain time, all of the subjects have shown progress, regardless of the research group they belonged to. In the initial testing, three subjects haven't sung even one note, while there were no such subjects in the final testing. In the category with one or two notes sung the number of subjects remained the same. In the weak category (three or four notes repeated) there were eight subjects in the initial testing, while in the final testing that number was reduced to four. The greatest difference in progress is visible in the category of nine or ten notes repeated. In that category, the number of subjects in the initial testing (27.8%) has risen to 47.2% in the final testing. The progress in the intonational accuracy of all subjects is closely connected with continuous singing.

Accuracy of repeated melodic patterns of all subjects in the initial and final testing

According to the same principle as with the intonational accuracy of individual note, subjects were tested in the accuracy of repeated melodic patterns. 19.4% out of 36 subjects sang nine or ten melodic patterns in the initial testing. The least subjects, 11.1%, hasn't sung even one melodic pattern. The same percentage of the subjects is in the category with seven or eight sung melodic patterns. Most subjects have accurately sung three or four given melodic patterns (22.2%). In the final testing, 27.8% of the subjects did well in repeating melodic patterns, while 25% of them did very well. The least number of the subjects have repeated the melodic patterns weakly (5.6), while 13.9% of the subjects haven't repeated even one melodic pattern.

Figure 2: Accuracy of the repeated melodic patterns in IT and FT with all subjects



Certain progress is noticeable when the initial and final states are compared. There is progress in most categories. In the category of not one sung note, final testing shows progress (from 11.1% to 13.9%). In the category 1 (very weak), there were 16.7% of the subjects in the initial testing, while in the final testing that number decreased to 8.3%. Category *weak* (three or four melodic patterns repeated) decreased from 22.2% to 5.6% accuracy in the final testing. The decrease of the number of subjects in weaker categories has resulted in the increase of melodic samples repetition accuracy in higher categories. A significant shift happened in the category *well* (five or six melodic patterns repeated). 19.4% of the subjects were successful in that category in the initial testing and 27.8% in the final testing. In the category of seven or eight melodic patterns repeated, a jump from 11.1% to 25% of the subjects occurred in the final testing. No shifts have happened in the last, highest, category (nine or ten tones repeated). The number of the subjects remained the same in the final as in the initial testing, 19.4%.

Subjects' range according to the number of sung notes

The range is shown in two ways. It is presented in the number of notes according to initial and final note, with respect for semitone differences between the notes. At the same time, the range is shown according to the intervals which are distributed by quantity, because of the difference between the subjects, without stating the highest or lowest note.

Table 4: Subjects' voice range according to the number of notes sung IT

Number of notes sung	Interval	f	%
0	-	1	2.8
4	m3	1	2.8
8	P5	2	5.6
13	p8	1	2.8
17	M10	1	2.8
18	P11	2	5.6
19	A11	1	2.8
20	P13	3	8.3
21	Octave + m6	2	5.6
22	Octave + M6	1	2.8
23	Octave + m7	1	2.8
25	Two octaves	3	8.3
26	Two octaves + m2	2	5.6
27	Two octaves + M2	2	5.6
28	Two octaves + m3	6	16.7
29	Two octaves + M3	1	2.8
30	Two octaves + P4	2	5.6
31	Two octaves + A4	1	2.8
32	Two octaves + P5	3	8.3
Total		36	100

According to the number of notes, the range between all subjects is from 0 to 32 notes at most. The most subjects (16.7%) have sung 28 tones (two octaves and minor third). One subject (2.8%) has sung 0, 4, 13, 17, 19, 22, 23, 29, 31 notes within her range. Three subjects have sung 25 notes (two octaves), and the same number 32 notes (two octaves and perfect fifth).

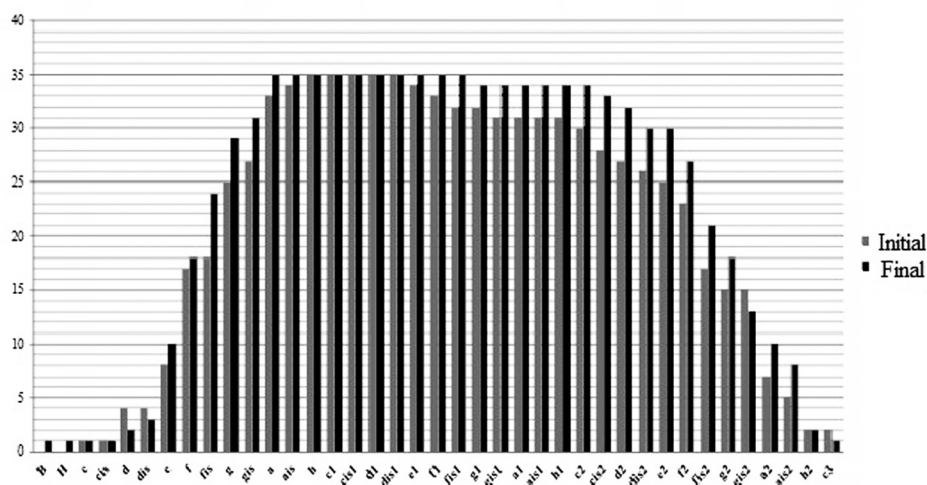
Table 5: Subjects' voice range according to the number of sang notes –FT

Number of notes sung	Interval	f	%
4	m3	1	2.8
13	P8	1	2.8
15	M9	1	2.8
18	P11	1	2.8
19	A11	1	2.8
21	Octave + m6	1	2.8
22	Octave+ M6	4	11.1
23	Octave + m7	1	2.8
24	Octave + M7	3	8.3
25	Two octaves	2	5.6
26	Two octaves + m2	3	8.3
27	Two octaves + M2	4	11.1
28	Two octaves + m3	4	11.1
29	Two octaves + M3	3	8.3
30	Two octaves + P4	1	2.8
31	Two octaves + A4	1	2.8
32	Two octaves + P5	2	5.6
33	Two octaves + m6	2	5.6
Total		36	100

In the final testing, the lower number of notes sung by one subject (2.8%) is 4 notes (minor third). The most notes, 33 notes (two octaves and minor sixth), was sung by 5.6% of the subjects.

The difference in the voice range can be applied in the initial and final testing. The progress in widening the range is present. There were no subjects who weren't able to sing even one note in the final testing. The maximum number of notes increased from 32 (two octaves and perfect fifth) in the initial testing to 33 (two octaves and minor sixth) notes in the final testing. The number of the subjects who sang 22 notes (octave and major sixth) has risen from 2.8% to 11.1%. The same percentage of the subjects have sung 27 (two octaves and major second), i.e. 28 notes (two octaves minor third).

Figure 3 shows the notes sung by the subjects.

Figure 3: Voice range in IT and FT to the octaves and the whole range of subjects

Voice range has deepened from C in the initial testing to B₁ in the final testing, while it remained the same in pitch. The highest sung tone was c₃. Most frequently, the range of the subjects was between a and c₂ in the initial testing, and in the final testing from G sharp to e₂ in the final testing. This note range covers most subjects, while measured notes on the extremes were represented the least. Only one subject has displayed great range, which reached the depth of B₁, and it was an example of a student with very low alto. The highest note c₃ was sung by two subjects.

Subjects' voice range according to the determined categories

Measured subjects' voice range was distributed in four categories. The first is the one in which the range couldn't be measured, i.e. in which the subjects haven't sung any notes rendering the range impossible to measure. The subjects with the range less than an octave and with an octave (to 13th notes and the 13th note) comprised the second category. The third category includes the subjects with the voice range larger than one octave, and reaching to two octaves, including the upper note of the second octave (14-15 notes, and 25th note). The fourth category is made of the subjects whose voice range is greater than two octaves (from 26th note), but doesn't cross into the third octave.

Table 6: Subjects' voice range according to the categories IT

Voice range category	f	%
I (not measured)	1	2.8
II (octave)	4	11.1
III (two octaves)	14	38.9
IV (over two octaves)	17	47.2
Total	36	100

All four categories are present in the initial testing of the range. One subject's range couldn't be measured (2.8%). Most subjects (47.2%) have the voice range greater than two octaves.

Table 7: Subjects' voice range according to the categories FT

Voice range category	f	%
I (not measured)	0	0.0
II (octave)	2	5.6
III (two octaves)	14	38.9
IV (over two octaves)	20	55.6
Total	36	100

Final testing has shown the increase in the subjects' voice range in comparison to the initial testing (Table 7). After the singing treatment, the subject whose voice range couldn't be measured managed to sing the notes in her range. So, the first category isn't present in the final testing. The second category, which was 11.1% in the initial testing, has dropped to 5.6% in the final testing. The third category has remained the same (38.9%). The greatest progress is visible in the fourth category. Subjects' voice range has risen from 47.2% to 55.6% in the final testing.

Tested music elements according to the groups

Table 8 shows the descriptive statistics results of all the elements initially and finally tested in groups. In the continuation of the presented results, *the range* of the measured elements *according to the number of tones* won't be displayed. The stated results are for *voice range according to the categories* because such presentation is musically simpler and clearer.

Table 8: Music elements of all groups

Group		N	Min	Max	Mean	SD	Skewness		Kurtosis	
E1 -In	Intonation IT	12	0	5	3.17	1.749	-0.426	0.637	-1.101	1.232
	Intonation FT	12	1	5	4.00	1.477	-1.219	0.637	-0.061	1.232
	Melodic pattern T	12	0	5	2.75	1.712	0.073	0.637	-1.169	1.232
	Melodic pattern FT	12	0	5	3.25	1.603	-0.805	0.637	-0.002	1.232
	Range (categories) IT	12	1	3	2.00	0.739	0.000	0.637	-0.856	1.232
	Range(categories) FT	12	2	3	2.67	0.492	-0.812	0.637	-1.650	1.232
E2- Gr	Intonation IT	12	0	5	2.08	1.505	0.408	0.637	-0.111	1.232
	Intonation FT	12	1	5	3.42	1.564	-0.499	0.637	-1.355	1.232
	Melodic pattern IT	12	0	5	1.67	1.435	0.926	0.637	1.542	1.232
	Melodic pattern FT	12	0	5	2.42	1.621	-0.205	0.637	-0.981	1.232
	Range (categories) IT	12	0	3	2.08	0.900	-1.082	0.637	1.492	1.232
	Range(categories) FT	12	1	3	2.08	0.669	-0.086	0.637	-0.190	1.232
C	Intonation IT	12	1	5	3.92	1.311	-1.270	0.637	0.946	1.232
	Intonation FT	12	1	5	4.08	1.240	-1.558	0.637	2.454	1.232
	Melodic pattern IT	12	1	5	3.42	1.379	-0.666	0.637	-0.218	1.232
	Melodic pattern FT	12	0	5	3.33	1.723	-1.260	0.637	0.807	1.232
	Range (categories) IT	12	2	3	2.83	0.389	-2.055	0.637	2.640	1.232
	Range(categories) FT	12	2	3	2.75	0.452	-1.327	0.637	-0.326	1.232

The range of items on the scale for *intonation* element is maximal (0-5) for the group of individuals and the group, while the range of items for the control group is 1-5 in the initial testing. The range of the items for all three groups is in range of 1-5 scale in the final testing. According to the arithmetic mean, intonation in *E1-In* is 3.17 in the initial testing, and after the individual singing treatment it has risen to 4.00. The rise is also visible in *E2-Gr*. The average intonation is 2.08 in the initial testing, and it has risen to 3.24 in the final testing. *C group* had the greatest arithmetic value in the intonational accuracy between all groups in the initial testing, and it was 3.92%. Intonational accuracy has risen to 4.08% in the final testing.

The dispersion of items on the scale for *melodic pattern* element is maximal (0-5) in the experimental groups, besides the control group (1-5). The items dispersion is maximal

(0-5) in all groups in the final testing. Arithmetic mean of the *E1-In* of 2.75 in the initial testing has risen to 3.25 in the final testing. For *E2-Gr* it rose from 1.67 to 2.42 in the final testing. For *C group* the difference in the initial and final testing goes in the opposite direction. It has slightly decreased from 3.42 in the initial testing to 3.33 in the final testing.

There is a noticeable difference between the initial and final testing in the range. Group *E1-In* has increased the average range of up to two octaves in the initial testing to the range of more than two octaves in the final testing. In the group *E2-Gr* there hasn't been any shift between the initial and final testing, but it remained within the same range – to two octaves. In *C group* the average in range categories was greater than two octaves in the initial and final testing.

These results show that a certain time of singing practice leads to hearing stabilisation improvement, intonational accuracy betterment and voice range increase. A very small, almost insignificant, drop is noticeable in melodic patterns in *C group* almost in the final testing. Subjects' vocal range hasn't increased in comparison with the initial testing, but has slightly dropped in the final testing.

It is visible that singing treatment increases vocal abilities in all measured areas (intonation, melodic patterns and range). Intonation has improved in both groups, experimental and control group as well. Vocal technical practice, whose role is to widen the range and stabilise the intonational accuracy in persons with unstable singing abilities, has progressed the singing betterment in all the tested segments. Phases in the singing process are of utmost importance. Each singing treatment should be initialised with singing warm-up. According to the American research (Gish et al., 2012), more than half (54%) of the Masters of Music, Doctors of Music and singing teachers (N=117) exercise the singing warm-up for 5-10 minutes before singing, and only 22% uses vocal settling after singing. Singing warm-up is a type of warm-up for the vocal apparatus which includes technical vocal drill. That research hasn't shown that education's degree influences the effect of singing warm-up. Singing warm-up exercises have an important effect on raising awareness of the vocal apparatus and the way it functions, on the hearing stabilisation and widening of the range. According to Harvey (1997), singing warm-up is the key to maintaining vocal motor skills and health, but it also has a preventive character in vocal chords injuries. The research done by Barnes-Burroughs and Rodriguez (2012) has shown that singing warm-up is a very useful practice before the lecture, and not exclusively before singing.

Experimental group (individual and group singing treatment) in comparison with the control group

Considering the problem question about the difference in the singing between experimental groups and the control group over a certain period of time, the following hypothesis was set:

H: It is assumed that in the experimental groups, in which a certain singing treatment will be used, there will be progress in intonational accuracy, accuracy of performing melodic patterns, and widening the voice range, in relation to the control group.

To test the hypothesis, Mann Whitney U Test was used first in order to test the existence of the difference between the control and experimental group in certain items, where the measure of statistical significance is $p \leq 0.05$ (table 9). Music element *range* is only presented according to the categories because it is musically more significant and clearer than presentation according to the number of tones.

Table 9: Mann Whitney U test

	Intonation IT	Intonation FT	Melodic pattern IT	Melodic pattern FT	Range (categories) IT	Range (categories) FT
Mann-Whitney U	82.000	129.000	81.500	114.500	61.000	99.000
p	0.016	0.296	0.016	0.156	0.001	0.043

According to Mann-Whitney U Test and the ranks, the difference between experimental groups and the control group in all tested items is visible (table 10). These items show the initial results in intonational accuracy of individual tones, melodic patterns and voice range. It is noticeable that the control group had significantly better results in the initial testing from both experimental groups in all tested areas. The results show a positive growth for the experimental group in the final testing, while this can't be said for the control group according to the areas of testing.

Table 10: Differences between experimental groups and the control group in the measured item

	Skupina	N	M_{rank}
Intonation IT	E1- In	24	15.92
	E2 – Gr		
	C	12	23.67
Melodic pattern IT	E1- In	24	15.90
	E2 – Gr		
	C	12	23.71
Range (categories) IT	E1- InO	24	15.04
	E2 – Gr		
	C	12	25.42
Range (categories) FT	E1- In	24	16.63
	E2 – Gr		
	C	12	22.25

Wilcoxon Signed Ranks Test was used with the goal of determining whether the changes in certain items occurred between the initial and final state (in the experimental and

control group). Table 11 shows the results of the nonparametric test for related samples – Wilcoxon test ($p < 0.05$).

Table 11: Wilcoxon Signed Ranks Test

Group			M_{rank}
E1-In E2-Gr	Intonation FT – IT	Negative Ranks	4.50
		Positive Ranks	9.28
	Melodic pattern FT - IT	Negative Ranks	6.00
		Positive Ranks	7.62
	Range (categories) FT – IT	Negative Ranks	5.50
		Positive Ranks	5.50
C group	Intonation FT – IT	Negative Ranks	0.00
		Positive Ranks	1.50
	Melodic pattern FT – IT	Negative Ranks	3.00
		Positive Ranks	3.00
	Range (categories) FT – IT	Negative Ranks	2.00
		Positive Ranks	2.00

Table 12: Differences in the initial and final testing in the experimental groups and the control group

Group		Intonation FT - Intonation IT	Melodic pattern FT – Melodic pattern IT	Range (categories) FT – Range (categories) IT
E1- In E2 – Gr	Z	-3.478 ^a	-3.095 ^a	-2.530 ^a
	p	0.001	0.001	0.006
C group		-1.414 ^a	-0.447 ^b	-0.577 ^b
		0.079	0.328	0.282

As Table 12 shows, the statistically significant difference between the initial and final state has been confirmed in the experimental groups, i.e. there has been a change in all items in the final testing (intonation, melodic patterns and widening the voice range) in relation to the control group. That confirms the hypothesis which assumed that in the experimental groups, in which a certain singing treatment will be used, there will be progress in the intonational accuracy, accuracy of performing melodic patterns and widening the voice range in relation to the control group.

The results of the research done by Siupsinskieneova, Lyckeova (2011) also confirm the findings of this research. According to the mentioned authors, vocal training has positive quantification effects on voice abilities. Trained singers show an increase in vocal abilities in range for the pitch, because practise hardens muscles of the larynx, which can then in turn endure greater vocal demands. Vocal practice has great influence on the respiratory capacity and mobility of the larynx. It is confirmed that singers, in relation to non-singers, show a difference in the singing profile. For adults and for kids as well, training has

influence on the voice range and intensity. Vocal profiles show clinically and statistically significant difference between singers and non-singers. Vocal training has positive influence on singing, but also on vocal abilities.

Scientific and exact approach to singing educates students for controlled singing, self-control and differentiating quality singing features. Latukefu (2010) points out that knowing the anatomy, physiology and the functioning of the vocal apparatus, leads to understanding one's own singing. Such knowledge contributes to singing competence of preschool education students – future preschool teachers

Conclusion

The research with preschool education students at the Faculty of Teacher Education in Zagreb – Department of Petrinja shows that singing treatment gives results over a certain period of time. It's been shown that no expert guidance is necessary for intonational accuracy's betterment. Intonation can be improved by intuitive singing over a longer time period. It would be expected that intonational accuracy's betterment is also linked with the accuracy in singing melodic patterns, but this research hasn't shown so in the control group. For the voice range category, the improvement in the control group wasn't expected because no appropriate singing method, which would lead to widening the range, was applied.

Singing is a developmental skill dependent on the vocal and mental capacity of the learner, time interval and the individual's engagement. That fact is confirmed by a research done by Aaron (1993) in Pennsylvania. This research showed that vocal progress was made as a result of directed singing exercises in classes for 40 minutes a week. With the expert guidance, the insecure singers have bettered their quality of singing. Singers who worked individually and in a group also displayed progress in achieving intonational stability and widening the voice range.

This action research, according to its features, can be set as a trial theory which is contextually linked to the singing treatment with the non-random group of preschool education students at the Faculty of Teacher Education in Zagreb – Department of Petrinja. From this reason, it can't be a general theory because the results should be substantiated with additional research by dividing and defining additional research problems, questions and goals, and a bigger sample. The research results have shaped the trial background theory of a narrower range which can be applied in certain areas or under certain conditions (Valenčič Zuljan et al., 2007).

Time interval of active singing engagement influences the development of music and singing skills. Special singing treatment, with individual and group approach, influences the development of singing skills in the short period. Progress in singing skills development is possible through intuitive singing, because continuous singing without expert instruction also yields betterment in intonational accuracy and widening the voice range. The finest progress is achieved with individual singing, then through group approach, and finally by intuitive singing. Singing treatment enables stability in singing

intervals and leads to widening the voice range. Singing can be a taught skill, and the speed of singer's perception and progress depends on the predispositions of the singer himself/herself.

Much research has affirmed that singing can be taught and improved over time, and that the invested time and regular technical drill influence the quality of performance and intonational stability (Atterbury, Sicox, 1993; Persellin et al., 2002; Richards, Durrant, 2003; Rutkowski, Snell Miller, 2003; Hornbach, Taggart, 2005; Lešnik, 2009; Mitchell et al., 2010).

Singing is a developmental skill which depends on the vocal and mental capacity of the learner, time interval and the individual engagement (Richards, Durrant, 2003; Rutkowski, Snell Miller, 2003). As a developmental skill, singing requires time, work continuity and maturity. As such, it is an indispensable part of music education on faculties of teacher education.

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DO WE REALIZE THE IMPORTANCE OF VOCAL TECHNIQUE IN ADOLESCENCE?

Abstract

If we want a person's behaviors to include participation in singing and choral music, we need to provide students with the knowledge and skills to sing successfully through the voice change in adolescence and into adulthood. There is increasing evidence that adolescents who view themselves as unsuccessful singers will only rarely seek choral music experiences in adulthood. The purpose of the study was to determine whether teachers are aware of the importance of vocal technique during adolescence. The results of the empirical research, which included 29 music teachers of Slovenian elementary schools from different Slovenian regions who taught in school year 2014/2015, reveal that more than half of the teachers participating in the research do not devote enough time to prepare adolescent singers before singing and only a good tenth of them consider individual characteristics of singers. Research suggests that institutions that offer training to future music teachers should devote more attention to educate them to be more sensitive concerning the needs and the abilities of adolescent voice. A basic approach for the work with adolescent voices is presented.

Key words: adolescence, voice change, vocal exercises, warm-ups, pedagogical approaches, research

Izvleček

Ali se zavedamo pomena vokalne tehnike v adolescenci?

Če ima mladostnik željo po vključevanju v aktivno petje in zborovsko glasbo, mu moramo zagotoviti znanje in spretnosti za uspešno petje v obdobju glasovnih sprememb, ki se pojavijo v adolescenci. Vedno več je dokazov, da se bodo mladostniki, ki se doživljajo kot neuspešni pevci, v odraslosti le redko vključili v zборе. Namen študije je bil ugotoviti, ali se učitelji zavedajo pomena vokalne tehnike v času adolescence. Rezultati empirične raziskave, ki je vključevala 29 osnovnošolskih učiteljev glasbene umetnosti iz različnih slovenskih regij, ki so predmet poučevali v šolskem letu 2014/2015, kažejo, da več kot polovica sodelujočih učiteljev ne posveča dovolj časa za pripravo mladostnikov na petje. Le dobra desetina upošteva individualne glasovne značilnosti pevcev. Raziskava kaže, da bi morale institucije, na katerih se usposabljuje bodoči učitelji glasbe, posvetiti večjo pozornost njihovemu izobraževanju v smeri, da bi bili občutljivejši glede potreb adolescentskega glasu in individualnih glasovnih značilnosti v tem obdobju. V članku so predstavljeni osnovni pristopi dela z razvijajočimi se glasovi.

Ključne besede: adolescenca, sprememba glasu, vokalne vaje, upevalne vaje, pedagoški pristopi, raziskava

Introduction

Adolescence is a critical stage of development pedagogically, physiologically, and psychologically (McPherson, 2006). Body experience a lot of changes, but one of the most noticeable changes occurs is the development of the voice. What is going on?

Puberty begins between 10 and 14 years and is associated with increasing levels of hormones (testosterone in boys and estrogen in girls). Accelerating growth of the larynx is most pronounced in boys. The size of the entire laryngeal skeleton is in boys after puberty greater. In boys, vocal cords increase in both length and thickness. The resonating tube and lung function increase, which also affects the voice. The development of the vocal cords during puberty is accompanied by the growth of all structures of the throat (Hočevar Boltežar, 2008).

During voice change or vocal mutation adolescent voice may go through insecurity of pitch, main fundamental frequency lowers, vocal range is limited, voice cracks and register "breaks" can appear, increased breathiness or hoarseness, huskiness in voice quality may occur, singing can become uncomfortable for the singer (Gackle, 1991). Before voice change begins (before puberty) both boys and girls have similar vocal pitch, during puberty the male voice lowers for nearly an octave, while female voice lowers for a few notes (3-4 semitones; Gackle, 1991).

Lynn Gackle in her article *"The adolescent female voice: Characteristics of change and stages of development"* describes that teachers who work with adolescent voices need:

1. an understanding of how the adolescent voice matures in order to give proper guidance to the development of voice skills and the selection of music;
2. an understanding of the potentials, limitations, characteristics, and unique qualities that may be encountered in individual adolescent voice;
3. a working knowledge of ways to assess the present vocal and musical abilities of each young singer, and ways to help them develop healthy, efficient personal voice skills;
4. a working knowledge of how to choose music that is within the physiological capabilities of young changing voices;
5. the ability to aurally recognize when adolescent voices are speaking and singing efficiently and healthy within their developmental capabilities, or are speaking and singing inefficiently and unhealthy" (Gackle, 1991).

Does this mean that we need to give up singing during the voice change?

The knowledge about voice change which occurs in adolescence which the future music teachers get during their studies is not enough for proper work with the developing voices. Many teachers are later dependent only on their own activity in getting more information. In 2014 only two lectures about adolescent voices and voice changes in puberty were organized for music teachers, singers and choral directors in Slovenia, which we believe is not enough. This is a reason why we were interested in the experiences that Slovenian teachers have in working with changing voices.

Problem Definition

"Because of the continuing growth in the size of the thorax and associated muscles (intercostal, diaphragmatic and abdominal) during puberty, proper coordination between these muscles during singing is difficult to achieve" (Cooksey, 1999). Teachers are often in a dilemma what to do with the voice they hear. How to teach singers through the process of mutation?

The purpose of the research

With this research we wanted to verify whether music teachers are aware of the importance of vocal technique during adolescence. We set the following research questions:

1. Do teachers prepare adolescents before singing with breathing and vocal exercises?
2. How much time teachers devote to prepare adolescents for singing?
3. Do teachers train boys and girls together or separately?
4. What experiences do teachers have with working with the voice during mutation?

Based on the research questions we have formed the following hypothesis:

H1: Teachers rarely prepare adolescents before singing with breathing and vocal exercises.

H2: Teachers do not devote enough time to prepare adolescents for singing.

H3: Most teachers train boys and girls together regardless to the voice change and individual singing abilities.

H4: Most teachers find it more important that adolescents warm up their voices and not how the selected vocal exercises will develop their voices.

Methodology

We performed non-experimental empirical research on a sample of 29 Slovenian music teachers. Results were obtained on the basis of a questionnaire; questions were related to the singing in the classroom. Teachers, who participated, answered a questionnaire on preparation of adolescent singers before singing with breathing and vocal exercises, on time which they devote to prepare adolescents for singing. Teachers responded to the question if they teach girls and boys together or separately, which breathing and vocal exercises do they use and what are their experiences with working with youth choirs and individual adolescent singers.

Sample

In the school year 2014/2015, we performed non-experimental empirical research on a sample of 29 music teachers from different Slovenian regions, who taught in elementary schools. The questionnaire was sent to 541 music teachers who taught in elementary schools, but only 29 (5,4%) of them answered.

Measurement Instrument

Questionnaires were sent to teachers who taught music in the third triad of elementary school. The questionnaires were anonymous and voluntary. For descriptive statistical analysis of the results Excel was used.

Results

Preparation before singing

Teachers responded to a question about the preparation of adolescents for singing with breathing and vocal exercises. 26 (90%) teachers prepare adolescents for singing with breathing and vocal exercises, 2 (7%) teachers occasionally prepare adolescents, and 1 (3%) teacher does not prepare adolescents before singing.

Time teachers devote to prepare adolescents before singing

Teachers estimated time which they devote to prepare adolescents with breathing and vocal exercises before singing. 7 (24%) teachers use 5 minutes, 15 teachers (52%) 10 minutes, 6 (21%) teachers 15 minutes, and only one teacher (3%), more than 15 minutes.

Awareness of individual singing abilities of adolescents

Teachers estimated their understanding of individual singing and vocal capabilities of adolescents. 26 (90%) teachers train boys and girls together regardless to the voice change and individual singing and vocal capabilities. Only 3 (10%) teachers train boys and girls separately.

Vocal exercises for adolescent voice

Teachers wrote the vocal exercises which they use when working with adolescent singers. 25 (86%) of them use "platoon" style of warm-ups.

Experiences in working with voices during voice change (mutation)

13 (45%) teachers answered that adolescents in their class do not sing, teachers also advise them not to sing, or even worse, teachers do not pay any attention, adolescent singers are left to fend for themselves and often develop incorrect and harmful vocal technique as a result of the lack of instruction. 5 (17%) teachers consider individual characteristics of singers. Their pedagogical work includes vocal exercises in a proper vocal range, where singers can sing comfortable. Teachers also educate adolescent singers about the physiology and acoustics of singing and speaking. They teach them to understand the process of voice mutation. 3 (10%) teachers allow boys to sing the selected literature an octave below the basic intonation. 2 (7%) teachers encourage singing high tones in head register, singing with an open throat, then gradually encourage singers to sing in a chest register. 2 (7%) teachers avoid singing in a low register. 2 (7%) teachers said that their singers during voice change don't have problems. 1 (3%) teacher points out that she is not sure whether she teaches correctly, 1 (3%) teacher claims that the voice change does not exist. She asks in which sex the voice change occurs.

Discussion

We were unpleasantly surprised by the number of received responses. It is sad that only a few music teachers responded to the questionnaire. Does this mean that only 29 music teachers found this topic interesting? Is a lack of knowledge and ignorance of teaching adolescent singers a much wider problem as demonstrated by the results of these 29 music teachers? A small percentage (5,4%) of responses indicates a low interest of the professional public to this problem.

The results show that music teachers included in the research are insufficiently aware of the importance of carefully selected vocal exercises for adolescents, in some cases, also lack of hearing and recognizing the voice changes. There are no similar studies on the importance of vocal technique in adolescence to find with which we could compare the results we obtained.

The analysis of the collected data show that music teachers included in the research are insufficiently aware of the importance of vocal exercises which they use to prepare adolescent voice before singing and the specific characteristics that occur during the voice development. A majority (87%) of teachers prepare adolescents for singing with breathing and vocal exercises. Some music teachers do understand the unique characteristics of young adolescent males and their changing voices. All of the success whether the voice will develop properly in a healthy way depends upon the knowledge and musical sensitivities of the individual music teacher. A singer needs to take good care of the voice and his or her entire body before singing even begins otherwise incorrect vocal coordination may develop and lead to unhealthy voice and speech habits (Bizjak, Brodnik, Hočevar, 2013). With proper preparation before singing we can reduce the risk of injury. The hypothesis H1 in which we assume that teachers rarely prepare adolescents before singing with breathing and vocal exercises cannot be confirmed.

We found a little bit worse results on the question about the time that teachers devote to prepare adolescents before singing. 76% teachers devote 10 minutes or less for preparation. Due to minor vocal capabilities we suggest to devote about 10 - 15 minutes daily for warm-ups. "Warm-up is the process by which the individual prepares his or her body for the demands of a practice session, rehearsal or performance. Physically it prepares muscles and joints for heavier and specific use. Mental preparation enables the coordination of the constituent details necessary. The techniques of singing are rehearsed and refreshed in a non-stressful way" (Williams, 2013). The hypothesis H2 in which we assume that teachers do not devote enough time to prepare adolescents for singing can be confirmed.

Third question was related to awareness of individual singing abilities of adolescents. Most teachers (90%) train boys and girls together regardless to the voice change and individual singing abilities. We believe that boys and girls should be trained separately, because every individual adolescent matures differently. Training boys on their own in small groups will help them focus on their own voice and changes which will occur during different stages of voice development (Freer, 2009b). By training boys and girls together,

boys can become confused because of the struggle to find the right octave (Jorgenson, Pfeifer, 2008). Teachers need an understanding of the potentials, limitations, characteristics, and unique qualities that may be encountered in individual adolescent voices. Listening to each adolescent singer is important in order to assess vocal development (Gackle, 1991). The hypothesis H3 in which we assume that most teachers train boys and girls together regardless to the voice change and individual singing abilities can be confirmed.

In the field of knowledge of the intention of vocal exercises we obtained worse results than expected. The research confirms that teachers working with adolescent singers often use "platoon" style of warm-up favored by most choral directors without knowing the aim of the exercises, which naturally may or may not conflicts with the concept of the individual nature of the adolescent voice (Titze, 2008). The problem is that most exercises are not suitable for developing adolescent voice because they often include a tessitura (not range) too high for the female changing voice. For this reason, boys sing "down the octave", which is too low. "All warm-up exercises need to have a direct relationship to singing; they are not just "for fun". If you don't know exactly what the exercise is achieving, leave it out" (Williams, 2013).

The hypothesis H4 in which we assume that most teachers find it more important that adolescents warm up their voices and not how the selected vocal exercises will develop their voices can be confirmed. Teachers have different experiences in working with voices during voice change (mutation). A little less than half of the teachers (45%) advice adolescents not to sing, or simply don't pay any attention. Adolescent singers are usually left to fend for themselves and often develop incorrect and harmful vocal technique as a result of the lack of instruction (Haston, 2007). Many of the problems adolescents encounter result from ignorance regarding correct vocal technique. Some of these problems include a forced, harsh tone, jaw tension, high larynx, breathy tone, nasality or hoarseness. Educating students about using proper technique can rectify these problems before they automatically cause incorrect use of laryngeal muscles. The results shows that only 17% of teachers consider individual characteristics of singers by educating about the physiology, acoustics of singing and speaking voice and the process of voice development. One of the music teachers showed incomplete knowledge about a voice change during adolescence. Generally speaking, the results of the study showed a great lack of knowledge about music teacher's work with adolescent voices. For this reason, some basic principles of the approach to the work with the developing voices are presented.

Approaches for working with adolescent voices

In the literature we can find appropriate vocal exercises which can be used when working with adolescent voices. As the most important warm-ups, Titze recommends phonation through lip and tongue trills, humming, and the use of the [o] vowel (Titze, 2008).

Cooksey states that while exercising voice in its mutational stages, establishing good postural habits is of the utmost importance. Vocalizing in the most comfortable range at the outset of warm-ups is essential, with attention gradually given to all registers in an

effort to blend them. Additionally, educating young singers about the mutational process, its implication for the voice, and the physiology and acoustics of singing and speaking are ways to highlight the uniqueness of the changing voice while helping adolescents understand that they are not alone in this phenomenon. Cooksey describes in detail numerous exercises in the following areas: (a) breath management; (b) kinesthetic and vocal warm-ups; (c) tone quality and resonance; and (d) intervallic, dynamic, and rhythmic flexibility. Exercises are developed specifically for the different needs of female and male singers (Cooksey, 1999).

There is increasing evidence that adolescents who view themselves as unsuccessful singers will only rarely seek choral music experiences in adulthood (Ruddock, Leong, Widden; 2005, 2008). Adolescent boys undergo a more dramatic vocal maturation process than adolescent girls, and this may account for the declining number of adult males who sing in choirs worldwide - the so-called "missing males" phenomenon in choral music (Freer, 2007). Students view themselves as unsuccessful when they experience embarrassment while singing, are asked not to sing because of their changing voice, or are not given opportunities to sing in choirs. It is the student's perception of these issues that is most influential in future decisions about participation in musical activities (Freer, Ververis, 2011).

If we want to teach young people about their voices we have to choose musical activities that are optimal for them. Teachers and students both need to be knowledgeable about what vocal change involves and the challenges it presents (Freer, Ververis, 2011). The adolescent vocal change is prompted by hormonal changes in the body that may begin as early as age 9 and are associated with puberty. During puberty, the male vocal folds increase in both length and thickness. The average increase in length of about ten millimeters lowers the range an octave or more. Of concern to the music educator is that the lengthening occurs at different rates in different boys (Cooksey, 2000). The male adolescent voice isn't the only one that changes. So does the female voice, but it changes more in quality than in range. Because male adolescent singers will experience changes in both range and the sensation of vocal coordination, choral music teachers need to take these issues into account when selecting repertoire and rehearsal methods (Freer, Ververis, 2011).

Changing voices are affected by many easily overlooked musical issues. For example, boys, usually "tenors," who have been reading pitches from the treble staff for years are suddenly presented with the conundrum of singing those pitches an octave lower than they are printed. "Baritones" may have to learn to sing in a completely new clef-the bass clef. Also, the standard warm-ups at the beginning of the rehearsal may need to be adapted for changing pitch levels (Freer, 2009a).

The following are some key points about warming up choirs with changing voices. Warm-ups are singing, and the unison singing that won't work for repertoire won't work for warm-ups. The composite unison range of any middle school choir is approximately a sixth, from G3 to E4 (U.S.A Standards Association) or from g-e1 (Helmholtz system)

(Cooksey, 1999). Even when beginning with a pitch that every student can sing, any Do-Mi-Sol vocalise by half steps up will have left some students behind after the third ascending repetition.

At the most basic level, a choral warm-up is a sequence of activities focused on the coordination of vocal skills in preparation for the challenges of a specific rehearsal. Key components of a successful warm-up session for young adolescents include a logical sequence that remains consistent from day to day (daily regimen), an allowance for student choice and experimentation within the procedures, a clear pedagogical relationship between the tasks of the warm-up session and the repertoire to follow, and an allowance for a variety of student groupings, body movements, and physical locations within the warm-up session (Freer, 2009b).

There are five sequential stages of an effective choral warm-up session. Beginning with relaxation, teachers should use imagery such as the weather (tapping different parts of the body hard or soft, fast or slow), getting ready for school, sporting events, etc. Teachers might ask students to act out some actions that stem from these ideas, such as shivering, wiping sweat off of the brow, opening and closing an umbrella, and so forth. Carefully chosen physical activities will both relax the musculature of the students and gradually draw their focus toward following the directions of the teacher. These are essential for the effective functioning of a choral ensemble (Freer, 2009b).

Following relaxation activities, students will be ready to focus on physical posture and body alignment. Some choral conductors insist on strict posture for singing, but the extreme variations in adolescent bodies makes this impractical (Freer, Ververis, 2011).

The establishment of an optimal physical alignment will then make breathing easier. Choral conductors should always remember to have students exhale before inhalation. If they do not exhale first, an excess of air may accumulate in the lungs, resulting in a raised chest and shoulder position. Rather, use a motion such as an underhand softball toss where the toss is the exhalation and the wind-up is the inhalation. This motion also both relaxes the shoulder muscles and reinforces the concept of breathing low in the body.

There is one more step before the singing of vocal exercises begins. Students need to coordinate their breath flow with their vocal mechanism. This can begin by having students quietly laughing then hum on a pitch of their own choosing. This will accommodate voices at all stages of change. From a pitch in the middle of the range, have students descend in pitch by half step before ascending. This will gradually coordinate the breath and vocal folds in producing the balanced voice with necessary pitch and rhythm.

Finally, vocalizes can be introduced as the final step. These vocalizes may not always be sung in unison when there are many different voice parts represented by the students. Look for ways that students can achieve the intended goals even though they don't sing on the same pitch. One approach is to have students sing a national song or folksong starting on a pitch of their choice. The result may sound like cacophony, but it's also a challenge for

students to maintain their own part while others are singing something similar but not identical. For all sequences of vocalizes, it is wise to gradually move toward higher pitches, to gradually sing at louder volumes, to gradually increase the speed of singing (especially when there are leaps and skips in the exercise), and to end with a calming vocalize that relaxes the voice into the lower range (Freer, 2009b).

Some choral teachers find it helpful to repeat a vocalize when they get to the moment in rehearsal where that vocalize would help students with a musical passage in the repertoire. This will help students understand the relationship between the vocal techniques experienced in the warm-up process and the technique used to sing passages in the repertoire. The choral warm-up sequence presents an opportunity for teachers to teach skills and present solutions to problems that will arise as students learn their repertoire. In other words, the warm-up process offers an opportunity to prepare for the rehearsal to follow (Freer, 2009b).

Conclusion

With the results of the research made on a sample of 29 Slovenian music teachers, we found that teachers spend too little time preparing adolescents before singing. They pay little or no attention to individual voice abilities of singers and are insufficiently aware of the meaning and purpose of vocal exercises which they use to train adolescents during voice development.

Results of the importance of vocal technique in adolescence open many questions and dilemmas that should be further examined in future researches. The lack of scientific studies from a physiological and a pedagogical point of view highlights the need of research in this field in Slovenia. We see the need for educating future music teachers on the proper voice function, correct vocal technique; train their ears to recognize the specific characteristics of changing voices and the ability to teach adolescents about the changes that occur during the voice development.

We believe that despite the changes which occur during puberty, we should not abandon singing, but thoughtfully and with available knowledge work with adolescent voices with planned pedagogical approaches, conscious use of vocal exercises, designed to build healthy sound and technique. Some basic principles for the work with adolescent voices are presented.

To compare the impact of vocal exercises on the voice of adolescent singers who sing during the voice change and develop their voices with vocal exercises and adolescents who don't sing during the voice change, it is necessary to perform a pilot study.

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FUNKCIONALNA GLASBENA PISMENOST V NIŽJIH RAZREDIH NAUK O GLASBI

Izvleček

Funkcionalna glasbena pismenost je skupek glasbenih sposobnosti, spretnosti in znanj, ki jih razvijamo, preverjamo in vrednotimo na različnih dejavnostnih področjih *Nauka o glasbi*. Njena pomembna sestavina je sposobnost branja in zapisovanja glasbenih vsebin. Razvoj funkcionalne glasbene pismenosti smo proučevali na področjih slušnega zaznavanja glasbenih vsebin, izvajanja glasbenih vsebin po metodi imitacije in na področju *a vista* izvajanja v 2. razredu *Nauka o glasbi*. Primerjava rezultatov je pokazala boljše rezultate na ritmičnem področju. Ugotavljamo, da v praksi prevladuje koncept ozkega pojmovanja funkcionalne glasbene pismenosti, ki se navezuje na sposobnost razumevanja in uporabe glasbenega zapisa. Razvoj slušne pozornosti in občutljivosti, ki podpira razvoj slušno-analitičnih zaznav, pa je še vedno zapostavljen.

Ključne besede: funkcionalna glasbena pismenost, sposobnost slušnega zaznavanja, *a vista* izvajanje, *Nauka o glasbi*, raziskava

Abstract

Functional musical literacy in the lower grades of *Music theory*

Functional musical literacy is a set of musical abilities, skills and knowledge that are developed, verified and evaluated in various musical activities in *Music theory*. The ability of reading and writing musical content is exposed within it. The development of functional musical literacy was studied in the field of the auditory perception of musical content, in the field of performing musical contents by the method of imitation and in the field of *a vista* performing in the 2nd grade of *Music theory*. The comparison of the results showed better results in the rhythmical field. The results show that the concept of narrow understanding of the functional musical literacy has a dominant role, which is referring to the ability to understand and use music notation. The development of auditory attention and sensitivity, which supports the development of auditory-analytical perception, however, is still neglected.

Key words: functional musical literacy, ability of auditory perception, *a vista* performing, *Music theory*, research

Uvod

V zgodnjem obdobju glasbenega izobraževanja pri pouku predmeta *Nauka o glasbi* v glasbenem šolstvu je simbolni glasbeni zapis opora v razvoju glasbenega mišljenja. Učenec z njim osmišlja in pogloblja pridobljene glasbene izkušnje in doživetja na dejavnostnih področjih izvajanja, poslušanja in ustvarjanja. V glasbenih dejavnostih je vselej sprva udeležen preden se spozna s standardnim glasbenim zapisom glasbenih

vsebin. Z njimi razvijamo temeljne glasbene sposobnosti, spretnosti in znanja, v fazi uporabe zapisovalne glasbene simbolizacije pa vplivamo na razvoj glasbenega mišljenja in funkcionalne glasbene pismenosti. Temeljni cilj sodobnih glasbeno-izobraževalnih sistemov je razviti posameznikovo glasbeno funkcionalno pismenost, ki se kaže v razumevanju in sposobnosti uporabe glasbenega zapisa kot temeljne vezi med glasbeno ustvarjalnostjo in poustvarjalnostjo.

Razvoj glasbenega opismenjevanja v zahodnem glasbeno izobraževalnem sistemu teži predvsem h konkretni ozvočitvi, estetskemu oblikovanju in doživeti interpretaciji glasbeno simbolnega zapisa. V tem primeru je glasbeno-simbolni zapis opora pri priklicu usvojenih glasbenih predstav v obliki predhodnega notranjega slišanja. Usvojene glasbene izkušnje, ki se kot glasbene predstave postopno vključujejo v glasbenokategorialni sistem (Motte Haber, 1990), so v glasbenem spominu ponovno priklicane na temelju glasbenega zapisa. To pomeni, da se glasbena pismenost ne navezuje ozko na bralne ali zapisovalne spretnosti glasbenega zapisa, temveč vključuje široko strukturo razvitih glasbenih sposobnosti, spretnosti in znanj, ki podpirajo razvoj glasbenega opismenjevanja in obratno.

Kompleksnost standardnega glasbenega zapisa zahteva postopno in sistematično uvajanje učenca v razumevanje in uporabo le-tega, s slehernim izhodiščem v glasbenem jeziku. Funkcionalna glasbena pismenost kot temeljna kompetenca zahodnega glasbenika se razvija v daljšem časovnem obdobju. Pri pouku *Nauka o glasbi* je razvoj funkcionalne glasbene pismenosti spodbujan na dejavnostnih področjih *solfeggio*, *interpretacija in izvajanje primerov iz glasbene literature*, *poslušanje*, *ustvarjanje*, *glasbenoteoretična in oblikovna znanja*. V prispevku bomo izpostavili dejavnostno področje *solfeggio* kot temeljno področje v razvoju glasbene funkcionalne pismenosti. Omejili se bomo na problematiko razvoja funkcionalne glasbene pismenosti na ritmičnem in melodičnem področju v začetnih razredih *Nauka o glasbi*.

Kaj je funkcionalna glasbena pismenost?

Vprašanja, kdo je glasbeno pismen, kako je definirana glasbena pismenost in katere kompetence vključuje, so izhodišča v diskusijah o pojmovanju termina glasbene pismenosti. Mills in McPherson (2006) zagovarjata uporabo množinskega pojma *glasbene pismenosti*. Menita, da glasbena pismenost ni enovita sposobnost, temveč kompleks sposobnosti. Pravita, da glasbena pismenost ni ozko povezana s sposobnostjo dekodiranja glasbenega zapisa v notnem črtovju in njegove precizne zvočne izvedbe. Pojmujeta jo kot skupek več zmožnosti, in sicer: izvajanja glasbe; izvajanja glasbe po notnem zapisu; izražanja pogledov in stališč glede izvajane, poslušane ali ustvarjene glasbe; zapisovanja slišane glasbe v obliki notnega zapisa; razumevanja in interpretiranja glasbenega zapisa. Green in Bray (1997, v Mills in McPherson, 2006) poveujeta pojem glasbena pismenost s sposobnostjo igranja po posluhu, razvito sposobnostjo glasbenega spomina, spontanostjo in sproščenostjo ustvarjanja in izražanja glasbe, fizičnimi spretnostmi igranja na različne inštrumente, sposobnostjo prilagajanja različnim zvočnim barvam inštrumentov in z razvitim odnosom do skupinskega muziciranja.

V zahodnem sistemu glasbenega izobraževanja je razumevanje in uporaba simbolnega zapisa glasbenega jezika pogosto ozko povezana s pojmovanjem, da posameznik razume in zna uporabljati glasbeni zapis tako, da ga pevsko ali inštrumentalno korektno ozvoči. Izhodišča tega ozkega pojmovanja glasbene pismenosti izhajajo iz zgodovinskih razvojnih stopenj glasbene notacije, ko se je iskal natančen nedvoumen zapis glasbenih vsebin in s tem možnost avtentične interpretacije glasbenega zapisa. V sodobnem zahodnem sistemu glasbenega izobraževanja je simbolni glasbeni zapis opora za različne oblike glasbene komunikacije in podpora razvoju funkcionalne glasbene pismenosti (Borota, Kovačič, 2015).

Funkcionalna glasbena pismenost pri pouku *Nauk o glasbi*

Predmet *Nauk o glasbi* spodbuja razvoj funkcionalne glasbene pismenosti na različnih glasbeno-dejavnostnih področjih. Na vsakem izmed področij zastavlja specifične operativne cilje, s katerimi spodbuja razvoj ritmičnega, melodičnega, harmonskega in glasbeno-estetskega posluha. Temeljno področje *solfeggio* poudarja in razvija funkcionalno glasbeno pismenost z razvojem sposobnosti izvajanja po glasbenem zapisu in sposobnosti zapisovanja slišanih glasbenih vsebin z glasbenim zapisom. Področje *izvajanje in interpretacija primerov iz glasbene literature* razvija funkcionalno glasbeno pismenost z estetskim in doživetim izvajanjem glasbenih primerov v povezavi z zapisanimi dinamičnimi in agogičnimi oznakami in oznakami za tempo. Področje *poslušanje* razvija funkcionalno glasbeno pismenost z razvojem sposobnosti analitičnega in kombiniranega poslušanja glasbenih elementov, področje *ustvarjanje* pa s sposobnostjo zapisovanja glasbenih idej in ustvarjenih glasbenih vsebin z glasbenim zapisom. Rezultat razvite funkcionalne glasbene pismenosti je odraz in skupek različnih glasbenih sposobnosti, spretnosti in znanj, ki jih razvijamo, preverjamo in vrednotimo na različnih dejavnostnih področjih *Nauka o glasbi* in *Solfeggia*. Končni rezultat razvite funkcionalne glasbene pismenosti pa se odraža na področju *glasbenoteoretična in oblikovna znanja*.

Izhodišče za razvoj funkcionalne glasbene pismenosti so glasbene izkušnje in doživetja, ki jih otrok usvaja v predšolskem obdobju. Te skupaj z glasbenimi znanji tvorijo glasbene predstave v obliki notranjega slišanja glasbenih vsebin. Izgrajene glasbene predstave in znanja, ki se postopno vključujejo in nadgrajujejo v glasbenokategorialnem sistemu v obliki notranjega slišanja (Motte Haber, 1990), so most k razumevanju in ustrezni uporabi standardnega glasbenega zapisa ter predstavljajo temelj v razvoju funkcionalne glasbene pismenosti.

Stopnje v razvoju funkcionalne glasbene pismenosti v nižjih razredih *Nauka o glasbi*

Sposobnost funkcionalne glasbene pismenosti se razvija postopno v daljšem časovnem obdobju. V začetni fazi razvoja glasbenega opismenjevanja (v nižjih razredih *Nauka o glasbi*) izstopajo naslednje sposobnosti in stopnje:

- 1) prepoznavanje in razumevanje glasbenih simbolov v notnem črtovju;

- 2) povezava glasbenih predstav v notranjem slišanju z vizualnim elementom glasbene notacije;
- 3) samostojno dekodiranje in izvajanje ritmične in melodične strukture glasbenega zapisa.

Sedemletni učenec, v 1. razredu *Nauka o glasbi*, hitro slušno in teoretično usvoji zaporedje tonških višin v tonški abecedi, več ovir se pojavlja pri prepoznavanju in razumevanju glasbenih simbolov teh višin v notnem črtovju. Ime tonske višine ni le ime za nekaj, je odnos, ki kaže na mesto znotraj tonske abecede, ki jo je učenec zvočno usvojil kot celoto. Zato je lahko izhodišče pri obravnavi posameznih tonških višin lestvično zaporedje teh višin znotraj tonske abecede v notnem črtovju, ki učencu nudi smiselno glasbeno predstavno celoto. Od te celote pa ga vodimo v slušno in vidno razumevanje njenih delov in posameznosti v notnem črtovju. Oblak (2002) ugotavlja, da otrok pridobi sposobnost orientacije v okviru določenega tonskega lika. Ta lik je lahko interval ali neko tonsko zaporedje. Ker večji del slovenskih ljudskih in umetnih pesmi izvira iz dura, je pogostokrat ta glasbeni lik durova lestvica. Ta predstavlja izhodišče za razvoj analitičnih zaznav pevskih izkušenj, iz katerih naj izhaja obravnava tonških višin v notnem zapisu. Glasbeni simboli v notnem črtovju rabijo kot uporabni označevalci šele takrat, ko je učenec zgradil odnos do njih prek glasbenih izkušenj in s pomočjo mnemotehničnih sredstev izvenglasbenih vsebin, ki so se v glasbenem spominu vsidrale kot izoblikovane glasbene predstave. Čeprav si je sedemletnik vse bolj sposoben predstavljati glasbene aktivnosti in dejavnosti v obliki notranjih glasbenih predstav – svojo misel je vse bolj sposoben odtrgati od konkretne dejavnosti – pa mu predstavlja glasbeni zapis novo obliko predstavitve že usvojenih glasbenih izkušenj in predstav, ki ga povzdigne na višjo raven v glasbenemu mišljenju – na raven formalnologičnega glasbenega mišljenja (po Piaget, 1930 v Labinowicz, 1989).

Nadaljnji razvoj glasbenega opismenjevanja je lahko oviran, razen če se je učenec naučil povezati glasbene predstave v notranjem slišanju z vizualnim segmentom glasbene notacije. V tej fazi se razvija zmožnost prepoznavanja motivov in glasbenih vzorcev kot enakih, podobnih, različnih ali kot sekvenčnega gibanja, učenec se sooča s pulzacijo, metrumom, ritmom in tonaliteto. Te relacije ustvarjajo osnovo za učenje predhodnega notranjega slišanja glasbenega zapisa in ozaveščanja sintakse glasbenega dela. Osnova za povezavo med notranjim slišanjem glasbenega dela in njegovim glasbenim zapisom izhaja iz predhodno usvojenih glasbenih izkušenj in predstav. Dekodiranje glasbenega zapisa v obliki predhodnega notranjega slišanja vključuje višje stopnje procesov na kognitivnem področju, ne le razumevanja glasbenega zapisa, temveč predvsem njegovo uporabo, analizo, sintezo in vrednotenje. Na začetni stopnji glasbenega opismenjevanja prihaja do številnih zapletov, ki izhajajo iz nepovezanosti notranjega slišanja glasbenega zapisa in njegovega vizualnega segmenta. Učitelj ima v tej fazi pomembno vlogo. S sistematičnim izborom instruktivnih vaj, primerov iz glasbene literature in z ustreznimi postopki in metodo dela z notnim zapisom lahko vodi učenca na višjo stopnjo mentalnih operacij. Ker pri glasbenemu pouku izstopata učni fazi urjenja/vadenja in ponavljanja, ponavljajoče se vaje prinašajo prednosti in slabosti. Na eni strani pomagajo k hitremu in pravilnemu reagiranju na glasbene simbole v notnem črtovju, po drugi strani pa lahko

vodijo v nemotiviranost in tako v neučinkovitost učenja. Zato je potrebno smiselno vodenje v procesu dekodiranja ritmične in melodične strukture glasbenega zapisa. Bamberger (2006) pravi, da zgodnje učenje glasbene notacije lahko povzroči pojemanje motivacije za glasbo in slušne občutljivosti.

Naslednja faza v razvoju glasbenega opismenjevanja je, da učenec začne samostojno spremljati detajle v glasbenemu zapisu in se nauči dekodirati ritmično in melodično strukturo. V primeru, da je učenje glasbenega zapisa osredotočeno na poimenovanje tonov in ritmičnih vrednosti brez njihove glasbene ozvočitve, postane to učenje naporno in utrudljivo. S povezavo glasbenega zapisa in njegovo glasbeno ozvočitvijo, v učencu postopno raste zavedanje, kako naj glasba zveni. Zmotno je prepričanje, da bi si učenec moral zapomniti široko vrsto glasbenih simbolov, ki bi vodili v učinkovito branje in razumevanje glasbene notacije. Učni proces branja glasbene notacije je lahko izredno počasen, če glasbeni elementi, ki so predstavljeni v glasbenemu zapisu, niso neposredno ozvočeni. Mills in McPherson (2006) poročata, da se v glasbenopedagoški praksi še vedno pojavljajo težnje po učenju uporabe glasbenega zapisa brez ustrezne zvočne podlage. Pomembno je, da ne zaidemo v stereotipno urjenje bralnih večšin notnega zapisa, temveč da domišljeno izbiramo postopke, ki vodijo k vzpostavitvi in povezavi notranjih glasbenih predstav z zapisom glasbenih vsebin, kar podpira prehod na višjo raven glasbenega mišljenja (Oblak, 2002; McPhersson in Gabriellsson, 2002 v Mills, McPherson, 2006).

Otrok se lahko z glasbenim zapisom sreča že v zgodnjem otroštvu. Note prepozna kot znakovni sistem za glasbo, zato mu ta ni vizualno abstrakten in tuj. Glasbeni zapis mu je tuj z vidika priklica glasbenih predstav v notranjem slišanju in njegove ozvočitve.

Začetniške ovire ozvočevanja glasbenega zapisa pri predmetu *Nauk o glasbi*

Učenec se v 1. razredu *Nauka o glasbi* najprej začne zavedati značilnosti notnega črtovja, začne razvijati odnos do pomena glasbenega zapisa in se začne učiti, kako je glasba zapisana v partituri. Ovire se pojavljajo pri prepoznavanju glasbenih simbolov v notnem črtovju: počasi prepozna tonske višine in trajanja, ključe, taktovske načine, tonalitete, dinamične oznake, predznake itd. Na začetni stopnji branja glasbenega zapisa je pomembna velikost zapisa v notnem črtovju. Ko učenec procesira glasbeno notacijo in svoje oči osredotoča na črte črtovja, lahko majhna velikost zapisa glasbenih simbolov, če so si ti preblizu, povzroča težave v zaznavi razlik in preskakovanje pomembnih detajlov kot so višaji in nižaji. Tudi Piaget (1930 v Labinowicz, 1989) poroča, da imajo 7-letniki težave oziroma omejitev pri zaznavanju sveta, ki so povezane z bralnimi sposobnostmi. Pravi, da obstajajo med mlajšimi in starejšimi otroki razlike v očesnih gibih, ki jih zahteva branje. Mlajši otrok teži h globalni fiksaciji. Tako dobi celostni vpogled kompleksne konfiguracije, ne pa podrobnosti. Gibanje oči je slučajno in ne kaže sistematičnega gledanja. Okoli sedmega leta starosti upada težnja po globalnem gledanju in giba oči izražajo boljši nadzor. Buzan (1980) navaja, da se oči med branjem ne gibljejo enakomerno, temveč skokoma z več postanki. Počasni bralci s slabimi bralnimi navadami pri branju omejujejo pogled le na eno besedo, nezavedno preskakujejo nazaj, se zagledajo

drugam ali zavestno vračajo k besedam. Uspešnejši bralci usmerijo svojo pozornost v skupino besed, izogibajo se preskokom, vračanjem ali blodenju pogleda.

S podobnimi težavami se srečujemo tudi na področju branja in ozvočevanja glasbenega zapisa. Večina otrok ni vajena branja notnega zapisa »*vnaprej*«, ampak gre za branje »*od note do note*«, kar preprečuje tekočo glasbeno izvedbo. To pomeni, da vsako noto posebej pogleda, identificira in nazadnje poimenuje (Hrobat, 2004). Šele, ko je učenec sposoben pravilno identificirati in poimenovati notne znake, lahko začnemo razvijati avtomatizem »*vnaprejšnega branja*«. Ta avtomatizem omogoča nadgradnjo povezave tonskih odnosov v notnem zapisu s predhodnim notranjim slišanjem le-teh, ki temelji na oblikovanih glasbenih predstavah.

Na začetni stopnji učenja pravilnega branja glasbenega zapisa, se mora učenec najprej naučiti branja z gibanjem oči z leve proti desni in od vrha do dna strani. Pogosto se začetnik zaradi še neusvojene orientacije v notnem črtovju izgublja v zapisu ali pri prehodu v novo notno črtovje. Delo z notnim zapisom ga hitro utruja, ker ne vključuje le prepoznavanja glasbenih simbolov, temveč tudi mentalne procese na višjih nivojih spoznavnega področja. Z izvajanjem različnih glasbenih del usvaja poleg glasbenih predstav tudi simbolne notne vzorce v notnem črtovju, ki jih hrani v glasbenemu spominu. Usvojene vizualne podobe notnih vzorcev mu pomagajo razlikovati in povezovati podobne notne vzorce v njegovem glasbenem repertoarju. Tako bo vizualne podobe notnih vzorcev medsebojno ločeval, z njimi predvideval nadaljevanje ali pa bo spoznal nov vzorec. Velika nevarnost pri tem je, da ne zaidemo v stereotipno urjenje bralnih večšin notnega zapisa brez ustrezne zvočne podlage.

Longitudinalne študije (McPherson, 1993, 2005 v Mills, McPherson, 2006) so pokazale, da se učenci različno hitro razvijajo in napredujejo v sposobnosti branja in ozvočevanja glasbenega zapisa. Na začetni stopnji razvoja glasbene pismenosti se kažejo razlike na tem področju že v prvih tednih. Nekateri učenci vlagajo veliko naporov v branje in ozvočevanje glasbenih zapisov, drugi pa se s tem področjem spoprijemajo z relativno lahkoto. Učinkovita uporaba glasbenega zapisa vključuje kompleks razvitih glasbenih sposobnosti, spretnosti in znanj, zato prihaja do individualnih razlik v razvoju funkcionalne glasbene pismenosti.

Sposobnost *a vista* izvajanja v nižjih razredih *Nauka o glasbi*

Pri sleherni uri *Nauka o glasbi* se učenec sreča z *a vista* izvajanjem. Termin *a vista* (učni načrt, 2003) označuje sposobnost ozvočevanja glasbenega zapisa na »*prvi pogled*«. Zlasti na začetni stopnji, ko je učenec uveden v uporabo glasbenega zapisa in postopno pridobiva izkušnje na področju prepoznavanja znakov v glasbenem zapisu in njihovem ustreznem ozvočevanju, je zanj vsaka nova glasbena vaja povezana z *a vista* izvajanjem.

Učni načrt (2003) določa uvajanje v *a vista* izvajanje v 2. razredu *Nauka o glasbi* s ciljem, »da bo učenec zavestno pel po notah« (Habe, 1993, str. 5). Ta sposobnost zahteva postopno in sistematično obravnavo tonskih odnosov na ritmičnem in melodičnem področju, ustrezno učno gradivo glede na težavnostno stopnjo glasbenega razvoja in

učiteljevo ustrezno uporabo metodičnih postopkov. V izvedbeni fazi jih mora voditi tako, da učenci vaje solfegirajo in ne imitirajo. Z ustreznim izborom ritmičnih in melodičnih vaj, sistematičnim vključevanjem le-teh v učni proces in z ustreznimi postopki dela je omogočen postopen razvoj funkcionalne glasbene pismenosti. *A vista* izvajanje glasbenih vsebin sodi med procesnorazvojne cilje, kar pomeni, da bodo rezultati na področju *a vista* izvajanja vidni v kasnejšem časovnem obdobju.

Izvajanje po glasbenem zapisu zahteva veliko pozornosti in zbranosti, saj se izvedba zapisa vselej odvija v glasbenem času. Izvajanje ritmičnih vsebin vključuje identifikacijo ritmičnih gibanj v določenemu taktovskemu načinu in izbranem ali določenemu tempu. Ovira na začetni stopnji glasbenega izobraževanja je ravno v občutenju mere in enakomernega ritmičnega izvajanja, ker učenec še nima pregleda nad časovno dimenzijo glasbe, ki pogojuje zaznavanje glasbenega ritma. Na melodičnem področju ima učenec težave s prepoznavanjem in pomnjenjem tonskih višin in trajanj. Dejavniki, ki otežujejo korektno izvajanje melodičnih vsebin po notnem zapisu so: intenziven razvoj melodičnega posluha, neobvladovanje pevskega aparata, nerazviti pevski obseg, pomanjkljiva slušna zaznava in kontrola.

Sloboda (1985) pravi, da je *a vista* izvajanje pogosto domena izkušenih in izurjenih glasbenikov, medtem ko je v učnem procesu to prva stopnja obravnavanja in usvajanja novega glasbenega gradiva. Največji delež glasbenega izobraževanja zajema področje glasbenih vaj, saj večina glasbenikov porabi največ časa in energije v fazi ponavljanja in utrjevanja, ki vodi v estetsko in doživeto glasbeno izvedbo.

Sposobnost zapisovanja glasbenih vsebin v nižjih razredih *Nauka o glasbi*

Sposobnost zapisovanja slišanih glasbenih vsebin z glasbenim zapisom je obsežen in zapleten proces, ki zahteva sistematično učenje in urjenje. Edino izhodišče za zapis slišane glasbene vsebine je njena zvočna podoba, kar zahteva njen ponovni priklic po določenem časovnem obdobju. Zvočna podoba, ki se ohranja v kratkoročnem spominu, se s ponovno aktivacijo neposredno prenese v središče zavesti, v delovni spomin. Tu potekajo ponovitve zvočnih podob in mentalne operacije zavestne analize, sinteze in vrednotenja tonskih odnosov. V teh fazah se predelana informacija glasbene vsebine asociativno poveže z že ohranjenimi glasbenimi predstavami v dolgoročnem spominu, ki vodijo do končnega zapisa slišane glasbene vsebine. Posebej opazna težava na področju zapisa glasbenih vsebin ni povezana le s časovnim, temveč tudi z vsebinskim pomnjenjem. Snyder (2000) ugotavlja, da v kratkoročnem spominu, ki traja od 3 do 5 sekund, ohranjamo od pet do devet elementov, Piaget (1930 v Labinowicz, 1989) pa, da večina sedemletnikov lahko ohranja osem ali devet elementov. Glasbenopedagoška praksa kaže, da se z ustreznimi vajami glasbeni spomin krepi in še nadalje razvija. Na pomnjenje glasbenih vsebin poleg dolžine nareka (ta je odvisna od glasbeno-razvojne stopnje) vpliva tudi zgradba glasbenega nareka. Zaokrožena glasbena misel, ki jo učenec sprva celostno zazna, je izhodišče za zaznavo njenih posameznih delov in za ponovno združitev njenih delov v celoto.

Proces zapisovanja glasbenih vsebin poteka na spoznavni ravni, ki zahteva ustrezno orientacijo in razumevanje uporabe notnega črtovja. Zapis glasbenih vsebin je zadnja faza pretvorbe »slišane« glasbene vsebine v »vidno«. Pred njo je faza ali več faz, ki pogojujejo uspešen zapis. Če pri branju glasbenih vsebin glasbeni zapis sproži priklic zvočne podobe, je pri zapisu glasbene vsebine njena predhodna zvočna podoba tista, ki si jo moramo po nekem časovnem obdobju ponovno priklicati v spomin. Z uspešnim priklicom zvočne podobe lahko nastopi faza zavestne analize in sinteze tonskih odnosov in v končni fazi tudi njen zapis (Borota, 2007).

Rojko (2004) svetuje izvajanje ustnih glasbenih narekov pri sleherni uri in to od prvega dne dalje. Zapis glasbenega gradiva je »tehnični« problem, ki pa se ne navezuje na glasbeno-spoznalni del procesa. Podoben koncept razvijanja sposobnosti zapisovanja slišanih glasbenih vsebin je vključen v učbeniška gradiva v nižjih razredih *Nauka o glasbi* (Tornič Milharčič, 2003, 2004). Ker se učenec začne šele soočati z uporabo notnega črtovja, se v glasbenopedagoški praksi pogosto srečujemo z nalogami tipa melodičnih in ritmičnih ugank, dopolnjevanj ali sestavljanj. Praksa vključuje ustne nareke na melodičnem področju s tihim nakazovanjem tonov na modulator, s petjem in nakazovanjem tonov na modulator, s tihim nakazovanjem fonomimičnih znakov, s petjem in nakazovanjem fonomimičnih znakov. Zaradi zahtevnosti zapisovanja glasbenih vsebin, se v 1. in 2. razredu *Nauka o glasbi* pogosto obravnava zapis ritmičnih in melodičnih vsebin ločeno.

Raziskava

Opredelitev problema

Z raziskavo želimo proučiti stopnjo razvitosti funkcionalne glasbene pismenosti pri osemletnih učencih v 2. razredu *Nauka o glasbi*. V fazi merjenja ravni razvitosti funkcionalne pismenosti smo upoštevali kompleksnost te sposobnosti na področju slušnega zaznavanja ritmičnih in melodičnih vsebin, z izvajanjem ritmičnih in melodičnih motivov po metodi imitacije in na področju *a vista* izvajanja ritmičnih in melodičnih vsebin.

Cilji raziskave

Z raziskavo smo želeli odgovoriti na naslednja raziskovalna vprašanja:

- Kakšna je stopnja razvitosti slušnega zaznavanja glasbenih vsebin na ritmičnem in melodičnem področju v 2. razredu *Nauka o glasbi*?
- Kakšna je stopnja razvitosti izvajanja po metodi imitacije na ritmičnem in melodičnem področju v 2. razredu *Nauka o glasbi*?
- Kakšna je stopnja razvitosti *a vista* izvajanja na ritmičnem in melodičnem področju v 2. razredu *Nauka o glasbi*?
- Ali se pojavljajo razlike v stopnji razvitosti funkcionalne glasbene pismenosti na ritmičnem in melodičnem področju pri učencih 2. razreda *Nauka o glasbi*?

Metoda

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

Vzorec

V raziskavo je bilo vključenih 39 učiteljev in 165 učencev *Nauka o glasbi* iz cele Slovenije: 66.6% iz ljubljanske regije, 23.0% iz štajerske in 10.2% iz primorske regije. Učenci, ki so bili stari 8 let, so obiskoval program *Glasba – 2. razred predmeta Nauk o glasbi* in instrumentalni pouk.

Merski inštrumenti in karakteristike

Podatki so bili zbrani z baterijo testov za preverjanje stopnje razvitosti slušnega zaznavanja enakih ali različnih glasbenih vzorcev na ritmičnem in melodičnem področju, izvajanja ritmičnih in melodičnih vzorcev po metodi imitacije in *a vista* izvajanja glasbenih vsebin na ritmičnem in melodičnem področju. Naloge so bile oblikovane skladno z javnoveljavnim učnim načrtom za *Nauk o glasbi* (2003).

Stopnjo razvitosti slušnega zaznavanja smo preverjali s predvajanjem (pripravljeni primeri so bili posneti na zgoščenki) dveh enakih ali različnih glasbenih vzorcev. Učenci so poslušali štiri pare melodičnih/ritmičnih vzorcev in se na podlagi slušno-analitične percepcije pisno odločili, ali so predvajani pari enaki ali različni. Ugotavljali so, na katerem mestu se pari razlikujejo: na začetku, na sredini ali na koncu. Vsako pravilno rešitev smo točkovali z dvema točkama, delno pravilno z eno točko in nepravilno rešitev z 0 točkami.

Stopnjo razvitosti izvajanja po metodi imitacije in *a vista* izvajanja melodičnih in ritmičnih motivov smo vrednotili na podlagi predhodno pripravljenih opisnih kriterijev. Na ritmičnem področju smo oblikovali naslednje kriterije:

- 1) *netočno ritmično izvajanje*: v to kategorijo smo uvrstili vse tiste primere, pri katerih je prihajalo do nepravilnih izvajanj posameznih ritmičnih trajanj.
- 2) *neupoštevanje izbranega tempa*: v to kategorijo smo uvrstili tiste primere, ko učenec ni upošteval izhodiščnega tempa v fazi izvajanja – motiv izvede prehitro ali prepočasi.
- 3) *izvajanje v neenakomernem tempu*: v to kategorijo smo uvrstili tiste primere, ko učenec ni ohranil enakomernega tempa od začetka do konca izvajanja – med izvajanjem pohiteva ali upočasnjuje.

Na melodičnem področju smo oblikovali naslednje kriterije:

- 1) *petje v svojem pevskem obsegu*: v to kategorijo smo uvrstili vsako pevsko izvajanje, ki ni bilo odpeto v absolutno podani intonaciji (C-dur).
- 2) *intonančno nezanesljivo*: v to kategorijo smo uvrstili tisto pevsko izvajanje, pri katerem je bila smer gibanja melodije ohranjena, vendar pa je bil posamezni ton v seriji ali več njih spremenjenih, tako da je bil izvorni melodični motiv še prepoznan. Sem smo uvrstili tudi tiste pevske izvedbe, pri katerih so bili posamezni toni v motivu intonančno nečisto zapeti – absolutna tonska višina je bila zapeta nekoliko previsoko ali prenizko.

- 3) *melodično netočno*: v to kategorijo smo uvrstili tisto pevsko izvajanje, pri katerem smer gibanja melodije ni bila pravilno izvajana ali ohranjena. Sem smo uvrstili tudi tisto izvajanje, pri katerem so bili osnovni melodiji dodani novi toni tako, da je bila ta še vedno prepoznavna ali pa so jo ti popolnoma spremenili.
- 4) *tonalno nestabilno*: v to kategorijo smo uvrstili tisto pevsko izvajanje, pri katerem je bil en del motiva izveden v predpisani tonaliteti, v nadaljevanju je sledila modulacija v drugo tonaliteto. V fazi modulacije je bilo petje tonskih odnosov pravilno glede na izvirni melodični motiv. Sem smo uvrstili tudi tiste primere, ko je prišlo do spremembe tonalitete med pevskim izvajanjem, vendar se je zaključek motiva ponovno pojavil v izhodiščni intonaciji.

Izvajanje po metodi imitacije in *a vista* izvajanje ritmičnih in melodičnih motivov smo točkovali: pravilno izvajanje (2 točki), delno pravilno (1 točka) in nepravilno (0 točk). Na ritmičnem in melodičnem področju je lahko učenec dosegel maksimalno 24 točk. Stopnjo razvitosti ritmičnega in melodičnega posluha smo ocenjevali s štiristopenjsko ocenjevalno lestvico: zelo razvit, razvit, manj razvit, slabo razvit.

Objektivnost in diskriminativnost baterije testov je bila zagotovljena, zanesljivost testov je bila preverjena s Cronbachovim koeficientom (0.83), trije neodvisni eksperti pa so potrdili njihovo vsebinsko zanesljivost.

Postopek zbiranja in obdelave podatkov

Vsak učitelj (39), ki je ustno ali pisno potrdil sodelovanje v raziskavi, je vključil osem učencev iz 2. razreda *Nauka o glasbi* po naslednjih kriterijih: 2 učenca z dobro razvitimi glasbenimi sposobnostmi, 3 učence s povprečno razvitimi in 3 učence s slabo razvitimi glasbenimi sposobnostmi. Učitelji so po klasični pošti prejeli baterije testov za slušno zaznavanje glasbenih vsebin s posnetki ritmičnih/melodičnih parov, izvajanje po metodi imitacije, *a vista* izvajanje in navodila za izvedbo preverjanja ritmičnega in melodičnega posluha z opisnimi kriteriji točkovanja za vsako posamezno nalogo.

Učenci so bili testirani izven pouka *Nauka o glasbi*. Testiranje glasbenih sposobnosti je izvajal razredni učitelj. Nalogo slušnega zaznavanja glasbenih vsebin so izvedli v skupinski obliki, naloge izvajalskega tipa pa individualno. Ta tip nalog smo tonsko dokumentirali (mini disk, kasetofon, video kamera). Tako smo imeli priložnost ponovnega poslušanja in preverjanja učiteljevega vrednotenja učenčevih izvedb. S tem načinom smo se izognili učiteljevemu subjektivnim vrednotenjem in zagotovili objektivnejše vrednotenje nalog izvajalskega tipa. Časovna izvedba preverjanja se je izvajala v 3. in 4. tednu marca 2008.

Vse zbrane podatke smo obdelali v računalniškemu programu za statistično analizo SPSS. Pri obdelavi podatkov smo uporabili frekvenčne distribucije spremenljivk (f, f%). Rezultate smo prikazali v tabelah in grafih.

Rezultati in interpretacija

Interpretacija rezultatov na ritmičnem področju

Pri pouku *Nauka o glasbi* razvijamo ritmične sposobnosti, spretnosti in znanja pretežno na temeljnem področju *solfeggio*. V 1. in 2. razredu *Nauka o glasbi* se ritmična vzgoja navezuje na ritmično izreko besedil, izvajanje instruktivnih ritmičnih vaj z ritmičnim zlogom TA ali v obliki *solfeggia parlata*, izvajanje ritmičnih vsebin v igrani obliki, ustvarjanje in zapis ritmičnih vsebin. V raziskavi smo ritmične sposobnosti preverjali skozi slušno zaznavanje ritmičnih vsebin, z izvajanjem ritmičnih vzorcev v igrani obliki (s ploskanjem) po metodi imitacije in z ritmično izreko ritmičnih vzorcev pri *a vista* izvajanju.

Slušno zaznavanje ritmičnih parov

S prvo nalogo smo preverjali slušno zaznavanje štirih ritmičnih parov. Učenci so morali primerjati dva ritmična vzorca v paru in določiti, ali sta si enaka ali različna. Vsak ritmični par so poslušali največ trikrat. V primeru, da sta bila ritmična vzorca različna, so morali določiti še mesto spremembe: na začetku, na sredini ali na koncu.

Slika 1: Slušno zaznavanje ritmičnih parov



Z nalogo smo preverjali sposobnost konzervacije dveh ritmičnih vzorcev v glasbenem spominu na kognitivnem področju. Sposobnost konzervacije se izkazuje skozi miselno ohranitev zvočnega gradiva v notranji predstavi in njegovo primerjavo z novim gradivom. V našem primeru so morali testirani učenci ohraniti oba slušno zaznana ritmična vzorca v paru v glasbenem spominu, na tem temelju so analizirali, ali sta bila ta enaka ali različna. Ugotavljamo, da je bil največkrat pravilno slušno zaznan (90.9%) drugi ritmični par, v katerem sta bila ritmična vzorca identična. Ostali pari – prvi, tretji in četrti – so vključevali dva različna ritmična vzorca. Večina testiranih učencev je pravilno slušno zaznala, da sta si ritmična vzorca v paru različna, težave so imeli pri lociranju mesta spremembe. 89.7% učencev je pravilno slušno zaznalo mesto spremembe (na koncu) v prvem ritmičnem paru. 78.2% učencev je pravilno določilo mesto spremembe (na začetku) v tretjem ritmičnem paru in 68.5% učencev je pravilno slušno zaznalo spremembo na sredini v četrtem paru.

Glasbeni spomin je temeljni dejavnik v fazi slušne percepcije glasbenih vsebin. V tem obdobju sposobnost pomnjenja napreduje in se izboljšuje. Zvočne informacije se v kratkoročnem spominu časovno ohranjajo od 3 do 5 sekund, količinska kapaciteta ohranjanja je med 5 in 9 elementov (Snyder, 2000). Po Piagetu je osemletnik spominsko

sposoben ohraniti od osem do devet elementov. Ritmični pari, ki so se pojavili v časovnem okviru kratkoročnega spomina, niso zbledeli iz spomina, temveč se je v predstavi notranjega slišanja izvršila primerjava prvega slišanelega ritmičnega vzorca s trenutno slišanim drugim vzorcem v paru. Predvidevamo, da sta osemletniku ob prvem poslušanju oba ritmična vzorca predstavljala eno celoto. Po drugem in tretjem poslušanju mu je prvi ritmični vzorec v paru predstavljal eno frazo (en element), drugi vzorec pa drugo frazo nov element (drug element). Grupaciji ritmičnih vzorcev, ki sta se oblikovali z organizacijo zvočnih dogodkov v notranjem slišanju, in njuna konzervacija v kratkoročnem spominu, sta omogočali primerjavo med vzorcema in ugotavljanje, ali sta enaka ali različna. Z drugim in tretjim poslušanjem se je v delovnem spominu, v katerem se odvijajo spoznavni procesi, izvedla analiza mesta spremembe, če je učenec prepoznal, da sta si vzorca različna.

Serafine (1988) je ugotovila, da je razvoj glasbeno-mentalnih procesov (prepoznavanje, razlikovanje, primerjanje) v porastu med osmim in desetim letom, izrazitejši porast teh procesov pa izstopa med 10. in 11. letom. Na vzorcu testiranih učencev ugotavljamo, da so mentalne sposobnosti presojanja enakih ali različnih elementov pretežno dobro razvite, vendar pa se večje težave pojavljajo pri točnem določanju mesta sprememb.

Predvidevamo, da so te težave lahko izhajale iz še nerazvite sposobnosti konzervacije in pomanjkljivih spominskih kapacitet. Sklepamo, da je bilo več točnejših slušnih zaznav v prvem ritmičnem paru (89.7%) zaradi gostote zvočnih dogodkov (9), ki niso presegale spominskih kapacitet učencev. Morda je k deležu pravih slušnih zaznav pri prvem ritmičnem paru prispevalo tudi mesto spremembe – na koncu. Če izhajamo iz opažanj glasbenopedagoške prakse, si učenec na predšolski stopnji pri učenju novih glasbenih vsebin, kar potrjujejo tudi znanstvene raziskave (Harrison, Pound, 2003), najprej zapomni njihove zaključke, nato začetke, čisto na koncu pa njihove vmesne dele. Tudi v našem primeru se je najmanj točnih slušnih zaznav (68.5%) pojavilo pri zadnjem ritmičnem paru, v katerem se je mesto spremembe pojavilo na sredini, višji delež točnejših slušnih zaznav (78.2%) se je pokazal pri tretjem ritmičnem paru, v katerem se je mesto spremembe pojavilo na začetku.

Izvajanje ritmičnih motivov po metodi imitacije

Točnost izvajanja ritmičnih motivov po metodi imitacije smo preverjali v igrani obliki s ploskanjem. K natančni ritmični reprodukciji na tem področju prispevajo razvite fizične spretnosti, glasbeni spomin, koncentracija, notranje slišanje in samoposlušanje.

Slika 2: Izvajanje ritmičnih motivov po metodi imitacije



Učenci so najtočneje s ploskanjem izvedli prvi ritmični motiv (95.8%), nato drugi (75.8%) in tretji (69.1%) ritmični motiv. Največ netočnih izvedb se je pojavilo pri četrtem ritmičnem vzorcu (31.5%).

Na podlagi predhodno oblikovanih kriterijev (glej *Merski inštrumenti*¹) smo ugotovili, da so učenci najpogosteje *ritmično netočno* izvajali: prvi ritmični motiv v 1.2%, drugi v 21.8%, tretji 28.5%. Največ ritmičnih netočnosti se je pojavilo pri izvajanju četrtega ritmičnega motiva, in sicer v 65.5%. Ritmični motiv je vključeval ternarno (triola) in binarno delitev dobe. Izhodišče ritmičnega izvajanja je bila triola. Učenec je moral svoje slušne zaznave v krajši časovni enoti usmeriti od ternarne k binarni delitvi dobe. Ta prehod je povzročal težave v točnosti ritmične izvedbe. Ritmične netočnosti so se pojavljale pri izvajanju triole, ki je bila izvedena prehitro ali prepočasi, pogosto sta bili tudi zadnji dve osminki izvedeni v augmentirani obliki (spremenjeni sta bili v dve četrtinki) ali v diminuirani (spremenjeni v dve šestnajstinki). Zelo pogosto pa je pri ritmičnih izvedbah prihajalo do spremembe triole v štiri šestnajstinke. Te spremembe potrjujejo, da je osemletniku še vedno bližje binarna delitev dobe, čeprav naj bi se po glasbeno-psiholoških dognanjih občutek za tridelnost v tem obdobju dokončno razvil. Z dobljenimi rezultati lahko potrdimo smiselnost učno-snovne umeščenosti triole, ki jo obravnavamo kot ritmično posebnost, v 4. razredu *Nauka o glasbi*.

Ker testirani učenci pri pouku *Nauka o glasbi* še niso usvojili ritmične posebnosti triole in ker so imeli manj glasbenih izkušenj s to ritmično vsebino, je slišani ritmični motiv obstal na ravni slušne zaznave. Predvidevamo, da zaradi neizgrajenih glasbenih predstav o trioli, ki temeljijo na predhodno usvojenih glasbenih izkušnjah in znanjih, učenci niso imeli možnosti povezati slušne zaznave triole v odmevnem spominu s pomenskimi strukturami slišane tvarine v glasbenokategorialnemu sistemu v dolgoročnem spominu. Čeprav se perceptualne kategorije, kot pravi Snyder (2000), odvijajo na najnižji stopnji kognicije, so utemeljene in identificirane z naučenimi kategorijami, ki so shranjene v dolgoročnem spominu.

Vzroki težav pri izvajanju ritmičnih motivov po metodi imitacije so bili v 3.6% povezani s kriterijem tempa izvajanja – *neupoštevanje izbranega tempa*. Uvrščanje izvedb v to kategorijo je pomenilo, da so učenci v fazi posnemanja motiv izvedli v augmentirani obliki (enkrat prepočasna izvedba z ozirom na učiteljev tempo izvajanja) ali v diminuirani obliki (enkrat prehitra izvedba z ozirom na učiteljev tempo izvajanja). V primeru vrednotenja kriterija *izvajanje v neenakomernem tempu* (9.5%) so učenci med potekom izvajanja ritmičnih motivov spreminjali tempo izvajanja. Najpogosteje se je neenakomernost izvedb v tempu pojavljala ob koncu ritmičnih fraz – učenci so običajno pohitevali.

Ugotavljamo, da je bilo več težav na področju ritmično točne izvedbe tonskih trajanj kot na področju ohranjanja enakomernega tempa izvajanja. Rezultati potrjujejo glasbeno-psihološko dognanje, da je osemletnik vse bolj sposoben ohranjati tempo izvajanja, ker ima vse večji pregled nad potekom časa. V primeru, da so bili učiteljevi

1 Kriteriji na področju ritma: *netočno ritmično izvajanje*; *neupoštevanje izbranega tempa*; *izvajanje v neenakomernem tempu*.

ritmični motivi izvedeni v hitrejših tempih, so bile učenčeve imitacije ritmičnih motivov točneje izvedene kot v primerih, če je učitelj le-te izvajal v počasnem tempu. Ta ugotovitev potrjuje glasbeno-psihološko dejstvo, da osemletniki še vedno bolj obdržijo ritem v hitrih kot počasnih tempih.

Predvidevamo, da se je netočnost ritmičnih izvedb pojavljala tudi zaradi nepovezanosti predhodnega notranjega slišanja ritmičnih motivov v glasbenem spominu, ki bi vzpostavil sočasno kontrolo med procesom samoposlušanja in fazo izvajanja v igrani obliki. Pričakovali smo, da bodo rezultati na področju izvedb ritmičnih motivov v igrani obliki po metodi imitacije višji. Predvidevamo, da učitelji pretežno razvijajo ritmične sposobnosti na področju ritmične vzgoje v obliki ritmične izreke ritmičnih vsebin in da se izvajanje ritma v obliki igranega ritma redkeje pojavlja.

***A vista* izvajanje ritmičnih motivov**

Učenci so samostojno *a vista* izvedli štiri ritmične motive v 2/4 taktu ob merjenju z ritmičnim zlogom TA.

Slika 3: *A vista* izvajanje ritmičnih motivov



Ugotavljamo, da so testirani učenci zelo dobro izvajali ritmične motive. Največ natančnih *a vista* izvedb (91.5%) se je pojavilo pri drugem ritmičnem motivu, prvi ritmični motiv je *a vista* natančno izvedlo 89.7% učencev, tretji motiv 81.8%. Najmanj natančnih *a vista* izvedb (63.0%) se je pojavilo pri zadnjem vzorcu.

Po Piagetu je osemletnik na stopnji konkretnologičnega mišljenja, medtem ko glasbeni zapis predstavlja obliko formalnologičnega mišljenja. V fazi *a vista* izvajanja je glasbeni zapis izhodišče v priklicu usvojenih glasbenih predstav in znanj v glasbenokategorialnemu sistemu v obliki notranjega slišanja predhodno izvedenih glasbenih vsebin v glasbeni stvarnosti. Učenci so morali najprej prepoznati notne simbole tonskih trajanj v glasbenem zapisu, si priklicati glasbene predstave njihovih trajanj v notranjem slišanju, nato pa povezati v proces samoposlušanja predhodno slišane glasbene predstave s sočasno izvedbo le-teh. Ugotavljamo, da so se vzroki težav v primerih netočnih izvedb pretežno pojavljali na področju natančnih izvedb tonskih trajanj. V tretjem ritmičnem vzorcu, ki ga je pravilno ritmično izvedlo 81.8% učencev, so se težave pojavile pri točni izvedbi četrtingske pavze. Običajno učenci niso izdržali cele dobe, temveč so jo skrajšali ali podaljšali. V teh primerih smo izvedbo ritmičnega vzorca ovrednotili s kriterijem *ritmično netočno*, čeprav so takšne izvedbe prinašale občutek neenakomernega tempa.

Zadnji ritmični vzorec, ki je bil *a vista* najmanjkrat pravilno izveden (63.0%), so učenci pogosto izvedli v augmentirani obliki: namesto osmink in osminskih pavz so izvajali četrтинke in četrтinske pavze. Sklepamo, da notranja glasbena predstava o osminski pavzi še ni dovolj izgrajena in vkodirana v glasbenokategorialni sistem, da bi omogočila ustrezen spominski zvočni priklic iz dolgoročnega spomina. Učenci se seznanijo in utrjujejo osminsko pavzo po učnem načrtu v 2. razredu *Nauka o glasbi*, kar pomeni – predvidevamo –, da so imeli v tem obdobju malo glasbenih izkušenj s tem ritmičnim elementom. Kot pravi Snyder (2000), naj bi se dolgoročni spomin, v katerem so shranjene glasbene predstave in znanja, oblikoval pod vplivom ponavljajočih se glasbenih simulacij.

Ugotavljamo, da so učenci pri *a vista* izvajanju ritmičnih motivov pretežno ohranjali tempo izvedbe – *neupoštevanje izbranega tempa*: 0.6%, *izvajanje v neenakomernem tempu*: 5.4%. Predvidevamo, da so k takšnim rezultatom prispevali kratki dvotaktni ritmični vzorci v 2/4 taktu.

Redkeje smo pri ritmičnem izrekanju ritmičnih motivov naleteli na odsekane izreke posameznih tonskih trajanj. Na primer četrтinka je bila izvedena kot osminka in osminska pavza. Primere odrezave ritmične izreke smo občutili kot nemuzikalne izvedbe. Ob tem se zastavlja vprašanje, ali so te izvedbe posledica stopnje branja »note za noto« na individualni ravni, kar sproža zatikajoče se reprodukcije, ali pa je to posledica učiteljevega dela na ritmičnem področju, ki ne izhaja iz muzikalnega vidika obravnavanja ritmičnih vsebin, pri katerem bi usmerjal učence v korektno izvajanje tonskih trajanj v odnosu do občutenja težkih in lahkih dob v določenem metrumu. Ker je bilo takšnih primerov zelo malo, sklepamo, da gre za individualna odstopanja v razvoju glasbenega opismenjevanja na ritmičnem področju.

Interpretacija rezultatov na melodičnem področju

Pri pouku *Nauk o glasbi* razvijamo melodične sposobnosti, spretnosti in znanja pretežno na osrednjem področju *solfeggio*. V 1. in 2. razredu se melodična vzgoja navezuje na pevsko izvajanje tonskih višin in odnosov, melodičnih vzorcev in krajših melodičnih vaj (primeri iz ljudske in umetne glasbene dediščine, instruktivne melodične vaje), izvajanje melodičnih vsebin v igrani obliki, (so)ustvarjanje in zapis melodičnih vsebin. V raziskavi smo melodične sposobnosti preverjali ob slušnem zaznavanju melodičnih vsebin, z izvajanjem melodičnih motivov po metodi imitacije in s samostojnim *a vista* petjem melodičnih vzorcev.

Slušno zaznavanje melodičnih parov

Na melodičnem področju smo sposobnost slušnega zaznavanja preverjali z nalogo, v kateri so morali učenci primerjati dva melodična vzorca v paru in določiti, ali sta si enaka ali različna. Spremembe so primerjali v štirih melodičnih parih. Vsak melodični par so poslušali največ trikrat. V primeru, da sta bila melodična vzorca različna, so učenci morali določiti še mesto spremembe: na začetku, na sredini ali na koncu.

Slika 4: Slušno zaznavanje melodičnih parov

Ugotavljamo, da je bil največkrat pravilno slušno zaznan drugi melodični par (92.1%), nato četrti (83.6%) in prvi melodični par (83.0%), najmanjkrat pravilno slušno zaznan pa je bil tretji melodični par (63.0%). Zanimivo je, da so učenci nekoliko bolje slušno zaznavali mesto spremembe na sredini v zadnjem melodičnem paru (83.6%) kot identično ponovitev melodičnih vzorcev v prvem melodičnem paru (83.0%). Ker se je melodični par z dvema identičnema melodičnema vzorcema pojavil kot prvi primer in ker se takšni tipi nalog pri pouku *Nauka o glasbi* ne obravnavajo, je bila to prva učenčeva izkušnja, s katero si je vzpostavil miselno strategijo reševanja nalog.

63.0% učencev je pravilno slušno zaznalo in določilo mesto spremembe v tretjem melodičnem paru, 30.9% učencev je pravilno slušno zaznalo, da sta si melodična vzorca v tretjem paru različna, medtem ko so mesto spremembe napačno določili. V tem paru se je mesto spremembe pojavilo na začetku drugega melodičnega vzorca. Ugotavljamo, da so učenci bolj točno slušno zaznavali spremembo mesta na sredini v četrtem melodičnem paru (83.6%) kot spremembo mesta na začetku v tretjem melodičnem paru (63.0%). V tretjem melodičnem paru se je sprememba zgodila na drugi poddelitvi prve dobe. Par osmink, ki se sicer pojavlja na prvo težko dobo v zapisu, je lahko v notranjih slišanjih predstavljal rastoč ritem² s prenosom prve težke dobe na drugo dobo v taktu. Če je prihajalo v glasbeni zavesti do tovrstnih organizacij ritmične strukture slišane glasbenega gradiva, je lahko ritmična grupacija v notranjem slišanju zameglila slušno percepcijo spremembe prvotno melodičnega prehajalnega tona (prvi melodični vzorec) v njegov terčni skok na drugi poddelitvi (drugi melodični vzorec). Druga možna razlaga bi lahko bila, da je učenec par osmink, ki sta si bili časovno blizu, po psihološkem načelu bližine, medsebojno povezal in ju dojel kot eno enoto, ki pa je v tem primeru onemogočila slušno zaznavo spremembe na njeni drugi poddelitvi. Načelo bližine ima najmočnejši vpliv na stopnji ritmičnih in melodičnih grupacij. To pomeni, da bo že minimalna časovna razlika med dvema zvočnima dogodkoma prispevala k oblikovanju dveh grupacij v naši notranji slušni predstavi (Snyder, 2000; Marentič Požarnik, 2000; Pečjak, 2001; Pečjak, Musek, 2001). V tretjem melodičnem paru prva grupacija zajema prvo in drugo dobo (par osmink in četrtinka), druga grupacija se zgodi na tretjo in četrto dobo (dve četrtinki). Ker se zaključek prve grupacije zgodi na drugo dobo, na kateri ni bilo spremembe v tonski višini oziroma se je ta zgodila na drugi poddelitvi prve dobe, sklepamo, da je bil to vzrok slabšim slušnim zaznavam in posledično nepravilnemu določanju mesta spremembe. Gordon

2 Voglar (1989) opredeljuje s pojmom rastoča ritmična usmerjenost začetek pesmi z lahko, nepoudarjeno dobo (pesmi s predtaktom).

(2000) pravi, da ni povsem jasno, kako organiziramo glasbene vzorce. Zdi se, da ritmično in melodično komponento dojemamo in organiziramo ločeno, vendar pa naj bi ritmična komponenta ustvarila temelj za organizacijo melodične.

Izvajanje melodičnih motivov po metodi imitacije

Točnost izvajanja melodičnih motivov po metodi imitacije smo preverjali s pevsko ponovitvijo. Z nalogo smo preverjali stopnjo razvitosti melodičnih sposobnosti in spretnosti, zbranosti, glasbenega spomina, notranjega slišanja in samoposlušanja.

Slika 5: Izvajanje melodičnih motivov po metodi imitacije

1. melodični motiv
Ni - na, Ni - na, na - ni - ca

2. melodični motiv
Mi - ska ur - no te - ka

3. melodični motiv
Zo - ga ska - če sem in tja

4. melodični motiv
Za - ba, Re - gi - ca

Ugotavljamo, da je prvi melodični vzorec natančno posnemalo 75.8% učencev, drugi melodični vzorec 59.4%, tretji melodični vzorec 35.2% in četrti melodični vzorec 34.5%. Na podlagi predhodno oblikovanih kriterijev (glej *Merski instrumenti*³) smo ugotavljali vzroke težav, nastalih pri posnemanju melodičnih motivov.

Ugotavljamo, da so učenci najpogosteje *intonančno nezanesljivo* izvajali melodične motive: prvi motiv (19.4%), drugi motiv (36.4%), tretji motiv (60.0%), četrti motiv (56.4%). Intonančno nezanesljivo izvajanje smo vrednotili v primerih, ko je bil en ali več tonov v melodičnem motivu spremenjenih, vendar je bil izvorni motiv še vedno prepoznan. Manjkrajt smo v to kategorijo vključili pevske primere, v katerih so bili posamezni toni glede na absolutne višine zapeti nekoliko previsoko (višanje) ali prenizko (nižanje). Običajno je k tovrstni intonančni nečistosti prispevala slabša pevska izreka besedila ali slabše zdravstveno stanje učenca (prehlajenost, hripavost). Morda je k temu prispevala tudi stresna situacija pri testiranju. Najpogosteje se je intonančno nezanesljivo petje pojavljalo pri petju tretjega (60.0%) in četrtega (56.4%) melodičnega motiva. Pri tretjem melodičnem motivu so učenci poltonsko razdaljo (*e1-f1-e1*), v drugem taktu, pogosto spremenili v petje male terce navzgor (*e1-g1-e1*). Predvidevamo, da so se intonančne težave pri petju poltonske razdalje pojavile zaradi poltonskega menjalnega tona (*f1*), ki se je vračal v *e1*. Domnevamo, da je k intonančno netočnemu petju, pri četrtem motivu, prispevala kombinacija skokovitih intervalov.

V kategorijo *melodično netočno* petje smo uvrstili tiste pevske primere, ko prvotna smer gibanja melodičnega motiva ni bila pravilno izvajana ali ohranjena ali pa so bili osnovni melodiji dodani novi toni tako, da je bila ta še vedno prepoznavna. Največji delež pevske melodične netočnosti se je pojavil pri petju tretjega melodičnega motiva (48.5%). Zelo

3 Kriteriji na področju melodije: *petje v svojem pevskem obsegu; intonančno nezanesljivo; melodično netočno; tonalno nestabilno petje.*

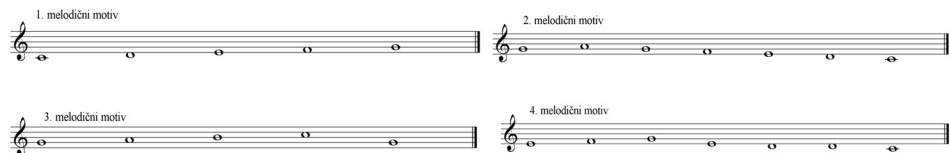
pogosto so učenci ohranili ritmično strukturo motiva in njegov začetni ton (izhodiščno intonacijo), v nadaljevanju pa je bila melodija v celoti spremenjena. Imeli smo občutek, da so si učenci izmislili svoj melodični motiv. Predvidevamo, da je do tovrstnih izvajanj prišlo zaradi nerazumevanja podanega navodila ali pa da si ti učenci radi pevsko izmišljajo. Morda je na te pevske spremembe vplivala tudi učenčeva nezbranost pri uvodnem poslušanju melodičnega motiva. Nepozorno poslušanje vodi v napačno pomnenje slišanih glasbenih vsebin in napačno reprodukcijo le-teh. V uvodnem enkratnem poslušanju je moral svojo slušno pozornost usmeriti v smer gibanja melodije, tonske odnose in tonske višine. Ker se je petje melodičnih motivov izvajalo z besedilom, je lahko učenec svojo pozornost usmeril samo v besedilo.

Mirkovič Radoš (1983) poudarja, da je napredek v razvoju melodičnih sposobnosti v tesni povezavi z otrokovimi analitičnimi zaznavami, ki poleg razlikovanja intervalov zadevajo tudi formirajočo zavest o tonaliteti. Razvita zavest o tonaliteti omogoča nadzor nad gibanjem melodije, intervalnimi odnosi, posameznimi tonskimi višinami in ohranjanjem tonalitete pri petju melodične fraze. Predvidevamo, da se je večji delež vrednotenja intonančnega netočnega petja pojavljal zaradi razvijajoče se zavesti o tonaliteti. Ker sta se drugi in četrti melodični motiv zaključila na II. stopnji C-dura (na dominantni – nepopolna kadenca), predvidevamo, da so se pevske intonančne spremembe dogajale tudi zaradi notranje potrebe po logičnem zaključku v območju tonalnega centra. Serafine (1988) je raziskovala percepcijo tonalnih zaključkov melodičnih fraz v različnih starostnih skupinah. Ugotovila je, da se občutenje za tonalni center postopno razvija in dokončno ustali med 10. in 11. letom. V primerih intenzivnega glasbenega izobraževanja pa se lahko zavest za tonaliteto razvije že pri 8-ih letih. Tudi Borota (2006) pravi, da lahko že pri 5-letnikih pri petju izmišljarij opazimo logične zaključke v območju tonalnega centra. Glasbenopedagoška praksa kaže, da se zavest za tonaliteto oblikuje med osmim in devetim letom, vendar pa se pojavljajo odstopanja v tem razvoju na individualni ravni. Sposobnost samoposlušanja, ki se začne razvijati med sedmim in osmim letom, predstavlja temelj zanesljivemu melodičnemu, intonančnemu in tonalnemu petju.

Dobljeni rezultati so pokazali, da so učenci zelo redko prepevali v svojem pevskem obsegu in da vzroki za melodično netočno in intonančno nezanesljivo izvajanje ne izhajajo iz nerazvitega pevskega obsega ali neobvladovanja pevskega aparata. Otroški glasovi so bili po večini pevsko razviti, odprti in postavljeni.

***A vista* izvajanje melodičnih vzorcev**

Učenci so samostojno *a vista* izvedli štiri melodične vzorce. Peli so jih po tonski abecedi v poljubnem ritmu in tempu, brez klavirske spremljave in pevske pomoči učitelja. Pred *a vista* izvedbo je učenec zapel C-dur s tonsko abecedo, lahko tudi skupaj z učiteljem in ob klavirski spremljavi. Z uvodnim petjem je učenec skupaj z učiteljem poiskal in intoniral izhodiščni ton posameznega melodičnega vzorca.

Slika 6: A vista izvajanje melodičnih motivov

Ugotavljamo, da je več kot polovica testiranih učencev natančno *a vista* izvedla prvi (75.2%) in drugi (55.8%) melodični vzorec in manj kot polovica tretji (34.5%) in četrti melodični vzorec (38.2%). Pri vrednotenju vzrokov nastalih težav se je najpogosteje izpostavljala kriterij *intonančno nezanesljivo* petje. Pri postopnem petju prvega melodičnega vzorca od *c1* do *g1* se je intonančna netočnost (20.6%) pogosto pojavljala v obliki nekoliko prenzkega petja absolutnih tonskih višin, kar je pogost pojav pri petju v smeri navzgor. Intonančna netočnost (34.5%) pri drugem melodičnem vzorcu se je pojavljala pri petju melodične linije v smeri navzdol. Učenci so prve tri tone (*g1-a1-g1*) zapeli intonančno točno, v nadaljevanju pa so lahko bile absolutne tonske višine nekoliko prenizko zapete ali pa so bili ti toni po absolutnih višinah popolnoma napačno zapeti, vendar je učenec zaključni ton (*c1*) intonančno čisto zapel.

Pri *a vista* petju tretjega melodičnega vzorca je k intonančno netočnemu petju (59.4%) prispevalo več dejavnikov. Učenci so pogosto intonančno netočno zapeli zadnjo tonsko višino v melodičnem vzorcu, ker niso ohranili začetnega izhodiščnega tona v glasbenem spominu. K intonančno nezanesljivemu petju je prispevalo tudi petje v *svojem pevskem obsegu* (10.3%) in *melodična netočnost* (19.4%). V primerih vrednotenja v *svojem pevskem obsegu* učenci niso upoštevali podane izhodiščne intonacije, ampak so izbrali svojo izhodiščno intonacijo (običajno so bile te tonske višine nižje od *g1*, npr. učenci so začeli z izhodiščem v *c1*) in od tod zapeli zapisani melodični vzorec melodično in tonalno pravilno – izvedli so ga v realni transpoziciji.

V četrtem melodičnem vzorcu so testirani učenci prve tri tonske višine največkrat intonančno točno zapeli, več intonančnih težav (57.6%) pa so imeli pri petju tonskih višin na sredini motiva. Vzroki težav so izhajali iz nepomnjenja izhodiščnega tona v melodičnem vzorcu v notranjem slišanju v glasbenem spominu. Učenci so sicer ohranili smer gibanja melodije, vendar so namesto pevске vrnitve na ton *e1*, nadaljevali s tonom *f1* ali *c1*. Čeprav smo pri poslušanju takšnih primerov imeli občutek, da so učenci izgubili občutek za C-dur, je bil zadnji ton v vzorcu *c1* največkrat intonančno točno zapet. Tudi v primerih – teh je bilo zelo malo (2.4%) – če je učenec »recitirajoče« odpel vmesni del, se je na koncu vzorca pojavilo točno intoniranje *c1*. S takšnim pevskim izvajanjem smo se srečevali tudi pri petju drugega melodičnega vzorca, ki se je zaključil na *c1*.

Skladno z glasbenopsihološkimi dognanji ugotavljamo, da je učenec vse bolj sposoben zapomniti si določene tonske višine in jih ponovno zapeti oziroma priklicati v spomin po nekem določenem času. Primeri, ko so učenci pri petju četrtega vzorca izgubili pevsko intonacijo in na koncu intonančno točno zapeli *c1*, kažejo na to, da je petje osnovnega tona

v lestvici omogočil tudi razvit občutek za območje tonalnega centra v notranjih glasbenih predstavah. Gotovo je k temu pripomogla predhodna priprava na *a vista* petje.

Pri *a vista* petju četrtega melodičnega vzorca se je razvijajoča zavest o tonaliteti pojavljala tudi pri petju poltonske začetne razdalje. Učenci so imeli težave z intoniranjem začetnega tona v motivu, ki se je začel s terco tonike (*e1*) in njenega poltonskega nadaljevanja v *f1*. Ugotavljamo, da se je tonalna nestabilnost (24.2%) najpogosteje pojavljala pri petju četrtega vzorca.

Petje v *svojem pevskem obsegu* se je redkeje pojavljalo. V teh primerih so učenci točno poimenovali posamezne tonske višine in intonančno točno odpeli razdalje med tonskimi odnosi, vendar so melodične motive zapeli izven določene tonalitete (C-dura), za pol- ali celton nižje (H-, B-dur). K izvedbam v svojem pevskem obsegu je vodilo tudi to, da učitelji kljub podanim navodilom pred začetkom petja niso podali izhodiščne intonacije.

Pri *a vista* izvajanju melodičnih vzorcev smo naleteli na primere, ko so učenci nastalo pevsko napako slušno zaznali in jo samostojno popravili. Pojavljali so se tudi primeri, ko so učenci slušno zaznali nastalo napako, vendar je v nadaljevanju niso uspešno intonančno popravili. S samostojnim popraviljanjem nastalih napak se je izkazoval razvoj sposobnosti samoposlušanja in notranje izgrajenih glasbenih predstav na melodičnem področju.

Sklep

V pričujoči raziskavi smo proučevali razvoj funkcionalne glasbene pismenosti na področju slušnega zaznavanja glasbenih vsebin, izvajanja glasbenih vsebin po metodi imitacije in na področju *a vista* izvajanja v 2. razredu *Nauka o glasbi*. Primerjava rezultatov na ritmičnem in melodičnem področju kaže, da so učenci boljše rezultate dosegali na ritmičnem kot melodičnem področju. Ugotavljamo, da ima 19.4% testiranih učencev razvit ritmični posluš in več kot polovica (80.6%) zelo razvit ritmični posluš. Rezultati na področju melodičnega posluš so bili pri vseh testiranih učencih slabši kot na področju ritmičnega posluš. S frekvenčno distribucijo ugotavljamo, da ima 49.1% testiranih učencev zelo dobro razvit melodični posluš, 38.8% ima razvit melodični posluš, 10.9% ima manj razvit posluš in 1.2% ima slabo razvit melodični posluš.

Z raziskavo ugotavljamo, da so bili rezultati boljši na področju slušnega zaznavanja ritmičnih parov kot melodičnih parov. Tudi Pfledererjeva (1964, 1967 v Motte-Haber, 1990) je ugotovila, da konzervacija ritma povzroča manj težav kot konzervacija melodije. Slabše slušne percepcije na melodičnem področju v primerjavi z ritmičnim področjem lahko pojasnimo in utemeljimo z značilnim intenzivnim razvojem melodičnih sposobnosti v tem obdobju, tempo tega razvoja pa je na individualnem nivoju različen.

Primerjava med rezultati izvajanja na področju ritmičnih in melodičnih motivov po metodi imitacije kaže, da so učenci dosegali boljše rezultate na področju ritma kot na melodičnem področju. Učenec si je moral po enkratnem slišanju v odmevnem spominu zapomniti slišani motiv in ga v naslednji fazi ponoviti. Predvidevamo, da je k slabšim pevskim izvedbam po metodi imitacije prispeval glasbeni spomin, ki je časovno in

vsebinsko omejen. Iz glasbenopedagoške prakse je znano, da h kakovostnemu pomnjenju glasbenih vsebin prispeva njihova večkratna ponovitev in glasbeno zaokrožene glasbene misli. Menimo, da je na slabše pomnjenje melodičnih motivov vplivalo zaključevanje nekaterih motivov v obliki nepopolne kadence na dominantni in ne s popolnim zaključkom v okviru tonalnega centra.

Na področju *a vista* izvajanja so testirani učenci veliko bolje *a vista* izvajali ritmične kot melodične vzorce. Presenetljiva je primerjava rezultatov nalog med *a vista* izvajanjem in izvajanjem po metodi imitacije. Na ritmičnem področju so bili ti rezultati za 53.8% boljši pri *a vista* izvajanju, na melodičnem področju pa so bili ti rezultati pri tej nalogi le za 1.2% slabši kot pri nalogi izvajanja po metodi imitacije. Skladno z rezultati ugotavljamo, da je glasbenopedagoška praksa pretežno usmerjena v koncept razumevanja in sposobnosti uporabe glasbenega zapisa – metoda dela po notnem zapisu – kot temeljne vezi med glasbeno ustvarjalnostjo in poustvarjalnostjo. Dobljeni rezultati napeljujejo k misli, da je s prevladujočim konceptom glasbenega opismenjevanja, od glasbenega zapisa preko fizične akcije k zvoku, zapostavljeno avditivno doživljanje glasbenih vsebin in s tem razvoj slušne pozornosti in občutljivosti. Kaže se potreba po večjih poudarkih na področju razvoja slušne pozornosti in občutljivosti na temeljnih področjih *Nauka o glasbi*. Obe področji podpirata razvoj slušno-analitičnih zaznav, ki se kot glasbene predstave in znanja vgrajujejo v glasbenokategorialni sistem. Ugotavljamo, da v glasbenopedagoški praksi prevladuje koncept ozkega pojmovanja funkcionalne glasbene pismenosti, ki se navezuje na sposobnost razumevanja in uporabe glasbenega zapisa. Metoda dela z notnim zapisom vključuje obravnavo posameznih glasbenih elementov, ki se postopno združujejo v zvočno celoto. Neposredna izhodišča v glasbenem zapisu odtujujejo doživljanje glasbene umetnine kot celote. Izhodišča v živih oblikah glasbenega jezika vodijo v razvoj slušne občutljivosti in zaznavanja, v celostna doživljanja glasbenih vsebin in doživljanja v obliki notranjega slišanja.

Funkcionalna glasbena pismenost, ki je skupek različnih glasbenih sposobnosti, spretnosti in znanj, se razvija v daljšem časovnem obdobju. Dosežki funkcionalne glasbene pismenosti se ne izkazujejo le z znanjem uporabe glasbenega zapisa in neposredne pretvorbe tega zapisa v ustrezne zvočne podobe glasbenih vsebin ter s pretvorbo slišanih glasbenih vsebin v glasbeni zapis. Razvoj glasbenih sposobnosti, spretnosti in znanj je spodbujen na vseh dejavnostnih področjih *Nauka o glasbi*. Razvite glasbene sposobnosti in spretnosti na ritmičnem in melodičnem področju ne podpirajo nujno razvoja funkcionalne glasbene pismenosti. V izogib napačni presoji in vrednotenju stopnje razvitosti funkcionalne glasbene pismenosti moramo upoštevati različne vidike razvoja glasbenih sposobnosti, spretnosti in znanj na ritmičnem in melodičnem področju. Na teh podlagah ugotavljamo vzroke težav na posameznih področjih, da bi odpravili ovire v celostnem glasbenem razvoju na individualni ravni.

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MUSIC PEDAGOGY / EDUCATION, QUO VADIS? IMPULSES FOR A DISCUSSION ABOUT MUSIC PEDAGOGY / EDUCATION FROM THE PERSPECTIVE OF KARL HEINRICH EHRENFORTH

Abstract:

In 2005, German music pedagogue Karl Heinrich Ehrenforth (born 1929) published a *Geschichte der musikalischen Bildung* (*The history of Musical Education*) "from a historic perspective on culture and ideas", which concludes with the essay "Ausblick – Musikalische Bildung, quo vadis?" ("Prospects – Music Pedagogy / Education, quo vadis?"; Ehrenforth, 2005). The presented theses as well as Ehrenforth's current, subsequent thoughts from a speech given at the Musikhochschule Lübeck on October 5th, 2015 contain valuable impulses for a reflection on the future of music pedagogy in Europe.

The main goal of the paper is to sum up some of the central thoughts of Karl Heinrich Ehrenforth's essay and to pass them on as impulses for discussion.

Key words: Karl Heinrich Ehrenforth, definition of music, music pedagogy, music education, listening, listening culture

Izvleček

Glasbena pedagogika / izobraževanje, Quo vadis?

Impulzi za razpravo o glasbeni pedagogiki / izobraževanju s perspektive Karla Heinricha Ehrenforth

Karl Heinrich Ehrenforth (*1929) je leta 2005 objavil *Geschichte der musikalischen Bildung* (*Zgodovina glasbenega izobraževanja*) "s historične perspektive na kulturo in ideje", ki se konča z esejem "Ausblick - Musikalische Bildung, quo vadis?" ("Prospects - Music Pedagogy / Education, quo vadis?"; Ehrenforth, 2005). Predstavljene teze ter Ehrenforthove nedavne misli z govora na Visoki šoli za glasbo Lübeck (5. oktober 2015) vsebujejo pomembne impulze za refleksijo na prihodnost glasbene pedagogike v Evropi. Glavni cilj pričujočega prispevka je povzeti nekaj temeljnih misli Karla Heinricha Ehrenforth kot danih impulzov za razpravo.

Ključne besede: Karl Heinrich Ehrenforth, definicija glasbe, glasbena pedagogika, glasbeno izobraževanje, poslušanje, kultura poslušanja

Preface

From May 21st to May 23rd 2015, an international music pedagogical congress had taken place at the Akademia Muzyczna im. Stanisława Moniuszki w Gdańsku for the third time. Its topic was *Systematic and Pragmatism in Music Pedagogy*. I had been invited to give a presentation on the standpoint of musical education (*musikalische Bildung*) from the

perspective of Karl Heinrich Ehrenforth, the now 86 year old authority on music pedagogy in Germany (Richter, 2001), and I had chosen to give my presentation under Ehrenforth's motto "Music is a Symbol of Freedom" (Brusniak, 2016). The encounter between teachers and students of music pedagogy at the Academy of Music of the University of Ljubljana and at the chair of music pedagogy at the University of Würzburg¹ poses the opportunity to build on the Gdańsk presentation and to both pursue and intensify the fundamental thoughts of Karl Heinrich Ehrenforth, who has also influenced me in my own methodological positioning.

As a member of *Forum Europäische Musikpädagogik (FEMP)*, I have attended several congresses mainly in Austria, Germany and Luxembourg and come to the conclusion, that, as is the case in many other parts of educational sciences, the array of "music pedagogical research" in the contexts of *Historical Music Pedagogy*, *Empirical Music Pedagogy*, *Comparative Music Pedagogy* and *Systematic Music Pedagogy* has become very broad. The question "Music Pedagogy / Education, quo vadis?", which Ehrenforth posed in the closing essay of his now ten year old book *Geschichte der musikalischen Bildung*, is more pressing than ever (Ehrenforth, 2005). The scientific approach of Karl Heinrich Ehrenforth's book is the outline of a "history of culture, society and ideas from antique advanced civilizations to the present", in which he seeks answers to the two following questions: on the one hand after the future of the German school system "in an increasingly globalized information society", and on the other hand after "the role which arts are given in such a society".

For orientation Ehrenforth makes use of his definition of "music as a symbol of freedom". His historical retrospection starts in the time of reform pedagogy around 1900 in order to be able to better understand the role of Leo Kestenberg in the 1920s from the point of view of modern Kestenberg research and the discussion about the "Kestenberg-reform" from the end of World War II until today. He also points towards the "breaches and bridges" of music education in the 20th century. His first thesis promotes the idea that the cultural process of secularization of christian-European modernity strikes the arts "at their core of historically grown identity". Ehrenforth, other than Theodor W. Adorno, is of the opinion that "the religious-cultic roots of music are still present", since music has a "deep psychological dignity", which opens the door "towards an open world of hope for happiness, which not even the song of grief and death would be able to boycott". The fact that art has been given the role of an "art religion" amidst the process of secularization strengthens this claim. It is about the key question whether "music as art" will be viable in the future, while it is "undeniable" that "this deep crisis" will endure "music educational concepts being hit by more or less grave earthquakes as well".

The central question whether "music as art" has any future is surely viable. It should, in the context of both formal and informal teaching contexts, be discussed in the spirit of Ehrenforth's definition of music as "a symbol of freedom" and also in regard to

1 This paper is a slightly altered version of a short speech given on November 19th, 2015 at the Academy of Music, University of Ljubljana, on occasion of the opening of an encounter between The University of Würzburg, Department of Music Science and The Academy of Music, University of Ljubljana, Department of Music Education.

perspectives which for example the international and transnational music education offer. It should be discussed cross-disciplinarily (as for example in interreligious dialogues) and with the utmost openness and tolerance, so that one can better understand foreign musical cultures and (musical) realities of life and the respective dealing with religious traditions and social as well as artistic-aesthetic contexts. Against the backdrop of an increasingly globalized musical world it would soon become apparent that cultural processes of secularization strike the arts "at their core of historically grown identity" in other parts of the world as well and that there is a need for solutions to this problem.

Furthermore, Ehrenforth takes this observation as cause for the fact that the "acceleration of not only technical-economical development, but of all processes of life and production" are "in growing tension with our knowledge about the 'natural' timespans of growth and maturity". School is in the midst of this increasing contrast between accelerated progress and the conservation of humanity. In the face of a "tendency to 'presentism' with a high amount of fun" in musical education (*musikalischer Bildung*), the task of teaching about "the coming-from (*Her-Kunft*), arriving-at (*An-Kunft*) and going-to (*Zu-Kunft*)" is in jeopardy. Pointing towards "the universally lamented devaluation of humane sciences" which has its origin in the "turn from history" (Wolfgang Frühwald, quoted from Ehrenforth, 2005), which "seems to underestimate the identity-creating, relaxing and the correcting safe function of knowing about the coming-from and to ignore the relieving repetition of ones own traditions in celebration and feast", Ehrenforth pleads for an "inevitable 'de-celeration' of our pace of life and development" which schools and music education (*musikalische Bildung*) could support. Someone listening to music (or making it) has to take the respective time and "be prepared for a silent dialogue with it": "He (or she) has to get off the 'jet plane' and decide on a mode of progress which is centred more on the inside and knows the word 'silence'. This could be the future of musical education (*musikalischer Bildung*)."

Education towards Listening and Listening Culture

A key requirement for a change in education is a new (not only) musical education towards listening and a listening culture, which Ehrenforth himself pleads for in his latest book *Hinhören Zuhören Durchhören. Musik als Einladung zum Dialog* (Ehrenforth, 2014). A differentiated "education towards listening" has been a survival strategy of humanity since its earliest days. It is at the same time - if you want to say so - the oldest and noblest task of music pedagogy.

The demand for a more intensive dealing with the old/new demand for an up-to-date "listening-, singing- (or choir) and pedagogy" is growing, and not only according to my own observations. More and more authors from different disciplines address themselves to the "listening human being", since a "self-sounding", "singing as a sound from silence" a "listening singing, a singing which hears the other", all these thoughts about "audire et cantare", "sonare", "resonare" and "personare", about the "homo audiens et cantans", remind at the same time of the founder of modern pedagogy, Johann Amos Comenius (1592-1670), who in his work *Orbis Sensualium Pictus* (Nürnberg 1658) with regard to

the "homo ludens" also named the "instrumenta musica" as "sound pieces which have a voice" (Brusniak, 2013).

In the light of "an unforeseen pluralization of the concept of music and the ways of dealing with it" as well as a "plurality of perspectives of perceiving the world", this is a discussion about the term *Bildung* (education) in its original sense: "To gain an image of the world and the self, that means: a stance and an attitude." The German term "musikalische Bildung" is - as Karl Heinrich Ehrenforth remarked in a presentation given only a few days ago at the Musikhochschule in Lübeck, the text of which he has thankfully provided me with for my speech in Ljubljana - no longer translated, but accepted as a scientific term by international music pedagogues, last but not least to be able to have a differentiated discussion about music pedagogy and music education. In this, Ehrenforth's, spirit a dimension of the world can be experienced through music, "which is close to us in its depth and at the same time very open and open-hearted": "We hear in it our own world, but in completely new and different colours and rhythms. [...] Music holds an internal mirror up to us, and opens up a new horizon of freedom at the same time. [...] Music is a symbol of freedom. This is the only way its power of transcendence can be understood" (Ehrenforth, 2005).

"Bildung (education) through music" is, according to Ehrenforth - with whom I wholeheartedly agree - "more than any instruction or teaching, even more than education. Bildung is mainly a term for personal character and inner stance, which lives by example, both actively and passively. Bildung therefore has an ethical tonic. It frames and primes the perception of and acting in the world" (Ehrenforth, 2015).

The most important principle of a future concept of Musikalischer Bildung is for Karl Heinrich Ehrenforth therefore "the invitation to be open for the foreign and the unfamiliar, to express tolerance. [...] No system of *Bildung* (education) can hinder people from staying with *Schlager* or popular music. And we as friends of classical music should try not to look down on lovers of popular music [...]. How we deal with music is deeply connected with the freedom of lifestyle and has its own right on all levels. [...] Metaphorically speaking, for many is music a window to openness" (Ehrenforth, 2015).

Conclusion

Contrary to the also in Music pedagogy / Music education often misunderstood and school-like "Bologna-principle", the understanding of "music as a symbol of freedom" and "openness" as a pedagogical principle in the spirit of Karl Heinrich Ehrenforth seem to me more hopeful and richer in perspective and therefore able to give better impulses for a discussion about the contemporary idea of *Bildung* in music pedagogy now and in the future.

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MUSIC TEACHING IN A REFORMED EDUCATION SYSTEM: EXPERIENCE OF CROATIA AND MONTENEGRO

Abstract

Regardless of occurring separately, reforms of education in Croatia and Montenegro have been gravitating towards the same goal – building a system that shall put the overall development of students to the fore with focus on their competencies. This implied directing the teaching process to goals and outcomes, not just to contents as it was done in the previous practice. Strategy of the reform was based on an open type of teaching programs which allow the teachers to choose the contents on their own, as well as methods and means for achieving specific objectives. In this work, we will show similarities and differences in the curriculum and other educational documents of the two countries, with focus on the field of music. Joint positions on conceiving a new school are found in the field of development of child's overall identity, the concrete system, teaching process and in connecting the school with local community. By conducting the comparative analysis, we compared music teaching programs in the primary school, as well as the objective, tasks and outcomes of the course program through the music field based on cycles. It is obvious that, even though there are similarities in the music teaching programs in the primary school, primarily in relation with contents presented to students, differences between Croatian and Montenegrin music class are reflected in the focus of music teaching related to covered areas and the number of classes envisaged for realization of teaching contents.

Keywords: education system, teaching programs, reform, Croatia, Montenegro, music, primary school

Izvlaček

Poučevanje glasbe v reformiranem izobraževalnem sistemu: izkušnje iz Hrvaške in Črne gore

Čeprav so izobraževalne reforme na Hrvaškem in v Črni gori potekale neodvisno, so bile usmerjene k enakemu cilju – izgradnji sistema, ki ima v ospredju celostni razvoj učencev ter poudarja njihove kompetence. To je posledično usmerilo učni proces k ciljem in učnim izidom in ne več k vsebinam, kar je bilo značilno za predhodno prakso. Reformna strategija je temeljila na odprtem tipu učnih programov, ki učitelju omogočajo samostojno izbiro vsebin, metod in sredstev za doseganje konkretnih ciljev. V prispevku predstavljamo podobnosti in razlike med dvema državama v kurikulumu in drugih dokumentih, osredinjenih na glasbeno področje. Skupna stališča o koncipiranju nove šole zasledimo na področjih razvoja celovite otrokove identitete, konkretnega sistema, učnega procesa ter povezovanja šole z lokalno skupnostjo. S komparativno analizo smo primerjali predmetne programe glasbenega pouka v osnovni šoli ter cilje, naloge in učne izide na

glasbenem področju v posameznih ciklikih. Kljub razvidnim podobnostim programov osnovnošolskega glasbenega pouka v učnih vsebinah, ki so posredovane učencem, obstajajo tudi razlike med hrvaškim in črnogorskim poukom glasbe glede zastopanosti posameznih področij ter števila učnih ur, namenjenih realizaciji glasbenih vsebin.

Ključne besede: izobraževalni sistem, učni programi, reforma, Hrvaška, Črna gora, glasba, osnova šola

General Importance of Education System Reform and Basic Curriculum Characteristics

The reform process which the two systems went through, both in Croatia and Montenegro, belongs to the group of system reforms that signify simultaneous covering of all of the system aspects and their change (Pastuović, 2012). This kind of reforms usually results from wider social movement determined by progress of technology, economic, cultural and political changes. A part of state-building constitution was also the path towards Euro Atlantic integration and aspirations that the young people prepare to live in multicultural Europe and democratic society (*Knjiga promjena*, 2001, p.24). Harmonization of the education system with international documents speaks in favor of that, i.e.: United Nations Universal Declaration of Human Rights, Declaration of the Rights of the Child, Convention against Discrimination in Education, Resolution on the European Dimension of Education (ibid.).

Special attention was paid to research of education system and innovative teaching technologies resulting in many reforms in the last twenty five years in the Republic of Croatia. Numerous proposals, documents, plans, programs, projects and strategies that have been published since 1990 were aimed at changing the structure of education, as well as improvement of performance and effectiveness of the school. The last education document in this process which constitutes the foundation of building the curriculum education system in Croatia has a title *National Curriculum Framework for Preschool Education and General Compulsory and Secondary Education*.¹ It highlights the focus on students' competencies and achievements which put the emphasis on "development of innovation, creativity, problem solving, development of critical opinion, enterprise, IT literacy, social and other competencies" (*Nacionalni okvirni kurikulum za predškolski odgoj i obrazovanje te opće obvezno i srednjoškolsko obrazovanje*, 2011, p. 16).

Through its concept of education, Croatian National Curriculum Framework is oriented to the child and student. When we are talking about a curriculum focused on the student, it primarily refers to methodic adaptation, i.e. selection of appropriate teaching forms, methods and resources which are adapted to the needs of an individual, but also stimulative for an overall development of the student. Sekulić-Majurec points out that curriculum should be "focused on encouragement of the greatest development possible of

¹ *Nacionalni okvirni kurikulum za predškolski odgoj i obrazovanje te opće obvezno i srednjoškolsko obrazovanje / National Curriculum Framework for Preschool Education and General Compulsory and Secondary Education* (2011) is a fundamental and developmental document which lays out basic components of preschool, general compulsory and secondary education, including education for the children with special educational needs.

student's existing potential, and this implies encouragement of student's self-realization, development of awareness of oneself, own capabilities, interests and possibilities, as well as creation of positive image of oneself" (Sekulić-Majurec, 2007, p. 363)

The reformed educational system in Montenegro is based on similar principles derived from social and economic patterns, from the awareness of personality development, also from the experience of practical education works, and they are consisted of: principle of scientific and professional soundness, principle of openness and flexibility of the program, horizontal and vertical connectedness of the contents, respect towards cultural and historical heritage, principle of applicability of the knowledge (formative role of the school), principle of quality assurance, principle of equal rights and choice, principle of democracy and pluralism, introduction of diversity of the educational communication form, principle of continuity in the development of education programs and gradualness in their implementation (*Osnove za obnovu nastavnih planova i programa*, 2002, pp. 22–24).

In the reform of the two systems, fundamental principles proclaimed by democratic society and knowledge society were a starting point, so there are many parallels in their basic characteristics. The joint position in conceiving a *new* school can be found in the field of development of overall child's identity, but also in the aspirations of the concrete system, features of the teaching process and in establishment of a more significant relation with local community. The intellectual, physical, aesthetic, social, moral and spiritual development of the students is encouraged and harmonized with their capabilities and affinities which makes the focus on students' competencies visible; innovation, creativity, critical opinion are stimulated, the problem solving and decision making capabilities are developed; talented students and students with learning difficulties are tracked.

The system is open and flexible; the goals of education have been changed, as well as contents, methods and the interdisciplinary approach and connecting of the courses. The class is adapted to needs of the students: the tendency is for the students to learn actively and independently; the sources that stimulate research, discovery and conclusion are encouraged. Cooperation of the school and local community is getting stronger, and the attention is focused on preservation of tangible and spiritual historical-cultural heritage and on education of students in accordance with cultural and civilization values and human rights.

Primary school in Croatia lasts eight years and is divided in several educational levels and cycles. The first educational level is preschool education, the other is general compulsory education of the primary school and the third level is secondary education. The first educational level is divided into three cycles: the first one includes age of 6 months until child's first year, the second cycle starts with the first year until the third, and the third cycle covers the period from the child's third year until six year and a half. The following level is the primary school general compulsory education which also consists of three cycles. The first cycle includes the first four grades in school, the second cycles includes the fifth and sixth grade and the third one refers to seventh and eighth grade of the primary

school. Even though the third educational level is consisted of secondary education, it is not looked at separately, but it is considered as continuation of the second level, thus being a fourth cycle. This cycle covers the first and second grade of vocational and artistic schools, as well as all four grades of grammar school education.

Unlike Croatia where a unique document (*Nacionalni okvirni kurikulum za predškolski odgoj i obrazovanje te opće obvezno i srednjoškolsko obrazovanje*, 2011) was created, separate documents for all of the levels of education system were created in Montenegro. Structure of the education system which is defined by special laws, is divided into: preschool education (divided into two cycles: until third year which takes place in the nursery and from three years to six years which takes place in kindergartens).² Primary school which lasts nine years (students from six to fifteen years)³ is divided into three cycles of equal duration. General grammar school⁴ that lasts four years and vocational schools,⁵ i.e.: two-year vocational school, three-year vocational school, four-year vocational school, vocational high school and art school. High school education is not a formal extension of the primary education when it comes to cycle division.

The division into educational areas in both curricula is represented by several related courses connected into one thematic entity. These are: linguistic-communication, mathematic, naturalist, technical and IT, social and humanistic, artistic, as well as physical and medical area. Music has its place in the artistic area.⁶ Education goals are oriented towards education of students in accordance with general cultural and civilization values, advancement of their overall development based on characteristic capabilities and affinities, enabling acquisition of fundamental and professional competencies, preservation of tangible and spiritual historical-cultural heritage.

Curriculum and Music Teaching in Croatia

After introduction of the *Croatian National Education Standard*⁷ in primary schools and prescription of the new *Teaching Plan and Program (Nastavni plan i program*, 2006), the goal of the music teaching has been focused on development of music culture of the students through establishment and adoption of value criteria for critical and aesthetic evaluation of music. Music teaching got a new concept for this reason exactly. It is an *open model*. Listening and music elaboration with an emphasis on art music has become compulsory, whereas all the other activities: singing, playing, creativity and music literacy

2 *Zakon o predškolskom vaspitanju i obrazovanju / Law on Preschool Education* (2013). *Sl. list Crne Gore / Official Journal of Montenegro*. 39/13 from 07/08/2013

3 *Zakon o osnovnom obrazovanju i vaspitanju / Law on Primary Education* (2013). *Sl. list Crne Gore / Official Journal of Montenegro*. 39/13 from 07/08/ 2013/

4 *Zakon o gimnaziji / Law on Grammar School* (2013). *Sl. list Crne Gore / Official Journal of Montenegro*. 39/13 from 07/08/2013/

5 *Zakon o stručnom obrazovanju / Law on Vocational Education* (2013). *Sl. list Crne Gore / Official Journal of Montenegro*. 39/13 from 07/08/2013

6 Beside Music Culture, the following areas fall in the art field: Visual Arts and Design, Film and Media Culture and Art, Drama Culture and Art, as well as the Art of Movement and Dance.

7 It was preceded by the creation of the catalogue of knowledge and skills for primary school (*Kurikularni pristup promjenama u osnovnom školstvu*, 2002). The project of creation of the catalogue topics became a project of creation of Hrvatski nacionalni obrazovni standard - *Croatian National Education Standard (Vodič kroz Hrvatski nacionalni obrazovni standard za osnovnu školu*, 2006).

are optional. This means that one of these activities is chosen by the teacher in cooperation with students and in accordance with school capabilities, so they are implemented with more attention and concentration. Beside the selection of one activity, the openness of the program enables the teachers to have the freedom of independent class creation and selection of contents that they consider appropriate for listening, singing, playing.

During listening to music and musicology elaboration, students become familiar with Croatian and world music heritage, they adopt fundamental concepts of general music culture. This is a compulsory field, as we mentioned, and is considered to contribute to the final goal – forming the general and music culture of students. Furthermore, through music making and creativity, music skills of the students are trained and improved; their knowledge scope is becoming larger, which consequently affects their understanding of music art. The reform of the music teaching has been continued with elaboration and establishment of the National Curriculum Framework. The Curriculum has only been established in 2010 and, at least for music, it brought slight changes that are even partially contrary to features and tendencies of contemporary music teaching.

The purpose of the art according to National Curriculum Framework (*Nacionalni okvirni kurikulum za predškolski odgoj i obrazovanje te opće obvezno i srednjoškolsko obrazovanje*, 2011), where music culture and art fall in, is the following: making students capable of understanding art and actively responding to arts with participation; learning different art contents as well and understanding oneself and the world by the means of art works and media; expressing emotions, experience, ideas and positions through art activities and creativity. In this context, we highlight the importance of listening and analysis of music works again, recognizing and comparing music components, expressing ideas, thoughts and feelings, respecting tradition and culture and valuing art works.

In the primary school in Croatia (from first to eighth grade) one class a week is envisaged for teaching music. The course program is conceived in such a way that, alongside introductory thoughts, it brings the goal and tasks, remarks and elaboration that includes fields and contents, by grades. Key terms and educational achievements are singled out. With possibilities provided by elective classes and extracurricular music activities, the field of music gets a higher number of classes, from two up to even six classes a week, and a possibility of real achievement of goals and tasks. Among the extracurricular music activities, the most frequent and numerous one is the activity of the singing choir, but the activities of playing instruments, dance and folklore are also highly represented, as well as music and stage projects.⁸ The elective classes and extracurricular activities are becoming a part of the teacher's class load.

Music Teaching in the Reformed Education System of Montenegro

Through the education reform process that was started in 2000, basic fields of knowledge have been established and the special plans and programs for these fields were later made. The field of *Art* and its subfields had to contain the interdisciplinary studying approach

⁸ Cp. Vidulin-Orbanić, S. (2013), *Glazbeno stvaralaštvo: teorijski i praktični prinos izvannastavnim glazbenim aktivnostima*.

within their programs, so that art is not reduced to its own uniformity (*Osnove za obnovu nastavnih planova i programa*, 2002). For music, it meant making the clear methodic and didactic framework to avoid arbitrary interpretations in teaching practice, which was the case in the previous system. Unlike Croatia where the *open model* was structured both as mandatory and as something that can be chosen by the teacher according to students' affinities, where the main emphasis is placed on listening to music, in Montenegrin education system all fields are equally represented. It is envisaged, within knowledge outcomes, that students learn how to perform a number of art and folklore songs during a school year, to recognize a certain number of compositions, to become elementary literate in music, which will be presented in the analysis of teaching plans and programs more precisely. Beside the operational goals, the programs contain students' activities, divided into three fields – performance, listening, creativity, as well as concepts and contents and correlation with other courses. Openness of the course programs in Montenegrin education system implies the possibility for the teachers to create 15 to 20 % of the program contents together with students and local community, in accordance with their needs, which reflects the partial openness of the teaching programs. In the first cycle (from first to fourth grade) music culture is represented in the teaching plan through one class a week. In the second cycle (from fourth to seventh grade), it is represented by two classes, except in the sixth grade where the number of classes returns to one class a week. In the third cycle (from seventh to ninth grade) the students have a class a week until the ninth grade when the total annual class load is reduced from 35 to 25 classes. The course program is conceived in such a way that it contains: operational goals which are achieved through activities (performance, creativity, listening) with aforementioned concepts and proposed contents and with indicated correlation possibilities. At the end of each grade, developmental achievements are given which are divided into: capabilities, skills and information knowledge. The knowledge outcomes are specified as a certain sublimation of developmental achievements, with didactic recommendations to teachers for the implementation of activities as successfully as possible. Expected knowledge outcomes are mentioned out of these categories as their sublimation at the end of each grade and at the end of a cycle. A course program conceived in such a way provides an all encompassing description of the course and its purpose which is connected with both strictly-music and non-music objectives.

Focus on individual needs of students is also conducted through introduction of *elective courses* in the primary school, which allows the student to acquire competencies and skills in the field of interest and predispositions. Education in an *open school* means that through individual cooperation with students and parents, the school has an insight into needs of students and, in accordance with possibilities, offers the list of elective courses. Elective courses are offered to students in the third cycle of school (seventh, eighth and ninth grade). Students must choose as many elective courses in an individual grade which provides a five-class load per week. The school is obliged to offer at least five elective courses to students of one grade, out of which one must be a foreign language (*Primjena reformskih rješenja u osnovnim školama i gimnazijama u Crnoj Gori*, 2009). There is no music culture and art in the lists of elective courses offered by primary schools in Montenegro. It is partially represented in the elective course *Dance* that is often taught by

music teachers. The expanded part of the teaching plan activities for primary schools are the free activities and facultative classes in the framework of which the choir, orchestra and school band can be active. Free activities do not enter the teacher's class load which reduces the teacher's work to personal enthusiasm that is decreasing among the educators due to the general economic standard.

Music Teaching as Part of the Teaching Plan and Program and Art Field of the Curriculum – Comparative Overview

Beside many parallels, music teaching in the compulsory primary education in the Republic of Croatia and music culture teaching in the primary schools in Montenegro contains numerous differences which will be presented through comparative analysis of the courses programs. If we start with a global approach, we will notice that duration of general primary school, as well as division into cycles, is different in the two systems. In the tables shown below (1 and 2) one can see that primary school in Croatia lasts eight years, whereas in Montenegro it lasts nine years. Number of the education years and differences in dealing with cycles, with regard to child's age, can also lead to differences in the expected outcome analysis at the end of the cycle.

Table 1: Division of General Primary School Education by Duration and Cycle

Curricula	Enrollment Age	Primary School Duration	I Cycle by Grades	II Cycle	III Cycle
Croatia	6/7 years	8 years	I, II, III, IV	V, VI	VII, VIII
Montenegro	6 years	9 years	I, II, III	IV, V, VI	VII, VIII, IX

Table 2: Division by Cycles and Students' Years of Age

Curricula	Years of Age	I Cycle	II Cycle	III Cycle
Croatia	6/7 - 14/15	6/7- 9/10	10/11-11/12	12/13-14/15
Montenegro	6-15	6-9	9-12	12-15

Music Teaching Goal and Tasks

Croatia: Teaching Plan and Program (Nastavni plan i program, 2006, p. 66) lays out the following music teaching goal: "Music teaching goal in the general elementary school education is introducing the student into music culture, becoming familiar with basic elements of the music language, development of music creativity, establishment and adoption of value criteria (critical and aesthetic) evaluation of music". Main tasks of the music teaching in accordance with *Teaching Plan and Program (2006, p. 67)* are as follows: "familiarize the students (by didactically led listening) with different music works, introducing them to basic elements of music language and encouraging them to independent music activity (singing, playing)". During singing and playing, it is primarily important to actively participate in the activities, whereas the music literacy task is only an informative and basic knowledge on notation. When it comes to listening to music, the

task is more complex having in mind that in this way specific art works are introduced, music components are being understood and the music taste is developed.

Montenegro: In basic features of the course program for music culture in Montenegrin curriculum, explanations on the positions, nature and purpose of the course program are given: “Music course provides the possibility for the students to develop musicality, acquire basic experience for selective and active music listening, participation in choirs and other music activities (events), further education that encourages deeper interest in music. Music is a man’s constant cultural need and as a course it has an important role in development of creativity, directs and develops artistic abilities, skills and knowledge and it affects the capability of thinking and contemporary (multimedia) communication. Music opens the world of elevated cultural needs to students; it raises their awareness on higher artistic values and develops their criticality and aesthetic sensibility” (*Predmetni program za muzičku kulturu / Course Program for Music Culture*, 2013, p. 4). There is also a remark in this part on mandatory connectedness among courses regarding topics/themes that contribute to integrative approach to general education and connecting the contents of individual courses. General goals of music teaching have both music and non-music features, from development of desire and sense of different forms of participation in music, through desire for belonging to a group, development of communicativeness and being capable of working in a team, development of habit of actively listening to music, feeling it, all the way to developing ability to create music, interpreting it depending on individual affinities and possibilities based on years of age.

It is visible from the above mentioned that music is realized in a receptive and perceptive way in both programs, by listening to music and active music making. Moreover, it is visible that not only does music have artistic importance, but it has a cultural one as well. The difference is that non-music connotations are not standing out in the Croatian program and the focus on music as an autonomous art is pronounced.

Music Teaching Areas in the First Cycle

Croatia: Even though the first education cycle in Croatia includes the first four years of going to school, the field of teaching music is treated differently. Namely, in the first three grades teaching music is led by grade teacher, so there is discrepancy between the Teaching Plan and Program and the Curriculum. In the first, second and third grade of primary school, there are four areas of engaging in music: singing, playing, listening to music, music creativity elements. Each area has its own key concepts, as well as determined educational achievements. Until the end of the third grade, educational achievement related to singing is: singing expressively and pronouncing the text clearly, perceiving, performing and making a distinction between the songs by listening in different tempo and dynamics, perceiving pitch and duration of tones. During playing, the accent is placed on differentiating and performing the rhythm and meter of learning rhymes and songs. Regarding listening to music, until the end of third grade students need to perceive the components by listening, such as: composer, work, instrument/voice (performing group), tempo, dynamics, atmosphere and music form. The following is listed

as the elements of music creativity: improvisation of rhythm, melody, melodic-rhythmic patterns, improvisation by movement and tone painting.

Montenegro: The first cycle includes the first three grades of primary school. Activities of students are divided into: performing, creativity and listening. The order of these activities is changed in the fourth grade when listening to music becomes a more intense activity. In the part which refers to contents there are proposals that the textbook authors and teachers themselves do not have to fully accept. Numerous examples of interdisciplinary connectedness that can be best achieved within the grade teaching are given in correlation. Developmental achievements at the end of the first cycle imply gradual development of singing abilities, so the melodies range within a small scope in the first grade (trichord – tetrachord) which gradually increases in each grade. At the end of first cycle, student should: differentiate sounds, tones and silence, recognize nine classic music compositions, know basic characteristics of the tone, recognize certain instruments by timbre, distinguish between voice types (child's, female, male), distinguish between concepts loud-silent, fast-slow. It is expected that they know how to sing eight folklore and art songs, to conceive rhythmic background to given melody and to apply three didactic music dances. Pictorial descriptions are shown for the movement of the melody, which the student needs to understand until the end of the first cycle (melody movement, tone duration).⁹ In all nine grades, the students should learn one Albanian song per grade, which contributes to development of respect towards other cultures in Montenegro.

It is visible in the aforementioned description that music areas are almost identical, as well as the final outcomes. The differences can be found in the number of songs/music works which are proposed and in the fact that pictorial descriptions, which are linked with specific music components, are not encouraged in the Croatian program.

Music Teaching Areas in the Second Cycle

Croatia: Music teaching led by music teacher starts in the fourth grade. Even though this is not the second cycle in accordance with *National Curriculum Framework*, in this case it can be considered a part of the second cycle, for practical reasons. There are four teaching fields that are implemented in the fourth grade: singing, listening and music elaboration, performing music and music literacy, as well as music dances. Educational achievements that are expected in the field of singing are focused on familiarizing with fifteen new compositions, with emphasis on nice and expressive singing, clear pronunciation and understanding of lyrics. In the entire vertical, the songs are learned only by ear and notes are becoming familiar just as a phenomenon, so songs are not learned through the note text. It is important to identify the melody of the songs, as well as meter, rhythm, tempo and dynamics. When it comes to listening and music elaboration, one should know five to ten new compositions, know the composer's name and title of the composition, identify the instrument, tempo, dynamics, form. It is significant to mention that concepts are taken

⁹ The so-called *Slovenian model* is taken for the reform in Montenegro. Singing that follows the notation through symbols is present in the Slovenian programs. *Zavod za udžbenike i nastavna sredstava / The Institute for Textbooks and Teaching Aids* has made an agreement with the publishing house *Rokus*, and as a result of this cooperation the first textbooks emerged for the reformed system, with many joint contents.

out of the nature of the music work, at the level audio recognition. Performing music and music language is oriented on elementary verbal recognition of the notation, i.e. of solmization/alphabetic names, as well as performing simple rhythmic patterns. By singing the scale, one learns the solmization and alphabet, but without the attempt of “using solfeggio”. In the fifth and sixth grade, the field of music dance is replaced by free, improvised rhythmization, music movement, dance and playing, whereas the other areas remain the same. Songs to be sung are not listed. The topics in the fifth grade are as follows: form (two-part song, sentence, period, three-part song, phrase, motive), string instruments, and in the sixth grade: form (complex three-part song, theme with variations, rondo), singing voices, instruments with key, plectrum instruments. Educational achievements depend on specificities of the work itself and on what can a child of certain age recognize by ear and independently conclude.

Montenegro: The second cycle encompasses the fourth, fifth and sixth grade. The grade teacher can teach until the end of the fifth grade, but in the majority of schools the music teaching is taken over by the course teacher. Elementary music literacy process begins in the fourth grade. The functional method of M. Vasiljević is used for fixing the pitch through model songs. The program envisages the same activities: performance, listening and creating. The students perform simple songs based on a note text, by measuring (bar 2/4, 3/4, 4/4). They are getting to know the formal music entities in the fifth grade (motive, sentence, period) and the signs for dynamics and tempo. Their knowledge on music folklore increases through recognition of music from different regions of Montenegro. Students are becoming familiar with string (string and plectrum) and wind (wooden and brass) instruments which they need to identify both visually and by listening. Representation of music culture through two classes a week in the fourth and fifth grade also expands the scope of developmental achievements and outcomes at the end of the cycle. In the sixth grade the students are getting to know different music genres, instruments with key and percussion instruments, then with the form of the solo song and canon, singing a cappella, beat-box. Performing the artistic and folklore songs is forecasted within the same scope as in the first cycle, with more expressive means, according to student’s age. Through the experience of singing and listening (recognition level) the music forms include: two-part and three-part song. From the theory of music they extend their knowledge to understanding of triplet and syncope, signs and scales G major, E minor, F major and D minor. Students can play the melodic instruments metallophone and recorder. One of the non-music operational goals is also raising awareness on interculturalism.

The first visible differences refer to treating the second cycle in Croatia and Montenegro, depending on the child’s age and the fact that the Master of Arts in Music Education in Croatia already begins teaching in the fourth grade, whereas in Montenegro, the course teacher takes over music culture teaching in the fifth grade and even in the sixth grade. Moreover, music literacy is almost neglected in Croatia: notes are being introduced and rhythmic patterns as music language specificities, so measuring is not given the attention, instead, the meter is eventually tracked with one hand. More attention to music literacy is paid by teachers who chose exactly music literacy as the second field; however this is not

an option in the most cases. In Montenegro, there is a more specific work regarding music literacy through a defined method (M. Vasiljević, Functional method), so that students can firstly work on a certain tone through a song and then they learn the note by which it is marked. In the model songs, the first syllable of a literary text corresponds to solmization title of the tone. Even though it cannot be expected that students can fix the pitch of the songs in the system of absolute solmization in the music classes (the question is whether it can be done in the music school) it was considered that folklore songs are simple for singing within this method and that students can link a specific song with a certain tone. The classes are also different: only one class per week is carried out in Croatia, whereas in Montenegro, two classes a week are held in the fourth and fifth grade. The fields and activities are identical and the differences in the teaching contents are insignificant.

Music Teaching Areas in the Third Cycle

Croatia: The teaching fields in the seventh and eighth grade regarding music are: singing, listening and music elaboration and as elected: playing synthesizer, creativity and computer, MIDI equipment. Songs to be sung are not listed. In the seventh grade, the topics are still forming of music work (sonata form), then wind instruments, percussion, instrumental types (sonata, suite, concert, symphony, symphony song) and symphonic orchestra. The music and stage types are included in the eighth grade: opera, operetta, musical, ballet, vocal-instrumental types: oratorio and cantata, popular music, jazz, electronic music, music and style periods. Folklore music as a teaching area is covered from the fifth until the eighth grade with two regions per grade, by free order and based on the principle of nativity: folklore music of Istria and Kvarner; folklore music of Dalmatian Islands, Dubrovnik and Dalmatian Coast; folklore music of Banovina and Lika; folklore music of Croatian Zagorje and Medjimurje; folklore music of Podravina and Posavina; folklore music of Slavonia and Baranja. It is stated in the educational achievements that sound and music traits of the folklore music of the listed counties should be introduced and recognized.

Montenegro: Third cycle includes the seventh, eighth and ninth grade and is more focused on musicology contents. Students go through historical development of music in a chronologic manner, thus getting to know style eras and their characteristics. Singing is present to a smaller extent but it implies an equal number of artistic and folklore songs in the outcomes, as it was noted in the previous cycles.¹⁰ Music perception and understanding is reflected in the ability to compare different eras and thereby expand the capability of analytical cognition. They develop awareness on cultural identity by familiarization with development of music culture and art in Montenegro, explore and obtain data. In the seventh grade they perform measuring of the song in the 7/8 bar. In the ninth grade the students are able to recognize different genres (pop, jazz, film music), as well as expressive and formal characteristics of romanticism and movements from the beginning of the twentieth century. At the end of the third cycle they are also introduced to

¹⁰ Great attention is paid to folklore in teaching music in Montenegro which is introduced to children in the first grade already. In the second cycle, this knowledge is extended to wider ethnomusicology context. Unlike Croatia where the emphasis is put on artists music.

the concept of music therapy and they gain a general knowledge on therapeutic traits of music.

The basic difference is reflected in the fact that primary school education lasts nine years in Montenegro, unlike Croatia where it still takes eight years so the contents are distributed differently by the grades. However, the similarity is in the fact that the focus is on musicology contents, and in this cycle it implies greater emphasis on the field of listening to music and music elaboration. This is indicated also in the Montenegrin program through order of introduction of areas where listening takes priority over creativity which is already visible in the second cycle. The material which is envisaged for the eighth grade in Croatia is forecasted for the ninth grade in Montenegro, and also the novelty is that students in Montenegro become familiar with the concept of music therapy.

Conclusion

Even though there are similarities in the music teaching programs in the primary school, primarily in relation to contents presented to students, the two basic differences between Croatian and Montenegrin music teaching vision in the primary schools are: focus of music teaching and the number of classes envisaged for implementation of teaching contents. Exactly due to an allocated class of weekly classes in all of the grades, a concept of open type has emerged in Croatia (even though calling it semi open is more precise because one field is obligatory) with an intention to define and determine two music areas as a focus of classes in order to achieve the final goal. The emphasis is put on the artistic music.

Music literacy which has been one of the most frequent and leading teaching activities since 2006 and was conducted primarily by singing (song interpretation by the notes) declined in importance. The reason for this is the inability of students to obtain proper music literacy in the music lesson, a step back from the solfeggio oriented teaching (there are music schools for that) and the tendency to refer the students to cultural and artistic achievements of human kind in order to acquire general culture and become active participants in the music life of their surroundings. Music literacy is now implemented only and if the teacher selects it as a second field and with the activity of playing by the notes. On the contrary, all of the mentioned fields are equally represented in the Montenegrin education system and the teacher is obliged to distribute them evenly in the framework of the annual plan. Singing songs by the notation did not decline in importance even though students rely more on memorizing the melodies by ear in practice. For this reason, it is recommended that songs that are covered with this methodic approach are simple in their melodic and rhythmic structure. The class load increases in the fourth and fifth grade to two classes per week (it is still one class a week in Croatia), whereas the free activities do not enter the teacher's class load (in Croatia they do). Openness of the program in Montenegro is partial and refers to free creation of specific number of classes, as well as to choice of the music contents.

After almost a decade of introducing the open model in Croatia, we are witnesses of different comprehension of music teaching and understanding and unsystematic

implementation of the open model. Regardless of all the reforms, advice and proposals, the students are still presented with uninteresting contents, with traditional work methods. Schools are still not materially and technically equipped and the teachers' efforts and motivation concerning their job is disrupted in a general social apathy and indifference towards arts and culture. Therefore, it comes as no surprise that students are not interested and have weaker music skills.

When looking at practical application of the program in music teaching in Montenegro, similar observations can be made. Grade teachers often use the music teaching classes in the first cycle for finalizing the material from the math and mother tongue, treating music as "a less important course". In this case, the omissions are reflecting on the second cycle where the grade teachers can teach until the fifth grade. In the course teaching, the situation is different and generally there is a positive position towards the reforms. If we take into consideration that free activities do not enter the teacher's class load, there is an additional enthusiasm through preparation of school events within which the important part are music performances. The constant problem is the insufficiently equipped music classrooms which makes the smooth realization of teaching difficult.

Analysis and observation that were pointed out in the work indicate that programs can be improved and made more flexible so that the final outcomes are more realistically set up in accordance with abilities of students and the nature of the course itself. Larger number of music classes would enable better basis in the process of forming a student's personality and culture and revalorization of contents would lead to new music teaching possibilities. With a clear and achievable goal and tasks, as well as unpretentious contents the students could have a possibility of progress and achieving music potential. On the other hand, having the free activities as a part of the class load would inspire more motivation of the teacher who is the most important carrier of the program.

It is a fact that reform or a model is not dominant for the progress of music teaching, it is the teacher who will influence the competencies of the students and will fight for a better status of the course with their work and results. The attention should be paid to greater engagement of teachers in planning of independent and research tasks which will enable the students to examine music in different ways in and outside of the classroom, by encouraging correlation principles and introducing interdisciplinary approach to a class where it is realistically possible and achievable. However, the teacher needs support of the School, the Town, the County and all the institutions that are working in the field of education. Only through joint efforts it will be possible to create a positive environment which will also reflect the positive education outcomes, with an aim of accomplishing (artistic) competencies of the students.

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PEVSKO IZOBRAŽEVANJE ŠTUDENTOV PREDŠOLSKE VZGOJE NA PEDAGOŠKIH FAKULTETAH V SLOVENIJI IN NA HRVAŠKEM

(povzetek doktorske disertacije)

Pevsko izobraževanje je pomemben segment v izobraževanju bodočih vzgojiteljev na glasbenem področju. Petje je temeljni glasbeni izraz otrok v predšolskem obdobju, zato je priporočljivo, da vsi študenti, bodoči vzgojitelji, v času študija predšolske vzgoje razvijejo svoje pevske sposobnosti ter glasbene veščine in znanje. Pevske veščine se odražajo na usposobljenosti bodočih vzgojiteljev, vplivajo na njihovo samozavest ter na pogostost izvajanja glasbenih dejavnosti z otroki.

Pedagoške fakultete imajo pomembno vlogo pri izobraževanju bodočih vzgojiteljev. Struktura izobraževanja na glasbenem področju na fakultetah v Sloveniji in na Hrvaškem poteka v okviru triletnega strokovnega in univerzitetnega študija predšolske vzgoje. Na pedagoških fakultetah petje kot glasbeno področje ne obstaja kot samostojni predmet, temveč je vključeno v obvezne in izbirne predmete. Glede na študijske programe, v okviru katerih poteka pevsko izobraževanje bodočih vzgojiteljev, se število ur teh predmetov razlikuje med posameznimi pedagoškimi fakultetami v Sloveniji (Ljubljana, Koper, Maribor) in na Hrvaškem (Zagreb, Reka, Zadar, Split, Osijek). Pevska usposobljenost študentov predšolske vzgoje predvideva poznavanje in obvladovanje lastnega glasu, ohranjanje glasovnega zdravja in izvajanje higiene glasu ter poznavanje in upoštevanje glasovnega razvoja otrok. Pomembno je, da se vzgojitelj med študijem kar najbolje nauči petja, saj vemo, da otroci oponašajo petje in se učijo s posnemanjem modela – vzgojitelja.

Na razvoj pevske sposobnosti študentov predšolske vzgoje vplivata kakovost osnovnošolske in srednješolske izobrazbe na glasbenem področju ter sodelovanje v občolskih glasbenih dejavnostih. V osnovnih šolah v Sloveniji sta predmeta *Glasbena vzgoja* oz. *Glasbena umetnost*, na Hrvaškem pa predmet *Glasbena kultura*, del šolskega programa. V srednjih šolah je kakovost glasbenega izobraževanja odvisna od vrste srednje šole. Tako v Sloveniji kot na Hrvaškem obstajajo gimnazijski ter strokovni in umetniški srednješolski programi. V Sloveniji v okviru splošnega gimnazijskega programa obstaja predmet *Glasba*, ki pa je obvezen le v prvem letniku, na hrvaških gimnazijah pa predmet *Glasbena umetnost* traja štiri leta in kronološko obravnava zgodovino glasbene umetnosti (*Nacionalni okvirni kurikulum*, 2011). V Sloveniji je na srednješolskem strokovnem programu *Predšolska vzgoja* glasba vključena v predmetnik v vseh štirih letih šolanja (prim. Srednje strokovno izobraževanje. Izobraževalni program *Predšolska vzgoja*, 2004). V hrvaških strokovnih šolah šolski program ne vključuje nobenega glasbenega predmeta. Na umetniških gimnazijah z glasbeno smerjo pa se učenci intenzivno ukvarjajo z glasbo, saj je ta program poklicno usmerjen in mladim omogoča razvoj umetniškega potenciala (*Bela knjiga o vzgoji in izobraževanju*, 2011; *Umetniško izobraževanje*, Ministrstvo za znanost, izobraževanje in šport RH, b.d.).

Glasbene in pevske sposobnosti lahko učenci razvijajo tudi v okviru občolskih dejavnosti, in sicer najpogosteje v glasbenih šolah, zborih, vokalno-instrumentalnih skupinah, kulturno-umetniških društvih ali pa na zasebnih, individualnih urah. Skladno z *Belo knjigo o vzgoji in izobraževanju* (2011) v Sloveniji najpomembnejše občolske dejavnosti temeljijo na glasbi in plesu, ki jih izvajajo v glasbenih šolah, učence pa spodbujajo, naj se vpišejo v pevski zbor. Na Hrvaškem je dodatno glasbeno izobraževanje najpogosteje usmerjeno v glasbene šole, kulturno-umetniška društva in zборе.

Denac (2010) ugotavlja, da pri pevskem izobraževanju uporabljamo določene metode in oblike učenja. Poznamo frontalno, skupinsko in individualno obliko učenja ter učenje v paru oz. tandemu. Glede na proces učenja petja lahko posamezne socialne oblike učenja tudi kombiniramo, izbiramo pa jih glede na cilj in namen pevske naloge. Frontalno obliko pri učenju v predšolskem obdobju uporabljamo ob predstavitvi pesmi, ki jo učitelj izvede pred določeno skupino otrok. Skupinska oblika ima enoten cilj za vse sodelujoče, in sicer, da se otroci naučijo otroške pesmice. Učenje otroške pesmi lahko poteka v paru ali individualno. Delo v paru spodbuja učenje pri introvertiranih osebah, ki se lahko na ta način svobodneje pevsko izražajo. Pri individualni obliki učenja so na optimalen način aktivirane intelektualna, senzorična, praktična in izrazna raven učenca. Z njo spodbujamo samoizobraževanje s predznakom pridobivanja trajnejših znanj (Stevanović, 2001; Bognar in Matijević, 2002; Pranjić, 2005; Jelavić, 2008; Terhart, 2010).

Glasba je del posameznikovega vsakdana, ta pa si jo izbere glede na svoje preference. Po mnenju Dobrote in Tomić - Feričeve (2006) ter Schäferja (2008) glasbena preferenca nastane v trenutku, ko moč dražljaja, ki ga določena glasba izzove, ustvari občutek vznemirjenja in je posamezniku všeč ali pa ne. Na glasbene preference vplivajo socialno-demografski dejavniki, med katere prištevamo spol (Dobrota, 2008; Reić Ercegovac in Dobrota, 2011; Bunič, 2013), vrstnike (Schäfer, 2008; Selfhout in dr. 2009), medije in prosti čas (Szubertowska, 2005; North in Hargreaves, 2007; Dobrota, 2008; Bunič, 2013), družino (Szubertowska, 2005; Hirano, 2010) in izobrazbo (Szubertowska, 2005; Dobrota, 2008; Droe, 2008; Dobrota in Reić Ercegovac, 2009; Bunič, 2013). Številne raziskave so pokazale, da na glasbene preference vplivajo tudi osebne lastnosti (Rawlings in dr., 1994; Kemp, 1996; Rentfrow in Gosling, 2003; Schwartz in Fouts, 2003; Pearson in Dollinger, 2004; Nater in dr., 2005; North in dr. 2005; Popović, 2006; Perkins, 2008; Rawling in Leow, 2008; Schäfer, 2008; Sigg, 2009; Reić Ercegovac in Dobrota, 2011). Na to, katero glasbeno zvrst bo posameznik raje poslušal pa lahko vpliva tudi njegova identiteta (Choen, 1991; Firth, 1996; Hargreaves in dr., 2002; Hudson, 2006; Chamarro – Permuzic in Furnham, 2007; Rice, 2007; Lundberg, 2010).

V empiričnem delu smo na osnovi podanih teoretičnih izhodišč predstavili dve raziskavi. Prva je raziskava o glasbenih izkušnjah, znanjih in glasbeni usposobljenosti študentov predšolske vzgoje v Sloveniji in na Hrvaškem, druga pa raziskava o učinku kultiviranja in oblikovanja glasu študentov predšolske vzgoje z uporabo individualne in skupinske učne oblike.

Prva raziskava temelji na deskriptivni in kavzalno-neeeksperimentalni metodi pedagoškega raziskovanja in je kvantitativnega značaja. Izvedli smo jo v šolskem letu 2013/2014, v njej pa so sodelovali študenti 1. in 3. letnika predšolske vzgoje na Pedagoških fakultetah v Sloveniji in na Hrvaškem (N=707). Z vprašalnikom smo preverjali glasbeno znanje in izkušnje bodočih vzgojiteljev glede na njihovo osnovnošolsko, srednješolsko in univerzitetno izobrazbo. Preučili smo vključevanje študentov v dodatne glasbene dejavnosti, njihovo poznavanje otroške pesemske literature in naklonjenost do glasbenih zvrsti ter razlike med hrvaškimi in slovenskimi učenci pri merjenih spremenljivkah. Izsledki so pokazali, da vsi študenti svoje znanje, pridobljeno v osnovni in srednji šoli, ocenjujejo kot dobro, znanje, pridobljeno na fakulteti pa kot zelo dobro. Kljub temu pa so v primerjavi s hrvaškimi študenti slovenski študenti vseeno boljše ocenili svoje poznavanje glasbenega področja iz obdobja osnovnošolskega in srednješolskega izobraževanja. Slovenski študenti imajo tudi višjo oceno pri poznavanju osnov glasbenega jezika. So pa hrvaški študenti boljše od slovenskih ocenili svoje poznavanje zgodovine glasbene umetnosti in glasbenih zvrsti. V celotnem vzorcu se je dodatno glasbeno izobraževalo 41,7% študentov. Primerjava med državama pa je pokazala, da se je pred vpisom na predšolski študij dodatno glasbeno izobraževalo in udeleževalo 50,5% slovenskih in le 35,2% hrvaških študentov. Slovenski študenti so bili v večji meri vključeni v glasbene šole, zборе, orkestre in so imeli tudi več zasebnih glasbenih učnih ur kot hrvaški študenti. Pri spremenljivkah vključenost v folklorno društvo in ostale obšolske dejavnosti pa statistično pomembne razlike niso bile zaznane. Glede na vse obšolske dejavnosti, ki vsebujejo petje, je 37,9% udeležencev raziskave svoj glas šolalo v zboru, na učnih urah petja v glasbeni šoli ali pri zasebnikih, 62,1% udeležencev pa svojega glasu ni šolalo. V Sloveniji je svoj glas šolalo 37,5% udeležencev, na Hrvaškem pa 38,2%. V osnovni šoli je največ slovenskih in hrvaških študentov pelo na vsaki uri glasbenega pouka. V Sloveniji je bilo takšnih študentov 36,9%, na Hrvaškem pa 45,1%. V srednji šoli je na urah glasbenega pouka pelo 45,3% udeležencev raziskave. Glede na državo, v kateri poteka študij, je v času svojega srednješolskega izobraževanja pelo 81,7% slovenskih študentov in le 34,7% hrvaških. Pogostost petja je povezana tudi s poznavanjem otroške pesemske literature. Izkazalo se je, da slovenski študenti poznajo več otroških pesmic iz obdobja osnovne in srednje šole, hrvaški študenti pa iz obdobja univerzitetnega izobraževanja. Slovenski študenti tretjega letnika predšolske vzgoje so pridobljena znanja in sposobnosti na glasbenem področju ocenili enako dobro kot hrvaški študenti. Med trinajstimi merjenimi spremenljivkami so slovenski študenti svoje znanje ocenili kot boljše na desetih spremenljivkah. To so *oblikovanje glasu, oblikovanje občutka za ritem, uporaba Orffovega instrumentarija, poznavanje glasbenega ustvarjanja predšolskih otrok, poznavanje metod, načinov in oblik dela pri glasbenih dejavnostih z otroki, povezovanje glasbenih vsebin z ostalimi področji predšolskih dejavnosti, poznavanje osnovnih načel in načinov spodbujanja glasbenega izražanja in ustvarjanja, oblikovanje glasbenega okusa pri otrocih, glasbene didaktične igre (igre petja, rime), načrtovanje, izvajanje in analiza glasbenih dejavnosti v otroškem vrtcu*. Hrvaški študenti pa so boljše ocenili svoje znanje pri spremenljivkah *poslušanje glasbe, igranje instrumenta in poznavanje slogovnih značilnosti v glasbeni zgodovini*. Statistično pomembna razlika obstaja na sedmih spremenljivkah, pri katerih imajo višjo oceno slovenski študenti.

Sodelujoči v raziskavah najraje poslušajo glasbene zvrsti *pop* in *rock*, *klasična (umetniška) glasba* pa jim je le delno všeč. Izsledki so pokazali, da statistično pomembne razlike pri glasbenih preferencah med slovenskimi in hrvaškimi študenti obstajajo pri osmih od osemnajstih navedenih glasbenih zvrsti. Slovenski študenti pogosteje poslušajo *klasično (umetniško) glasbo*, *svetovno glasbo*, *pop glasbo*, *filmsko glasbo* in glasbene zvrsti, ki niso posebej omenjene, spadajo pa pod kategorijo *ostalo*, hrvaškimi pa so bolj všeč *Rnb*, *hip hop*, *soul*, *elektronska plesna glasba* in *turbofolk*. Na to, kar najraje poslušajo najbolj vplivata družba in vrstniki. Izkazalo se je tudi, da obstaja določena povezava med naklonjenostjo zahtevnejšim glasbenim žanrom (klasična, filmska in folklorna glasba) in leti sodelovanja v občolskih glasbenih dejavnostih, predvsem v povezavi z izobraževanjem v glasbeni šoli.

Glede na to, da se na pedagoški študij vpisujejo študenti z različnimi glasbenimi sposobnostmi in predznanjem, je bil drugi del raziskave usmerjen v preučevanje uporabe individualne in skupinske oblike učenja pri pevskem pouku bodočih vzgojiteljev. Skušali smo ugotoviti, kako kakovostne in učinkovite so omenjene pedagoške oblike učenja. Raziskava je potekala kot kvazi-eksperiment, v katerem smo na manjšem vzorcu preučevali, kako različne oblike učenja vplivajo na razvoj intonacijskih sposobnosti in obseg glasu sodelujočih v raziskavi. V raziskavi, ki je bila izvedena v študijskih letih 2012/2013 in 2013/2014 so sodelovale študentke Pedagoške fakultete v Zagrebu, oddelek Petrinja (N=36). Razdeljene so bile v dve eksperimentalni in eno kontrolno skupino. Pevske sposobnosti udeležencev raziskave smo preverjali na področju intonacijske točnosti, točnega petja melodičnih vzorcev in širitve glasovnega obsega. Raziskava, ki je potekala 15 tednov, je pokazala, da se pevske sposobnosti v določenem časovnem obdobju razvijajo ne glede na to, ali je bilo učenje petja strokovno vodeno ali pa je temeljilo na intuiciji študentov (torej brez navodil profesorjev). Pri vseh raziskovalnih skupinah je viden bistven napredek v intonacijski točnosti in širitvi glasovnega obsega. Izsledki kažejo, da strokovno vodeno petje, bodisi individualno bodisi v skupini, prinaša boljše rezultate kot so jih imeli tisti v kontrolni skupini, ki se niso dodatno pevsko usposabljali. Pevsko usposabljanje namreč izboljša intonacijske sposobnosti in vodi v razširitev obsega glasu.

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