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Mednarodni znanstveni simpozij
UMETNOST VKLJUČEVANJA IN ZDRUŽEVANJA SKOZI
GLASBO

International Scientific Symposium
THE ART OF INCLUSION AND UNIFICATION THROUGH
MUSIC

ZBORNİK POVZETKOV
BOOK OF ABSTRACTS

Univerza v Ljubljani
Akademija za glasbo



Ljubljana, Palača Kazina, 30. november–1. december 2023

Mednarodni znanstveni simpozij UMETNOST VKLJUČEVANJA IN ZDRUŽEVANJA SKOZI GLASBO

International scientific symposium THE ART OF INCLUSION AND UNIFICATION THROUGH MUSIC

Zbornik povzetkov / *Book of Abstracts*

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**UMETNOST VKLJUČEVANJA IN ZDRUŽEVANJA SKOZI GLASBO /
THE ART OF INCLUSION AND UNIFICATION THROUGH MUSIC
Ljubljana, Palača Kazina, 30. November–1. December 2023**

PROGRAM / PROGRAMME

**Četrtek, 30. november 2023 / Thursday, 30th of November 2023
Dvorana Julija Betetta / Julij Betetto Hall**

8.00–9.00 / 8.00–9.00

Registracija udeležencev / Registration

Ob 9.00 / At 9.00

Glasbeni pozdrav / Greeting Music:

Ansambel 69

Tia Ivajnsič, Luna Vavourakis, Aljaž Sečnik – sopranski saksofon
Boštjan Rojc, Kristina Neli Lampe, Ena Knežević – altovski saksofon
Dora Mlinarić, Meta Neža Stražiščar, Marko Petek – tenorski saksofon
Jan Tominić, Ieva Vizma Romanovska – baritonski saksofon
Svit Krumpačnik – basovski saksofon

Jean Matitia: *The Devil's Rag*

Mentor: prof. Miha Rogina

Pozdravni nagovori / Welcome speeches:

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

doc. dr. Katarina Habe, predsednica znanstvenega in organizacijskega odbora / *President
of the International Scientific and Organizing Committee*

Ob 9.15 / At 9.15

Vodja / *Chair*: Katarina Habe

Ključnik govornik / Keynote Speaker

Nuša Piber, Glasbeni center DOREMI Bled (SI)

Cilj je pot / *The Goal is the Path*

**Ob 10.45 / At 10.45 Odmor za kavo (Klub Kazina – pritličje) / Coffee break (Klub
Kazina – Groundfloor)**

11.15–12.45 Dvorana Julija Betetta / Julij Betetto Hall

Eva Bojner Horwitz, Royal College of Music, Uppsala University, Sweden

DELAVNICA: OMILITE IZČRPAOST Z UTELEŠENIMI GLASBENIMI AKTIVNOSTMI / *WORKSHOP: MITIGATE EXHAUSTION WITH EMBODIED MUSIC ACTIVITIES* – Izvedba v angleščini / *In English*

Sodelujoča v glasbeni improvizaciji / *Participants in Music Improvisation*: Luka Poljanec in Luka Jahn (mentor: prof. Simon Klavžar)

Zahteve za udeležbo/ Requirements for participation: SAMO ZA SPECIFIČNO REGISTRIRANE UDELEŽENCE / *ONLY FOR SPECIFICALLY REGISTERED ATTENDEES* (za prijavljene udeležence študentskega foruma in prijavljene angleško govoreče aktivne udeležence / *Attendees of Student Forum; Registered English spoken participants*)

12.45–14.15 VODEN OGLED LJUBLJANE / *LJUBLJANA CITY TOUR* (v angleščini / *in English*)
Zbirno mesto: Vhodna avla AG/ *Meeting Point: Entrance Hall of the Academy of Music*

Ob 11.15 / At 11.15

Paralelna predavanja / Parallel Sessions

	Dvorana dr. Primoža Kureta <i>Dr. Primož Kuret Hall</i>	Dvorana Tria Lorenz <i>Trio Lorenz Hall</i>
11.15 – 12.45	Vodja / <i>Chair</i>: Ana Kavčič Pucihar Irena Lesar, Andreja Marčun Kompan, Sabina Autor: Glasbeno izobraževanje učencev s posebnimi potrebami z vidika učiteljev in ravnateljev slovenskih glasbenih šol / <i>Music Education for Students with Special Educational Needs from the Perspective of Teachers and Principals in Slovenian Music Schools</i> Claudia Knabe: »Skozi glasbene oči« - Umetnost združevanja raznolikih vidikov na terapevtsko delo z osebami s težkimi motnjami v razvoju skozi glasbe / <i>»Through Musical Eyes« - The art of integrating Diverse Perspectives on Therapeutic Work with Individuals with Severe Developmental Disabilities through Music</i> Kaja Korošec: Odnos med glasbo in blagostanjem s perspektive odraslih na avtističnem spektru / <i>The Relationship between Music and Well-being through the Eyes of Autistic Adults</i>	Vodja / <i>Chair</i>: Maruša Laure Loredana Sajovic: Združevanje znanj za glasbeno izobraževanje otrok s posebnimi potrebami / <i>Combining Knowledge for Music Education of Children with Special Needs</i> Una Košir: Milina glasbena pot – glasbeno izobraževanje slepih / <i>Mila's Musical Journey - Music Education for the Blind</i> Ilonka Pucihar, Kristina Smrke: Sodelovalna pedagogika v projektu muzikala v glasbeni šoli / <i>Collaborative Pedagogy in the Project "A Musical in Music School"</i>

12.45 – 12.50 PET MINUT ZA GIBANJE / <i>5 minutes for physical activity</i>	Katarina Habe	Ilonka Pucihar
12.50 – 14.20	Vodja / <i>Chair</i>: Ilonka Pucihar Laure Maruša, Ana Tina Jurgec: Razvoj orodja za vrednotenje glasbeno-plesnih dejavnosti v predšolski vzgoji / <i>Development of an Assessment Tool for Dance and Music Activities in Early Childhood Education</i> Petra Brdnik Juhart, Katarina Zadnik, Katarina Lia Kompan Erzar: Dejavniki glasbene aktivnosti pri spodbujanju vzajemne interakcije med odraslimi in otroki v zgodnjem otročtvu / <i>Factors of Music Activity in promoting Mutual Interaction between Adults and Children in Early Childhood</i> Ema Cerar: Zborovsko petje otrok kot pomemben del oblikovanja posameznikove osebnosti in socialne povezanosti na temelju razvijanja človečnosti ter varovanja dostojanstva / <i>Children's Choral Singing as an Important Part of Individual Personality Formation and of Social Cohesion, based on the Development of Humanity and the pPotection of Dignity</i>	Vodja / <i>Chair</i>: Irena Lesar Špela Pučko, Jerneja Žnidaršič: Vloga in pomen formativnega spremljanja pri glasbenih dejavnostih ustvarjanja v glasbi / <i>The role and importance of formative assessment at music lessons</i> Alja Krevel, Jerneja Žnidaršič, Katarina Habe: Kako glasbena improvizacija prispeva k socialnem povezovanju / <i>How Musical Improvisation contributes to Social Bonding</i> Ela Urek: Vključevanje glasbe pri učenju matematike / <i>Integrating Music into Learning Mathematics</i>
14.20-15.50 Kosilo / Lunch (Kavarna in bistro Slamič) – za prijavljene na obroke / <i>for the meal's registrated participants</i>		
Dvorana Julija Betetta / Julij Betetto Hall 16.00–17.15 Inkluzivni koncert – Glasbeni ocean / Inclusion concert – Musical Ocean V univerzalnem glasbenem jeziku / <i>In Universal Music Language</i>		
Dvorana Julija Betetta / Julij Betetto Hall		

17.15- 18.45 Panel (okrogla miza) / Roundtable Panel
Izzivi inkluzije v slovenskem glasbenem šolstvu / The Challenges of Inclusion in Slovene Music Schools

Moderatorica: prof. dr. Irena Lesar, Univerza v Ljubljani, Pedagoška fakulteta (SI)

- Primož Kerštanj: Glasbeni center DOREMI
- dr. Andreja Marčun Kompan: Glasbena šola Domžale
- mag. Peter Volasko: Ministrstvo za znanost, izobraževanje in šport
- izr. prof. dr. Marija Kavkler: Univerza v Ljubljani, Pedagoška fakulteta (SI)
- Špela Loti Knoll: Inštitut Knoll za glasbeno terapijo in supervizijo (SI)

Izvedba v slovenščini / In Slovene language

19.00 Večerja / Dinner (Klub Kazina) –
za prijavljene na večerjo / for registrated participants for dinner

Petek, 1. december 2022 / Friday, 1st of December 2023
Dvorana Julija Betetta / Julij Betetto Hall

Ob 9.00 / At 9.00

Glasbeni pozdrav / Greeting Music

Mile Đurđević (harmonika / accordion)

Benjamin de Murashkin: *Glides by Below* (2016)

Mentor: prof. Borut Zagoranski

Pozdravni nagovor / Welcome speech:

prof. dr. Karolina Šantl Zupan, prodekanja za znanstveno in umetniško raziskovalno

dejavnost Akademije za glasbo Univerze v Ljubljani / *Vice Dean for Science and Arts Affairs of the Academy of Music, University of Ljubljana*

Ob 9.15 / At 9.15

Vodja / *Chair*: Katarina Habe

Ključni govornik / Keynote Speaker

Adam Ockelford, Univerza Roehampton (UK)

Glasba: naravni jezik vključevanja / *Music: The Natural Language of Inclusion*

Ob 10.45 / At 10.45 Odmor za kavo (Klub Kazina – pritličje) / Coffee break (Klub Kazina – Groundfloor)

Ob 11.15 / At 11.15

Paralelna predavanja / Parallel Sessions

	Dvorana dr. Primoža Kureta Dr. Primož Kuret Hall	Dvorana Tria Lorenz Trio Lorenz Hall
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	Sekcija v angleškem jeziku / <i>In English language</i>	Sekcija v slovenskem jeziku / <i>In Slovene language</i>
11.15 – 13.15	Vodja / <i>Chair</i>: Ana Čorić Richard Parncutt: Ali lahko glasba promovira globalno inkluzijo? Politični potencial ... / <i>Can music promote global inclusion? The political potential of a multi-hub choral festival</i> Helena Dukić: Prenatalni izvor glasbenih emocij: teorija in raziskovalna metodologija / <i>Prenatal origin of musical emotion: Theory and research methodology</i> Brigita Vilč, Renata Martinec, Damir Miholić: Vpliv glasbene terapije na doživljanje in spoprijemanja z rakom dojke / <i>The Influence of Music Therapy on Pain Perception and Coping with Breast Cancer</i> Ana Čorić: Rekonceptualizacije otroštva znotraj izvedenih prostorov: Vpogled in implikacije višješolskega glasbenega izobraževanja / <i>Reconceptualizing Childhood within Performing Spaces: Insights and Implications for Higher Music Education</i>	Vodja / <i>Chair</i>: Leon Stefanija Ana Kavčič Pucihar, Maruša Laure, Katarina Habe: Prepletanje vloge učiteljev in staršev pri motivaciji učencev glasbenih šol / <i>Instrument Teacher and Parents' Intertwining Roles in Music School Students' Motivation</i> Matevž Pesek, Matija Podbreznik, Peter Šavli, Matija Marolt: Platforma Trubadur za samostojno učenje in učenje na daljavo / <i>The Troubadour Platform for Independent and Distance Learning</i> Natalija Šimunović: "Oh ta trema!" na Glasbeni šoli Jesenice / <i>"Oh, that Stage Fright!" at the Jesenice Music School</i> Manca Kok, Katarina Kurtjak: Inovativni pristopi pri glasbenem udejstvovanju otrok z motnjami avtističnega spektra / <i>Innovative Approaches in Music Education for Children with Autism Spectrum Disorders</i>
13.15 - 13.20 PET MINUT ZA GIBANJE / <i>5 minutes for physical activity</i>	Katarina Habe	Natalija Šimunović
	Dvorana dr. Primoža Kureta	Dvorana Tria Lorenz

	<i>Dr. Primož Kuret Hall</i>	<i>Trio Lorenz Hall</i>
	<i>Sekcija v angleškem jeziku / In English language</i>	<i>Sekcija v slovenskem jeziku / In Slovene language</i>
13.20 – 14.50	Vodja / <i>Chair</i>: Richard Parncutt Tihana Škojo, Renata Jukić: Sodelovalno učenje pri poučevanju glasbe / <i>Collaborative Learning in Music Teaching</i> Simona Jovcevska, Ana Joveska: Zvoki vključevanja: Učinek glasbe pri promoviranju raznolikosti in inkluzivnosti / <i>Sounds of Inclusion: The Impact of Music in Promoting Diversity and Inclusivity</i> Jovana Milošević: Zborovsko petje kot sredstvo spodbujanja blagostanja pri mladostnikih / <i>Choral Singing as a Means of increasing Wellbeing in Youth</i>	Vodja / <i>Chair</i>: Natalija Šimunović Eva Hrastar, Jerneja Žnidaršič: Učinki glasbenega tempa na variabilnost srčnega utripa pri rekreativnem teku / <i>The Effects of Tempo on HRV in recreate jogging</i> Nejc Lavrenčič: Družbeno odgovorni projekti – pomen in vloga »lepe« umetnosti za ranljive skupine / <i>Socially responsible projects – meaning and role of »beautiful« arts for vulnerable groups</i>
14.50–16.20 Kosilo / Lunch (Kavarna in bistro Slamič) – za prijavljene na obroke / for the meal's registrated participants		

16.20–17.20 Dvorana Julija Betetta / Julij Betetto Hall

Albinca Pesek, SAVITRI Sound and Dance Academy

DELAVNICA: DELAVNICA ZVOČNE TERAPIJE / *SOUND THERAPY WORKSHOP*

16.20–17.20 Dvorana Tria Lorenz / Trio Lorenz Hall

Špela Loti Knoll, Inštitut Knoll za glasbeno terapijo in supervizijo

DELAVNICA: DELAVNICA GLASBENE TERAPIJE / *MUSIC THERAPY WORKSHOP*

Zahteve / Requirements: Udeleženci se morajo vnaprej prijaviti na eno od delavnic / Participants have to select one of the workshops in advance. Izvedba: v slovenščini in angleščini / In Slovene and English Language

Ob 17.20 / At 17.20

Zaključni nagovor / Closing speech:

doc. dr. Katarina Habe, predsednica znanstvenega in organizacijskega odbora / *President of the International Scientific and Organizing Committee*

Glasbeni pozdrav / Greeting Music

Trio Plamen

Eva Založnik, violina
Špela Pokorn, klarinet
Barbara Nagode, violončelo

P. Juon: Trio-miniature
Mentor: izr. prof. Miha Haas

PREDSTAVITVE PRISPEVKOV

Četrtek, 30. november 2023 / Thursday, 30th November 2023

Nuša Piber

DO RE MI, Music Centre (SI)
e-naslov: nusa.piber@gmail.com

Cilj je pot

Predavanje temelji na spoznanjih, kako glasbeno okolje omogoča kvalitetno polje soustvarjanja tako za nevrotične kot za nevro različne otroke in odrasle.

The Goal is the Path

The lecture is based on the findings that a musical environment establishes an outstanding field of co-creation for neuro-typical and neuro-atypical children and adults. Our new program 'My Music Way' is based on the Willems approach and introduces innovative musical knowledge across a range of levels, in pursuit of one main goal: to empower individuals to live their best lives.

Petra Brdnik Juhart¹, Katarina Zadnik², Katarina Lia Kompan Erzar³

¹Univerza v Ljubljani, Pedagoška fakulteta, ²Univerza v Ljubljani, Akademija za glasbo, ³Univerza v Ljubljani, Teološka fakulteta (SI)
e-naslov: petra.brdnik@pef.uni-lj.si

Dejavniki glasbenih dejavnosti pri spodbujanju vzajemne interakcije med odraslimi in otroki v zgodnjem otroštvu

V pričujočem prispevku bomo predstavili pilotno študijo, ki je bila izvedena v sklopu raziskovalno-umetniškega projekta Radijska igra za dojenčke – vloga estetske izkušnje pri oblikovanju zdravih socialnih odnosov. Projekt, katerega krovna nosilka je bila Akademija za gledališče, radio, film in televizijo, je potekal v sodelovanju še s tremi članicami Univerze v Ljubljani: Akademija za glasbo, Pedagoška fakulteta in Teološka fakulteta in z zunanjimi partnerji: glasbena šola Amarilis, Javni zavod RTV Slovenija, in sicer Radio Slovenija in Študijsko-raziskovalni center za družino (ŠRCD). Temeljni cilj

je bil ugotoviti, na katerih dejavnikih glasbenih dejavnosti temelji vzajemna interakcija med odraslimi in otroki. Pri dojenčkih in njihovih starših smo to raziskovali ob skupnem poslušanju radijske igre Regratova lučka, pri malčkih pa skozi didaktično enoto v vrtcu, ki je bila ustvarjena na podlagi besedila te iste radijske igre. Opazovanja dojenčkov so potekala v zdravstvenem domu in domačem okolju, opazovanja otrok v starostnih skupinah med prvim in drugim ter drugim in tretjim letom starosti pa so potekala v vrtcu. V zdravstvenem domu smo podatke pridobili z anekdotskimi zapisi zunanjih opazovalcev, v domačem okolju z anekdotskimi zapisi staršev, v vrtcu pa z opazovanjem z in brez udeležbe, anekdotskimi zapisi ter analizo vsebine videoposnetkov izvedenih didaktičnih enot. Na podlagi pridobljenih podatkov smo ugotovili, da je ključni dejavnik vzajemne interakcije med odraslim in dojenčkom varno okolje in glasbeno-zvočne vsebine, ki to varnost krepijo in obenem nagovarjajo tako odraslega kot otroka. Pri tem smo ugotovili, da je za dojenčke in skupino malčkov med prvim in drugim letom starosti ključni dejavnik vzajemne interakcije pripravljenost odraslega, da se pri spremljanju glasbenih dejavnosti prilagodi otrokovim trenutnim potrebam, mu omogoči dotikanje rekvizitov in zatekanje v varno naročje odraslega ter pasivno spremljanje. Otroci stari dve do tri leta pa so se v vzajemno interakcijo najlažje vključevali s pomočjo svobodnega posnemanja odraslega v glasbeni komunikaciji preko izvajanja, poslušanja in ustvarjanja glasbe.

Factors of Music Activity in Promoting Mutual Interaction Between Adults and Children in Early Childhood

In this presentation, we will discuss a pilot study conducted as part of the research project titled "Radio Play for Babies: The Role of Aesthetic Experience in the Formation of Healthy Social Relationships." This project was led by the Academy of Theatre, Radio, Film, and Television in collaboration with three other institutions at the University of Ljubljana: the Academy of Music, the Faculty of Education, and the Faculty of Theology. Additionally, external partners included the Amarilis School of Music, Radio Slovenia – Broadcasting Slovenia Public Institute and the Family Study and Research Centre. The primary objective of the project was to identify the factors within musical activities that promote mutual interaction between adults and children. We conducted two separate studies: we observed infants and their parents while they

listened to the radio play "Dandelion", and studied toddlers as they engaged in focused musical activities. Infants were studied in a healthcare setting and in their home environment, while observations of children aged 1 to 2 and 2 to 3 years took place in a kindergarten. In the healthcare setting, we obtained data through anecdotal notes from external observers, in the home environment through anecdotal notes provided by parents, and in the kindergarten through observations with and without participation, anecdotal notes, and analysis of video recordings of the didactic units. Our findings revealed that the key factor in fostering reciprocal interaction between an adult and an infant is creating a safe environment and using music and sound content that reinforces this sense of security and appeals to both the adult and the child. For infants and children aged 1 to 2, the pivotal factor in promoting reciprocal interaction is the adult's willingness to address the child's immediate needs through directed musical activities, allowing the child to interact with props, let them seek comfort in their arms, and passively observe the activity. Children aged 2 to 3 years demonstrated the highest level of engagement in reciprocal interaction during guided musical activities, where they freely imitated adults in musical communication through performing, listening, and creating music.

Ema Cerar

Osnovna šola Rodica (SI)

e-naslov: ema.cerar@quest.arnes.si

Zborovsko petje otrok kot pomemben del oblikovanja posameznikove osebnosti in socialne povezanosti na temelju razvijanja človečnosti ter varovanja dostojanstva

Prispevek obravnava izkušnje pri oblikovanju skupin zborovskega petja, in sicer zasedb otroškega pevskega zbora na eni od slovenskih osnovnih šol. Izluščene so možnosti, ki v tej formi in preko nje otrokom omogočajo pomembno oporo pri oblikovanju osebnosti, iz izkušenj pa je podano, kakšna je njihova moč in vrednost. Nadalje so izpostavljene priložnosti, ki jih zborovsko petje nudi za vzpostavitev socialne vključenosti med vrstnike, obenem pa tudi širše v socialne strukture. Pri tem skušamo otroke opolnomočiti za prepoznavanje, razlikovanje in utemeljevanje pozitivnega, dobrega in pravičnega v odnosu do negativnega, slabega in krivičnega. Na osnovi

prakse so izrisani bistveni nosilci, ki jih zborovska oblika in delovanje nudita za razvoj človečnosti in varovanje dostojanstva, ki sta pojmovana kot temeljni normi vrednosti celostnega bivanja. Predstavljen je tudi vpogled v morebitne negativne smeri, ki jih je pomembno prepoznavati na poti razvoja posameznika in skupine v zborovskem delovanju z otroki.

Children's Choral Singing as an Important Part of Individual Personality Formation and of Social Cohesion, Based on the Development of Humanity and the Protection of Dignity

The paper explores the process of establishing a children's choir in one of the Slovenian elementary school, highlighting the opportunities it offers for children's personality development, along with its strength and value. Furthermore, it emphasises the potential of choral singing in promoting social inclusion among peers and, at the same time, within broader social structures. Through these experiences, the aim is to empower children to recognise, differentiate, and justify positive, good, and just behaviours in contrast to negative, bad, and unjust ones. Drawing on experience, the study identifies the key elements within choral activities that contribute to the development of humanity and the preservation of dignity, considered as the core values of a holistic existence. The paper also provides insight into potential negative aspects that are crucial to recognise on the journey of individual and group development among children participating in choral groups.

Irena Lesar¹, Andreja Marčun Kompan², Sabina Autor³

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Glasbeno izobraževanje učencev s posebnimi potrebami z vidika učiteljev in ravnateljev slovenskih glasbenih šol

Glasbeno izobraževanje učencev s posebnimi potrebami (nadalje UPP) v glasbenih šolah je v Sloveniji raziskovalno precej spregledano. Zato pričujoča raziskava do neke mere zapolni to vrzel, saj omogoča vpogled, kaj o tem menijo učitelji/učiteljice in ravnatelji/ravnateljice glasbenih šol z javno veljavnim programom. Raziskava, ki jo je naročilo Ministrstvo za vzgojo in izobraževanje, izvedel pa Pedagoški inštitut, je

obravnavala več relevantnih vidikov (organizacija in financiranje glasbenega izobraževanja UPP, sprejemni preizkusi glasbene nadarjenosti, izvedba in organizacija pouka instrumenta ter nauka o glasbi, seznanjenost učiteljev in ravnateljev o glasbenem izobraževanju ter izobraževanje in usposabljanje učiteljev na področju glasbenega izobraževanja UPP). V tem prispevku bodo predstavljeni izsledki kombinirane raziskave (anketna vprašalnika za učitelje/učiteljice (n = 185) in ravnatelje/ravnateljice (n = 32) ter dve študiji primera glasbenih šol) o sprejemnih preizkusih, njihovih izkušnjah dela z UPP in seznanjenostjo o glasbenem izobraževanju UPP. Ugotovitve kažejo, da le desetina vprašanih ocenjuje, da sprejemni preizkusi dopuščajo dovolj možnosti prilagajanja preverjanja glasbenih sposobnosti UPP. Večina učiteljev/učiteljic z izkušnjo poučevanja UPP je imela težave pri poučevanju UPP, ki so jih reševali na različne načine (npr. priporočila staršev, prilagoditve pouka, posvetovanje z UPP in s sodelavci). Večina učiteljev/učiteljic je izkušnjo poučevanja UPP ocenila kot tisto, ki je prispevala k njihovi profesionalni in osebni rasti, le četrtnina je odgovorila, da je poučevanje UPP prineslo veliko dela, ne pa tudi želenih rezultatov. Posebej relevantna pa je ugotovitev, da se kar dve petini učiteljev/učiteljic ne čuti kompetentne za poučevanje nobene skupine UPP. Na vprašanje, kako bi naj pridobili potrebna znanja za poučevanje UPP, je največ (dve tretjini) učiteljev/učiteljic odgovorilo, da bi bilo nujno že v času študija pridobiti praktične izkušnje poučevanja UPP.

Music Education for Students with Special Educational Needs from the Perspective of Teachers and Principals in Slovenian Music Schools

Music education for students with special needs (SEN students) in music schools has been largely overlooked area of research in Slovenia. Therefore, the present study partially addresses this gap by providing insights into the perspectives of teachers and principals of music schools. The survey, commissioned by the Ministry of Education and carried out by the Educational Research Institute, addressed several relevant aspects, including the organisation and financing of music education for SEN students, entrance exams for musical talents, implementation and organisation of instrumental and music theory lessons, teachers' and principals' understanding of music education, and the education and training of teachers in the field of music education for SEN

students. This paper presents the results of a combined study, including survey questionnaires for teachers (n=185) and principals (n=32), as well as two case studies of music schools, focusing on entrance exams, their experiences in working with SEN, and their awareness of music education for SEN students. The findings indicate that only a tenth of the respondents believe that entrance exams allow enough flexibility for assessing the musical abilities of SEN students. Most teachers with experience in teaching SEN students encountered challenges but found various ways to address them, such as receiving recommendations from parents, adjusting their teaching methods, and consulting with SEN students and colleagues. The majority of teachers rated their experience of teaching SEN students as contributing to their professional and personal growth, while only a quarter reported that teaching SEN students involved a lot of work but did not yield the desired results. Particularly noteworthy is the finding that two-fifths of teachers did not feel competent to teach any group of SEN students. When asked how to acquire the necessary skills for teaching SEN students, the majority (two-thirds) of teachers responded that it would be essential to gain practical teaching experience during their studies.

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»Skozi glasbene oči« - Umetnost združevanja raznolikih vidikov na terapevtsko delo z osebami s težkimi motnjami v razvoju skozi glasbo

Namen prispevka je predstaviti našo raziskavo o sodobnih pristopih v glasbeni terapiji z osebami s težkimi motnjami v razvoju, s poudarkom na pomenu multidisciplinarnega sodelovanja pri terapevtski obravnavi. Pojem »osebe s težkimi motnjami v razvoju« (v nadaljevanju TMvR) se v tem kontekstu nanaša na posameznike vseh starosti, ki imajo izrazite omejitve na področju kognicije, motorike in/ali senzorike in se izredno težko verbalno izražajo oz. se ne morejo. V številnih državah se pri delu s temi osebami poleg fizioterapije, logopedije in delovne terapije uporablja tudi glasbena terapija. To je strokovna praksa, v kateri uporabljamo glasbo, tj. umetniški medij, v njenem širokem spektru možnih učinkov na človeka. Prispevek predstavlja tretji del širše doktorske raziskave o pomenu funkcionalnih in psihoterapevtskih pristopov v glasbeni

terapiji z osebami s težkimi motnjami v razvoju. Osredotočamo se na vidike različnih strokovnih profilov, ki so vključeni v obravnavo oseb s TMvR. Razumevanje klientove situacije, njegovih potreb in možnosti razvoja se razlikuje glede na posamezno strokovno disciplino. Tradicionalno se discipline, kot so fizioterapija, logopedija, delovna terapija osredotočajo na funkcionalnost klienta in postavljajo cilje predvsem na tej ravni, medtem ko psihologi, psihoterapevti, pa tudi druge umetnostne terapije dajejo poudarek psihološkemu ali psihosocialnemu razvoju klienta. Predhodne raziskave te doktorske disertacije (Knabe, 2023, v delu) nakazujejo, da se v glasbeni terapiji ti dve ravni prepletata. Zanimalo nas je, kako posamezni člani interdisciplinarnega tima gledajo na konkretne glasbenoterapevtske situacije. Zato smo izvajali kvantitativno analizo zapisov različnih strokovnjakov o prizorih glasbene terapije. V prispevku bomo predstavili konkretni primer (videoposnetek iz terapevtske situacije) in rezultati analize opažanja fizioterapevtke, delovne terapevtke, psihologinje in glasbene terapevtke strokovnega tima slovenskega centra za usposabljanje, delo in varstvo. Rezultati prinašajo zanimiv vpogled v raznolike vidike strokovnjakov na eno samo glasbenoterapevtsko situacijo. Način opisovanja in dajanja pozornosti posameznim elementom se precej razlikuje. Izstopa celostni pogled na terapevtsko situacijo s strani glasbene terapevtke, kar kaže na posebnost glasbenoterapevtskega vidika pri medosebnih situacijah – pogled skozi glasbene oči.

»Through Musical Eyes« - The art of integrating Diverse Perspectives on Therapeutic Work with Individuals with Severe Developmental Disabilities through Music

The aim of our presentation is to introduce our research on contemporary approaches in music therapy with individuals with severe multiple disabilities (SMD), focusing on the importance of multidisciplinary collaboration in therapeutic treatment. The term "individuals with severe multiple disabilities" refers to individuals of all ages who have profound cognitive limitations, as well as physical and/or sensory impairments and have no – or severely limited – verbal expression. In addition to physiotherapy, speech therapy, and occupational therapy, music therapy is also used in many countries to work with these individuals on various issues. Music therapy is a professional practice that uses music - an artistic medium - in its very wide range of possible effects. This

paper presents the third part of a larger doctoral research on the importance of functional and psychotherapeutic approaches in music therapy with individuals with severe developmental disabilities. The focus is on aspects of the different professional profiles involved in the treatment of people with SMD. The understanding of the client's situation, his/her needs, and developmental possibilities varies according to each professional discipline. Traditionally, disciplines such as physiotherapy, speech therapy, and occupational therapy focus on the client's functionality and set goals primarily at this level, whereas psychologists, psychotherapists, as well as other art therapies, place emphasis on the psychological or psychosocial development of the client. Previous research in this PhD thesis (Knabe, 2023, in progress) suggests that these two levels are intertwined in music therapy. We were interested in how the individual members of the interdisciplinary team view specific music therapy situations. Therefore, we carried out a quantitative analysis of different professionals' descriptions of music therapy scenes. In this paper, we will present a concrete example (a video clip from a therapeutic situation) and the results of the analysis of the observations of a physiotherapist, an occupational therapist, a psychologist, and a music therapist from the professional team of a Slovenian centre for individuals with severe disabilities. The results provide an interesting insight into the diverse perspectives of professionals on a single music therapy situation. The way in which the individual elements are described and given attention varies considerably. What stands out is the music therapist's holistic view of the therapeutic situation, which shows the specificity of the music therapist's perspective on interpersonal situations - the view through musical eyes.

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Odnos med glasbo in blagostanjem s perspektive odraslih na avtističnem spektru

Kljub temu, da avtistične osebe predstavljajo velik delež klientov glasbene terapije, o njihovem subjektivnem doživljanju glasbe vemo zelo malo. Študije, ki ocenjujejo učinkovitost glasbenih intervencij za to populacijo, večinoma merijo vedenjske

spremembe v socialni komunikaciji in interakcijah, ne upoštevajo pa blagostanja ali kakovosti življenja, kar odpira pomembna etična vprašanja. Da bi bolje razumeli, kako na odnos med glasbo in blagostanjem gledajo avtistični odrasli, smo intervjuvali 13 avtističnih udeležencev (sedem žensk in šest moških), ki so delili svoje izkušnje in razumevanje glasbe. Ugotovitve razkrivajo obsežen in globok pomen glasbe, ki zajema vse od navidezno trivialnih vlog, kot je podpiranje motivacije za opravljanje hišnih opravil, do eksistencialnih vprašanj, kot je izbira ostati živ. Namen te predstavitve je povezati rezultate z osnovnimi psihološkimi potrebami po avtonomiji, kompetentnosti in povezanosti, in pokazati, kako lahko glasba igra vlogo pri dobrem počutju in opolnomočenju odraslih na avtističnem spektru. To znanje nam lahko pomaga pri izbiri novih ciljih in načinov merjenja učinkov glasbenih dejavnosti v prihodnjih študijah.

The Relationship between Music and Well-being through the Eyes of Autistic Adults

Despite the fact that autistic people make up a significant portion of music therapy clients, we know about their subjective experience of music. Studies assessing the effectiveness of music interventions for autistic people mostly measure behavioural changes in social communication and interactions while disregarding well-being or quality of life. This raises important ethical questions. To gain a better understanding of how autistic adults view the relationship between music and well-being, we conducted interviews with 13 autistic participants (seven women and six men) who shared their experiences and understanding of music. The findings reveal an extensive and profound significance of music, encompassing everything from seemingly minor aspects, such as finding motivation to perform household chores, to existential questions like the choice to stay alive. The purpose of this presentation is to connect these findings with the fundamental psychological needs for autonomy, competence, and relatedness and to demonstrate how music can play a role in the well-being and empowerment of autistic adults. This knowledge can help in setting new goals and methods for measuring the effects of musical activities in future studies.

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Združevanje znanj za glasbeno izobraževanje otrok s posebnimi potrebami

Pravica do izobraževanja je temeljna človekova pravica. V naši družbi intenzivno potekajo procesi, ki postopno zagotavljajo uspešno vključevanje otrok s posebnimi potrebami v redne oblike vzgojno-izobraževalnih ustanov in tako upoštevajo načela inkluzije. V ta proces so se aktivno vključili večinski vrtci, osnovne šole, srednje šole in fakultete. Načela inkluzije so: spoštovanje osebnega dostojanstva, neodvisnost posameznika, nediskriminacija, enakost možnosti, omogočanje optimalnega razvoja posameznika ... Bistvo inkluzije je prilagajanje vzgojno-izobraževalnega dela posamezniku, kar vodi do spremembe v vzgojno-izobraževalnem sistemu. Tudi na področju glasbenega šolstva si v bodoče želimo ustreznih sistemskih sprememb, ki bodo odprle prostor otrokom s posebnimi potrebami in naredile korak proti inkluziji. V prispevku želimo predstaviti primer dobre prakse večletnega sodelovanja, nadgrajevanja in združevanja znanj učitelja glasbe iz CIRIUS-a Vipava in učiteljev instrumentalnega pouka iz Glasbene šole Vinka Vodopivca Ajdovščina za glasbeno izobraževanje učencev s posebnimi potrebami, ki se šolajo v CIRIUS-u Vipava.

Combining Knowledge for Music Education of Children with Special Needs

The right to education is a fundamental human right. Our society is currently engaged in extensive processes aimed at gradually ensuring the successful integration of children with special needs into regular educational institutions, adhering to the principles of inclusion. Most kindergartens, primary schools, secondary schools, and colleges actively participate in this process. The principles of inclusion include respect for personal dignity, individual independence, non-discrimination, equal opportunities, and enabling the optimal development of each individual. The essence of inclusion lies in adapting educational practices to the individual, leading to changes in the educational system. In the field of music education, we also aim to implement appropriate systemic changes in the future, creating opportunities for children with special needs and taking steps toward greater inclusion. In this paper, we aim to present an example of good practice that involves several years of collaboration, enhancement, and the sharing of knowledge between a music teacher from CIRIUS Vipava and instrumental music teachers from the Vinko Vodopivec Music School in

Ajdovščina, aimed at providing musical education to students with special needs attending CIRIUS Vipava.

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Milina glasbena pot – glasbeno izobraževanje slepih

Na Glasbenem centru Edgar Willems sledimo glavni misli Edgarja Willemsa, ki je »glasba naj bo dostopna vsem«. S štirimi leti se je k nam v program glasbenega uvajanja vpisala Mila Vučko – deklica, slepa od rojstva, ki sedaj že sedmo leto obiskuje pouk kljunaste flavte in nauka o glasbi s solfeggiom. Učne ure glasbenega uvajanja je Mila ves čas obiskovala v skupini z ostalimi učenci, potrebnih je bilo le nekaj manjših prilagoditev pouka, ki jih je samostojno izvajal učitelj. Tudi v nadaljevanju šolanja je na učnih urah brez težav sledila večini aktivnosti, bistveno prilagoditev je potrebovala le pri branju in zapisovanju glasbe. Zaradi potrebe, da se na tem področju osamosvoji, in dejstva, da didaktičnega notnega gradiva za slepe učence ni, se je v proces aktivno vključila prof. Neva Laščak, ravno tako Willemsova pedagoginja, ki deluje na Centru IRIS (Center za izobraževanje, rehabilitacijo, inkluzijo in svetovanje za slepe in slabovidne). Vsako leto poskrbi za prepis didaktičnih vaj za solfeggio in notne literature za kljunasto flavto ter vodi individualne ure opismenjevanja v glasbenem zapisu za slepe v brajici, ki so bile sprva pogoste, danes pa Mila pri pouku solfeggia že samostojno uporablja stroj za zapis brajice. Tudi nove skladbe na inštrumentu, ki se jih je v začetku učila predvsem po posluhu, lahko bere sama s pomočjo pripravljenih notnih zapisov. Na tekmovanjih iz kljunaste flavte je prejela zavidljivo število nagrad, leta 2021 pa je kot prva slepa učenka na državnem tekmovanju TEMSIG sodelovala v disciplini solfeggio in v svoji kategoriji prejela zlato plaketo z osvojenimi vsemi možnimi točkami. Poleg dejstva, da je lahko Mila kljub svoji slepoti enakopravno vključena v vse glasbene dejavnosti, je navdihujoča tudi njena sprejetost med sošolci. O gostovanju s pevsko skupino v Lyonu v okviru projekta Erasmus+ leta 2022 je zapisala: »To je bilo najlepših šest dni v mojem življenju.«

Mila's Musical Journey - Music Education for the Blind

At Glasbeni center Edgar Willems, we follow the core principle of Edgar Willems: music should be accessible to all. Joining our music introduction program at the age of four, Mila Vučko, a girl blind from birth, has now been attending recorder flute and solfeggio lessons for seven years. Mila attended her music introduction classes alongside her fellow students, with only minor adjustments required in the teaching process, which were efficiently implemented by the group teacher. Throughout her schooling, she easily followed most activities during lessons, requiring significant adjustments only when it came to reading and writing music. To address the need for her independence in this field and the fact that there was no didactic music material available for blind students, Professor Neva Laščak, also a Willems' educator at the Center IRIS (Center for Education, Rehabilitation, Inclusion, and Counseling for the Blind and Visually Impaired), actively participated in this process. Every year, she transcribes didactic exercises for solfeggio and sheet music for the recorder flute and leads individual Braille music literacy sessions. Initially frequent, these sessions have empowered Mila to independently operate a Braille typewriter during solfeggio classes. Mila, who initially learned new pieces by ear, can now read new compositions for her instrument using the prepared sheet music. Mila received numerous awards at recorder flute competitions, and in 2021, she became the first blind student to participate in the solfeggio discipline at the national TEMSIG competition. She received a gold plaque in her category with a perfect score. Beyond her extraordinary musical achievements, Mila's acceptance among her peers is inspirational. Regarding her participation in Lyon with a choir group as part of the Erasmus+ project in 2022, she wrote, "It was the most beautiful six days of my life."

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Kako glasbena improvizacija prispeva k socialnem povezovanju

Glasbena improvizacija kot ena izmed oblik glasbenoustvarjalnega izražanja je ena izmed bistvenih sestavin umetnosti ustvarjanja glasbe. Spodbuja ne le glasbeni in ustvarjalni razvoj posameznika, temveč neguje tudi razvoj socialnih in sodelovalnih veščin (Diaz Abrahan idr., 2021; Ng, 2018). Pandemija covida-19 je z ukrepi socialnega

distanciranja le še bolj osvetlila pomen socialnega povezovanja kot osnovne človeške potrebe (Orben idr., 2020). Mnogo raziskav izpostavlja pomen glasbe pri socialnem povezovanju (Freeman, 2000; Peretz, 2020; Rentfrow, 2012; Savage, 2020; Zou in Wang, 2021), zlasti skupinskega muziciranja, ki jača socialne vezi (Pearce idr., 2015; Tarr idr., 2014; Wierød Borčak in Frøkjær Baunvig, 2021). Kljub nekaterim prispevkom, ki izpostavljajo pozitivno vlogo glasbene improvizacije pri oblikovanju socialnih vezi (Burnard, 2002; Diaz Abrahan idr., 2021; Lange, 2011; Rabinowitch, 2020; Vougioukalou idr., 2019), ugotavljamo, da tovrstnih raziskav primanjkuje. Namen prispevka je s sistematičnim pregledom literature predstaviti preplet področja glasbene improvizacije in socialnega povezovanja ter na podlagi dosedanjih znanstvenih spoznanj izpostaviti pomembno vlogo glasbene improvizacije za socialno kohezijo ne le v izobraževalnih okoljih, temveč tudi v drugih glasbenih kontekstih.

How Musical Improvisation contributes to Social Bonding

Musical improvisation, as a form of creative musical expression, is one of the essential components of the art of music creation. It not only promotes musical and creative development but also nurtures the development of social and collaborative skills (Diaz Abrahan et al., 2022; Ng, 2021). The COVID-19 pandemic and its social distancing measures highlighted the importance of social connection as a fundamental human need (Orben et al., 2020). Many studies emphasise the importance of music for social bonding (Freeman, 2000; Peretz, 2020; Rentfrow, 2012; Savage, 2020; Zou and Wang, 2021), particularly in the context of group music making, especially in fostering social ties (Pearce et al., 2015; Tarr et al., 2014; Wierød Borčak and Frøkjær Baunvig, 2021). Despite some contributions highlighting the positive role of musical improvisation in forming social bonds (Burnard, 2002; Diaz Abrahan et al., 2022; Lange, 2011; Rabinowitch, 2020; Vougioukalou et al., 2019), we noted a lack of research in this area. This study aims to present the intricate relationship between musical improvisation and social bonding through a systematic literature review, drawing on prior scientific knowledge to highlight the vital role of musical improvisation in promoting social cohesion not only in educational settings but also in various other musical contexts.

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Razvoj orodja za vrednotenje glasbeno-plesnih dejavnosti v predšolski vzgoji

Glasba in ples sta ključna za človeško kulturo, oba pa nudita terapevtske in razvojne koristi. V sodobni predšolski vzgoji postaja njuna integracija ključnega pomena za celostni razvoj otrok. Namen naše raziskave je razviti opazovalni pripomoček, ki ocenjuje, kako glasbeno-plesne dejavnosti ustrezajo potrebam in zanimanju posameznega otroka. Razvoj in uporaba takšnih pripomočkov sta pomembna, saj strokovnim delavcem v vrtcih omogočata kritično evalvacijo izvedenih glasbeno-plesnih dejavnosti in načrtovanje novih dejavnosti, ki so v skladu z načeli na otroka osredinjenega pristopa. Pri razvoju pripomočka smo izhajali iz raziskave, ki smo jo predhodno izvedli na področju izvajanja glasbeno-plesnih dejavnosti v vrtcu montessori. Raziskava nam je omogočila vpogled v specifične učinke, ki jih te dejavnosti imajo na otrokov razvoj in izražanje, in nam hkrati razkrila ključne vidike, na katere moramo biti pozorni pri oblikovanju pripomočka.

Development of an Assessment Tool for Dance and Music Activities in Early Childhood Education

Music and dance are essential to human culture, both offering therapeutic and developmental benefits. In early childhood education, their integration is becoming crucial for the holistic development of children. The purpose of our research is to develop an observation tool that assesses how music and dance activities meet the needs and interests of individual children. The development and use of such tools are essential as they enable professionals in kindergartens to critically evaluate conducted music and dance activities and plan new ones that align with the principles of a child-centered approach. In developing this tool, we drew from previous research conducted in the context of implementing music and dance activities in a Montessori kindergarten. This research provided insights into the specific effects of these activities on children's development and expression, while also revealing key aspects to consider in designing such a tool. The development and use of such tools are vital as they

enable professionals in kindergartens to critically evaluate conducted music and dance activities and plan new ones that align with the principles of a child-centered approach.

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Sodelovalna pedagogika v projektu muzikala v glasbeni šoli

V horjulskem oddelku Glasbene šole Vrhnika že peto leto poleg pouka inštrumenta in glasbene teorije izvajamo pouk komorne igre in pevskega zbora, ki se združita v obsežno izvedbo muzikala. Projektu dajeva prostor učiteljica klavirja in učiteljica glasbene teorije ob pomoči in podpori širše skupnosti. Namen tega skupnega dela je vključevanje vseh 45 otrok oddelka, starih med 6 in 16 let, v medsebojno sodelovanje skozi glasbeno, gibalno, dramsko in scensko ustvarjanje ter poustvarjanje, kjer ima vsak možnost izraziti svoje raznolike darove in inteligence ter tako ob glasbeno-instrumentalnih spretnostih krepiti tudi socialne in čustvene veščine. Vsaka leta je uspešno vključena tudi slepa deklica, trenutno učenka 7. razreda klavirja in nauka o glasbi. V prizadevanju za ustvarjanje skupne glasbeno-scenske vizije se učenci učijo sodelovati, poslušati drug drugega, pogajati, nuditi povratne informacije in reševati težave. V šolskem letu 2022/2023 smo pripravili avtorski muzikal, za katerega so učenci sami napisali besedila in melodije skladb ter scenarij po knjižni predlogi legendarne zgodbe Antona Ingoliča Tajno društvo PGC. Učenje, ki temelji na ustvarjanju, spodbuja učence, da tvegajo, eksperimentirajo in raziskujejo svojo izraznost. Poučno zgodbo o prijateljstvu, srčnosti, angažiranosti in sodelovanju smo tako skupaj preoblikovali in postavili v kontekst aktualne okoljske problematike ter problematike brezčutnega pridobitništva. Uro in petnajst minut dolga zgodba skozi igranje inštrumentov, petje, ples in dramsko igro vabi k aktivni vpletenosti mladih k prispevanju k čistejšemu okolju, poudarja moč skupnosti za premagovanje nepravilnosti, opozarja na pomen in nujnost oglasiti se in povedati resnico, ter nagovarja neomajno zaupanje v dobro. Glasba je družbena oblika umetnosti, ki od posameznikov zahteva sodelovanje tako pri ustvarjanju kot pri izvajanju. Glasbeno izobraževanje je zato po svoji naravi sodelovalni pedagoški proces, v katerem lahko učitelji in učenci skupaj ustvarjamo okolje, ki spodbuja ustvarjalno izražanje,

sodelovanje, medvrstniško učenje, vključevanje in sprejemanje raznolikosti posameznikov, preplet tudi drugih umetniških zvrsti, vlaganje v skupno dobro in družbeno vpletenost.

Collaborative Pedagogy in the Project "A Musical in Music School"

In the Horjul branch of the Vrhnika Music School, we have been offering chamber music and choir lessons in addition to instrumental and music theory classes for the past five years, leading to a comprehensive musical production. The project is led by the piano teacher and the music theory teacher, with help and support from the broader community. The purpose of this collaborative effort is to involve all 45 students of the branch, aged between 6 and 16, in mutual cooperation through creativity and performance in the areas of music, movement, drama and stage scenery. In addition to enhancing their musical-instrumental skills, this allows each child to express their diverse talents and abilities, as well as to strengthen their social and emotional skills. Notably, a blind girl, currently a 7th-grade student of piano and music theory, has been successfully included in the project each year. As they work together to create their musical-stage performance, the students learn to cooperate, listen to each other, negotiate, provide feedback, and solve problems. In the 2022/2023 school year, we created an original musical for which the students themselves wrote the lyrics and melodies of the songs, as well as the screenplay adapted from the renowned Slovenian story by Anton Ingolič, "Tajno društvo PGC". Learning that is based on creativity encourages students to take risks, experiment and explore their own expression. Together, we transformed this educational story about friendship, compassion, commitment and cooperation by placing it in the context of current environmental issues and the problem of heartless materialism. Through playing instruments, singing, dancing, and acting, the 75-minute performance encourages young people to actively participate in efforts to create a cleaner environment, emphasises the power of the community in overcoming injustices and stresses the importance of speaking out, telling the truth, and maintaining unwavering faith in what is right. Music is a social art form that requires collaboration among individuals in both its creation and performance. Consequently, music education is inherently a collaborative pedagogical process, wherein teachers and students can

cultivate an environment that fosters creative expression, teamwork, peer learning, inclusion, and the embrace of individual diversity. This process also involves the integration of various other art forms and a commitment to the common good and social engagement.

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Vloga in pomen formativnega spremljanja pri glasbenih dejavnostih ustvarjanja v glasbi

Vzgojno-izobraževalni sistem vedno bolj poudarja aktivno vlogo učenca v učnem procesu (Cobb idr., 2005; Mithans in Ivanuš Grmek, 2012; Sedminek, 2018; Tomić, 2003), ki na podlagi praktičnega učenja in lastnih izkušenj samostojno raziskuje ter s tem razvija ustvarjalno in kritično mišljenje, sposobnosti, spretnosti in osebnostne lastnosti (Ivanuš Grmek idr., 2009; Tomić, 2003). Aktivno vlogo učenca v učnem procesu spodbuja formativno spremljanje, katerega namen je preverjanje in usmerjanje učenčevega učenja na podlagi povratnih informacij, in katerega cilj je izboljšanje učnega učinka v procesu učenja in korektnjša ocena ob koncu učenja (Black in Wiliam, 1998, 2003, 2009; Cowie in Bell, 1999; Holcar Branauer idr., 2016; Peršolja, 2020). Temeljne glasbene dejavnosti izvajanja, poslušanja in ustvarjanja (Učni načrt Glasbena vzgoja, 2011) omogočajo učenje glasbe skozi praktične izkušnje (Kibici, 2022), temeljni dejavnosti ustvarjanja v glasbi, tj. improvizacija in kompozicija (Pucihar, 2016), pa učitelju omogočata, da pozornost preusmeri na proces ustvarjanja (Hickey in Webster, 2001), pri čemer se formativno spremljanje izkaže kot pristop z izjemnim potencialom za spodbujanje učnega napredka in negovanja učenčeve ustvarjalnosti (Bolden in Deluca, 2022). S sistematičnim pregledom literature in metaanalizo smo želeli pridobiti vpogled v vlogo in pomen formativnega spremljanja pri glasbenih dejavnostih ustvarjanja v glasbi. Izbor raziskav smo opravili v skladu s smernicami PRISMA (Page idr., 2021), pri čemer smo natančno analizirali znanstveno-raziskovalne članke, izbrane glede na vnaprej določene kriterije. Ugotovili smo, da z vključevanjem formativnega spremljanja v glasbene dejavnosti ustvarjanja v glasbi učitelj ustvarja spodbudno okolje, v katerem učenci razvijajo večje zanimanje za

nadaljnje učenje, boljšo samopodobo, uspešno dosegajo cilje znanja in širijo ustvarjalne ideje s sovrstniki, kar dokazuje, da je vključevanje formativnega spremljanja v pouk glasbene umetnosti še kako smiselno in priporočljivo.

The Role and Importance of Formative Assessment at Music Lessons

The educational system increasingly emphasises the active role of students in the learning process (Cobb et al., 2005; Mithans and Ivanuš Grmek, 2012; Sedminek, 2018; Tomić, 2003), encouraging independent exploration and the development of creative and critical thinking, skills, and personality traits (Ivanuš Grmek et al., 2009; Tomić, 2003). Formative assessment, aimed at checking and directing students' learning based on feedback, plays a pivotal role in promoting this active learning approach, with the goal of improving learning outcomes during the learning process and providing a more accurate evaluation at the end of the learning journey (Black and Wiliam, 1998, 2003, 2009; Cowie and Bell, 1999; Holcar Branauer et al., 2016; Peršolja, 2020). Fundamental musical activities, such as performing, listening, and creating music (Music Education Curriculum, 2011), enable music learning through practical experiences (Kibici, 2022). On the other hand, improvisation and composition, the core activities of music creation (Pucihar, 2016), allow teachers to redirect their attention towards the creative process (Hickey and Webster, 2001). In this context, formative assessment emerges as an approach with exceptional potential for promoting student progress and nurturing their creativity (Bolden and Deluca, 2022). In this study, a systematic literature review and meta-analysis were conducted to gain insight into the role and significance of formative assessment in music creation activities. Research selection adhered to PRISMA guidelines (Page et al., 2021), and selected scientific articles were analysed in detail based on predetermined criteria. The findings highlight that incorporating formative assessment into music creation activities fosters a supportive environment where students develop a stronger interest in continued learning, improve their self-image, successfully achieve their knowledge goals, and share creative ideas with their peers. This demonstrates that incorporating formative assessment in music lessons remains both reasonable and advisable.

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Vključevanje glasbe pri učenju matematike

Mnogim posameznikom predstavlja učenje matematike v izobraževalnem procesu veliko težavo. Ob premagovanju tovrstne problematike se je kot učinkovito orodje izkazala glasba. Povezovanje glasbe in matematike sega daleč v zgodovino, vendar zmotno temelji zgolj na podlagi razmerij, številskih relacij, aritmetičnih operacij ter na podlagi trigonometrije in geometrije, kar v glasbi odseva v konceptih, kot so intervali, harmonija, melodija, ritem itn. Potencial glasbe kot strategije za poučevanje je potrebno razumeti na podlagi tega, kako glasbo procesirajo možgani. Namen naše raziskave je bil, da ugotovimo, v kolikšni meri se posamezniki učijo matematiko ob glasbi v ozadju, kakšni so parametri tovrstne glasbe in ali učenje matematike ob glasbi vpliva na njihove duševne procese. V raziskavi je sodelovalo 95 srednješolcev, ki imajo v veliki meri že izoblikovane učne navade. Rezultati, pridobljeni s kvantitativno metodo raziskovanja, so pokazali, da prevladujejo dijaki, ki se vsaj občasno učijo matematiko z glasbo v ozadju. Izkazalo se je, da poslušanje glasbe med učenjem matematike vpliva na bolj sproščeno počutje posameznika ter na aktivacijo bolj pozitivnih čustev, kar olajša sam učni proces. Rezultati so potrdili, da je glasba, ki jo posamezniki poslušajo pri učenju matematike, tudi v splošnem njihova najljubša.

Integrating Music into Learning Mathematics

Learning mathematics poses a significant challenge for many individuals throughout their educational journey. Music has proven to be an effective tool in overcoming this issue. The connection between music and mathematics has a long history, but it is often erroneously based solely on concepts of proportions, numerical relations, arithmetic operations, as well as trigonometry and geometry, which are reflected in musical concepts such as intervals, harmony, melody, rhythm, and more. The potential of music as a teaching strategy should be understood based on how the brain processes music. The purpose of our research was to determine the extent to which individuals learn mathematics while listening to music in the background, what parameters are involved in such music, and whether learning mathematics with music affects their mental processes. The study involved 95 high school students many of whom had already developed their own learning habits. The results obtained using a

quantitative research method showed that the majority of students, at least occasionally, incorporate music into their mathematics learning process. The positive influence of music is manifested in the greater relaxation of individuals and in the activation of more positive emotions while learning. The results confirmed that the music individuals listen to while learning mathematics is the music they prefer in general as well.

PREDSTAVITVE PRISPEVKOV

Petek, 1. december 2023 / Friday, 1st December 2023

Kazina, Dvorana Julija Betetta / Julij Betetto Hall

Ključni govornik / *Keynote Speaker*

Adam Okckelford, Univerza Roehampton (UK)

Glasba: naravni jezik vključevanja

Pogovor raziskuje idejo, da je glasbenost del človekovega stanja. Sledi glasbenemu razvoju pri otrocih z uporabo okvira Sounds of Intent (www.soundsofintent.app). in prikazuje, kako deluje angažiranje z glasbo v celotnem spektru nevrodiverzitete. Predstavlja vire, ki jih učitelji lahko uporabijo, da omogočijo otrokom, da ustvarjajo glasbo skupaj na vključujoč način, ne glede na njihove sposobnosti, potrebe, razlike in preference.

Music: The Natural Language of Inclusion

This talk explores the idea that being musical is part of the human condition. It traces musical development in children using the Sounds of Intent framework (www.soundsofintent.app), and shows how engagement with music works across the spectrum of neurodiversity. It presents resources that teachers can use to enable children to make music together in an inclusive way, irrespective of their abilities, needs, differences and preferences.

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Preoblikovanje otroštva v uprizoritvenih prostorih: Vpogledi in posledice za visokošolsko glasbeno izobraževanje

Inovativni potencial glasbenega posredovanja (Musikvermittlung / sodelovanje z občinstvom in skupnostjo) kot področja prakse in akademske discipline ostaja v hrvaškem kulturnem in izobraževalnem okolju pretežno neprepoznan, vendar pa zanimanje za razvoj njegovih praktičnih vidikov narašča. Slednje se kaže v nedavnih

prizadevanjih določenih glasbenih skupnosti, ki želijo z metodo aktivnega vključevanja otrok preoblikovati njihove izkušnje na festivalih, v gledališčih in vrtcih. Glavni cilj prispevka je predstaviti trenutne raziskave na področju glasbenega posredovanja, ki se izvajajo na Hrvaškem, in z njimi spodbuditi nove ideje in načine, kako z raziskovalnimi pristopi izboljšati visokošolsko glasbeno izobraževanje in omogočiti ustvarjanje v različnih izvajalskih prostorih. Posebej smo se osredotočili na družbene, kulturne in pedagoške vidike radijskega gledališča Bajsić & Prijatelji (zlasti projektu B-Air Infinity Radio: Zvočna umetnost za dojenčke, malčke in ranljive skupine) in festivala Glasbeni bienale Zagreb KIDZ. Omenjena primera dokazujeta, da lahko festivalski glasbeni repertoar ustvari vključujoče performativno in izobraževalno okolje, ki v harmonično celoto povezuje raznolike posameznike, skupnosti in umetniške oblike. V okviru festivala Glasbeni bienale Zagreb se otroci s sodobno glasbo spoznavajo prek nastopov, delavnic in spletne platforme z avdio-vizualnimi in pisnimi gradivi, namenjenimi neformalnemu učenju. Primer sinergije med radijskim gledališčem in festivalom KULTRA – Festival glasbe v Makarski, je nedavno glasbeno posredovanje »Slike s razstave« M. P. Musorgskega, kjer so organizatorji skupaj z lokalno skupnostjo slikarjev, glasbenikov in otrok ustvarili razstavo, ki jo dopolnjuje zvočni sprehod. Z vidika raziskovalca in glasbenega pedagoga na visokošolski ustanovi za glasbo takšne raziskave ponujajo priložnost za reflektivno učenje in prakso, prav tako pa vzpodbujajo vztrajnost pri poklicnem razvoju bodočih glasbenikov. S pričujočo raziskavo, ki vključuje metodologije, ki temeljijo na umetnosti in igri, meddisciplinarnih pristopih ter zvočni pedagogiki, smo obogatili predmetnik Akademije za glasbo Univerze v Zagrebu in hkrati odprli pot razvoju glasbenega posredovanja kot nove discipline v hrvaškem akademskem okolju.

Reconceptualising Childhood within Performing Spaces: Insights and Implications for Higher Music Education

The innovative potential of music mediation (musikvermittlung/audience and community engagement) as a field of practice and an academic discipline remains largely unrecognised within the Croatian cultural and educational landscape. However, there is a growing interest in developing its practical aspects, which is evident in the recent efforts of specific communities of music practitioners who are dedicated to

reimagining childhood experiences within festivals, theaters, and kindergartens by exploring participatory formats tailored to children. The primary goal of this symposium contribution is to present ongoing research in music mediation conducted in Croatia, serving as an invitation to reconsider how research practices can enhance higher music education and facilitate knowledge production across various performing spaces. Particular emphasis is placed on the social, cultural, and pedagogical dimensions of ongoing research in Radiotheatre Bajsić & Friends (specifically, the B-air Infinity Radio project: Creating Sound Art for Babies, Toddlers, and Vulnerable Groups) and the Music Biennale Zagreb KIDZ festival. Both examples illustrate that festival music repertoires has the potential to create inclusive performative and educational environments that bring together diverse individuals, communities, and art forms into a harmonious whole. In the context of the Music Biennale Zagreb Festival, children engage with contemporary music through performances, workshops, and an online platform offering audiovisual and written materials designed for informal learning. Another example highlights the synergy between radiophonic theatre and the KULTRA Music Festival in Makarska, involving the mediation of 'Pictures at an Exhibition' by M. P. Mussorgsky. The involvement of the local community, including painters, musicians, and children, led to the creation of an exhibition complemented by a sound-walk. From the perspective of a researcher and music pedagogue at a higher music education institution, conducting research provides an opportunity for reflective learning and practice. It also helps activate resilience in the professional development of future musicians. This research enriches the curricula at the Academy of Music, University of Zagreb, by incorporating art-based and play-based methodologies, interdisciplinary approaches, and sound pedagogy. In doing so, it provides a pathway to establish music mediation as a new discipline within the Croatian academic context.

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Prenatalni izvor glasbenih čustev: Teorija in raziskovalna metodologija

Začetek glasbenosti bi naj po nekaterih študijah segal v prenatalni razvoj (Parncutt & Chuckrow, Teie, 2016), ko plod na pasiven način prek ponavljajoče se izpostavljenosti notranjim vzorcem zvoka in gibanja matere, ki temeljijo na njenem telesnem in čustvenem stanju, pridobiva informacije o povezavah med vzorci zvoka, gibanja in čustvih, ki zaznamujejo glasbo (Parncutt & Chuckrow, 2018). Plod ne more razmišljati o čustvih, kot to počnejo odrasle osebe, vendar imamo danes možnost opazovanja gibov in obrazne mimike ploda s 4D-sonografijo, ki nam omogoča vpogled v čustvena stanja ploda (Kurjak, et al., 2017). Plod z gibi in izrazi na obrazu odraža svoja čustvena stanja (Delafield-Butt et al., 2013). Čustveni pomen obraznih izrazov odražajo nevroni za prepoznavanje obrazov v amigdali (Hata et al., 2012). Amigdala se začne razvijati v zgodnjem embrionalnem obdobju in dozori v prvem letu po rojstvu (Humphrey, 1968). Tako so lahko izrazi na obrazu, podobni čustvom, pokazatelji čustvenega stanja ploda (Hata et al., 2012). Predlagamo naslednjo metodologijo za preučevanje vloge zvoka pri čustveni povezanosti med materjo in njenim plodom, z namenom ugotoviti, kako lahko materina čustva vplivajo na izraze na obrazu in gibe ploda. Materam bomo glasbo ali roza šum predvajali preko slušalk, medtem ko bodo plodi iste zvoke slišali iz zvočnika na materinem trebuhu. Opazovali bomo naslednje pogoje: (1) Matere bodo slišale glasbo po lastni izbiri, ki naj bi vzbudila pozitivno valenco in visoko vznburjenost. Plodi bodo slišali šum. (2) Matere bodo slišale glasbo po lastni izbiri, ki naj bi vzbudila negativno valenco in nizko vznburjenost. Plodi bodo slišali šum. (3) Plodi bodo slišali glasbo, ki jo je mati slišala v primeru (1). Matere bodo slišale šum. (4) Plodi bodo slišali glasbo, ki jo je mati slišala v primeru (2). Matere bodo slišale šum. (5) Kontrolni pogoj: tako matere kot plodi bodo slišali šum. Pri materah in plodih bomo spremljali psihološke in biološke parametre. Predvidevamo, da bo pri prvem pogoju več smehljajočih se izrazov obraza in več/večje gibe okončin ter več jokajočih se izrazov obraza in manj/manjše gibe okončin pri pogoju 2. Pri pogojih 3. in 4. študija ne predvidevata nobenega učinka, vendar bi se dejanske ugotovitve lahko razlikovale od napovedih študije.

Prenatal Origin of Musical Emotion: Theory and Research Methodology

Studies suggest that the origin of musicality may be traced back to prenatal development (Parncutt & Chuckrow, Teie, 2016), where the fetus may passively

acquire information about the associations between patterns of sounds, movements, and emotions that characterise music through repeated exposure to their mother's internal patterns of sound and movement that depend on her physical and emotional state (Parncutt & Chuckrow, 2018). A fetus is unable to reflect on emotions as adults do, but nowadays, we have the possibility of observing fetal movements and facial expressions in 4D sonography, which can provide insights into fetal emotional states (Kurjak, et al., 2017). Fetal movements and facial expressions reflect fetal emotional states (Delafield-Butt et al., 2013). Facial recognition neurons in the amygdala reflect the emotional significance of facial expressions (Hata et al., 2012). The development of the amygdala begins in early embryonic life and matures in the first postnatal year (Humphrey, 1968). Thus, facial emotion-like expressions may be indicators of fetal emotional states (Hata et al., 2012). We propose a methodology for studying the role of sound in the emotional attachment between a mother and her fetus. How might induced maternal emotions influence fetal facial expressions and movements? Mothers will hear music or pink noise through headphones, while fetuses will hear the same sounds from a loudspeaker on the mother's abdomen. The design will be within-subject with five conditions: (1) Mothers will hear self-selected music that induces positive valence and high arousal. Fetuses will hear pink noise. (2) Mothers will hear self-selected music that induces negative valence and low arousal. Fetuses will hear pink noise. (3) Fetuses will hear the music that the mother heard in example (1). Mothers will hear pink noise. (4) Fetuses will hear the music the mother heard in example (2). Mothers will hear pink noise. (5) Control condition: both mothers and fetuses will hear pink noise. Psychological and biological parameters will be monitored in mothers and fetuses. The study predicts more laughing-gestalt faces and more/larger limb movements in Condition 1, and more crying-gestalt faces and fewer/smaller limb movements in Condition 2. For Conditions 3 and 4, the study predicts no effect. However, the findings of the study could contradict these predictions.

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Učinki glasbenega tempa na variabilnost srčnega utripa pri rekreativnem teku

V prispevku se osredotočamo na področje fiziološkega in psihološkega odziva posameznika na poslušanje glasbe pri športno-rekreativni dejavnosti, natančneje na povezavo med glasbenim tempom in srčnim utripom. S pomočjo analize obstoječe literature smo izpeljali optimalne pasove tempa glasbene spremljave, ki imajo lahko ključno vlogo pri vzdržljivosti in dojemanju napora med vadbo oziroma ergogenim učinku glasbe. S pilotno študijo smo želeli podati izhodišča za morebitne nadaljnje raziskave in ugotoviti, ali poslušanje glasbe lahko učinkuje na posameznika med krajšo športno-rekreativno dejavnostjo do te mere, da je zaznana sprememba v srčnem utripu posameznika med tekom in po njem.

V eksperiment je bilo vključenih 11 zdravih posameznikov moškega spola, starih med 21 in 29 let. V okviru eksperimenta smo na osnovi predhodnih intervjujev in opravljenega testa *Shuttle run* sodelujoče razdelili v eksperimentalno (6 kandidatov, povprečna starost 25,17 let) in kontrolno skupino (5 kandidatov, povprečna starost 24,20 let). Kontrolna skupina je tekla (3 km) brez glasbene spremljave, eksperimentalna skupina pa je tekla (3 km) ob glasbeni spremljavi v tempu 115 bpm. Glasbeno spremljavo je vsak posameznik izbral iz nabora ponujenih skladb.

Postopek meritev srčnega utripa so vsi kandidati izvajali po enakem protokolu, nato je bilo izvedeno končno testiranje s ponovitvijo testa *Shuttle run*. Rezultati raziskave niso pokazali statistično značilnih razlik v srčnem utripu med eksperimentalno in kontrolno skupino. Pri tem je pri eksperimentalni skupini po teku bilo vseeno zaznati manj utrujenosti, prav tako pa so dosegli boljše končne rezultate telesne vzdržljivosti v primerjavi s kontrolno skupino. V nadaljnjih raziskavah bi bilo potrebno zagotoviti sodelovanje več posameznikov in pridobiti možnost uporabe profesionalnih merilcev srčnega utripa, ki bi omogočili natančno in nemoteno izvedbo eksperimenta.

The Effects of Music Tempo on Heart Beat Variability in Recreational Running

In this paper, our focus is on understanding an individual's physiological and psychological responses to music while engaging in recreational sports. Specifically,

we explore the relationship between musical tempo and heart rate. Based on a review of existing research studies, we have identified optimal tempo ranges for music that can significantly impact physical endurance and the perception of physical exertion during exercise, i.e. the ergogenic effects of music. We conducted a pilot study to establish a starting point for potential future research and to determine whether listening to music can affect an individual during a short recreational sporting activity to the extent that a noticeable change in their heart rate before and after running can be detected.

In the experiment, we divided 11 participants (aged between 21 and 29) into two groups: an experimental group consisting of 6 individuals with an average age of 25.17 years, and a control group comprising 5 individuals with an average age of 24.20 years. The division was based on preliminary interviews and the shuttle run test we conducted. The control group ran a distance of 3 kilometers without musical accompaniment, while the experimental group covered the same distance with music playing at a tempo of 115 bpm. Each participant selected their preferred musical accompaniment from a list of available songs.

The heart rate measurement procedure was conducted uniformly for all participants, followed by a final test together with the repeated shuttle run test. The research findings did not reveal any statistically significant differences in heart rate between the experimental group and the control group. However, it's worth noting that the experimental group exhibited less fatigue after the running activity and achieved superior results in terms of physical endurance compared to the control group. For future studies, expanding the number of participants and obtaining access to a professional heart rate monitor would enhance the accuracy and ease of conducting the experiment.

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Zvoki vključevanja: Učinek glasbe pri promoviranju raznolikosti in inkluzivnosti

Vzpodbujanje vključevanja in občutka skupnosti med posamezniki različnih narodnosti je v današnjih vse bolj raznolikih družbah izjemnega pomena. Pričujoča študija raziskuje vpliv glasbe kot katalizatorja pri ustvarjanju občutka pripadnosti in enotnosti. Osrednji namen te raziskave je zapolniti vrzel v razumevanju, v kolikšni meri lahko glasba med udeleženci spodbuja skupni občutek identitete in pripadnosti ter vpliva na različne vidike njihovega vsakdanjega življenja.

Glavni cilj te študije je odgovoriti na vprašanje: Ali glasba prispeva k spodbujanju raznolikosti in vključenosti med posamezniki na glasbenih delavnicah? Poleg tega raziskuje tudi vlogo glasbenih pedagogov in mediatorjev ter se ob tem sprašuje, ali zadostuje zgolj glasba ali pa so pomembne tudi metode, osebna prepričanja in sama prisotnost pedagogov/mediatorjev.

V študijo je vključenih 11 žensk in 8 moških različnih narodnosti in etničnega porekla (Španija, Belgija in Makedonija), ki so sodelovali v večkulturnem glasbenem projektu, ki ga je omogočila delavnica »VOICES« v okviru mreže EUROPEAN CARAVAN NETWORK.

Kot metodo smo poleg kvalitativnega raziskovalnega pristopa za obdelavo podatkov, zbranih z vprašalniki in intervjuji, uporabili tudi tematsko analizo, saj velja za vsestransko metodo za ugotavljanje vzorcev pri kvalitativnih podatkih.

Naše ugotovitve kažejo, da glasbene delavnice zagotavljajo varno okolje za raznolikost. Glasba z ustvarjanjem čustvenih povezav, kulturno izmenjavo, krepitevijo samozavesti in občutka pripadnosti pomembno vpliva na spodbujanje raznolikosti in vključenosti na glasbenih delavnicah.

Ugotovili smo tudi, da imajo pri delavnicah ključno vlogo vzgojitelji, ki z uporabo vključujočih metod, ki temeljijo na spoštovanju, ustvarjajo enotnost, prav tako pa z empatijo širijo poglede udeležencev ter na tak način izražajo vrednote, ki udeležencem služijo kot vzgled.

Sounds of Inclusion: The Impact of Music in Promoting Diversity and Inclusivity

In today's increasingly diverse societies, fostering inclusiveness and a sense of community among individuals of diverse national origins is of paramount importance. This study delves into the profound impact of music as a catalyst for creating such a

sense of belonging and unity. At its core, this research seeks to address the gap in understanding the extent to which music can foster a shared sense of identity and belonging among participants, influencing various aspects of their daily lives.

The primary aim of this study is to answer the question: Does music contribute to fostering diversity and inclusion among individuals in music workshops? Additionally, this study explores the role of musical educators and facilitators, questioning whether music alone is sufficient or if the presence, personal beliefs, and methods employed by educators/facilitators are equally important.

The study involves 11 women and 8 men from diverse nationalities and ethnic backgrounds (Spain, Belgium and Macedonia) who participated in a multicultural music project facilitated by the EUROPEAN CARAVAN NETWORK's "VOICES" workshop.

To address these research goals, a qualitative research approach was employed, utilising thematic analysis to process the data collected through questionnaires and interviews. Thematic analysis is a versatile method for identifying patterns within qualitative data.

Our findings indicate that music workshops provide a safe environment for diversity, which exists from the beginning among participants. Music has a significant impact on fostering diversity and inclusivity in music workshops through creating emotional connections, cultural exchange, building self-confidence, as well as a sense of belonging.

Furthermore, our study indicates that, in regards to the workshops, educators play a pivotal role, using inclusive methods to create unity through inclusivity based on respect. Using the language of empathy, they broaden their participants' perspectives and demonstrate passion and values that serve as an example and a role model to the participants.

Keywords: music, diversity, inclusion, multiculturalism, educators, community, music workshop, safe environment.

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Inovativni pristopi pri glasbenem udejstvovanju otrok z motnjami

avtističnega spektra

Področje glasbene pedagogike, namenjene otrokom z avtizmom, je še v razvoju. Čeprav so se že oblikovale koristne metode, so še vedno prisotne ovire zaradi omejenega razumevanja določenih vidikov motenj avtističnega spektra (dalje MAS).

Namen naše raziskave je popisati in predstaviti obstoječe pristope k poučevanju glasbe otrok z MAS. Osrednji cilj raziskave je ugotoviti, kateri pedagoški pristopi in metode so najbolj uporabni za poučevanje klavirja otrok z MAS. Sekundarni cilj je tudi prepoznati nove načine komuniciranja z otroki skozi glasbo, istočasno pa spodbuditi njihovo strast do glasbe in izboljšati njihovo počutje, kognitivne sposobnosti, motorične veščine ter socialno-čustveni razvoj.

Raziskava delno temelji na akcijski raziskavi s pomočjo multiple študije primera, ki se je izvajala na podlagi opazovalnih protokolov in kvalitativne analize zvočnih posnetkov učnega procesa treh učencev z MAS, v obdobju od januarja do julija 2023. Delno pa temelji na analizi dnevniških zapisov tedenskih klavirskih ur 13 različnih učencev iz preteklih let, v intervalu 14 mesecev pa do 12 let. V dnevniških zapisih so bile zabeležene uporabljene metode dela, pristopi in prilagoditve didaktičnih pripomočkov ter učenčevi čustveni odzivi, sodelovanje in napredek v tehnični izvedbi.

Na podlagi utemeljitvene analize, ki sta jo opravili učiteljica klavirja in raziskovalna psihologinja, raziskava predstavi najbolj učinkovite in konstruktivne pristope, glasbena gradiva, pripomočke in metode poučevanja klavirja otrok z MAS, ki pozitivno vplivajo tako na tehniko izvajanja in doživljanje glasbe kot tudi na otrokov čustveni in socialni razvoj.

Rezultati naše raziskave so pokazali napredek na več področjih, zlasti na področju čustvene in socialne kompetence ter pozornosti. Najučinkovitejši pristop se je izkazal v individualizaciji učnega procesa in prilagajanju glede na močne sposobnosti in interese posameznega otroka.

Innovative Approaches in Music Education for Children with Autism Spectrum Disorders

The field of music pedagogy dedicated to children with autism is continuously evolving. While several valuable methods have been developed, challenges persist due to a limited understanding of certain aspects of Autism Spectrum Disorders (ASD).

The research is partly based on an action research with multiple case studies, based on observation protocols and qualitative analysis of audio recordings of the learning process of three pupils with MAS, over the period from January to July 2023, and partly based on the analysis of the weekly piano lesson diaries of 13 different pupils over the past years, over an interval of 14 months to 12 years. The diary entries recorded the working methods used, the approaches and adaptations to the didactic aids, as well as the pupils' emotional responses, participation and progress in technical performance.

Based on grounded theory, that was conducted by the piano teacher and the research psychologist, the study presents the most effective and constructive approaches, music materials, tools, and teaching methods for piano education for children with ASD that positively influence both performance technique and the music experience, as well as the child's emotional and social development.

Children demonstrated progress in several areas, particularly in emotional and social competence and attention. The most effective approach was found to be the customization of the learning process and adaptation based on the strengths and interests of each individual child.

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Ali lahko glasba promovira globalno inkluzijo? Politični potencial ...

Glasba nas povezuje in spodbuja prosocialno vedenje, a prireditve se odvijajo na določenih lokacijah, kar lahko omeji udeležbo in posledično vodi do ekonomske in geografske (etnične) izključenosti. Poleg tega so nekateri posamezniki izključeni tudi zaradi družinskih dolžnosti ali npr. invalidnosti. Odgovor na to nam ponuja tehnološki napredek na področju avdiovizualnega komuniciranja prek interneta, v prihodnosti pa morda tudi s pomočjo virtualne resničnosti. Ena izmed rešitev vključuje programsko opremo za izvajanje glasbe na daljavo, medtem ko druga predvideva svetovni glasbeni festival z izvajalci in občinstvom z vseh koncev sveta. Predstavljajte si zborovski festival, ki hkrati poteka po celem svetu. Središča, v katerih bi festival potekal, bi komunicirala v realnem času s pomočjo kombinacije visokokakovostne enosmerne

avdiovizualne komunikacije z minimalnim časovnim zamikom (npr. prenos v živo preko platforme YouTube) in manj kakovostne skorajda takojšnje dvosmerne komunikacije (npr. preko platforme Zoom). Vsaka predstava bi imela tako živo kot virtualno občinstvo, udeleženci bi lahko sami izbirali med omenjenima možnostma, program pa bi vključeval tudi vnaprej organizirane neformalne globalne klepetalnice. Edina možna omejitev bi lahko bila hitrost internetne povezave, bogatejše države pa bi manj premožnim narodom lahko pomagale pri financiranju prostora, opreme in tehnične podpore. Dogodki bi bili razporejeni v tri enakomerno razporejene 4-urne časovne intervale znotraj 24-ih ur. Na primer, če predpostavimo, da so ti intervali v času UTC 0–4, 8–12 in 16–20 v poletnem času na severni polobli, bi si udeleženci v Združenem kraljestvu na spletu ogledali predstave med 9.00 in 13.00 uro ter med 17.00 in 21.00 uro po lokalnem času, do termina med 1.00 in 5.00 uro ponoči oz. zjutraj pa bi dostopali kasneje preko videoposnetka. Med 9. in 13. uro bi se lahko povezali s središči v Evropi, Afriki, Aziji in Avstraliji, pozneje, od 17. do 21. ure, pa s središči v Evropi, Afriki in Ameriki. Kraji, v časovnih pasovih z 8-urno razliko, (npr. Los Angeles in Tokio) bi se med seboj zlahka povezali (vzhodno dopoldne, zahodno popoldne). Kraji, ki so od ene od teh treh referenčnih točk oddaljeni do 2 uri (npr. Chicago +2, Bogota +2, Cape Town +1, Tel Aviv +2, Bangkok -2, Sydney +1), bi morali svoje dnevne urnike nekoliko prirediti. Za lokacije z večjo časovno razliko (npr. Honolulu -3, Buenos Aires ± 4 , Delhi -3,5) bi bilo to težje izvedljivo, vendar bi ta izziv morda lahko rešili z dodatnim festivalom. Vse predstave na takem dogodku bi bile prosto dostopne po celem svetu. Vključili bi lahko tudi ustrezno politično vsebino, kar bi lahko spodbudilo politično sodelovanje na področju podnebnih sprememb, miru, enakosti in človeškega preživetja.

Can Music promote Global Inclusion? The Political Potential of a Multi-hub Choral Festival

Music brings people together and promotes pro-social behaviour. However, performances happen at specific locations, which can limit participation. This limitation can result in both economic and geographical (ethnic) exclusivity. Additionally, individuals may face exclusion due to family caregiving duties or disabilities. Technological advancements in internet-based audiovisual communication, and

potentially virtual reality in the future, offer solutions to these issues. One solution involves remote music performance software, while another envisions a global music festival with performers and audiences from anywhere in the world. Imagine a choral festival happening simultaneously all around the world. These festival hubs would communicate audio-visually in real time using a combination of high-quality one-way communication with minimal time lag (e.g., YouTube livestream) and lower-quality quasi-instantaneous two-way communication (e.g., Zoom). Each performance would have both live and virtual audiences, and attendees could freely choose between these two options. The program would also include pre-organised informal global chat sessions. Internet speed being the only limitation, wealthier countries could assist less affluent nations in financing space, equipment, and technical support. Events would be scheduled within three equally-spaced 4-hour slots per 24-hour day. For instance, if those slots are at UTC 0-4, 8-12, and 16-20 during the Northern summer, participants in the UK, for example, would be online from 9 am to 1 pm and 5 pm to 9 pm local time daily, and they would access the 1 am to 5 am time slot as video recording later. They could connect with hubs in Europe, Africa, Asia, and Australasia from 9 am to 1 pm and later, from 5 pm to 9 pm, they could connect with hubs in Europe, Africa, and the Americas. Time zones with an 8-hour difference (e.g., Los Angeles, Tokyo) would communicate easily (eastwards am, westwards pm). Time zones within 2 hours of one of these three reference points would need to adjust their daily schedules (e.g., Chicago+2, Bogotá+2, Cape Town+1, Tel Aviv+2, Bangkok-2, Sydney+1). It may be less convenient for some other locations (e.g., Honolulu-3, Buenos Aires ± 4 , Delhi-3.5), but a second festival could address these time zone challenges. All performances at such an event would be freely accessible on a global scale and could include relevant political content, potentially motivating political cooperation for climate action, peace, equity, and human survival.

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Prepletanje vloge učiteljev in staršev pri motivaciji učencev glasbenih šol

Na motiviranost učencev v glasbenih šolah pomembno vplivajo starši in učitelji. Ključna raziskovalna vprašanja, ki smo si jih zastavili v naši raziskavi, so motivacijski izzivi ter prepletanje in razhajanje učiteljskih in starševskih pogledov na njih. Ugotovljeno je bilo, da so tisti učenci, ki vztrajajo v glasbenem izobraževanju, tesno vpeti v socialno okolje, iz katerega črpajo oporo za napredovanje (Davidson idr., 1995). Številne raziskave potrjujejo pomembno vlogo staršev in učiteljev za ohranjanje motivacije za učenje inštrumenta (Gerleus idr., 2017; Hallam idr., 2018; Oliveira idr., 2021). Poleg vključenosti staršev v glasbeno-izobraževalni proces njihovih otrok, pa je pomembna tudi njihova glasbena izobrazba ter njihova pozitivna naravnost do pomena glasbenega izobraževanja (Habe in Tandler, 2013; Rotar Pance, 2006). Dokazano je bilo, da ima odnos staršev do glasbe dolgoročni vpliv, saj so bili najvišje motivirani za študij glasbe tisti študenti, katerih starši so jih podpirali pri glasbenem udejstvovanju v otroštvu (Sichvitse, 2007). Ugotovljeno je bilo, da lahko starši in učitelji pri otrocih, ki so vključeni v glasbeno-šolski proces, najbolj uspešno spodbujajo motivacijo, če pri otroku zadovoljujejo potrebe po kompetentnosti, povezanosti in avtonomiji (Guay idr., 2008; Gerleus idr., 2020), kot jih interpretira ena od glavnih teorij motivacije, tj. teorija samodoločenosti (Ryan in Deci, 2002). V prispevku bomo predstavili ugotovitve kvalitativne raziskave, ki je bila izvedena s pomočjo fokusnih skupin staršev in učiteljev inštrumenta na temo vzvodov motiviranja pri učencih v glasbenih šolah. Pri tem smo uporabili pristop utemeljene teorije (Strauss in Corbin, 1998) in z iterativnim postopkom zbiranja podatkov in analize razvili teoretično podlago za razumevanje prepletanja vloge učiteljev in staršev v motivaciji učencev glasbenih šol.

Instrument Teacher and Parents' Intertwining Roles in Music School Students' Motivation

Motivation among music school students is deeply influenced by their parents and teachers. In our research, we examined the primary motivational challenges faced by parents and teachers and compared their perspectives on the subject. Prior studies have shown that dedicated music students receive substantial support from their social environment (Davidson et al., 1995).

Numerous studies confirm the crucial role parents and teachers play in sustaining the motivation of young music students (Gerleus et al., 2017; Hallam et al., 2018; Oliveira

et al., 2021). Factors such as a parent's music education, a positive attitude towards music education, and their active involvement in their child's music education significantly contribute to a child's motivation (Habe and Tandler, 2013; Rotar Pance, 2006). Parental attitudes towards music have been shown to have a lasting impact, as college students with the highest motivation were the ones who received most parental support during their childhood music education (Sichvitse, 2007).

Parents and teachers can most effectively foster motivation in children engaged in music education when they address the child's needs for competence, relatedness, and autonomy (Guay et al., 2008; Gerleus et al., 2020), as interpreted in one of the main motivational theories – the self-determination theory (Ryan & Deci, 2002).

We will present the findings of our qualitative research conducted with focus groups consisting of parents and instrument teachers, focusing on the topic of motivational factors for students in music schools. We employed a grounded theory approach (Strauss and Corbin, 1998) and, through an iterative process of data collection and analysis, developed a theoretical framework to understand the interplay between the roles of teachers and parents in motivating music school students.

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Družbeno odgovorni projekti – pomen in vloga »lepe« umetnosti za ranljive skupine ter Zimsko popotovanje / Kralji ulice

Schubertov cikel samospevov *Die Winterreise* / *Zimsko popotovanje* je po vsebini, obsegu in tehnični zahtevnosti pomemben mejnik glasbene umetnosti. Protagonist uglasbene poezije Willhelma Müllerja se čez noč znajde v viharju zimske noči. Pahnjen v surovo, hladno in uničujočo novo realnost se spopada z brezdomstvom in se v boju med upom in obupom poda v iskanje sreče, miru ter sprave s samim seboj, svetom in življenjem. Pobudnik projekta pianist Nejc Lavrenčič bo spregovoril o pomenu glasbeno dramske predstave, ki je bila večkrat uprizorjena v SNG Drama Ljubljana, o njenih zametkih, delovnem (umetniškem) procesu izvajalske skupine, ki jo sestavljajo amaterski igralci skupine Kralji ulice, študenti in profesionalni glasbeniki, igralci, socialni delavci in režiserka. Prvotna ideja projekta na temo brezdomstva se je zaradi

potreb in vsebin, ki jih posamezniki in skupine prinašajo v soustvarjalsko okolje, skorajda diametralno preoblikovala. »Lepa« umetnost projektu hkrati pomeni izhodišče in cilj. Predstavlja edinstveno samoterapevtsko sredstvo ter tako igra kratko in dolgoročno vlogo v življenju posameznika (v stiski).

Socially responsible projects – meaning and role of »beautiful« arts for vulnerable groups and the Winter Journey / Kings of the Streets

Schubert's art song cycle, "Die Winterreise," represents a significant milestone in the world of music due to its content, scope, and technical complexity. The protagonist, as depicted in Wilhelm Müller's poetry set to music, unexpectedly finds himself in the midst of a winter storm overnight. Thrown into a harsh, cold, and destructive new reality, facing homelessness and struggling between hope and despair, he embarks on a quest for happiness, peace, and reconciliation with himself, the world, and life. The initiator of the project, pianist Nejc Lavrenčič, will discuss the significance of the music drama performance, which has been staged several times at Drama Ljubljana. He will also speak about its origins, the artistic process of the performing group, comprising professional musicians, actors, students, social workers, and a stage director, as well as amateur actors from "Kralji ulice", association for help and self-help of the homeless. The original idea of a project on homelessness has been almost completely transformed due to the needs and content that individuals and groups bring to the co-creative environment. "Beautiful" art is both the starting point and the goal of the project. It represents a unique self-therapeutic tool and thus plays a significant short and long-term role in the life of an individual (in need).

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Zborovsko petje kot sredstvo spodbujanja blagostanja pri mladostnikih

Številne študije so raziskovale, zakaj zborovsko petje prekaša druge glasbene dejavnosti, kakšen vpliv ima na dobro počutje posameznikov in na izboljšanje duševnega zdravja odraslih. Le malo študij pa se je osredotočilo na vpliv zborovskega petja na izboljšanje dobrega počutja mladih in ali je glasbeno okolje, ki ga pevski zbor ponuja, mladim v oporo in stimulacijo. Obdobje odraščanja je čas velikih sprememb,

v katerem se mladi soočajo z različnimi razvojnimi izzivi. Pričujoča predstavitev raziskuje pomen zborovskega petja z vidika večjega zadovoljstva z življenjem, zagotavljanja socialne podpore, lažjega razvoja identitete, krepite samozavesti, negovanja občutka pripadnosti skupini, uravnavanja čustev, preučevanja razlik med skupinskim in solo petjem med mladostniki ter lajšanja stresa. S celovitim pregledom literature in analizo dosedanjih študij bomo izpostavili pomen zborovskega petja za izboljšanje razpoloženja in zmanjšanje stresa pri mladih, koristi petja v skupini v primerjavi s solo petjem, povečanje samozavesti, razvoj osebne identitete in občutek pripadnosti zboru. Namen študije je predstaviti dolgoročne pozitivne učinke zborovskega petja na izboljšanje dobrega počutja mladih s spodbujanjem njihovega aktivnega sodelovanja v zboru.

Choral Singing as a Means of increasing Wellbeing in Youth

Numerous studies have explored why choral singing surpasses other musical activities, how singing in a choir affects the wellbeing of individuals, and the impact of choral singing on improving mental health in adults. However, only a limited number of studies have delved into whether choral singing contributes to the enhanced wellbeing of adolescents and whether it provides a supportive and stimulating musical environment for them. Adolescence is a period of profound changes, during which young people face various developmental challenges. This presentation explores the significance of choral singing in terms of increasing life satisfaction, providing social support, facilitating identity development, boosting self-confidence, nurturing a sense of belonging to a group, regulating emotions, examining the differences between group and solo singing among adolescents, and alleviating stress. Through a comprehensive literature review and analysis of prior studies, we will highlight the importance of choral singing in enhancing mood and reducing stress in young people, the advantages of singing within a group as opposed to solo singing, increased self-confidence, personal identity development, and a sense of belonging to a choir. The aim of this study is to illustrate the long-term positive effects of choral singing in enhancing the wellbeing of young individuals by encouraging their active participation in a choir."

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Platforma Trubadur za samostojno učenje in učenje na daljavo

Leta 2020 je bila razvita platforma Trubadur (<https://trubadur.si>) za pomoč pri učnem procesu glasbene teorije z avtomatiziranimi vajami za urjenje sluha. V nasprotju s številnimi aplikacijami in izdelki, povezanimi z glasbeno vadbo, glasbena teorija in vadba posluha ne dosegata stopnje priljubljenosti med uporabniki samouki. Nadaljnje so komercialne platforme omejene, saj ne ponujajo fleksibilnosti prilagajanja vsebin glede na različne učne načrte, ki so pogosto predpisani s strani izobraževalnih agencij in ministrstev. Motivacija za razvoj učne platforme Trubadur leži v njeni dostopnosti v obliki prosto dostopne spletne in mobilne aplikacije kot tudi v razpoložljivosti izvirne kode. Za usposabljanje, povezano z glasbo, platforma ponuja dostopno orodje za glasbeno usposabljanje z uporabo avtomatiziranih vaj, ki dopolnjujejo obseg obstoječih sistemov za upravljanje učenja. Platforma omogoča učencem, da prejmejo neposredne povratne informacije o svoji uspešnosti in prilagojene, samodejno ustvarjene in ocenjene vaje, ki jih vodi učitelj. Platforma uporablja več elementov igrifikacije za povečanje motivacije učencev, kot so neposredne povratne informacije, rezultati, ravni, lestvice najboljših, avatarji in značke, medtem ko učiteljem omogoča urejanje in spreminjanje samodejno ustvarjenih vaj ter spremljanje učenčevega napredka. V zadnjih treh letih od lansiranja je bila Platforma večkrat evalvirana, rezultati pa so pokazali signifikantno povečanje uspešnosti tudi pri konvencionalnih učnih preverjanjih v več testnih skupinah, ki so uporabljale platformo Trubadur, v primerjavi s kontrolnimi skupinami, kot longitudinalne študije uporabe platforme Trubadur kot orodja za učenje na daljavo med pandemijo Covid-19. Platformo smo v letošnjem letu nadgradili na različico 2.0 in izdali mobilni aplikaciji za platformi iOS in Android. Trubadur sedaj vsebuje sedem različnih izobraževalnih iger, kot so ritmični, intervalni in harmonski narek za osnovne in srednje šole, v zadnji različici pa sta na voljo tudi igri inverznega intervalnega in harmonskega nareka, pri katerih uporabnik zapoje zapisano notno zaporedje, mobilna naprava pa razbere tonske višine in avtomatično ovrednoti pravilnost, ki jo neposredno prikaže uporabniku.

The Troubadour Platform for Independent and Distance Learning

In 2020, the Troubadour platform (<https://trubadur.si>) was developed to enhance the learning process of music theory through automated ear training exercises. Unlike many apps and products related to music training; music theory and ear training do not reach the level of popularity among self-taught users. Furthermore, commercial platforms are limited in that they do not offer the flexibility to adapt content to the different curricula often prescribed by state educational agencies. The motivation behind developing the Troubadour learning platform lies in its accessibility, presented in the form of a freely available web and mobile application, as well as the availability of the source code. For music-related training, the platform offers an accessible tool for music training using automated exercises that complement the range of existing learning management systems. The platform allows students to receive direct feedback on their performance and personalised, automatically generated, and graded teacher-led exercises. The platform incorporates several gamification elements to increase student motivation, such as direct feedback, scores, levels, leaderboards, avatars, and badges, while also enabling teachers to edit and modify automatically generated exercises and track student progress. In the last three years since its launch, the platform has undergone several evaluations, and the results showed a significant increase in performance even in conventional learning tests in several test groups that utilised the Troubadour platform, compared to control groups. Longitudinal studies have also explored the use of the Troubadour platform as a distance learning tool during the Covid-19 pandemic. This year, we upgraded the platform to version 2.0 and released mobile applications for the iOS and Android platforms. Troubadour now features seven different educational games, including rhythmic, interval, and harmonic dictation designed for primary and secondary schools. In the latest version, inverse interval and harmonic dictation games have been added, allowing users to sing a written note sequence, with the mobile device reading out the tones' height and automatically evaluating correctness, displaying results directly to the user.

Natalija Šimunović

»Oh, ta trema!« na Glasbeni šoli Jesenice

Ena pomembnejših veščin glasbenega izvajalca je nastopanje. V glasbeni šoli učenci postopoma spoznajo širok spekter glasbenega izvajanja glede na različne zasedbe, namene, ravni in platforme. Ob nedavnem šolanju na daljavo smo se srečali tudi s spletnim nastopom. Nekateri učenci so ob tem izražali manjšo prednastopno vznemirjenje, pri vračanju na »živi« oder pa so se simptomi pretiranega prednastopnega vznemirjenja povrnili z enako ali celo večjo intenziteto. Nagovorjeni s tem pojavom smo se odločili za šolski projekt »Oh, ta trema!«. Osrednji namen je bil lajšanje prednastopnega nelagodja in vzpostavljanje splošne šolske klime, ki bi to omogočila. V prvem koraku smo izvedli pedagoški seminar, na katerem smo se seznanili z najnovejšimi spoznanji s področja strategij nastopanja, ki smo jih v nadaljevanju smiselno integrirali v delovni načrt. Po metodi raziskovanja načrtovanih novosti pri pouku smo učence inštrumenta/petja (N = 317) in njihove učitelje (N = 33) vključili v celoletne skupinske delavnice. Na rednih srečanjih pred nastopi smo z mentalnimi, telesnimi in defuzijskimi pristopi izvajali pripravo na nastop. Temelje za prednastopna srečanja smo s poudarjanjem sprejemanja, prisotnosti v sedanjem trenutku, osebne vrednostne orientiranosti ter ozaveščanja potenciala samopodobe izgradili že na individualnih urah. Na rednih pedagoških srečanjih smo potek raziskave formativno evalvirali in korigirali. Z edukativnimi koncerti »Oh, ta trema« (2022/2023) pa smo tudi širši osnovnošolski publiki občine Jesenice predstavili učinkovita sredstva za uravnavanje prednastopnega vznemirjenja, ki posameznika ne doleti samo na glasbenem odru. Pozitivni odzivi med učitelji so pokazali, da gre za dobrodošel učni in vseživljenjski prispevek. Soglasno strinjanje vodstva in učiteljev glasbene šole za nadaljevanje uvedenih strategij so podkrepili tudi rezultati s strani učencev. Ob zaključnem anketiranju je 70,6 % učencev inštrumenta in petja menilo, da je sproščanje pred nastopom dobro, 65 % učencev pa je s prednastopnimi srečanji želelo nadaljevati. V letošnjem letu že poteka drugi cikel »Vsak nastop = novo doživetje«, z vključenimi izboljšavami in nadgradnjami.

"Oh, that stage fright!" at the Jesenice Music School

One of the crucial skills for a musician is performing. In music school, students gradually familiarise themselves with a wide array of musical performances across different ensembles, purposes, levels, and platforms. They also had the opportunity to experience online performances during the recent period of remote schooling.

Some students reported experiencing less pre-performance anxiety in this setting. However, upon returning to the 'live' stage, the symptoms of performance anxiety resurfaced with equal or even greater intensity. Motivated by this observation, we launched the school project "Oh, that stage fright!" with the principal aim of alleviating pre-performance discomfort and fostering a school environment conducive to achieving this goal. As a first step, we organised a pedagogical seminar to familiarise ourselves with the latest insights in performance strategies, which we then thoughtfully integrated into our work plan. Following the approach of exploring planned innovations in the classroom, we engaged students from various instrument and singing departments (N=317) and their teachers (N=33) in year-long group workshops. In regular pre-performance meetings, we implemented the psychological behavioural therapy known as Flexible Performance (Hariss, 2006), utilising mental, physical, and defusion techniques. Students were guided to build foundations for pre-performance meetings during individual lessons, emphasising acceptance, mindfulness, and personal value orientation, as well as awareness of one's potential. During our regular pedagogical meetings, we formatively evaluated and made necessary adjustments to the research process. Through educational concerts entitled "Oh, that stage fright!" (2022/2023), we introduced effective tools for managing pre-performance anxiety, which is an experience not limited solely to the musical stage, to a broader audience within the Jesenice primary school. Positive feedback from teachers demonstrated that this is a welcome educational and lifelong contribution. The unanimous agreement of the school's leadership and teachers to continue with the introduced strategies was further supported by the feedback from students. At the time of the final survey, 70.6% of students found the pre-performance relaxation to be effective, and 65% of students expressed a desire to continue with the pre-performance sessions. This year, the second cycle of "Every Performance = New Experience" is already underway, featuring improvements and enhancements.

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Sodelovalno učenje v pouku glasbe

Nove generacije učencev v skladu s svojimi lastnostmi in izobraževalnimi željami pozivajo k stalnim spremembam in posodobitvi učnega procesa. Težijo k aktivnemu in izkustvenemu učenju ter k strategijam poučevanja, s pomočjo katerih bodo učni cilji doseženi na učinkovit, zanimiv in ustvarjalen način. Sodelovalno učenje predstavlja odmik od pasivnega sprejemanja znanja in tradicionalnega vodenega učenja. V okviru sodelovalnega učenja se lahko vsi študenti, ne glede na njihove razlike, povežejo v glasbenih dejavnostih in skupaj dosežejo cilj.

V prispevku so predstavljene značilnosti sodelovalnega učenja in modeli, s katerimi je mogoče ta tip učenja uporabiti pri pouku glasbe, s poudarkom na pomenu razvijanja socialnih kompetenc. Članek vsebuje tudi raziskavo o stališčih in mnenjih učiteljev glasbe o sodelovalnem učenju. Na podlagi rezultatov je mogoče ugotoviti, da je med učitelji premalo zavedanja o potencialu sodelovalnega učenja, primanjkuje pa tudi praktičnih priložnosti za izvajanje strategij le-tega.

Collaborative Learning in Music Teaching

In accordance with their characteristics and educational preferences, new student generations call for permanent changes and modernization of the teaching process. This type of teaching is directed towards an active, experiential learning as well as the application of teaching strategies that can effectively, engagingly, and creatively achieve educational objectives. Collaborative learning, in all of its aspects, represents a valuable departure from passive knowledge reception and traditionally guided learning. Through collaborative learning, all students, regardless of their differences, can be united in musical activities and collectively achieve educational goals.

This paper outlines the features of collaborative learning and the models for its application in music teaching, with a particular focus on the significance of developing

social competencies in students. The paper also discusses a study conducted to investigate the opinions and attitudes of music teachers regarding collaborative learning in the classroom. The results highlight the need for greater awareness of the potential of collaborative learning and the practical opportunities for implementing collaborative learning strategies.

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Vpliv poslušanja glasbe na zaznavanje bolečine in spoprijemanje z rakom dojke

Kakovost življenja bolnic z rakom dojke je odvisna od različnih dejavnikov, pri čemer trajanje in intenzivnost bolečine pomembno vplivata na to, kako se posamezniki spopadajo z diagnozo, zdravljenjem in psihološko stisko. Poleg analgetikov bi naj na zmanjševanje zaznavanja bolečine ugodno vplivale tudi nefarmakološke dopolnilne terapije, kot na primer receptivna glasbena terapija. Na podlagi tega je bil namen te raziskave oceniti vpliv poslušanja glasbe v kliničnem okolju na doživljanje glasbe, zaznavanje bolečine in vsakdanje počutje v pooperativnem obdobju pri bolnicah z rakom dojke. V raziskavi je sodelovalo 32 udeleženk z malignimi tumorji v predelu dojk in pazduhe. Poleg običajne terapije z analgetiki je bilo v njihovo zdravljenje ves čas bolnišničnega bivanja vključeno tudi poslušanje glasbe. Udeleženke so glasbo, ki so si jo izbrale same, poslušale dvakrat dnevno po 30 minut z uporabo predvajalnika glasbe in slušalk. Rezultate smo pridobili s kvalitativno tematsko analizo, in sicer z uporabo polstrukturiranega intervjuja s tremi raziskovalnimi vprašanji: 1. Kako udeleženke doživljajo glasbo in kakšen pomen ima zanje? 2. Kako udeleženke opisujejo vlogo glasbe pri obvladovanju bolečine? 3. Katere spremembe v vsakdanjem počutju udeleženke opazijo po poslušanju glasbe? Rezultati so pokazali, da ima poslušanje glasbe različne koristi, med drugim spodbuja pozitivna čustva, lajša fizično bolečino, izboljšuje vsakdanje počutje med bivanjem v bolnišnici in pomaga posameznicam, da se lažje soočijo z diagnozo rak dojke. Zaključimo lahko, da je uporaba glasbe v kliničnem okolju enostavna, nima škodljivih posledic in pomaga preusmeriti pozornost od bolečine, kar posledično vodi do občutkov ugodja in zadovoljstva.

The Influence of Music Listening on Pain Perception and Coping with Breast Cancer

The quality of life of breast cancer patients depends on various factors, with the duration and intensity of pain being significant determinants of how individuals cope with their diagnosis, treatment, and psychological distress. In addition to analgesics, non-pharmacological complementary therapies, such as receptive music therapy, have shown promise in reducing pain perception. Based on that, this research aimed to assess the impact of music listening in a clinical setting on the music experience, pain perception, and daily functioning during the postoperative period in breast cancer patients. The study involved 32 participants with localised malignant processes in the breast and axilla. In addition to conventional analgesic therapy, music listening was incorporated into their treatment during the entire hospitalisation. The choice of music was based on each participant's preferences, and they listened to music twice daily for 30 minutes using a music player and headphones. To evaluate the effects, a qualitative thematic analysis was conducted using a semi-structured interview with three research questions: 1. How do participants experience music, and what meaning does it have for them? 2. How do participants describe the contribution of music to their pain management? 3. What changes in their daily functioning do participants notice after music listening? The results indicated that music listening had various benefits, including stimulating positive emotions, relieving physical pain, improving daily functioning during hospitalisation, and helping individuals cope more successfully with their breast cancer diagnosis. In conclusion, music is easily applicable in clinical settings, without harmful consequences, and can serve as a means of distraction from pain, leading to feelings of pleasure and satisfaction.