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MEDNARODNI ZNANSTVENI SIMPOZIJ

Formalno in neformalno
učenje in poučevanje glasbe

INTERNATIONAL SCIENTIFIC SYMPOSIUM

*Formal and Informal
Music Learning and Teaching*



Akademija za glasbo / Academy of Music
Ljubljana, 20. november 2019



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FORMALNO IN NEFORMALNO UČENJE IN POUČEVANJE GLASBE

FORMAL AND INFORMAL MUSIC LEARNING AND TEACHING

Program in izvlečki
Programme and Abstracts

Uredila / Edited by: **Tina Bohak Adam**

Vodja znanstvenega simpozija / Head of the Scientific Symposium: **Branka Rotar Pance**

Programski odbor simpozija / Program Committee of the Symposium

Tina Bohak Adam, Univerza v Ljubljani, Akademija za glasbo (SI)

Bogdana Borota, Univerza na Primorskem, Pedagoška fakulteta (SI)

Katarina Habe, Univerza v Ljubljani, Akademija za glasbo (SI)

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Katarina Zadnik, Univerza v Ljubljani, Akademija za glasbo (SI)

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PROGRAM / PROGRAMME

SREDA, 20. NOVEMBER 2019 / WEDNESDAY, 20TH NOVEMBER 2019

Akademija za glasbo, Šantlova dvorana / The Academy of Music, Šanti's Hall

Ob 9.00 / At 9.00

Pozdravni nagovori / Welcome speeches:

Marko Vatovec, dekan Akademije za glasbo Univerze v Ljubljani / *Dean of the Academy of Music*

Branka Rotar Pance, vodja znanstvenega simpozija / *Head of the Scientific Symposium*

Ob 9.15 / At 9.15

Vodja / Chair: Darja Koter

Branka Rotar Pance: Pomen povezovanja formalnega in neformalnega učenja in poučevanja glasbe / *Importance of Connecting Formal and Informal Music Education*

Katarina Habe: Pridobljene kompetence študentov v okviru Študentskih inovativnih projektov / *Student Competencies Acquired in Innovative Student Projects*

Mojca Kovačič: Reševanje sodobnih vprašanj o družbeni izključenosti z opero v kontekstu formalnega in neformalnega izobraževanja / *Dealing with Contemporary Issues on Social Exclusion through Opera in Context of Formal and Informal Education*

Ob 10.45 / At 10.45

Vodja / Chair: Katarina Zadnik

Bogdana Borota, Tina Štemberger: Izzivi glasbene pismenosti in glasbenega opismenjevanja študentov, bodočih vzgojiteljev / *Challenges of Musical Literacy among Students of Preschool Education*

Maruša Mavrič: Gibalno-plesne dejavnosti za predšolske otroke po konceptu pedagogike montessori / *Movement and Dance Activities for Preschool Children Based on Montessori Method of Education*

Špela Golobič: Kulturna vzgoja na področju glasbene umetnosti izven formalnih šolskih okvirjev / *Cultural Education in the Field of Music Outside Formal Frameworks*

Ob 11.50 / At 11.50

Vodja / Chair: Tina Bohak Adam

Vojko Veršnik: Povezovanje glasbenopedagoškega, terenskega in znanstveno raziskovalnega dela za dobrobit družbe / *Connecting Music Educational, Field and Scientific Research Work for Well-Being of Society*

Lorena Mihelač: Formalno in neformalno pridobljeno glasbeno znanje: od omejitve do trajnostnega razvoja / *Formal and Informal Music Education: From Their Limits to Sustainable Development*

Anja Ivec: Glasilo »Mlada Sloga« kot primer učila glasbene šola Sloga / *Publication »Mlada Sloga» as Example of Teaching Aid of Sloga Music School*

Ob 14.30 / At 14.30

Vodja / Chair: Katarina Habe

Claudia Bajs: Mesto glasbene terapije v inkluzivni glasbeni šoli / *Role of Music Therapy in Inclusive Music Education*

Katarina Zadnik: Alternativni pristopi pomoči pri učencih s posebnimi potrebami v glasbeni šoli / *Alternative Approaches towards Helping Children with Special Needs in Music Education*

Kristian Kolman: Optimizacija poučevanja violine z uporabo kognitivne teorije učenja z večpredstavnostjo / *Optimizing Violin Lessons Using Cognitive Theory of Multimedia Learning*

Ob 15.35 / At 15.35

Vodja / Chair: Ana Čorić

Sabina Vidulin (CRO): Inovativni pristopi pri poslušanju glasbe v obveznem šolstvu: teoretičen in praktičen prispevek / *Innovative Approaches to Listening to Music in Compulsory School: A Theoretical and Practical Contribution*

Claudia Mattiotto (IT): Dalcrozova metoda za zavestno in ustvarjalno učenje glasbe / *Dalcroze Method for Conscious and Creative Learning of Music*

Elisabeth Wieland (AT): Portfolio v glasbenem izobraževanju / *Portfolio in Music Education*

Ob 17.00 / At 17.00

Vodja / Chair: Sabina Vidulin

Vedrana Marković (ME): Vpliv slovenske kulturne scene in glasbene pedagogike na razvoj glasbenega izobraževanje v Črni Gori preko življenja in dela Vide Matjan / *Influence of Slovenian Cultural Scene and Music Pedagogy on the Development of Music Education in Montenegro Through Life and Work of Vida Matjan*

Tihana Škojo, Renata Jukić (CRO): Evalvacija kompetenc učitelja solfegija / *Evaluation of Competencies of Ear Training Teachers*

Ana Čorić (CRO): EthnoFonik – razvijanje kompetenc za umetniško vodenje / *EthnoFonik – Developing Competences for Artistic Leadership*

Ob 18.15 / At 18.15

Vodja / Chair: Katarina Habe

Okrogla miza: Pomembnost prepletanja formalnega in neformalnega glasbenega izobraževanja / Roundtable Discussion: Importance of Blending Formal and Informal Music Education

IZVLEČKI / ABSTRACTS

Branka Rotar Pance



Univerza v Ljubljani, Akademija za glasbo
University of Ljubljana, Academy of Music

Pomen povezovanja formalnega in neformalnega učenja in poučevanja glasbe

Slovenska glasbena pedagogika je doslej osrednjo pozornost namejala formalni glasbeni vzgoji in izobraževanju v splošnem in glasbenem šolstvu. Neformalne oblike učenja in poučevanja glasbe so bile v različnih publiziranih delih sicer omenjene, vendar teoretično in raziskovalno le parcialno preučevane. Navezovale so se predvsem na koncept vseživljenskega učenja in na razvoj ključnih kompetenc. Tudi sistemski izobraževalna politika kljub zapisanim deklarativnim opredelitvam o priznavanju neformalno pridobljenih znanj v praksi le redko najde ustrezne odgovore na vprašanja o njihovem ugotavljanju, vrednotenju in priznavanju. V tujini se neformalnemu glasbenemu učenju in poučevanju namenja večja pozornost (Folkestad, 2006; Green, 2008; O'Neil, 2014). Razvidna je orientiranost na področje popularne glasbe (Zuther, 2017). Izliv povezovanja formalnega in neformalnega učenja in poučevanja glasbe je v slovenski glasbeni pedagogiki povezan tudi s potrebo, da razvija glasbenopedagoške koncepte za delo z najmlajšimi, z odraslimi, z ostarelimi, torej s starostnimi skupinami, ki niso (več) vključene v formalno izobraževanje. Za šolajočo se populacijo pa je izrednega pomena, da se njihovi glasbeni učitelji zavedajo vrednosti povezovanja formalnih in neformalnih oblik učenja in poučevanja glasbe ter jih v največji možni meri podpirajo in spodbujajo.

Importance of Connecting Formal and Informal Music Education

Slovenian music education has so far attached central importance to formal music education in general and music education programmes. Informal forms of learning and teaching music have been mentioned in different published works but have only been partly researched and theoretically studied. They have been mentioned especially in connection with lifelong learning and the development of key competencies. Even governmental educational policy, despite its written declarations about acknowledging informally acquired knowledge in practice, rarely finds suitable answers regarding their definition, evaluation and recognition. Abroad, more attention is paid to informal education (Folkestad, 2006; Green, 2008; O'Neil, 2014). There is a tendency towards the field of popular music (Zuther, 2017). The challenge

of connecting formal and informal education of music in Slovenia also has to do with the need to develop educational concepts for dealing with the youngest, the adults and the elderly—the age groups that are not included into formal education (any longer). For those in the educational system, it is important that their music teachers are aware of the value of connecting formal and informal music education, supporting and encouraging it in greatest way possible.

Katarina Habe



Univerza v Ljubljani, Akademija za glasbo
University of Ljubljana, Academy of Music

Pridobljene kompetence študentov v okviru Študentskih inovativnih projektov

Namen prispevka je predstaviti pridobljeno znanje in veščine študentov različnih študijskih smeri v okviru dveh študentskih inovativnih projektov (ŠIPK), ki sta se usmerila na predvsem na pridobivanje kompetenc za poučevanje glasbe otrok s posebnimi potrebami. Predstaviti želimo projekt IGDP – Inovativni glasbenodidaktični pristopi z elementi glasbene terapije za delo z otroki in mladostniki s čustvenimi in vedenjskimi težavami, ki smo ga izvedli v sodelovanju z Inštitutom Knoll za glasbeno terapijo in supervizijo, in projekt GIMAS - Glasbeno izobraževanje otrok/mladostnikov z motnjami avtističnega spektra, ki smo ga izvedli v sodelovanju z Glasbenim centrom DO RE MI. Naš cilj je osvetliti dva primera dobre prakse neformalnega izobraževanja na univerzitetni ravni, ki temeljita na interdisciplinarnosti, praktični naravnosti in vpetosti v družbeno okolje. V prispevku se osredotočamo predvsem na pridobljene kompetence, ki so jih študenti pridobili v okviru obeh projektov. V slednjih je sodelovalo skupaj sedemnajst študentov, od tega osem študentov Akademije za glasbo. Pridobljene kompetence smo preverili z anketnim vprašalnikom, ki so ga študenti rešili po zaključku obeh projektov. Rezultati so pokazali, da so ključne pridobljene kompetence študentov v okviru projektov IGDP in GIMAS timsko delo in interdisciplinarno povezovanje disciplin, fleksibilna uporaba znanja v praksi, avtonomnost in občutljivost/odprtost za ljudi in socialne situacije.

Student Competencies Acquired in Innovative Student Projects

The purpose of this article is to present the knowledge and skills of the students of different academic programmes gained as part of two innovative student projects (ŠIPK), which focused mainly on the acquired competencies for teaching music to children with special needs. Furthermore, two projects

will be presented: the IGDP project (Innovative Music Teaching Approaches with Elements of Music Therapy to Work with Children and Adolescents with Emotional and Behavioural Issues), which was carried out in collaboration with the Institute Knoll for Music Therapy and Supervision, and the GIMAS project (Music Education for Children and Adolescents with Autism Spectrum Disorder), which was carried out in collaboration with the DO RE MI Music Centre. The goal is to shed light on two examples of good practice in informal education at university level, which are based on interdisciplinarity, practical orientation and inclusion in the social environment. The article focuses mainly on the student competencies acquired in both projects. The projects included seventeen students, eight of them from the Academy of Music. The acquired competencies were tested via a survey the students were required to take after both project. The results reveal that key competencies acquired as part of IGDP and GIMAS projects include team-working and interdisciplinary skills, flexible use of knowledge in practice, autonomy and empathy/ open-mindedness towards people and social situations.

Mojca Kovačič

 ZRC SAZU, Glasbenonarodopisni inštitut
Scientific Research Centre, Institute of Ethnomusicology

Reševanje sodobnih vprašanj o družbeni izključenosti z opero v kontekstu formalnega in neformalnega izobraževanja

V okviru Znanstvenoraziskovalnega centra SAZU smo izvedli že tretji aplikativni projekt Erasmus+, ki se ukvarja s spodbujanjem in izvajanjem prostovoljstva med mladimi z namenom preprečevanja socialne izključenosti migrantov ali tistih, ki prihajajo z občutljivih socialnih okolij (projekt JuciVol) kot tudi za preprečevanje predčasne opustitve šolanja (projekt Schola). Tretji projekt (EducOpera) se je osredotočal na glasbo, natančneje na opero, ki so jo mladi in profesionalni izvenšolski mentorji ustvarjali pod vodstvom Glasbenice Ljubljana in v tesnem sodelovanju z Srednjo vzgojiteljsko šolo, gimnazijo in umetniško gimnazijo Ljubljana ter Zavodom BOB (Zavod za kulturo mladih). V prvem letu smo preko opere same (libreta in glasbe) kot tudi konteksta (vključevanje mladih v ustvarjalni proces) naslovili podobna vprašanja kot so prostovoljstvo, osip, socialna izključenost in vključenost socialno šibkih in mirantov, v drugem letu pa smo se posvetili ovrednotenju pridobljenih kompetenc na področju izvenšolskega glasbenega/opernegra izobraževanja in produkciji kratkega filma o pomenu izvedbe opere z mladimi. V prispevku bo kratko predstavljen proces ustvarjanja opere z mladimi v Sloveniji, nekateri uspešni primeri izvedbe projekta v mednarodnem kontekstu ter metode

poučevanja z opero za šolske in izvenšolske učitelje, ki se osredotočajo na premostitev vrzeli med formalnim in neformalnim učenjem.

Dealing with Contemporary Issues on Social Exclusion through Opera in Context of Formal and Informal Education

As part of the Scientific Research Centre, the third applicative research project Erasmus+ was carried out on promoting and undertaking voluntary work among young people with the purpose of preventing social exclusion among migrants and those from sensitive social environment (the JuciVol project) as well as to prevent early school leaving (the Schola project). The thirds project (EducOpera) focused on music, or more precisely on opera, produced by young professional extracurricular teachers led by the Glasbena Matica Music Society of Ljubljana in close collaboration with the Secondary Preeschool Education and Gimnazija Ljubljana and the Institute BOB. In the first year, the questions about volunteering, dropouts, social exclusion and the social inclusion of marginal population and migrants were addressed through opera (the libretto and the music) and the context (the inclusion of young people in its production). In the second year, the focus was on the evaluation of acquired competences in the field of extracurricular music/opera education and the making of a short film about the meaning of the opera production with young people. The article will shed some light on the process of producing the opera with young people in Slovenia, on some successful examples of the realization of the project in international context, as well as on the methods of teaching the opera to school and extracurricular teachers, which focus on transferring the gap between informal and formal education.

Bogdana Borota, Tina Štemberger



Univerza na Primorskem, Pedagoška fakulteta
University of Primorska, Faculty of Education

Izzivi glasbene pismenosti in glasbenega opismenjevanja študentov, bodočih vzgojiteljev

Ena izmed splošnih kompetenc vzgojiteljev za učinkovito poučevanje je obvladovanje izvajalskih praks in vsebin kurikularnih področij ter učnega načrta za 1. razred osnovne šole. Na izvedbeni ravni, na področju glasbene vzgoje/umetnosti, gre za vzgojiteljeve zmožnosti glasbenega ustvarjanja, komuniciranja, doživljanja in izražanja ter spremljanja otrokovega glasbenega razvoja. Zato se v pedagoški praksi začetnega izobraževanja vzgojiteljev kaže izziv individualizacije študijskih procesov glede na predhodne glasbene

izkušnje študentov, njihovo motiviranost za študij in glasbeno pismenost. Z empirično raziskave smo želeli ugotoviti, kako študenti ocenjujejo svoje glasbene zmožnosti in na katerih področjih glasbenega izobraževanja ocenjujejo potrebo po večji pomoči, v povezavi z dokončano srednjo šolo oziroma formalnim in neformalnim glasbenim izobraževanje pred študijem. Sodelovalo je 122 študentov 1. letnika študijskega programa Predšolske vzgoje na UP PEF. Podatki so bili zbrani in obdelani na ravni deskriptivne in inferenčne statistike. Rezultati kažejo, da med navedenimi zmožnostmi študentje v povprečju najviše ocenjujejo svojo zmožnost branja notnega zapisa, najnižje pa zmožnost pisanja glasbe. Hkrati se kaže, da najmanj pomoči potrebujejo pri branju enoglasja, največ pa področjih ustvarjanja glasbe in vokalne tehnike. Ugotavljamo tudi, da študentje, ki so zaključili srednjo vzgojiteljsko šolo, v primerjavi s študenti, ki so zaključili ostale štiriletne strokovne srednje šole in gimnazijo, svoje zmožnosti v povprečju ocenjujejo više in hkrati izražajo najmanjšo potrebo po pomoči.

Challenges of Musical Literacy among Students of Preschool Education

One of general competencies of preschool teachers for effective teaching is the ability to master performance practices and curriculum content as well the syllabus of the first year of primary school. In practice, for the field of music education, this includes the teacher's ability to create music, communication skills, empathy and the ability to express himself/herself as well as the ability to monitor a child's musical development. In teaching practice of the initial education of preschool teachers, there is a challenge to individualize study processes according to a student's previous experiences, his/her motivation for studying and his/her musical literacy. The purpose of the empirical research was to find out how students evaluate their musical abilities and in which fields of music education do they think they could use more help in connection to their secondary school and their formal and informal education prior to going to a university. The research included 122 first year students of Preschool Education of the Faculty of Education of the University of Primorska. The data was gathered and analysed on the level of descriptive and inferential statistics. The results show that among the given possibilities the students, on average, consider they are good at reading music and bad at writing music. They need least help in reading monophony and most help in creating music and in vocal technique. On average, the students who completed secondary preschool education programme assess their abilities higher and need less help in comparisons to the students who completed another four-year secondary school.

Gibalno-plesne dejavnosti za predšolske otroke po konceptu pedagogike montessori

Pedagogika montessori je splošni pedagoški koncept, ki temelji na opazovanju in upoštevanju otrokovi razvojnih značilnosti ter prilagoditvi otrokovega okolja potrebam otrok. M. Montessori utemeljuje, da učenje otrok poteka preko srkajočega uma, posebne sposobnosti predšolskih otrok, da vase sprejemajo vse dražljaje iz svoje okolice in predstavlja nezavedno pripravo za učenje iz občutljivih obdobjij kot obdobjij posebnih moči in dovzetnosti (Montessori, 2006). Glasba je v tem pedagoškem konceptu predstavljena kot univerzalni jezik, njeno učenje ima podobne zakonitosti kot učenje jezika. Glasbeno-plesno področje se je v pedagogiki montessori razvijalo na eksperimentalen način; otroci so bili izpostavljeni glasbi in se ob njej lahko svobodno gibali, M. Montessori pa je opazovala njihove naravne telesne odzive nanjo (Montessori, 1917). Da bi otroci razvili potrebne spremestnosti za kontrolo svojih gibov in teles, v vrtcih montessori dnevno izvajajo dejavnosti hoje po črti, ki jim služi kot predpriprava na glasbeno-plesne dejavnosti, kjer se nato otroci svobodno gibajo ob glasbi. Po daljši redni izpostavljenosti in svobodi gibalno-telesnega izražanja, otroci razvijejo celo plesne korake, do katerih pridejo z adaptacijo giba k ritmičnim in metričnim karakteristikam poslušane glasbe. Takšno gibanje ob glasbi po konceptu pedagogike montessori pozitivno vpliva na razvoj glasbenih sposobnosti predšolskih otrok.

Movement and Dance Activities for Preschool Children Based on Montessori Method of Education

Montessori Method of Education is a general teaching concept based on observing the child's developmental characteristics and adapting the environment to the child's needs. According to Maria Montessori, preschool children have an absorbent mind, a special ability to soak up vast amounts of information from their environment, which is unconscious preparation for learning from sensitive periods as periods of special power and sensitivity (Montessori, 2006). In this educational concept, music is regarded as universal language, whose learning follows similar rules as when learning a language. The field of movement and dance in Montessori education developed experimentally; children were exposed to music and were allowed to move freely, while Montessori was observing their natural physical responses (Montessori, 1917). In order to develop necessary skills for controlling their movement, children in Montessori preschools daily do the activity of walking

on the line, which serves as preparation for movement and dance activities, in which children can freely move while listening to music. After longer regular exposure to music, children even develop dance steps as they adapt their movement to the rhythm of the music. Such movement based on the Montessori education has a positive impact on the development of music skills of preschool children.

Špela Golobič



Zavod Muzikator
Muzikator Institute

Kulturna vzgoja na področju glasbene umetnosti izven formalnih šolskih okvirjev

Kulturna vzgoja na področju glasbene umetnosti predstavlja most med formalnimi in neformalnimi oblikami glasbenega učenja in izobraževanja. Ima pomembno vlogo pri spodbujanju pozitivnega odnosa do glasbene umetnosti in ljudske glasbe ter prispeva k vzgoji estetske senzibilnosti in kritičnega vrednotenja med otroci in mladimi. Odvija se tako v osnovnih, glasbenih in nekaterih srednjih šolah kot tudi v kulturnih ustanovah, otroci in mлади pa imajo ob tem številne možnosti glasbenega udejstvovanja. Na podlagi sodobnih učnih pristopov se učna okolja širijo iz šolskih prostorov v avtentične prostore za doživljanje glasbe, kot so koncertne dvorane, operne hiše, gledališča in druga koncertna prizorišča, pri tem pa se vzpostavljajo pomembni procesi socializacije posameznika z raznovrstno glasbo in zvočnim okoljem. Prispevek obravnava oblike glasbeno-izobraževalnih programov osrednjih slovenskih glasbenih institucij, ki otrokom in mladim omogočajo neposreden stik z glasbeno umetnostjo. Osvetljena je vloga društev Glasbena mladina Slovenije in Glasbena mladina ljubljanska, ki s svojimi glasbeno-izobraževalnimi programi bogatita pouk glasbe v osnovnih in srednjih šolah. Partnersko sodelovanje med kulturnimi in vzgojno-izobraževalnimi ustanovami omogoča otrokom in mladim dostop do glasbene umetnosti in bistveno prispeva k vzgoji novih generacij koncertnih poslušalcev.

Cultural Education in the Field of Music Outside Formal Frameworks

Cultural education in the field of music serves as a bridge between formal and informal music education. It has an important role in encouraging positive relationship to classical and traditional music and helps develop aesthetic sensibility and critical evaluation skills among children and adolescents. Cultural education is delivered in primary school, music school and some secondary schools as well as in cultural institutions. In addition, there

are many possibilities for children to participate in musical activities. Following the examples of contemporary teaching methods, teaching environment is moving outside the classroom in authentic places for experiencing music, such as concert halls, operas, theatres and other concert venues, which stimulates important processes of socializing children to different types of music and different sound environments. The article discusses the forms of music education programmes in central Slovenian music institutions, which enable children and adolescents a direct contact with music. It highlights the role of Jeunesses Musicales Slovenia and Ljubljana Musical Youth, which offer music education programmes that enrich formal education in primary and secondary school. Collaboration between cultural and educational institutions gives children and adolescents access to music and greatly contributes to the education of the new generations of concertgoers.

Vojko Veršnik



Tretja OŠ Slovenj Gradec

Third Elementary School of Slovenj Gradec

Povezovanje glasbenopedagoškega, terenskega in znanstveno raziskovalnega dela za dobrobit družbe

V slovenski glasbeni pedagogiki se namenja le malo pozornosti vseživljenjskemu in neformalnemu izobraževanju, glasbi kot sredstvu za povezovanje, doseganje socialnih interakcij in inkluzije v širši družbi. Avtor v vlogi etnomuzikologa in glasbenega pedagoga v tem prispevku predstavlja glasbene projekte z lastno udeležbo. Ti so bodisi nadgradnja formalnih šolskih aktivnosti ali pa korak k uresničitvi izsledkov in predlogov za izboljšanje ugotovljenega stanja v disertaciji *Glasbeno življenje upokojencev na slovenskem Koroškem* (2016). Prvi primer prikazuje raziskavo o tajski pesmi *Chang in rabo le-te* za namene pouka in povezovanja Univerze v Ljubljani in Chulalongkorn University (Bangkok, Tajska). Drugi primer predstavlja razsežnosti projekta *Poklonimo jim pesem*, ki je na podlagi raziskave o glasbenem življenju v slovenskih domovih starostnikov vplival tudi na mednarodni projekt *Inclusion Cocktail II* (Mladi v akciji, 2013), skupaj z raziskovalnimi dognanjji disertacije pa dal idejo za avtorski video, s katerim je Tretja OŠ Slovenj Gradec zmagala na mednarodnem tekmovanju *Video S-factor* (2017). V obeh primerih se odraža avtorjevo povezovanje terenskega, raziskovalnega in pedagoškega dela, v prvem gre za medkulturno povezovanje, v drugem pa za socialno inkluzijo ter medgeneracijsko sodelovanje starostnikov in otrok s posebnimi potrebami. Namen prispevka je spodbuditi pedagoge za rabo glasbe kot sredstva za dobrobit širše družbe.

Connecting Music Educational, Field and Scientific Research Work for Well-Being of Society

In Slovenian music education not much attention is given to lifelong and informal education, music as a means of connecting, achieving social interactions and inclusion in wider society. The author as an ethnomusicologist and a music teacher presents musical projects in which he himself has participated. These are either an extension of formal school activities or a step towards the realization of findings and suggestions for the improvement of current conditions presented in the dissertation *Musical Life of Pensioners in the Slovenian Carinthia* (2016). The first example looks at the research on the Thai song Chang and its use in the classroom and for connecting the University of Ljubljana and the Chulalongkorn University (Bangkok, Thailand). The second example presents the scope of the project "Poklonimo jim pesem" (Let's Give Them A Song), which deals with the musical life in Slovenian retirement homes; the project influenced the international project Inclusion Cocktail II (Youth in Action, 2013) and was, together with the findings of the dissertation, the basis for the original film, with which the Third Elementary School of Slovenj Gradec won first prize in the international competition Video S-Factor (2017). Both cases reflect the author's work on connecting field, research and educational work—the first example is about intercultural connections and the latter about social inclusion and intergenerational collaboration of the elderly and children with special needs. The purpose of the article is to encourage teachers to use music as a means to develop the well-being of society.

Lorena Mihelač



Šolski center Novo mesto
School Centre Novo mesto

Formalno in neformalno pridobljeno glasbeno znanje: od omejitve do trajnostnega razvoja

Prispevek obravnava najpomembnejša vprašanja, ki se danes nanašajo na formalno pridobljeno glasbeno znanje otrok. Poudarja, da slednje (povezano z glasbenimi šolami in drugimi ustanovami za glasbeno usposabljanje) zlasti v prvih letih usposabljanja močno temelji (samo) na strogem procesu prenosa glasbenega znanja v zaprtem okviru, ne da bi ga povezovali z izkušnjami, pridobljenimi v okviru neformalnih izkušenj. Konceptualizacija istih glasbenih dimenzij (npr. melodija, harmonija, meter ipd.) ali glasbenih parametrov (npr. višina tona, trajanje tona, glasnost tona ipd.) se ne pretaka v obe smeri, od formalnega izobraževanja k neformalnemu izobraževanju in

obratno. Namesto tega se ujame nekje »v predalčku«: neformalno pridobljeno znanje v »neformalnem glasbenem predalčku« in formalno pridobljeno glasbeno znanje v »formalnem glasbenem predalčku«. Popolno uživanje v glasbi torej manjka, saj formalno pridobljeno glasbeno znanje ni povezano z resničnimi, življenjskimi (glasbenimi) konteksti. Manjka tudi popolna prenosljivost znanja, kar vpliva na prihodnjo usmeritev otrokovega glasbenega razvoja, ki bi bil lahko bistveno uspešnejši, če bi bila formalni in neformalni svet glasbenega znanja usklajena.

Formal and Informal Music Education: From Their Limits to Sustainable Development

The article deals with key questions regarding today's formal music education. It points out that especially in the first years of music schools and other music educational institutions the teaching is based (only) on the strict process of transferring musical knowledge in a closed system, not taking into consideration the person's informal experience. The conceptualization of musical dimensions (such as melody, harmony and rhythm) or musical parameters (such as pitch, tone duration, dynamics) does not transfer into both directions, from formal to informal education and vice versa. Instead, it gets stuck somewhere in "a drawer": informally acquired knowledge in "an informal musical drawer" and formally acquired musical knowledge in "a formal musical drawer". In this way, it is impossible to fully enjoy music, as formal education lacks real-life (musical) experiences. Moreover, there is a lack of knowledge transfer, which has an impact on the direction a child's musical development will take, which could be immensely more successful if the formal and informal worlds of music education were in harmony.

Anja Ivec



Konservatorij za glasbo in balet Maribor

The Maribor Conservatory of Music and Ballet

Glasilo »Mlada Sloga« kot primer učila glasbene šole Sloga

Mlada Sloga je bilo glasilo glasbene šole Narodno železničarskega glasbenega društva Sloga v Ljubljani, ki je izhajalo od septembra 1938 do novembra 1943 v založbi društva. Skupno je izšlo šest letnikov, število izdanih številk pa je variiralo od minimalno dveh do največ šest izdanih v posameznem šolskem letu. Glasilo je ves čas izhajalo pod idejnim vodstvom in uredništvom Heriberta Svetela (1895–1962), ki je tudi avtor večine prispevkov. Kot avtorji člankov se predstavljajo še nekateri učitelji glasbene šole Sloga. Po vsebini je obsegalo od glasbenih strokovnih in poljudnih do zabavnih vsebin. Prispevki

so obravnavali aktualne probleme glasbenega sveta, glasbeno teorijo in instrumentacijo, slovensko in tujo glasbeno zgodovino ter pri učencih spodbujali nadgradnjo že pridobljenega znanja ali usvajanje novega. Predstavljene so bile še aktualne ustvarjalne novosti domačih skladateljev ter izpostavljeni pedagoška vprašanja glasbenega šolstva. Raznolik strokovni vsebinski nabor so dopolnila poglavja, ki vabijo učence k aktivnemu sodelovanju s svojimi prispevki, predvsem rubrika »Gojenci sprašujejo, Mlada Sloga odgovarja« in »Kotiček naših malih«. Glasilo se loteva pomembnih vprašanj in načenja teme o tem, čemu glasbeno izobraževanje otrok in kako izbrati instrument ter podaja druge praktične napotke s katerimi se srečajo učenci in starši. V glasilu so tudi poročila o delovanju glasbene šole Sloga (predmetnik, ocenjevanje, nastopi, izpit). Glasilo je redek in zanimiv primer učila glasbene šole, ki skozi široko bero prispevkov priomore učencem k usvajaju spretnosti in znanj.

Publication »Mlada Sloga« as Example of Teaching Aid of Sloga Music School

“Mlada Sloga” was a publication of the Music School of the Sloga National Railway Music Society published from September 1938 to November 1943 in the Society’s publishing house. Altogether, it was published six years, from two to six issues per school year. The publication was the idea of Heribert Svetel (1895–1962), who was also the editor and author of most articles. Other authors were some of the teacher of the music school. The publication included professional music articles as well as more popular and entertaining topics. The articles dealt with the questions concerning music in general, music theory, instrumentation, the Slovenian and foreign history of music with the purpose of encouraging the development of the students’ knowledge. In addition, they looked at new works by Slovenian composers and addressed issues concerning music education. The wide array of topics was complemented by chapters encouraging students to actively participate with their own writings, such as “You Ask, Mlada Sloga Answers” (Gojenci sprašujejo, Mlada Sloga odgovarja) and “Young People’s Corner” (Kotiček naših malih). The publication raises critical issues and deals with such topics as why should children get music education and how to choose an instrument as well as other practical tips for children and parents. The publication also includes reports about the work of the Sloga Music School (courses, assessment, examinations and performances). It is a rare and interesting example of a music school teaching aid, which, through its wide collection of articles, helps children gain skills and knowledge.

Claudia Bajs

 Inštitut Knoll za glasbeno terapijo in supervizijo

The Institute Knoll for Music Therapy and Supervision

Mesto glasbene terapije v inkluzivni glasbeni šoli

V prispevku bo predstavljena tematika vključevanja otrok in mladostnikov s posebnimi potrebami v glasbeno vzgojno-izobraževalni sistem. Na podlagi aktualnih določil in smernic Evropske unije na področju inkluzivne vzgoje bo povzeto trenutno stanje vključevanja otrok s posebnimi potrebami v programe glasbenega šolstva v Sloveniji. Analiza glasbenega izobraževanja otrok s posebnimi potrebami v Avstriji in Nemčiji nakazuje možne poti urenjevanja Evropskih načel in posebej poudarja pomembno vlogo glasbenih terapeutov v procesu oblikovanja inkluzivnih glasbenih šol. Glasbena terapija se v tujini izkazuje kot zelo primerna oblika obravnave otrok s posebnimi potrebami, ki povezuje področja pedagoškega dela in psihosocialne obravnave. V smislu razvoja inkluzivne družbe v Sloveniji je potrebno okrepliti izolirane primere posameznih glasbenih šol, ki že vključujejo otroke s posebnimi potrebami. Poleg tega je nujno, da se skupine otrok s posebnimi potrebami opredeli na nacionalni zakonski ravni glasbenega šolstva. Sprememba zakona je lahko temeljno izhodišče za opredelitev mogočih usmeritev in oblik izobraževanja omenjenih skupin otrok in odraslih v slovenskem glasbenem šolstvu.

Role of Music Therapy in Inclusive Music Education

The article presents the topic of the inclusion of children and adolescent with special needs in music education. Taking into consideration current provisions and guidelines of the EU on the field of inclusive education, the current situation regarding music education programmes in Slovenia will be described. The analysis of the music education of children with special needs in Austria and Germany reveals possible implementations of the EU principles, emphasizing the role of music therapists in the process of establishing inclusive music schools. Abroad, music therapy proved to be a very appropriate form of treatment of children with special needs, connecting teaching with psychosocial treatment. For the purposes of developing inclusive society in Slovenia, isolated examples of music schools that already include children with special needs need to be expanded. In addition, it is necessary that groups of children with special needs are defined in national legislation on music education. The amendment of the law can be the basis for defining possible directions and forms of education of the abovementioned children and adults in Slovenian music education.

Katarina Zadnik

 Univerza v Ljubljani, Akademija za glasbo
University of Ljubljana, Academy of Music

Alternativni pristopi pomoči pri učencih s posebnimi potrebami v glasbeni šoli

Nacionalni dokumenti glasbenega šolstva, v primerjavi z osnovnošolskim izobraževanjem, ne urejajo in ne opredeljujejo inkluzije učencev s posebnimi potrebami. V izobraževalni sistem glasbenega šolstva vse pogosteje vstopajo tovrstne skupine učencev. Težave se izražajo na področju pozornosti, pisanja in branja glasbenega zapisa, učne motivacije, psihomotoričnem in emocionalnem področju. Zaradi deficita strokovnih in socialnih služb so učitelji prepuščeni samostojnjemu prepoznavanju, reševanju in iskanju ustreznih pedagoških in didaktičnih pristopov pri individualnem inštrumentalnem in skupinskem pouku nauka o glasbi. V obdobju zadnjih dveh let tako stopajo v ospredje alternativne oblike pomoči, ki podpirajo in premoščajo primanjkljaje pri glasbenem učenju. Pregledni prispevek predstavlja prisotnost glasbenih programov za učence s posebnimi potrebami v glasbenem šolstvu in nekatere alternativne pristope pomoči pri individualnem in skupinskem pouku v glasbeni šoli, s poudarkom na študiji primera z vključenimi Bachovimi cvetnimi plesi.

Alternative Approaches towards Helping Children with Special Needs in Music Education

National documents on music education, in comparison with the primary school education, do not deal with the inclusion of children with special needs. Nevertheless, such children are increasingly entering the music educational system. Learning disabilities are evident in the fields of concentration, reading and writing, learning motivation, psychomotor learning and emotional skills. Due to the lack of professional and social services, the teachers are left on their own devices in recognizing, solving and finding appropriate teaching methods for their instrument or in the music theory class. In the last two years, alternative approaches have emerged that help support and overcome such difficulties in music education. The article offers an overview of music programmes for children with special needs in music education and some alternative approaches for individual and group lessons in music school with emphasis on the case study that includes Bach flower dances.

Kristian Kolman

Glasbena šola Celje
Celje Music School

Optimizacija poučevanja violine z uporabo kognitivne teorije učenja z večpredstavnostjo

V prispevku predstavljamo možnosti za »mešano« učenje violine z uporabo izsledkov Mayerjeve kognitivne teorije učenja z večpredstavnostjo. Domačno, da je za uspešno učenje pomembna možnost povezovanja različnih modalnosti, je v veliki meri potrdil Richard E. Mayer s sodelavci s kognitivno teorijo učenja z večpredstavnostjo (2014). Teorija predpostavlja, da človeški kognitivni sistem vključuje dvojne kanale za vidno in slušno zaznavanje in obdelavo informacij. Oba kanala imata omejene zmogljivosti, delujeta pa lahko hkrati in si medsebojno ne zmanjšujeta učinkovitosti. S temi značilnosti človeškega kognitivnega sistema smo v eksperimentu žeeli optimizirati dejavnosti igranja v učnem procesu in domače vadbe lestvic s pomočjo programov CAMIT (Computer-assisted musical instrumental tutoring) kot je Match My Sound, v nadaljevanju MMS. Namen je bil preveriti funkcionalnost programa MMS kot učnega pripomočka za ocenjevanje pravilnosti izvedbe lestvic na violinu s ciljem podajanja objektivne povratne informacije o uspešnosti učenca. V eksperimentu smo na prvoosebni ravni raziskovalca in udeleženca preučili dejavnost preverjanja slušno analitičnih zaznav v kontroliranem spletnem okolju programa MMS in z vtičnikom v spletni učilnici MOODLE Glasbene šole Celje. Za razumevanje samodejnega računalniškega ocenjevanja smo opravili šest poizkusov z namernimi napakami zaigranih in posnetih lestvic. Preverili smo tri ključne ocenjevalne parametre; notno dolžino, tonsko višino in ritmično izvedbo polovink v lestvici. Kvantitativna analiza podatkov statistično ni pokazala bistvenih odstopanj (standardni odklon) od pričakovanih in dejanskih rezultatov v meritvah ocenjevalnih parametrov.

Optimizing Violin Lessons Using Cognitive Theory of Multimedia Learning

This article describes the possibilities for “mixed” learning of the violin using the findings of Mayer’s cognitive theory of multimedia learning. The assumption that, for successful learning, it is important to have the possibility to connect different types of modality was strongly confirmed by Richard E. Mayer and co-researchers with their cognitive theory of multimedia learning (2014). The theory proposes that human cognitive system consists of two separate channels (auditory and visual) for processing information. Each channel has a limited capacity, but they can work simultaneously without diminishing each other’s effectiveness. Taking into consideration these characteristics of human cognition, the research was aimed at optimizing the ac-

tivity of learning to play an instrument and practicing scales with the help of CAMIT software (Computer-Assisted Musical Instrument Tutoring), such as Match My Sound (MMS). The purpose was to check the functionality of the MMS software as a teaching aid for evaluating scale playing on the violin, providing feedback to the student. The research tested the activity of auditory perception in the controlled web environment of the MMS application and a plugin in the MOODLE web classroom of the Celje Music School on the personal level of the researcher and the participant. For a better understanding of automatic computer evaluation, six tests with intentional mistakes of performed and recorded scales were carried out. Three key parameters of evaluation were assessed: note value, pitch accuracy and rhythmical accuracy of half notes in a scale. The quantitative analysis of the data did not show significant standard deviation from expected and actual results in the assessment of evaluation parameters.

Sabina Vidulin



Muzička akademija u Puli, Sveučilišće Jurja Dobrile u Puli
Academy of Music of the Juraj Dobrila University in Pula

Inovativni pristopi pri poslušanju glasbe v obveznem šolstvu: teoretičen in praktičen prispevek

Glasbeno izobraževanje na hrvaških šolah temelji na odprttem učnem načrtu, ki kot obvezno aktivnost opredeljuje le poslušanje glasbe s teoretično in muzikološko razlago. Namen avtorice prispevka je sistematizirati področje poslušanja glasbe in razumevanja glasbene literature v obveznem šolstvu, s poudarkom na različnih možnostih, ki jih poslušanje ponuja, s ciljem razvoja otrokovih kulturnih in umetniških sposobnosti. Običajen način, ki je tudi naj-pogostejši, je, da ob poslušanju rešujemo vnaprej pripravljene naloge, s pomočjo katerih analiziramo in sistematiziramo podatke, ki se jih mora učenec naučiti in jih razumeti. Predstavili bomo še druge možnosti, do katerih smo prišli v praksi in z raziskovanjem področja poslušanja glasbe, ki se navezujejo na intradisciplinarne in interdisciplinarne kontekste. S prvim imamo v mislih predvsem poslušanje glasbe, ki se odraža tudi na področju igranja instrumenta in ustvarjanja. Naslednja možnost vključuje kognitivno-emocionalni sprejem glasbenega dela in večmodalni pristop, ki razširi glasbeni segment na neglasbena področja. Širši pogled na glasbena dela in aktivno delo na glasbenih in neglasbenih komponentah vodita k boljšemu razumevanju glasbenega dela, kakor tudi k večjemu interesu otrok za poslušanje.

Innovative Approaches to Listening to Music in Compulsory School: A Theoretical and Practical Contribution

Music education in Croatian schools follows an open model in which the only obligatory activity is music listening with theoretical and musicological elaboration. The intention of the author is to systematize the field of music listening and the understanding of music literature in compulsory school with an emphasis on the varied possibilities that listening provides and with the aim to develop cultural and artistic skills of the children. The standard way, which is also the most common one, is to listen to the music by pre-assigned tasks that lead to the analysis and systematization of the data that children need to learn and understand. Through practical work and research of the field of music-listening, the author will point out other possibilities, pointing out intradisciplinary and interdisciplinary contexts. The first refers to listening to the music that is also reflected in the field of playing an instrument and creativity, while the latter includes the cognitive-emotional reception of a piece of music and a multi-modal approach that extends the music segment to non-music areas. A broader view of musical works and active work on musical and non-musical components will contribute to better understanding of musical works as well as to greater interest of the children in music-listening.

Claudia Mattiotto

 Conservatorio "A. Buzzolla" Adria (RO)

Music Conservatory of Adria (RO) "Antonio Buzzolla"

Dalcrozeova metoda za zavestno in ustvarjalno učenje glasbe

Dalcrozeova metoda je rezultat pronicljivih opazovanj švicarskega pedagoškega. Emile Jaques-Dalcroze je opazil, da študentje med igranjem klavirja nezavedno premikajo dele svojega telesa, verjetno zato, da lažje sledijo ritmu. Odkril je dva vidika: pozitivnega, ki prikazuje človeški instinkt za izražanje glasbe preko gibanja telesa, in negativnega, pri katerem študenti na univerzi ne čutijo povezave z ritmom glasbe. Začel je izvajati dalj časa trajajoče praktične eksperimente, v katere je vključeval študente, ki so izvajali različne ritmično-koordinirane aktivnosti, npr. povezano in nepovezano gibanje spodnjih in zgornjih okončin, vključevanje govora in petja ter ritmične in vokalne improvizacije. V tovrstni eksperimentalni pouk je vključil tudi plesalce, igralce in znanstvenike s področja nevrologije. Na takšen način je zbral ogromno število vaj, ki se osredotočajo na razvijanje glasbenih sposobnostih in so povezane med seboj ter z glasbenim jezikom. Skoval je termin »evritmični solfeggio«, ki opredeljuje njegov sistem, pri katerem sta uho in telo idealen instrument za učenje ritma, medtem ko lahko z vključevanjem govora in petja izboljšamo

občutek za tonalnost in harmonske odnosa. Danes bi takšno metodo poimenovali celostna metoda učenja glasbe na ustvarjen in zavesten način.

Dalcroze Method For Conscious and Creative Learning of Music

The Dalcroze method was born from a sharp observation of a Swiss pedagogue. During his lessons, Emile Jaques-Dalcroze observed his students unconsciously moving parts of their bodies during their piano performances, seemingly to follow the beat with greater precision. He discovered two different aspects: a positive one—the demonstration of the human instinct to express music through body movement, and a negative one—university students without a deep connection with musical beat. He then started a long period of practical experiments in which he involved students in several rhythmic co-ordination activities, like upper and lower limb association and dissociation, adding speaking and singing, as well as rhythmic and vocal improvisation, even asking dancers, actors and neurology scholars for help during classes. This way, he gathered a huge amount of exercises focused on developing musical skills, connected to each other and to the music language. He coined the word “eurhythmic solfège” to define his system, in which ear and body represent the ideal “instruments” to learn rhythm while adding speaking and singing to it can improve the sense of tonality and harmonic relationships. In today’s terms, this could be called a “holistic” method to learning music in a creative and conscious way.

Elisabeth Wieland



Universität Mozarteum Salzburg
The Mozarteum University Salzburg

Portfolio v glasbenem izobraževanju

Namen predstavitve je prikazati teoretične in konceptualne okvirje portofoliev. Zaradi različnih definicij bomo orisali specifične vidike dela s portfolii. Na splošno poznamo dve glavni vrsti portfoliev: lahko so orientirani na proces (Kako?) ali pa na produkt (Kaj?). Za kakšno vrsto gre, lahko razberemo iz samega portfolia. Poudariti moramo, da portfolio ni zbirka izobraževalnega gradiva, ampak podaja razloge, zakaj študent izbere določene »predmete«. Progresivni model portfolia temelji na refleksiji in samodeterminiranosti učne poti, za ugotavljanje katere je portfolio lahko ustrezno orodje. V avstrijskih glasbenih šolah še ni specifičnih primerov uporabe portfolia v glasbenem izobraževanju, za razliko od šol za učenje tujih jezikov. Kljub vsemu pa obstaja nekaj navedb in priporočil za učenje in poučevanje s portfolii, predvsem v povezavi z »novo učno kulturo«. V visokošoljem izobraževanju, na univerzitetni

ravni je takšnih primerov več. Pričajoča predstavitev oriše koncept portfolia na Oddelku za glasbeno pedagogiko Univerze Mozarteum v Salzburgu.

Portfolio in Music Education

The aim of the presentation is to show theoretical and conceptual frameworks of portfolios. Due to the variety of definitions, different specific aspects of working with portfolios will be outlined. Overall, there are two main types of portfolios depending on their focus: process-oriented (asking "how") or product-oriented (asking "what"). The type can be deduced from the portfolio itself. It needs to be emphasized that portfolios are not collections of educational material but are rather based on justifications of why the student chooses certain "artifacts". The key concept behind progressive model portfolios is reflection, along with self-determination of a learning path for which portfolios can be an appropriate tool. There are still no specific examples of music education portfolios in Austrian schools, as opposed to those in foreign language education. Yet, there are few indications and recommendations for learning and teaching with portfolios, especially in the context of 'new learning culture'. In higher education, on university level, there are more examples. This presentation outlines the portfolio concept at the Department of Music Education at the Mozarteum University Salzburg as an elaborated model in music teacher education.

Vedrana Marković



Muzička akademija Univerzitet Crne Gore
Music Academy University of Montenegro

Vpliv slovenske kulturne scene in glasbene pedagogike na razvoj glasbene- ga izobraževanje v Črni gori preko življenja in dela Vide Matjan

Po drugi svetovni vojni so v Črni gori glasbene šole v glavnem ustanavljali tujci – profesionalni glasbeniki, ki so se po naključju ali namerno znašli v Črni gori in se odločili, da tam nadaljujejo svoje življenjsko in poklicno pot. Naše zanimanje je s svojim razsežnim delovanjem še posebej vzbudila Slovenka Vita Matjan. Kot učiteljica glasbe je l. 1945 v Kotorju ustanovila Zasebno glasbeno šolo Vide Matjan. Ukvajala se je z etnomuzikologijo, bila inovatorka na področju poučevanja solfeggia in avtorica glasbenih pravljic, ki so povsem prilagojene glasbenim sposobnostim otrok. Glasbene pravljice so bile izvedene v Črni gori, v Sloveniji pa, koliko vemo, še ne. To odpira možnosti za potencialno sodelovanje med različnimi institucijami: glasbenimi šolami in umetniškimi akademijami (za glasbo, likovno umetnost, gledališče in film) v Črni gori in Sloveniji. V prispevku skozi prizmo pedagoškega in skladateljske-

ga dela. Vide Matjan orišemo, kakšen vpliv je imela slovenska kultura (glasba, literatura in gledališče) na razvoj glasbenega izobraževanja v Črni gori. Navedene so tudi smernice njenega metodičnega razmišljanja in skladateljskega dela, ki še vedno pridejo v poštev v sodobnem šolstvu, ne le v Črni gori temveč tudi v tujini.

Influence of Slovenian Cultural Scene and Music Pedagogy on the Development of Music Education in Montenegro Through Life and Work of Vida Matjan

The establishment of music schools in Montenegro after the Second World War took place mainly on the initiative of foreigners—professional musicians who, accidentally or intentionally, found themselves in Montenegro and decided to continue their life and work there. One Slovenian woman – Vida Matjan – especially attracted our attention and interest. The range of her activities is wide. As a music teacher, she established the Private Music School Vida Matjan in Kotor in 1945. She was working on ethnomusicology, was an innovator in teaching ear training and an author of several musical fairy tales, which were completely adapted to the performing abilities of children. These fairy tales were performed in Montenegro, while, as far as it is known, they have never been performed in Slovenia. This opens the space for potential cooperation between different institutions: music schools, music academies, faculties of drama arts and theatres from Montenegro and Slovenia. This paper gives an overview of the influence that the Slovenian cultural scene—music, literature and theatre—has had on the development of music education in Montenegro through the prism of the teaching and composing work of Vida Matjan. It also provides guidelines about her methodical reflections as well as productive composing work, still applicable and popular in contemporary education, not only in Montenegro but also abroad.

Tihana Škojo¹ / Renata Jukić²



Akademija za umjetnost i kulturu u Osijeku¹, Filozofski fakultet Osijek²

Academy of Arts and Culture in Osijek¹, Faculty of Humanities and Social Sciences in Osijek²

Evalvacija kompetenc učitelja solfeggia

Glasbeno izobraževanje na Hrvaškem je usmerjeno v izobraževanje in usposabljanje profesionalnih glasbenikov. Od začetka do konca izobraževalne poti se učenci oziroma študentje urijo v solfeggiu vzporedno s poukom instrumenta. Pomemben faktor za uspešno poučevanje solfeggia je kompetenten učitelj – strokovnjak, ki zna uporabiti svoje znanje in sposobnosti pri

učinkovitem poučevanju. Pedagoške kompetence se kažejo na različne načine in se odražajo v izobraževalnem vidiku poučevanja pa tudi v samem vzdušju, v katerem pouk poteka, v zadovoljstvu učencev oziroma študentov s poukom, ki vpliva na njihovo motivacijo za nadaljevanje izobraževalne poti v glasbi. Za raziskovanje pedagoških kompetenc učiteljev solfeggia na hrvaških glasbenih šolah smo oblikovali pol-strukturiran intervju. Raziskava je pokazala, da učitelji solfeggia cenijo predvsem svoje strokovne kompetence, osredinjene na urjenje intonacije in ritma ter učenje glasbenega metajezika. Čeprav se zavedajo pomembnosti pedagoških kompetenc, jim pripisujejo drugotno mesto v primerjavi s strokovnimi kompetencami. Rezultati so pokazali, da bi morali dati večjo veljavno pedagoškim ciljem pri poučevanju solfeggia in pedagoški dimenziji kompetenc učitelja v glasbenem šolstvu.

Evaluation of Competencies of Ear Training Teachers

Music education system in Croatia is directed towards the education and training of professional musicians. From the beginning to the very end of their music education, students attend ear training classes alongside their instrumental lessons. An important factor in successful ear training classes is a competent teacher, an expert who is capable of using his/her professional knowledge and skills for effective teaching. Teachers' competencies are manifested through different dimensions, which reflect in the educational aspect of teaching and in the atmosphere in which a lesson is taught, especially, in students' satisfaction with ear training classes, which is evident in their motivation for further music education. For the purpose of researching teachers' competencies, a semi-structured interview with ear training teachers employed in music schools in Croatia was conducted. The research has shown that ear training teachers value their competencies primarily for their professional dimension. They are predominantly focused on achieving the educational tasks of ear training classes, practicing intonation and rhythmic skills, and learning the metalanguage of music. Although they are aware of the importance of teachers' competencies, they emphasize their secondary position in relation to professional competencies. The results show that greater awareness should be put on the importance of teaching objectives in teaching ear training and on the pedagogic dimension of competencies of the teachers in music education.

Ana Čorić



Muzička akademija Sveučilišta u Zagrebu
Academy of Music, University of Zagreb

EthnoFonik – razvijanje kompetenc za umetniško vodenje

Raziskava, predstavljena v tem dokumentu, se ukvarja s programom EthnoFonik – neformalnim izobraževanjem za glasbenike, ki so oziroma bi radi bili umetniški vodje taborov Ethno. Ethno je program Glasbenih mladih (Jeunesses Musicales International), ustanovljen l. 1990 za ljudsko glasbo, glasbe sveta in tradicijsko glasbo. Tabor združuje mlade glasbenike, stare od 13 do 30 let, z namenom oživljavanja in ohranjanja svetovne kulturne dediščine med mladimi. Poteka v poletnih mesecih po celiem svetu in vključuje delavnice, »jam sessions«, seminarje in koncerte. Neguje igranje po posluhu in učenje od sovrstnikov, s čimer spodbuja medkulturni dialog ter demokratično in vključujočo družbo. Zaradi močnega povečanja taborov Ethno v zadnjih desetih letih se je pojavila potreba po izobraževanju glasbenikov, ki je spodbudila nastanek neformalnega izobraževanja za umetniško vodenje taborov Ethno. EthnoFonik je edinstven izobraževalni program, na katerem je od njegovega nastanka v letu 2012 sodelovalo 139 udeležencev iz različnih okolij, ki jih zanimala tovrstno izobraževanje. Prispevek predstavlja raziskavo - (pilotno) študijo primera, ki so jo izvedli na izobraževanju EthnoFonik AllStar v novembru in decembru l. 2017 v Parizu. Na osnovi opravljenih intervjujev s skupino vodij izobraževanja, organizatorji in udeleženci ter z metodo opazovanja je raziskava povezala prakso s teoretičnim ozadjem glasbenega izobraževanja, pedagoške glasbe sveta, muziciranja v družbeni skupnosti, mladinskega dela itd. Namen raziskave je osvestiti akademsko glasbeno-pedagoško sfero o novih možnostih neformalnega glasbenega izobraževanja bodočih profesionalcev ter predstaviti prednosti takšnih oblik izobraževanja in metod v poklicnem razvoju učitelja glasbe.

EthnoFonik – Developing Competencies for Artistic Leadership

The research proposed in this document focuses on EthnoFonik, a specific non-formal training of musicians who are (or want to be) artistic leaders of Ethno camps. Ethno is the programme of Jeunesses Musicales International for folk, world and traditional music. Founded in 1990, it gathers young musicians aged 13-30 with a mission to revive and keep alive global cultural heritage amongst the youth. It is organised as international annual summer music camps all around the world that combine workshops, jam sessions, seminars and performances, and use learning by ear and peer-to-peer learning in order to foster intercultural dialogue in democratic and inclusive spaces. Since the number of the Ethno camps has rapidly grown in the past

ten years, the need to educate musicians for leading camps encouraged establishing non-formal trainings for Ethno artistic leaders. EthnoFonik is a unique training for Ethno artistic leaders, which has existed since 2012, and has so far gathered 139 participants with various backgrounds interested in this kind of education. The paper presents an exploratory (pilot) case study, which was conducted at Ethnofonik AllStars training in November/December 2017 in Paris. Based on the interviews with the team of training leaders, organisers and participants, as well as on the process observation, the research connects practice with the theoretical background from music education, world music pedagogy, community music, youth work etc. Seeking to inform the academic music education society about the new possibilities of non-formal music education of future professionals, this research will enlighten the advantages of described training tools and methods in the music teachers' professional development.

Katarina Habe



Univerza v Ljubljani, Akademija za glasbo
University of Ljubljana, Academy of Music

Okrogla miza: Pomembnost prepletanja formalnega in neformalnega glasbenega izobraževanja

Namen okrogle mize je razviti diskusijo na aktualno temo uspešnega prepletanja formalnega in neformalnega izobraževanja v sodobnem glasbenem šolstvu in pri pouku glasbene umetnosti v osnovnih in srednjih šolah ter tudi na akademski ravni. Predstavljeni bodo primeri dobrih praks z vidika zborovskega petja, z vidika vključevanja glasbenih šol v ožje in širše družbeno okolje in z vidika inovativnih neformalnih oblik poučevanja glasbene umetnosti v osnovnih in srednjih šolah. Predstavljene bodo tudi oblike neformalnega izobraževanja na akademski ravni. S pomočjo strokovnjakov različnih področij bomo osvetlili pomembnost vnašanja neformalnih oblik izobraževanja v formalno glasbeno izobraževanje, pri čemer bomo umestili ta odnos v okvir funkcij glasbe in glasbenih preferenc. Problematizirali bomo tudi vprašanje razmerja med resno in zabavno glasbo v glasbenem izobraževanju. Pogovor strokovnjakov okrogle mize bomo popestrili z nastopom treh vrhunskih glasbenikov, ki se v svojem glasbenem ustvarjanju sprehajajo med različnimi glasbenimi žanri. S svojimi vmesnimi glasbenimi točkami bodo oblikovali most med formalnim in neformalnim glasbenim izobraževanjem in z nami delili tudi svoje izkušnje in razmišljanje o pomenu neformalnega glasbenega izobraževanja.

Roundtable Discussion: Importance of Blending Formal and Informal Music Education

The purpose of the roundtable is to have a discussion on successful blending of formal and informal education in contemporary music school and in music lessons at primary and secondary school as well as at university. We will provide examples of good practice from the aspects of choral singing, inclusion of music schools in close and wider social environment, and innovative informal teaching methods for learning music in primary and secondary school. Furthermore, we will present informal education at university. With the help of experts from different fields we will look at the importance of including informal educational methods in formal music education, placing this relationship in the context of the functions of music and musical preferences. Likewise, we will address the issue concerning the relationship between classical and popular music in music education. In addition, three outstanding musicians whose music crosses genres will be our musical guests. Their performances during the roundtable discussion will represent a bridge between formal and informal education. We will ask them to share their experience and opinion on the meaning of informal music education.

ŽIVLJENJE JE PESEM... / LIFE IS A SONG ...

Koncert ob 100-letnici rojstva Janeza Boleta / Concert at the 100th Birth Anniversary of Janez Bole

Tina Bohak Adam



Univerza v Ljubljani, Akademija za glasbo
University of Ljubljana, Academy of Music

Janez Bole (1919–2007) se je v zgodovino slovenske glasbene poustvarjalnosti zapisal kot eden najvidnejših zborovodij svojega časa. Neizbrisno sled je pustil na ljubljanski Akademiji za glasbo, kjer je skoraj dve desetletji (1968–1987), sprva honorarno nato pa redno do upokojitve deloval na Oddelku za glasbeno pedagogiko, in sicer kot višji predavatelj za zborovsko diriganje, vokalno tehniko, partiturno igro in zborovsko petje. Razvil je unikaten slog zborovskega petja, t. i. »Boletovo šolo«, znotraj katere se je zavzemal za izenačen zborovski zvok, dobro izdelano vokalno tehniko ter umetniško prepričljivo interpretacijo. Zanj značilen je bil orgelski zvok zboru. V bogati umeđniški karieri je vodil več kot 120 profesionalnih in amaterskih pevskih zborov po vsej Sloveniji in onstran meje, mdr. Akademski pevski zbor Tone Tomšič (1957–1960), zbor Slovenske filharmonije (1960–1965), zbor Slovenski madrigalisti (1967–1970; 1987–1997). Leta 1951 je prevzel vodstvo novonastalega Slovenskega oktetra in ga vodil nadaljnjih šest let (do 1957). Pod Boletovim vodstvom je Slovenski oktet v poustvarjalnem pogledu z izčiščeno in prefinjeno interpretacijo postal zgled moškim vokalnim oktetom in zborom. Kot izjemen strokovnjak je predaval na najrazličnejših zborovskih seminarjih in bil član mnogih žirij na tekmovanjih. S predanim glasbenopedagoškim delom je pomembno zaznamoval številne generacije amaterskih in poklicnih glasbenikov.

Janez Bole (1919–2007) is regarded as one of the leading Slovenian chormasters of his time. He left an indelible mark on the Ljubljana Academy of Music, where he worked for nearly two decades (1968–1987), first part-time, and later, until his retirement, full time as a professor of choral conducting, vocal technique, sight-reading and choral singing at the Department of Music Education. He developed a unique style of choral singing, the so-called "Bole School", striving for balanced choral sound, well-trained vocal technique and convincing interpretation. His choirs were characterized by organ-like sound. In his rich artistic career, he led more than 120 professional and amateur choirs across Slovenia and abroad, including the Academic Choir Tone Tomšič (1957–1960), the Slovenian Philharmonic Choir (1960–1965) and the Slovenian Madrigalists choir (1967–1970 and 1987–1997). In 1951, he took over the leadership of the newly established Slovenian Octet, leading it

for another six years (until 1957). Under his baton, Slovenian Octet with its clear and sophisticated interpretations became a model for men's vocal octets and choirs. As an acknowledged expert, he held numerous lectures in a variety of choral seminars and was a member of the jury in numerous competitions. His devoted educational work influenced many generations of amateur and professional musicians.

KONCERTNI PROGRAM / CONCERT PROGRAM

**VELIKA DVORANA KAZINE, 22. novembra 2019 / KAZINA'S BIG HALL,
22nd November 2019**

**DEKLIŠKI ZBOR AKADEMije ZA GLASBO UNIVERZE V LJUBLJANI /
GIRLS' CHOIR OF THE ACADEMY OF MUSIC, UNIVERSITY OF LJUBLJANA**
red. prof. Marko Vatovec, dirigent / Conductor
viš strok. sod. Julieta Kubik de Habjanič, vokalna tehnika / Vocal technique

Gregorijanski koral
AVE MARIA

Iacobus Handl Gallus (1550–1591)
PUERI CONCINITE

Antifona
PUERI HEBRAEORUM

Iacobus Handl Gallus (1550–1591)
PUERI HEBRAEORUM

Matija Tomc (1899–1986)
KRIŽEV POT
IV. Pred njim stoji Marija
(Vida Taufer)
XIII. Ob strani križa
(Vida Taufer)
Nikola Varžić, klavir, 1. letnik
Mentor: strok. svet. Marta Kržič

Ambrož Čopi (1973)

MILE MI MOJE TEN DOMA

Jes ti bon kipila (*Ijudska iz Koštabone v Istri*)

La c'è il mio amor (*Ijudska iz sv. Petra/Kaštel v Istri*)

Kemu si dala rožice (*Ijudska iz Kaštela v Istri*)

Ćemo ga mladi darovat (*Ijudska iz Črnice v Istri*)

DAJTE NOVICI NA KOLAČ

(*Ijudska iz sv. Petra/Kaštel v Istri*)

KOMORNI ZBOR AKADEMIJE ZA GLASBO UNIVERZE V LJUBLJANI /CHAMBER CHOIR OF THE ACADEMY OF MUSIC, UNIVERSITY OF LJUBLJANA

izr. prof. Sebastjan Vrhovnik, dirigent / *Conductor*

viš. strok. sod. Julieta Kubik de Habjanič, vokalna tehnika / *Vocal technique*

Julijan Strajnar (1936), prir.

ROMARSKI VRTEC

po motivih ljudskih nabožnih pesmi

Damijan Močnik (1967), prir.

ZARJA

po slovenskih ljudskih motivih

Melani POPIT, sopran

Alojz Srebotnjak (1931–2010), prir.

VÓZNICA

po slovenskem ljudskem motivu

Ambrož Čopi (1973), prir.

DA LIPA MA! KE BEJ NA JE?

Ijudska iz Rezije

Ana PREK, violina

Miha ZUPANC KOVAC, violončelo

Samo Vremšak (1930–2004), prir.

POJDAM U RUTE

koroška ljudska

Federica LO PINTO, soprano solo

Lojze Lebič (1934), prir.

TA DRUMELCA JE ZVOMLANA*koroška ljudska*

Emil Adamič (1877–1936), prir.

RASTI, ROŽMARIN!*slovenska ljudska*

Karol Pahor (1896–1974), prir.

PA SE SLIŠ'*primorska ljudska*

Ubald Vrabec (1905–1992), prir.

GULARJA SEN TIELA JMET*beneška ljudska*

Jurij Gregorc (1916–1986), prir.

ČÖJ SO TISTE ST•ZDICE*koroška ljudska*

Marij Kogoj (1892–1956), prir.

STOJI MI POLJE*slovenska ljudska*

Samo Vremšak (1930–2004), prir.

MARKO SKAČE*prekmurska ljudska*

Krištof Strnad (1999), prir.

ZREJLO JE ŽITO*prekmurska ljudska*

Walter Lo Nigro (1957), prir.

DEKLE JE PRALO SRAJČKI DVEJ*ljudska iz Ricmanj pri Trstu*

Tilen Slakan (1993), prir.

DEKLE OB STUDENCU, noviteta*ljudska iz Grabonoš*

Jaka Pucihar (1976), prir.

NOVITETA

Jazz trio: n.n.

