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EVALUATION OF THE ACCREDITED PROFESSIONAL TRAINING PROGRAM IN THE FIELD OF SOLFEGGIO IN SERBIA 2011 - 2019

Abstract

The paper presents an interdisciplinary research of accredited vocational training programs in the field of solfeggio in the Republic of Serbia in the period 2011–2019. The obtained results showed a striking lack of identification of progress in the domain of self-evaluation and the implementation of programs, which is one of the characteristics of the pre-reform way of work. From the analyzes performed, it can be concluded that there is a general legal framework for an adequate training system for solfeggio teachers, but that organizational and substantive improvements to the catalog of continuing professional development are needed.

Key words: solfeggio, vocational training, professional development, self-evaluation.

OCENA AKREDITIRANEGA PROFESIONALNEGA PROGRAMA USPOSABLJANJA NA PODROČJU SOLFEGGIO V SRBIJI 2011 - 2019

Izvleček

V prispevku je predstavljena interdisciplinarna raziskava akreditiranih programov strokovnega usposabljanja na področju solfeggia v Republiki Srbiji v obdobju 2011–2019. Pridobljeni rezultati so pokazali presenetljivo pomanjkanje ugotavljanja napredka na področju samoevalvacije in uporabnosti programov, kar je ena od predhodnih značilnosti delovanja pred reformami. Iz opravljenih analiz je mogoče sklepati, da obstaja splošen pravni okvir za ustrezen sistem usposabljanja učiteljev solfeggia, vendar so potrebne organizacijske in vsebinske izboljšave kataloga stalnega strokovnega spopolnjevanja.

Ključne besede: solfeggio, poklicno usposabljanje, strokovni razvoj, samoevalvacija

Introduction

Teacher competences¹, the center of pedagogical discussions of the contemporary society, is still an insufficiently defined and investigated area. At the same time, teacher education is a necessary segment of the improvement of the quality of the educational system and the prerequisite for any serious reform of education (Ben-Pertz, 2000; Farrel & Fanwick, 2007; Lieberman & Miller, 2000). Modern education is based on competencies that are a framework for the development and assessment of individuals in professional work and everyday life. Teacher competencies directly depend on the extent students will develop the necessary competences for living in the contemporary society.

Teacher Profile in Contemporary Teaching means that they are well aware of the structure, scope and depth of teaching content, but also possess the ability to integrate related content from multiple subjects for better didactic-methodical applicability. Adapting to the individual characteristics of each student individually is equally important. It is necessary that the teacher is also able to communicate systematically and be able to analyze and synthesize the content of teaching in the thematic units. Simultaneously, it is important that the teacher is adept in creating a form of teaching that both differentiates and individualizes instructions so he can create a cheerful, working and stimulating atmosphere in the classroom. The teacher possesses the ability to empathize and exhibits a system of values that develops positive attributes among students.

A teacher acquires and develops his professional competence by preparing for the profession through higher education and through lifelong learning to implement quality and productive teaching thus becoming a pedagogically and psychologically competent teacher by implementing the teaching process.² Lifelong learning³ implies the development of pedagogical and cognitive skills that are focused on the continuous transference of one's own personality, through formal and informal education and reflection on their own practice. Such a set of competencies cannot be obtained through a universal study program of a specific subject or a professional seminar, but quality teacher competences are profiled by a lifelong process of learning and improvement, that largely depends on the characteristics of an individual. Although the competencies of teachers should be indisputable, as they have received an accredited degree in teaching from a university, there are occasional problems of insufficient competence of music pedagogues in practice. Initial education cannot provide teachers with the necessary knowledge and

1 The term *competence* can be terminologically defined as a complex combination of knowledge, skills, abilities and attitudes necessary for carrying out certain activities, and possessing a whole range of possible actions that can be taken and the ability to implement them. To be competent, in a wider context, means the possession of professional, personal and work quality, knowledge, skills, qualifications, as well as beliefs, attitudes and motivations that an individual can actively, professionally and efficiently operate in a particular practical situation. In the narrower context of competence, they relate to the specific field of work, and thus to the field of education and upbringing. The professional competence of teachers as well as the issue of quality education, which could inevitably respond to the contemporary needs and interests of the individual and society, includes the issue of education and professional development of teachers.

2 In the literature, in order to connect all these competences in one term, the term *reflexive teacher* (Pollard, 2005) is increasingly used.

3 It is necessary to make a distinction between lifelong education, which includes only organized learning and lifelong learning, as a broader concept that includes every opportunity to acquire knowledge throughout life.

skills that are needed to deal with all the different aspects of the profession within a rapidly changing society (Fullan & Hargreaves, 2013).

As the educational systems require that a teacher should constantly update and refresh his previously acquired pedagogical, psychological and didactic-methodical skills and knowledge, teachers are additionally asked to transform their role as a person who enables the process of education in the teaching process to be carried out, but who at the same time educates (Antonijević, 2010). The conditions for teachers to acquire new and upgrade existing competencies important for the improvement of educational work are, therefore, ensured by the established system of continuous professional development. Among the different forms of professional development that vary in the level and quality of outcomes, seminars in different fields represent an irreplaceable form of vocational training and professional development. The goal of setting up and implementing various seminars is to meet some of the basic needs of professionals in education in the field of their own professional development.

The current system of professional development of teachers started in Serbia in 2002, and now the seminar attendance has become the dominant framework for improving professional competences. Vocational training of teachers in the domestic education system is given as a need, but also a legal obligation, so teachers are obliged to achieve at least 100 hours of professional development within five years, at least eighty hours through the attainment of the professional development program approved by the Institute for Advancement of Education and Upbringing (IAEU) or Minister of Education (Rulebook on continuous professional development of teachers, educators and professional associates, 2015).⁴ In accordance with the Law on the Foundations of the System of Education and Upbringing in 2015 a new Rulebook on continuous professional development and acquisition of the title of teachers, educators and professional associates was adopted. It specifies the professional development of teachers and implies that teachers constantly develop competences and professional advancement. The basic elements of this system include the obligation to attend accredited programs of professional development of programs that are created and realized by all interested institutions and associations in the field of education and upbringing. The Institute for the Advancement of Education and Upbringing (IAEU) accredited programs, compiles and publishes a Catalogue of approved programs, and monitors the functioning of the entire system. Teachers and schools are free to choose professional development programs from this Catalog. The law stipulates that the finances for vocational training are provided by local governments, and teachers receive evidence of participation from the implementers in the form of certificates.

Solfeggio teacher competences

Within the broader context of teaching and learning, the perception of the professional role of teachers of music schools also changes. Namely, moving the focus of the pedagogical discourse towards the student, from the musical *product* to the musical *process*, affects the entire teaching process. There is an increasing emphasis on

4 "Official Herald of Republic of Serbia, No." 86/2015: <https://www.paragraf.rs/glasila/rs/sluzbeni-glasnik-republike-srbije-86-2015.html>

developing a creative approach, the development of student autonomy with the ultimate goal which implies the development of a complete musician. There are many reasons for the improvement and modernization of the educational process, and one of the necessary factors in the function of raising the quality of teaching is certainly innovation (Cvetković, 2015). 21st century learning is increasingly reflected in the development of a way of musical thinking, not just the acquisition of skills. These variable roles and contexts set different requirements for teachers and therefore require new skills and knowledge.

The musical-pedagogical discipline solfeggio (*ital.*) throughout the history of Serbian music education exists as a teaching subject with almost identical educational-cognitive and functional-practical goals, and they are reduced to: musical literacy, the process of setting certain sound performances, comprehension, storing and recording music content as well as acquiring the skill of voice reproduction of musical notation. In music literacy, it is very important to bring children up to the content of the classroom to become a “musical event”, regardless of the level of achievement (Miletić & Cvetković, 2017). Within the three areas of solfeggio teaching (music theory, melody and rhythm), there are a number of teaching elements that affect the success of realizing a complex task achieving understanding of musical content and performance. Improving skills within solfeggio teaching stimulates the development of musical potential, that is, the development of musical abilities, both at the level of sensory ability and at the level of understanding musical structure.

Solfeggio teaching in Serbia is realized at all three levels of music education (elementary, secondary and higher education). During schooling, the requirements are upgraded, and the achievement of the student in solfeggio is monitored through several teaching areas: melody (singing and dictation), rhythm and theory of music. During music education, through the three phases, covering a period of 10 to 14 years of continuous musical training, the principle of the spiral curriculum is applied (Bruner, 1976). The content of the subject is, at different ages, being approached in a new way in accordance with the development level of the students, and thus the acquired knowledge and skills become more complex, deepen and the level of expertise increases. The concept of study programs in the Republic of Serbia at undergraduate music programs has been directed towards the development of future teachers in the subject of solfeggio at schools for elementary and secondary music education. Such a program provides an important role of methodology for solfeggio teaching, a subject that, by its structure, develops basic competences for musical-pedagogical work in elementary and secondary schools. Qualification frameworks that are formed at the end of the undergraduate music pedagogy program are related to the subject specific competences: personal competences (behavior and response), cognitive competences (extracting important from the non-essential, skills of selecting information), professional competence (knowledge from the profession), development competence (improvement of teaching processes), work-action competences (practical operation) and social competences (understanding of interpersonal relationships and interpretation of group emotions) (Ledić, Staničić & Turk, 2013). The competencies of music pedagogy graduates represent a combination of knowledge, understanding, skills and abilities (Gerasimović & Miškeljin, 2009), as well as understanding and thorough management of acquired knowledge and linking

knowledge from different fields (Gutvajn, Đerić & Luković, 2011) in order to perform complex musical pedagogical activities.

The stratification and complexity of musical art is directly reflected in solfeggio teaching. Acquisition of concepts, phenomena and laws of music are achieved through the process developing musical literacy, and later on the correlation of solfeggio teaching with the teaching of musical instrument, counterpoint, harmony, musical form and musical styles. In the Serbia educational system, special categories of competences that would apply to teachers in music schools have not yet been defined. The intertwining of the roles of teachers and their continuous overlapping in the teaching and learning process are emphasized, pointing to the emergence of the so-called. *dual identity* in the practice of music education, when the same person is both a teacher and an active performer (Bogunović et. al., 2013). Supporting both roles forms a pedagogue/teacher who has a high level of musical and technical abilities, as well as expertis as a teacher and educator, with the personal and social competencies necessary for taking pedagogical responsibility.

Aim of research and hypotheses

The aim of this research was to evaluate the accredited professional training program in the field of solfeggio in Serbia from 2011 to 2019. The subject of our analysis is the Catalog of programs for employee professional development in education as a concrete and operationalization of education policy, i.e. the intentions of the Law relating to improving the quality of teachers' work. The basic hypothesis relates to the impression that within the framework of accredited professional training programs in the field of solfeggio, knowledge and competences are acquired in a way that greatly fosters and improves the teaching process; that there is not enough reference in certain areas and methodology; that knowledge is not acquired in a way that provides the criticality and the need for reflection on one's own practice; that little attention is paid to research findings in which critical thinking would take a particular place.

Research Method

The research was based on the descriptive method. The processing of the received data was performed in the statistical package *IBM SPSS Statistics 20.0*. As far as descriptive statistics are concerned, frequencies (f) and percentages (%) were used. For statistical analysis purposes a non-parametric Chi-square test was used.

Participants

The observed sample consists of 29 respondents (N=29), solfeggio teachers of five Elementary and Secondary Music Schools in Leskovac, Aleksinac, Trstenik, Jagodina and Užice⁵. A relatively small sample is the result of a small number of solfeggio teachers in each of the Music Schools. The sample structure consists of 58 percent of women (58.6%)

⁵ Music School "Stanislav Binički" Leskovac, Music School "Vladimir Đorđević" Aleksinac, Music School "Kornelije Stanković" Trstenik, Music School "Vladimir Đorđević" Jagodina, Music School "Vojislav-Lale Stefanović" Užice

and 41 percent of men (41.4%). In relation to the years of service: less than 10 years 24.1%; 10–20 years 44.8%; over 20 years 31.0%. Most of the teachers teach at both educational levels that are in the focus of our interest (44.8%), a smaller percentage only in the Elementary (31.0%) and considerably lower only in Secondary School (24.1%).

Instrument of research

In order to obtain empirical quantitative research results and analyze the offer of catalog seminars as prerequisite for improving the competence of solfeggio teachers, a survey by systematic non-experimental testing was conducted, with a questionnaire designed for this occasion which included tasks related to the need to determine: to what extent teachers were informed about the accredited programs; whether the teachers are satisfied with the offer of the seminar program; what they think about the importance of attending accredited programs of professional development for their practical work; how they value the acquisition of competencies from the perspective of the opportunity to improve their own practice; what percentage of critical thinking is present about the way of acquiring knowledge within the accredited programs of professional training in the field of solfeggio. The questionnaire was preceded by a theoretical analysis of the contents of the arts training program – subaltern music (musical art and general music), with emphasis on the programs dealing with the Solfeggio subject in the catalogs of the program of continuous professional development of teachers, educators and professional associates from the school year 2011/2012 until 2017/2018⁶.

Procedure

The survey was conducted at the end of the school year 2018/19. The analysis of the program involved a thorough examination of existing catalog data, and solfeggio teachers filled out the questionnaire individually in agreement with the researchers.

Results and discussion

By analyzing the offer of programs related to the Solfeggio⁷ subject, we examined the representation of various areas. We focused on the target groups covered by the teacher training program for the Solfeggio subject, having in mind the number of participants who attended the seminar (Table 1).⁸

6 Catalogues of the program of continuous professional development of teachers, educators and professional associates starting from the school year 2006/2007. contain over 300 programs in the field of music. Seminars held before the school year 2011/2012. do not contain information about the evaluation, so for this reason they are not the subject of our research. <https://zuov.gov.rs/katalozi-programa-stalnog-strucnog-usavsavanja/>

7 A number of 30 seminars related to the subject Solfeggio were singled out

8 The following information is given with the program name: catalog number; name, status and priority; institution, professional association or association that reported it; author's names; coordinator names, addresses, phone numbers and e-mails; names of the carriers; titles of topics to be processed; target groups; number of participants in the group and duration. From 2012/2014. priority areas of professional development, competence information, general and specific goals of the offered programs were added on the list. <http://zuov.gov.rs/wp-content/uploads/2017/11/katalogusavsavanja20122014.pdf>

Table 1: Structure of the program

Cat no.	The program	Aim group	The number of participants who attended the seminar - descending
845	"Good and bad sides of participation in competitions. in children with outstanding musical abilities"	EMS and SMS	973
402	"Application of an individualized educational plan in working with children of outstanding musical abilities. with a focus on European practice"	EMS and SMS	715
779	"Quality communication with parents-a precondition for successful affirmation of children's predispositions in art school"	EMS and SMS	539
803	"Introduction to Music: Innovation in contemporary music pedagogy and Implementation of creative methods in teaching"	EMS and SMS	414
758	"Methods in the processing of rhythmic materials in Elementary and Secondary Music School"	EMS and SMS	342
811	"Musical note"	EMS and SMS	218
745	"Contemporary methods of learning music in different developmental phases of a child"	EMS and SMS	149
778	"The role of competition in music development of Students"	EMS and SMS	144
878	"Rhythmic and melodic dictates in Elementary and Secondary Music School"	EMS and SMS	119
886	"The theoretical-analytical approach to art of phrasing"	EMS and SMS	103
897	"Choral conducting - score analysis, manual technique, chorus rehearsal and interpretation of choral work"	EMS and SMS	95
785	"The use of piano in the solfeggio teaching in Elementary and Secondary Music School"	EMS and SMS	89
733	"Musical ensembles in Primary and Secondary Schools - The shortest way from class to public performance"	EMS and SMS	76
843	"I see. I hear. sing. play. correlation of instrument teaching and theoretical subjects"	EMS and SMS	74
960	"Music theory - Practical approach"	EMS and SMS	72
392	"Methods in the processing of melodic materials in the Elementary Music School"	EMS	69
947	"Method of teaching rhythm"	EMS and SMS	63
884	"Synchronization of solfeggio teaching elements in Secondary Music School"	EMS and SMS	47

975	"Application of baroque literature in vocal and instrumental practice"	EMS and SMS	34
887	"Technical problems and solutions in vocal pedagogy"	EMS and SMS	30
403	"Application of artistic literature in the solfeggio teaching"	EMS and SMS	24
794	"Methodology of work on the acquisition of hearing performances about chord progression and a music meter"	EMS and SMS	3
397	"From the song to the notes" ⁹	EMS	/
412	"Synthetic music listening"	EMS and SMS	/
864	"Multimedia music workshop"	EMS and SMS	/
782	"Solfeggio - Dutch and Serbian experiences"	EMS and SMS	/
799	"The application of the playwright teaching in the teaching contents of the subjects solfeggio, music theory and general music"	EMS and SMS	/
810	"The significance of the competition for the musical development of students"	EMS and SMS	/
944	"Correlation of solfeggio teaching with instrumental teaching"	EMS and SMS	/
976	"Work on getting to know the basics of musical literacy during the first and second cycle of elementary education and upbringing"	EMS	/

Table 2: Aim group of the program

	Frequency	Percent	Valid Percent	Cumulative Percent
Elementary music school	3	10.0	10.0	10.0
Elementary and Secondary music school	27	90.0	90.0	100.0
Total	30	100.0	100.0	

Table 3 shows the most represented areas of solfeggio covered by the programs of continuous professional development.

⁹ A considerable number of seminars held do not have evaluation information available.

Table 3: The most represented areas of the program

	Frequency	Percent	Valid Percent	Cumulative Percent
rhythm and meter	2	6.7	6.7	6.7
Melodic	3	10.0	10.0	16.7
Perception	1	3.3	3.3	20.0
Dictations	1	3.3	3.3	23.3
music theory	1	3.3	3.3	26.7
all areas	3	10.0	10.0	36.7
teaching methods and techniques, literature	9	30.0	30.0	66.7
student support	5	16.7	16.7	83.3
rhythm and meter and melodic	1	3.3	3.3	86.7
rhythm and meter, melodic and perception	3	10.0	10.0	96.7
melodic, perception, dictations	1	3.3	3.3	100.0
Total	30	100.0	100.0	

The most represented are programs in the area of *methods and techniques of work and literature* (30.0%); Programs relating to the *support for talented students* are covered with 16.7%; programs that improve competencies in the area of *melody, rhythm and meter, melody and perception* are included in the catalog with 10.0%; programs relating exclusively to the improvement of competences in the area of *rhythm and meter* are represented with 6.7%, while all other categories are covered with 3.3% each, or one program within the analyzed time period (*perception, dictation, music theory, rhythm and meter and melody, melody, perception and dictation*). Data analysis implies that the areas of rhythm and dictation necessarily require greater representation in vocational training programs, bearing in mind the importance of these areas within the solfeggio teaching, while a lot of space is dedicated to reviewing and analyzing the current domestic and foreign instructional literature, with the consideration of relevant world schools and methods with the aim of empowering teachers' competencies within the mentioned areas.

The following table (Table 4) gives an insight into all programs according to the content.

Table 4: *Programs by content*

Rhythm and metre	Melodic	Perception	Dictations	Music theory	All areas	Teaching methods and techniques, literature	Student support
Methods in the processing of rhythmic materials in Elementary and Secondary Music School	Methods in the processing of melodic materials in the Elementary Music School	Synthetic music listening	Rhythmic and melodic dictates in elementary and secondary music school	Music theory – Practical approach	From the song to the notes	Contemporary methods of learning music in different developmental phases of a child	Application of an individualized educational plan in working with children of outstanding musical abilities, with a focus on European practice
Method of teaching rhythm	I see, I hear, Sing, Play, correlation of instrument teaching and theoretical subjects				Musical Ensembles in Primary and Secondary Schools – The shortest way from class to public Performance	Solfeggio – Dutch and Serbian experiences	Good and bad sides of participation in competitions, in children with outstanding musical abilities
Multimedia music workshop					Synchronization of solfeggio teaching elements in Secondary Music School	The application of the playwright teaching in the contents of the subjects solfeggio, music theory and general music	The role of competition in music development of students
	The theoretical-analytical approach to art of phrasing					Musical note	Quality communication with parents-a precondition for successful

							successful affirmation of children's predispositions in art school
Choral conducting – score analysis, manual technique, chorus rehearsal and interpretation of choral work						Technical problems and solutions in vocal pedagogy	The significance of the competition for the musical development of students
	Work on getting to know the basics of musical literacy during the first and second cycle of elementary education and upbringing					Application of artistic literature in the solfeggio teaching	
The use of piano in the solfeggio teaching in elementary and secondary music school						Application of baroque literature in vocal and instrumental practice	
Methodology of work on the acquisition of hearing performances about chord progression and a music meter						Introduction to music: Innovation in contemporary music pedagogy and implementation of creative methods in teaching	
						Correlation of solfeggio teaching with instrumental teaching	

Through catalog review, only some of the problems have opened up. Some program parameters that are given in the Catalog due to the way they are presented and implemented do not contribute to a better understanding of the program, on the contrary, they make it more difficult for teachers to assess it and therefore choose. Our assumption is that this is a consequence of insufficiently clear instructions for completing the accreditation form, where the authors of the program had different understanding of the questions they gave answers to, and sometimes the unexpected acceptance of everything

that was written in the accepted proposals. Namely, according to the program parameters given in the Catalog (title, target group, author, carrier, institution that supports the program, topics, duration and number of participants) and from the position of solfeggio teachers, we consider that the choice is not good due to the realization of the seminar itself. The goals have not been formulated clearly, and in addition to the goals, the results are not stated, i.e., which novelties and changes (knowledge, skills, competencies, attitudes, behavior) such a training will bring, and thus, it makes it difficult to make a good decision when choosing the program itself.

Then, the data evaluation of the program in many realized programs was missing, although according to numerous studies (Guskey & Yoon, 2009) this is one of the key parameters that separates successful professional development programs from the unsuccessful ones. Although the profession of the authors and institutions come from speak indirectly about the quality of the program, the affiliation and professions of the author are absent. Furthermore, if the educational system wants teachers to acquire applicable knowledge and master new competences, the type of training is very important. When attending the training is rewarded with points that are related only to the number of hours of training, the critically important criterion of how teachers have earned those points, whether by listening passively or by actively reflecting on and practicing the content in which they are trained is slipping away. Panels¹⁰ or Scientific meetings¹¹ cannot be a substitute for seminars¹² where the active involvement of participants is required and they cannot be equally scaled because their theoretical scope is not equal. Another missing information is whether the program is genuine or executable (derived from another program, or taken over, translated). The origin of the program is important information especially in our environment where there are no elaborated mechanisms for the protection of intellectual property rights¹³.

10 The panel is an organizational form of education with variable composition of participants and a shorter duration (from 45 minutes to one hour and an hour), which implies the need to publicly talk about certain topics, exchange of opinions, presenting different ideas and concerns, and thus most often involves more interlocutors and auditorium. The aim of the tribune is to discuss a particular topic with the opposition of different opinions and attitudes and to arrive at certain conclusions in the direct and vivid communication with the participants. <http://dodjohvidehnaucih.eu/celozivotno-ucenje/recnik/>

11 Scientific meetings are one of the primary venues for scientists to present their new work to their colleagues with the purpose of receiving feedback at an early stage of their research, and thus they are an integral part of the process of science. They serve as an informal peer review that can help researchers to develop, clarify, and refine their work as they proceed to write it up and submit it for formal review and final publication. In addition, meetings allow researchers to hear about what others in their field and related disciplines are doing, talk with colleagues from different institutions around the world, and learn about new research, tools, and techniques that might be relevant to their work. <https://www.visionlearning.com/en/library/Process-of-Science/49/The-How-and-Why-of-Scientific-Meetings/186>

12 The seminar is an organizational form with a constant composition of the participants, which is mainly applied when it comes to training in a particular field or specialization for performing certain tasks, and thus assumes the starting point and the knowledge of participants to organize it. The duration is usually limited to one to several days and can be run through several such time units, in which case it is a seminar cycle <https://www.visionlearning.com/en/library/Process-of-Science/49/The-How-and-Why-of-Scientific-Meetings/186>

13 CEES (Center for Evaluation in Education and Science: <https://www.visionlearning.com/en/library/Process-of-Science/49/The-How-and-Why-of-Scientific-Meetings/186>) has been working on a project to establish plagiarism in education and science in Serbia for two years now. The program reveals plagiarism of texts, and a new suggestion is that national programs of education and science, such as this Catalog, will be included in the analysis. The school should also be an educational institution and should not support any type of forgery (plagiarism).

Some other forms of categorizing programs that could make it easier for teachers to decide which program to choose are also missing. The programs are categorized only as compulsory and optional (without specifying the criteria that distinguish between them), although it would be desirable to classify them by the nature of training, in terms of whether they are conceptual types or programs in which specific patterns of behavior are learned, or whether the outcomes the training should accomplish are general, broadly transferable, or limited, narrow transfer to only a few learning situations is possible. The impression is that the offered programs were first collected and then sorted into more general categories. Respecting thoughtful educational policy, the approach should be different. Based on the planned national conception of teacher training, it is necessary to define the categories of programs that teachers should attend, and in pre-prepared categories sort out programs that pass accreditation. The categories thus set up would also have the role of a guide, i.e. they would clearly communicate to teachers what is considered to be a desirable and acceptable training profile, and what will be evaluated in their work and taken into account for their license and advancement. The idea of continuous work in a particular direction, upgrading, programming, moving from basic to higher levels of training cannot be included in the *ad hoc* set of the current offer.

In addition, the function of some of the attached parameters of the offered programs is unclear and debatable, and their realization is often such that it does not provide enough relevant information about the program. In many cases there is no internal consistency and program parameter compliance. This makes it difficult for teachers to make a decision about what is most beneficial for their own professional development or the development of the school they work in.

The discussion of these results will be supplemented by a comparison of the opinion of the teachers of Elementary and Secondary Music Schools about accredited professional training programs in the field of solfeggio and the importance for the improvement of work and personal professional development.

By analyzing the questionnaire, the following data was obtained:

To the first question from the questionnaire: Whether for the improvement of work, personal and professional development and the success of modern teaching, it is necessary to attend accredited professional training programs in the field of solfeggio from the offer of the Vocational Training of Teachers in Education of the IAEU, of a total of 29 teachers 86.2% expressed a positive response, while 13.8% of respondents consider that attending accredited seminars does not have an impact on improving their work, personal and professional development and the success of teaching (Chart 1). The results of the Chi-Square Tests (Chart 2) show that there is no significant statistical difference in opinion compared to the gender ($\chi^2=0.142$; $df=1$; $p=0.706$), school type ($\chi^2=1.747$; $df=2$; $p=0.417$) and the the of service ($\chi^2= 4.971$; $df = 2$; $p = 0.083$).

Chart 1: Respondents' attitudes on whether it is necessary to attend accredited professional training programs in the field of solfeggio from the offer of the IAEU in order to improve the work, personal and professional development and the success of modern teaching.

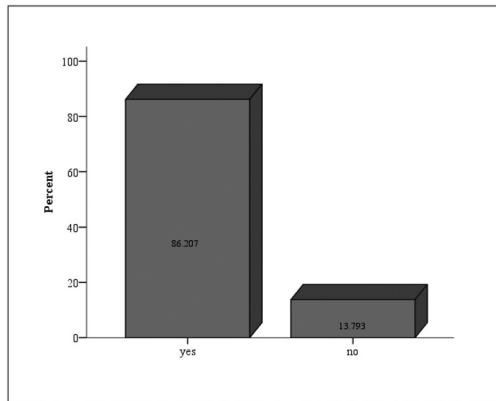
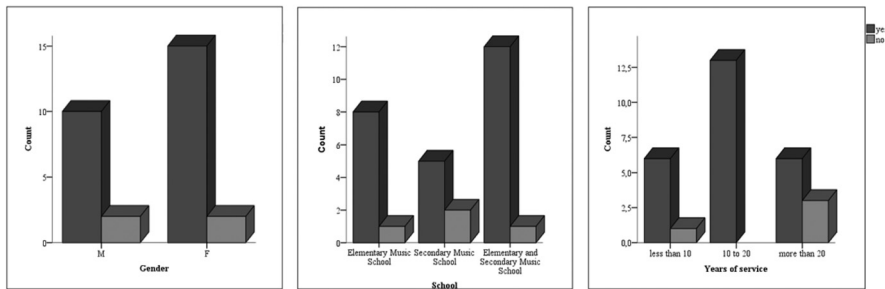


Chart 2: Differences in respondents' attitudes on whether it is necessary to attend accredited professional training programs in the field of solfeggio from the offer of the IAEU in order to improve the work, personal and professional development and the success of modern teaching with regard to gender, school and years of service



To the second question from the questionnaire: *Are you satisfied with the offer of accredited training programs in the field of solfeggio in the Catalog for Vocational Training of Teachers in Education of the IAEU*, 72.4% gave a confirmative answer, 13.8% is not satisfied, and the same number (13.8%) of respondents did not answer this question (Chart 3). No statistically significant difference in opinion was found (Chart 4) in relation to gender ($\chi^2=0.338$; $df=2$; $p=0.844$), type of school ($\chi^2=6.122$; $df=4$; $p=0.190$) and the length of service ($\chi^2= 11.884$; $df=4$; $p=0.018$).

Chart 3: Respondents' attitudes about satisfaction with the offer of accredited training programs in the field of solfeggio in the Catalog for Vocational Training of Teachers in Education of the IAEU.

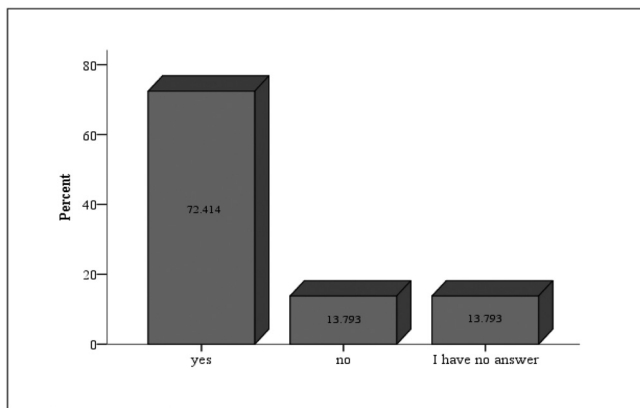
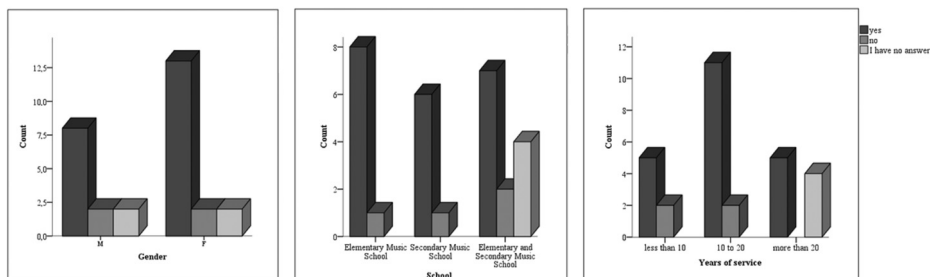


Chart 4: Differences in respondents' attitudes about satisfaction with the offer of accredited training programs in the field of solfeggio with regard to gender, school and years of service



The claim that *daily evaluation is necessary for contemporary teaching* 58.6% of respondents considered necessary, while a somewhat smaller number of respondents (41.4%) did not confirm this claim (Chart 5). No statistically significant differences were found (Chart 6) in terms of gender ($\chi^2=0.546$; $df=1$; $p=0.460$); school type ($\chi^2=3.258$; $df=2$; $p=0.196$) and the length of service $\chi^2=2.201$; $df=2$; $p=0.333$).

Chart 5: Respondents' attitudes on the necessity of daily evaluation for the success of contemporary teaching.

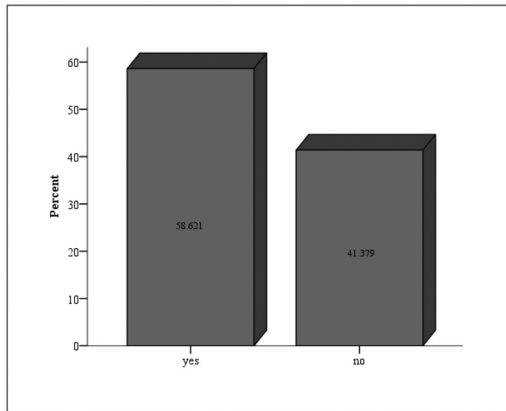
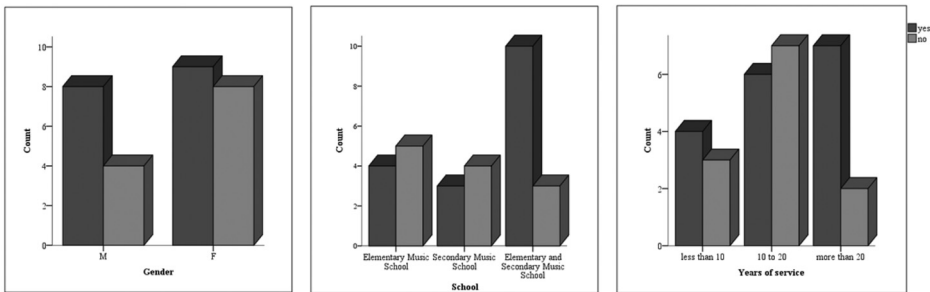
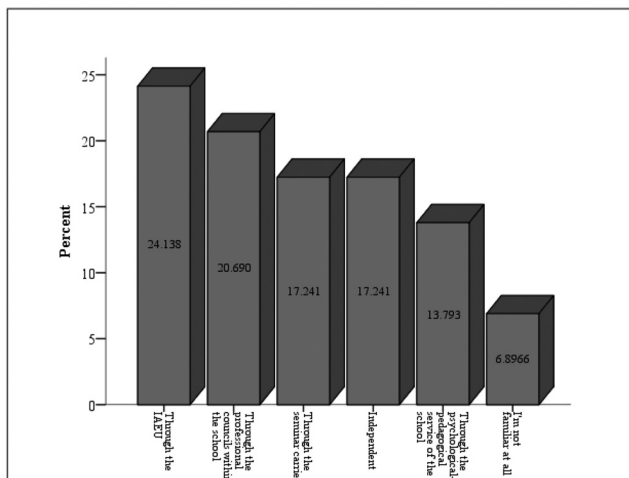


Chart 6: Differences in respondents' attitudes on the necessity of daily evaluation for the success of contemporary teaching with regard to gender, school and years of service



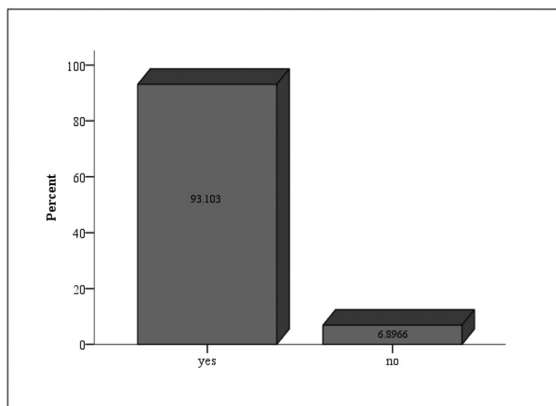
To the fourth question from the questionnaire: *How are you familiar with the accredited vocational training programs in the field of solfeggio in the Catalog for Vocational Training of Teachers in the Education of the IAEU*, six qualified answers were offered to the interviewed teachers. During the assessment (Chart 7), the surveyed teachers mostly stated that they were informed *Through the IAEU* (24.1%) and *Through the professional councils within the school* (20.7%); then by the number of respondents the following answers are 1 – *Through the seminar carrier* and 4 – *Independent* (17.2%), 13.8% of respondents were informed *Through the psychological-pedagogical service of the school*, while a small number of respondents agreed with the last statement *I'm not familiar with at all* (6.9%).

Chart 7: Respondents' familiarity with the accredited vocational training programs in the field of solfeggio in the Catalog for Vocational Training of Teachers in the Education of the IAEU.



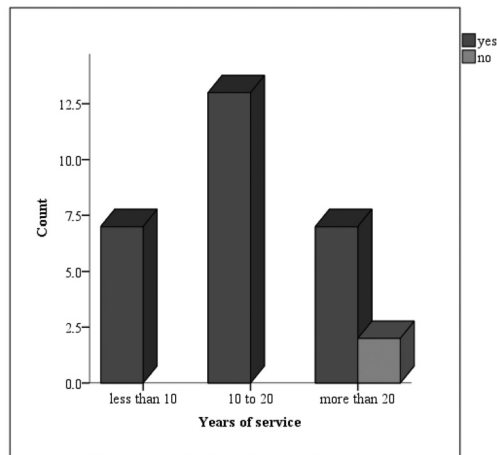
When asked if they attended any of the offered accredited vocational training programs in the field of solfeggio in the Catalog for Vocational Training of Teachers in the education of the IAEU, most teachers answered affirmatively (93.1%), while 6.9% did not attend any program (Chart 8).

Chart 8: The attendance of respondents to the accredited program – a seminar for professional development from the field of Solfeggio in the Catalog for Vocational Training of Teachers in the Education of the IAEU.



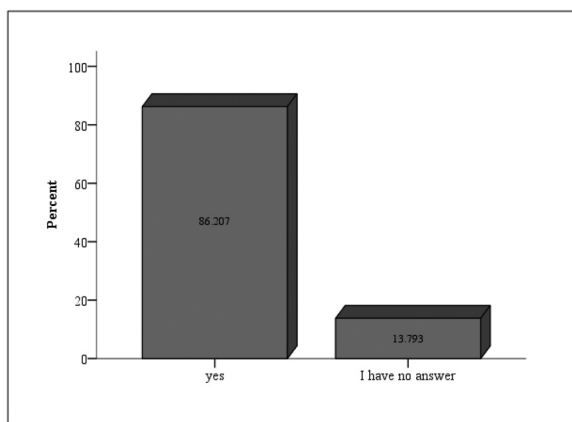
By comparing the data with the variable *years of service*, we notice that the respondents who answered the question negatively belong to the group of teachers with a working experience of over 20 years, which indicates that teachers with more years of work experience tend to rely more on personal experience than attending seminars and acquiring new competencies (Chart 9).

Chart 9: Attendance to the accredited program – a seminar for professional development from the field of solfeggio in relation to the years of service



To the question: *Do you think that the attendance of the seminar influenced the performance and placement of certain contents within the solfeggio teaching*, the teachers gave the following answers: 86.2% think that the attendance of the seminars influenced their performance and placement of certain contents within the solfeggio teaching, while 13.8% of respondents opted for the claim *I have no answer*. The fact that there are no negative answers shows that teachers generally recognize the importance of seminars for quality teaching (Chart 10).

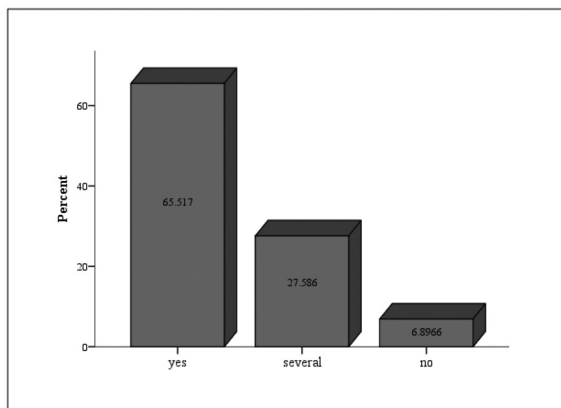
Chart 10: Respondents' attitudes on the impact of the seminar attendance on the performance and placement of certain content within the solfeggio teaching.



The next question referred to the contents that were placed in seminars and the possibility of their implementation within the teaching. When asked *if they have used some of the*

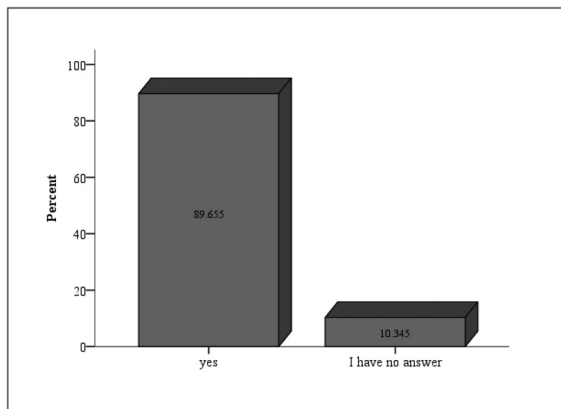
content that was given to them at seminars, the majority of respondents replied affirmatively (65.5%), 27.6% of the respondents opted for the answer *several*, and 6.9% did not use the content from the seminar in teaching (Chart 11).

Chart 11: The possibility of seminar contents implementation within the teaching.



When asked: *Do you think that attending seminars has refreshed and improved your teaching?* 89.7% of respondents think that attending seminars has refreshed and improved their teaching, while 10.3% have no opinion on this issue.

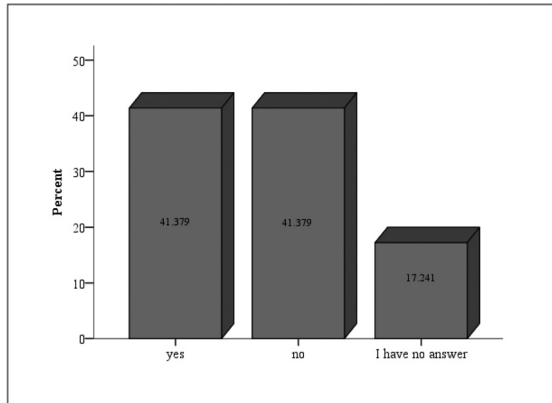
Chart 12: Respondents' attitudes on improvement of teaching through attending seminars.



When analyzing the data on the question: *Did you attend the seminar only for the reason of the obligation to collect the necessary points?* we came across some divided opinions (Chart 13); 41.4% of the respondents admitted that the seminar was attended only because of the obligation to collect the necessary points, the same number (44.4%) of the

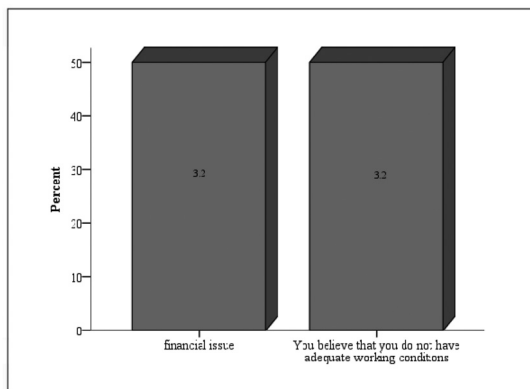
respondents opted for a negative response, while 17.2% of the respondents did not answer (*I have no answer* – 17.2 %).

Chart 13: Respondents' attitudes on attending the seminars only for the reason of the obligation to collect the necessary points.



The next question from the questionnaire was about teachers who did not attend any accredited program – a training course for the field of professional training in the field of solfeggio (Chart 14). As a reason for this, 3.2% of the total number of respondents stated *the financial issue*¹⁴, while the same number (3.2%) considered that *there were no adequate working conditions*.

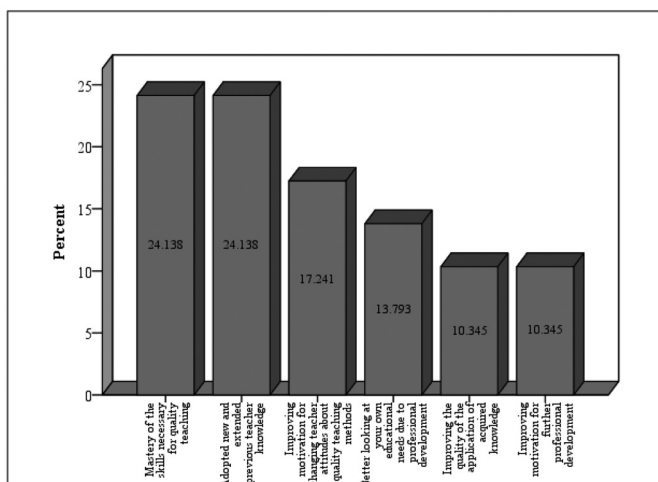
Chart 14: Respondents' reasons for not attending the seminars.



¹⁴ Pursuant to Article 45 paragraph 1 of the Law on the Government (“Official Herald of the Republic of Serbia”, No. 55/05 and 71/05 – correction), The government brings the Strategy of development of vocational education in Republic of Serbia in which a modified system of financing should be guided by the needs of the labor market and be able to respond to the local needs. This means that the funding system should support vocational schools to work with the labor market and ensure that each individual and each region has the same status in the state budget: http://www.mpn.gov.rs/wp-content/uploads/2015/08/Strategija_razvoja_strucnog_obrazovanja.pdf

When asked *what is the most important area for assessing the effects of professional development training seminars*, teachers could choose one of the 6 offered answers (1 – *Mastering the skills needed for quality teaching*, 2 – *Better understanding of their own educational needs due to professional development*, 3 – *Adopted new and extended previous teacher knowledge*, 4 – *Improving the quality of the application of acquired knowledge*, 5 – *Improving motivation for further professional development*, 6 – *Changing teacher attitudes about quality teaching methods*). The answers are largely uniform. Namely, the largest number of respondents opted for the area of *Mastering the skills necessary for quality teaching* and *Adopted new and extended previous teacher knowledge* (24.1% for each claim), in the next place is *The change of teacher attitudes about quality teaching methods* (17.2%), then with 13.8% *Better understanding of your own educational needs due to professional development* and, ultimately, with the same percentage ratio (10.3%) *Improving the quality of the application of acquired knowledge* and *Improving the motivation for further professional development* (Chart 15).

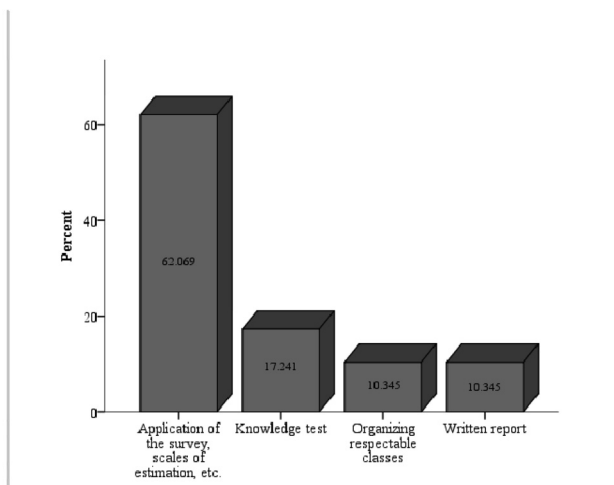
Chart 15: Respondents' attitudes on the most important area for assessing the effects of professional development training seminars.



The teachers had the opportunity to express their attitudes on the *ways in which the evaluation of the effects of the seminar should be carried out*. More than half of the interviewed teachers (60.2%) said that the evaluation of the effects should be carried out in the form of filling a survey, an assessment scale or another similar instrument. The reason for this is the current practice of realization of the seminar, which implies that upon completion of the training, the participants fill in the questionnaire evaluating the seminar, which is determined by the IAEU. Therefore, it can be concluded that most teachers agree with the form in which this procedure is currently being implemented. Furthermore, according to the frequency, teachers listed the following procedures: *Filling the knowledge test* (17.2%); *Organization of respectable classes* (10.3%); *Submitting a written report on the applied knowledge gained at the seminar* (10.3%); No teacher opted

for the *interview* as a way of evaluating the effects of the seminar, and there were not even those who felt that *evaluation was not necessary* (Chart 16). As in the interpretation of the results in terms of the field of impact assessment, the result obtained could be related to the teacher's perception of the load that different forms of evaluation imply.

Chart 16: Respondents' attitudes on the ways in which the evaluation of the effects of the seminar should be carried out.



Conclusion

Out of the total number of programs in the Catalog of programs for employee professional development in education as a concrete and operationalization of education policy, within the music domain, only one tenth of the programs is dedicated to the subject Solfeggio. Analysis of the collected data revealed that teachers were informed about accredited programs and noted their importance for work improvement and personal professional development. The results of the conducted research confirmed the basic hypothesis that *within the framework of accredited professional training programs in the field of solfeggio, knowledge and competences are acquired in a way that greatly fosters and improves the teaching process*, which can be seen from the content that is covered in seminars, as well as from the respondents' attitudes about the impact of the seminar on their performance and placement of certain contents within the solfeggio teaching. Teachers recognize the importance of continuous monitoring and evaluation of the effects of professional training seminars and estimate that the key outcome of the training sessions should be acquired by the knowledge and skills they need for teaching. Although rich in content, with the encouragement of competencies from different areas within the solfeggio teaching, as well as the inclusion of different aim groups, the number of programs does not coincide with the vision of continuous progress, as evidenced by the data that in the school year 2011/12 only three seminars for teachers of this subject were realized.

The good part of the Catalog is that the programs are time-bounded, although we think that a one-year accreditation for already proven programs should be longer. Of course, dynamism allows the state to respond quickly to current needs. The Catalog's useful value is limited because it does not contain enough information for a valid selection of the program, which can be improved by a more detailed program differentiation, which confirms the sub-hypothesis that *there is not enough reference in certain areas and methodology*. Therefore, it can be said that the third hypothesis that *knowledge is not acquired in a way that provides the criticality and the need for reflection on one's own practice* is proven. Currently, there are no mechanisms in the education system that verify what is being learned in teaching practice. This means that only attendance at the seminars, reflected in the number of hours of training, is valued. Since the limit for the duration of the seminar is set at 24 hours, it is therefore impossible to evaluate the time after the training in which teachers should try to apply something from the learned. In this way, it can be seen that the concept of teacher training that is based on the Catalog is actually a one-time training. Unfortunately, in our country, the professional development of teachers is reduced to the counting of training hours and the collection of papers that prove it. The fourth hypothesis that *little attention is paid to research findings in which critical thinking would take a particular place* is proven too. This is a real situation in practice, thus, in order to enable the criticality and the reflection of knowledge on one's own practice, the catalog could be enriched with a simple questionnaire that would help teachers re-examine their own professional practice and make a diagnosis of their own situation in order to make a good choice at their own expense.

When we consider the whole concept we can see there are concrete practical conditions for the realization of training and a number of contextual and individual specificities, thus, we can conclude that we have a general legal framework for a valid system of teacher training, but it is necessary to change the way of its realisation in order to achieve the full potential of teachers' competences.

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Povzetek

Kompetence učiteljev so v središču pedagoških razprav sodobne družbe kot še vedno premalo opredeljenega in raziskovanega območja. Nadaljnje izobraževanje, ki temelji na že usvojenih kompetencah, je referenčni okvir za razvoj in ocenjevanje posameznih kompetenc pri strokovnem delu in vsakdanjem življenju. Ker izobraževalna reforma določa, da učitelj neprestano posodablja in osvežuje svoje predhodno pridobljene pedagoške, psihološke in didaktično-metodične spretnosti in znanja, so pogoji za pridobitev novih in za nadgradnjo obstoječih kompetenc, pomembnih za izboljšanje vzgojno-izobraževalnega dela, zagotovljeni s sistemom stalnega strokovnega razvoja. Sedanji sistem poklicnega razvoja učiteljev se je v Srbiji začel v prvi polovici zadnjega desetletja, izvajanje seminarjev je postal prevladujoči okvir za izboljšanje strokovnih kompetenc. Poklicno usposabljanje učiteljev v domačem izobraževalnem sistemu je opredeljeno kot potreba, pa tudi kot zakonska obveznost, zato morajo učitelji v petih letih, doseči vsaj 100 ur strokovnega izpopolnjevanja z doseganjem programa strokovnega razvoja, ki ga je odobril Inštitut za promocijo izobraževanja (ZUOV)¹⁵ ali minister za šolstvo. Inštitut za promocijo izobraževanja (ZUOV) akreditira programe, pripravlja in objavlja Katalog odobrenih programov ter spremlja delovanje celotnega sistema, učitelji in šole pa lahko prosto izbirajo programe iz kataloga. Izhajajoč iz dejstva, da so seminarji najpomembnejša oblika strokovnega razvoja, je bila izvedena interdisciplinarna raziskava akreditiranih programov strokovnega usposabljanja na področju solfeggia v Republiki Srbiji v obdobju 2011–2019. S preučevanjem mnenja učiteljev osnovnih in srednjih glasbenih šol smo ugotavljali pomen in vlogo programov za izboljšanje dela in osebnostnega razvoja. Z izvedeno teoretično analizo je bil zaznan nizek odstotek zastopanosti programov poklicnega usposabljanja na področju solfeggia v primerjavi z drugimi akreditiranimi programi na področju glasbene vzgoje. Dobljeni rezultati so pokazali presenetljivo pomanjkanje ugotavljanja napredka na področju samoevalvacije in uporabnosti programov, kar kaže na pretekli način delovanja pred reformami. Iz opravljenih analiz je mogoče sklepati, da obstaja splošen pravni okvir za ustrezen sistem usposabljanja učiteljev solfeggia, vendar je treba spremeniti način njegovega delovanja. Analiza uporabne vrednosti ZUOV kataloga je pokazala, da ne vsebuje dovolj informacij za veljavno izbiro programov, kar je vsekakor mogoče izboljšati z reorganizacijo in vsebinsko diferenciacijo kataloga.

¹⁵ <https://zuov.gov.rs/>