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CROATIAN ELEMENTARY SCHOOL STUDENTS' ATTITUDES TOWARDS MUSIC LESSONS

Izvirni znanstveni članek / Original Scientific Article

Abstract

This paper has explored the Croatian elementary school students' attitudes towards Music Culture course with regard to age, gender, family background and additional music lessons and the influence of gender and age on preferring different activities of music teaching practice. As a part of the research, a questionnaire of sociodemographic data and a questionnaire of students' attitudes toward the subject were distributed to 225 students attending the second, the third, the seventh and the eighth grade.

The results confirm that music is an important component of the students' life in general, especially for girls. The authors observed a connection between certain aspects of attitudes towards the Music Culture course with family background, additional music lessons and the preference of classical music. Age and gender also proved to be significant predictors of students' attitudes towards the Music Culture course. Thus, younger students and girls have more positive attitudes towards music lessons, compared to older students and boys. Additionally, younger students show greater preferences for singing, while older students tend to be more inclined to listening to music. The authors suggest the possibility of conducting similar research with the high school population with a view of comparing the obtained results.

Keywords: attitudes, elementary school, music lessons, musical preferences

Povzetek

Stališča hrvaških osnovnošolcev do glasbenega pouka

V raziskavi so preučevana stališča hrvaških osnovnošolcev do predmeta *Glasbena kultura* glede na starost, spol, družinsko okolje in dodatni glasbeni pouk. Raziskan je tudi vpliv spola in starosti na preference do različnih dejavnosti glasbenega pouka. Za zbiranje podatkov sta bila uporabljena splošni vprašalnik in vprašalnik za preučevanje stališč učencev do predmeta. Izpolnilo ju je 225 učencev drugega, tretjega, sedmega in osmega razreda osnovne šole.

Rezultati potrjujejo, da ima glasba pomembno vlogo v življenju učencev, še posebej deklet. Opazna je povezava med nekaterimi vidiki stališč do glasbene vzgoje z družinskim okoljem, dodatnim glasbenim poukom in preferencami do klasične glasbe. Prav tako sta se starost in spol izkazala za pomembna napovedovalca stališč učencev do pouka *Glasbene kulture*. Mlajši učenci in dekleta imajo pozitivnejša stališča do glasbenega pouka v primerjavi s starejšimi učenci in fanti. Mlajši učenci izražajo večje preference do petja, medtem ko starejši učenci raje poslušajo glasbo. Avtorici predlagata izvedbo podobne raziskave na srednji šoli z namenom primerjave rezultatov.

Ključne besede: stališča, osnovna šola, glasbeni pouk, glasbene preference

Introduction

The aim of music education in elementary school is “introducing students to music culture, learning the basic elements of music language, developing music creativity, establishing and adopting criteria for (critical and aesthetic) evaluation of music” (*The Curriculum for Elementary Schools*, 2006, p. 66). Music teaching, in the first three grades of elementary school, includes the activities of singing, playing, listening to music and music creativity. In the fourth, fifth and sixth grades, music teaching includes singing, listening to music and introducing to music, performing music and music notation, music games and freely, improvised rhythmisation, moving to music, dance and playing. Music education activities in the seventh and eighth grade of primary school are reduced to singing, listening to music and introducing to music, playing, creativity and computer (optional). The music education program is open, which means that the teacher is free to choose the mode of active music making, while listening to music and introducing to music presents its obligatory part. Song lists should also be understood as a recommendation and the teacher is free to choose listening examples. In addition to regular classes, elementary school music teaching includes elective teaching, extracurricular activities and extracurricular education.

The term of attitude, which most contemporary researchers define as the overall evaluation of an object, is one of the central problems in social psychology, but also in psychology in general. The reason for the great interest of the researchers according to the mentioned problem can be explained by the fact that attitudes govern our behaviour and are important to our social life on an individual, interpersonal and intergroup level (Hewstone, Stroebe, 2001). *The three-component approach model* stems from the idea that “the attitude is a combination of three types of conceptually different reactions to an object: affective, cognitive and conative/behavioural reactions” (Hewstone, Stroebe, 2001, p.197). Shavitt (1989) distinguishes four functions of attitude, namely: the cognitive function, the utilitarian function, the function of social identity, and the function of maintaining self-esteem.

Issue of attitudes is also closely related to education, since “... the development of attitudes, opinions, motivation and will is an integral part of teaching and learning in elementary school” (*The Curriculum for Elementary Schools*, 2006, p. 10). There is a large number of researches that deal with the examination of the students’ attitudes towards the school and to the different school subjects (Haladyna, Thomas, 2015). Holfve-Sabel (2007) conducted research on the population of Swedish elementary school students in order to compare their attitudes towards school, teachers and classmates in the 1960s with their attitudes today. The results indicate that attitudes of modern students are far more positive in relation to attitudes of students in the 1960s, and progress is most evident in different aspects of peer relationships. She explains improving the attitudes towards the school by change in the way of the school organization that has previously been focused on theoretical knowledge, while the current curriculum is more oriented towards interactional aspects of learning.

The results of the researches about students' attitudes towards the Music Culture course generally confirm that students have positive attitudes towards music teaching but as the age increases, interest in subject is in decline (Dobrota, Reić Ercegovac, 2011).

Dobrota and Reić Ercegovac (2011) examined the attitudes of the third graders to music education and to music in general. Two variables were selected, gender and type of school (the school where the students get on-the-job experience and the school where the learning process is performed by a teacher) and their impact on students' attitudes was investigated. The results confirm that students have a positive attitude toward the music education and music in general. Furthermore, female students compared to male students have a more positive attitude toward the music education. The influence of the type of school on attitudes towards music education and music in general is not confirmed, although we have noted a better understanding of the teaching content among the students from the school where the students get on-the-job experience.

Dobrota and Obradović (2012) examined the attitudes of the fourth and eighth graders of elementary school from Splitsko-dalmatinska and Hercegovačko-neretvanska county to music in general and to music teaching. The results confirm the significant influence of gender, age and place of residence on the students' attitudes towards music. Further, the results indicate that students like to listen to the classical music, and that singing is their preferred activity. The authors concluded that students like the music and that it plays an important role in their lives.

Methodology

Aim of Research and Research Problems

The aim of this research was to explore the elementary school students' attitudes towards Music Culture course with regard to age, gender, family background, additional music lessons and the influence of gender and age on preferring different activities of music teaching practice. In order to achieve this aim of the research we attempted to address the following issues:

1. To examine the role of music in a students' leisure time.
2. To examine the impact of family background and additional music lessons on students' attitudes towards Music Culture course.
3. To examine whether there is an influence of age and gender on students' attitudes towards the Music Culture course.
4. To examine whether there is an influence of age and gender on the preferences of different activities of music teaching practice.

Hypotheses

Based on the defined aim and problems of the research, the following hypotheses have been set:

H1: Music is an important component of the students' leisure time, regardless of gender and age.

H2: Students whose parents listen to classical music have more positive attitudes towards the Music Culture course.

H3: Students who have attended or attending additional music lessons have more positive attitudes towards Music Culture course.

H4: Students who prefer classical music have more positive attitudes towards Music Culture course.

H5: Younger students, compared to older ones, have more positive attitudes towards Music Culture course.

H6: Girls, compared to boys, have more positive attitudes towards Music Culture course.

H7: Younger students, compared to older students, prefer singing as music teaching activity, and older students, compared to younger students, prefer listening as music teaching activity.

H8: Girls, compared to boys, prefer singing as a music teaching activity.

Participants

The research was conducted in Split and Stobreč on a sample (N=225) of second-grade students (N=59), third-grade students (N=60), seventh-grade students (N=53) and eighth-grade students (N=52) students (Table 1).

Table 1. Structure of the sample (N=225)

GENDER	N	GRADE	N
M	119	2	60
		3	60
F	141	7	53
		8	52
Total		225	

Instruments

For the purpose of this research, a questionnaire that contains two parts, was prepared. The first part contained questions related to the sociodemographic characteristics of students (gender and age), average daily listening to music, family background, attendance of additional music lessons and classical music preferences. The second part of the questionnaire contained questions that examine students' attitudes towards Music Culture course (the importance of the subject, the estimate of how many subject is burden or relaxing to the student, the weight of the subject, the usefulness of the subject, the subject class and the ranking of the subject in relation to other subjects from the Curriculum), and the question from which we can found out which activity of music teaching they prefer the most.

Procedure

Testing was conducted in the period from April to May 2017, in the school classrooms according to pre-arranged schedule. Investigation was collectively. The purpose of conducting research was briefly explained, the anonymity was guaranteed and the participants were asked to honestly and accurately answer the questions.

Results and Discussion

H1: Music is an important component of the students' leisure time, regardless of gender and age.

To test the differences in listening to music considering gender and age (one teacher education/subject teaching) two Mann-Whitney tests were performed.

Table 2: *Differences in time spent on listening to music according to age and gender*

	U	z	p	C _{o.t.e.}	C _{s.t.}
Age	6190.0	0.239	0.81	2	2
				C _{boys}	C _{girls}
Gender	4502.5	3.95	0.00	2	3

It is evident that music is an important component of students' leisure time. Furthermore, there were no differences in the time spent on listening to music considering age, but there was a difference in the time spent on listening to music considering gender, whereby girls spend more time listening to music than boys. According to that, the first hypothesis is only partially confirmed.

The results of numerous researches confirm the significant role of music in young people's lives (Miranda, 2013). In addition, Crowther and Durkin (2006) have conducted a research on a sample of students between the ages of twelve to eighteen and noticed that girls have more positive attitudes toward music than boys, especially in younger age groups, and that they more frequently participate in various musical activities.

H2: Students whose parents listen to classical music have more positive attitudes towards the Music Culture course.

To test the differences between students whose parents listen to classical music (N = 45) and students whose parents do not listen to classical music (N = 180) with regard to attitudes towards Music Culture course, seven Mann-Whitney U tests were performed.

Table 3: Differences in attitudes towards the Music Culture course according to the family background

Dependent Variable	U	z	p
Listening to the music on a daily basis	3591.5	1.25	0.21
Classical music preferences	1889.0	5.92	0.00
Importance of Music Culture course	3622.5	1.48	0.14
Effect (relaxing/burdening) of Music Culture course	3555.0	-2.25	0.02
Weight of Music Culture course	3982.5	-0.44	0.66
Usefulness of Music Culture course	3397.5	2.55	0.01
Classes per week of Music Culture course	3510.0	1.60	0.11

Students whose parents listen to classical music have higher preference for classical music. Furthermore, students whose parents listen to classical music estimate subject of Music Culture course as a subject that relaxes them and does not burdens them, more than students whose parents do not listen to classical music. And, finally, there are also differences in estimation of the usefulness of the Music Culture course. Students whose parents listen to classical music estimate Music Culture course as more useful than other students. There were no differences between the two groups of students in the other variables according to that we can conclude that the second hypothesis is also partially confirmed.

These results are in accordance with the results of numerous researches that are confirming the important role of socioeconomic status, on the one hand, and musical preferences and attitudes towards music lessons, on the other (Pegg, 1984).

H3: Students who have attended or attending additional music school (lessons) have more positive attitudes towards Music Culture course.

To test the differences between students who attended or attending a music school (N = 35) and those who did not attend (N = 190) considering the attitudes towards the Music Culture course, seven Mann-Whitney U tests were performed.

Table 4. Differences between attitudes towards the Music Culture course according to additional music lessons

Dependent Variable	U	z	p
Listening to the music on a daily basis	2976.5	1.05	0.29
Classical music preferences	3005.0	0.97	0.33
Importance of Music Culture course	2717.5	2.32	0.02
Effect (relaxing/burdening) of Music Culture course	3077.5	-1.24	0.21
Weight of Music Culture course	3310.0	-0.11	0.92
Usefulness of Music Culture course	2876.5	1.97	0.05
Classes per week of Music Culture course	3067.5	0.47	0.40

Significant differences between the two groups of students in the importance of Music Culture course have been identified, since students who attended or still attending a music school evaluate the Music Culture course as a more important subject. Further, differences in the usefulness of the subject have also been identified, where students who attended or still attending a music school estimate the subject as more useful. There are no differences in other variables, therefore we can conclude that the third hypothesis is partially confirmed.

H4: Students who prefer classical music have more positive attitudes towards Music Culture course.

In order to test this hypothesis, five Kruskal-Wallis variance analysis were performed.

Table 5. *Differences between attitudes towards the Music Culture course according to classical music preferences*

Dependent Variable	H (2,N=225)	p
Importance of Music Culture course	22.24	.00
Effect (relaxing/burdening) of Music Culture course	7.77	.02
Weight of Music Culture course	1.43	.49
Usefulness of Music Culture course	10.86	.00
Classes per week of Music Culture course	4.93	.08

Students who have different classical music preferences (*I don't like it at all* N = 61; *I prefer only some classical music* N = 97; *I like it* N = 67) differ in estimating the importance and usefulness of the subject Music Culture course. Students who prefer classical music and those who prefer only some classical music estimate Music Culture course more as important and usefulness than students who do not like classical music. According to this, the fourth hypothesis is partly confirmed.

The obtained results are in accordance with Dobrota's results, whose research has confirmed the positive impact of exposure to classical music on attitudes towards classical music and music teaching (Dobrota, 2016).

H5: Younger students, compared to older students, have more positive attitudes towards Music Culture course.

In order to test the differences between classroom teaching students (N = 120) and subject teaching students (N = 105) in attitudes towards the Music Culture course, seven Mann-Whitney U tests were performed.

Table 6. Influence of age on attitudes towards the Music Culture course

Dependent Variable	U	z	p
Listening to the music on a daily basis	6190.0	0.24	0.81
Classical music preferences	4298.0	4.39	0.00
Importance of Music Culture course	4297.5	5.56	0.00
Effect (relaxing/burdening) of Music Culture course	5692.5	-2.21	0.02
Weight of Music Culture course	6142.0	0.80	0.41
Usefulness of Music Culture course	4747.5	4.86	0.00
Classes per week of Music Culture course	6060.0	0.60	0.56

There were significant differences between the two groups of students in the preference of classical music, where younger students more prefer classical music than older ones. Furthermore, younger students estimate the subject of Music Culture course as more important than older students. There were also differences in the effect of Music Culture course on the students and the estimation of the usefulness of the subject, whereby the younger students estimate more that the subject relaxes them and consider it more useful. There are no differences in other variables, therefore we can conclude that the fifth hypothesis is partially confirmed.

Examining attitudes towards music teaching among students attending the fourth and eighth grades of elementary school, Dobrota and Obradović (2012) also notice more positive attitudes among younger students. Such results can be explained by the fact that younger students are more open to different musical styles, and also to classical music that makes the majority of music teaching content. Haladyna and Thomas (2015) explored the attitudes of elementary school students towards the school in general and towards teaching subjects. The results indicate a significant drop in the attitudes towards the school with students age, especially in the sixth-grade, seventh-grade and eighth-grade students, also on the extremely negative attitudes of students towards subjects in the field of social sciences and on the significant influence of gender on the attitudes of the students, with a drastic decrease in attitudes towards school, especially among boys.

Regarding the ranking of Music Culture course, both in the one teacher education (Figure 1) and the subject teaching (Figure 2), classroom students prefer Physical training, followed by Fine Arts and third is the Music Culture course. In the subject teaching Music Culture course is again in the third place, behind Physical training and Biology.

Figure 1. One teacher education subjects ranks according to affinity

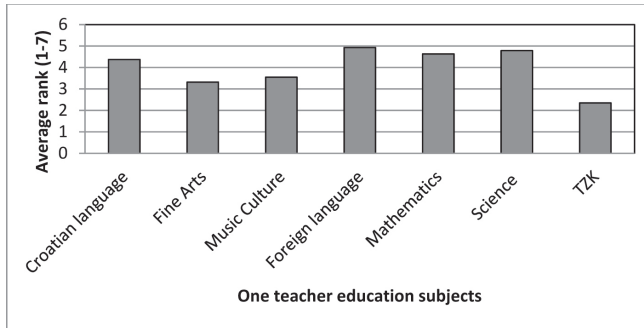
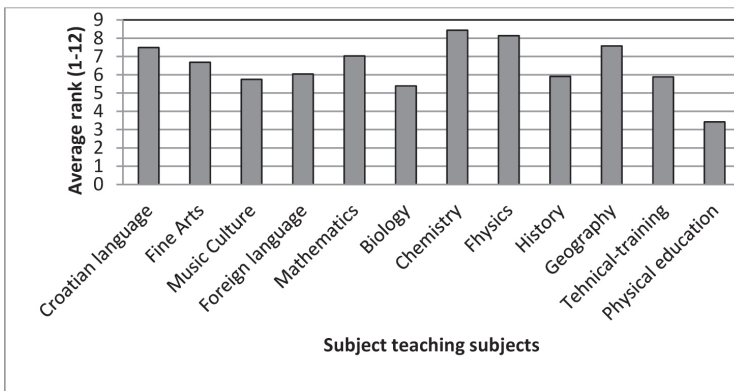


Figure 2. Subject teaching subjects ranks



The obtained results are similar to the findings of Mirkov (2002), which investigated the attitudes of eighth grade pupils towards teaching subjects and noticed that the best ranked subjects were Biology and Physical training, followed by foreign language and Mathematics. Gender differences have also been noticed with regard to attitudes towards teaching subjects, so boys have more positive attitudes towards Technical Culture, Physical training and History, and girls towards mother tongue, foreign languages and Biology.

H6: Girls, compared to boys, have more positive attitudes towards Music Culture course

In order to test the difference between boys (N = 106) and girls (N = 119) in attitudes towards the Music Culture course, seven Mann-Whitney U tests were performed.

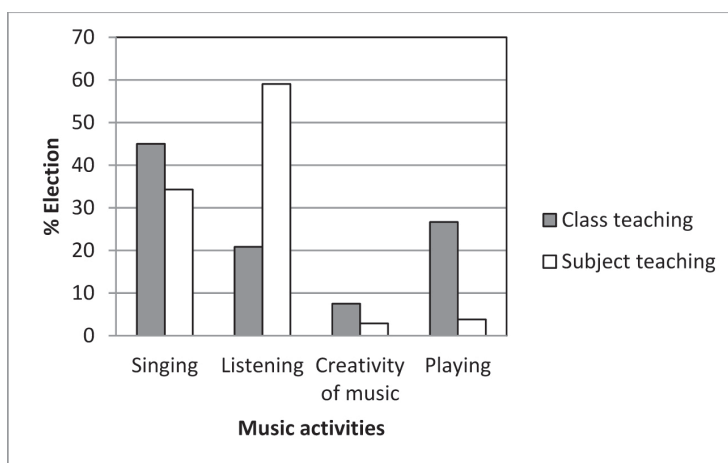
Table 7. Influence of gender on attitudes towards Music Culture course

Dependent Variable	U	z	p
Listening to the music on a daily basis	4502.5	3.95	0.00
Classical music preferences	5031.0	2.80	0.01
Importance of Music Culture course	5119.0	3.29	0.00
Effect (relaxing/burdening) of Music Culture course	5488.0	-2.98	0.00
Weight of Music Culture course	5818.0	2.57	0.01
Usefulness of Music Culture course	5336.5	3.03	0.00
Classes per week of Music Culture course	6016.5	0.69	0.49

There is a difference between boys and girls in almost all variables, where girls are more listening to music and prefer classical music, the subject of Music Culture course estimates more important, more useful, more relaxing and more difficult than boys. There is no difference between boys and girls in estimating the classes per week. According to this results, we can conclude that the sixth hypothesis is mostly confirmed.

These results are in accordance with the results of numerous researches that are confirming that girls have more positive attitudes toward music lessons than boys and that they are more involved in music activities (Harrison, O'Neill, 2003). On the other hand, boys show greater interest in the implementation of music technology in the teaching process (Comber et al., 1993).

H7: Younger students, compared to older students, prefer singing as music teaching activity, and older students, compared to younger students, prefer listening to music as music teaching activity.

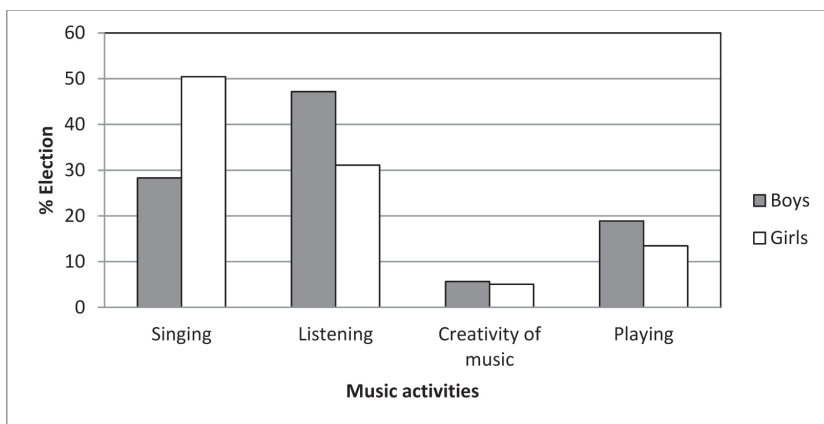
Figure 3. Favourite music activities considering students' age

The results of the Chi-Square test of age and music activities showed a significant difference between one teacher education and subject teaching according to given preference for music activities ($\chi^2 = 43.31$; $df = 3$; $p = .000$). Almost 45% of one teacher education students and 34.29% of the subject teaching students chose singing as their favourite music teaching activity. Listening to music was chosen by 20.83% of one teacher education students and 59.05% of subject teaching students. The music creativity was chosen by 7.50% one teacher education students and only 2.86% of the subject teaching students, and playing of instruments 26.67% of the one teacher education students and 3.81% of the subject teaching students (Figure 3). According to this results, this hypothesis is confirmed.

Rojko (2012) points out that young people generally like to sing, but not those songs that they sing at school. On the other hand, Klausmeier, Eckhardt and Lück (in Rojko, 2012) think that as age increase, young people are singing less and their enthusiasm for singing also decreases.

H8: Girls, compared to boys, prefer singing as a music teaching activity.

Figure 4. *Favourite music activities considering students' gender*



Based on the results of a Chi-Square test with variables of gender and musical activities ($\chi^2 = 11.67$; $df = 3$; $p = .008$), it is confirmed that girls, compared to boys, prefer singing as the music teaching activity. About 28.30% of boys chose singing as the favourite musical activity and as much as 50.42% of girls. However, boys chose listening to music as their favourite musical activity in 47.17%, which made it 31.09% of girls. Only 5.66% of boys and 5.04% of girls chose music creativity as their favourite activity, while 18.87% boys and 13.45% girls selected playing as the favourite music teaching activity (Figure 4). According to these results the eight hypothesis is confirmed.

Dobrota and Obradović (2012) noticed that girls prefer singing and boys listening to music. The results of Sunara's research show that there is no significant difference in the

preference of singing as a teaching activity with regard to the gender of the students (Sunara, 2016). However, when the participants' responses were grouped into two groups, the first of which include singing and the second include other musical activities, it was noticed that girls, compared to boys, prefer singing as the activities of music teaching.

Conclusion

This research confirms that music is an important part of the students' leisure time, and that girls, compared to boys, spend more time daily on listening to music. The influence of a stimulating family background on the preference of classical music, the evaluation of the effects of subjects on students (burden/relaxation) and the evaluation of the usefulness of the subject, is also determined. Furthermore, the positive impact of additional music lessons and the preference of classical music on estimation of importance and usefulness of Music Culture course have been noted. Younger students, compared to older students, prefer classical music, consider the subject of Music Culture course more important and more useful, and as the subject that relaxes them. Music culture course is ranked third by favour, both in one teacher education and in subject teaching. Regarding gender differences, there was a difference in almost all components of attitudes towards the Music Culture course, except in estimating the classes per week of the course. And, finally, it is confirmed that younger boys and girls prefer singing, and older students listening to music as a music teaching activities.

The fact that classroom students have positive attitudes towards music teaching and are open and flexible to listen to music of different styles, including classical music, is very supportive and encouraging for classroom teachers. Children should be surrounded by high-quality musical works from the earliest days and we should also allow them to enjoy in the world of music.

Our results are in accordance with the results of the researches that confirm the decrease of interest in music lessons with age (Boal-Palheiros, Hargreaves, 2001). The reasons for decreased interest in music teaching are mostly explained by the fact that the content of the subject is not adapted to the challenges and changes of the modern society in which students live, then with great discrepancy in the choice of music at home and in the school. Listening to music in home and in school have different functions: the first one is connected with enjoyment, emotional mood and social relationships, while the second one is linked to motivation for learning and teaching content (Boal-Palheiros, Hargreaves, 2001). Furthermore, the decrease in interest for music teaching can be explained by differences in student motivation for learning different subjects at different stages of development, but also in the inflexibility of music pedagogues trained within the Western European classical music tradition and are largely reluctant to adapt and modernize their curriculum. Related to this, it would be interesting to explore the attitudes of high school students towards music classes, and to compare them with attitudes of elementary school students.

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Povzetek

Cilji glasbenega pouka v hrvaški osnovni šoli so: uvajanje učencev v glasbeno kulturo, spoznavanje osnovnih elementov glasbenega jezika, razvijanje glasbene ustvarjalnosti, vzpostavljanje in usvajanje meril za kritično in estetsko vrednotenje glasbe. Učni načrt predmeta *Glasbena kultura* je odprt, kar pomeni, da učitelj svobodno izbira načine aktivnega muziciranja. Poslušanje in spoznavanje glasbe sodi v obvezen del kurikula.

V raziskavi so bila preučevana stališča osnovnošolcev do predmeta *Glasbena kultura* glede na spol, starost, družinsko okolje in dodatni glasbeni pouk. Preučevan je bil vpliv spola in starosti na preference do različnih glasbenih dejavnosti pri glasbenem pouku. Kot merska instrumenta sta bila uporabljena splošni vprašalnik in vprašalnik za preučevanje stališč učencev do predmeta *Glasbena kultura*. V aprilu in maju 2017 ju je izpolnilo 225 učencev drugega, tretjega, sedmega in osmega razreda osnovnih šol v Splitu in Stobreču.

Rezultati so pokazali, da ima glasba zelo pomembno vlogo v življenju učencev, še posebej deklet. V primerjavi s fanti več časa dnevno namenjajo poslušanju glasbe. Potrjen je bil vpliv družinskega okolja na dajanje prednosti klasični glasbi, na oceno delovanja predmeta na učence (obremenitev/sprostitev) in na oceno koristnosti predmeta. Razviden je tudi pozitiven vpliv izvenšolskega glasbenega pouka na dajanje prednosti klasični glasbi in na oceno pomena in koristnosti predmeta *Glasbena kultura*. Mlajši učenci so v primerjavi s starejšimi učenci bolj dajali prednost klasični glasbi ter zaznavali predmet kot pomemben, koristen in sproščujoč. *Glasbena kultura* je bila glede priljubljenosti rangirana na tretjem mestu tako na razredni stopnji kot na predmetni stopnji osnovne šole. Razlike glede na spol so bile potrjene pri skoraj vseh komponentah stališč do *Glasbene kulture*, razen pri ocenjevanju tedenskega fonda ur predmeta. Rezultati so pokazali, da mlajši učenci in dekleta raje pojejo, starejši učenci pa imajo kot glasbeno dejavnost najraje poslušanje glasbe. Dejstvo, da imajo učenci na nižji stopnji pri razrednem pouku zelo pozitivna stališča do glasbenega pouka in da so odprti ter fleksibilni za poslušanje različnih glasbenih zvrsti - med njimi tudi klasične glasbe -, je zelo spodbudno za razredne učitelje. Otroke mora že v najzgodnejšem obdobju obkrožati kakovostna glasba, v njih buditi pozitivna doživetja in užitek v njej.

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***MySolfeggio*: MOBILE AND TABLET APPLICATION FOR LEARNING OF SOLFEGGIO**

Izvirni znanstveni članek / Original Scientific Article

Abstract

The mobile and tablet application *MySolfeggio* is intended to be used for independent practicing of Solfeggio. The application is an upgrade of traditional printed literature for learning music theory, which is used during courses of music theory in Slovenian music schools. The app *MySolfeggio* allows practicing songs, which are included in the textbooks *Mali glasbeniki 3* (2014), *Mali glasbeniki 4* (2015), *Priročnik za solfeggio 3* (2008) and *Priročnik za solfeggio 4* (2008). The app works in such a way that a pupil directs the smartphone camera toward a certain notation in the textbook, makes a photo and the app recognises which song the pupil wants to practice. In this process, elements of augmented reality are used. Users of the app can listen to songs, practice rhythm and singing, as well as consolidate their knowledge about the songs by completing an integrated quiz about music theory. In order to examine the practical usefulness of the app *MySolfeggio*, we conducted an experiment on three Slovenian music schools. During the experiment, we precisely designed the methodology and the first results show that the pupils have developed a positive relation in regard to learning with the mobile application *MySolfeggio*. Moreover, there is also a tendency for using *MySolfeggio* as a learning tool at home.

Keywords: *MySolfeggio*, mobile application, information and communications technology, music theory

Izvleček

***MySolfeggio*: mobilna in tablična aplikacija za učenje solfeggia**

Mobilna in tablična aplikacija *MySolfeggio* je namenjena samostojnemu učenju solfeggia. Aplikacija nadgrajuje tradicionalno tiskano literaturo, ki je sicer v uporabi pri predmetu Nauk o glasbi v slovenskih glasbenih šolah. Z aplikacijo *MySolfeggio* je tako mogoče vaditi glasbene primere, ki so zajete v učbenikih *Mali glasbeniki 3* (2014), *Mali glasbeniki 4* (2015), *Priročnik za solfeggio 3* (2008) in *Priročnik za solfeggio 4* (2008). Aplikacija deluje tako, da učenec usmeri kamero telefona na notni zapis v učbeniku, ga fotografira aplikacija pa razpozna, kateri glasbeni primer želi učenec vaditi. V tem postopku so uporabljeni elementi razširjenosti resničnosti. Uporabniki aplikacije lahko nato glasbene primere poslušajo, vadijo ritmično in melodično izvajanje le teh, hkrati pa tudi utrjujejo svoje znanje o dotičnih glasbenih primerih z reševanjem kviza z glasbenoteoretičnimi

vprašanji. Da bi preučili praktično uporabnost aplikacije *MySolfeggio*, je bil izveden eksperiment na treh slovenskih glasbenih šolah. Prvi izsledki so pokazali, da so učenci s pomočjo aplikacije *MySolfeggio* razvili pozitiven odnos do samostojnega učenja, kaže pa se tudi tendenca, da bi učenci uporabljali mobilno aplikacijo kot učni pripomoček doma.

Ključne besede: *MySolfeggio*, mobilna aplikacija, informacijsko–komunikacijska tehnologija, Nauk o glasbi

The Development of the Application *MySolfeggio*

The boom of information and communications technology (ICT), the growing availability of smart devices and social acceptability of digital sources in education have lead developers of mobile applications to an increasing development of learning tools which would function on smart devices. As a result, growing interest for research of influences of usage of contemporary learning tools on user learning appear in different spheres of knowledge also in the research field.

The mobile and tablet application *MySolfeggio* was developed for solfeggio learning within the project *Mobile and interactive solfeggio learning with the help of augmented reality*¹. Under the auspices of the Faculty of Education (PEF UM), Faculty of Electrical Engineering and Computer Science (FERI UM) at the University of Maribor, eight students from the departments of Musical Education, Media Communication, Informatics and Technologies of Communication and Information Technologies, as well as five members of the teaching staff from both faculties worked in the multidisciplinary project team.

This article presents several basic motivational factors for inclusion of ICT into the practicing of music theory and as a possible solution introduces the app *MySolfeggio*, which was developed as part of the aforementioned project and is suitable for usage.

This article is divided in three parts:

- 1) Connection between the course music theory in music schools and the usage of information and communication technologies;
- 2) Presentation of the mobile and tablet app *MySolfeggio* with elements of augmented reality;
- 3) First results of the research, in which the app was assessed.

Music Theory and Information and Communications Technology (ICT)

With the fast development of technics and technology, also the amount of knowledge that pupils have to gain during the learning process is growing. This development also affects education – with its new forms and methods of teaching, it has to be able to forward

¹ The project, which takes place as part of the programme *Creative Path to Practical Knowledge*, is co-financed by the Ministry of Education, Science and Sports of the Republic of Slovenia and the European Union from the European social fund.

knowledge as efficiently, quickly and well as possible (Pančur, 1997). The exact same capability of forwarding knowledge belongs to ICT that is not especially mentioned or recommended in the Slovene curriculum for Music Theory (*Učni načrt. Nauk o glasbi / Curriculum. Music Theory*, 2003). It is known that ICT entered into music schools much later than into primary schools. According to Valant, this probably happened due to the specificity of music, “music as art and its musical moment which at a given time and space is unique, unrepeatable.” (Valant, 2009, p. 57). Valant writes that the computer can sense real, objective components of music, such as pitch, intensity, speed, duration, but it cannot sense the nuances of expression and experience. These findings are correct – mostly when it comes to the artistic effect and performance of music, solo instrument playing or playing in various music formations (instrumental or vocal groups, ensembles). Learning music-theoretic elements and solfeggio, including the practicing of rhythmic punctuality and intonation, is especially in the beginning of musical development of an individual an objective act to which ICT may contribute greatly.

In Slovenia, the course music theory is divided into six years and is taught at music schools on the primary level. “With complex musical activities, the development of relative pitch, musical capabilities, skills and knowledge is stimulated. It introduces the pupils into the understanding of musical notes in a reproductive and productive way” (*Učni načrt. Nauk o glasbi / Curriculum. Music Theory*, 2003, p. 322). The content of the music theory curriculum is for each class divided into five sublevels – solfeggio (performing rhythmic content, singing melodic exercises with sol-fa syllables and the music alphabet etc.), performance and interpretation of examples from music literature (practicing singing technique, familiarisation with music literature, accustomation to assessment of one’s own interpretation etc.), creating, listening and music-theoretic and form-related knowledge (clefs, time signature, scales, intervals, rhythmic duration, music alphabet, sol-fa syllables etc.).

Solfeggio is a complex field that particularly aims at developing different skills – relative pitch, rhythm recognition and chord recognition. The pupil cannot gain the required knowledge and capabilities regarding these skills only at school but has to upgrade them also at home (Pančur, 1997). However, the problem is, that at this stage, the pupils have not yet been trained enough to be able to practice solfeggio comprehensively and efficiently on their own. ICT can be a helping training tool because its multimediality eases the pupils’ perception and prolongs the duration of their memory. Doing homework independently, the pupils can improve certain musical skills and develop their relative pitch and rhythm and chord recognition. Playing and practicing are also important strategies of ICT implementation (Valant, 2009). For younger pupils, computer learning environments, which support intuitive musical thinking and enable creative seeking of new solutions, are more appropriate (Borota, 2007).

In her article, Borota draws the attention to the following viewpoint of the usage of computer as well as information and communication environments. It is vital that the pupil “starts interacting with the content and not with the technology” as soon as possible. “Wasting time trying to master the technology first can affect the interest for music and technology negatively.” (Borota, 2007, p. 31).

Tsolova and Angelova state that the research which was carried out with students at the Academy of Music in Sofia showed that there is a relatively high preference for the usage of practicing systems on mobile devices. According to the positive results of this research, they have come to the conclusion that electronic and mobile learning should gradually be developed and introduced into the musical educational system (Borota, 2007). Due to their size, mobility and prevalence, smart phones and tablets are the handiest.

Presentation and Usage of the App *MySolfeggio*

MySolfeggio is an app which can be used on smart phones or tablets. Its purpose is to upgrade the usage of literature in the courses of music lessons in primary music schools and make it more diverse. With it, pupils can practice solfeggio at home using music examples from the chosen literature. For the app, the textbooks *Mali glasbeniki 3* and *Mali glasbeniki 4* by the authors Tornič Milharčič and Širca Costantini were used, because their textbooks are the most widely spread in the music theory course at musical schools in Slovenia. Furthermore, handbooks *Priročnik za solfeggio 3* and *Priročnik za solfeggio 4* by Debevc were used for the app, because all six handbooks by this author are on the list of recommended literature on the music theory curriculum (*Učni načrt. Nauk o glasbi / Curriculum. Music Theory*, 2003). The app is designed in such a way that it can be upgraded with new music examples, regardless of the textbook. The target group were third and fourth grade pupils. They are already capable of using mobile devices and tablets, but are mostly not yet capable of independent practicing of music theory.

The app *MySolfeggio* includes a wide variety of functions² – the possibility to listen to music, practice rhythm and singing and solve a music-theoretic quiz that can cover all the aforementioned sublevels of music theory lessons. The app includes two efficient ways of learning – learning through game and practicing. For diversification, elements of augmented reality³ with which we sense a certain music example in physical form were added.

The app *MySolfeggio* is simple to use. With the help of the camera on the smart phone or tablet, the pupil photographs the printed music example which is included in the app. After the photo has been taken, four options occur – “listening”, “rhythm”, “singing” and “quiz”.

2 For the demonstration and manipulation of bar lines, the library SeeScore, Cross-platform Music XML Rendering (Dolphin Computing Cambridge Ltd.) was used. Accessible on: <http://www.seescore.co.uk/>. (13.5.2017).

3 The sensing of music examples in the physical form with the help of augmented reality is enabled by the developer tool Vuforia.

Figure 1. Screen display of the app – “listening”



When choosing “listening”, the users can listen to the vocal (musical alphabet, solmization or text) or to the piano version of the music example. If they choose the options “rhythm” or “singing”, they can test themselves. The option “rhythm” enables the pupil to tap the rhythm on the screen of the smart phone or tablet, while the app senses the accuracy and gives feedback with a red or green signal. The same happens with the option “singing”, where the app senses the pupil’s tone and checks the intonation and gives feedback. If the notes are red, they were not performed in accordance with the acceptable deviation. Namely, the human voice cannot sing a certain tone accurately to the Hertz, so the deviation + or – 10 Hz from the ideal frequency was added to the programme.⁴ In the case of rhythm, the deviation of + or – 0.15 seconds was taken into account.⁵ The last option is the “quiz”, which offers music-theoretic questions of the closed type (answers a, b, c, d) that are related to the photographed music example.

Empirical Research: Rating of the App *MySolfeggio*

With this research, the usefulness of the app *MySolfeggio* in practice for potential users was tested. The research was relatively broad-based; the primary interest was to find out whether the app was simple to use and understandable enough at the same time. The goal was also to find out how the pupils experience learning music theory with the app.

Methodological Approach and Conduct of Empirical Research

In this research, various research methods were used: experiment, method of observation and method of questioning. Before the beginning of the research, an agreement from all participants was acquired – from representatives of music schools, teachers and children’s parents. An agreement from the ethical committee of the Faculty of Arts at the University

4 The app senses the tone A4 with the frequency 440 Hz as correct if the user sings this tone with the frequency between 430 and 450 Hertz.

5 If the user tapped 0.15 seconds too fast or too slow, the tap was still recognized as accurate.

of Maribor, which confirms that the study corresponds to the standards of research, was also obtained.

The execution of the research comprised of four parts: 1) standard form of the music theory lesson with a music teacher, 2) first assessment session, 3) independent learning of solfeggio, 4) second assessment session.

In the first part, a standard lesson with a music teacher who worked according to a lesson plan took place. Working with the music example from the previous lesson, the teacher revised the pupils' knowledge on music-theoretic concepts: clefs, time signatures, scales, intervals, rhythmic duration, music alphabet and sol-fa syllables. After the music-theoretic part, the pupils performed the music example with the teacher's improvised accompaniment on the piano. The standard form of lesson is in this way intended for revision of knowledge about music-theoretic concepts and for vocal warm-up. After this, the pupils were acquainted with a new song which they practiced in the second part of the research by themselves. The teacher sang the song, so the pupils got a first impression about it. The third grade pupils got to know the song *Imam dolino zeleno* (Širca Costantini, Tornič Milharčič, 2014, p. 52) and the fourth grade students the song *Tinga Layo* (Širca Costantini, Tornič Milharčič, 2015, p. 57).

In the second part, the first assessment session took place. At first, the pupils received their identification numbers and wrote them down on the questionnaires. This assured the anonymity of the test. According to even and odd numbers, they were randomly divided into two groups which were sent into different classrooms. One of the groups was experimental and used the app in the third part of the research, whereas the other – control – group did not use the app. Afterwards, the pupils filled out the questionnaires. Their music-theoretic knowledge was measured on the basis of the song they were acquainted with in the first part of the research. Furthermore, the demographic characteristics of the pupils were measured, as well as their experience with the initial standard form of lessons with a teacher.

In the third part, independent practice of solfeggio took place. The pupils in the control group worked with a musical notation, they studied independently and had the opportunity to consult their teacher in case of confusion or difficulty. Here, the method of observation was applied – the researcher observed the way of practicing and the behaviour of the pupils and noted his findings on the report afterwards. The pupils in the experimental group used the app *MySolfeggio* on smart phones. It has to be underlined that all phones had comparable technical specifications. The method of observation was applied to this group as well; the relationship the pupils were building towards the app *MySolfeggio* and how the app influenced their individual practicing and behaviour was assessed. Similar to the pupils in the control group, the pupils in the experimental group had the opportunity to consult the teacher in case of confusion or difficulty. This was registered by the researcher.

In the fourth part, the second assessment session, which included two components – filling out the questionnaires and assessment of singing – took place. The pupils had to fill out the questionnaire about music-theoretic concepts regarding the music example once more.

In this way, the information about the level of knowledge of the research participants was acquired; the so-called before-and-after test was done. The results enabled a comparison between knowledge and the influence of the type of individual learning of music theory on the pupils' level of knowledge. Furthermore, the experience of independent learning of a music example was measured in the control group; rhythm, text, help with learning intervals with an instrument and attentiveness to intonation. In the experimental group, the relationship of participants towards the app *MySolfeggio* was measured. In the second half of the fourth part, the assessment of participants' singing took place. Members of both groups sang the music example. For the purpose of the subsequent thorough analysis, the recordings of the singing were carefully preserved. Afterwards, three teachers of music education – researchers – assessed them in accordance with the assessment report.

Due to the time limitation – the testing was limited to one lesson which corresponds to the usual duration of a solfeggio lesson at music schools – the experiment had to be limited only to two music examples: *Imam dolino zeleno* and *Tinga Layo*. The first executional part lasted 15 minutes and then the pupils had 10 minutes for the before-test. This was followed by 15 minutes of independent solfeggio practicing with or without the app respectively. The last 10 minutes were intended for the after-test.

Measuring Instruments

As measuring instruments, questionnaires and assessment reports were used. Based on empirical and research questions, which lead the whole research, research variables were identified and measuring instruments were established accordingly. These were slightly distinguished in respect of the fact, whether they were meant for the pupils of the third or fourth grade or whether they were for the control or the experimental group.

There were three types of questionnaires in the first assessment session: a demographic questionnaire, a questionnaire about the experience of the lesson in the classroom and a questionnaire about music-theoretic concepts linked with the music example concerned. With the demographic questionnaire, variables such as gender, age, year of music school, number of years of preparatory music schooling, music education of parents, music instruments that the pupils play and the type of independent practicing of music theory at home were measured. Furthermore, the pupils self-evaluated their own knowledge of music theory on the scale from 1 to 5, 1 meaning very bad and 5 very good. The likeability of different types of independent learning of music theory was also measured; how fond the pupils were of learning with a music notation, an instrument, a smart phone or tablet and a personal computer. For the purpose of measuring the level of early knowledge of ICT usage, the pupils assessed themselves on a scale from 1 (no knowledge or very bad) to 5 (excellent).

The second questionnaire measured the experience of participants in the classroom lesson. The focus was on their relationship towards the activities in the music theory lesson, which was measured with the “Classroom Experience Questionnaire” (Nijs, Leman, 2013). The participants of the research had to mark on the 5-point scale whether they agreed with the given statements. If they chose 1, they did not agree with the statement at all, whereas 5 meant they agreed with it completely.

Afterwards, the participants received the third questionnaire along with the printed notational material – the music example. Their knowledge on music-theoretic elements, which were related to the music example, was tested with a closed-ended questionnaire. This questionnaire involved questions about the scale, time signature, composer, first interval measure and the longest note value in the music example. The questionnaire tested the pupils’ basic knowledge on music-theoretic elements.

During the independent learning of solfeggio, the researchers primarily observed the behaviour of the research participants. The researchers assessed the behaviour parameters when the pupils were using the mobile app. For this, an adapted version of the questionnaire from the literature (Cano, Sanchez-Iborra, 2015) was used. The focus was on the simplicity of the usage of the app – to find out, whether the pupil was able to start the app and use it easily; the intuitiveness of the app – whether the pupil could find out, how the app works; attention – whether the pupil was able to activate it and keep it activated in order to get appropriate information; thinking – whether the pupil was capable to transfer the newly acquired principles into different contexts and develop new principles for general and new situations; memory – whether the pupil was able to learn and memorize new information; the mood during app usage – whether the pupil showed signs of good mood (laughter, verbal expressions of happiness, enthusiasm, high level of excitement or energy etc.). The researchers’ task was also to measure, how often the pupil asked the teacher for help, while he was using the app, and what the specific reasons were for that.

In the second assessment session, the pupils received the questionnaire about music-theoretic concepts for the second time. In this case, it was an open-ended questionnaire. When the research participants sang the music example in the end, the assessors, who were academically educated music teachers, assessed the performance with a 5-point scale (1 meaning very bad, 5 meaning very good) in accordance with rhythmic accuracy, intonation, text and interpretation.

Research Sample

The research was conducted on 30 and 31 May 2017 on the Music School Ljubljana Vič Rudnik, Conservatory of Music and Ballet Ljubljana and Music School Ljubljana Moste – Polje. 42 pupils took part in the research – half of them were in the third grade and half in the fourth grade. In each group, there were 21 pupils – 13 boys and 29 girls. The average age was 10 years – the youngest pupil was 9 and the eldest 13. The majority played the piano and the rest the flute, saxophone, violin, violoncello, guitar, drums and xylophone.

Primary Results of the Research

In this part, the primary qualitative results of the testing will be presented. After the pupils stopped using the app *MySolfeggio*, the experimental group of pupils was asked, whether they liked it and what they liked or disliked the most. The majority agreed that the app was understandable and interesting. They said it was easy to use and to find out how it is used. Furthermore, they were excited about the fact that they received immediate feedback concerning their singing. The pupils were also eager to know, when they would be able to use the app for practicing solfeggio at home on their own. Concerning the things they liked the least, the pupils said that the app should offer more than two music examples for practicing solfeggio. One pupil pointed out that the app should warn the user before it starts to measure the rhythm.

While the pupils were using the app *MySolfeggio*, they were also observed. It turned out the majority was using the app with excitement and the pupils wanted to sing the song over and over in order to accomplish better results. They also gave very positive answers to the question, basing on five statements, with which their opinion about independent solfeggio practicing with the help of the mobile app was measured. The pupils ranked the statements on a 5-point scale, where 1 meant that practicing with the app was very boring and 5 that it was very interesting. The average estimated value was 4.45 (SD = 0.53) which indicates that the independent solfeggio learning activities with the app were interesting for the pupils.

The control group which did not use the app for independent solfeggio practicing showed a significant difference in terms of commitment to learn. While a few pupils actively practiced by singing and practicing the rhythm and even wrote the sol-fa syllables on the musical notation, the rest were bored and did not use the time available for practice fully. These pupils also ranked how interesting the learning activities for independent solfeggio practicing with the musical notation were with the help of a 5-point scale – 1 meant that the activity with the musical notation was very boring and 5 that it was very interesting. The average estimated value was 4.32 (SD = 0.74) which indicated that independent practicing without the mobile app *MySolfeggio* indeed was interesting, but slightly less than the one with the mobile app.⁶

Conclusion

The technics and technology are developing swiftly, which determines the amount of knowledge, the pace, effectiveness and quality of teaching. In the future, ICT will certainly become more and more integrated into our everyday life. The app *MySolfeggio* helps in a way that is rational and effective from the point of giving feedback about the knowledge of pupils.

⁶ Due to the fact that the research sample was relatively small, a more extensive app testing is planned and will be followed by an accurate statistic data analysis.

MySolfeggio includes two effective ways of learning – through game and practicing. When creating the app, special attention was given to the simplicity of app usage, which enables the pupils to quickly connect with the content, so that the technology does not inhibit them. Since the app gives a relatively simple technical experience, the user can interact with the content quickly and without unnecessary interruptions. The app is intended for mobile phones and tablets, which are simple to use, handy and portable.

With the app, pupils can practice certain musical skills at home independently and develop their rhythm recognition and relative pitch. Moreover, it implements all five components of music theory – solfeggio, performing and interpreting different examples from music literature, creating, listening and music-theoretic and form-related knowledge. The first tests also showed that it is possible that multiple pupils use the app in class or in the same room simultaneously. Therefore, the app offers a wide variety of possibilities for solfeggio practicing at home or anywhere else, when the pupils do not have the chance or the required knowledge to practice solfeggio with an instrument.

It has to be underlined that the app *MySolfeggio* can in no way replace the standard form of learning solfeggio at a music school, because it cannot sense certain nuances, relevant for expressing and experiencing of different musical examples. In spite of certain limitations, the app offers a variety of options for practicing of music-theoretic elements and solfeggio, including rhythmic and intonational accuracy particularly in the beginning of musical development of an individual. Especially in the initial phase of music theory learning, this is an objective act to which such ICT can be of great help.

The first test results of the app *MySolfeggio* are very encouraging. They showed that it can motivate the user to practice music theory relatively highly. Its multimediality also eases the perception and prolongs the duration of memory.

In the future, the range of options that the app offers will be extended and the app itself will be adjusted to the user experience. The literature, featured in the app, and the range of musical examples for practicing will have to be extended. The visual appearance of the app and its outreach need to be improved, so that it will not be available only on Android devices, on iOS and Windows devices as well. *MySolfeggio* is certainly the only program of its kind in Slovenia and the only program with such a design in the world; therefore, it is worth of further development, extending and the broadest user reach possible.

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Povzetek

Z razmahom uporabe informacijsko-komunikacijske tehnologije in z vse večjo dostopnostjo do t.i. pametnih elektronskih naprav, kot tudi družbeno sprejetostjo digitalnih virov v izobraževanju, se med razvijalci mobilnih aplikacij povečuje zanimanje za razvoj sodobnih učnih pripomočkov, ki bi delovali na omenjenih napravah. Posledično je mogoče zaslediti vse večje zanimanje za raziskovanje vplivov uporabe sodobnih učnih pripomočkov na učenje uporabnikov v različnih domenah znanj tudi v raziskovalni sferi.

Za namen učenja solfeggia je bila v okviru projekta *Mobilno in interaktivno učenje solfeggia s pomočjo nadgrajene resničnosti* razvita mobilna in tablična aplikacija *MySolfeggio*. Slednja nadgrajuje tradicionalno tiskano literaturo, ki je sicer na nižji stopnji v uporabi pri predmetu Nauk o glasbi v slovenskih glasbenih šolah. Aplikacija deluje tako, da učenec usmeri kamero telefona na notni zapis v učbeniku, ga fotografira, aplikacija pa razpozna, kateri glasbeni primer želi učenec vaditi. V tem postopku so torej uporabljeni elementi razširjenje oz. nadgrajene resničnosti. Uporabniki aplikacije lahko nato glasbene primere poslušajo, vadijo ritmično in melodično izvajanje le teh, hkrati pa tudi utrjujejo svoje znanje o dotičnih glasbenih primerih z reševanjem kviza z glasbenoteoretičnimi vprašanji. Aplikacija tako posega na vseh pet področij predmetnika Nauka o glasbi – solfeggio, izvajanje in interpretacija primerov iz glasbene literature, ustvarjanje, poslušanje ter glasbenoteoretično in oblikovno znanje. Na ta način ponuja širok nabor priložnosti za učenja solfeggia in komplementarnih glasbenih vsebin doma ali kjer koli drugje, kadar učenci nimajo možnosti ali znanja vaditi le teh s pomočjo instrumenta.

Da bi preučili praktično uporabnost aplikacije *MySolfeggio*, je bilo na treh slovenskih glasbenih šolah izvedeno testiranje različnih vidikov uporabnosti in funkcionalnosti aplikacije. Izsledki testiranja so pokazali, da so učenci s pomočjo aplikacije *MySolfeggio* razvili pozitiven odnos do samostojnega učenja, kaže pa se tudi tendenca, da bi učenci uporabljali mobilno aplikacijo kot učni pripomoček doma. Testiranje je sicer pokazalo, da aplikacija *MySolfeggio* ne more nadomestiti klasičnega pouka učenja solfeggia v glasbeni šoli, saj ni sposobna zaznati nekaterih nians bistvenih za izražanje in doživljanje posameznega glasbenega primera. Navkljub nekaterim omejitvam pa aplikacija posamezniku, posebej v začetku glasbenega razvoja, ponuja obilo priložnosti za podporo učenja solfeggia in drugih glasbenoteoretičnih vsebin. Le to je na začetni stopnji Nauka o glasbi v prvi vrsti objektivno dejanje, ki mu je tovrstna informacijsko-komunikacijska tehnologija lahko v veliko pomoč.

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DOŽIVLJANJE IZVAJALSKE ANKSIOZNOSTI UČENCEV GLASBENE ŠOLE V ZGODNJEM MLADOSTNIŠTVU

Izvirni znanstveni članek / Original research paper

Izveleček

Namen naše raziskave je bil preučiti doživljanje izvajalske anksioznosti pri učencih v glasbenih šolah na prehodu iz otroštva v mladostništvo. V raziskavi je sodelovalo 261 od 10 do 15 let starih učencev sedmih različnih slovenskih glasbenih šol: 103 dečkov in 158 deklic. Za namen raziskave smo oblikovali anketni vprašalnik, ki je vseboval tudi Lestvico izvajalske anksioznosti (Habe, 2002). Rezultati so pokazali, da med mlajšimi (10–12 let) in starejšimi učenci (13–15 let) ne obstajajo pomembne razlike v doživljanju izvajalske anksioznosti. Ugotovili smo, da so miselni simptomi izvajalske anksioznosti v zgodnjem mladostništvu bolj izraženi kot telesni, da deklice doživljajo izvajalsko anksioznost intenzivneje kot dečki in da imajo manj izvajalske anksioznosti tisti učenci, ki so začeli nastopati v zgodnjem otroštvu, ki imajo pozitivne prve izkušnje z nastopanjem in ki radi nastopajo. Razlike v doživljanju izvajalske anksioznosti niso bile potrjene glede na posamezne inštrumentalne skupine, so jo pa pevci v primerjavi z različnimi skupinami inštrumentalistov doživljali opazno več. Pokazalo se je tudi, da je doživljanje izvajalske anksioznosti negativno nizko povezano z zaključnima ocenama pri inštrumentu in pri glasbenoteoretičnih predmetih.

Ključne besede: izvajalska anksioznost, trema, glasbeni nastop, glasbena šola, zgodnje mladostništvo

Abstract

Experiencing Performance Anxiety in Music School Pupils in Early Adolescence

The aim of our study was to explore music performance anxiety (MPA) in music school students in early adolescence. 261 young students from seven different Slovenian music schools aged 10 to 15 years (103 boys, 158 girls) participated in the study. Music performance anxiety scale (Habe, 2002) was used for measuring the intensity of cognitive and somatic symptoms. The results reveal that there are no differences in MPA between younger (aged 10-12) and older (aged 13-15) music students in early adolescence. It was found that MPA is more prevalent in girls than in boys. Less MPA is experienced by students who started performing early in childhood, in those with positive first performing experiences and those who enjoy being on stage. There were no differences in MPA regarding instrumental groups, although singers evidently reported the highest rates of MPA compared to other groups. There was a low negative correlation between MPA and final grades in instrumental/theoretical practice.

Keywords: stage fright, performance anxiety, music performance, basic music school, early adolescence

Uvod

Glasbeno nastopanje je umeščeno visoko na lestvici stresnih situacij (Habe, 2010). Zelo redki so posamezniki, ki stopijo na oder in zaigrajo na inštrument ali zapojejo, ne da bi pri tem doživljali občutke povečanega vznemirjenja. Tudi najbolj vrhunski izvajalci doživljajo te prednastopne občutke, se pa s pomočjo številnih izkušenj in z ustrezno psihično pripravo na nastop naučijo obvladovati svoje telo, čustva in misli, predvsem pa svoje vedenjske reakcije (Kenny in Osborne, 2006). Kar je najpomembneje – njihova stališča do prednastopnega vznemirjenja se spremenijo v pozitivna. Ozavestijo lastne prednastopne občutke, jih sprejmejo kot normalen odziv telesa pred odhodom na oder in se naučijo usmeriti ta dodaten vir energije v večjo budnost in pozornost, boljši spominski priklic, boljšo interpretacijo in ne nazadnje v boljšo komunikacijo s publiko. Če bi otroke pravočasno naučili, da sprejmejo prednastopne občutke kot popolnoma normalne, in jih postopno pripravili na situacijo odrske izpostavljenosti, bi morda marsikateri otrok vztrajal na glasbeni poti, predvsem pa bi bilo več tistih, ki bi jih nastopanje navdajalo z občutkom notranjega zadovoljstva. Že otroci namreč poročajo, da se na odru pogostokrat ne počutijo prijetno, saj so živčni, dlani se jim potijo, srce jim hitreje bije in skrbi jih glede nastopa (Kržič, 2016). Razveseljivo pa je, da ne glede na to kar 82 % od njih rado nastopa in ima pozitivna (25 %) ali vsaj večinoma pozitivna in le včasih negativna stališča (47 %) do nastopanja. Le 8 % otrok ima izrazito negativna stališča do nastopanja (Kržič, 2016).

Doživljanje povečanega fiziološkega vzburjenja pred odhodom na oder predstavlja običajno stresno reakcijo boj/beg. Ta reakcija predstavlja normalen telesni odziv, vendar pa lahko izvajalcu, če se ne nauči ustrezno spoprijemati z njo in je obvladovati, predstavlja moteč dejavnik, ki negativno vpliva na njegova stališča do nastopanja in pogostokrat tudi na dejansko izvedbo. Glede na to, da mora glasbenik na odru obvladati finomotorične gibe, je treba vso odvečno fiziološko vzburjenje pravočasno uravnati s primernimi psihološkimi tehnikami. To, kakšno stopnjo izvajalske anksioznosti bo posameznik doživljal pred odhodom na oder, je odvisno od njegovih osebnostnih predispozicij, od situacije nastopanja, od predhodnih izkušenj in od njegove fizične in psihične pripravljenosti (Habe, 2010). Pri razvoju izvajalske identitete odigrajo pomembno vlogo zgodnje izkušnje z nastopanjem.

Opredelitev izvajalske anksioznosti

Izvajalska anksioznost je psiho-fiziološki fenomen, ki se kaže v izrazitih in vztrajnih občutkih tesnobe, ki se pojavijo pred odhodom na oder in so vezani na glasbeni nastop. Izvor izvajalske anksioznosti so specifične anksiozno pogojevane izkušnje. Gre za kombinacijo čustvenih, miselnih, telesnih in vedenjskih simptomov. Izvajalska anksioznost je lahko situacijska (vezana samo na glasbeni nastop) ali dispozicijska (spremljana z drugimi anksioznimi motnjami, še posebej s socialno fobijo; Kenny, 2011).

V slovenskem prostoru se kot sopomenki izvajalski anksioznosti uporabljata še anksioznost pred občinstvom in anksioznost pred nastopanjem, v slovenskem

pogovornem jeziku pa se je uveljavil izraz trema (Puklek Levpušček, 2006). Na področju psihologije športa se uporablja termin prednastopna napetost (Tušak in Tušak, 2003).

K. Habe (2010) na področju glasbenega nastopanja opredeljuje izvajalsko anksioznost (angl. maladaptive performance anxiety) kot patološko obliko prednastopne napetosti, ki se pojavi že nekaj časa pred nastopom, vztraja med njim in je prisotna tudi po njem. Kaže se v močno izraženih telesnih simptomih, ki jih spremljajo tudi številni miselni simptomi. Izvajalska anksioznost obvladuje izvajalca in negativno vpliva na uspešnost nastopanja.¹

Doživljanje izvajalske anksioznosti pri otrocih in mlajših mladostnikih

Otroci na prehodu iz otroštva v mladostništvo so zaradi številnih fizioloških in psiholoških razvojnih sprememb zelo ranljivi tudi v doživljanju in spoprijemanju z izvajalsko anksioznostjo. Nekatere raziskave kot posledico hormonskih sprememb v puberteti navajajo povečano čustvenost in muhavost v obdobju zgodnjega mladostništva (Buchanan idr., 1992, v Papalia, Olds in Feldman, 2003). Z vidika psihosocialnega razvoja gre za obdobje iskanja lastne identitete, ko si najstnik prizadeva, da bi osmisлил svoj jaz. Kot je dejal Erikson (1968, v Papalia, Olds in Feldman, 2003), je pglavlitna mladostnikova naloga v tem obdobju, da izoblikuje jasno identiteto nasproti identitetne zmedenosti. Kot posledica hipotetičnih uvidov, ki se pojavijo z razvojem abstraktnega mišljenja, in obdobja oblikovanja identitete se tudi pri glasbenem nastopanju učenec na prehodu iz otroštva v mladostništvo znajde pred novimi izzivi. Začne se ukvarjati z lastnim doživljanjem ob nastopanju, razmišlja, kaj bi se lahko zgodilo, čustveno se na odru močneje odziva in tudi več razmišlja o sebi.

Prisotnost izvajalske anksioznosti sta pri otrocih prva raziskovala Simon in Martens (1979, v Osborne in Kenny, 2006). Primerjala sta doživljanje izvajalske anksioznosti pri dečkih, starih od 9 do 14 let, v treh različnih nastopnih situacijah: pred športno izvedbo, pred solistično glasbeno izvedbo in pred skupinsko glasbeno izvedbo (orkester). Ugotovila sta, da je anksioznost najizrazitejša pri dečkih, ki nastopajo kot solisti inštrumentalisti. Orkestrsko nastopanje je povzročalo največjo mero anksioznosti med vsemi skupinskimi dejavnostmi, vključno z ekipnimi športi.

Izvajalsko anksioznost naj bi doživljalo kar 23 % otrok in 34 % mladostnikov. Variirala naj bi glede na različne pristope učiteljev, podporo družine in glede na mentalno stanje učencev (Fehm in Schmidt, 2005; Wang, 2001, v Hendricks, Smith in Stanuch, 2014). Največ pozornosti raziskovanju izvajalske anksioznosti pri otrocih in mladostnikih je namenila C. Ryan (2006). Ugotovila je, da veliko otrok in odraslih glasbenikov kaže podobne simptome izvajalske anksioznosti in da ne glede na starost velja, da je izvajalska anksioznost negativno povezana s samospoštovanjem in kakovostjo izvajanja. Prav tako

¹ Opredelitev izvajalske anksioznosti pri glasbenikih v slovenskem prostoru še vedno ni enotna. Med glasbeniki samimi je zelo zakoreninjen laični termin trema, psihološka stroka pa zagovarja termin izvajalska anksioznost. K. Habe, ki se je leta 1998 v slovenskem prostoru prva začela raziskovalno ukvarjati s preučevanjem tega fenomena pri glasbenikih, se je na podlagi tuje literature in po posvetovanju s strokovnjaki odločila za uporabo strokovnega termina izvajalska anksioznost (Habe, 1998), vendar pomisleki o ustreznosti poimenovanja ostajajo.

je bilo starostno univerzalno, da izvajalska anksioznost narašča s številčnostjo občinstva in s pomembnostjo glasbenega nastopa.

H. Boucher in C. Ryan (2010) sta z merjenjem fizioloških parametrov pred nastopanjem pri otrocih ugotovili, da že tri- in štiriletniki doživljajo povečano fiziološko vzburjenje pred odhodom na oder, prav tako pa so rezultati pokazali povečano stopnjo kortizola (stresnega hormona) v krvi in negativne vedenjske vzorce na odru (jok otroka). Pomembna ugotovitev njune raziskave je bila tudi, da je bilo doživljanje izvajalske anksioznosti pri otrocih povezano s poznanostjo okolja – če so okolje dobro poznali, so doživljali manj izvajalske anksioznosti, kot če ga niso. Prav tako se je izkazalo, da se je doživljanje stresa pred nastopanjem znižalo, če je otrok kmalu za prvim nastopom nastopil še enkrat.

Že pri otrocih lahko zaznamo razlike v tem, ali je izvajalska anksioznost pri njih situacijsko pogojena ali pa gre za njihovo osebnostno značilnost (Habe, 1998), ki se že v zgodnjem otroštvu kaže kot plahost in sramežljivost. V prvem primeru bo učenec v glasbeni šoli doživljal izvajalsko anksioznost kot odziv na situacijo nastopanja, v drugem primeru pa mu anksioznosti ne bo povzročal le glasbeni nastop, temveč vse situacije, v katerih je socialno izpostavljen. M. Osborn in D. Kenny (2008) sta izvedli raziskavo z 298 učenci, starimi od 11 do 19 let, ki so pisno opisali svoj najslabši nastop. Njihovi opisi so bili ocenjeni glede na šest področij: situacijski in vedenjski dejavniki, čustveni, kognitivni in somatski simptomi anksioznosti ter uspešnost nastopa. Rezultati so pokazali, da so dekleta doživljala izvajalsko anksioznost intenzivneje kot dečki in da je kar 78 % učencev imelo negativne začetne izkušnje z nastopanjem. Avtorici sta opozorili na pomen kognitivnih predstav pri doživljanju izvajalske anksioznosti in ob tem poudarili pomen uporabe kognitivno-vedenjske terapije pri obvladovanju izvajalske anksioznosti.

Najobsežnejšo metaanalitično študijo o doživljanju izvajalske anksioznosti pri otrocih in mladostnikih je izvedla A. Brugues Ortiz (2011). Na podlagi analize 16 raziskav o izvajalski anksioznosti pri otrocih in mladostnikih je prišla do zaključkov, da naj bi otroci le redko doživljali izvajalsko anksioznost, da pa se ta pojavi na prehodu v mladostništvo. Prav tako je ugotovila, da večina raziskav poroča o večji stopnji izvajalske anksioznosti pri deklicah kot pri dečkih. E. Dempsey (2015) pa je opozorila, da so bolj zanesljive in veljavne raziskave, ki so bile izvedene pri starejših otrocih in mladostnikih kot pri predšolskih otrocih, saj šele v mladostništvu otroci postanejo samorefleksivni, po drugi strani pa lažje ubesedijo svoje doživljanje. Ugotovila je tudi, da obstajajo razlike v intenzivnosti doživljanja izvajalske anksioznosti, pri čemer so mladostniki poročali o intenzivnejših simptomih izvajalske anksioznosti kot otroci.

Doživljanje izvajalske anksioznosti glede na spol, izvajalske izkušnje ter izbrani inštrument

Večina izvedenih raziskav potrjuje razlike v doživljanju izvajalske anksioznosti glede na spol – ženske poročajo o intenzivnejšem doživljanju izvajalske anksioznosti kot moški (Brugues Ortiz, 2011; Habe, 1998, 2002; Iusca in Dafinoiu, 2011; Rae in Mc Cambridge, 2004; Osborne in Kenny, 2008; Ryan, 2004, 2005; Yondem, 2007, Wilson in Roland, 2002). Omeniti je treba, da je bil večji delež navedenih raziskav o doživljanju izvajalske anksioznosti izveden s tehniko samoporočanja, manj pogoste pa so bile fiziološke študije. Že Abel in Larkin (1990) sta opozorila, da sicer ženske res pogostokrat poročajo o intenzivnejšem doživljanju izvajalske anksioznosti, vendar pa fiziološke meritve pokažejo intenzivnejše fiziološko vzburjenje pred nastopom pri moških, kar je v svoji raziskavi ugotovila tudi C. Ryan (2004). Tudi Nolen-Hoeksema (2012) ugotavlja, da so ženske v stresni situaciji nagnjene k analiziranju, osredotočijo se na negativne misli, občutke in simptome stresa, kar povzroči večjo stopnjo izvajalske anksioznosti. Lerner (2011) povzema številne raziskave, ki potrjujejo, da ženske od zgodnjih let dalje poročajo o intenzivnejšem doživljanju izvajalske anksioznosti kot moški. Vendar pa po drugi strani tudi opozarja, da moški pri reševanju vprašalnika podcenjujejo ali celo zanikajo lastne občutke anksioznosti, v sami izvedbi pa se negativni učinki na uspešnost pri njih pojavljajo celo pogosteje.

Pomembno vlogo pri doživljanju, predvsem pa pri spoprijemanju z izvajalsko anksioznostjo naj bi imele tudi izvajalske izkušnje. Hamann (1982, v Habe, 1998) je ugotovil, da naj bi se učenci z dolgoletnimi izkušnjami igranja na inštrument bolje znašli na nastopu kot tisti z manj izkušnjami, saj naj bi razvili boljši občutek izvajalske kompetentnosti. Tudi Biasutti in Concina (2014) med napovednike izvajalske anksioznosti poleg števila ur individualne vadbe na teden in strategij spoprijemanja s stresom umeščata izkušnje; v njuni raziskavi so študenti akademije za glasbo doživljali večjo izvajalsko anksioznost kot poklicni glasbeniki. Po drugi strani pa je kar nekaj raziskav pokazalo, da izkušnje naj ne bi pomembno vplivale na doživljanje izvajalske anksioznosti; korelacije so bile nizke ali pa jih sploh ni bilo (Cox in Kenardy, 1993; Kirchner, 2003; Rae in McCambridge, 2004). J. Kirchner (2003) je tako npr. ugotovila, da profesorji glasbe z mnogoletnimi izvajalskimi izkušnjami doživljajo enako stopnjo fizioloških in psihičnih simptomov kot njihovi študenti, ki imajo precej manj izkušenj. Razlike glede na predhodne izvajalske izkušnje se pokažejo v načinih spoprijemanja, kar posledično vpliva na bolj pozitivna stališča do nastopanja in do bolj uspešnega nastopanja.

Kar se tiče razlik v doživljanju izvajalske anksioznosti glede na izbrani inštrument, so bile izvedene le redke raziskave. Iusca in Dafinoiu (2012) sta ugotovila, da godalci in pevci doživljajo pomembno več izvajalske anksioznosti kot pianisti, pihalci in trobilci. Manning (2013) pa v svoji raziskavi poroča, da naj bi največ izvajalske anksioznosti doživljali pihalci, najmanj pa tolkalci in trobilci. Dodaja tudi, da se glede na igrani inštrument pokažejo razlike v vrsti najbolj izraženih simptomov izvajalske anksioznosti – tako je pri pihalcih najmočnejše izražen simptom izvajalske anksioznosti hiperventilacija, pri trobilcih potenje, pri godalcih hladne roke in pri tolkalcih napetost v mišicah.

Empirična raziskava

Opredelitev problema, namen in cilji

Izvajalska anksioznost je fenomen, s katerim se srečujejo glasbeniki od samih začetkov nastopanja dalje in je prisoten celo pri vrhunskih glasbenikih. Že učenci v nižjih glasbenih šolah se pri prvih nastopih začnejo soočati s simptomi, kot so potenje in tresenje rok, napetost v želodcu, plitvo dihanje in pospešeno bitje srca. Ti simptomi številnim glasbenikom onemogočajo, da bi se prepustili glasbi in v nastopu uživali. Zato je pomembno, da prednastopno napetost pri otrocih ozaveščamo že od samih začetkov glasbenega nastopanja dalje in da profesorji inštrumenta/petja večjo pozornost posvetijo tudi kakovostni psihični pripravi na nastop. Glede na to, da je doživljanje izvajalske anksioznosti relativno slabo raziskano pri otrocih in mlajših mladostnikih ter da je to obdobje ključno v razvoju pozitivne izvajalske samopodobe, smo se v naši raziskavi osredotočili na to populacijo.

Osrednji namen naše raziskave je preučiti doživljanje izvajalske anksioznosti pri učencih glasbene šole na prehodu iz otroštva v mladostništvo; pri tem želimo osvetliti tudi razlike glede na spol in glede na izbrani inštrument ter ugotoviti, ali obstajajo razlike v doživljanju izvajalske anksioznosti glede na izraženost telesnih in miselnih simptomov, glede na čas in valenco prvih izkušenj z nastopanjem ter glede na to, ali otrok rad nastopa ali ne.

Cilj raziskave je ponuditi vpogled v doživljanje izvajalske anksioznosti pri otrocih in mlajših mladostnikih.

Raziskovalne hipoteze

Hipoteza 1: Starejši mladostniki (13–15 let) v glasbeni šoli doživljajo izvajalsko anksioznost intenzivneje kot mlajši mladostniki (10–12 let).

Hipoteza 2: Izvajalska anksioznost je pri dekletih v obdobju zgodnjega mladostništva bolj izražena kot pri dečkih.

Hipoteza 3: Pri učencih glasbene šole v obdobju zgodnjega mladostništva so telesni simptomi izvajalske anksioznosti močnejše izraženi kot miselni simptomi.

Hipoteza 4: Obstajajo razlike v doživljanju izvajalske anksioznosti med različnimi inštrumentalnimi skupinami učencev glasbene šole v obdobju zgodnjega mladostništva.

Hipoteza 5: Obstajajo razlike v doživljanju izvajalske anksioznosti pri učencih glasbene šole v obdobju zgodnjega mladostništva glede na čas (H5.1) in valenco (H5.2) zgodnjih izkušenj z nastopanjem.

Hipoteza 6: Učenci glasbene šole v obdobju zgodnjega mladostništva, ki raje nastopajo, doživljajo manj izvajalske anksioznosti kot tisti, ki ne nastopajo radi.

Hipoteza 7: Izvajalska anksioznost je pri učencih glasbene šole v zgodnjem mladostništvu povezana z oceno pri inštrumentu (H7.1) in oceno nauka o glasbi ter solfeggia (H7.2).

Metoda

V raziskavi smo uporabili deskriptivno in kavzalno neeksperimentalno metodo empiričnega raziskovanja.

Vzorec

V raziskavo je bilo vključenih 261 učencev sedmih različnih slovenskih nižjih glasbenih šol, ki so bili stari od 10 do 15 let ($M = 12,2$). Od tega je bilo 103 (39 %) dečkov in 158 (61 %) deklic.

Inštrumenti

V namen raziskave je bil oblikovan anketni vprašalnik, ki se je izkazal kot zanesljiv (Cronbach $\alpha = 0,87$). Vključeval je tudi Lestvico izvajalske anksioznosti (Habe, 2002) s 30 trditvami, ki jih posameznik ocenjuje na 5-stopenjski lestvici Likertovega tipa, pri čemer 1 pomeni *sploh ni prisotno*, 5 pa *zelo intenzivno izraženo*. Merske značilnosti Lestvice izvajalske anksioznosti so ustrezne; potrjena je bila dvodimenzionalna struktura; 12 postavk se nanaša na telesne simptome, 18 na miselne. Zanesljivost lestvice je visoka (Cronbach $\alpha = 0,93$; Amon, Brečko, Gregorec in Horvat, 2015).

Postopek

Zbiranje podatkov je potekalo od 2. 2. do 7. 4. 2016. Podatki so bili zbrani s pomočjo skupinskega apliciranja vprašalnika v različnih glasbenih šolah. Pred tem so bila pridobljena ustrezna privoljenja s strani staršev, učiteljev in ravnateljev glasbenih šol. Testiranje je trajalo približno 15 minut in je bilo izvedeno na začetku ali na koncu pouka nauka o glasbi/solfeggia. Pridobljeni podatki so bili obdelani s programsko opremo SPSS. Za preverjanje razlik med mlajšimi in starejšimi mladostniki, razlik med spoloma, razlik v izraženosti telesnih in miselnih simptomov izvajalske anksioznosti ter glede na izkušnje z nastopanjem smo uporabili t-test. Za preverjanje razlik v doživljanju izvajalske anksioznosti glede na izbrani inštrument smo uporabili enosmerno analizo variance, za preverjanje povezanosti med doživljanjem izvajalske anksioznosti in ocenami pa Pearsonov koeficient korelacije.

Rezultati in interpretacija

Na podlagi opažanj iz prakse in na podlagi predhodnih raziskav (Brugues, 2011; Hendricks, Smith in Stanuch, 2014) smo predvidevali, da se bodo pojavile razlike v doživljanju izvajalske anksioznosti med starostno skupino mlajših (10–12 let) in starejših (13–15 let) učencev glasbene šole.

Tabela 1: Prikaz numerusa (N), aritmetične sredine (M), standardnega odklona (SD), t-testa in pomembnosti razlik (p) v doživljanju izvajalske anksioznosti glede na starost

	N	M	SD	t	p
Mlajši (10–12)	157	68,43	22,416	-1,255	0,211
Starejši (13–15)	104	71,88	20,537		

Rezultati (Tabela 1) tega niso potrdili, čeprav je bilo opaziti, da učenci, stari od 13 do 15 let, doživljajo izvajalsko anksioznost intenzivneje kot učenci, stari od 10 do 12 let, vendar pa razlike niso bile statistično pomembne. Na podlagi tega lahko zavrnilo prvo hipotezo. So pa dobljeni rezultati v skladu z raziskavo Dempseyjeve (2015), ki je prav tako ugotovila, da tako mlajši kot starejši učenci doživljajo podobne simptome izvajalske anksioznosti, čeprav se je tudi v njeni raziskavi pokazal trend razlik v prid izrazitejših telesnih simptomov pri mladostnikih. Morda bi se razlike potrdile, če bi merili fiziološke odzive in podatkov ne bi pridobivali s pomočjo samoocenjevalne lestvice, saj tudi v predhodnih raziskavah opozarjajo na razlike v dobljenih rezultatih, če izvajalsko anksioznost merijo s pomočjo tehnike samoporočanja ali s pomočjo fizioloških meritev.

Tabela 2: Prikaz aritmetične sredine (M), standardnega odklona (SD), t-testa in pomembnosti razlik (p) v doživljanju izvajalske anksioznosti med dečki in deklicami

	M	SD	t	p
Dečki	64,61	20,724	3,174	0,002
Deklice	73,19	21,735		

Večina predhodnih raziskav (Brugues, 2011; Habe, 1998, 2002; Nolen-Hoeksema, 2012; Osborne in Kenny, 2008; Yondem, 2007) ugotavlja, da obstajajo razlike v doživljanju izvajalske anksioznosti med spoloma, in sicer naj bi ženske doživljale izvajalsko anksioznost intenzivneje kot moški. Tudi naši rezultati so pokazali pomembnost razlik med spoloma (Tabela 2), in sicer so deklice doživljale izvajalsko anksioznost intenzivneje kot dečki. S tem lahko potrdimo drugo hipotezo. Morda naj na tem mestu omenimo še zanimiv fenomen, na katerega opozarjajo nekateri avtorji (Abel in Larkin, 1980; Lerner, 2011; Nolen-Hoeksema, 2012), da se razlike v doživljanju izvajalske anksioznosti med spoloma pokažejo v prid deklicam, če v raziskavah uporabimo lestvice oz. vprašalnike samoporočanja; če izvedemo fiziološke meritve, pa je pogostokrat situacija ravno obratna – dečki imajo bolj izraženo izvajalsko anksioznost. Avtorji pojasnjujejo, da so dečki bolj nagnjeni k zanikanju, deklice pa k analiziranju lastnih občutkov.

Tabela 3: Prikaz aritmetične sredine (M), standardnega odklona (SD), t-testa in pomembnosti razlik (p) glede na izraženo miselnih in telesnih simptomov izvajalske anksioznosti

	M	SD	t	p
Miselni simptomi	43,49	14,504	31,244	0,000
Telesni simptomi	24,19	7,593		

Preverjali smo tudi razlike glede na izraženost miselnih in telesnih simptomov izvajalske anksioznosti. Na podlagi predhodnih raziskav (Habe, 1998, 2002) smo predvidevali, da bodo telesni simptomi bolj izraženi kot miselni. Zanimivo se je v naši raziskavi pokazal ravno nasproten trend, in sicer so bili miselni simptomi pomembno bolj izraženi kot telesni (Tabela 3). S tem smo morali tretjo hipotezo ovreči. Morda lahko to pripišemo temu, da na prehodu iz otroštva v mladostništvo učenec postane izrazito samorefleksiven, kar pomeni, da se začne v mislih ukvarjati z doživljanjem nastopanja in premlevati dogodke v zvezi s tem. Kennyjeva (2011) poroča o uravnoteženi zastopanosti telesnih in miselnih simptomov pri mladostnikih, pri čemer so se kot najbolj izraženi pokazali sledeči: visoka pričakovanja do sebe, prekomerno fiziološko vzbujenje pred ali med nastopom, slaba izkušnja z nastopanjem in negativne misli/skrbi glede nastopa.

Tabela 4: Prikaz numerusa (N), aritmetične sredine (M), standardnega odklona (SD), Friedmanove analize variance (F) in pomembnosti razlik (p) v doživljanju izvajalske anksioznosti glede na izbrani inštrument

	N	M	SD	F	p
Inštrumenti s tipkami	97	68,10	21,306	0,576	0,749
Godala	24	66,46	18,175		
Brenkala	41	70,15	20,453		
Pihala	60	72,98	22,885		
Trobila	27	70,41	22,517		
Tolkala	8	67,63	32,998		
Petje	4	80,25	20,887		
Skupaj	261	69,80	21,712		

Le redke so raziskave, ki so preučevale razlike v doživljanju izvajalske anksioznosti glede na izbrani inštrument. Manning (2013) je s fiziološkimi meritvami potrdil razlike v izvajalski anksioznosti med različnimi skupinami inštrumentalistov, Iusca in Dafinoiu (2012) pa sta ugotovila, da godalci in pevci doživljajo pomembno več izvajalske anksioznosti kot pianisti, pihalci in trobilci. Naše predvidevanje o razlikah v doživljanju izvajalske anksioznosti glede na izbrani inštrument smo osnovali tudi na raziskavah o osebnostnih razlikah med različnimi skupinami inštrumentalistov (Kemp, 2000). Dobljeni rezultati tovrstnih razlik niso potrdili, lahko pa opazimo, da pevci doživljajo občutno več izvajalske anksioznosti kot druge skupine izvajalcev (Tabela 4). Na podlagi tega zavrnemo četrto hipotezo.

Tabela 5: Prikaz aritmetične sredine (M), standardnega odklona (SD), t-testa in pomembnosti razlik (p) glede na čas začetkov glasbenega nastopanja

	N	M	SD	t	p
Zgodnji začetki	218	68,47	20,929	-2,249	0,025
Poznejši začetki	43	76,56	24,481		

Tabela 6: Prikaz aritmetične sredine (M), standardnega odklona (SD), t-testa in pomembnosti razlik (p) v doživljanju izvajalske anksioznosti glede na pozitivne ali negativne prve izkušnje z nastopanjem

	N	M	SD	t	p
Pozitivne prve izkušnje	111	59,92	17,902	6,872	0,000
Negativne prve izkušnje	46	84,00	24,334		

Glede vpliva izkušenj na doživljanje IA si raziskave niso enotne. Nekatere (Biasutti in Concina, 2014; Hamman, 1982 v Habe, 1998) poročajo, da naj bi tisti z več izkušnjami doživljali manj izvajalske anksioznosti, druge (Cox in Kenardy, 1993; Kirchner, 2003; Rae in McCambridge, 2004) pa razlik niso potrdile. Naši rezultati so v skladu s slednjimi, saj se je pokazal zgolj trend razlik v smeri večje izvajalske anksioznosti pri tistih, ki so začeli nastopati kasneje (Tabela 5). Vsekakor so izkušnje pomembne, vendar pa vplivajo predvsem na učinkovitost spoprijemanja z izvajalsko anksioznostjo (Kenny, 2011). Ni pa pomemben samo čas začetkov nastopanja, temveč tudi valenca. Naši rezultati kažejo, da tisti učenci, ki so imeli pozitivne prve izkušnje z nastopanjem, občutijo pomembno manj izvajalske anksioznosti kot tisti z negativnimi izkušnjami (Tabela 6). To potrjuje peto hipotezo in je v skladu s predhodnimi raziskavami (Osborne in Kenny, 2008; Ranelli, Smith in Straker, 2015).

Tabela 7: Prikaz aritmetične sredine (M), standardnega odklona (SD), t-testa in pomembnosti razlik (p) v doživljanju izvajalske anksioznosti glede na to, ali učenci radi nastopajo ali ne

	N	M	SD	t	p
Radi nastopajo	189	64,41	19,673	-7,098	0,000
Ne nastopajo radi	72	83,97	20,505		

Optimalna izkušnja na odru zajema občutenje zanosa, ki je povezano tudi s tem, kako radi nastopamo. Kadar smo v zanosu, izvajalsko anksioznost pretvorimo v optimalno izvedbo (Habe, 2010). Csikszentmihalyi (1990, v Csikszentmihalyi, 2014) v svojem modelu zanosa poudarja, da se anksioznost pojavi, kadar so izzivi visoki, sposobnosti oz. večšine pa nizke. Ta model bi lahko v primeru glasbenega nastopanja dopolnili in sposobnostim oz. večšinam dodali osebnostne predispozicije. Naši rezultati kažejo, da tisti, ki ne nastopajo radi, doživljajo več izvajalske anksioznosti kot tisti, ki nastopajo radi (Tabela 7). Kognitivna ocena zaznane situacije je zelo pomembna pri odzivu na stresen dogodek, kar glasbeni nastop je. Stresor lahko zaznamo kot izziv ali kot grožnjo in od tega je odvisen naš odziv (Habe, 2002). Tisti, ki radi nastopajo, enake simptome lahko doživljajo kot izziv, tisti, ki ne nastopajo radi, pa v njih vidijo grožnjo. Dobljeni rezultati potrjujejo šesto hipotezo. Tudi M. Osborn in D. Kenny (2008) sta v svoji raziskavi poudarili pomen kognicij v zvezi z nastopanjem kot pomembnega elementa uspešnega spoprijemanja z izvajalsko anksioznostjo.

Na koncu smo želeli preveriti še povezanost izvajalske anksioznosti s končno oceno pri inštrumentu in končno oceno pri nauku o glasbi/solfeggiu. Ugotovili smo, da je povezanost negativna in nizka, in sicer je s končno oceno pri inštrumentu znašala

$r = -0,18$ ($p = 0,003$), s končno oceno pri nauku o glasbi in solfeggiu pa je $r = 0,14$ ($p = 0,021$). Na podlagi tega lahko predvidevamo, da imajo tisti učenci, ki doživljajo manj izvajalske anksioznosti, boljše ocene, po drugi strani pa morda tudi, da tisti, ki imajo slabše ocene, doživljajo več izvajalske anksioznosti. Dobljeni rezultati potrjujejo sedmo hipotezo. K. Habe (2002) je v predhodni raziskavi potrdila tovrstno povezanost, opozorila pa je tudi, da izvajalska anksioznost prvenstveno vpliva na občutke notranje uspešnosti (občutki notranjega zadovoljstva ob izvedbi) in ne vedno na zunanjo uspešnost (pozitivni odzivi publike, kritikov, doseganje nagrad ipd.).

Sklep

Glede na to, da je prehod iz otroštva v mladostništvo ključen pri uspešnem obvladovanju prednastopne napetosti, saj v tem obdobju otrok postaja čedalje bolj samorefleksiven, hkrati pa tudi fiziološki simptomi postanejo intenzivnejši kot posledica hormonskih sprememb, smo se v naši raziskavi usmerili na preučevanje doživljanja izvajalske anksioznosti pri učencih glasbene šole, starih od 10 do 15 let. Ugotovili smo, da je večina simptomov izraženih zgolj srednje ali nizko, kar pomeni, da večina učencev doživlja izvajalsko anksioznost v obvladljivi obliki. Na podlagi dobljenih rezultatov lahko zaključimo, da ne obstajajo razlike v doživljanju izvajalske anksioznosti glede na starost in da, čeprav starejši učenci (13–15 let) doživljajo več izvajalske anksioznosti kot mlajši (10–12 let), te razlike niso bile pomembne. Rezultati so pokazali, da so miselni simptomi izvajalske anksioznosti v zgodnjem mladostništvu bolj izraženi kot telesni in da deklice doživljajo izvajalsko anksioznost intenzivneje kot dečki. Glede vloge predhodnih izkušenj smo ugotovili, da imajo manj izvajalske anksioznosti tisti učenci, ki so začeli nastopati v zgodnjem otroštvu, ki so imeli pozitivne prve izkušnje z nastopanjem in ki radi nastopajo. Razlike v doživljanju izvajalske anksioznosti niso bile potrjene glede na posamezne instrumentalne skupine, so jo pa pevci v primerjavi z vsemi skupinami instrumentalistov doživljali opazno več. Pokazalo se je tudi, da je doživljanje izvajalske anksioznosti negativno povezano z zaključnima ocenama pri instrumentu in pri glasbenoteoretičnih predmetih.

Izboljšave raziskave vidimo v izvedbi kvalitativne raziskave, ki bi ponudila bolj poglobljen uvid v doživljanje izvajalske anksioznosti pri otrocih in mladostnikih, dobro bi bilo preučiti tudi načine spoprijemanja z izvajalsko anksioznostjo pri tej populaciji, največjo uporabno vrednost pa bi imel longitudinalni eksperiment, s katerim bi preverjali uspešnost delovanja različnih strategij obvladovanja izvajalske anksioznosti pri otrocih in mladostnikih.

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Summary

In an early adolescence, children are extremely sensitive because of many developmental changes (Papalia, Olds & Feldman, 2003); they experience emotions that are more intense and on a cognitive level self-reflection and self-evaluation occur. According to Erik Erikson (1968, in Papalia, Olds & Feldman, 2003), children from 10 to 15 face two psychosocial challenges; they are supposed to develop a sense of self-competence, comparing themselves with others, and later from 12 years on, they are supposed to form their identity. All these numerous physiological and psychological changes reflect also on musical performance. Many music pupils in puberty start facing music performance anxiety (MPA) in a maladaptive way. According to Dianne Kenny (2011) MPA is a psycho-physiological phenomenon that occurs prior going on a stage and represents marked and persistent anxious apprehension related to musical performance that has arisen through underlying biological and/or psychological vulnerabilities and/or specific anxiety conditioning experiences. MPA exhibits through affective, cognitive, bodily, and behavioral symptoms. Habe (2010) defines MPA as a conglomerate of psycho-physiological symptoms, which are experienced in musicians on the continuum from total absence to total inundation with symptoms, and regarding to that lead to adaptive or maladaptive performing outcomes.

The majority of studies on MPA has been executed on music students and professional musicians, even though musicians' self-concept and self-esteem which represent a ground point for attitudes towards MPA start developing in childhood. Only a few researchers dedicated their research interest to exploring MPA in children and young adolescents (Brugues Ortiz, 2011, Dempsey 2015, Osborn & Kenny, 2008, Ryan 2006).

Since we are convinced that early adolescence is crucial in developing healthy and realistic attitudes towards MPA, the aim of our study was to explore MPA in music pupils, aged from 10 to 15. Kržič (2016) reports that 25% music pupils, aged from 10 to 15 have positive attitudes towards performing, and that only 7% of music pupils have extremely negative attitudes, all the others are some where in between. It is a good news, that 82% of music pupils enjoy while being of stage (Kržič, 2016). Even though they report symptoms, such as nervousness, palm sweating, higher blood pressure and worries about performing, the pupils are usually capable of successful coping with the symptoms. 261 pupils from seven different Slovenian music school (103 boys, 158 girls), participated in the study. Music performance anxiety scale (Habe, 2002) was used for measuring the intensity of cognitive and somatic symptoms of MPA. The instrument has good psychometric characteristics (Amon, Brečko, Gregorec & Horvat, 2015). The results reveal that there are no differences in MPA between younger (10-12 year olds) and older (13-15 year olds) music pupils in early adolescence. This is not in line with most of previous research (Brugues, 2011; Hendricks, Smith in Stanuch, 2014), even though Dempsey (2015) came to similar conclusions as we did. Regarding gender differences, the majority of previous studies report higher levels of MPA in female than in male musicians (Brugues, 2011; Habe, 1998, 2002; Nolen-Hoeksema, 2012; Osborne & Kenny, 2008; Yondem, 2007) and so does our study. We also wanted to explore differences in experiencing MPA in

different instrumental groups. Some previous studies show that those differences exist (Iusca in Dafinoiu, 2012; Kemp, 2002; Manning, 2013). Our results did not confirm these differences, even though it could be observed, that MPA is considerably higher in singers than in other groups of musicians. Considering the valence and timing of music performing experiences our results show, that less MPA is reported in music pupils who started performing in early childhood, those with positive first performing experiences and those who enjoy being on stage. The relationship between experiencing MPA and final grades in instrumental/theoretical practice was confirmed.

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MUSICIANS' FREE ASSOCIATIONS ON THE GIVEN MUSIC CONCEPTS

Izvirni znanstveni članek / Original Scientific Article

Abstract

Free association is a mental connection or relation between thoughts, feelings, ideas or sensations. Association is an important and effective principle that is active in all instances of learning through accumulated experience. There is a considerable number of studies that deal with music stimuli provoking different associations. Therefore, association is the mechanism that connects music motif with extra musical description. Our aim was to induce associations in musicians, provoked by the given verbal music stimuli within group of musicians. We tested 184 musicians and used 30 verbal stimuli of music theory and history. The results show three categories: cognitive, emotional and sociological (CES). In cognitive associations we included frequently obtained metaphorical associations. In this paper we are interested in presenting the richness of metaphorical associations triggered by different music stimuli: *harp, cello, adagio, dolce, staccato, crescendo* and *ritenuto*. Metaphorical association stereotype is notable for *Mozart* and *piano*, while the identical or similar associations have been found for rhythmic and metric stimuli. There's a frequency in associating *3/4* as waltz, *7/8* as folk and *siciliana* as geographical origin. The domination of social associations for *rococo* and *jazz* was expected.

Keywords: associations, music terms, metaphors, verbal music stimuli, meaning in music

Izveček

Svobodne asociacije glasbenikov na dane glasbene koncepte

Svobodne asociacije so mentalne povezave ali odnosi med mislimi, idejami ali občutji. Asociacije so pomemben in učinkovit princip, temelječ na zbranih izkušnjah, ki je dejaven pri vsakem učenju. Številne študije se ukvarjajo z glasbenimi spodbudami ki izzovejo različne asociacije. Asociacije so torej mehanizmi, ki povezujejo glasbeni motiv z dodatnim verbalnim glasbenim opisom. Cilj raziskave je bil z danimi verbalnimi spodbudami sprožiti asociacije pri različnih skupinah glasbenikov. Pri testiranju 184 glasbenikov smo uporabili 30 verbalnih spodbud s področij glasbene teorije in zgodovine. Rezultati so kazali tri kategorije asociacij: kognitivno, emocionalno in sociološko (CES). Med kognitivne asociacije smo vključili pogostokrat izražene metaforične zveze. V prispevku predstavljamo bogastvo metaforičnih asociacij, sproženih z različnimi glasbenimi pojmi, kot so *harfa, čelo, adagio, dolce, staccato, crescendo* in *ritenuto*. Razviden je metaforični asociativni stereotip med besedama *Mozart* in *klavir*. Identične in zelo podobne asociacije so bile izkazane pri ritmičnih in metričnih verbalnih spodbudah. *3/4* takt je bil pogostokrat asociiran z valčkom, *7/8* takt z ljudsko glasbo, *siciliana* pa z geografskim izvorom. Sociološke asociacije za *rokoko* in *jazz* so bile pričakovane.

Ključne besede: asociacije, glasbeni pojmi, metafore, verbalne glasbene spodbude, pomen v glasbi

Associations and Meaning in Music

Meaning in music is a field which attracts a lot of attention of researchers and is an important theoretical base for our research. Since the same associations for specific music concepts have been used in continuity for over five centuries¹, they have become a part of western culture. At the same time, associations have also become universal and have led to the creation of inherent associations between musical expression and emotion (Cooke, 1959). Some researchers equate emotions produced by music with musical meaning (Meyer, 1956; Cooke, 1959), while others do not view them within the context of meaning (Juslin and Sloboda, 2001).

Music causes emotion based on acoustic qualities and styles of instrument playing, individual state of mind of the listener, as well as the context under which music is performed and consumed (Scherer, 2001). Listeners often remember past emotional experiences, which are something that findings, concerning activation of the hippocampus while listening to music causing the feeling of nostalgia, try to address (Juslin and Västfjäll, 2008). Freud was the first to speak of emotions as an important factor which affects memory and free association (Jones, 1964). Following the trail of associations, we come to the root of experience and sensation which has been caused by the first sensation. And so, the musical piece which we listen to can remind us of an event or person from the past because associative processes enable us access to unconscious areas of our personality. Because of this, not every listener will react in the same way to the same music, nor will the same person always experience the same music in the same way (Meyer, 1956).

Many therapeutic techniques in psychology involve activities which resemble those from art. Associative thinking is one of those techniques. Beyond the therapeutic context, associations are mentioned for the first time in English philosopher John Locke's 1690 essay – *An Essay Concerning Human Understanding*, only to be accepted much later as a common psychological principle related to the phenomenon of memory and recollection. In learning theory, they represent a process of creating mental connections between various sensations, ideas, or memories in connection with similarity, subtlety or resemblance, but also on the basis of pleasure (Thorndike, 1931). Last but not least, associations represent an important and effective principle in the learning process because it encompasses accumulated experience and can be used to stimulate the learning process (Ebbinghaus, 1885).

The associative technique of learning often uses metaphors. Some scientists consider metaphors to be rooted in human experience and in turn they are also means to comprehension and organization of experience (Lakoff and Johnson, 2003). The description and experience of music is founded on concepts from non musical fields of human experience (Eimer and Timmers, 2010), and so the connection between musical and visual context has been thoroughly researched (Cook, 1998). Hanslick has written that

¹ In the period between 1400 and 1950, positive emotions were connected to major chords, and negative emotions to minor chords (see Meyer, 1953).

the metaphor is the only solution when describing sound and motion and that musical analysis is, in its essence, metaphorical (Hanslick, 1957). Musical meaning is hidden in metaphors (Zbikowski, 2002), and so metaphorization appears as a basic mechanism in the conceptualization of musical elements (Antović et al., 2016).

When talking about verbal description of the musical experience, we risk relying on two different approaches: some scientists think that language is insufficient to explain the essence of musical expression, meaning and experience (Karbusicky, 1987), while others claim that words themselves transform hidden meaning into musical meaning (Cook, 1998). The use of verbal information within the listening capabilities is present in many methodological studies. The verbal description of music offers researchers rich sources of information (Haack, 1992): "Language communication is based on many musical elements, while the description of personal reactions caused by music is located in the center of learning music and the musical experience" (Flowers, 2002: 45). Sometimes, researchers group and systematize received verbal responses from subjects, and received affective and associative responses could be used as ideas for creating new instructions for music listening (Johnson, 2003). In contemporary theory, the meaning of associations which have been received can be intra-musical, musical genetic and extra-musical (Koelsch, 2013), and can so be perceived in the context of inherent and arbitrary associations (Antović et al., 2016). With inherent meaning, the symbol and marker belong to music (Green, 2010), so understanding of the inherent meaning depends on the listeners' competence.

Research Methodology

Differing from investigations which deal with associations caused by *music stimuli* (listening to music), in literature we do not find investigations which examine free associations received from *verbal stimuli* which relate to *music concepts*. In this very fact we found the inspiration for our research. Considering that the quality and type of associations in this case are significantly affected by the listeners' competence, the specimens of this research could only have been musicians (professionals and amateurs). Therefore, testing non musical subjects would result in a completely different quality and reach of associations which, for us, would not be relevant in the given context of research.²

The *aim* of the research was to affirm the array, richness and nature of associations on music concepts in different groups of musicians.

Procedure

The act of investigation encompassed free association test subjects with a total of 30 proposed music concepts which were grouped in 6 areas: 1) Musical instruments (piano, guitar, saxophone, harp, cello), 2) Rhythm and time signature (3/4, syncope, 7/8,

² The potential width and quality of associations of the non musicians could be the subject of a different focus in the research of free associations which would, by its nature, belong to the field of semiotics (general theory of meaning).

siciliana), 3) Composers (Mozart, Vivaldi, Tchaikovsky, Mokranjac, Schoenberg), 4) Style (Rococo, Classical, Romanticism, Jazz, Expressionism), 5) Tempo (adagio, ritenuto), character (dolce) dynamics (crescendo), articulation (staccato), 6) shape – form (sonata, scherzo, concert, solo song, symphony).

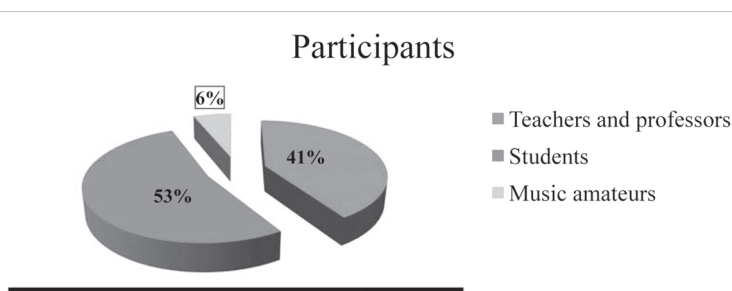
Researchers wrote down the answers of the subjects from the List of Free Associations, which contained the given music concepts, category of subjects (see specimen catalog), as well as their answers. The examination was released between October and December of 2015.

The associations that were received were put to quantitative and qualitative analysis. Considering the exploratory nature of this research, the data treatment pertained only to frequencies. The quantitative analysis pertained to the total number of *various associations* on a given music concept, as well as the *number of subjects* which had the *same association* to the given concept. In the qualitative analysis we grouped the delivered associations into three basic categories, based on the theoretical model we proposed. Having considered the received answers from the subjects, we decided to group them into three basic categories: cognitive, emotional and sociologically conditioned associations (CES). This division stems from the nature of the music experience, which is by its characteristics, always a combination of cognitive, emotional and sociological components of the human experience. We assorted the received metaphorical associations into the group of cognitive associations, because they were previously determined by knowledge. Emotional associations are prompted by emotions caused by memories of music which correlates to verbal stimuli (up until now, emotions have been explored in connection to auditive music stimuli, see Juslin and Sloboda, 2001). Sociological associations have been culturally conditioned in advance.

Participants

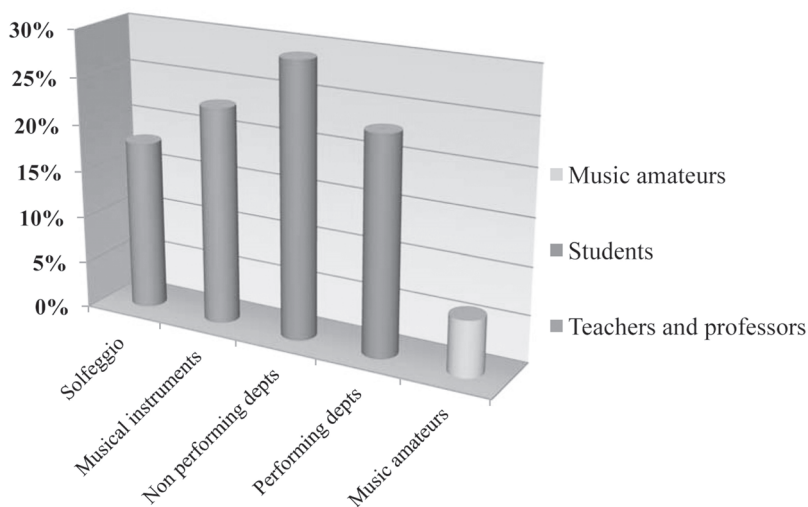
Having sampled a total of 184 musicians we have had 75 professors of different profiles on all levels of music education, 97 students from the Faculty of Music in Belgrade and 12 music amateurs, meaning self taught musicians-performers, without formal music education. The structure of the participants is located in Chart 1.

Chart 1. Structure of participants



The group of professional musicians consists of teachers and professors of solfeggio (33) and instrument teachers (42), and non performing students (54) (music education, music theory, musicology, ethnomusicology, composing) and students of the performance departments (43) (instrumental, jazz, conducting). The structure of tested subjects is shown in Chart 2.

Chart 2. Structure of examined subjects



Results

For the first group of music concepts, in which there are five musical instruments (*piano, guitar, saxophone, harp* and *cello*), cognitive associations are most often attained, with a lesser number of emotional and sociologically implied associations. It is interesting to emphasize the growing number of metaphorical responses in relation to the type of music instrument: piano and guitar got the least number of responses, while the *cello* and *harp* got the most metaphorical responses (Chart 3). The progression of metaphorical associations concerning different musical instruments can be viewed in Table 1.

Chart 3. The procuration of metaphorical responses for music instrument

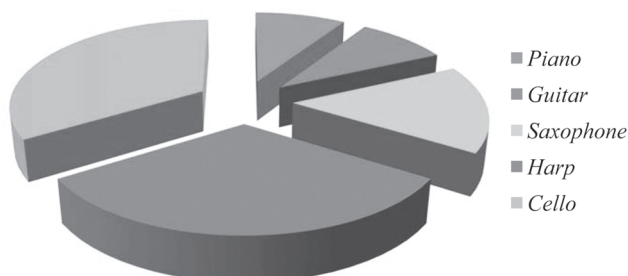


Table 1. Representation of metaphors for musical instruments

Number of delivered metaphors	Piano 9	Guitar 9	Saxophone 15	Harp 30	Cello 32
	woman, elephant, I, height-depth, white-black, zebra, flower, crystals, love	woman, pear, Spain, skiing, dismal, warm, hole, gentle, freedom	man, sex, sexy, sensual, loneliness, gold, yellow, black, greasy, wood, wine glass, beak, alphabet, noise, Lisa Simpson	sea, lake, river, aquarium, swimming, woman, girl, fairy, siren, hair, angel, heaven, cherubs, psalms, church, fresco, divine, wealth, calm, never land, wind, sky, cloud, bird, Orpheus, lyre, Ancient, Ancient Greece, triangle, fan	woman, femininity, female body, body (4) ³ , pear, sex, subtle eroticism, passion, warm, big man, height, sky, depth (7), water, sorrow, mist (2), dark (2), livid, brown, soft, bear, elephant, snail, swan, tree, wine, wind, feather, nail, furniture, nasal congestion, boredom

It is interesting that, in the answers of the questionees of different groups on music instrument concepts, we find associations to women (piano, guitar, harp, cello), while associations to men are only found in the saxophone term (sex, sexy, sensual), and the stimulus received from cello brings somewhat moderate sexual associations (femininity, the female body, sex, subtle eroticism, passion; Table 1).

In relation to this, we should mention investigations that deal with the relationships between musical instruments and gender. In one of them, stereotypes dealing with the relationship between gender and choice of musical instruments were investigated (Abeles and Porter, 1978). Certain instruments are experienced as male (for instance – trumpet, trombone and percussion instruments), and female (flute, violin and piano), while some are perceived as gender neutral (saxophone and cello; Crowe, 2010). Investigations deal with answering the question if and how the color (timbre) of an instrument effects the listeners emotional perception of assigned melodies (Hailstone et al., 2009), but also with the connection between the selection of musical instruments and timbre preferences, character traits and gender (Payne, 2010).

The largest number of metaphorical answers received is from the tempo and its micro-modifications (ritenuto), character (dolce), dynamics (crescendo) and articulation (staccato) (Chart 4). An inspection of delivered metaphorical associations can be found in Table 2.

³ Numbers adjacent to associations indicate the number of subjects which associated to the same term.

Chart 4. The amount of metaphorical responses regarding tempo, character, dynamics and articulation

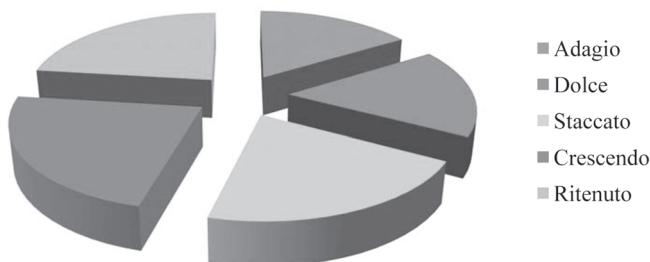


Table 2: Metaphors regarding tempo, character, articulation and dynamics

Number of metaphors	<i>Adagio</i> 27	<i>Dolce</i> 29	<i>Staccato</i> 35	<i>Crescendo</i> 38	<i>Ritenuto</i> 39
	sorrow (2) ⁴ , dream (2), composed, old age, ghastly, funeral procession, mourning day, melancholy, pain, calm sea, peace, lazy, turtle, flatland, tide, stretched out, pondering, meditation, timeless, car, middle, pink, blue, aristocratic, pizzeria	I, nice, love, baby, heart, sympathy, being in love, apple, carousel, childlike, little doll, ice cream, pie, candy, chocolate, sugar, coffee, soft, thin, load, emptiness, tenderness, motherly affection, elegant, clothes, gabbana, vita, dolce vita, perfume	I, in effect, direction, flickering, jump, jumping, hopping, bouncing, over leap, rope jumping, goat jumping, chopping, step, standing on toes, ouch-ouch hot, short, tiny, dot, sharp, imperious, cracking, jerking, happiness, joy, children, waking up, asphyxiation, bells, sizzle, gay, prodding, pins, porcupine, raindrops, rain hitting a drainpipe	stormy (2), strength, lift off, rush, tension, forward, Charge!, scream, neurotic, excitement, condensation, growth, passion, anxiety, enlargement, raising of dough, slide, gradual, turning the dial on the radio, energy, enlargement, lifting, running, angry woman, wind, alcohol, expression, wavy hair, wave, rough, tide, announcement, freedom, development, culmination, inspiration	delay (2), relief (2), dying, the end, tiredness, the fall, the dusk of life, disappearance, watering down, pause, halt, holding off, tightening, pausing, stop, a train slowing down, calming, steps, breathing, sleeping, rest, bed, journey to space, smell, sudden, abrupt, unnecessary, exaggeration, limping, tripping, ice skating, Vojvodina, width, breaking, getting ready, dimming, fear, life

4 The numbers in brackets next to associations indicate the number of subjects that associated the same term.

Expected and predictable associations in our research have been acquired for stimuli which are connected to the second group of concepts – meter and rhythm. The waltz was the most common answer for the 3/4 concept. The 7/8 time received the largest amount of answers which point to geographical descendancy – Macedonia, Balkans, Kosovo, Southern Serbia, Vranje, Niš and so on, as well as belonging to an ethno or folk sound. Italy, Sicily, pizza, spaghetti and so on, were the largest amount answers for the term *siciliana*. The term *upbeat* most often was associated to: inhaled breath, breath or air, as well as breathing, strange breathing, suffocation, time, waiting, immediately, a swing, flight, takeoff, bird, preparation, greeting, oops, ugh, tennis, work out, step, pounce, exclamation mark, ledge. *Syncope* resulted in metaphorical answers among the questionees, such as: stone, lady, drama, gondola, footstep, extension, leap, spiral, shorter leg, hiccups, arrhythmia, chopped, apple, hoe, rest, Hungary, Africa. At the same time, this group of concepts resulted in the least metaphorical associations.

The associations concerning composers are dominated by mainly conventional metaphorical associations: *Mozart* – balls, wig, hair, child, heavens, Vienna, Salzburg, Austria. The least conventional and unusual – more individual – metaphors relating to *Tchaikovsky* – blue, fear, suffering, sulking, darkness, night, snow, stairs, porcelain tea set. Styles of music, as stimuli, produced the most sociologically conditioned associations. *Rococo* is in the lead here – cleavage, powder, dress, pantaloons, wig, lace, declamatory, kitsch, artificial, costumed movies, ballerinas, cake, flower, pearl, bird, saloon, parrot, the sound of a kiss (a very rare onomatopoeic answer), furniture, cathedral, building, baroque, tragedy, stone (we assume this is a metaphor which is conditioned with the translation from the English word *rock*). The most common associations with *jazz* are also sociologically conditioned: blacks, party, club, smoke, night, life, freedom, Statue of Liberty, challenge, but also boredom.

Among the answers to the given music concepts which pertain to shape and form (*sonata*, *scherzo*, *concert*, *lied*, *symphony*), the most metaphorical answers were received for the term *scherzo*: violet, dress, grasshopper, turn, speed, devilish, impertinence, addition, pepper, croqui, arlecine, joke, jest, witty, funny, good mood, hanging out, toys, but also a forced joke and – everything but a joke. The term *concert* did not produce a large number of metaphorical answers among the questionees. They responded mostly with sociologically conditioned responses, probably duo to the doubly meaning of this term: Kolarac⁵, smell of the tree at Kolarac, elegant attire, tuxedo, black shoes, dismay and so on.

Conclusion

The abundance of received material on the basis of the results offers possibilities for many analysis and deeper investigations. However, the authors of this investigation were, at this moment, much more interested in displaying the received metaphorical associations.

⁵ A famous concert hall in Belgrade, Serbia.

Metaphors are frequently used in education to explain a concept, assist in the analysis of data, aid in the understanding of new ideas and for clarifying complex systems. Teachers naturally use metaphors to make new and unfamiliar concepts more meaningful to learners by connecting what is already known to what is being learned. According to Conceptual Metaphor Theory (CMT; Lakoff & Johnson, 1980), metaphors consist of mappings between a concrete, source domain and a more abstract, target domain. They are, accordingly, one of the best ways to examine how people conceptualize experiences, things and events in music.

The amplification of metaphorical association has been established in the answers to verbal stimuli of *harp* and *cello* (Table 1 and Chart 3). The answers often implicated that musicians identify with their instruments, they personify them – give them traits, a look and shape of a human: a woman is a common association for the *piano*, *guitar*, *harp*, *cello*, while the *saxophone* is associated with a man. Expected and conventional metaphors for stimuli were received, such as 3/4 (waltz), 7/8 and *siciliana* (answers for these two terms are most often related to their geographical background). Frequent occurrences of sociological metaphors were noticed in the answers of the questionees concerning stimuli such as *jazz* and *rococo*, while a stereotype of metaphorical associations was observed in the answers to verbal stimuli *piano* and *Mozart*. The largest number of metaphorical associations was received for music terms which relate to tempo, character, articulation and dynamics (Table 2). We assume that the reason for such a result is the possible relation of these terms with a particular movement which can be found in everyday human activity (Giordano et al., 2014). The opposite case can be noticed in the relationship with the interpretative (non)maturity of the stimulus *scherzo*: the range of associations goes from “joke” to “forced joke”, as well as “prank” to “all but prank”. An amplified ego was noticed in a small number of questionees in the answer to the verbal stimuli *piano* and *concert* (“me”, “that’s me”). Finally, regardless of the small number of tested amateur musicians, a more expressed metaphorical association was noticed compared to the students.

Interestingly, a small number of onomatopoeic responses was received (ouch-ouch hot, the drumming of rain on a drain, the sound of a kiss), because it may be possible that an onomatopoeia is not relevant to the formation of meaning (see Antović et al., 2016). No physically conditioned association was received (such as, for instance – shivering, see Lerdahl and Jackendoff, 1983), probably because questionees were given verbal, and not concrete music stimuli. The aggravated verbalization of two professional performers was most probably created due to their primary emotional experience of music. Only a few questionees expressed anxiety with free associations, believing that their answers would be “wrong”, “inappropriate” or that they would reveal some aspects of their personality.

Implications

In a contemporary education, there is a change of focus from behavioral and cognitive paradigm to more humanistic one, which emphasizes the role of emotions in mental processing. This research enlightens the latter, since it explores associations that are

colored with emotions. It is important that music education begins with accenting the experience which music causes, so personal emotions caused by listening to and performing music should be discussed. Students need to go from understanding the material as presented to generating their own thoughts about it. The dominant school practice implies students as passive receivers of information that had been packaged and predigested by teachers and textbooks. But, learning is primarily an activity which arises from the personal experience and though the scientific systematization of human experience presents the highest attainment in the evolution of the mind of man. Learning becomes personally meaningful only if the educational process is a constant reorganization and transformation of experience. We assume education could grow only when combining past with present experiences in order to receive and understand future experiences.

The authors of this research assume that rich associative thinking, metaphoric associations and a personal relationship associating to music terms could create better music understanding. Thus the educational process should consist of social and emotional learning that is intimately linked with cognitive development. Or to put it another way, only cognitive activities combining social and emotional learning pave the way for better academic learning and make learning meaningful.

During the analysis of the results – verbal answers of the questionees based on the proposed music concepts, we received some insights which provide basis for future consideration of the problem of music concept, music theory, history and music education. Our idea for the future is that received verbal metaphors can be used to enhance motivation, attention and understanding through a particular form of associative thinking concerned with metaphorical reasoning. The logical consequence is the integrative learning that can involve usefully blending knowledge and skills from different disciplinary areas as a catalyst for teaching across curriculums. The ability to think broadly across disciplines is becoming an increasingly critical component of a quality 21st century education. Music may well be the most powerful and effective educational tool to meet this educational need, providing students with quality integrated learning opportunities.

The results of this research inspired the authors to think about the benefits of an integrative approach to learning music from early stages of education (Petrović and Milanković, 2013). This approach to learning involves the integration of auditive, visual, kinesthetic and a tactile way of learning, which would comply with the activation of all senses in perception and cognition of music. As the music experience moves from the right into the analytical intellectual left hemisphere, we think that all music terms and concepts, during the process of music education, should be introduced in the following order: sound › student as a recipient and emotional music processor › translation and re-connection of the emotional experience with the cognitive treatment (a phase of understanding and cognition) › participation of all modalities of senses in the reproduction of the experienced and learned (visual-spacial and tactile-kinesthetic sensory modalities). This approach, from experience to cognition, is not only important because it connects the hemispheres

and enhances their cooperation, but associative learning can induce stimulus-specific plasticity and drive their changes very early in sensory systems. Thereby, the associative thinking presents a possible method of teaching that could bridge school activities and life experiences of the child.

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Povzetek

Prispevek uvodoma obravnava vlogo asociacij pri razumevanju glasbenih konceptov, pomena glasbe in emocij, ki jih sproža glasba. Asociativno mišljenje je obravnavano kot temeljni princip učenja. Uporablja se tudi kot psihološka terapevtska tehnika. Posameznik gradi asociacije na osnovi akumuliranih preteklih izkušenj. Pri asociativni tehniki učenja se vedno uporabljajo metafore. Hanslick (1957) je menil, da zvok in glasbeni potek lahko opišemo le metaforično in da je glasbena analiza v svojem bistvu metaforična. Tudi Zbikowski (2002) in Antović idr. (2016) pravita, da je glasbeni pomen skrit v metaforah in da osnovni mehanizem pri konceptualizaciji glasbenih elementov temelji na metaforiki.

V literaturi ne zasledimo raziskav, ki bi preučevale svobodne asociacije, sprožene z verbalnimi spodbudami: z glasbenimi koncepti in pojmi. V raziskavi, izvedeni od oktobra do decembra 2015, smo preučevali vrste in bogastvo asociacij ter njihovo naravo glede na akumulirane izkušnje pri različnih skupinah glasbenikov. Testiranih je bilo 184 oseb, med katerimi je bilo 75 profesorjev glasbe in 97 študentov glasbe s Fakultete za glasbo v Beogradu ter 12 glasbenih amaterjev. Uporabljen je bil test svobodnih asociacij, ki je vključeval 30 verbalnih spodbud – glasbenih pojmov in konceptov s šestih področij: 1. glasbeni inštrumenti; 2. ritem in taktovski načini; 3. skladatelji; 4. glasbeni stil in zvrst; 5. tempo, karakter, dinamika, artikulacija, 6. glasbena oblika. V raziskavi je bil uporabljen *Seznam svobodnih asociacij*, ki je vključeval dane glasbene pojme in koncepte z navedenih kategorij in ponujene odgovore. Zbrani povezani pojmi so bili obdelani s kvantitativno in kvalitativno analizo. Pri kvalitativni analizi so bile asociacije razvrščene v tri kategorije: kognitivno, emocionalno in sociološko.

Rezultati so pokazali bogastvo metaforičnih asociacij, sproženih z različnimi glasbenimi pojmovnimi spodbudami. Odgovori na verbalne spodbude, povezane z glasbenimi inštrumenti, so pokazali, da se glasbeniki identificirajo s svojimi inštrumenti. Pripisujejo jim človeške lastnosti, videz in obliko. Asociacija ženske je bila največkrat povezana s *klavirjem*, *kitaro*, *harfo* in *čelom*, asociacija moškega pa s *saksofonom*. V skladu s pričakovanji so bili tudi rezultati, povezani z metaforami, ki jih sprožajo *3/4 takt* (valček), *7/8 takt* (ljudska glasba, geografsko poreklo), *siciliana* (geografsko poreklo). Sociološke metafore so bile najpogosteje razvidne pri verbalnih stimulih, ki so se nanašali na glasbeno zvrst in stil (*jazz*, *rokoko*). Rezultati so potrdili metaforični asociativni stereotip med besedama *Mozart* in *klavir*. Največje število metaforičnih asociacij so sprožile verbalne spodbude, ki se nanašajo na tempo, značaj, artikulacijo in dinamiko.

Pri glasbenem pouku učitelji pogostokrat uporabljajo metafore za razlago glasbenih pojmov in konceptov, za analizo podatkov in kot pomoč učencem pri razumevanju kompleksnih sistemov glasbenega izražanja in novih idej. Učitelji prek asociacij povezujejo kar je že znano in usvojeno z novo in učencem neznano snovjo. V sklepnem delu prispevka so podani predlogi za implementacijo raziskovalnih rezultatov v pedagoško prakso.

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**»HOČEM POSTATI PEVKA« – ŽIVLJENJSKA IN USTVARJALNA POT
KONCERTNE PEVKE, ALTISTKE MARIJE BITENC SAMEC**

Izvirni znanstveni članek / Original Scientific Article

Izvilleček

Altistko Marijo Bitenc Samec uvrščamo med najizrazitejše koncertne poustvarjalke 2. pol. 20. stoletja. Poleg solistične kariere je bila zelo dejavna kot komorna glasbenica, v 80. letih je aktivno delovala tudi kot družbenokulturna delavka. Koncertni repertoar Marije Bitenc Samec je obsegal baročne in operne arije, kantate, partizanske pesmi ter samospelve slovenskih in tujih skladateljev. Kot cenjena umetnica je med drugim prazvedla samospelve dr. Danila Švare, Lucijana Marije Škerjanca, Alojza Srebotnjaka, Zvonimirja Cigliča in drugih. Koncertirala je po nekdanji Jugoslaviji, Avstriji, Italiji in Belgiji, na radiu in televiziji pa je razen v navedenih deželah nastopala še v Zahodni Nemčiji, Franciji in Veliki Britaniji. Leta 1990 je kot pobudnica in organizatorica izpeljala postavitev spomenika njenemu profesorju Juliju Betettu pred ljubljansko Opero. V prispevku želimo dosedanja vodenja dopolniti, nadgraditi in strniti ter celovito predstaviti in ovrednotiti življenje in delo Marije Bitenc Samec ter njen pomen za zgodovino slovenske glasbene poustvarjalnosti, predvsem na področju koncertne poustvarjalnosti.

Ključne besede: Marija Bitenc Samec, altistka, koncertna poustvarjalca, življenjska pot, ustvarjalna pot

Abstract

“I want to become a singer” – The Life and Creative Path of the Concert Singer, Alto Marija Bitenc Samec

Alto Marija Bitenc Samec is one of the most prominent concert performers in the second half of the 20th century. Besides her solo career she was also very active as a chamber musician. In 80s, Marija Bitenc Samec had been also actively working as a sociocultural worker. The concert repertoire of Marija Bitenc Samec covered baroque and operatic arias, cantatas, partisan songs and songs of Slovenian and foreign composers. As a respected artist she performed lieder of dr. Danilo Švara, Lucijan Marija Škerjanc, Alojz Srebotnjak, Zvonimir Ciglič and others for the very first time. She often recreated lieder of Slovenian composers outside of our borders and so she helped carry the mother language in various European countries. Her concerts took place from former Yugoslavia through Austria, Italy to Belgium. She performed, besides previously mentioned countries, also on radio and television in West Germany, France and in Great Britain. In 1990, she was the initiator and organizer of setting a monument of her professor Julij Betetto in front of Ljubljana Opera House. In this article we wish to complete, upgrade, consolidate and evaluate the life and work of Marija Bitenc Samec, as well as her contribution to the history of Slovenian musical performances, especially in the field of concert performances.

Keywords: Marija Bitenc Samec, alto, concert singer, life path, creative path

Marija Bitenc Samec se je rodila 12. julija 1932 v Ljubljani. Oče Vinko Bitenc (1895–1956) je bil znani slovenski pisatelj, pesnik, dramatik in esperantist. Med njegova najbolj prepoznavna dela sodita roman za odrasle z naslovom *Sončne pege* (1934) ter lirična pravljica z naslovom *Zlati čevljički* (1935), ki so jo priredili tudi za televizijsko predvajanje. Obe deli sta bili izdani pri ljubljanski Vodnikovi družbi.¹ Po prvi svetovni vojni je študiral dramsko igro in režijo pri Avgusti Danilovi na ljubljanskem konservatoriju, prav tako je imel solidno glasbeno izobrazbo – igral je citre in klavir.² Mati Adela, rojena Povalej, je bila sicer doma iz Celja, a se je po poroki leta 1929 preselila v enodružinsko hišo v Vižmarje (hišna številka 135). Tam je imela trgovino z mešanim blagom ter skrbela za dom. Leta 1931 se je Vinku in Adeli rodil prvorojenec, sin Vinko ml., ki je kmalu po porodu umrl, leto za tem pa hči Marija, ki je kot edinka postala očetova ljubljanka. Krščena je bila v župnijski cerkvi sv. Vida v Šentvidu nad Ljubljano kot Marija Friderika, a svojega drugega imena ni nikoli uporabljala. Njena krstna botra je bila Terezija Horvat iz Šiške, ki je stanovala v hiši na Remizi in sta jo z očetom velikokrat obiskala.³ Oče Vinko, ki je bil tudi Marijin vzgojitelj in mentor, jo je v otroštvu poimenoval z vzdevkom Minka oz. Minkica. Dobila ga je po očetovi starejši sestri, ki je umrla zaradi tuberkuloze.⁴ Tako ne čudi, da je leta 1935 pri Vodnikovi družbi izšla lirična pravljica z naslovom *Zlati čevljički*, in sicer z ilustracijami Janka Omahna, kjer je protagonistko predstavljala ravno Minka.⁵ Osnovno šolo je Marija obiskovala v Šentvidu. V otroštvu je sama in v duetu z očetom rada prepevala. Kot je sama dejala, je že pri šestih letih vedela, da bo pevka.⁶ Večkrat sta hodila na sprehode in prav on ji je približal ljubezen do lepote, narave in kulturne dediščine.⁷ Oče je zelo zgodaj opazil Marijino nadarjenost za glasbo in ji odprl vrata v svet umetnosti, glasbe in književnosti.⁸ Učil jo je slovenskih narodnih pesmi, kot npr. *Zabučale gore*, *Gor čez izaro*, *Ko ptičica sem pevala* in druge.⁹ Bitenc Samec se spominja, da so slovenske narodne pesmi prav zaradi očeta pustile poseben pečat v njenem življenju. V osnovni šoli je imela poseben zvezek, v katerega je med drugim v spisu *Kaj bom postala* kot tretješolka zapisala: »Zazrla sem se globoko v umetniško življenje. Spoznala sem, da je najlepše, če lahko zapoješ kakšno lepo operno arijo. Ne vem, ali sem tragiko tako zelo vzljubila zato, ker sem tudi sama tako zelo tragična. [...] Hočem, če bo le mogoče, postati pevka. S tem zaključujem svoj spis. Minka Bitenc, 3. r.«¹⁰ Otroška srčna želja se je Mariji v prihodnjih letih izpolnila v vsej polnosti.

Med drugo svetovno vojno je oče zaradi svojega poklica doživel marsikatero bridko izkušnjo in posledično z njim tudi vsa njegova družina. Med nemško okupacijo je bil

1 Marjeta Žebovec, »Književnik, ki je kopal strelske jarke«, *Sobotna priloga Dela* 58/164 (2016), 23. Dostopno na: <http://www.delo.si/sobotna/knjizevnik-ki-je-kopal-strelske-jarke.html>, obiskano 16. 12. 2016.

2 Prav tam.

3 Osebni pogovor z Marijo Bitenc Samec, 11. 8. 2016.

4 Osebni pogovor z Marijo Bitenc Samec, 10. 12. 2016.

5 Leta 2009 je pravljico *Zlati čevljički* z izvornimi ilustracijami ponatisnila Mohorjeva družba. Pravljico so prav tako uprizorili kot baletno predstavo za otroke in jo od leta 1983 večkrat predvajali na RTV Slovenija. Žebovec, »Književnik, ki je kopal strelske jarke«, prav tam.

6 Nada Kirbiš in Dušica Herman, »Marija Bitenc – Samčeva«, *Pepita* (november 1997), 68.

7 Prav tam, 66.

8 Prav tam, 67.

9 Prav tam.

10 M. Stante, »Marija Bitenc – Samčeva«, *Tedenska tribuna* 15/9 (1967), 8.

zaposlen v Kranju (na Landratu),¹¹ na oddelku za živilske karte. Nekoč so ilegalski precejšnje število kart ukradli in krivda je padla nanj. Nemci so ga zaprli in družino nameravali izseliti v Berlin, po ženinem posredovanju pa na Dunaj, kjer je Vinko dobil službo na občini – prav tako na oddelku za živilske karte, proti koncu vojne pa je moral kopati strelske jarke.¹² Mati Adela je bila v avstrijski prestolnici, kjer so bivali dve leti, oskrbnica hiše z zgledno urejenim vrtom, ki je bila last neke bogatašnje.¹³ Tudi v novem okolju je Marija skupaj z očetom na vrtu redno prepevala slovenske narodne pesmi, prav tako pa sta skupaj obiskovala operne predstave. Že tedaj jo je učil duet iz Puccinijeve opere *Madame Butterfly* (oče kot Suzuki, Marija kot Butterfly), ki je Mariji še danes posebej pri srcu, saj si je to predstavo s starši na Dunaju tudi ogledala, in to v Dunajski državni operi, kjer je vlogo Pinkertona pel znameniti bolgarski tenorist, Wenko Wenkoff (1921–1992).¹⁴ Kot se spominja, so sedeli v peti vrsti in kot deklico jo je opera izjemno ganila. O spominu na to predstavo pravi: »Opera *Madame Butterfly* ima globino, vzbuja mi posebne spomine – na očeta, na najzgodnejše otroštvo.«¹⁵ Družina je redno obiskovala cerkev sv. Štefana, kjer so med drugim izvajali Haydnove in Bachove maše, peli pa so najrazličnejši operni pevci in zbor Dunajskih dečkov. Spominja se, da si je *očka*, kot ga je imenovala, zelo želel, da bi postala sopranistka, a ji je usoda namenila žlahten in krasen alt.¹⁶

Po vojni se je družina Vinka Bitenca z velikimi upi vrnila v Slovenijo, a doživela bridko razočaranje. Družina, ki je živela v njihovi nedograjeni hiši na Ježici, je Vinka lažno ovadila sodelovanja z okupatorjem. Takratna oblast je lažem verjela in jim hišo zasegla, očetu pa odvzela status književnika.¹⁷ Ker doma niso več imeli, so se Bitenčevi za tri leta preselili k Marijini stari mami v Celje. V knežjem mestu je obiskovala gimnazijo in se s štirinajstimi leti pričela učiti tudi petja na glasbeni šoli pri sopranistki Heleni Lapajne,¹⁸ sicer učenki vplivne dunajske pevske pedagoginje Marie Radò-Danielli.¹⁹ Ob vpisu je Marija zapela slovensko narodno pesem *Zabučale gore*. Profesorica Lapajne je bila nad njenim glasom navdušena, vendar je pridala, da je v njem najti veliko topline in lepih tonov, a da jo čaka še veliko dela, če želi postati pevka.²⁰ To je bila zagotovo dovolj

11 15. 9. 1941 je bilo ustanovljeno podeželsko okrožje (Landkreis) Kranj iz bivših jugoslovanskih okrajev Kranj in Škofja Loka. S tem se je prenehalo delo političnega komisarja v Škofji Loki. 1. 2. 1942 so političnega komisarja v Kranju preimenovali v deželnega svetnika s sedežem v Kranju. Dostopno na: <https://www.archivesportaleurope.net/ead-display/-/ead/pl/aicode/SI-ARS/type/fa/id/SI+AS+1604>, obiskano 29. 10. 2016.

12 Žebovec, »Književnik, ki je kopal strelske jarke«, prav tam.

13 Osebni pogovor z Marijo Bitenc Samec, 11. 8. 2016.

14 Dostopno na: <http://hosting.operissimo.com/triboni/exec?method=com.operissimo.artist.webDisplay&xsl=webDisplay&id=ffcyoieagxaaaabccxm>, obiskano 25. 11. 2016.

15 Osebni pogovor z Marijo Bitenc Samec, 11. 8. 2016.

16 Kirbiš in Herman, »Marija Bitenc – Samčeva«, 67.

17 Hči Marija je s svojimi prizadevanji dosegla, da mu je bil vrnjen status književnika in dodeljena pokojnina, hišo pa je lahko zahtevala šele po osamosvojitvi v skladu z zakonom o denacionalizaciji. Žebovec, »Književnik, ki je kopal strelske jarke«, prav tam.

18 Med učenci Helene Lapajne zasledimo tudi slovenskega basista Aleksandra Kovača (1920–2008), ki se je v obdobju 1952–1971 uveljavil kot solist mariborske Opere in v tem času poustvaril več kot 60 lirskih basovskih vlog ter tako pomembno zaznamoval ustvarjalnost mariborske Talije. Dostopno na: www.dlib.si/stream/URN:NBN:SI:doc-LMR7FJON/6fddfbfa-8f4d-4df8.../PDF, obiskano 29. 10. 2016. Tončka Stanonik in Lan Brenk, *Osebnosti: Veliki slovenski biografski leksikon* (Ljubljana: Mladinska knjiga, 2008), 533.

19 Osebni pogovor z Marijo Bitenc Samec, 11. 8. 2016.

20 Kirbiš in Herman: »Marija Bitenc – Samčeva«, 67.

vzpodbudna popotnica, da je Marija pevsko izobraževanje vzela skrajno resno in je, kot pravi, »dobro napredovala«. ²¹

Iz Celja se je družina Bitenc leta 1948 preselila v Maribor, kjer so stanovali na Limbuški cesti 27 in ostali tam 9 let. ²² Oče, ki je v mestu ob Dravi občasno deloval kot korektor pri časniku *Večer* ter deloval pod psevdonimom Radoš, je Marijo v šolskem letu 1949/1950 vpisal v prvi razred pripravnice za srednjo glasbeno šolo k profesorici Elizabeti Krejči, ki je kot honorarna pedagoška sodelavka na Srednji glasbeni šoli v Mariboru delovala v obdobju 1947–1953. ²³ Prvi pevski nastop je imela konec maja leta 1950, kjer je zapela arijo *Lascia ch'io pianga* iz opere *Rinaldo* Georga Friedricha Händla, takrat še kot mezzosopranistka. ²⁴ Marija je po drugem razredu pripravnice študij solopetja nadaljevala na Srednji glasbeni šoli v Mariboru, prav tako pri profesorici Krejči. ²⁵ V času bivanja v Mariboru je oče spoznal marsikaterega mariborskega veljaka, mdr. takratnega opernega direktorja Demetrija Žebreta (1912–1970). Ta je uredil, da je Marija pričela v sezoni 1952/1953 peti v opernem zboru SNG Maribor. ²⁶ Kot zboristka je tako med drugim sodelovala kot gejša v svoji najljubši operi, Puccinijevi *Madame Butterfly*. ²⁷

V času študija solopetja v Mariboru sta potek učnega procesa spremljala pooblaščen inšpektorja sopranistka Zlata Gjungjenac (1898–1982) in basist Julij Betetto (1885–1963). Kot cenjena pevka pedagoga sta prisostvovala pouku in usmerjala pedagoge ter učence k še boljšemu napredku. Prav tovrstni obiski so bili za Marijo usodni, saj je Betetto prepoznal njeno nadarjenost in kvalitete glasu ter jo povabil k študiju solopetja v njegovem razredu na Akademiji za glasbo v Ljubljani. Povabilo je z velikim veseljem sprejela in v obdobju 1955–1957 študij solopetja nadaljevala pri mojstru Betettu, kot so ga radi poimenovali. ²⁸ Kmalu po pričetku študija se je udeležila 6. mednarodnega glasbenega tekmovanja »*Gian Battista Viotti*« v italijanskem Vercelliju, ki je potekal oktobra 1955. Kot najmlajša udeleženka je prejela diplomu. ²⁹ V istem letu je kot študentka uspešno nastopila v vlogi Dojilje v Poročnem prizoru Gounodove opere *Romeo in Julija*, ki je bila na sporedu kot operna matineja slušateljev in dijakov oddelkov za solopetje Akademije za glasbo in Srednje glasbene šole. ³⁰ Leta 1956 se je udeležila 1. Jugoslovanskega tekmovanja mladih glasbenih umetnikov, ki je potekalo v drugi polovici oktobra 1956 v Ljubljani, ter prejela 2. nagrado. ³¹ Marija, ki je že od mladosti veljala za izredno perfekcionistko, je po tekmovanju na vprašanje Bogdana Učakarja, kako je

21 Osebni pogovor z Marijo Bitenc Samec, 11. 8. 2016.

22 Prav tam.

23 Milena Šmid in Vasja Sterlé, »Sodelavci Srednje glasbene in baletne šole Maribor,« v: *Srednja glasbena in baletna šola Maribor 1945–1985* (jubilejni almanah) (Maribor: Srednja glasbena in baletna šola Maribor, 1985), 38.

24 Stante, »Marija Bitenc – Samčeva«, prav tam.

25 Osebni pogovor z Marijo Bitenc Samec, 11. 8. 2016.

26 Prav tam.

27 Zapis in fotografija z operne predstave Giacomina Puccinija *Madame Butterfly*, osebni arhiv Marije Bitenc Samec.

28 Osebni pogovor z Marijo Bitenc Samec, 11. 8. 2016.

29 Diploma 6. mednarodnega glasbenega tekmovanja »*Gian Battista Viotti*«, Vercelli, 31. 10. 1955, osebni arhiv Marije Bitenc Samec.

30 Koncertni list Operne matinee, 5. 6. 1955, osebni arhiv Marije Bitenc Samec.

31 Seznam prejemnikov nagrad in diplom na 1. Jugoslovanskem tekmovanju mladih glasbenih umetnikov, osebni arhiv Marije Bitenc Samec.

zadovoljna z uspehom, odgovorila: »Sem, a ne popolnoma. Zelo redki so namreč trenutki, da sem popolnoma zadovoljna z interpretacijami ter prvinami, ki krojijo vsako dobro glasbeno podajanje.«³²

Kot študentka je v koncertni sezoni 1956/1957 delovala kot članica zbor Slovenske filharmonije, od aprila do junija 1956 pa je s pevskimi vložki sodelovala pri predstavi Federica Garcíe Lorce *Mariana Pineda* v izvedbi Mestnega gledališča Ljubljana.³³ Komisija za kulturne stike s tujino (*Komisija za kulturne veze sa inostranstvom*) pri Zveznem izvršnem svetu v Beogradu je Marijo Bitenc leta 1957 izbrala za udeleženko na Mednarodnem Eisteddfodu³⁴ v Llangollenu (Wales) v Veliki Britaniji.³⁵ V izjemno močni konkurenci sto petdeset pevk in pevcev je na svoj petindvajseti rojstni dan osvojila prvo mesto.³⁶ Kot prvonagrajenka je pela na zaključnem koncertu v avditoriju z več kot 12.000 poslušalci, prav tako pa ji je bil omogočen intervju³⁷ ter snemanje slovenskih in jugoslovanskih samospevov na britanski producerski korporaciji BBC (*The British Broadcasting Corporation*).³⁸ Njen tekmovalni repertoar je med drugim obsegal samospev Josipa Pavčiča *Ženjica* ter obvezno skladbo *Na Babilonskih vodah* (op. 99, št. 7) Antonina Dvořáka. Na zaključnem koncertu je nastopila z dvema opernima arijama, in sicer z arijo Magdalene iz opere *Evangeljnik (Der Evangelimann)* Wilhelma Kienzla ter arijo Ulrike iz Verdijeve opere *Ples v maskah (Un ballo in maschera)*.³⁹ O njenem izjemnem uspehu sta se med drugim razpisala tudi tedanja vodilna angleška časnika *Daily Express* in *Liverpool Daily Post*. Glasbeni kritik Michael Walsh je v *Daily Expressu* med drugim zapisal: »[...] Dež je obrisal glamur iz včerajšnjega internacionalnega Eisteddfoda v Llangollenu. [...] Mnogi so bili prisiljeni, da so se zatekli v dvorano Big Top, bolj zaradi nevihte kakor zato, da bi poslušali neskončno vrsto nastopov solističnih pevcov. Toda vsi so se dvignili in ostrmeli, ko je stopila na oder Titova najboljša altistka, ki se je sprehodila po cvetočem odru. Bila je Marija Bitenc, ki je na ta dan slavila 25. rojstni dan. [...]«⁴⁰ Nepodpisan avtor liverpoolskega *Daily Posta* pa je pod fotografijo Marije Bitenc Samec dodal: »Jugoslovanska vlada je poslala Marijo Bitenc v Llangollen kot najboljšo pevko svojega razreda v državi. Včeraj – na njen 25. rojstni dan – je Marija upravičila zaupanje z zmago kot altistka v odprti kategoriji.«⁴¹ Po vrnitvi domov je o

32 Bogdan Učakar, »Glasbeno poročilo iz Ljubljane,« *Večer* 12/20 (1956), 11.

33 Pogodba o sodelovanju pri predstavi Federica Garcie Lorce *Mariana Pineda*, 25. 4. 1956, osebni arhiv Marije Bitenc Samec.

34 Eisteddfod je eden izmed največjih kulturnih festivalov na svetu, ki poteka v angleškem Walesu in prinaša občinstvu raznovrstne koncerte in druge prireditve s področja glasbe, literature, plesa, vizualnih umetnosti in gledališča. Dostopno na: <http://www.eisteddfod.org.uk/cymraeg/faqs/>, obiskano 1. 9. 2016.

35 Potrdilo »Komisije za kulturne veze sa inostranstvom«, 1. 7. 1957, osebni arhiv Marije Bitenc Samec.

36 Kirbiš in Herman, »Marija Bitenc – Samčevak«, 67.

37 Potrdilo BBC o snemanju intervjuja, 17. 7. 1957, osebni arhiv Marije Bitenc Samec.

38 Prispevek o Mariji Bitenc Samec v oddaji TV Slovenija *Opus*, 21. 6. 2005, urednica Darja Korez Korenčan.

39 Osebni pogovor z Marijo Bitenc Samec, 11. 8. 2016.

40 »Rain wiped the glamour from the International Eisteddfod at Llangollen yesterday. [...] Others were forced into the »Big-Top« more to take refuge from the weather than to listen to unending vocal solos. But they sat up and took notice when Tito's top contralto walked on to the flower-bedecked platform. It was Mariya Bitenc's 25th birthday. [...]« Michael Walsh, »Tito girl's birthday song beats the blues«, *Daily Express*, 13. 7. 1957, osebni arhiv Marije Bitenc Samec, NN, »Marija Bitenčeva zmagala v Llangollenu,« Kulturni obzornik, *Večer* 13/210 (1957), 5.

41 »The Yugoslav Government sent Mariya Bitenc to Llangollen as the best singer of her class in the country. Yesterday – her twenty-fifth birthday – Mariya justified the confidence by winning the contralto solo (open).« *Liverpool Daily Post* št. 31,788 (1957), osebni arhiv Marije Bitenc Samec.

svojem doživljanju tako prestižnega tekmovanja, kjer so med tridesetimi altistkami v polfinale prišle le tri, v finale pa edina, v enem izmed intervjujev dejala: »[...] *Precej sem samozavestna, vendar sem vedela, da se med tolikimi pevci ne bo prav lahko uveljaviti. Razveselila sem se, ko mi je mednarodna žirija prisodila prvo nagrado, a če je človek presrečen, ne more biti prav vesel.*«⁴² Poudariti velja, da je bilo prvo mesto na tako prestižnem tekmovanju zagotovo odskočna deska in dobra referenca za kasnejše koncerte ter radijska in televizijska snemanja tako doma kot tudi v tujini. Med drugim je v obdobju 1957–1959 sodelovala tudi v ljubljanski Operi,⁴³ kjer je poustvarila vlogo Glas matere v operi Jacquesa Offenbacha *Hoffmannove pripovedke*⁴⁴ ter uspešno nastopila kot Tretja gozdna vila v operi Antonina Dvořáka *Rusalka*.⁴⁵ Na Radiu Trst je prvič nastopila že leta 1960, kasneje pa jo je koncertna pot ponesla v London, Milano, Frankfurt, München, Dunaj, Gradec, Rim, Bruselj, Maribor, Ljubljano, Reko, Zagreb, Beograd in Skopje. Poseben poudarek je na svojih nastopih namenjala poustvarjanju jugoslovanskih samospjevov raznih avtorjev, od starejših do novejših.⁴⁶

Leto 1959 je zaznamovalo tudi Marijino zasebno življenje. 28. novembra tega leta se je poročila z arhitektom in oblikovalcem Dušanom Samcem (1925–2010), ki je od leta 1963 do upokojitve deloval kot samostojni umetnik.⁴⁷ Marija je tako ponovno prišla v Celje, kjer sta z možem zaživela na posestvu ob stari rimski cesti, ki ga je Dušan leta 1958 podedoval po stricu Karlu Samcu in kjer biva še danes. Poročna priča Mariji je bil bratranec njenega očeta, znan slovenski igravec France Presetnik (1913–1997), Dušanu pa stric Janez Samec.⁴⁸ Leta 1960 se jima je rodila prva hči Vanja, danes magistra gradbeništva in geodezije ter ena vodilnih svetovnih strokovnjakinj za dolge mostove.⁴⁹ V prvih letih po rojstvu hčerke (do 1964), se je Marija posvečala zgolj družini in imela le manjša snemanja.⁵⁰

Na podlagi izjemnih umetniških dosežkov na tekmovanjih doma in v tujini ter koncertne poustvarjalnosti je Marija Bitenc Samec leta 1963 pridobila status svobodne umetnice. S tem statusom je delovala vse do upokojitve leta 1991, kar je bila v tistih časih precejšnja redkost. Bitenc Samec pravi, da je bil status finančno precej neugoden, a ji je kot ženi in materi dopuščal možnost svobodne izbire prostega in delovnega časa. To ji je pomenilo največ.⁵¹ Za nastope v tujini si je izbrala impresarije, kar je bilo za tedanje politične razmere tako rekoč neznanka.⁵² Na Dunaju je nad njenim umetniškim poustvarjanjem bdel impresarij Alois Starka, v Nemčiji pa Robert Schulz in Harry Schmidt, ki sta jo sicer hotela navdušiti nad možnostjo, da bi sprejela katerega izmed ponujenih rednih

42 M. K., »Če je človek presrečen, ne more biti prav vesel!«, osebni arhiv Marije Bitenc Samec.

43 Stante, »Marija Bitenc – Samčeva«, prav tam.

44 Koncertni list Jacques Offenbach: *Hoffmannove pripovedke*, 27. 2. 1957, osebni arhiv Marije Bitenc Samec.

45 Koncertna lista Antonin Dvořák: *Rusalka*, 16. 3. 1957 in 29. 3. 1957, osebni arhiv Marije Bitenc Samec.

46 R. R., »Pri pevki Mariji Bitenčevi«, *Primorski dnevnik* 20/88 (1964), 3.

47 Stanonik in Brenk, *Osebnosti: Veliki slovenski biografski leksikon*, 995–996.

48 Osebni pogovor z Marijo Bitenc Samec, 11. 8. 2016.

49 Osebni pogovor z Vanjo Samec, 12. 3. 2016.

50 Osebni pogovor z Marijo Bitenc Samec, 11. 8. 2016.

51 Prav tam.

52 Kirbiš in Herman, »Marija Bitenc – Samčeva«, 68.

angažmajev v Frankfurtu, Regensburgu in Nürnbergu. Tovrstne ponudbe, da bi bila veliko zdoma, je niso navduševale in jih nikoli ni sprejela.⁵³

Leta 1962 je na povabilo Danila Švare v Ljubljano prišel tedanji umetniški vodja operne hiše Giuseppe Verdi v Trstu Luigi Toffolo (1909–2004)⁵⁴ z namenom, da sliši perspektivno mlado altistko Marijo Bitenc Samec. Znanemu dirigentu in pevskega pedagogu se je predstavila z arijama Gioconde iz istoimenske Ponchiellijeve opere in Ulrike iz Verdijeve *Ples v maskah*.⁵⁵ Toffolo je po opravljeni »avdiciji« Mariji Bitenc Samec med pogovorom povedal, da bi se dalo v njenem petju še nekatere stvari izboljšati ter jo povabil na pevsko izpopolnjevanje v Trst.⁵⁶ Ponudbo je sprejela in se pred svojim odhodom želela najprej posvetovati s svojim profesorjem Betettom, ki ji je dejal pritrdilno: »Malo bel canta ti ne bo škodilo.«⁵⁷ Bitenc Samec z velikim spoštovanjem poudari, da ji je bil Betetto drugi oče in je ostal njen cenjen mentor, prijatelj in zaveznik vse do smrti leta 1963. Nanj in na njegovo ženo Irmo je bila izjemno navezana.⁵⁸

Marija Bitenc Samec je leta 1963 odpotovala na pevsko izpopolnjevanje v Trst, kar ji je omogočila štipendija Prešernovega sklada.⁵⁹ Dobro leto (do 1964) je bivala pri Olgi Geržina, in sicer v samem centru, v hiši na Via Machiavelli 13/I. V tem času jo je takratni ravnatelj Glasbene matice Gojmir Demšar vabil k poučevanju petja na tej ustanovi, a se povabilu ni odzvala.⁶⁰ Kot je dejala, do poučevanja ni nikoli imela posebne afinitete.⁶¹ V Trst se je Marija Bitenc Samec rada vračala tudi po pevskem izpopolnjevanju. Tako sta med drugim v organizaciji Glasbene matice Trst v Kulturnem domu v začetku marca 1965 izzvenela dva koncerta operne glasbe, na katerih se je predstavila z operno arijo Habanera iz opere *Carmen*, skupaj z orkestrom Glasbene matice pod taktirko dirigenta Oskarja Kjudra (1925–2012),⁶² sicer ustanovitelja in dolgoletnega dirigenta Tržaškega

53 Janez Florjančič, »Obožujem vse lepo«, *7 dni* 16/18 (1966), 6.

54 Dirigent in pevski pedagog Luigi Toffolo je bil izvrsten pianist in izjemen poznavalec glasbene literature, zaradi česar je slovel kot odličen spremljevalec (korepetitor) solistov, predvsem pevcev. Klavir je študiral pri italijanskem organistu in skladatelju Gastoneju de Zuccoliju (1887–1958), ki je poučeval orgle in klavir na tržaškem konservatoriju (*Conservatorio »G. Tartini« di Trieste*), prav tako pa je Toffolo obiskoval pouk kompozicije pri skladatelju Antoniu Smaregliu (1854–1929). Nacionalizacija *Conservatoria di musica »G. Tartini« di Trieste* po drugi svetovni vojni je bila leta 1958 odrejena z zakonsko določbo. Med profesorji na konservatoriju zasledimo tudi Toffola, ki je bil zadolžen za orkestralno prakso, prav tako je dirigiral uprizoritve oper Domenica Cimarose, Gian Carla Menottija, Claudia Monteverdija in drugih v okviru konservatorija. Leta 1968 je maestro Toffolo postal umetniški direktor *Teatra Verdi*, kjer je med drugim kot dirigent številnih uprizoritev Verdijevih oper deloval do leta 1972. Po upokojitvi na tržaškem konservatoriju je deloval zasebno kot pevski pedagog in spremljevalec mladih solistov. Med njegovimi učenci najdemo med drugim tudi italijansko mezzosopranistko Fedoro Barbieri (1920–2003) in slovensko sopranistko Ondino Otto Klasinc (1924–2016). »Luigi Toffolo,« dostopno: <http://www.atrieste.eu/Forum3/viewtopic.php?f=20&t=5414>, obiskano 24. 11. 2016, »Oxford Music Online,« dostopno na: <http://www.oxfordmusiconline.com.nukweb.nuk.uni-lj.si/subscriber/article/grove/music/02005?q=luigi+toffolo&search=quick&pos=1&start=1#firsthit>, obiskano 16. 9. 2016.

55 Osebni pogovor z Marijo Bitenc Samec, 10. 12. 2016.

56 Prav tam.

57 Osebni pogovor z Marijo Bitenc Samec, 4. 2. 2012.

58 Osebni pogovor z Marijo Bitenc Samec, 11. 8. 2016.

59 Marlen Premšak, »Hočem postati pevka«, *Večer* 43/288 (1987), 23.

60 Dopis Glasbene matice Trst Mariji Bitenc Samec, 16. 9. 1964, osebni arhiv Marije Bitenc Samec.

61 Osebni pogovor z Marijo Bitenc Samec, 11. 8. 2016.

62 Koncertni list za Koncert operne glasbe v Kulturnem domu v Trstu, 6. in 7. 3. 1965, osebni arhiv Marije Bitenc Samec.

partizanskega pevskega zbora Pinko Tomažič.⁶³ Po koncertih je bilo mogoče brati pomenljivo kritiko v *Primorskem dnevniku*: »[...] *Marija Bitenčeva je v znani Habaneri iz Bizetove opere Carmen v celoti uveljavila svoj žametni alt in svoj izraziti pevski dar. Njeno petje je kultivirano in odraža poglobljeni študij. [...]*«⁶⁴ Odzivi na koncerte so bili omenjeni tudi v *Novem listu*, kjer je bila Marija Bitenc Samec opredeljena kot »[...] *dozorela in rutinirana umetnica z globoko pevsko in muzikalno kulturo. Njen glas je očarljiv in interpretacija dognana. [...]*«⁶⁵

Potrebno je izpostaviti, da je bila altistka Marija Bitenc Samec izjemno dejavna kot komorna glasbenica, saj je v okviru Koncertnega biroja slovenskega društva glasbenih umetnikov v letu 1966 veliko pela v ciklusu Komornih koncertov širom po Sloveniji – Koper, Kranj, Kočevje, Domžale in drugod.⁶⁶ V letu 1967 je skupaj s sopranistko Vando Gerlovič, tenoristom Rajkom Koritnikom ter basistom Ladkom Koroščem in pianistko Zdenko Lukec med drugim nastopila na opernem večeru v Trbovljah.⁶⁷ Rada se spominja nešteti koncertov s Koroščem. O njih pove takole: »[...] *Z Ladkom Koroščem, našim izvrstnim basistom, sva po dolgem in počez prevandrala Slovenijo. Eno od teh turnej [...]* so v tisku označili za poučno, odzivno turnejo. *Mnogo smo peli na podeželju in reči moram, da so poslušalci, ki imajo le redko možnost poslušati te vrste glasbo, najhvaležnejše občinstvo.*«⁶⁸ Marija Bitenc Samec in Ladko Korošec sodita med pionirja šolskih koncertov. V organizaciji Ljubljanskega festivala in Glasbene mladine Slovenije sta skupaj s pianistom Andrejem Jarcem nemalokrat nastopala v številnih manjših krajih po Sloveniji z namenom približati klasično glasbo ljudem, ki se ne srečujejo s tovrstno glasbo vsakodnevno. Med drugim so v letu nastopili v Grosupljem, Stični, Gotovljah pri Žalcu in Gornji Radgoni. Repertoar je zajemal slovenske samospeve in operne arije.⁶⁹ Šolski koncerti so sicer imeli poučno-vzgojni pomen za mladino, vendar kot še danes pripomni Bitenc Samec: [...] *ni bilo prav nobene razlike med mladinskimi in drugimi javnimi nastopi.*⁷⁰

Leta 1968 se je Mariji in Dušanu rodila druga hči Tanja in Marija se je ponovno nekaj časa posvečala le družini. Prvi koncert, ki ga je izvedla po porodu druge hčerke, se je zgodil v začetku julija 1969, v atriju ljubljanskega Magistrata v okviru Društva glasbenih umetnikov Slovenija. Nastopila je skupaj s pianistoma Tanjo Bučar in Leonom Engelmanom. Na koncertu se je predstavila z dvema antičnima arijama ter s samospevi Huga Wolfa in Lucijana Marije Škerjanca.⁷¹

Kot komorna glasbenica je veliko nastopala tudi v 70. in 80. letih, posebno v okviru Glasbene mladine Slovenije, in sicer v različnih komornih skupinah z Ladkom Koroščem, pianisti Zdenko Lukec, Andrejem Jarcem in Cirilom Cvetkom, baritonistom Marcelom

63 Dostopno na: <http://www.slovenska-biografija.si/oseba/sbi1014210/>, obiskano 24. 12. 2016.

64 J. K., »Lep koncert opernih arij z orkestrom GM in solisti,« *Primorski dnevnik* 21/56 (1965), 8.

65 R., »Koncert Glasbene matice,« *Novi list* 14/539 (1965), 6.

66 Osebni pogovor z Marijo Bitenc Samec, 11. 8. 2016.

67 Plakat za Operni večer v Delavskem domu v Trbovljah, 12. 1. 1967, osebni arhiv Marije Bitenc Samec.

68 Premšak, »Hočem postati pevka...,« prav tam.

69 P. Ž., »Umetnost na kraju samem«, *Delo* 18/304 (1975), 6, Skupnost koncertnih poslovalnic Slovenije, programi 1977/1978, 1978/1979, osebni arhiv Marije Bitenc Samec, Glasbena mladina Slovenije, program 1980/1981, osebni arhiv Marije Bitenc Samec.

70 Telefonski pogovor z Marijo Bitenc Samec, 14. 11. 2016.

71 Koncertni list Komornega koncerta v atriju Magistrata, 9. 7. 1969, osebni arhiv Marije Bitenc Samec.

Ostaševskim, sopranistko Zlato Ognjanovič, tenoristom Rajkom Koritnikom, baritonistom Stanetom Koritnikom ter recitatorjema Andrejem Kurentom in Alenko Svetel. Mladim so na njim dostopen način prikazali koncertno in operno glasbo, kar je imelo izjemen pomen za vzgojo kulturnih poslušalcev.⁷²

Koncertni repertoar Marije Bitenc Samec je obsegal baročne in operne arije, kantate, partizanske pesmi ter samospeve slovenskih in tujih skladateljev.⁷³ Oboževala je antične arije 17. in 18. stoletja ter klasične samospeve – od Danila Švare, Lucijana Marije Škerjanca in Alojza Srebotnjaka. Med opernimi skladatelji so jo najbolj navduševali Camille Saint-Saëns, George Bizet, Giuseppe Verdi in Giacomo Puccini.⁷⁴ Potrebno je poudariti, da je bila kot koncertna pevka izjemno cenjena, zato so marsikateri skladatelji imeli željo, da prazvede njihove samospeve. Med drugim je prazvedla samospeve Danila Švare (*Bazovica, Elegija, Šivilja*), Lucijana Marije Škerjanca (*Vizija, Slovo od prijatelja, Pisma, Beli oblaki, Jesenska pesem*), Alojza Srebotnjaka (*Ne, jaz nočem še umreti*), idr.⁷⁵ Zvonimir Ciglič ji je posvetil samospjev *Usoda* in v posvetilu zapisal: »Oživiš vso polnost notranje harmonije in odražajočo blagodejnost umetniške izpovednosti.«⁷⁶ O poustvarjanju na odru je med drugim dejala: »Kadar pojem na odru, ne čakam le na ploskanje, saj to hitro mine in ko človek pride s šopki domov, je tako sam. Pojem z ljubeznijo, zaradi tega, ker rada pojem, in tako nisem nikdar sama s cvetjem, ki spominja na koncert. [...]«⁷⁷ K temu je še dodala: »Človek ni nikoli sam, če ima srečen dom.«⁷⁸

Posebej je potrebno izpostaviti, da je Marija Bitenc Samec samospeve slovenskih skladateljev velikokrat poustvarila tudi izven naših meja ter tako ponesla materin jezik in slovensko kulturno dediščino v najrazličnejše evropske države. Koncertirala je po nekdanji Jugoslaviji, Avstriji, Italiji in Belgiji, na radiu in televiziji pa je razen v navedenih državah nastopala še v Zahodni Nemčiji, Franciji in Veliki Britaniji, kjer je med drugim pela v eminentni londonski dvorani *Royal Albert Hall*.⁷⁹ Na vprašanje, zakaj se je odločila za pot koncertne pevke, je Bitenc Samec dejala: »Ob samospevih sem čutila tekst, čutila sem glasbo, mogoče je tudi v mojem značaju to, da sem te stvari predstavljala, takšne kot so bile zapisane, da sem se vživela v pesnikov tekst in njegovo podajanje. [...] Rada sem imela te stvari ...«⁸⁰ Kot pravi, je dela študirala zelo premišljeno in tehtno – najprej je večkrat prebrala besedilo, poizkušala razumeti bistvo, ki ga je pesnik želel podati in se po tem ob klavirju pričela učiti melodijo. Zanj je bilo bistvenega pomena fraziranje, interpretacija, smisel za estetsko podajanje ter muzikalna finesa. Zelo rada je poslušala nemškega baritonista Dietricha Fischer-Dieskaua (1925–2012).⁸¹ O pomembnosti in neločljivi povezanosti besedila z melodijo o študiju samospevov pove: »Imam ogromno dušo – s srcem poustvarim vsak tekst, ki ga pojem, ga doživljam, še

72 Osebni pogovor z Marijo Bitenc Samec, 4. 2. 2012.

73 Radijska oddaja *Ženske v svetu glasbe*, 2. del, 30. 3. 2015, avtorica oddaje in glasbena urednica Tjaša Krajnc. Dostopno na: <http://4d.rtvsl.si!/arhiv/zenske-v-svetu-glasbe/174326566>, obiskano 16. 12. 2016.

74 Osebni pogovor z Marijo Bitenc Samec, 10. 12. 2016.

75 Osebni pogovor z Marijo Bitenc Samec, 4. 2. 2012.

76 Posvetilo Zvonimirja Cigliča Mariji Bitenc Samec, 23. 10. 1987, osebni arhiv Marije Bitenc Samec.

77 Osebni pogovor z Marijo Bitenc Samec, 4. 2. 2012.

78 Osebni pogovor z Marijo Bitenc Samec, 10. 12. 2016.

79 Osebni pogovor z Marijo Bitenc Samec, 11. 8. 2016.

80 Prispevek o Mariji Bitenc Samec v oddaji RTV Slovenija *Opus*, prav tam.

81 Osebni pogovor z Marijo Bitenc Samec, 10. 12. 2016.

posebno če to *sovpadе z melodijo*.⁸² Ko je samospев kot celoto tehnično in interpretacijsko dodelala, je pričela študirati s korepetitorjem, od katerega je vedno pričakovala konstruktivne pripombe, preko katerih je skladba zaživela kot celota.⁸³ Kot vsak umetnik, se je tudi Marija Bitenc Samec v času koncertne kariere v določeni meri soočala s pozitivno tremo. O tem je v enem izmed intervjujev dejala: »*Ima jo vsak umetnik. A skoraj vedno že v začetku začetim tisti neogibni fluid, ki mi vzpostavi topel odnos do občinstva. Do tistega, ki mu prvič pojem, ali do starih znancev.*«⁸⁴

Skrbno je izbirala pianiste – spremljevalce, saj je bila mnenja, da »*moraš čutiti ob pianistu in pianist ob pevцу, da se to spaja. Potem je pa lahko to ena popolnost.*«⁸⁵ Sodelovala je z Mašo Bohinec, Zdenko Lukec, Cirilom Cvetkom, Mařenko Plzak Sancin, Andrejem Jarcem, Igorjem Deklevo in Leonom Engelmanom, ki so vsak na svoj način dodali svoj tehten prispevek posameznega dela ter skupaj z Bitenc Samec ustvarili celoto.⁸⁶ Kot izjemna umetnica je uživala ugled tudi pri drugih kolegih. Tako je v priporočilu o njej zapisal skladatelj in pianist Marijan Lipovšek: »[...] *Umetnica se odlikuje z izredno lepim in za nastope na koncertnem, oratorijskem in opernem področju zelo pomembnim in učinkovitim glasom. [...] Iz svojih koncertantskih izkušenj solistko za vsakršen koncert, turnejo ali prireditve, kjer se zahteva izdelana in poglobljena interpretacija, najtopleje priporočam.* [...]«⁸⁷

Marija Bitenc Samec je bila skozi celotno umetniško kariero dejavna tudi kot poustvarjalka, ki je posebno pozornost namenjala snemanju arhivskih posnetkov. V fonoteki – glasbenem arhivu Radia Slovenija je ohranjenih petinsedemdeset digitaliziranih posnetkov, kjer se je Bitenc predstavila kot solistka – poustvarjalka, pretežno z deli jugoslovanskih skladateljev.⁸⁸ Leta 1969 je Mladinska knjiga izdala ploščo samospевov skladatelja Lucijana Marije Škerjanca, dodanih pa je bilo še nekaj samospевov skladatelja Danila Švare v izvedbi altistke Marije Bitenc Samec in ob klavirski spremljavi Leona Engelmana.⁸⁹ Oba skladatelja sta Bitenc Samec napisala tudi priporočilo, da te samospевe čim večkrat izvede.⁹⁰ Ob 100-letnici rojstva skladatelja Lucija Marije Škerjanca in življenjskem jubileju altistke Marije Bitenc Samec se je porodila zamisel o izdaji faksimila te plošče v CD obliki, ki je bila uresničena in podprta s strani Ministrstva za kulturo Republike Slovenije leta 2003, ko je Založba kaset in plošč na RTV Slovenija izdala Faksimile samospевov Lucijana Marije Škerjanca.⁹¹ O zgoščenki je med drugim pisal tudi Marijan Zlobec: »[...] *'Faksimile' je naslov zgoščenke altistke Marije Bitenc – Samčeve ob klavirski spremljavi Leona Engelmana. Faksimile zato, ker je ponatis štirih samospевov L. M. Škerjanca s prve plošče iz leta 1969. Tedaj in*

82 Osebni pogovor z Marijo Bitenc Samec, 11. 8. 2016.

83 Prav tam.

84 Florjančič: »Obožujem vse lepo«, 7.

85 Prispevek o Mariji Bitenc Samec v oddaji RTV Slovenija *Opus*, prav tam.

86 Osebni pogovor z Marijo Bitenc Samec, 10. 12. 2016.

87 Priporočilo Marijana Lipovška direktorju Jugokoncerta, tov. Veljku Bijediću, 15. 4. 1974, osebni arhiv Marije Bitenc Samec.

88 Glasbeni arhiv Radia Slovenija.

89 Plošča samospевov L. M. Škerjanca in Danila Švare (Ljubljana: Mladinska knjiga, 1969), osebni arhiv Marije Bitenc Samec.

90 Osebni pogovor z Marijo Bitenc Samec, 11. 8. 2016.

91 Prispevek o Mariji Bitenc Samec v oddaji RTV Slovenija *Opus*, prav tam.

še prej so nastali preostali posnetki samospevov: štirje Škerjančevi in trije Danila Švara, ki pa niso bili izdani, ker na prvi plošči ni bilo prostora. Danes jih dobivamo prvič v celoti, kar kaže na snemalni in interpretativni standard pri nas pred 35 leti in kvaliteto petja Marije Bitenc – Samčeve. Njen glas je mehak, s prefinjenimi dinamičnimi gradacijami, toploto emocije in vživljanja v kitajsko liriko Li Tai-Poja (Škerjanc), medtem ko je pri Švari več baladnosti in pretresljivosti (npr. Bazovica). [...]»⁹² Bitenc Samec je kot prva posnela sklop samospevov Huga Wolfa v slovenskem jeziku, ki so bili izdani na kaseti leta 1987, ko je umetnica zaključila svojo pevsko kariero s koncertom v Cankarjevem domu.⁹³ Samospeve je prevedla Mařenka Plzak Sancin,⁹⁴ ki je altistko tudi spremljala pri klavirju. Marijan Zlobec je o izboru Wolfovih samospevov zapisal: »[...] *Bitenčeva je izbrala deset Wolfovih pesmi, večinoma na besedila H. Heineja in N. Lenaua, v prevodu M. Sancin. Bitenčeva se je odločila za slovenski prevod, za preizkus zvenenja Wolfovih pesmi v slovenščini. Njena odločitev je bila pravilna.* [...]»⁹⁵

Izjemno uspešno koncertno umetniško kariero je zaključila z odmevnim koncertom ob 30-letnici umetniškega delovanja v Cankarjevem domu. Na večeru komorne glasbe, ki ga je povezoval Sandi Čolnik, režiral pa Aleš Jan, so ob slavljenci nastopili njeni stanovski kolegi, s katerimi je skupaj študirala in ljudje, ki so bili tako ali drugače neposredno povezani z življenjsko zgodbo Marije Bitenc Samec. Med drugimi so nastopili violinist Dejan Bravničar, pianisti Andrej Jarc, Igor Dekleva in Leon Engelman, hornist Jože Falout, režiser, lutkar, pedagog in violončelist Edi Majaron, sopranistka Zlata Ognjanovič, tenorist Jurij Reja, klarinetist Alojz Zupan, prevajalec in urednik Jože Stabej in tolkalist Boris Šurbek.⁹⁶ Zvonimir Ciglič, ki ji je, kot že omenjeno, posvetil samospev *Usoda*, je v čestitki med drugim zapisal: »[...] *Ob 30-letnici tvojega umetniškega delovanja, se te spominjam kot mlado zagnanko, ki je pred 33. leti komponirano 'Usodo', kot prva nastopila z menoj in jo izvajala že takrat z vso ubranostjo in bleskom svojega božajočega alta v najzlahtnejšem pomenu pojoče besede.* [...]»⁹⁷ Kljub dejstvu, da je bila na zaključnem koncertu še v izjemni pevski kondiciji, je menila, da je nastopil čas za zaključek kariere. Kot pravi: »[...] *Človek se mora počasi pripraviti na odhod, in to takrat, ko je še sposoben kvalitetno nastopati in ne takrat, ko je že vse za njim. Samokritika je, da najdeš pravi čas in pravo mero.*»⁹⁸

92 Marijan Zlobec, »Bogata bera glasbe, v ozadju grozi polom,« *Delo* 46/72 (2004), 11.

93 Osebni pogovor z Marijo Bitenc Samec, 11. 8. 2016.

94 Glasbena pedagoginja in pianistka Mařenka Plzak Sancin je v Celju delovala od leta 1929. V prvih prehodnih mesecih po drugi svetovni vojni leta 1945 je bila Sancin, ki je poučevala klavir, ena izmed štirih učiteljev na celjski Glasbeni šoli, ki so še izhajali iz tradicije predvojne Glasbene matice. Na Glasbeni šoli so še poučevali: Dušan Sancin (1902–1973) violino, Anka Žulj klavir in Albin Peterman citre in pihala oziroma trobila. Janko Germadnik, »Nemška okupacija in prva povojna leta,« *Novi tednik (NT & RC)* 67/102 (2012), 10. Dostopno na: <http://www.dlib.si/details/URN:NBN:SI:DOC-OZDRVHZ0/?query=%27keywords%3dnovi+tednik%27&pageSize=25&fyear=2012&sortDir=ASC&sort=date&page=5>, obiskano 1. 9. 2016.

95 Marijan Zlobec, »Od srednjeveških koralnih rokopisov do Wolfovih pesmi,« *Delo* 32/111 (1990), 7.

96 Koncertni list Umetniškega večera ob 30-letnici delovanja altistke Marije Bitenc Samec, 27. 10. 1987, osebni arhiv Marije Bitenc Samec, Premšak, »Hočem postati pevka ...,« prav tam.

97 Čestitka Zvonimirja Cigliča Mariji Bitenc Samec ob 30-letnici umetniškega delovanja, osebni arhiv Marije Bitenc Samec.

98 Premšak, »Hočem postati pevka ...,« prav tam.

V 80. letih je aktivno delovala tudi kot družbenopolitična delavka, saj je bila le na tak način tesno povezana s kulturo in njenimi težavami. Bila je podpredsednica Sindikata samostojnih kulturnih delavcev Slovenije in osem let opravljala še funkcijo predsednice Združenja samostojnih kulturnih delavcev Slovenije (1982–1990), prav tako je bila članica sveta za kulturo pri predsedstvu RK SZDL, delegatka kulturne skupnosti Slovenije ter delegatka Ljubljanske kulturne skupnosti.⁹⁹ Ob upokojitvi leta 1990 je kot pobudnica in organizatorica izpeljala postavitve spomenika profesorju Juliju Betettu pred ljubljansko Opero, za kar je prejela posebno nagrado. Spomenik je bil narejen in postavljen *pro bono* s strani vseh izvajalcev.¹⁰⁰ Avtor celotne arhitekturne zamisli spomenika je bil arhitekt Marko Marijan Mušič, umetniški portret Julija Betetta pa je izdelal akademski kipar Stojan Batič in po bronastem odlitku v marmor izklesal akademski kipar Julijan Renko. Odkritja spomenika se Bitenc Samec spominja takole: [...] *Sem presrečna, ko grem mimo, da imamo tako velikega umetnika, tako zaslužnega za naše pevce, za našo kulturo, končno pred Opero.* [...]«¹⁰¹ Z veliko hvaležnostjo se je odkritja spomenika spominjal tudi Betetov nečak, dr. Milan Betetto (1922–2007), sicer priznani dermatovenerolog in redni profesor na Medicinski fakulteti v Ljubljani. Bitenc Samec je v zahvali med drugim zapisal: »[...] *Sedaj, ko so za nami prijetni spomini na odkritje spomenika Juliju Betettu, si štejem v čast, da se vam kot njegov nečak in zadnji član družine Betetto zahvalim za neizmerno požrtvovalnost, s katero ste kljub vsem oviram neumorno spodbujali in končno dosegli, da je bil – čeprav bi se to moglo zgoditi dosti prej – 21. decembra spomenik odkrit na prostoru in v obliki, kot ju spomin na tega velikega moža zasluži. S tem ste se kot koncertna in operna pevka ne le dostojno zahvalili našemu učitelju, temveč s svojo zavzetostjo in zgledno organizacijsko sposobnostjo dosegli, da se mu je oddolžila tudi slovenska javnost.* [...]«¹⁰²

Sklep

Marija Bitenc Samec je v tridesetletni koncertni karieri pustila v slovenski kulturi neizbrisen pečat kot solistka in komorna glasbenica, o čemer pričajo številni koncerti z najrazličnejšimi zasedbami in nenazadnje številni arhivski posnetki RTV Slovenija. Posebno pozornost je namenjala izvajanju slovenskega samospeva in prazvedbam le-teh ter jih vidno poustvarila ne samo na domačih tleh, ampak tudi na tujem. Skupaj z basistom Ladkom Korošcem sodita med pionirja slovenskih šolskih koncertov, prav tako med izjemne dosežke Marije Bitenc Samec štejemo izdajo plošče leta 1969 s samospevi Lucijana Marije Škerjanca in Danila Švare, ter izdajo faksimila te plošče v CD obliki leta 2003. Ko prva je posnela tudi sklop samospevov Huga Wolfa v slovenskem jeziku, ki so bili izdani na kaseti leta 1987 ob zaključku njene koncertne kariere, ki ga je obeležila s koncertom v Cankarjevem domu. Leta 1990 je tudi uspešno izpeljala organizacijo in postavitve spomenika svojemu profesorju, Juliju Betettu, in prejela posebno nagrado.

⁹⁹ Prav tam.

¹⁰⁰ Prav tam.

¹⁰¹ Prispevek o Mariji Bitenc Samec v oddaji RTV Slovenija *Opus*, prav tam.

¹⁰² Zahvala dr. Milana Betetta Mariji Bitenc Samec, Ljubljana, 26. 12. 1990, osebni arhiv Marije Bitenc Samec.

Jesen življenja ugledna altistka, ena najprodnornejših slovenskih koncertnih solistk 2. pol. 20. st., preživlja na svojem domu v Celju, kjer uživa v negovanju svojega parka s številnimi dragocenimi botaničnimi vrstami, ki so pod naravovarstveno zaščito.¹⁰³ V enem izmed intervjujev je kot ljubiteljica pastelnih barv, morja in narave, na vprašanje, kaj ceni pri ljudeh, poudarila: »*Iskrenost; predvsem to.*«¹⁰⁴ Spoštljiv odnos do kulture in kulturne dediščine je bila Mariji Bitenc Samec tako rekoč položena v zibelko. Tako ne čudi, da je v nekem drugem intervjuju dejala: »[...] *Kultura je kakor kruh. Brez nje ni naroda, ni srčne kulture v človeku.*«¹⁰⁵

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¹⁰³ Osebni pogovor z Marijo Bitenc Samec, 4. 2. 2012.

¹⁰⁴ Florjančič, »Obožujem vse lepo«, 7.

¹⁰⁵ Drago Medved, »Intervju z Marijo Bitenc Samec«, *Novi Tednik* 29/13 (1975), 8.

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Summary

Alto Marija Bitenc Samec is one of the most prominent concert performers in the second half of the 20th century. She was studying solo singing between 1955–1957 under the mentorship of professor Julij Betetto at the Academy of Music in Ljubljana. Later, in the years from 1963 to 1964 she deepened vocal studying under the mentorship of professor Luigi Toffolo, famous conductor, singing teacher and the artistic director of the opera *Giuseppe Verdi* in Trieste at that time. Besides her solo career she was also very active as a chamber musician. As being part of Komorni biro of Slovenian Association of musical artists in the 60s she was singing in a cycles of chamber concerts across Slovenia as well as in the 70s and 80s under the sponsorship of the Glasbena mladina Slovenije. Alto Marija Bitenc Samec and the bassist Ladko Korošec are among the pioneers of school concerts, as they were together with pianist Andrej Jarc under the organisation of the Ljubljana Festival and Glasbena mladina Slovenije often performed in many small towns across Slovenia with the aim to close classical music to people, children who had not faced this kind of music every day. The repertoire consisted of Slovenian lied songs and opera arias. School concerts had instructive-educational importance for young people.

The concert repertoire of Marija Bitenc Samec covered baroque and operatic arias, cantatas, partisan songs and songs of Slovenian and foreign composers. As a respected artist she performed lieder of Danilo Švara, Lucijan Marija Škerjanc, Alojz Srebotnjak, Zvonimir Ciglič and others for the very first time. She often recreated songs of Slovenian composers outside of our borders and so she helped carried the mother language in various European countries. Her concerts took place from former Yugoslavia through Austria, Italy to Belgium. She performed, besides previously mentioned countries, also on radio and television in West Germany, France and in prominent London's *Royal Albert Hall* in Great Britain.

In 1969, Mladinska knjiga published plate of lieder songs from the composer Lucijan Marija Škerjanc. where few songs composed by Danilo Švara and performed by alto Marija Bitenc Samec with piano accompaniment of Leon Engelman were added. On the 100th anniversary of the birth of the composer and life jubilee of alto Marija Bitenc Samec the idea of issuing a facsimile of the plate in the form of a CD has been born. The same idea has then been implemented and supported by the Ministry of Culture of the Republic of Slovenia in 2003, when Založba kaset in plošč RTV Slovenija has issued the CD of Facsimile songs of Lucijan Marija Škerjanc. Marija Bitenc Samec has as the first solo singer recorded the set of Hugo Wolf's songs in the Slovenian language together with piano accompaniment of Mařenka Plzak Sancin, which were then issued on cassette in 1987. At that year the artist finished her singing career with a concert at Cankarjev dom.

In 80s, Marija Bitenc Samec had been actively working as a sociocultural worker as being the Vice President of the Union of independent cultural workers of Slovenia as well as being the president of the Association of independent cultural workers of Slovenia from 1982 to 1990. She was also a member of the council for culture of Ljubljana, delegate of cultural Community of Slovenia and the delegate of the Ljubljana cultural community.

After her retirement in 1990, she was the initiator and organizer of setting a monument of her respectful professor Julij Betetto in front of Ljubljana Opera House, for which she received a special award.

The autumn of her life, Marija Bitenc Samec as one of the most successful Slovenian concert soloists in the second half of the 20th century, spends at her home in Celje.

Marina Bizjak
Osnovna šola Idrija

VOKALNA TEHNIKA V ADOLESCENCI

Disertacija / Dissertation

Namen doktorske disertacije je osvetliti problematiko ustrezne glasovne higijene v času adolescence in pomen ustrezne vokalne tehnike, s katero lahko učitelji glasbe oz. zborovodje pomembno vplivajo na oblikovanje zdravega glasu pri učencih. V teoretičnem delu je predstavljena fiziologija pevskih organov (dihalnih, glasovnih in resonančnih), sledijo opredelitve različnih načinov dihanja, prikazan je proces nastanka glasu, nato artikulacija, pevski registri in motnje glasu, govora in petja. Osrednji del teoretičnega uvoda predstavljajo značilnosti glasov v obdobju adolescence, pri čemer je največji poudarek na vokalno-tehničnih vajah za razvijajoče se glasove.

Empirični del vsebuje dve raziskavi; namen prve raziskave je bil ugotoviti, kakšne so glasovne in govorne navade mladostnikov ter njihov odnos do glasu v vzorcu populacije osnovnošolcev iz dveh regij v Sloveniji. Ugotovitve so vplivale na informacije, ki so jih mladi pevci dobivali v drugem delu raziskave. Namen druge pilotne raziskave je bilo ugotavljanje vpliva v teoretičnem delu opisanih vokalno-tehničnih vaj in pomembnih informacij o glasovni higieni na razvoj glasu v adolescenci.

Pri prvi raziskavi je bilo v vzorec vključenih 110 osnovnošolcev, starih 12–13 let, ne glede na pevsko udejstvovanje zunaj obveznih šolskih dejavnosti. Rezultati so pokazali slabo znanje o pravilni skrbi za glas – več kot polovica vključenih mladostnikov je imela neprimerne govorne navade (glasno govorjenje, kričanje, ne počivajo ob glasovnih težavah) in prehrabene navade. Učenci, ki so imeli občasne ali pogoste glasovne težave, so se razlikovali od ostalih brez glasovnih težav po spolu, poznem obroku hrane zvečer ter glasovnih težavah pred nastopom pubertete. Samo 11,8 % učencev je navedlo, da ne morejo peti ne v višino ne v nižino. Rezultate prve raziskave smo uporabili v drugi raziskavi, da so aktivno vključeni učenci dobili ustrezne informacije o skrbi za glas.

V drugo prospektivno pilotno raziskavo je bilo vključenih 10 deklet in 12 fantov, starih 12 let na začetku in 14 let ob koncu študije. Razdeljeni so bili v skupino, ki je redno izvajala pripravljene vokalno-tehnične vaje glede na posameznikove glasovne zmogljivosti in dobila ustrezne informacije o skrbi za glas (5 deklet in 3 fantje), in skupino, ki teh vaj ni izvajala (5 deklet in 9 fantov). Rezultati pilotne raziskave so kljub majhnemu številu vključenih učencev nakazali pozitiven vpliv vokalno-tehničnih vaj na razvoj glasu v času adolescence. Poznavanje skrbi za glas se je po končanem opazovanem obdobju izboljšalo, učenci, ki so aktivno sodelovali v pilotni raziskavi, niso navajali pomembnih glasovnih težav, navajali pa so pozitivne občutke o svojih glasovnih sposobnostih in subjektivnem doživljanju petja. Parametri akustične analize glasovnih vzorcev govorjenega in petega glasu se v večini parametrov niso bistveno spremenili, saj so bili učenci tudi ob koncu opazovanega obdobja še vedno v fazi razvoja grla in glasovnih sposobnosti. Najbolj opazno se je izboljšala kontrola glasnosti ter povečal glasovni obseg. Prav po

subjektivnem doživljanju lastnega glasu in glasovnem pevskem obsegu so se ločili od skupine učencev, ki vokalno-tehničnih vaj ni izvajala.

Glavne ugotovitve o možnem pozitivnem vplivu podajanja informacij o glasovni higieni in predvsem izbranih in oblikovanih vokalno-tehničnih vaj za glasove v obdobju adolescence so bile: boljše glasovne in govorne navade mladostnikov ter skrb za glas; da s kontinuirano vokalno-tehniko skozi glasovni razvoj lahko dosežemo netežaven oz. bolj gladek razvoj glasu, kar sami občutijo tudi mladi pevci; da je skrbna in preiščljena izbira vokalnih vaj ključnega pomena za zdrav razvoj glasu, saj vodi k boljši informiranosti mladostnikov o spremembah, ki se dogajajo z glasom. Pilotna raziskava je vključevala majhno število učencev, vendar rezultati te ugotovitve podpirajo.

Za dejanski dokaz pozitivnega vpliva individualnega pristopa k mladim pevcem v času rasti vokalnega trakta in razvoja glasu bi bila potrebna raziskava na večjem številu mladostnikov. Iz izsledkov naših raziskav pa vendarle lahko ugotovimo, da je vodenje pevskih glasov skozi glasovni razvoj ključnega pomena.

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