

Katarina Habe in Barbara Sicherl Kafol, ur.

Glasba in avtizem

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Raziskovanje glasbe je v zadnjih desetletjih prineslo vrsto širitev. Danes je pregled po stroki precej razpršen. V muzikološkem »gospodinjstvu« je vrsta študij vezanih na vrsto drugih spoznavoslovnih področij. Naslovi »glasba in ...« – glasba in kateri koli drugi pojav – se razraščajo. Naslovi v RILMu, kot so, denimo, »Music and Medievalism«, »Music and Letters«, »Music and Film«, »Music and Social Media«, »Music and Podcasts«, »Music and Health«, »Music and Literature«, »Music and Meaning«, »Musik und Kirche«, »Musik und Identität« ipd. samo nakazujejo raznolikost zanimanja za raziskovanje glasbe v *določenih* družbenih in družboslovnih okvirih. Ni sicer natančne analize sodobnih prizadevanj na področju raziskovanja glasbe. Vendarle ni pretirano reči, da je področje raziskovanja glasbe precej razdrobljeno. Razdeljeno je po disciplinah, ki se uveljavljajo z različno dinamiko.

Recenzirana knjiga sodi na področje psihologije glasbe. V okviru raziskovanja glasbe se psihologija glasbe pri nas praktično šele oblikuje kot akademska disciplina. Za to ima zasluge predvsem peščica raziskovalk in raziskovalcev pri nas, ki so še vedno na obrobju akademskega muzikološkega obzorja. Kljub temu jim nikakor ne kaže odrekati, da so doslej izkazali pomemben interes in s svojim delom tudi dokazali pristojnost za različne vsebine s širokega kroga psihologije glasbe. Med njimi je zlasti prva urednica pričujočega zbornika, Katarina Habe (profesorico psihologije na Akademiji za glasbo), izjemno aktivna in tudi prodorna na raziskovalnem področju. In tokrat je s sodelavko Barbaro Sicherl Kafol (profesorico glasbene didaktike na Pedagoški fakulteti Univerze v Ljubljani) pripravila pravcato raziskovalno glasbeno-raziskovalno poslastico.

Obe raziskovalki sta znani po svojem večplastnem pogledu na raziskovanje glasbe. V raziskovalno stabilnejših okvirih bi mogli govoriti o holističnem pristopu, ki ga nakazuje misel iz uvodnika, da »[u]kvarjanje z glasbo zajame posameznika celostno, v dialogu 'srca, telesa in uma'« (str. 7). Vendarle bi za celovitost tematike avtizma in glasbe, s katero se urednici spoprijemata, kazalo tudi v naslovu knjige dodati še avtorico tretje spremne besede v knjigi. To je pediattrinja, profesorica Marta Macedoni-Lukšič z Inštituta za avtizem in sorodne motnje. Še več. Ko bralec nadaljuje branje, se zvrsti šest poglavij, kjer je

pri enem samo prva urednica soavtorica, medtem ko druga poglavja podpisuje večidel mlade raziskovalke in raziskovalec.

Gre za vpogled na avtizem in glasbo po naslednjem vodilu: »Upamo, da bodo izsledki naših raziskav [...] nagovorili tiste, ki so v stiku z otroki [...], da v glasbi prepoznajo orodje, ki pri otrocih [...] vodi do izjemnega napredka in predstavlja zanje najučinkovitejšo pot inkluzije v ožje in širše socialno okolje ter jim omogoča večjo kakovost bivanja.« (Str. 9) Naj v kratkem strnem vsebino knjige po posameznih poglavjih.

1. Katarina Zadnik in Claudia Bajs: »Inkluzija otrok s posebnimi potrebami v glasbenih šolah – prepletanje glasbenega izobraževanja in glasbene teorije.«

V prvem poglavju soavtorici temeljito pretreseta glasbenoizobraževalni program v Sloveniji, Avstriji in Nemčiji. Tovrstno primerjalno prakso si je mogoče le želeli, nikakor ne samo na področju glasbe.

V prvi vrsti so seveda otroci s posebnimi potrebami in njihova umestitev v šolski sistem. Izjemno dragocen vpogled, ki se izteče v pogled na inkluzivnost *drugainosti* pri pouku v šolah. Glavno sporočilo se zdi: »Glasbena šola lahko postane inkluzivna glasbena šola in pomembno središče ne le kulturnega razvoja, temveč tudi razvoja slovenske družbe.« (Str. 35)

2. Urša Drogenik, Urban Juhart, Jasna Klemenčič: »Učinki glasbenega izobraževanja na psihični razvoj otrok z motnjami avtističnega spektra.«

»Motnje avtističnega spektra« (nadalje MAS) je izraz za skupino vseživljenjskih razvojnih motenj, ki jih »normalni« ljudje hitro opazijo po odstopanjih od »običajnih« načinov občevanja. Avtorji so izvedli empirično študijo primera v dveh skupinah otrok – obiskovalci glasbenih šol in tistih zunaj nje –, in sicer »o glasbenih preferencah in učinkih glasbe na različna področja razvoja otroka« s to boleznijo. Poleg teoretičnega uvoda s pretresom obstoječe literature avtorji predstavijo svojo empirično študijo, ki je prva tovrstna raziskava pri nas. Kot glavno ugotovitev avtorji izpostavijo višjo samopodobo otrok, ki obiskujejo glasbeno šolo v primerjavi z drugimi, dodati pa kaže tudi starejše izsledke, ki pričajo o vrsti drugih koristi ukvarjanja z glasbo in jih avtorji razgrnejo v sklepni diskusiji.

3. Nuša Piber: »Primer dobre prakse glasbene inkluzije mladostnikov z motnjami avtističnega spektra v Sloveniji: glasbeni projekt Fantom iz opere.«

Osrednja glasbena pedagoginja »iz prakse«, ki se ukvarja z otroki, pri katerih je ugotovljena MAS. Avtorica, ravnateljica *vključujoče* Glasbene šole DO RE MI (Bled) z dolgoletnimi izkušnjami dela z otroki z MAS, je izpeljala izjemno zanimivo študijo primera s štirimi mladostniki. Študija izjemno posrečeno nadgrajuje spoznanja predhodnega poglavja tudi metodološko: za razliko od

predhodne je zasnovana izrazito kvalitativno, poleg staršev otrok z MAS so tu vključeni v prvi vrsti mladi pianisti, namesto ankete je glavni pristop longitudinalna analiza področij napredka po petmesečnih pripravah in devetih glasbenoscenskih nastopih *Fantom iz opere*. Izjemno vredna študija, ki kaže napredek mladostnikov z MAS na področju komunikacije.

4. Katja Korošec in Katarina Habe: »Glasbeno izobraževanje otrok in mladostnikov z motnjami avtističnega spektra: evalvacija projekta ŠIPK GIMAS.«

Tudi četrto poglavje knjige je študija primera, ki je nastala v okviru Študentskih inovativnih projektov (ŠIPK), in sicer z naslovom *Glasbeno izobraževanje otrok in mladostnikov z motnjami avtističnega spektra*. Avtorici sta z jasno metodološko postavljenim in nadalje izpeljanim *opazovanjem*, ki se je odvijalo v sodelovanju med Akademijo za glasbo, ljubljansko Pedagoško fakulteto in inkluzivnim Glasbenim centrom DO RE MI ter tamkajšnjo delovno mentorico Nušo Piber prišli do sklepa, da je pri večini otrok oziroma mladostnikov opazen napredek »na področju čustvene in socialne kompetentnosti kot tudi na področju pozornosti« (str. 85).

5. Alja Lapuh: »Glasbene sposobnosti otrok z motnjami avtističnega spektra.«

Poglavje se ukvarja s proučevanjem »bazičnih glasbenih sposobnosti« pri glasbeno posebej šolajočih se otrocih in tistih, ki tega izobraževanja niso deležni. Pri obeh skupinah otrok, ki jih je bilo skupno štirideset v starosti od šest do dvanajst let, je avtorica ugotavljala tudi razliko med nevrotipičnimi in tistimi z MAS. Avtorica je uporabila Gordonov test glasbene avdiacije in avdiometrični preizkus, izpeljan iz Willemsove pedagogike. Rezultati kažejo, da so otroci z Aspergerjevim sindromom uspešnejši pri Gordonovem preizkusu glasbene avdiacije tonalnosti in bolje razlikujejo osmine tona v primerjavi z otroki s Kannerjevim avtizmom. Zanimivo pa, da so se tako nevrotopični kot MAS otroci izkazali bolje pri tonalnosti kot pri ritmiki na Gordonovem testu avdiacije, čeprav zgodovinarji in teoretiki prikazujejo ritem kot primarno glasbeno prvino.

6. Veronika Rogelj in Polona Štule: »Glasbena terapija za otroke in mladostnike z motnjami avtističnega spektra.«

Zbornik sklepa prispevek o pomenu glasbene terapije pri otrocih, ki imajo MAS. Prispevek ponuja vpogled na tudi pri nas naraščajoče področje zdravljenja z glasbo. Dodana vrednost je vključitev izkušenj glasbene terapevtke Špele Loti Knoll, vodje študija glasbene terapije na Inštitutu Knoll za glasbeno terapijo in supervizijo, katerega sodelavka je sicer tudi druga avtorica prispevka. Zbornik se tako konča z jasno osredotočenim pogledom na glasbeno terapijo otrok z MAS – s pogledom na dejavnost, ki pomaga otrokom »na socialnem

področju, posredno pa tudi v komunikaciji, vendar pretežno kot sredstvu za grajenje odnosa in razvoj socialnih veščin« (str. 119).

V celoti lep dosežek. Prva sistematična študija na Slovenskem o glasbi in MAS. Urednicama gre zahvala, da sta zbrali tehtno – in mlado – ekipo, ki je tematiko osvetlila z različnih gledišč. Zbornik je kratka, a pomembna knjiga ne le za psihologijo glasbe, temveč za širše področje raziskovanja glasbe pri nas. Ponuja namreč lep zgled, kako se z različnih strokovnih in metodoloških izhodišč obravnava pomembna eksistenčna problematika. Meddisciplinarnost bi sicer lahko bila še širše zastavljena (denimo še s stališča psihiatrije) in zbornik tudi oblikovan kot akademski zbornik (poglavja v kazalu nimajo dodanih avtorjev, čeprav so avtorska, in ni predstavitev avtoric in avtorja). Kljub temu pa take pomanjkljivosti ne zmanjšajo vrednosti celote, ki nakazuje vredno širitev raziskovalnega zanimanja na področju glasbe pri nas v smer psihologije.

Vsekakor knjigo toplo priporočam ne pedagogom, ki se na vseh stopnjah čedalje pogosteje srečujemo s *posebnimi potrebami* otrok in mladih, ampak tudi vsem tistim, ki jih zanimajo učinki glasbe.

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[*Music and Autism*]

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Musical research has broadened considerably in recent decades. If one looks at the research output, the scope is rather diverse, with musicological repertoire featuring a set of surveys connected to different epistemological fields. Titles like “Music and...” – music and some other phenomena – are proliferating. The titles included in RILM, for example, have titles like “Music and Medievalism,” “Music and Letters,” “Music and Film,” “Music and Social Media,” “Music and Podcasts,” “Music and Health,” “Music and Literature,” “Music and Meaning,” “Musik und Kirche,” “Musik und Identität” and so on, although only hinting at the diversity *in terms of* social and sociological aspects of music research. There is, however, no explicit survey of contemporary research endeavours in the field of music research: This is quite fragmented and differentiated, and divided into various subdisciplines.

The book *Music and Autism* fits into the field of psychology of music. In terms of academic music research, psychology of music in Slovenia practically is in its early stages. Most of the pioneering efforts go to a handful of researchers that remain on the fringes of the Slovene academic musicological mainstream. What is more, there should be no reason to deny them credit for showing serious interest and establishing their rightful position for showcasing varied topics from the rather vast field of psychology of music. First and foremost, the editor of this volume, Katarina Habe (Assistant Professor of Psychology at the Academy of Music), is especially productive, paving the academic way in her field in Slovenia. For this book, she joined forces with her colleague Barbara Sicherl Kafol (Professor of Music Education at the Faculty of Education) to publish an outstanding collection of solid contributions on music and autism.

Both editors are well-known for their multilayered view on music research. If the research environment was more stable, one could talk about a holistic approach pointed out in the foreword: “music-making consumes a person as a whole, in a dialogue of the ‘heart, body and mind’” (p. 7). But in the name of a comprehensive approach to the topic of autism and music that the editors are tackling, the author of the book’s third foreword should also be credited as a

co-editor. This is Marta Macedoni Lukšič, a paediatrician and professor from the Institute for Autism and Related Disorders. However, obviously the main editing was done by the two editors who managed to attract predominately young researchers for the six chapters of the book.

The volume provides an insight into autism and music with the following guiding principle: “We hope that the findings of our research [...] will speak to those who work with children [...], so that they will identify music as means to great progress in children [...] and represents the most efficient way of their inclusion in society, both in a narrow and broader sense, improving the quality of their lives” (p. 9). Allow me to briefly introduce the content of the book by summarizing the individual chapters.

1. Katarina Zadnik and Claudia Bajs: “The Inclusion of Children with Special Needs in Music Schools—the Intertwining of Musical Education and Music Theory.”

In the first chapter, the authors examine in great detail the musical education system in Slovenia, Austria and Germany. One can only wish for such comparative analyses, and most certainly not only in the field of music. The focus is of course on children with special needs and their place in the school system. An exceptionally valuable study that ends with an overview of the inclusion of those who are “different” in class. The main message seems to be: “Music school can become an inclusive school and an important centre of not only cultural development but also the development of Slovene society” (p. 35).

2. Urša Drogenik, Urban Juhart, Jasna Klemenčič: “The Effects of Musical Education on the Psychological Development of Children with Autism Spectrum Disorder.”

“Autism Spectrum Disorder” (ASD) is an expression for a range of lifelong developmental disorders that people without disabilities quickly notice due to deviations from “normal” behaviour. The authors conducted an empirical case study in two groups of children with this disorder – those who go to a music school and those who do not. They studied the children’s “music preferences and the effects of music on different areas of child development.” Apart from the theoretical introduction with a critical analysis of the literature about this topic, the authors present the results of their empirical study which is the first of its kind in Slovenia. As their main finding, they cite better self-esteem in children who go to a music school in comparison to those who do not. One should not overlook also some older findings that point to other benefits of musicking and are discussed by the authors in the conclusion.

3. Nuša Piber: “A Good Practice Example of Musical Inclusion of Adolescents with Autism Spectrum Disorder in Slovenia: The Musical Project *The Phantom of the Opera*.”

A contribution by one of the most respectable practicing music pedagogues, who works with children with ASD. The author, the headmistress of the *inclusive* DO RE MI Music School in Bled, with many years of experience of working with children with ASD, carried out an extremely interesting case study with four adolescents. From the methodological point of view, the study is a welcome addition to the previous chapter: firstly, unlike the previous one, it is designed as qualitative research; secondly, in addition to parents of children with ASD, the study focuses on young pianists; and thirdly, instead of a survey, the main approach is a longitudinal analysis of the progress made after five months of preparation and nine music-theatre performances of *The Phantom of the Opera*. A study of utmost importance that illustrates how communication skills improved in adolescents with ASD.

4. Katja Korošec and Katarina Habe: “Music Lessons for Children and Adolescents with Autism Spectrum Disorder: the Evaluation of the ŠIPK GIMAS Project.”

The fourth chapter of the volume is also a case study that was carried out as part of the Students Innovative Projects (ŠIPK) and is titled *Music Lessons for Children and Adolescents with Autism Spectrum Disorder*. Through a methodologically very clearly defined and precise *observation* that was conducted in collaboration between the Academy of Music, the Faculty of Education in Ljubljana and the inclusive DO RE MI Music Centre, the authors and the project mentor Nuša Piber from DO RE MI concluded that the majority of children and adolescents made significant progress “regarding emotional and social competences as well as their attention span” (p. 85).

5. Alja Lapuh: “Musical Abilities of Children with Autism Spectrum Disorder.”

This chapter examines “basic musical abilities” in children who receive additional music education and in those who do not. In both groups that amounted to a total of forty children aged from six to twelve years, the author was studying the difference between neurotypical children and children with ASD. The author performed Gordon’s musical aptitude test and the audiometric test, derived from Willems’ pedagogy. The results indicate that children with Asperger syndrome perform better in Gordon’s musical aptitude test of tonality and are better at distinguishing between quavers compared to children with Kanner’s syndrome. Interestingly, in Gordon’s musical aptitude test, both neurotypical children and children with ASD achieved better results in tonality

than rhythmic even though historians and theoreticians describe rhythm as the primary musical element.

6. Veronika Rogelj and Polona Štule: “Music Therapy for Children and Adolescents with Autism Spectrum Disorder.”

The publication ends with an article about the importance of music therapy in children with ASD. The article also examines the field of music therapy which has been expanding in Slovenia. It is further enriched by the inclusion of experiences of the music therapist Špela Loti Knoll, head of the Music Therapy Studies at the Knoll Institute for Music Therapy and Supervision, where Štule also works. The publication thus concludes with a focused stance on music therapy in children with ASD – a stance on an activity that helps children “in the social realm, paralleled with communication skills but mainly focused on establishing relationships and developing social skills” (p. 119).

All in all, this volume is a real achievement. The first systematic survey in Slovenia about music and ASD. The editors are to be praised for gathering a very competent – and young – team who shed light on the topic from different angles. The volume is a short but an important book, not only for psychology of music but also for the broader field of music research in Slovenia. It is a nice example of how different professional and methodological starting points can offer valuable insights into important existential questions. However, interdisciplinarity could have been set more broadly (for instance, more from the viewpoint of psychology), and the publication envisioned as a scientific edition (in the index, the authors of the chapters are not cited, and we miss their biographies). Nevertheless, these shortcomings are minor if we consider the benefits of the whole volume, which indicates a crucial expansion of research in the field of music and psychology.

The book is to be warmly recommended not only by teachers who increasingly encounter children and adolescents with *special needs*, but also to anyone interested in the impact of music.

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