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Glasba mladih po 1945 in Glasbena mladina

Oddelek za muzikologijo Filozofske
fakultete in Akademija za glasbo Univerze
v Ljubljani

Youth music since 1945 and Jeunesse Musicale

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School Musical Welcome to the Music Hotel as an Appealing Educational Music Performing form for Youth – The Book Review

This paper presents a review of the Educational School Musical *Welcome to the Music Hotel* designed for students from the age of 11 to 15. The book serves as an additional educational resource for Music Culture classes, which integrates musical performance with classroom learning, aiming to enhance students' musical skills and fosters life essential life skills. The review begins with an introduction of the book, outlining its objectives and relevance within the music education. The book provides a comprehensive guide for producing a school musical, including detailed section on musical and non-musical goals, performance techniques, stage setup, character roles, and a complete script with audio examples and musical notation. The review examine theoretical framework, highlighting how the book integrates educational theories with practical applications, to support students' musical abilities and personal growth. The methodology focuses on its experiential learning approach, through active participation and its alignment with educational standards in Serbia. Analysis of this educational school musical assesses its strengths, including the alignment with the educational objectives, innovative approach to engaging students in music, teaching students the importance of moral values (empathy, tolerance and acceptance) and social connectedness. Each character's journey highlights different aspects of interpersonal relationships, such as understanding, compromise and respect towards diversity. Limitations include the potential challenges in implementation and the need for further resources for music educators. In conclusion, school musical *Welcome to the Music Hotel* serves as a valuable resource for music education, as it aligns with the curriculum standards and fosters experiential learning of musical elements. It promotes interpersonal

relationships and moral values, providing students' with opportunities for holistic development and practical application of music education.

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Šolska muzikalna predstava Dobrodošli v Glasbeni Hotel kot privlačna izobraževalna glasbena oblika za mladino – Recenzija knjige

Članek predstavlja pregled izobraževalne šolske muzikalne predstave *Dobrodošli v Glasbeni Hotel*, zasnovane za učence od 11 do 15 leta starosti. Knjiga služi kot dodatni izobraževalni vir za ure Glasbene kulture, ki združuje glasbeno izvedbo z učnim procesom in si prizadeva izboljšati glasbene veščine učencev ter razviti pomembne življenjske veščine. Pregled se začne z uvodom v knjigo, ki opisuje njene cilje in pomen znotraj glasbenega izobraževanja. Knjiga ponuja celovit vodnik za produkcijo šolske muzikalne predstave, vključno z podrobnimi deli o glasbenih in neglasbenih ciljih, tehnikah izvedbe, postavitvi na odru, vlogah likov in popolnim besedilom s zvočnimi primeri in glasbenimi notami. Pregled preučuje teoretični okvir, pri čemer izpostavlja, kako knjiga integrira izobraževalne teorije s praktično uporabo za podporo glasbenim sposobnostim in osebnemu razvoju učencev. Metodologija se osredotoča na pristop izkušnje učenja, preko aktivnega sodelovanja in usklajenosti z izobraževalnimi standardi v Srbiji. Analiza te izobraževalne šolske muzikalne predstave ocenjuje njene prednosti, vključno z usklajenostjo z izobraževalnimi cilji, inovativnim pristopom k vključevanju učencev v glasbo, učenjem pomena moralnih vrednot (empatija, strpnost in sprejemanje) ter socialne povezanosti. Potovanje vsakega lika poudarja različne vidike medosebnih odnosov, kot so razumevanje, kompromis in spoštovanje raznolikosti. Omejitve vključujejo morebitne izzive pri izvajanju in potrebo po dodatnih virih za glasbene učitelje. V zaključku šolska muzikalna predstava *Dobrodošli v Glasbeni Hotel* služi kot dragocen vir za glasbeno izobraževanje, saj je usklajena z učnim načrtom in spodbuja izkušnje učenja glasbenih elementov. Spodbuja medosebne odnose in moralne vrednote ter učencem nudi priložnosti za celostni razvoj in praktično uporabo glasbenega izobraževanja.

BIO

Jovana A. Blagojević, rojena leta 1998 v Somborju, je svojo glasbeno izobrazbo začela z igranjem klarineta v Glasbeni šoli. Srednjo glasbeno šolo je zaključila s specializacijo za oblikovanje zvoka, po pospešenem programu za nadarjene učence. Kot najmlajša v svoji generaciji se je vpisala na Akademijo umetnosti v Novem Sadu, kjer je pridobila diplomu in magisterij iz glasbene pedagogike. Po začetku doktorskega študija na Fakulteti za glasbo v Beogradu ga je nadaljevala na Akademiji za glasbo v Ljubljani, pod mentorstvom izr. prof. Katarine Habe. Jovana je asistentka na Pedagoški fakulteti, kjer vodi fakultetni zbor in je iniciirala izvenšolsko dejavnost Muzikal za študente.

*

Jovana A. Blagojević, born in 1998 in Sombor, began her music education playing clarinet in Primary Music School. She completed Secondary Music School, specializing in sound design, through an accelerated program for gifted students. As the youngest in her generation, she enrolled at the Academy of Arts in Novi Sad, earning Bachelor's and Master's degrees in Music Pedagogy. After starting doctoral studies at Faculty of Music in Belgrade, she continued at the Academy of Music in Ljubljana, under the supervision of assist. prof. Katarina Habe. Jovana is an assistant at the Faculty of Education, where she conducts the faculty choir and initiated an extracurricular activity Musical Theatre for students.

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Poletni glasbeni tabori Zveze Glasbene mladine Slovenije nekoč in danes

Poletni glasbeni tabori Zveze Glasbene mladine Slovenije predstavljajo ustaljeno obliko izpopolnjevanja glasbenikov, ki spodbujajo ustvarjalnost in poustvarjalnost mladih, prav tako jim pomenijo tudi prijetno obliko druženja, spoznavanja, tkanja prijateljskih vezi, spoznavanja nove glasbene literature in izmenjevanja izkušenj. Ponujajo tudi priložnost koncertiranja, ki marsikateremu posamezniku predstavlja svojevrsten izziv ter odpirajo vrata novim, prelomnim uvidom. Številni udeleženci, so, namreč, prav na poletnem glasbenem taboru prišli do spoznanja, da se z glasbo želijo ukvarjati profesionalno in so danes uveljavljeni glasbeni ustvarjalci in poustvarjalci.

Prvi poletni glasbeni tabor je bil, po vzoru glasbenih delavnic in poletnih tečajev v Mednarodnem kulturnem centru Glasbene mladine Hrvaške v Grožnjanu, organiziran avgusta 1976 na domačiji slikarja Lojzeta Verebiča v Seliščih v Prlekiji, udeležencem pa sta bila strokovna mentorja priznana glasbenika, dirigent Uroš Lajovic ter violinist in pedagog Tomaž Lorenz. V skoraj pol stoletja trajajočem obdobju (1976–2024) je bilo organiziranih 30 poletnih glasbenih taborov v različnih krajih po Sloveniji. Ponudba tečajev oz. izpopolnjevanj se je postopoma širila in tako se lahko danes pod mentorstvom profesionalnih glasbenikov na taboru, ki od leta 2013 poteka v Murski Soboti, izpopolnjujejo mladi skladatelji, harmonikarji, violisti, pevci in vsi tisti, ki jih zanima izvajanje sodobne glasbe, ne glede na stopnjo dosežene formalne glasbene izobrazbe. Udeleženci (instrumentalisti) obiskujejo individualne ure pri predavateljih, prav tako pa so za vse udeležence pripravljena tudi skupinska predavanja in delavnice. Tabor se zaključuje s tremi koncerti, na katerih se udeleženci predstavijo s svojim programom. Skozi leta so se poletni glasbeni tabori Zveze Glasbene mladine Slovenije pomembno uveljavili tako v slovenskem kot tudi mednarodnem prostoru, saj se je tečajev oz. izpopolnjevanj doslej udeležilo že krepko čez tisoč mladih glasbenikov, skladateljev, organizatorjev, animatorjev ter glasbenih piscev iz Slovenije, Evrope, Azije, Afrike in Amerike.

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Summer Music Camps of the Jeunesses Musicales Slovenia Once and Today

Summer Music Camps of the Jeunesses Musicales Slovenia are a well-established form of training for musicians, which stimulates the creativity of young people, as well as providing them with an enjoyable form of socializing, making friends, weaving bonds of friendship, learning about new music literature and exchanging experiences. They also offer the opportunity to give concerts, which is a unique challenge for many individuals and opens the door to new, ground-breaking insights. Many participants have realized they want to pursue music professionally and are now established music creators and performers.

The first summer music camp was organized in August 1976 at the homestead of the painter Lojze Verebič in Selišči, Prlekija. It was modeled on the music workshops and summer courses at the International Cultural Centre Jeunesses Musicales Croatia in Grožnjan. The expert mentors of the first summer music camp were renowned musicians, conductor Uroš Lajovic, and violinist and pedagogue Tomaž Lorenz. Over almost half a century (1976–2024), 30 summer music camps were organized in various locations around Slovenia. The range of courses has gradually expanded and today young composers, accordionists, violists, singers, and all those interested in

performing contemporary music, regardless of their level of formal musical education, can improve their skills under the tutelage of professional musicians at the camp, which has been held in Murska Sobota since 2013. Participants (instrumentalists) attend individual lessons with the lecturers, and group lectures and workshops are also available for all participants. The camp ends with three concerts where the participants present their program. Over the years, the summer music camps of the Jeunesses Musicales Slovenia have gained a significant reputation both in Slovenia and internationally, with well over a thousand young musicians, composers, organizers, animators, and music writers from Slovenia, Europe, Asia, Africa, and the Americas having attended the courses or advanced training.

BIO

Tina Bohak Adam je docentka na oddelku za glasbeno pedagogiko Akademije za glasbo Univerze v Ljubljani. Raziskovalno se ukvarja z uvajanjem IKT tehnologije v pedagoške študijske programe ter zgodovino operne in koncertne poudarjalnosti. Od leta 2020 je nacionalna predstavnica Evropske zveze za glasbo v šoli (*European Association for Music in Schools – EAS*). Je avtorica znanstvenih in strokovnih člankov ter monografij *Julij Betetto (1885–1963) – nestor opernih in koncertnih pevcev* (2015) in *Hočem postati pevka – portret koncertne pevke, altistke Marije Bitenc Samec* (2018). Prav tako je urednica strokovne monografije *Jas sn čüja ftiča peti – portret Toneta Žuraja* (2022).

Tina Bohak Adam is an assistant professor in the Department of Music Education at the University of Ljubljana, Academy of Music. In her research, she focuses on the introduction of ICT to education-related academic programmes and the history of opera and concert performance. Since 2020, she is the National Coordinator for the *European Association for Music in Schools (EAS)* for Slovenia. She is the author of scientific and technical articles and monographs *Julij Betetto (1885–1963) – nestor opernih in koncertnih pevcev* [“Julij Betetto (1885–1963) – Nestor of Opera and Concert Singers”] (2015) and *Hočem postati pevka – portret koncertne pevke, altistke Marije Bitenc Samec* [“I Want to Become a Singer – a portrait of concert singer, alto Marija Bitenc Samec”] (2018). She is also an editor of an expert monograph *Jas sn čüja ftiča peti – portret Toneta Žuraja* [“Jas sn čüja ftiča peti – a portrait of Tone Žuraj”] (2022).

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Računalniška obravnava pesmi iz zgodnjih števil mladinske revije Ciciban (1948–1991)
Mladinska revija *Ciciban* je izšla prvič leta 1945. Od takrat je bila pomemben del življenja številnih slovenskih otrok. Vključuje didaktične, zabavne in splošno izobraževalne vsebine v vseh literarnih oblikah, pa tudi ilustracije in glasbo ter rubriko vprašanj in odgovorov, kjer lahko otroci povprašajo o tem, kar jih še posebej zanima. *Cicibani* so gostili dela številnih uveljavljenih striparjev, mladinskih pisateljev in pesnikov ter skladateljev. Revija se je izkazala za odlično didaktično orodje za starše, učitelje in druge izobraževalne delavce. Primarni cilj revije je po

besedah urednikov zagotavljati kakovostne vsebine za ‘estetsko’ vzgojo, ki zajemajo besedne, vizualne in glasbene umetnosti, hkrati pa podpirajo intelektualni, telesni in socialni razvoj (Novosel 1995, Vodeb Baša 2014). *Ciciban*, ki je bil prvotno namenjen predšolskim otrokom in šolarjem do desetega leta, je v zadnjih 15 letih preusmeril svojo pozornost predvsem na mlajše učence osnovnih šol (6+) (Vodeb Baša 2014), za mlajše občinstvo pa je uredništvo uredilo novo revijo *Cicido* (2+).

V sklopu projekta Glasba mladih po 1945 in Glasbena mladiuna je del raziskovalne ekipe digitaliziral korpus 123 glasbenih primerov (pretežno sestavljenih, aranžiranih ali kuriranih otroških (komponiranih in ljudskih) pesmi z besedili) iz najzgodnejših izdaj (1948–1991) revije *Ciciban* in jih podrobno analiziral.

Kot dodatek, je bil taisti korpus uporabljen za namen testiranja algoritma, predlaganega v doktorski disertaciji (Borsan 2024, v čakanju na zagovor), ki se ukvarja z iskanjem glasbenih (melodičnih in ostalih) vzorcev v zlasti enoglasnih notiranih primerih s prilagojenimi prijemi iz bioinformatike, kot so algoritmi za iskanje vzorcev v tekstovnih nizih oz. ujemanje nizov. Za te potrebe je bil uporabljen celoten ponujen korpus z obstoječimi in dodatnimi anotacijami, ki smo jih lahko pridobili iz razpoložljivih podatkov.

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Computer treatment of songs from early issues of the youth magazine Ciciban (1948-1991)

The youth magazine *Ciciban* was published for the first time in 1945. Since then, it has been an important part of the lives of many Slovenian children. It includes didactic, entertaining and general educational content in all literary forms, as well as illustrations and music, and a question and answer section where children can ask questions about what they are particularly interested in. *Cicibans* have hosted the works of many well-known comic artists, youth writers and poets, and composers. The magazine has proven to be an excellent didactic tool for parents, teachers and other educational workers. According to the editors, the primary goal of the magazine is to provide quality content for 'aesthetic' education, which includes verbal, visual and musical arts, while supporting intellectual, physical and social development (Novosel 1995, Vodeb Baša 2014). *Ciciban*, which was originally intended for preschool children and schoolchildren up to the age of ten, in the last 15 years has shifted its attention mainly to younger elementary school students (6+) (Vodeb Baša 2014), and for a younger audience, the editors edited a new magazine, *Cicido* (2+).

As part of the project Glasba mladih po 1945 and Glasbena mladiuna, part of the research team digitized a corpus of 123 musical examples (mostly composed, arranged or curated children's (composed and folk) songs with lyrics) from the earliest editions (1948-1991) of the magazine *Ciciban* and analyzed them in detail .

As an addition, this corpus was used for the purpose of testing the algorithm proposed in the doctoral dissertation (Borsan 2024, pending defense), which deals with the search for musical (melodic and other) causes in especially unison notated cases with adapted techniques from bioinformatics, such as algorithms for finding patterns in text strings or string matching. For these needs, the entire offered corpus was used with existing and additional annotations that we could obtain from the available data.

BIO

Vanessa Nina Borsan je najprej zaključila dodiplomski in magistrski študij muzikologije na Univerzi v Ljubljani, nato pa še magistrski študij zvočnih in glasbenih tehnologij na Univerzi Pompeu Fabra v Barceloni. Trenutno zaključuje doktorat na Univerzi v Lillu. Deluje v

interdisciplinarni skupini Algomus, kjer raziskuje povezave med računalniškimi in informacijskimi tehnologijami ter glasbo. Trenutno se ukvarja z razvojem računalniških metod za analizo glasbenih struktur in melodičnih vzorcev v slovenskih ljudskih pesmih. Je članica komiteja za umetno inteligenco in glasbo (UPF-BMAT Chair on Artificial Intelligence and Music) in skupnosti ISMIR (International Society for Music Information Retrieval). V preteklem letu je bila vpeta tudi v domače raziskovanje mladinske in otroške glasbe v projektu GMGM (Glasba mladih po 1945 in glasbena mladina Slovenije).

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Vanessa Nina Borsan first completed her bachelor's and master's degrees in musicology at the University of Ljubljana, followed by a master's degree in sound and music technologies at Pompeu Fabra University in Barcelona. She is currently finishing her Ph.D. at the University of Lille. She works in the interdisciplinary Algomus team, exploring the connections between computer and information technologies and music. Currently, she is developing computational methods for analyzing musical structures and melodic patterns in Slovenian folk songs. She is a member of the UPF-BMAT Chair on Artificial Intelligence and Music and the ISMIR community (International Society for Music Information Retrieval). In the past year, she has also been involved in domestic research on youth and children's music within the GMGM project (Music of Youth After 1945 and Music Youth of Slovenia, ARIS nr. J6-3135).

Prof. dr. sc. Lada Duraković

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„Musikvermittlung“ v socialistični družbi: oddaje radija zagreb kot medijska podpora glasbeni mladini

V petdesetih letih prejšnjega stoletja je Radio Zagreb začel oddajati vsebine, ki naj bi umetniško glasbo približale zmožnostim doživetja učencev ter spodbujale estetsko vzgojo mladih. Leta 1954. je začela izhajati revija „Radio v šoli“ s programom in obširnimi opisi oddaj, kar nam omogoča spremljanje in analizo njunih konceptov. Poleg posameznih ciklov namenjenih učenju melodij in besedil različnih pesmi ter spoznavanju terminologije in glasbil, vrsta oddaj je bila namenjena Glasbeni mladini – učencem višjih razredov osnovne šole, srednješolcem in mladim delavcem. Večkrat se je spreminjal spored njihovega emitiranja, naslovi, trajanje, uredniki in avtorji, vendar so bili cilji oddaj skupni: senzibiliziranje mladih za poslušanje klasične glasbe ter priprava za koncerte, ki jih je organizirala (med drugimi) Glasbena mladina od njene uradne ustanovitve do konca sedemdesetih let prejšnjega stoletja. Predavanje bo poskušalo odgovoriti na vprašanja kako je v socialistični družbi deloval „musikvermittlung“; na kakšne načine se je skušala prebujati radovednost mladih do glasbe in (novih) poslušalskih izkušenj ter podpirala javna zavest o glasbi kot kulturni dobrini in prostoru doživetja; ali so bile vsebine ideološko obarvane in v kolikšni meri ter ali bi vsebine teh oddaj lahko bile uporabne tudi danes.

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"Musikvermittlung" in a socialist society: Radio Zagreb broadcasts as media support for musical youth

In the 1950s, Radio Zagreb began broadcasting content designed to bring art music closer to the perceptive faculties of schoolchildren and to promote the aesthetic education of young people. In 1954, the magazine "Radio in School" was introduced, which included a programme and a more comprehensive description of the broadcasts, allowing us to follow and analyse their concepts. In addition to individual cycles dedicated to learning melodies and lyrics of various songs, as well as familiarising with terminology and musical instruments, a series of programmes was intended for musical youth - upper elementary school students, high school students and young workers. The schedule of the broadcasts, the titles, the duration, the editors and the authors changed several times, but the aims of the broadcasts were the same: to raise young people's awareness of classical music and to prepare them for concerts, which were organised (among other things) by Musikalische Jugend from its official foundation until the end of the seventies of the last century. The lecture will attempt to answer the question of how "music education" functioned in a socialist society; in what way it attempted to arouse young people's curiosity about music and (new) listening experiences and to promote public awareness of music as a cultural asset and space for experience; whether and to what extent the content was ideologically coloured and whether the content of these broadcasts could still be useful today.

BIO

Lada duraković je izredna profesorica na Akademiji za glasbo in raziskovalka pri Centru za kulturna in zgodovinska raziskovanja socializma na Univerzi Juraj Dobrila v Pulju. Iz muzikologije je diplomirala na Filozofski fakulteti Univerze v Ljubljani. Magistrirala in doktorirala je na Filozofski fakulteti Univerze v Zagrebu. Znanstveno se posveča korelaciji med ideologijo in glasbo v 20. stoletju. Sodelovala je na konferencah na Hrvaškem in v tujini in objavila več znanstvenih in leksikografskih člankov za Hrvaški biografski slovar, Grove Music Online in Istrsko enciklopedijo. Duraković je avtorica številnih znanstvenih člankov in knjig: Glasbeno življenje v Pulju pod fašističnim režimom, 1926–1943; Ideologija in glasbeno življenje – primer Pulja med letoma 1945 in 1966; Glasba kot izobraževalno sredstvo pri oblikovanju socialističnega človeka: glasbena izobrazba v osnovnih šolah na Hrvaškem (1945–1966). Skupaj z Marijano Kokanović Marković je soavtorica knjige Franz Lehár – dirigent godbe cesarske in kraljeve vojne mornarice v Pulju (1894–1896), skupaj s Sabino Vidulin pa soavtorica knjige Metodološki aspekti muzikoloških vsebin: mediji in poučevanje glasbe.

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Lada duraković is an Associate Professor at the Academy of Music and a researcher at the Centre for Cultural and Historical Research of Socialism, Juraj Dobrila University of Pula. She graduated in musicology from the University of Ljubljana. She got her PhD from the University of Zagreb. Her scientific interest has been oriented toward the correlation of ideology and music in the 20th century. She has taken part in conferences in the country and abroad, and has published many papers as well as lexicography articles for The Croatian Biographical Lexicon, Grove Music Online and Istrska enciklopedija (Istrian Encyclopaedia). Duraković is the author of numerous scientific articles and books: Pulski glazbeni život u razdoblju fašističke diktature, 1926.–1943. (The Musical Life in Pula under the Fascist Regime, 1926–1943); Ideologija i glazbeni život: Pula 1945–1966 (Ideology and musical life – Pula's example from the year 1945 to 1966); Glazba kao odgojno sredstvo u formiranju "Socijalističkog čovjeka" nastava glazbe u osnovnim školama u Hrvatskoj: (1945-1965) (Music as the Educational Mean in the Forming of the "Socialist Man": Music Education in Primary Schools in Croatia (1945–1965). She is

co-author (with Marijana Kokanović Marković) of the book *Franz Lehar – Kapelnik Carske i kraljevske mornarice u Puli (1894. - 1896.)* (*Franz Lehár – Bandmaster of the Imperial and Royal Navy in Pula (1894 – 1896)*), and co-author (with Sabina Vidulin) of the book *Metodički aspekti obrade muzikoloških sadržaja: mediji u nastavi glazbe* (*Methodical aspects of musicological contents: the media in music teaching*).

Izr. prof. dr. Katarina Habe* in izr. prof. dr. Katarina Lia Kompan Erzar**

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MLADINSKE OPERE – spodbudno glasbeno-scensko okolje za čustveno-socialno učenje mladih

Mladinske opere, ki so vse bolj priljubljena oblika kulturnega izražanja, ne služijo le kot platforma za umetniški razvoj, temveč tudi kot pomembno sredstvo za psihološki in socialni razvoj mladih udeležencev. Pozitivni psihološki učinki mladinskih oper so prisotni tako pri mladih poslušalcih, še posebej pa pri mladih, ki kot izvajalci sodelujejo v mladinski operi. Še posebej so učinki vidni na čustveno-socialni ravni. Mladinske opere lahko s psihološkega vidika opredelimo kot umetniško platformo, ki spodbuja čustveno socialno učenje (ČSU) pri mladih. ČSU je izobraževalna metoda, ki si prizadeva spodbujati socialne in čustvene veščine. ČSU poudarja pomembnost priprave mladih, da postanejo razgledani, odgovorni in skrbni člani družbe, ko dosežejo odraslost.

Poglobljena narava opere, ki se pogosto ukvarja z intenzivnimi človeškimi izkušnjami, mladim omogoča raziskovanje in procesiranje lastnih čustev v nadzorovanem in konstruktivnem okolju (Gross, 2002). Mladinske opere zagotavljajo edinstveno okolje za socialno interakcijo in razvoj medosebnih veščin. Sodelovalni vidiki opere – kot so vaje z igralsko zasedbo, usklajevanje z orkestrom in nastopanje pred občinstvom – od mladih udeležencev zahtevajo tesno sodelovanje z drugimi, s čimer krepijo svoje socialne veščine, vključno s komunikacijo, empatijo in timskim delom. Poleg tega lahko občutek pripadnosti in skupnega cilja, ki izhaja iz sodelovanja v mladinski operi, pomembno prispeva k socialni identiteti in samopodobi mlade osebe.

Udejstvovanje v umetniških dejavnostih, kot je opera, mladim omogoča raziskovanje različnih vidikov njihove identitete in izražanje na načine, ki v drugih kontekstih morda niso mogoči.

Proces življenja v različne like in zgodbe lahko mladim nastopajočim pomaga raziskati in razumeti različne plati njihove osebnosti, vrednot in prepričanj.

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YOUTH OPERAS – an Encouraging Musical-Theatrical Environment for Social-Emotional Learning in Youth

Youth operas, an increasingly popular form of cultural expression, serve not only as a platform for artistic development but also as an important medium for the psychological and social development of young participants. The positive psychological effects of youth operas are present in both young audiences, but especially in the youth who participate as performers. The effects are particularly evident on the social-emotional level. From a psychological perspective, youth operas can be defined as an artistic platform that promotes social-emotional learning (SEL) in young people. SEL is an educational method that aims to foster social and emotional skills. It emphasizes the importance of preparing young people to become knowledgeable, responsible, and caring members of society as they reach adulthood.

The immersive nature of opera, which often deals with intense human experiences, allows youths to explore and process their own emotions in a controlled and constructive environment. Youth operas provide a unique environment for social interaction and the development of interpersonal skills. The collaborative aspects of opera—such as rehearsing with a cast, synchronizing with an orchestra, and performing before an audience—require young participants to work closely with others, thereby enhancing their social skills, including communication, empathy, and teamwork. Furthermore, the sense of belonging and shared purpose that arises from participating in a youth opera can significantly contribute to a young person's social identity and self-esteem. Engaging in artistic activities like opera allows young individuals to explore different aspects of their identity and express themselves in ways that might not be possible in other contexts. The process of embodying different characters and narratives can help young performers explore and understand different facets of their own personalities, values, and beliefs.

BIO

Katarina Habe je zaposlena kot izredna profesorica psihologije na Akademiji za glasbo Univerze v Ljubljani. Njene znanstvene in strokovne dejavnosti so usmerjene v raziskovanje psihološkega blagostanja glasbenikov ter v preučevanje učinkov glasbe na celostno blagostanje (kognitivno, čustveno-socialno, duhovno). V svoji doktorski disertaciji je raziskovala vpliv glasbe na kognitivno delovanje, osredotočeno na Mozartov učinek. Pri svojem delu povezuje analitičen pristop psihologinje z intuitivnim ustvarjalnim umom glasbenice. Svoje strokovno delo predstavlja na številnih psiholoških in glasbenih kongresih ter v znanstvenih revijah (Horizons of Psychology, Frontiers in Performing Science, Brain Topography, International Journal of Psychophysiology). Redno sodeluje z Inštitutom Knoll za glasbeno terapijo. Prepričana je, da je ena ključnih funkcij glasbe povečevanje celostnega blagostanja ljudi.

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Katarina Habe works as an associate professor of psychology at the Academy of music, University of Ljubljana. Her scientific and professional endeavors oriented towards exploring psychological well-being of musician, and in investigating the effects of music on holistic well-being (cognitive, socio-emotional, spiritual). In her Ph.D. thesis, she investigated the influence of music on cognitive functioning, oriented on the Mozart effect. She is integrating the analytical approach of a psychologist and the intuitive creative mind of a musician. She presents her professional work at many psychological and music congresses and in scientific journals (Horizons of Psychology, Frontiers in Performing Science, Brain Topography, International Journal of Psychophysiology). She is regularly collaborating with Knoll Institute for Music Therapy. She is convinced that one of the key functions of music is increasing the holistic well-being of humans.

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Katarina Kompan Erzar, izr. prof. zakonske in družinske terapije na Teološki fakulteti Univerze v Ljubljani in na Univerzi Sigmunda Freuda Ljubljana, zakonska in družinska terapevtka, supervizorka. Raziskovalno se ukvarja z razvojno nevro psihologijo, teorijo navezanosti, razvojnimi cikli družine in raziskuje vpliv estetske izkušnje, posebej glasbene, na zdrav čustven razvoj otrok ter razvoj varnega in globokega stika med otrokom in starši.

*

Katarina Kompan Erzar, Associate Professor of Marriage and Family Therapy at the Faculty of Theology, University of Ljubljana and Sigmund Freud University Ljubljana, marriage and family therapist, supervisor. Her research interests include developmental neuropsychology, attachment theory, family life cycles and the influence of aesthetic experience, especially music,

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»Prek sveta odmeva pesem« - obrazi glasbenih pesmaric za otroke in mladino po letu 1945

Glasbene pesmarice sodijo v pomemben del naše dediščine, v začetkih pretežno poljudnega, ljubiteljskega muziciranja, v 20. stoletju, zlasti v njegovi drugi polovici, pa so postale nepogrešljivi del osnovnošolskega izobraževalnega sistema. Prispevek raziskuje obseg in raznolikost pesmaric na področju vokalne glasbe za otroke in mladino, njihovo konceptualno, vsebinsko in didaktično naravo, izhodišča in tendence skozi čas omenjenega obdobja ter nenazadnje vlogo v izobraževalnem sistemu. Prav tako osvetljuje osrednje protagoniste na tem glasbenem področju. Zaradi obsežnosti gradiva so analitično natančneje predstavljeni reprezentativni primeri, v katerih zasledujemo idejni načrt, zasnovo, ter didaktične in estetsko(-ideološke) vzvode.

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"A song echoes through the world" - faces of musical songbooks for children and youth after 1945

Musical songbooks belong to an important part of our heritage, in the beginnings of mainly popular, amateur music making, and in the 20th century, especially in its second half, they became an indispensable part of the elementary school education system. The paper investigates the scope and diversity of songbooks in the field of vocal music for children and youth, their conceptual, substantive and didactic nature, starting points and tendencies throughout the mentioned period and, last but not least, their role in the educational system. It also sheds light on the central protagonists in this musical field. Due to the extensiveness of the material, representative examples are presented analytically more precisely, in which we pursue the conceptual plan, design, and didactic and aesthetic (-ideological) levers.

BIO

Katarina Bogunović Hočevar, docentka na oddelku za muzikologijo Filozofske fakultete v Ljubljani, doktorirala leta 2009, je pedagoško in znanstvenoraziskovalno aktivna na istem oddelku, njena raziskovalna področja pa so zgodovina glasbe 19. in prve pol. 20. stoletja, glasbena zgodovina, teorija in estetika glasbe. Njeni znanstveni članki so objavljeni v domačih in mednarodnih revijah. urednik in sourednik strokovnih in znanstvenih publikacij. od leta 2017–2012 je bila predsednica Slovenskega muzikološkega društva.

*

Katarina Bogunović Hočevar, Assistant professor at the department of musicology, Faculty of Arts, Ljubljana, phd in 2009. she is active in teaching and scientific research in the same department, and her research areas are the history of music of the 19th and first half of the 20th century, music history, theory, and aesthetics of music. Her scientific articles are published in

national and international journals. editor and co-editor of professional and scientific publications. In 2017–2021, she served as the president of the Slovene musicological society.

Izr. prof. dr. Ana Hofman

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Glasbeni amaterizem v Jugoslaviji: O politikah prostega časa med izobraževanjem in zabavo

V tem prispevku obravnavam politike prostega časa kot okvir, ki nam pomaga razumeti poskuse vključevanja glasbenih dejavnosti v oblikovanje novih načinov družbenega organiziranja zunaj plačanega dela v socialistični Jugoslaviji. Raziskujem politiko in vsakdanje diskurze o amaterskih glasbenih dejavnostih mladih med letoma 1960 in 1970 v lokalnih časopisih Zveze socialistične mladine Srbije „Glas omladine“/«Glas mladih» (podružnica v Nišu), da bi odprla razpravo o praksah politizacije prostega časa kot bistvenega za oblikovanje subjektivitete socialistične mladine. Izhajajoč iz vprašanja, kaj pomeni biti povezan z glasbo/preko glasbe v prostem času, zavzemam perspektivo glasbenega amaterizma kot manjkajočega zgodovinskega znanja in izkušnje.

Obravnavam dve glavni vprašanji: 1) organizacijske in infrastrukturne vidike amaterskega glasbenega udejstvovanja kot platforme za emancipatorno preživljanje prostega časa mladih 2) napetosti in protislovja kritičnega ukvarjanja z vprašanji izobraževanja, zabave in komodifikacije v povezavi s kolektivnim preživljanjem prostega časa kot emancipatornim sredstvom za vzpostavljanje novih družbenih odnosov.

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Musical Amateurism in Yugoslavia: On the Politics of Leisure of Youth in between Education and Entertainment

In this paper, I engage with cultural leisure as the framework that helps us to understand the attempts to engage music activities in shaping new ways of social organizing beyond wage labour during socialist Yugoslavia. I explore the policy and everyday discourses of the amateur music activities of young people during 1960 and 1970 in the local newspapers of the League of the Socialist Youth of Serbia “The Voice of Youth” (Niš branch) in order to open a discussion on the practices of politicization of a field of leisure as essential for shaping the subjectivity of socialist youth. Starting from the question of what does it mean to be connected through/by music in our leisure time, I take a perspective of musical amateurism as missing historical knowledge and experience.

I address two main issues: 1) the organizational and infrastructural aspects of amateur music-making as the platform for the emancipatory leisure for youth 2) the tensions and contradictions of critical engagement with the questions of education, entertainment and commodification in relation to communal leisure activities as an emancipatory vehicle for building new social relations.

BIO

Ana Hofman je višja znanstvena sodelavka na Inštitutu za kulturne in spominske študije Znanstvenoraziskovalnega centra Slovenske akademije znanosti in umetnosti v Ljubljani. Njeno raziskovalno delo zajema glasbo, zvok in politiko v socialističnih in postsocialističnih družbah, s poudarkom na spominu, afektu in aktivizmu v današnji konjunktiji neoliberalizma in postsocializma na območju nekdanje Jugoslavije. Objavila je dve monografiji: *Staging Socialist Femininity*: (2011) in *Glasba, politika, afekt: Novo življenje partizanskih pesmi v Sloveniji* (2015) v srbskem prevodu pri Bilbioteki XX vek Novi Život partizanskih pesama (2016). Bila je sourednica (skupaj s Federicom Spinettijem in Moniko E. Schoop) posebne številke revije *Popular Music and Society* iz leta 2020 z naslovom „Music and the Politics of Memory: Resounding Antifascism accross borders«. Njena nova monografija o strateškem amaterizmu, politiki prostega časa in glasbenih predzgodbah socializma po Jugoslaviji je trenutno v pripravi pri založbi Oxford University Press.

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Ana Hofman is a senior research fellow at the Institute of Culture and Memory Studies, Research Centre of Slovenian Academy of Sciences and Arts in Ljubljana. Her research interests include music, sound, and politics in socialist and post-socialist societies, with an emphasis on memory, affect, and activism in the present-day conjuncture of neoliberalism and post-socialism in the area of former Yugoslavia. She has published two monographs, *Staging Socialist Femininity: Gender Politics and Folklore Performances in Serbia* (2011), and *Music, Affect, Politics: New Lives of Partisan Songs in Slovenia* (2015) that was translated into Serbian in 2016 and published by the Biblioteka XX vek. She served as co-editor (with Federico Spinetti and Monika E. Schoop) of a 2020 Special Issue of *Popular Music and Society*, titled “Music and the Politics of Memory: Resounding Antifascism across Borders.” Her new monograph on strategic amateurism, politics of leisure and musical afterlives of socialism after Yugoslavia is currently in under contract with the Oxford University Press.

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Razvoj didaktike flavte v Sloveniji po letu 1945

J. J. Quantz z leta 1752 izdanim traktatom Versuch einer Anweisung die Flöte traversiere zu spielen postavi temelje nele izvajalski praksi, temveč tudi flavtistični didaktiki (Quantz in Reilly, 1985). Leta 1816 je bila ustanovljena prva slovenska glasbena šola, Filharmonična družba s šolo poučevanja pihal leta 1826 (Križnar, 2017), medtem ko je poučevanje pihal dejavneje zaživelo v društvu Glasbene matice v Ljubljani z letom 1882 (Šantl Zupan, 2019). Prvi predmetniki in učni načrti za glasbene šole so bili sprejeti leta 1979 in bili leta 2003 deležni korenite prenove (Valant, 2016). Učitelji glasbenih šol sodelujejo v študijskih skupinah pod okriljem Zavoda za šolstvo Republike Slovenije (Valant, 2016), v katerih rešujejo aktualna vprašanja s področja didaktike posameznih instrumentov in petja. Poklic učitelja flavte v Sloveniji je izrazito feminiziran, v 74,4

% imajo učitelji zahtevano izobrazbo, v 66,7% so seznanjeni z novostmi na področju inštrumentarija za otroke, kljub predpisani individualni obliki pouka 35 % učiteljev v začetnih razredih flavte vključuje tudi poučevanje v skupinici začetnikov (Kavčič Pucihar, 2011). Inovativni model poučevanja flavte v majhni vrstniški skupini in njegove prednosti za socialni razvoj učencev opišeta Kavčič Pucihar in Rotar Pance (2024). Slovenska didaktična literatura za flavto obsega tako učbenike, kot tudi priročnike, zbirke etud in skladb, učitelji flavte pa priporočeno literaturo iz učnega načrta za flavto nadomeščajo v največji meri v prvih štirih razredih glasbene šole, ključno do 8. razreda v najmanj 23,1 % (Kavčič Pucihar, 2019a). V znanstvenem raziskovanju področja didaktike flavte ospredje stopajo strategije vadenja (Zupan, 2006), poučevanje veščin igranja flavte (Kavčič Pucihar, 2019b) in interakcija med umetniških in pedagoškim izobraževanjem bodočih učiteljev pihal (Šantl Zupan, 2019). Vprašanja optimalnega pedagoškega delovanja učitelja flavte se raziskujejo tudi v magistrskih nalogah na Akademiji za glasbo v Ljubljani (Fućak Dolinar, 2016; Krivec, 2017; Sesar, 2021) in tako pomembno prispevajo k razvoju didaktike flavte v Sloveniji.

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Development of Slovenian flute didactics after 1945

With his treatise, *Versuch einer Anweisung die Flöte traversiere zu spielen*, published in 1752, J. J. Quantz laid the foundations not only for performance practice but also for flute didactics (Quantz & Reilly, 1985). In 1816, the first Slovenian music school, the Philharmonic Society, was founded, with a school for teaching wind instruments in 1826 (Križnar, 2017), while the teaching of wind instruments became more active in the *Glasbena Matica of Ljubljana Society* in 1882 (Šantl Zupan, 2019). The first syllabuses and curricula for music schools were adopted in 1979 and underwent a significant overhaul in 2003 (Valant, 2016).

Music school teachers participate in study groups under the auspices of the Institute of Education of the Republic of Slovenia (Valant, 2016), addressing current issues in the field of didactics of individual instruments and singing. The profession of flute teacher in Slovenia is highly feminized; 74.4% of teachers have the required education, 66.7% are familiar with innovations in the field of children's instrumentation, and despite the prescribed individual form of instruction, 35% of teachers in beginner flute classes also include teaching in a beginners' group (Kavčič Pucihar, 2011). An innovative model of teaching the flute in a small peer group and its benefits for the social development of students is described by Kavčič Pucihar and Rotar Pance (2024). Slovenian flute didactic literature includes textbooks, manuals, collections of etudes, and compositions. To the greatest extent, flute teachers substitute the recommended literature from the flute curriculum in the first four grades of music school, up to grade 8 in at least 23.1% (Kavčič Pucihar, 2019a).

Academic research in the field of flute didactics focuses on practice strategies (Zupan, 2006), the teaching of flute playing skills (Kavčič Pucihar, 2019b), and the interaction between artistic and pedagogical education of future wind instrument teachers (Šantl Zupan, 2019).

Issues of optimal pedagogical performance for flute teachers are also explored in master's theses at the Academy of Music in Ljubljana (Fućak Dolinar, 2016; Krivec, 2017; Sesar, 2021), thus making a significant contribution to the development of Slovenian flute didactics.

BIO

Flavtistka Ana Kavčič Pucihar raziskuje instrumentalno didaktiko na Akademiji za glasbo v Ljubljani. Tam je diplomirala v razredu profesorja Fedje Rupla (1999) in opravila umetniško specializacijo (2001). Pod njegovim mentorstvom in s somentorstvom doc. dr. Branke Rotar

Pance je leta 2011 zaključila magistrski študij, pod njenim mentorstvom pa leta 2019 doktorski študij.

Kot učiteljica flavte je zasnovala metodo poučevanja, ki omogoča igriva glasbena doživetja učencem flavte od prvega koraka učenja. Metodo je predstavila na številnih seminarjih v Sloveniji, na Hrvaškem, v Franciji, na Nizozemskem, v Veliki Britaniji in ZDA.

Je avtorica učbenika *Igramo se flavto*, ki je sprejet v učni načrt za flavto. Z Blažem Puciharjem sta ustvarila prevod in priredbo učbenika v angleški različici *Fluting Stars*, ki je leta 2016 zmagala na tekmovanju *Newly Published Music Competition* National Flute Association v ZDA. Mladi flautisti po vsem svetu se radi pridružujejo glasbenim dogodivščinam v zbirkah *Flavta se igra (2004)* in *Lunina čarobna flautica (2011)*, v katerih je sodelovala kot strokovna sodelavka Blaža Puciharja. Leta 2023 sta ustvarila novo glasbeno potovanje za mlade flautiste, *Od dinozavra do virtuoza*, ki ga je ilustriral večkrat nagrajeni ilustrator Korky Paul.

V letu 2015 je Ana Kavčič Pucihar delovala kot *Fulbright Visiting Scholar* na Boise State University/ZDA, na University of Puget Sound/ZDA in Pacific Lutheran University/ZDA.

Je prejemnica prestižnega Gerbičevega priznanja (2015) za izvajalske in pedagoške dosežke. Poleg raziskovalnega in pedagoškega dela na Akademiji za glasbo v Ljubljani, poučuje na lastni zasebni šoli Glasbénium.

*

Flutist **Ana Kavčič Pucihar** researches instrumental music pedagogy at the Academy of Music in Ljubljana, Slovenia. There, she graduated in the class of Prof. Fedja Rupel (1999) and completed her artistic specialization (2001). Under his mentorship with the co-supervision of associate prof. Branka Rotar Pance, she completed her Master's degree in 2011 and her Doctoral degree in 2019 under the latter's supervision.

As a flute teacher, Ana Kavčič Pucihar has designed a flute method that enables joyful musical experiences for aspiring young flute players. She has presented the method at numerous teachers' seminars in Slovenia, Croatia, France, the Netherlands, the United Kingdom, and the USA.

Ana is the author of *Igramo se flavto*, the first Slovenian flute tutor book accepted in the Slovenian State Music School flute curriculum. With Blaz Pucihar, they created a translation and adaptation of her flute method book *Fluting Stars*, winner of the Newly Published Music Competition 2016 of the National Flute Association in the USA.

Young flute players worldwide love to join the adventures of *Luna's Magic Flute* and *Flute at Play*, Ana and Blaz's musical collections for flute and piano. In 2023, they created a new musical journey for young flute players, *From Dinosaur to Virtuoso*, illustrated by award-winning illustrator Korky Paul.

In 2015 Ana was a *Fulbright Scholar* at Boise State University/USA, researching effective teaching strategies in flute instruction, teaching, performing, and presenting her flute method at the University of Puget Sound and Pacific Lutheran University/USA.

Ana Kavčič Pucihar received the prestigious Slovenian Music Educators' *Gerbič Award* (2015) for outstanding performing and flute teaching accomplishments.

Currently, she is an assistant for Woodwind Pedagogy and a researcher at the Academy of Music in Ljubljana. She also leads her private music school, Glasbénium.

Nik Keber

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Glasbeno ustvarjanje in poustvarjanje v slovenski taborniški organizaciji

Zveza tabornikov Slovenije je s približno 6000 člani trenutno največja mladinska organizacija v Sloveniji, ki deluje že od zgodnjih 50. let prejšnjega stoletja. V več kot 70. letih se je v organizaciji razvila tradicija glasbenega ustvarjanja in poustvarjanja. Prispevek prinaša pregled glasbene dejavnosti v taborniški organizaciji, dotakne se vseh področji, kjer se glasba pojavlja znotraj organizacije, prikaže tiste taborniške šege in navade, ki so tesno povezane z glasbo in glasbenim ustvarjanjem, ter poda pregled repertoarja glasbe, ki jo taborniki izvajajo in ustvarjajo.

*

Music creation and performance in the Slovenian Scout Organization

The Scout Association of Slovenia is currently the largest youth organization in Slovenia, with around 6000 members, and has been active since the early 1950s. Over more than 70 years, the organization has developed a tradition of music performance and creation. This paper provides an overview of musical activity in the Scout organization, touching on all the areas where music occurs within the organization, showing those Scout customs and traditions that are closely linked to music and music-making, and giving an overview of the repertoire of music performed and created by the Scouts.

BIO

Nik Keber je magistrski študent in dolgoletni predstavnik študentov na Oddelku za muzikologijo Filozofske fakultete v Ljubljani. Njegovi študijski interesi so raznoliki, a se večinoma osredotočajo na področji glasbe in tehnologije ter glasbe in medijev. V preteklosti se je akademsko udeleževal na študentskih simpozijih, ki jih vsako leto organizirajo študenti muzikologije iz Ljubljane, Zagreba in Gradca. Na teh simpozijih je predstavil teme, kot so: "Glasba v filmih Bitka na Neretvi", "Sample, priredba, kopija: (Ne)originalnost v glasbi na primeru skupine Laibach" in "Vloga avdio produkcije v nastanku koncertnih posnetkov". Zadnjo izmed teh tem namerava razširiti v svojem magistrskem delu. Poleg tega je že od otroštva dejaven v taborniški organizaciji, zato bo v okviru tega simpozija predstavil svoja opažanja o prisotnosti glasbe v taborništvu.

*

Nik Keber is a master's student and a long-standing student representative at the Department of Musicology at the Faculty of Arts in Ljubljana. His study interests are diverse but mainly fall within the fields of music and technology, as well as music and media. In the past, he has participated academically in student symposia, which are organized annually by musicology students from Ljubljana, Zagreb, and Graz. At these symposia, he has presented topics such as "Music in the Films of the Battle of Neretva," "Sample, Cover, Copy: (Un)originality in Music on the Example of the Group Laibach," and "The Role of Audio Production in the Creation of Concert Recordings," the latter of which he plans to expand into his master's thesis. Additionally, he has been active in the scouting organization since childhood, and within the framework of this symposium, he will present his observations on how music is present in scouting.

Dr. Katja Kobolt

Marie Skłodowska-Curie štipendistka na Inštitutu za kulturne in spominske študije ZRC SAZU
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Umetniškopedagoški tandem Mire Voglar in Lidije Osterc: Ustvarjanje odnosa skozi književno-vizualne-zvočne-haptične izkušnje

Muzikologinja, glasbena pedagoginja in pesnica Mira Voglar (1935–) in slikarka ter predvsem ilustratorka in pedagoginja Lidija Osterc (1928–2006) sta bili znotraj slovenskega produkcijskega okolja za otroke eden redkih ustaljenih umetniških tandemov. Sodelovanje, ki se je stkalo iz njunega kolegialnega učiteljskega angažmaja na Srednji vzgojiteljski šoli v Ljubljani, je rodilo izvirne publikacije namenjene otrokom, roditeljem in pedagoginjam. Izhajajoč iz pogovora z Miro Voglar, upoštevajoč tudi njene strokovne prispevke o glasbeni in estetski vzgoji tistega časa, bo prispevek predstavil izbrana dela tega umetniškega tandema. Publikacije, kot so *Čirule čarole* (1966), *Biba buba baja* (1979), *Bibarije: pesmi – igre – slike* (1982), združujejo besedo, zven, ritmiko in slike, ki z elementi abstrakcije, načinom oblikovanjem prostora in barvnimi ploskvami ustvarjajo občutek haptičnosti in gibanja. Paratekstualni elementi, namenjeni odraslim, ki otrokom in skupaj z njimi berejo pesmi in uganke, spodbujajo k ritmičnem dotiku otrok. Dela Mire Voglar in Lidije Osterc predstavljajo tako programatičen vzor književno-vizualne-zvočne-haptične izkušnje, skozi katero se bralci – otroci in odrasli – povežejo.

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Mira Voglar and Lidija Osterc: an art-educational tandem encouraging relationships through literary, visual, sound and haptic experiences

Mira Voglar (1935–), a musicologist, music pedagogue and poet, and Lidija Osterc (1928–2006), a painter and, above all, an illustrator and pedagogue, belonged to the few established artistic tandems for children in Slovenia. Their joint teaching engagement at the Secondary School of Education in Ljubljana led them to create original publications for children, parents and educators. Drawing on the conversation with Mira Voglar as well as her professional discourse on music and aesthetic education, this paper presents selected works of this artistic duo. Their books, like *Čirule čarole* (1966), *Biba buba baja* (1979) and *Bibarije: pesmi – igre – slike* (1982), mix words, sounds, rhythm and pictures to create a sense of touch and movement through abstract shapes, coloured surfaces and the construction of space. The paratextual elements are aimed at adults reading poems and riddles to and with children, and encourage rhythmic touch. The works by Mira Voglar and Lidija Osterc thus represent a programmatic model of a literary-visual-auditory-haptic experience through which readers - children and adults - connect.

BIO

Katja Kobolt je komparativistka in raziskovalka v okviru kulturnih in spominskih študij. Njeno raziskovalno, kuratorsko in umetnostnopedagoško delovanje namenja kritičnemu, predvsem feminističnemu posredovanju v procese spominjanja, zgodovinjenja in institucionalizacije. Kot štipendistka sklada Marie Skłodowska-Curie na Inštitutu za kulturne in spominske študije ZRC SAZU dr. Kobolt trenutno raziskuje umetniško delovanje v založništvu za otroke v socialistični Jugoslaviji (1945–1991) ter zanj značilne in spreminjajoče se koncepcije otroštva.

*

Katja Kobolt is scholar in literary, cultural and memory studies. Since her studies in comparative literature and literary history as well as journalism at the University of Ljubljana (1996–02), her crossdisciplinary PhD in literary studies at LMU Munich (2002–10), and her many years as a curator and art educator, her research interests have focused on women's authorship and critical, especially feminist, interventions in processes of memorialization, historicization, and institutionalisation. As a Marie Skłodowska-Curie Fellow at the Institute of Culture and Memory Studies at the Research Centre of the Slovenian Academy of Sciences and Arts (ZRC SAZU), Dr. Kobolt is currently researching artistic labour and childhood conceptions in children's literature in the Socialist Federal Republic of Yugoslavia (1945–1991).

Doc. dr. Mojca Kovačič in dr. Urša Šivic

Glasbenonarodopisni inštitut ZRC SAZU

Mojca.kovacic

Pojmovanje ljudske glasbe v revijah Glasbena mladina in Tribuna

Avtorici analizirata vrednotenje glasb in razločevanje med njihovimi zvrstmi, s posebno pozornostjo na ljudski glasbi v obdobju od 50-ih let do začetka 90-ih let 20. stoletja. Za primer opazovanja ljudske glasbe v medijskem diskurzu in v razmerju do drugih glasb sta avtorici izbrali dve reviji. Revija *Glasbena mladina* (od 1970) je naslavljal širok spekter glasbenih zvrsti in občinstev, avtorico pa zanima diskurz o slovenski ljudski glasbi in njenem vrednostnem pozicioniranju v razmerju do glasbenih žanrov iz polja popularne in umetnostne glasbe. V študentskem časopisu *Tribuna* (od 1951) so bili prispevki o glasbi sicer redki, pa vendar so nekateri naslavljali diskurzivno polje ljudske glasbe; avtorica obravnava rabo raznolike terminologije v različnih kontekstih in obdobjih.

Prispevek razkriva, kako so pisci izbranih revij konceptualizirali ljudsko glasbo. Z diskurzivno analizo tekstov torej opazuje rabo terminologije, opredelitev in kategoriziranje glasb. Prispevek opozori tudi na oblikovanje širšega družbenega diskurza o ljudski glasbi in uporabo ljudske glasbe za utemeljevanje lastne demagogije in vrednotenja.

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Conception of folk music in the magazines "Glasbena mladina" and "Tribuna"

The authors analyze the valuation of music and the distinction between their genres, with special attention to folk music in the period from the 1950s to the beginning of the 1990s. As an example of observing folk music in media discourse and in relation to other types of music, the authors chose two journals. The journal "Glasbena mladina" (since 1970) addressed a wide spectrum of musical genres and audiences, and the author is interested in the discourse on Slovenian folk music and its value positioning in relation to musical genres from the field of popular and art music. In the student magazine "Tribuna" (since 1951), articles on music were rare, but nevertheless, some dealt with the discursive field of folk music. The author discusses the use of diverse terminology in different contexts and periods.

The presentation shows how the writers of the selected journals conceptualized folk music.

Through discursive analysis of the texts, the authors therefore observe the use of terminology, the definition and categorization of musics. The presentation also draws attention to the formation of

a broader social discourse on folk music and the use of folk music to justify its own demagoguery and evaluation system.

BIO

Urša Šivic je znanstvena sodelavka na ZRC SAZU, Glasbenonarodopisnem inštitutu. Kot etnomuzikologinja se posveča slovenski vokalni glasbi, njenim teoretskim vprašanjem in transformacijam, priredbam ljudskih pesmi v zabavni glasbi; pomembno se ukvarja tudi s terenskimi raziskovanjem tradicionalnih običajev ob spremljavi glasbe.

*

Urša Šivic is a research associate at the ZRC SAZU, Institute of Ethnomusicology. As an ethnomusicologist, she focuses on Slovenian vocal music, its theoretical issues and transformations, arrangements of folk songs in popular music; she is also significantly involved in field research of traditional customs accompanied by music.

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Mojca Kovačič je znanstvena sodelavka na ZRC SAZU, Glasbenonarodopisnem inštitutu. Raziskovalno se osredotoča na presečišče zvoka/glasbe, družbene dinamike in politike. Raziskuje teme, kot so glasba in spol, migracijski/manjšinski konteksti, nacionalizem in kulturna politika. Poučuje na Akademiji za glasbo v Ljubljani in je nacionalna predstavnik v Mednarodnem svetu glasbenih in plesnih izročil.

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Mojca Kovačič is a research associate at ZRC SAZU, Institute of Ethnomusicology. Her research focuses on the intersection of sound/music, social dynamics and politics. She explores topics such as music and gender, migration/minority contexts, nationalism and cultural politics. She teaches at the Academy of Music in Ljubljana and is a national representative in the International Council of Music and Dance Traditions.

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Andrea Ćoso

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Music for Children in Montenegro Through the Prism of the Solfeggio Textbook Contents Musical Steps 1-4

Institutional music education in the modern sense in Montenegro is linked to the period immediately after the Second World War, when the first music schools were founded. Foreigners, who, under various circumstances, came to Montenegro, stayed for a shorter or longer period of time, and contributed to the development of music education are primarily responsible for the initiation of music education. The relatively late establishment of the music education system, viewed in comparison with neighboring countries or Europe, is related to somewhat late emergence of music intended for children. The focus of this paper is music that is intended for

children first of all as performers, and then as an audience, viewed through the prism of the content of the textbook for solfeggio classes in elementary music schools. Songs composed by composers of the older generation - Antun Homen (1906-1990) and Vida Matjan (1896-1993) will be presented and analyzed, as well as songs composed by the authors of this paper, who are also the authors of the textbook *Musical steps 1-4*. These songs were created as a result of methodological reflection related to the teaching of solfeggio. The paper will show how different authors approached the conception and making of children's song which, in the first place, should have artistic value, and at the same time have a clear didactic purpose, so that it enables achieving defined learning outcomes in solfeggio classes.

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Glasba za otroke v Črni gori skozi prizmo učbenika solfeggia Vsebina Glasbeni koraki 1-4

Sodobno institucionalno glasbeno izobraževanje v Črni gori je vezano na obdobje neposredno po drugi svetovni vojni, ko so bile ustanovljene prve glasbene šole. Za začetek glasbenega šolstva so v prvi vrsti zaslužni tujci, ki so pod različnimi okoliščinami prišli v Črno goro, ostali krajši ali daljši čas in prispevali k razvoju glasbenega šolstva. Razmeroma pozno vzpostavljanje glasbenega izobraževalnega sistema, gledano v primerjavi s sosednjimi državami oziroma Evropo, je povezano z nekoliko poznim ustvarjanjem glasbe za otroke v tem okolju. Prispevek je osredotočen na glasbo, ki je namenjena otrokom najprej kot izvajalcem, nato pa tudi kot občinstvu, in sicer skozi prizmo vsebin učbenika za pouk solfeggia v nižjih glasbenih šolah. Predstavljene in analizirane bodo skladbe skladateljev starejše generacije – Antuna Homena (1906–1990) in Vide Matjan (1896–1993) ter skladbe avtorice tega prispevka, ki sta tudi avtorici učbenika *Glasbeni koraki 1-4*. Te pesmi so nastale kot plod metodičnega premisleka, povezanega s poukom solfeggia. V prispevku bo prikazano, kako so različni avtorji pristopali k zasnovi in nastajanju otroške pesmi, ki naj bi imela v prvi vrsti umetniško vrednost, hkrati pa tudi jasn didaktični namen, da bi omogočala doseganje opredeljenih učnih rezultatov pri pouku solfeggia.

BIO

Vedrana Marković (1975) je od leta 2009 docentka na Univerzi Črne gore, Glasbena akademija v Cetinju. Izdala je eno monografijo, vaje za pouk solfeggia, knjižne komplete za glasbeno šolo in okoli trideset študij. Posebno področje zanimanja predstavlja glasbena vzgoja otrok z okvaro vida, pa tudi implementacija primerov iz črnogorske glasbene dediščine v glasbeno vzgojo in zgodovino glasbene pedagogike v Črni gori. Je avtorica programa strokovnega usposabljanja učiteljev, ki ga je akreditiral Zavod za školstvo Črne gore. Je eden od pobudnikov in ustanoviteljev SIMPED-a, mednarodnega simpozija s področja glasbene pedagogike, ki ga organizira Glasbena akademija na Cetinju. Je tudi ena od pobudnic in ustanoviteljica festivala Solfest, ki združuje nadarjene učence glasbenih šol iz Črne gore in regije.

*

Vedrana Marković (1975) is an employee at the University of Montenegro, Music Academy in Cetinje, as an Assistant Professor since 2009. She has published one monograph, exercises for a solfeggio class, the book sets for music school and around thirty studies. Special area of interest represents music education of children with visual impairment, so does implementation of examples from Montenegro music heritage in music education and history of music pedagogy in Montenegro. She is the author of the professional training program for teachers, accredited by the Institute of Education of Montenegro. He is one of the initiators and founders of the SIMPED, international symposium in the field of music pedagogy, which is organized by the

Music Academy in Cetinje. She is also one of the initiators and founders of the *Solfest* festival, which gathers talented students of music schools from Montenegro and the region.

**

Andrea Coso Pamer je bila rojena leta 1983 v Kotorju (Črna gora). Osnovno in srednješolsko izobrazbo je pridobila na Šoli za osnovno in srednje glasbeno izobraževanje “Vida Matjan” Kotor. Šolanje nadaljuje na Glasbeni akademiji na Cetinju, kjer leta 2007 pridobi diplomu glasbene pedagoginje. Od leta 2008 poučuje skupino teoretičnih predmetov na glasbeni šoli Vida Matjan. Leta 2013 je zaključila magistrski študij s področja Metodike pouka solfeggia z magistrsko nalogo Orffov instrumentarij – pomen, vloga in uporaba pri sodobnem začetnem pouku solfeggia.

Je udeleženka znanstvenih konferenc doma in v tujini, avtorica redkih del s področja metodike pouka solfeggia, ki so objavljena v uglednih revijah. Je tudi soavtorica učbenikov za učence prvega, drugega, tretjega in četrtega razreda prenovljene glasbene šole Glasbene stopnice 1, 2, 3, 4 in tudi soavtorica knjige *Solfeggio I in II* za srednje glasbeno izobraževanje.

*

Andrea Coso Pamer was born in Kotor (Montenegro) in 1983. She gains elementary and secondary education at School for Elementary and Secondary music education “Vida Matjan” Kotor. Her education continues at Music Academy in Cetinje when she receives a diploma of music pedagogue in 2007. Since 2008 she has been teaching the group of theoretical subjects at the music school “Vida Matjan”. She finishes master studies in the field of *Methodology Solfeggio Teaching* in 2013, with her master paper subject *Orff’s instrumentarium – importance, role and application at the moder starting solfeggio lessons*.

She is a participant in scientific conferences in the country and abroad, an author of the few works in the field of *Methodology Solfeggio Teaching* which are published in eminent journals. She is also co-author of the book sets for the first, second, third and fourth grades students of reformed music school *Music steps 1, 2, 3, 4* and also co-author of the book *Solfeggio I and II for secondary music education*.

Prof. dr. Rajko Muršič

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Music, Youth and Musical Youth in Slovenia during Socialism and After

Antifascist partisan resistance in the WWII was a resistance mostly run by the youngest generations. This is the reason why the youth remained the most important core subject in the development of Yugoslav self-managing socialism. The author will shortly present the Yugoslav and Slovenian youth organisation, which became a Socialist Youth organization only after 1974. In the 1940s, the women organisation Antifascist Women’s Front played an important role in local cultural life and self-organised activities in rural areas. At that time local village cultural centres, the so-called Cooperative Homes, were established and built around the country. The youth organisation initiated the establishment of youth clubs in the early 1960s, which became important centres of music encounters for the local youth for more than two decades. In the

1970s, they became the important local cultural centres, and in the 1980s, they supported manifold activities of civil society.

In a historical presentation, the author will present the continuation of this type of activity in the village of Trate in north-eastern Slovenia and connect this event with the simultaneous activity of youth and students in Ljubljana and Maribor.

After 1991, the financial support of youth organization, in particular youth media and youth clubs, was gradually diminished, and their establishment had to become renewed. Some opted to preserve autonomy as non-governmental centres, other searched for the shelter with local municipalities. After the establishment of the Office of the Youth in 1991, youth centres reoriented from cultural activities to youth work activities, and after 2004 into the frame of EU-framed youth policies, almost completely excluding cultural activities and creativity of the youth, especially music, and their autonomy.

In the final part of his presentation, the author will show a couple of examples and comparisons of youth centres established by local authorities, and centres established by self-organised local youth.

Parallelly, the author will present and reflect historical shifts in popular music genres that played the leading role in youth life in the decades after the establishment of the Musical Youth and publication of its magazine.

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Glasba, mladina in Glasbena mladina v Sloveniji v času socializma in po njem

Protifašistični partizanski odpor v drugi svetovni vojni je bil odpor, ki so ga večinoma vodile najmlajše generacije. Zato je mladina ostala najpomembnejše jedro razvoja jugoslovanskega samoupravnega socializma. Avtor bo v kratkem predstavil jugoslovansko in slovensko mladinsko organizacijo, ki je šele po letu 1974 postala organizacija socialistične mladine. Ženska organizacija Antifašistična fronta žensk je imela v štiridesetih letih prejšnjega stoletja pomembno vlogo v lokalnem kulturnem življenju in samoorganiziranem delovanju na podeželju. Takrat so po državi ustanavljali in gradili krajevna in vaška kulturna središča, tako imenovane zadružne domove. Mladinska organizacija je v zgodnjih šestdesetih letih prejšnjega stoletja dala pobudo za ustanavljanje mladinskih klubov, ki so za več kot dve desetletji postali pomembna središča glasbenih srečevanj tamkajšnje mladine. V sedemdesetih letih prejšnjega stoletja so postale pomembna lokalna kulturna središča, v osemdesetih pa so podprle raznovrstne dejavnosti civilne družbe.

V zgodovinskem prikazu bo avtor predstavil nadaljevanje tovrstnega delovanja v vasi Trate v severovzhodni Sloveniji in to dogajanje povezal s sočasnim delovanjem mladine in študentov v Ljubljani in Mariboru.

Po letu 1991 se je finančna podpora mladinskemu organiziranju, zlasti mladinskim medijem in mladinskim klubom, postopoma zmanjševala, njihovo ustanavljanje pa je bilo treba obnoviti. Nekateri so se odločili za ohranitev avtonomije kot nevladnih mladinskih klubov, drugi so iskali zavetje pri lokalnih občinah. Po ustanovitvi Urada za mladino leta 1991 so se mladinski centri preusmerili iz kulturnih dejavnosti v dejavnosti mladinskega dela, po letu 2004 pa v okviru EU oblikovanih mladinskih politik, ki skoraj popolnoma izključujejo kulturne dejavnosti in ustvarjalnost mladih, predvsem glasbo, in njihovo avtonomijo.

V sklepnem delu svoje predstavitve bo avtor prikazal nekaj primerov in primerjav mladinskih centrov, ki so jih ustanovile lokalne oblasti, in centrov, ki so jih ustanovili samoorganizirani lokalni mladi.

Vzporedno bo avtor predstavil in reflektiral zgodovinske premike v popularnoglasbenih zvrsteh, ki so igrale vodilno vlogo v življenju mladih v desetletjih po ustanovitvi Glasbene mladine in izhajanju njene revije.

BIO

Rajko Muršič je profesor etnologije/kulturne antropologije na Filozofski fakulteti Univerze v Ljubljani, Oddelek za etnologijo in kulturno antropologijo. Raziskovalno se osredotoča na urbano antropologijo, metodologijo antropološkega raziskovanja, senzorične študije, (antropologijo) popularne glasbe, teorije kulture, epistemologijo, digitalno etnografijo, uporabo algoritmov itd. Njegovo regionalno zanimanje obsega Slovenijo, srednjo in jugovzhodno Evropo. (terensko delo v Sloveniji, Poljski, Severni Makedoniji, Nemčiji in na Japonskem). Izdal je osem monografij (vse v slovenščini) in sourednik devetih zbirk (šest v angleščini). Bil je prvi urednik monografske serije Zupaničeve zbirke. Bil je član izvršnega odbora IUAES in predsednik Slovenskega etnološkega in antropološkega društva Kula. Kot strokovni raziskovalec je sodeloval pri ERC projektu Sensotra (Sensory Transformations and Transgenerational Environmental Relationships in Europe, 1950-2020) na Univerzi Vzhodne Finske (2016-2021) in B-Air (Art Infinity Radio - Creating Sound Art za Dojenčki, malčki in ranljive skupine) pod vodstvom Radia Slovenija (2020-2023). Od leta 2022 sodeluje pri dveh projektih, ki ju financira program Chanse: Reimagining Public Values in Algorithmic Futures in Digital Aestheticization in/of Fragile Environments. Trenutno sodeluje pri dveh temeljnih raziskovalnih projektih, ki ju financira Agencija za raziskovalno in inovacijsko dejavnost: Glasba mladine po letu 1945 in Glasbena mladina Slovenije (2021-2024); Izolirani ljudje in skupnosti v Sloveniji in na Hrvaškem (2022-2025).

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Rajko Muršič is professor of ethnology/cultural anthropology at the University of Ljubljana, Faculty of Arts, Dept. of Ethnology and Cultural Anthropology. His research focuses on urban anthropology, methodology of anthropological research, sensory studies, (anthropology of) popular music, theories of culture, epistemology, digital ethnography, the use of algorithms, etc. His regional interests comprise Slovenia, Central and South-Eastern Europe (fieldwork in Slovenia, Poland, North Macedonia, Germany, and Japan). He published eight monographs (all in Slovene) and co-edited nine collections (six in English). He was initial editor of the monograph series Zupanič's Collection. He served as a member of the Executive Committee of the IUAES and a president of the Slovenian Ethnological and Anthropological Association Kula. He participated as an expert researcher in the ERC project Sensotra (Sensory Transformations and Transgenerational Environmental Relationships in Europe, 1950-2020) at the University of Eastern Finland (2016-2021), and B-Air (Art Infinity Radio - Creating Sound Art for Babies, Toddlers and Vulnerable Groups) led by the Radio Slovenia (2020-2023). Since 2022, he participates in two projects, financed by the programme Chanse: Reimagining Public Values in Algorithmic Futures and Digital Aestheticization in/of Fragile Environments. He is currently involved in two basic research projects, financed by the Slovenian Research and Innovation Agency: Music of the Youth after 1945 and Music Youth of Slovenia (2021-2024); Isolated People and Communities in Slovenia and Croatia (2022-2025).

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Ritmično-duhovna glasba : „glasba mladih“ ali začetek stilnega preloma

Prispevek bo poskušal v osnovnih potezah orisati pojav ritmično-duhovne glasbe na Slovenskem, ki se je uveljavila v zadnjih desetletjih 20. in v začetku 21. stoletja. Opazoval bo razvoj estetske in pastoralno teološke misli o vlogi glasbe v verskem življenju ter recepcijo le-te v širši javnosti v času zadnjih nekaj desetletij (od 2. vatikanskega koncila). Predstavljeni in analizirani bodo ključni kompozicijski prispevki k tej zvrsti glasbe. S pomočjo primerjalne analize značilnosti razvoja na prelomu iz 20. v 21. stoletja s podobnimi procesi v preteklosti, pa bo poskušal osvetliti vprašanje, ali gre za subkulturno „glasbo mladih“ ali začetek globljega stilnega preloma v slovenski cerkveni glasbi.

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Rhythmic-spiritual music: "youth music" or the beginning of a stylistic break

The paper will attempt to outline the emergence of rhythmic-spiritual music in Slovenia, which became established in the last decades of the 20th and the beginning of the 21st century. I shall trace out the development of aesthetic and pastoral theological thought on the role of music in religious life and its reception in the general public during the last few decades (since the Second Vatican Council). Key compositional contributions to this genre of music will be presented and analyzed. With the help of a comparative analysis of the characteristics of the development at the turn of the 20th to the 21st century with similar processes in the past, he will try to shed light on the question of whether it is subcultural "youth music" or the beginning of a deeper stylistic break in Slovenian church music.

BIO

Aleš Nagode je diplomiral, magistriral in doktoriral iz muzikologije na oddelku za muzikologijo Filozofske fakultete Univerze v Ljubljani. Po kratkem delovanju v Slovenskem komornem zboru je leta 1993 postal mladi raziskovalec na Muzikološkem inštitutu Znanstvenoraziskovalnega centra Slovenske akademije znanosti in umetnosti. Od 1995 deluje kot asistent in docent na Oddelku za muzikologijo Filozofske fakultete Univerze v Ljubljani. Pri raziskovalnem delu se posveča predvsem zgodovini glasbe na Slovenskem v predzgodovini in antiki, cerkveni glasbi na Slovenskem v drugi polovici 18. in 19. st. ter vprašanjem odmeva etnogeneze Slovencev v glasbenem življenju poznega 18. in 19. st. na Slovenskem.

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Aleš Nagode graduated, completed his master's degree and received his PhD at the Faculty of Arts in Ljubljana. In 1993, he started working as a fellow researcher at the Institute of Musicology at the Scientific Research Centre of SASA. Since 1995 has been working at the Department of Musicology, Faculty of Arts, University of Ljubljana. The focus of his research work is music history of Slovenes and the antiquity, church music in Slovenia in the second half of the 18th and 19th centuries and the question of ethnogenesis of Slovene music life in late 18th and 19th centuries.

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Kompozicijski procesi ustvarjanja mladinske operete v 21. stoletju: analiza na primeru Špedicije Stradivarius

V dobi digitalne hiperprodukcije in instantne zadovoljitve potreb se zdi, da klasična glasba kot kompleksna umetnost postaja vedno manj privlačna med mladimi. Mnogi avtorji se strinjajo, da je sodobna opera ena izmed tistih glasbenih oblik, ki so na prelomu 20. in v začetku 21. stoletja še posebno potrebne temeljite prenove. V smeri približevanja opere sodobnemu občinstvu so potekale že mnoge strokovne diskusije, operna gledališča pa se poslužujejo vedno novih strategij v ta namen. S podobnimi problemi se sooča tudi opereta, ki je ob razcvetu musicalov, filmov in računalniških igrice izgubila svoje tradicionalno mesto do te mere, da je bilo v povojnem času do danes celo govora o njeni »smrti«. V prispevku se osredotočamo na poskus reševanja omenjenih težav prek iskanja in uporabe sredstev, ki bi zagotovila povečano intenziteto doživljanja tudi glasbeno slabše podkovanemu občinstvu ob hkratni ohranitvi us- trezne umetniške kompleksnosti. Na primeru nove slovenske operete Špedicija Stradivarius, ki jo je ob 50. obletnici glasbene šole Logatec na libreto Mateje Perpar napisal Miha Nahtigal, režiral pa dr. Henrik Neubauer, bomo analizirali uporabo kompozicijskih metod in tehnik pisanja glasbeno scenskega dela za mlado občinstvo z namenom kar se da široke in privlačne predstavitve klasične glasbe. Predstavili bomo predvsem kompozicijske metode, s katerimi je avtor (1) uporabil zvrst operete kot temelj za združitev in preplet različnih odrskih umetnosti (opera, balet, ples, dramska igra in simfonična glasba), (2) zagotovil smiselno razmerje med profesionalnim in amaterskim s ciljem vključevanja mladih, amaterskih glasbenikov ob hkratni ohranitvi videza profesionalne virtuoznosti, (3) podprl karakterje in čustvene ele- mente v zgodbi z močnimi in lahko razumljivimi glasbenimi asociacijami ter (4) s pomočjo omenjenih asociacij, ki so vsebovale tudi elemente popularnih in narodno zabavnih glasbenih slogov, zgradil lahko razumljivo glasbeno formo.

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Composition techniques for youth operetta of the 21th Century: analysis of Špedicija Stradivarius

In an age of digital hyperproduction and instant gratification, classical music as a complex art form seems to be becoming less and less attractive to young people. Many scholars agree that contemporary opera is one of the musical forms that is at the turn of the 20th century and the beginning of the 21st century particularly in need of a comprehensive reexamination. There have been many expert discussions on bringing opera closer to contemporary audiences, and opera theatres are adopting new strategies to this end. Operetta is facing similar problems, having lost its traditional place to more popular genres; musicals, films and computer games, to the extent that in the post-war period there has even been talk of its "death". In this paper, we focus on an attempt to solve these problems through the search for and use of means that would ensure an increased intensity of experience even for less musically skilled audiences, while preserving appropriate artistic complexity at the same time. Using the example of the new Slovenian operetta Špedicija Stradivarius, written by Miha Nahtigal to a libretto by Mateja Perpar and directed by Dr Henrik Neubauer on the occasion of the 50th anniversary of the Logatec School of Music, we will analyse the use of compositional methods and techniques in writing a musical scenic work for a young audience, with the aim of presenting classical music in the broadest and most attractive way possible. In particular, we will present the compositional methods used by the author to (1) use the operetta genre as a basis for the fusion and interplay of the different performing arts (opera, ballet, dance, drama and symphonic music), and (2) ensure a meaningful relationship between the professional and the amateur, with the aim of engaging young, amateur

musicians, while still maintaining a semblance of professional virtuosity, (3) support the characters and emotional elements in the story with strong and easy-to-understand musical associations, and (4) build an easy-to-understand musical form through these associations, which also contain elements of popular and »Oberkrainer« musical styles.

BIO

Miha Nahtigal je magistrski študent Kompozicije in glasbene teorije na Akademiji za glasbo Univerze v Ljubljani v razredu prof. Dušana Bavdka. Pred tem je diplomiral iz geografije in magistriral iz računalništva in informatike. Leta 2017 je napisal znanstveni članek z naslovom Analiza politične usmeritve in označevanja političnih strank v Evropskem parlamentu. Njegova magistrska naloga na Fakulteti za računalništvo in informatiko (2020) pa nosi naslov Napovedovanje glasovanj strank v Evropskem parlamentu. V času študija je prejemal Zoisovo štipendijo in štipendijo Milana Lenarčiča, leta 2023 pa je prejel tudi Prešernovo nagrado UL AG. Mihovo glavno področje zanimanja je sodobna opera, orkestrska glasba in glasba za godala, še posebej za solo violino. V svojih kasnejših delih združuje različne žanre in sloge s ciljem doseči »surrealistični« učinek - močne, lahko razumljive asociacije na prvi ravni z bolj subtilnimi, abstraktnimi in kompleksnejšimi pomeni na drugi (višji) ravni. Njegova dela so bila izvedena v Slovenski filharmoniji, SNG opera in balet Ljubljana, Narodni galeriji, Galusovi dvorani CD, na Festivalu des Anches d'Azur v Saint Tropezu, v dvorani Koncerthaus Celovec ter bila predvajana na 1. programu RTV, na programu ARS in avstrijskem ORF. Izpopolnjeval se je pri mnogih slovenskih in tujih profesorjih, med njimi: Dušan Bavdek, Nenad Firšt, Vito Žuraj, Steven McNeff, Moritz Eggert, Catherine Nez, Gyula Fekete in Voro Garcia. Po mednarodnih izmenjavah Erasmus v Valencii in Budimpešti je bil leta 2024 sprejet na Visoko šolo za glasbo in gledališče v Münchnu, k prof. Moritzu Eggertu.

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Miha Nahtigal is a MA student in Composition and Music Theory at the Academy of Music of the University of Ljubljana in the class of prof. Dušan Bavdek. Before that, he graduated in geography and a MA degree in computer science and informatics. In 2017, he wrote a scientific article entitled Analysis of political orientation and labeling of political parties in the European Parliament. His master's thesis at the Faculty of Computer Science and Informatics (2020) is entitled Prediction of Party Votes in the European Parliament. During his studies, he received the Zois scholarship and the Milan Lenarčič scholarship, and in 2023 he also received the UL AG Prešeren award. Miho's main area of interest is contemporary opera, orchestral music and string music, especially solo violin. In his later works, he combines various genres and styles with the aim of achieving a "surreal" effect - strong, easily comprehensible associations on the first level with more subtle, abstract and complex meanings on the second (higher) level. His works have been performed in the Slovenian Philharmonic, the SNG Opera and Ballet Ljubljana, the National Gallery, the CD Galus Hall, at the Festival des Anches d'Azur in Saint Tropez, in the Koncerthaus Celovec and were broadcast on the 1st program of RTV, on the program ARS and Austrian ORF. He attended classes with many Slovenian and foreign professors, including: Dušan Bavdek, Nenad Firšt, Vito Žuraj, Steven McNeff, Moritz Eggert, Catherine Nez, Gyula Fekete and Voro Garcia. After Erasmus international exchanges in Valencia and Budapest, he was accepted to the University of Music and Theater in Munich in 2024, to prof. Moritz Eggert.

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Comparison of youth music education in Slovenia and the countries of the European Union

This paper deals with the topic of music of youth in Slovenia and in countries that are members of the European Union. In Slovenia, children and young people can participate in publicly funded music education programs, but in other European Union countries the system is slightly or very different. This paper discusses the goals of music education for young people, mentioned in international and national laws, the access and number of institutions and enrolled students, the aspect of inclusivity in the music education system and in entrance exams in music schools, the methods of grade assessment, the qualifications of professors, the education of young professional musicians and about music schools in Slovenia in general. The goal of this comparative compilation of research and studies is to raise awareness of the differences in youth music education in Slovenia and other European Union countries, which would hopefully lead to a more informed public and to a reflection on different ways of organizing youth music education. From the paragraph "2.2 Accessibility of youth music education from an economic and social point of view", I bring the following extract: "For most music schools in Germany, tuition fees must be paid. Financial aid for underprivileged students is possible. Tuition fees sometimes seem to discourage students from wanting to study music. In France, however, financial support for those who cannot pay school fees is generally not possible. Music school students there have to pay tuition for all types of music schools. (...) In Latvia, secondary music schools do not charge tuition fees. Students pay a small tuition fee for lessons at music schools. (...) Music school students in Serbia almost never have to pay school fees (AEC, 2007) ".

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Primerjava glasbenega izobraževanja mladine v Sloveniji in državah Evropske unije

Ta prispevek obravnava tematiko glasbenega izobraževanja mladine v Sloveniji in državah, ki so članice Evropske unije. V Sloveniji se otroci in mladostniki lahko vključujejo v javno financirane glasbeno izobraževalne programe, v ostalih državah Evropske unije pa je sistem malo ali zelo drugačen. Obravnavani so cilji glasbenega izobraževanja mladine, omenjeni v mednarodnih in državnih zakonih, dostop in število ustanov in vpisanih, vidik inkluzivnosti v glasbeno izobraževalnem sistemu in na sprejemnih izpitih v glasbenih šolah, način ocenjevanja, kvalifikacije profesorjev, izobraževanje mladih profesionalnih glasbenikov in o glasbenih šolah v Sloveniji nasploh. Cilj te komparativne kompilacije raziskav in študij je zavedanje o razlikah glasbenega izobraževanja mladine v Sloveniji in drugih državah Evropske unije, ki bi privedlo do informiranja javnosti in razmisleka o različnih načinih organiziranja glasbenega izobraževanja mladine. Iz alineje "2.2 Dostopnost glasbenega izobraževanja mladine z ekonomsko-socialnega vidika" prinašam naslednji izvleček: "Za večino glasbenih šol v Nemčiji je treba plačati šolnino. Finančna pomoč za neprivilegirane študente je možna. Zdi se, da šolnine včasih odvrčajo študente od želje do učenja glasbe. V Franciji pa finančna podpora tistim, ki ne morejo plačati šolnine, na splošno ni mogoča. Učenci glasbenih šol tam morajo plačati šolnino za vse vrste glasbenih šol. (...) V Latviji srednje glasbene šole ne zaračunavajo šolnine. Za pouk na glasbenih šolah dijaki plačajo majhno šolnino. (...) Učencem glasbene šole v Srbiji skoraj nikoli ni treba plačati šolnine (AEC, 2007) ".

BIO

Iris Nicolas je študentka Akademije za glasbo na smeri Glasbena umetnost. Glasbeno in formalno izobraževanje je pridobila v več državah, tako spoznavajoč veliko različnih izobraževalnih sistemov. Maja 2023 je uspešno opravila sprejemni izpit za smer Glasbena umetnost, instrument klavir, na Akademiji za glasbo v Ljubljani. Že v prvih mesecih je nastopala kot član Simfoničnega orkestra Akademije (28. 11. 2023, 16. 01. 2024). Aprila 2024 je prejela prvo nagrado na mednarodnem tekmovanju "Daleki Akordi" v Splitu. Svoje klavirsko znanje je izpopolnjevala na mojstrskih tečajih pri priznanih profesorjih, medtem ko je se je z muzikološkega vidika udeležila številnih seminarjev in simpozijev. Njene relevantne dejavnosti vključujejo 26 prvih nagrad na mednarodnih klavirskih tekmovanjih, recitale in koncerte, ne le kot solo pianistka, vendar tudi kot kulturna ambasadorica festivalov (npr. 36. Sarajevo Winter Festival 2020). Poleg akademskih dosežkov se aktivno posveča kompoziciji.

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Iris Nicolas is a student of the Academy of Music majoring in Musical Art. She received her musical and formal education in several countries, thus getting to know many different educational systems. In May 2023, she successfully passed the entrance exam for the Musical Art major, instrument piano, at the Academy of Music in Ljubljana. Already in the first months, she performed as a member of the Symphony Orchestra of the Academy (November 28, 2023, January 16, 2024). In April 2024, she received the first prize at the international competition "Daleki Akordi" in Split. She perfected her piano skills at master classes with renowned professors, while she attended numerous seminars and symposia from a musicological point of view. Her relevant activities include 26 first prizes in international piano competitions, recitals and concerts, not only as a solo pianist, but also as a cultural ambassador of festivals (e.g. 36th Sarajevo Winter Festival 2020). In addition to his academic achievements, he actively devotes himself to composition.

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Rock music in the program of Music Youth of Macedonia from the period of the 1970s until 1991

The research is dedicated to the representation of rock music in the program of the Music Youth of Macedonia, during the period of the Socialist Federal Republic of Yugoslavia. In general the relationship between music and political arrangement in the programs of the Music Youth of Yugoslavia (and Music Youth of Macedonia) reveals an inverse treatment of rock music. It was initially accepted and supported by the state leadership, that is, by the Socialist Youth League of Yugoslavia, and later, from the beginning of the 1980s, by the leadership of the Musical Youth of Yugoslavia. In the same time, rock music was criticized and not accepted by academic institutions. Parallel support and criticism, by political, cultural and academic spheres that is, the binary aspect, is key in understanding the Yugoslav rock scene, which is also reflected in the work of the Musical Youth of Macedonia. In this research the central analysis is centered around the collaboration between the Music Youth of Macedonia and Youth Cultural Center-25th of May in the area of rock activities.

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Rock glasba v programu Glasbene mladine Makedonije od 70-ih do 1991

Raziskava je posvečena zastopanosti rock glasbe v programu Glasbene mladine Makedonije v obdobju Socialistične federativne republike Jugoslavije. Na splošno razmerje med glasbo in politično ureditvijo v programih Glasbene mladine Jugoslavije (in Glasbene mladine Makedonije) razkriva inverzno obravnavo rock glasbe. Sprva jo je sprejel in podprl državni vrh, to je ZKSJ, kasneje, od začetka osemdesetih let, pa še vodstvo Glasbene mladine Jugoslavije. V istem času je bila rock glasba kritizirana in nepriznana s strani akademskih ustanov. Sočasna podpora in kritika, tako s strani politične, kulturne kakor tudi akademske sfere – torej binarni vidik –, je ključna za razumevanje jugoslovanske rock scene, kar se odraža tudi v delovanju Glasbene mladine Makedonije. V tej raziskavi je osrednja analiza osredotočena na sodelovanje med Glasbeno mladino Makedonije in Mladinskim kulturnim centrom *25 maj* na področju rock dejavnosti.

BIO

Julijana Papazova je končala doktorski študij muzikologije na Inštitutu za umetnostne vede Bolgarske akademije znanosti v Sofiji. Njena glavna področja raziskovanja so: študije popularne glasbe, alternativni rock v srednji in jugovzhodni Evropi. Papazova je bila nagrajena s štipendijami Višegrajskega sklada in SAIA za podoktorsko raziskovalno bivanje na Univerzi Comenius v Bratislavi. Njeni članki so objavljeni za: Routledge, Studia Musicologica-MTA, Budimpešta, Peter Lang-Frankfurt am Main, Journal of Creative Communications-SAGE, Rowman&Littlefield-Maryland, IASPM@Journal, Hollitzer-Dunaj, Bulgarian Musicology-Sofia, Arti Musices-Zagreb, Hudební věda-Praga itd. Stalno sodeluje na mednarodnih konferencah: Oxford University; Univerza v Strasbourgu; Poljska akademija znanosti, Varšava; Univerza v Portu; Karlova univerza, Praga; Akademija Sibelius, Helsinki itd.

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Julijana Papazova finished her PhD studies in musicology at the Institute of Art Studies-Bulgarian Academy of Science in Sofia. Her main areas of research are: popular music studies, alternative rock in Central and Southeast Europe. Papazova was awarded with scholarships from Visegrad fund and SAIA for her postdoctoral research stay at the Comenius University in Bratislava. Her papers are published for: Routledge, Studia Musicologica-MTA, Budapest, Peter Lang-Frankfurt am Main, Journal of Creative Communications-SAGE, Rowman&Littlefield-Maryland, IASPM@Journal, Hollitzer-Vienna, Bulgarian Musicology-Sofia, Arti Musices-Zagreb, Hudební věda-Prague, etc. She continuously participate at international conferences: Oxford University; University of Strasbourg; Polish Academy of Sciences, Warsaw; University of Porto; Charles University, Prague; Sibelius Academy, Helsinki, etc.

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About the twists and turns in the policy of the MYY on the example of bilateral international cooperations

A certain democratization of culture in socialist Yugoslavia and the increasingly overt turning of the state towards the West, at the end of the 1960s and especially during the following decades, had an impact on the organizational plans and activities of the Music Youth of Yugoslavia (MYY) and its republic and provincial branches. Although the principles proclaimed at the founding of the MYY meant shaping the musical taste and musical culture of young people primarily on the basis of art music, the increasing popularity of new musical practices (such as jazz and folk music), whose consumers were (also) young, persuaded the MYY officials to deviate to a certain extent from strict criteria and goals. They strived to preserve the accessibility of projects that would achieve the intended impact on young Yugoslavs. One such type of engagement was initiated at the end of the 1960s at the MYY and concerned bilateral international cooperation with interconnected music organizations in Germany and France. The so-called Yugoslav-German, or the Yugoslav-French choir weeks, included the joint stays of young music amateurs under the same roof, their mastery of choral/instrumental repertoire under the guidance of conductors and musical organizers from both countries, public final concerts, but also trips to selected destinations, with appropriate lectures on culture, past, customs of the host, etc. An inevitable part of these meetings was the exchange of experiences, learning a foreign language and socializing with songs and dances performed in their free time. Based on the data from the MYY Fund (476) from the Archives of Yugoslavia, in this paper I will discuss the basis on which the bilateral cooperation started, explain who initiated it, and describe the results it produced during almost two decades of its duration.

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O preobratih v politiki GMJ na primeru bilateralnih mednarodnih sodelovanj

Določena demokratizacija kulture v socialistični Jugoslaviji in vse bolj odkrito obračanje države proti Zahodu je konec šestdesetih let prejšnjega stoletja in predvsem v naslednjih desetletjih vplivalo na organizacijske načrte in delovanje Glasbene mladine Jugoslavije (GMJ) ter njene republiške in pokrajinske izpostave. Čeprav so načela, ki so bila razglašena ob ustanovitvi GMJ, pomenila oblikovanje glasbenega okusa in glasbene kulture mladih predvsem na podlagi umetne glasbe, je vedno večja priljubljenost novih glasbenih praks (kot sta jazz in ljudska glasba), katerih potrošniki so bili (tudi) mladi, prepričali uradnike GMJ, da so do neke mere odstopali od strogih meril in ciljev. Prizadevali so si ohraniti dostopnost projektov, ki bi dosegli želeni učinek na mlade Jugoslovane. Eno takšnih angažmajev se je začelo konec šestdesetih let na GMJ in se je nanašalo na dvostransko mednarodno sodelovanje s povezanimi glasbenimi organizacijami v Nemčiji in Franciji. Tako imenovani jugoslovansko-nemški oziroma jugoslovansko-francoski zborovski tedni so vključevali skupno bivanje mladih glasbenih amaterjev pod isto streho, njihovo obvladovanje zborovsko-instrumentalnega repertoarja pod vodstvom dirigentov in glasbenih organizatorjev iz obeh držav, javno zaključno koncerti, pa tudi izleti na izbrane destinacije, z ustreznimi predavanji o kulturi, preteklosti, navadah gostitelja itd. Neizogibni del teh srečanj je bila izmenjava izkušenj, učenje tujega jezika ter druženje ob pesmi in plesu v prostem času. Na podlagi podatkov iz fonda GMJ (476) iz Arhiva Jugoslavije bom v prispevku obravnaval temelje, na katerih se je dvostransko sodelovanje začelo, pojasnil, kdo ga je začel in opisal rezultate, ki jih je dalo v skoraj dveh desetletjih svojega trajanja.

BIO

Vesna Sara Peno, muzikologinja, višja znanstvena sodelavka na Muzikološkem inštitutu Srbske akademije znanosti in umetnosti. Bila je tudi izredna profesorica na Oddelku za liturgiko na

Teološki fakulteti Univerze v Beogradu in na Oddelku za glasbo na Akademiji za likovno umetnost in multimedije. Na področju vzhodnega pevskega izročila in neumske paleografije se je izpopolnjevala v Atenah, Solunu in Kopenhagnu. Bila je štipendistka prestižnih ustanov: Ministrstva za znanost in tehnologijo Republike Srbije, Nacionalne štipendijske fundacije Republike Grčije, pa tudi fundacije »Alexander Onassis« in danskega inštituta »Eleni Naku«. Izdala je štiri knjige (eno kot soavtorica) in več kot sto študij in esejev. Raziskovalno se ukvarja s pravoslavno cerkveno glasbo, novejšo pevsko tradicijo na Balkanu, glasbeno zgodovinopisjem, glasbo in literaturo, glasbo v srbski družbi in kulturi v 19. in 20. stoletju.

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Vesna Sara Peno, a musicologist, a Principal Research Fellow at the Institute of Musicology of the Serbian Academy of Sciences and Arts. She was also an Associate Professor at the Department for Liturgy at the Faculty of Theology, University in Belgrade and at the Department for Music at the Academy of Fine Arts and Multimedia. She trained in the field of Eastern singing tradition and Neum paleography in Athens, Thessaloniki and Copenhagen. She was a scholarship recipient of prestigious foundations: the Ministry for Science and Technology of the Republic of Serbia, the Republic of Greece National Scholarship Foundation, as well as "Alexander Onassis" foundation and the Danish Institute "Eleni Naku". She has published four books (one as a co-author) and over a hundred studies and essays. Her research interests include Orthodox church music, recent singing traditions in the Balkans, musical historiography, music and literature, music in Serbian society and culture in the 19th and 20th centuries.

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Otroški in mladinski zbori Lojzeta Lebiča

Kljub eksplicitni navezani na evropski modernizem, ki je v ospredje med drugim postavljala ideji univerzalnosti in umetniške avtonomnosti, je opus slovenskega skladatelja Lojzeta Lebiča, ki letos obhaja 90-letnico, nenavadno žanrsko uravnotežen, v določeni meri pa se izogiba tudi ekskluzivni ideji glasbene avtonomnosti, saj prav v vsakem skladateljevem ustvarjalnem obdobju (sam sem jih v svoji monografiji o skladateljevem delu razložil pet, pri čemer sem razlikoval med predmodernistično fazo, modernističnim obdobjem in po(st)modernističnimi premenami) nekaj zborov namenil tudi otroškim in mladinskim zborovskim telesom. Predmet članka bodo analize mladinskih in otroških zborov Lojzeta Lebiča, s posebnim poudarkom na zasledovanju slogovnih in kompozicijsko-tehničnih premikov, pri čemer bo še posebej pomembno preučevanje vzporednosti takšnih premen v povezavi s skladateljevim siceršnjim opusom. Ugotoviti bo mogoče, da je skladatelj tudi glasbo za otroke in mladino ustvarjal v skladu s svojim vsakokratnim estetskim kredom, pri čemer pa se niso spreminjala samo kompozicijsko-tehnična vodila, temveč tudi vsebinski poudarki, v katerih je mogoče odčitati širša razpoloženja v slovenskih družbi zadnjih sedmih desetletij. Spremembe na kompozicijsko-tehnični kot tudi vsebinski ravni (izbor besedil) pa so ujete v nenavaden paradoks, ko se zdi, da skladatelj v svoji etični privrženosti avtonomnosti modernizma ni v središče postavljala glasbeno-pedagoških ciljev, po drugi strani pa je ves čas iskal stik z aktualnim družbenim utripom.

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Lojze Lebič's children's and youth choirs

Despite the explicit reference to European modernism, which among other things emphasized the ideas of universality and artistic autonomy, the work of the Slovenian composer Lojze Lebič, who celebrates his 90th birthday this year, is unusually cross-genre and to a certain extent eludes the exclusive idea of musical autonomy. This is because in each of the composer's creative periods (in my monograph on his work I distinguished between five of them: the pre-modernist phase, the modernist period and the post(st)modernist transformations), he also wrote several choruses for children's and youth choirs.

The subject of this article is the analysis of Lojze Lebič's youth and children's choirs, with a particular focus on the pursuit of stylistic and compositional changes, whereby the parallelism of such changes in connection with the composer's other works is of particular importance. It will be shown that the composer also created music for children and young people in accordance with his esthetic credo, whereby not only the compositional and technical requirements changed, but also the thematic focus, in which the broader moods of Slovenian society in last seven decades can be recognized. The changes in both compositional technique and content (text selection) are caught in a strange paradox, when it seems that the composer, in his ethical adherence to the autonomy of modernism, did not focus on music pedagogical goals, but on the other hand constantly sought contact with the current social pulse.

BIO

Gregor Pompe je študiral na Filozofski fakulteti v Ljubljani primerjalno književnost, nemški jezik in muzikologijo. Zaposlen je na Oddelku za muzikologijo Filozofske fakultete v Ljubljani, kjer je obranil doktorsko nalogo in trenutno deluje kot redni profesor. Predaval je tudi na Pedagoški fakulteti Univerze v Mariboru in na Oddelku za muzikologijo Univerze Karla Franza v avstrijskem Gradcu. Njegovo zanimanje velja sodobni glasbi in glasbenemu gledališču. Objavil je že več člankov in samostojnih monografskih publikacij. Deluje tudi kot glasbeni kritik in skladatelj.

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Gregor Pompe studied comparative literature, German language and musicology at the Faculty of Arts in Ljubljana. He is employed at the Department of Musicology at the Faculty of Arts in Ljubljana, where he defended his doctoral thesis and currently works as a full professor. He also lectured at the Pedagogical Faculty of the University of Maribor and at the Department of Musicology of the Karl Franz University in Graz, Austria. His interests are tied to contemporary music and musical theatre. He has already published several articles and books. He also works as a music critic and composer.

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Vloga učitelja pri spodbujanju ustvarjalnosti v glasbenem izobraževanju mladih: Sistematični pregled literature

Pregledni članek sistematično analizira recenzirane študije v skladu s smernicami PRISMA, z namenom boljšega razumevanja učiteljeve vloge pri spodbujanju ustvarjalnosti v glasbenem izobraževanju mladih. Glasbena ustvarjalnost je ključna pri celostnem razvoju mladih glasbenikov, zato je pomembno razumeti, kako lahko učitelji prispevajo k njenemu spodbujanju in razvoju. Učitelji, ki so sami ustvarjalni namreč prevzemajo odgovornost za spodbujanje ustvarjalnosti pri učencih, kar je bistveno za njihov kognitivni, glasbeni in osebnostni razvoj. V pregled smo vključili recenzirane članke, ki proučujejo učiteljevo vlogo in pedagoške pristope pri ustvarjanju spodbudnega in varnega učnega okolja za spodbujanje ustvarjalnosti pri mladih.

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The Teacher's Role in Fostering Creativity in Youth Music Education: A Systematic Review of the Literature

This review article systematically examines peer-reviewed studies in accordance with PRISMA guidelines to improve understanding of the teacher's role in fostering creativity in youth music education. Musical creativity plays a key role in the overall development of young musicians. Therefore, it is important to explore how teachers can support its cultivation and growth. In particular, creative teachers take on the responsibility of nurturing their students' creativity, which is essential for their cognitive, musical and personal growth. The review includes peer-reviewed articles that explore the role of the teacher and pedagogical strategies in creating a supportive and safe learning environment to foster creativity in young learners.

BIO

Špela Pučko je glasbena pedagoginja, ki v svojem pedagoškem pristopu daje poudarek učenju glasbene umetnosti preko glasbenih dejavnosti, kar učencem omogoča pridobitev znanja skozi lastne praktične izkušnje in pripomore k njihovem dolgoročnem zanimanju za glasbo. Sodeluje pri raziskavah na področju poučevanja glasbene umetnosti na predmetni stopnji osnovne šole in se zavzema za razvoj glasbene ustvarjalnosti tako med učenci kot tudi med učitelji. Njeno delo vključuje tudi projekte, usmerjene v spodbujanje računalniškega mišljenja pri predšolskih otrocih, s čimer širi svojo pedagoško prakso na interdisciplinarna področja.

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Špela Pučko is a music educator whose pedagogical approach emphasizes learning through musical activities and enables students to acquire knowledge through practical experience. This approach encourages their long-term interest in music. She conducts research in the field of music education at upper primary school level and is committed to developing the musical creativity of students and teachers. Her work also includes projects to promote computational thinking in pre-school children, extending her pedagogical practice into interdisciplinary areas.

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Formalno in neformalno glasbeno izobraževanje skozi prispevke v reviji Glasbena mladina

Revija Glasbena mladina (GM) je med letoma 1970 in 1996 objavljala prispevke z različnih tematskih področij, s katerimi je promovirala slovensko, jugoslovansko in evropsko glasbo. Obravnavala je tudi glasbe sveta, vprašanja s področja estetike glasbe, razmisleke o zvočni ekologiji in možnosti uporabe računalnikov pri glasbeni produkciji in reprodukciji. Revija GM je veliko pozornost namenjala dosežkom mladih slovenskih glasbenikov. Hkrati je promovirala že uveljavljene slovenske in tuje glasbene ustvarjalce, poustvarjalce, muzikologe, glasbene teoretike in glasbene pedagoge. Predstavljala je različne glasbene ustanove, koncertna prizorišča, festivale, tekmovanja in knjižne izdaje. Objavljala je kritiške zapise in z novicami o izdaji gramofonskih plošč spodbujala bralce k poslušanju glasbe. Posamezni prispevki so bili napisani na visoki strokovni ravni, drugi pa so s poljudnejšim izrazoslovljem spodbujali k branju ljubitelje glasbe. Nekatere rubrike so bile ciljno pripravljene za šolsko mladino in njihove učitelje. Revija GM je pomenila pomembno dopolnilo k učnim gradivom, ki so se uporabljala pri pouku glasbene vzgoje v splošnem izobraževanju. V prispevku predstavljamo raziskovalne izsledke o povezanosti formalnega in neformalnega glasbenega izobraževanja v prispevkih, objavljenih v reviji GM. Prispevki so kategorizirani, analizirani in interpretirani v povezavi s takratnim razvojem šolstva (splošno izobraževanje, glasbeno izobraževanje), metodike in didaktike glasbe, kulturno-umetnostno vzgojo, širšim družbenim kontekstom, razvojem učil in učnih pripomočkov. V raziskavi so podrobnejše predstavljene vsebine in rubrike, namenjene učencem zadnjih razredov osnovne šole in njihovim učiteljem. Izpostavljamo glasbene kvize, ki so potekali na dveh ravneh: slovenski in jugoslovanski, vsa gradiva pa je objavljala revija GM. Za podočje glasbene pedagogike so pomembni tudi prispevki, ki se nanašajo na položaj glasbene vzgoje v osnovni šoli, v srednjem usmerjenem izobraževanju, na izobraževanje bodočih učiteljev glasbe in na permanento izobraževanje učiteljev.

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Formal and informal music education through contributions to the journal Glasbena mladina

The journal Glasbena mladina (GM) published articles on various thematic topics between 1970 and 1996, promoting Slovenian, Yugoslavian, and European music. It also addressed world music, issues regarding the aesthetics of music, reflections on sound ecology, and the use of computers in music production and reproduction. GM paid great attention to the achievements of young Slovenian musicians, while also promoting established Slovenian and foreign musical composers, artists, musicologists, music theorist, and music educators. The journal presented various musical institutions, concert venues, festivals, competitions, and publications. It published critical reviews and encouraged readers to listen to music by featuring news on the release of records. Some articles were written at a high professional level, while others used more accessible language to engage music lovers. Certain columns were specifically prepared for school students and their teachers. GM was an important supplement to educational materials used in music education. This study presents research findings on the connection between formal and informal music education in articles published in the GM journal. The articles are categorized, analyzed, and interpreted in relation to the development of education (general education, music education), music methodology and didactics, cultural and artistic education, broader social contexts, and the development of teaching aids. The study delves into the content and columns specifically designed for students in the final grades of elementary school and their teachers. Music quizzes are highlighted, conducted at two levels: Slovenian and Yugoslavian, with all materials published by GM. Contributions related to the position of music education in

elementary schools, secondary directed education, the education of future music teachers, and the continuous education of teachers are also important for the field of music pedagogy.

BIO

Branka Rotar Pance je izredna profesorica na Akademiji za glasbo Univerze v Ljubljani. Raziskuje različne teme s področja glasbene vzgoje: delo z glasbeno nadarjenimi učenci, glasbeno ustvarjalnost učencev, kulturno-umetnostno vzgojo, izobraževanje učiteljev glasbe, kompetence učiteljev glasbe, vseživljenjsko učenje učiteljev glasbe. Je urednica mednarodne znanstvene revije Glasbenopedagoški zbornik Akademije za glasbo v Ljubljani (The Journal of Music Education of the Academy of Music of Ljubljana), koordinatorka Slovenske glasbene olimpijade in članica žirije na Mednarodnih glasbenih olimpijadah. Je aktivna udeleženka projekta Glasba mladih po 1945 in Glasbena mladina Slovenije in mednarodnega projekta TEAM (Teacher Education Academy for Music. Future-Making, Mobility and Networking in Europe).

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Branka Rotar Pance is an associate professor at the Academy of Music of the University of Ljubljana. Explores various topics with areas of music education: work with musically talented students, students' musical creativity, cultural and artistic education, education of music teachers, competences of music teachers, lifelong learning of music teachers. She is an editor of the international scientific journal The Journal of Music Education of the Academy of Music of Ljubljana, coordinator of the Slovenian Music Olympiad and member of the jury at the International music olympiads. She is an active participant in the Youth Music after 1945 project and the Musical Youth of Slovenia project and the international project TEAM (Teacher Education Academy for Music. Future-Making, Mobility and Networking in Europe).

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Glasbeno izobraževanje mladih v slovenskih godbah: primer Godbe Cerknica

Godba Cerknica je bila kot Godbeni odsek Prostovoljnega gasilskega društva Cerknica ustanovljena v začetku leta 1925. Ker v Cerknici vse do začetka šestdesetih let ni bilo glasbene šole, je godba za izobraževanje svojih članov vse od ustanovitve skrbela sama. Namen prispevka je predstaviti, kako je potekalo izobraževanje mladih godbenikov pred začetkom delovanja oddelka glasbene šole v Cerknici in kako za tem: kdo jih je učil, kako je potekalo izobraževanje in kaj so se naučili.

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Musical training of young musicians in Slovenian wind bands: the case of Godba Cerknica

The Cerknica wind band was founded at the beginning of 1925 as a section of the Cerknica volunteer fire brigade. As there was no music school in the town until the early 1960s, the wind band had to train its members itself from the very beginning. The aim of this paper is to describe how the training of young musicians took place before the music school department was founded

in Cerknica and how it continued afterwards: who taught them, how the training was organised and what they learned.

BIO

Nejc Sukljan je po maturi na Gimnaziji Koper študiral muzikologijo in zgodovino na Filozofski fakulteti Univerze v Ljubljani. Del študijskih obveznosti je v okviru izmenjave Erasmus opravil v Regensburgu v Nemčiji. Študij je z odliko zaključil septembra 2009 in za muzikološko diplomsko nalogo *Glasbeno-teoretska in glasbeno-estetska misel Vincenza Galileija* prejel študentsko Prešernovo nagrado. Raziskovalno se ukvarja z zgodovino starejše glasbe in teorije glasbe; aprila 2017 je doktoriral s temo *Istitutioni Harmoniche Gioseffa Zarlina in antična glasbena teorija*. Februarja 2010 se je kot asistent zaposlil na Oddelku za muzikologijo Filozofske fakultete Univerze v Ljubljani, kjer od 2019 deluje kot docent za muzikologijo in kjer je bil v letih 2020–2024 namestnik predstojnika. V letih 2008–2012 in 2017–2021 je bil tajnik Slovenskega muzikološkega društva. Od januarja 2012 do septembra 2015 je dirigiral Pihalnemu orkestru Koper.

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Nejc Sukljan studied musicology and history at the Faculty of Arts, University of Ljubljana. As an Erasmus student, he also studied in Regensburg, Germany. He graduated with distinction in September 2009, and for his thesis in musicology, *Vincenzo Galilei's Musical-Theoretical and Musical-Aesthetical Thought*, he received the faculty's Prešeren award. His research focuses on early music history and music theory; in April 2017, he completed his PhD studies with the thesis *Gioseffo Zarlino's Istitutioni Harmoniche and Ancient Music Theory*. Since February 2010, he has been a teaching assistant and, since June 2019, assistant professor of musicology at the Department of Musicology, Faculty of Arts, University of Ljubljana, where he has also been deputy head from 2020 to 2024. From 2008 to 2012 and from 2017 to 2021, he was the Secretary of the Slovenian Musicological Society. From 2011 to 2015, he directed the Wind Orchestra of Koper.

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Glasbeno učenje skozi vidik glasbenega zapisa

Poučevanje glasbe je tesno povezano z izvajalsko prakso, ki jo oblikujejo zgodovinski konteksti in socialna okolja. Izum tiskarskega stroja in posledični razvoj glasbenega tiska sta glasbeno evolucijo zaznamovala z mojstrenjem veščin branja in izvajanja glasbe po notni predlogi (*a vista, sight reading*). Igranje po posluhu se je umaknilo skladateljevi zahtevi po eksaktni akustični realizaciji notnega zapisa. Na novo pridobljene kompetence izvajalcev so vplivale na glasbeno izobraževanje. Še posebej v zahodnoevropski tradiciji je branje not predstavljalo prevladujočo nalogo glasbenega šolanja.

Prikazali bomo problematiko, ki se je ob tem odrazila kot zapostavljanje razvoja notranjega sluha, improvizacije ter glasbene ustvarjalnosti. Reševanje problematike v 20. stoletju prinašajo

vplivi popularne in jazz glasbe, tehnološki napredek, demokratizacija virov in avtorstva ter inovativne pedagoške metode.

Po letu 1945 so se v violinski pedagogiki uveljavile metode začetnega pouka violine avtorjev Sini-chija Suzukija, Paula Rollanda in Geze Szilvaya. Eklektičen spekter njihovih učnih pristopov povezuje temeljna razvojna paradigma, ki v središče ponovno postavlja poslušanje in posnemanje. V prispevku bomo osvetlili vpliv teh metod na violinsko izobraževanje pri nas in v svetu.

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Learning music through the perspective of musical notation

Teaching music is closely related to performance practice, which is shaped by historical contexts and social environment. The invention of the printing press and the consequent development of music printing marked the evolution of music by mastering the skills of reading and performing music according to sheet music (a vista, sight reading). Playing by ear gave way to the composer's demands for an exact acoustic realization of the musical notation. The newly acquired competences of the performers influenced music education. Especially in the Western European tradition, sheet music reading was the dominant task of music schooling.

We will show the problem, which was reflected in the neglect of the development of inner hearing, improvisation and musical creativity. Solving the problem in the 20th century was brought about by the influence of popular and jazz music, technological progress, the democratization of sources and authorship, and innovative pedagogical methods.

After 1945, the methods of initial violin lessons by Sinichi Suzuki, Paul Rolland and Geza Szilvay became established in violin pedagogy. The eclectic spectrum of their learning approaches connects to a fundamental developmental paradigm that re-centers listening and imitation. In this article, we will shed light on the influence of these methods on violin education in our country and in the world.

BIO

Natalija Šimunovič je leta 1995 z odliko opravila študij viole na Akademiji za glasbo v Ljubljani. Leta 1996 se je kot učiteljica violine zaposlila v Glasbeni šoli Radovljica. Od leta 1999 do 2014 je sprva kot namestnica solo viole, kasneje pa kot solo violistka in honorarna sodelavka, igrala v orkestru Opere in baleta Ljubljana. Je ustanoviteljica Glasbenega gledališča Trubadur, v katerem se je podpisala pod vrsto avtorskih glasbenih predstav. Kot godalna pedagoginja v Glasbeni šoli Jesenice deluje že od leta 2000. Na Akademiji za glasbo Univerze v Ljubljani pod mentorstvom izredne prof. dr. Katarine Habe dokončuje doktorsko disertacijo, v kateri raziskuje oblikovanje glasbene identitete v našem glasbenoizobraževalnem okolju.

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Natalija Šimunovič, in 1995, graduated with distinction in viola from the Academy of Music in Ljubljana. In 1996, she began working as a violin teacher at the Radovljica Music School. From 1999 to 2014, she initially served as the deputy principal violist and later became the solo violist and freelance collaborator with the Ljubljana Opera and Ballet Orchestra. She is the founder of the Trubadur Musical Theatre, where she has been the author of numerous original musical performances. As a string music educator, she has been teaching at the Jesenice Music School since 2000. She is currently completing her doctoral dissertation at the Academy of Music, University of Ljubljana, under the mentorship of Associate Professor Dr. Katarina Habe. Her research focuses on the formation of musical identity within our music education environment.

Kristian Kolman je diplomiral violin na Akademiji za glasbo Univerze v Ljubljani, v razredu prof. Roka Klopčiča in violo pri prof. Svavi Bernhardsdottir ter opravil magisterij na oddelku za godala. Poučuje violino in violo v Glasbeni šoli Celje. Napisal je zbirko šestih temeljnih učbenikov za violino in violo ter druga učna sredstva. Posebno mesto namenja raziskavam in informatizaciji glasbenega šolstva. O učenju in poučevanju z informacijsko komunikacijsko tehnologijo pri inštrumentalnem pouku je predaval leta 2013 na mednarodni konferenci ESTA v Oxfordu, 2015 v Middelburgu, 2017 v Kazanu, 2020 v Portu in 2022 v Gradcu. Od 2023 je predsednik Društva učiteljev godalnih instrumentov-ESTA Slovenije in član glavnega odbora mednarodne ESTA.

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Kristian Kolman studied violin at the Music Academy of the University of Ljubljana with Prof. Rok Klopčič and viola with Prof. Svava Bernhardsdottir and completed a master's degree in the string department. He teaches violin and viola at the music school in Celje. He has written a collection of six basic textbooks for violin and viola as well as other teaching materials. He devotes a special place to research and computerization of music teaching. He gave lectures on learning and teaching with information and communication technology in instrumental teaching at the international ESTA conferences in Oxford, Middelburg, Kazan, Porto and Graz. Since 2023 he has been President of ESTA Slovenia and a member of the central board of the international ESTA.

Akad. prof. dr. Jasmina Talam, izr. prof. dr. Naida Hukić, prof. dr. Valida
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Music for Children in Bosnia and Herzegovina (1965-1980)

Music for children and youth played an important role in the upbringing and education in the People's Republic of Bosnia and Herzegovina. From the mid-1960s, there was an expansion of musical events and creativity for children in Bosnia and Herzegovina. After the education reform in 1958, a significant reform in the field of music education began in 1975. Its most important feature was "directed education," which involved education focused on a specific profession, linking education with practical skills. Although this reform affected all levels of education, it had the greatest impact on secondary schools, significantly contributing to primary education (Curriculum for Primary School 1972, 1975). This paper will present music for children in Bosnia and Herzegovina in the period from 1965 to 1980. The focus will be on the analysis of children's songs and their representation in textbooks (Muzičko vaspitanje from grades I-VIII and others), publications such as magazines (Vesela sveska), songbooks (Zapjevajmo veselo 1 and 2, Pesme Jugoslavije), and other publications that included children's songs. The research focuses on children's songs that are important for the development of a child's reproductive abilities, which is a significant aspect of music upbringing and education. According to the research findings, the majority of the children's repertoire consisted of songs from the National Liberation War, folk songs from the republics and provinces of the SFRY, songs by Yugoslav composers (Stevan Mokranjac, Jakov Gotovac, and others), including Bosnian-Herzegovinian

composers (Nada Ludvig Pečar, Milan Jeličanin, Julio Marić, and others). This presentation aims to highlight on music education, the children's musical repertoire, and musical creativity for children in a socialist society, thereby contributing to the study of this unresearched area of culture in Bosnia and Herzegovina.

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Glasba za otroke v Bosni in Hercegovini (1965-1980)

Glasba za otroke in mladino je imela pomembno vlogo v vzgoji in izobraževanju v Ljudski republiki Bosni in Hercegovini. Od sredine šestdesetih let prejšnjega stoletja je v Bosni in Hercegovini prišlo do razmaha glasbenih prireditev in otroškega ustvarjanja. Po reformi šolstva leta 1958 se je nato leta 1975 začela tudi pomembna reforma na področju glasbenega šolstva. Njena najpomembnejša značilnost je bilo »usmerjeno izobraževanje«, ki je vključevalo izobraževanje, osredotočeno na določen poklic, povezovanje izobraževanja s praktičnimi veščinami. Čeprav je ta reforma zajela vse stopnje izobraževanja, je najbolj vplivala na srednje šole, saj je pomembno prispevala k osnovnemu izobraževanju (Učni načrt za osnovno šolo 1972, 1975). Prispevek bo predstavil glasbo za otroke v Bosni in Hercegovini v obdobju od 1965 do 1980. Poudarek bo na analizi otroških pesmi in njihovi zastopanosti v učbenikih (Muzičko vaspitanje od I. do VIII. razreda in drugi), publikacijah, kot so revije. (Vesela sveska), pesmarice (Zapjevajmo veselo 1 in 2, Pesme Jugoslavije) in druge publikacije, ki so vključevale otroške pesmi. Raziskava se osredotoča na otroške pesmi, ki so pomembne za razvoj otrokovih reproduktivnih sposobnosti, ki so pomemben vidik glasbene vzgoje in izobraževanja. Po ugotovitvah raziskave so večino otroškega repertoarja sestavljale pesmi iz NOB, ljudske pesmi republik in pokrajin SFRJ, pesmi jugoslovanskih skladateljev (Stevan Mokranjac, Jakov Gotovac idr.), med. Bosansko-hercegovski skladatelji (Nada Ludvig Pečar, Milan Jeličanin, Julio Marić in drugi). Predstavitev želi osvetliti glasbeno vzgojo, otroški glasbeni repertoar in glasbeno ustvarjalnost otrok v socialistični družbi ter s tem prispevati k preučevanju tega neraziskanega področja kulture v Bosni in Hercegovini.

BIO

Jasmina Talam je zaključila dodiplomski, podiplomski in doktorski študij na Akademiji za glasbo Univerze v Sarajevu. Zaključila je podoktorsko raziskovanje na Svenskt visarkiv, Stockholm, Švedska (2019). Je redna profesorica za etnomuzikologijo in predstojnica Inštituta za muzikologijo na Akademiji za glasbo Univerze v Sarajevu. Bila je prva predsednica Mednarodnega sveta za tradicijsko glasbo – Nacionalnega komiteja v Bosni in Hercegovini, leta 2021 pa je bila izvoljena za članico Izvršnega odbora ICTM za obdobje 2021-2027. Je predsednica odbora ICTM za Bližnji vzhod in srednjo Azijo ter članica odbora za arhive in založniško dejavnost ICTM. Prejela je več pohval in nagrad, med drugim nagrado Univerze v Sarajevu za poseben prispevek v znanostih državnega pomena za leto 2019. Januarja 2022 je bila izvoljena za dopisno članico Kungl. Gustav Adolfs Akademien för svensk folkkultur (Kraljeva akademija švedske ljudske kulture Gustavus Adolphus).

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Jasmina Talam completed undergraduate, postgraduate and PhD studies at the Academy of Music, University of Sarajevo. She completed Postdoctoral research at Svenskt visarkiv, Stockholm, Sweden (2019). She is a full professor of Ethnomusicology and Head of the Institute for Musicology at the Academy of Music, University of Sarajevo. She was the first president of the International Council for Traditional Music - the National Committee in Bosnia and Herzegovina, and in 2021 she was elected as a member of the Executive Board of ICTM for the period 2021-2027 year. She serves as the president of the ICTM Committee for the Middle East and

Central Asia, and a member of the committee for ICTM archives and ICTM publishing activities. She has received several praises and awards, among which the award of the University of Sarajevo for special contribution in the sciences of national importance for the year 2019. In January 2022, she was elected as a corresponding member of the Kungl, Gustav Adolfs Akademien för svensk folkkultur (Royal Gustavus Adolphus Academy of Swedish Folk Culture).

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Naida Hukić je izredna profesorica na Univerzi v Sarajevu – Akademiji za glasbo. Diplomirala je iz glasbene teorije in pedagogike (2002) in klavirja (2004) na Akademiji za glasbo v Sarajevu. Na isti ustanovi je magistrirala (2012) in doktorirala (2017) s področja harmonije. Prispevke je predstavila na mednarodnih konferencah in simpozijih ter jih objavila v zborniku prispevkov in v reviji za glasbeno kulturo Muzika. Je avtorica monografije Concertanta dela v Bosni in Hercegovini: Slog in harmonija (2023). Je sourednica Zbornikov Music in Society, ki sta ga izdala Muzikološko društvo Federacije Bosne in Hercegovine in Akademija za Glasbo v Sarajevu (2018, 2020). Hukićeva je v sodelovanju s sodelavci pobudnica, organizatorka in realizatorka cikla kreativnih delavnic Podijelimo Znanje (2016–2023).

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Naida Hukić is an Associate Professor at the University of Sarajevo – Academy of Music. She graduated in music theory and pedagogy (2002) and piano (2004) at the Academy of Music in Sarajevo. At the same institution, she earned a master's (2012) and doctoral degree (2017) in the field Harmony. She has presented papers at the international conferences and symposiums, and published them in collection of papers and in the Journal for music culture Muzika. She is the author of the monography Concertante works in Bosnia and Herzegovina: Style and Harmony in 2023. She is co-editor of the Collection of Papers Music in Society, published by the Musicological Society of the Federation of Bosnia and Herzegovina and the Academy of Music in Sarajevo (2018, 2020). In cooperation with her colleagues, Hukić has initiated, organized and realized the Cycle of Creative Workshops Podijelimo Znanje (2016–2023).

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Valida Akšamija je diplomirala na Akademiji za glasbo Univerze v Sarajevu, kjer je kasneje magistrirala (Tehnologija v glasbenem izobraževanju – vloga, izkušnje, uporaba, 2008) in doktorirala (Inovacije v glasbenem izobraževanju – priprava na vseživljenjsko učenje, 2014). Na Akademiji za glasbo v Sarajevu je od leta 2004 do 2014 neprekinjeno delovala kot asistentka in višja asistentka pri predmetu Metodika pouka glasbe I-VIII, od januarja 2015 je zaposlena kot docentka, od leta 2024 pa kot izredna profesorica za isti predmet. Od leta 2012 je bila angažirana kot tajnica Centra za glasbeno vzgojo, od leta 2016 do 2019 pa je bila vodja Centra. Od leta 2015 do 2019 je bila predstojnica Oddelka za glasbeno teorijo in pedagogiko na Akademiji za glasbo Univerze v Sarajevu. Bila je prodekanja za pedagoška in študentska vprašanja na Akademiji za glasbo Univerze v Sarajevu. od leta 2020.

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Valida Akšamija graduated from the Academy of Music of the University of Sarajevo, where she later received a master's degree (Teaching technology in music education - role, experiences, application, 2008) and a doctorate (Innovations in music education - preparation for lifelong learning, 2014). At the Academy of Music in Sarajevo, from 2004 to 2014, she continuously worked as an assistant and senior assistant in the subject Music Teaching Methods I-VIII, since January 2015 she has been working as an assistant professor, and since 2024 as an associate professor in the same subject. From 2012, she was engaged as the secretary of the Center for Music Education, and from 2016 to 2019, she was the head of the Center. She held the position of head of the Department of Music Theory and Pedagogy at the Academy of Music of the University of Sarajevo from 2015 to 2019. She has been the Vice-Dean for Teaching and Student Affairs at the Music Academy of the University of Sarajevo since 2020.

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Nermin Ploskić je višji asistent na Univerzi v Sarajevu – Akademiji za glasbo, pri predmetu Metodika pouka glasbe (Oddelek za glasbeno teorijo in pedagogiko). Diplomiral je (2013) in magistriral (2018) na Oddelku za glasbeno teorijo in pedagogiko na Univerzi v Sarajevu – Akademiji za glasbo. Trenutno je doktorski študent glasbene pedagogike (metodika glasbenega pouka) na Univerzi v Sarajevu – Akademiji za glasbo. Je avtor digitalnih vsebin za prve digitalne učbenike v Bosni in Hercegovini za predmet Glasbena kultura v osnovnih šolah. Od leta 2020 je angažiran kot Nacionalni koordinator za Bosno in Hercegovino (2020) v Evropskem združenju za glasbo v šolah (EAS). Je tudi organizator in koordinator sodelovanja šol iz Bosne in Hercegovine pri mednarodnem praznovanju Evropskega dneva glasbe v šoli (EUDAMUS).

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Nermin Ploskić is a Senior Assistant at the University of Sarajevo – Academy of Music, on the course Methodology of Music Teaching (Department of Music Theory and Pedagogy). He graduated (2013) and obtained a Master's degree (2018) from the Department of Music Theory and Pedagogy, at the University of Sarajevo – Academy of Music. He is currently a doctoral student in the field of music pedagogy (Methodology of Music Teaching) at the University of Sarajevo – Academy of Music. He is the author of digital content for the first digital textbooks in Bosnia and Herzegovina for the subject of Music culture in elementary schools. Since 2020, he has been engaged as the National Coordinator for Bosnia and Herzegovina (2020) in the European Association for Music in Schools (EAS). He is also the organizer and coordinator of the participation of schools from Bosnia and Herzegovina in the international celebration of the European Day of Music in School (EUDAMUS).

Filip Trplan*, **prof. dr. Leon Stefanija****, **prof. dr. Matija Marolt***, **doc. dr. Matevž Pesek***

Univerza v Ljubljani, Fakulteta za računalništvo in informatiko*, Filozofska fakulteta, Oddelek za muzikologijo**

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Search Engine for Music Information Retrieval

Modern Music Information Retrieval (MIR) techniques can generate huge amounts of music descriptors, but the visualization and comparison of these descriptors in large corpora remains a challenge. Complex MIR algorithms can provide valuable insights into musical works, but users usually need specialized knowledge to interpret them, which limits their usability for a wider audience.

To address these issues, we developed an end-to-end pipeline and web platform that facilitates the analysis of music corpora from raw data processing to data visualization and search. The first step was to identify the features that can be easily standardized and extracted from sheet music in the form of MusicXML files or from raw audio data. To make the data searchable, a popular analytics and search engine was used to perform tasks such as pattern matching and aggregations. Finally, a web-based user interface was designed and created to make the information more easily searchable and accessible to the general public. Through the interface, all extracted features can be visually compared and the raw analysis data can be downloaded for further local use.

The end result is a "search engine for music" that can be used by anyone interested in exploring the processed music corpora. The system is modular to allow specialized use beyond the general data points. We hope that the tool will make music research more accessible to a wider audience.

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Iskalnik glasbenih značilnosti

Sodobne tehnike pridobivanja glasbenih informacij (MIR) lahko ustvarijo ogromne količine glasbenih deskriptorjev, vendar vizualizacija in primerjava teh deskriptorjev v velikih korpusih ostaja izziv. Kompleksni algoritmi MIR lahko zagotovijo dragocen vpogled v glasbena dela, vendar uporabniki običajno potrebujejo specializirano znanje za njihovo interpretacijo, kar omejuje njihovo uporabnost za širše občinstvo.

Za reševanje teh težav smo razvili celovit cevovod in spletno platformo, ki olajša analizo glasbenih korpusov od obdelave neobdelanih podatkov do vizualizacije in iskanja podatkov. Prvi korak je bil identificirati funkcije, ki jih je mogoče enostavno standardizirati in izvleči iz not v obliki datotek MusicXML ali iz neobdelanih zvočnih podatkov. Da bi omogočili iskanje po podatkih, je bil za izvajanje nalog, kot sta ujemanje vzorcev in združevanje, uporabljen priljubljen analitični in iskalni mehanizem. Končno je bil zasnovan in ustvarjen spletni uporabniški vmesnik, ki omogoča lažje iskanje in dostop do informacij širši javnosti. Preko vmesnika je mogoče vizualno primerjati vse ekstrahirane funkcije in prenesti neobdelane podatke analize za nadaljnjo lokalno uporabo.

Končni rezultat je »iskalnik glasbe«, ki ga lahko uporabljajo vsi, ki jih zanima raziskovanje ustrezno pripravljenih glasbenih korpusov. Sistem je modularen, tako da omogoča specializirano uporabo zunaj splošnih podatkovnih točk. Upamo, da bo orodje naredilo glasbeno raziskovanje dostopnejše širšemu občinstvu.

BIO

Filip Trplan je študent dodiplomskega interdisciplinarnega programa računalništva in matematike na Fakulteti za računalništvo in informatiko v Univerzi Ljubljana. "Slovenska mladinska in otroška glasba 1945–1991" je njegov prvi raziskovalni projekt. Poleg študija dela še kot spletni razvijalec.

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Filip Trplan is a bachelor's student of the interdisciplinary computer science and mathematics programme at the Faculty of Computer and Information Science, University of Ljubljana. "Slovenska mladinska in otroška glasba 1945–1991" is his first research project. Alongside his studies he works as a web developer.

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Leon Stefaniya (1970, Ljubljana) je profesor muzikologije na Filozofski fakulteti v Ljubljani, med letoma 2008 in 2012 je bil tudi predstojnik Oddelka za muzikologijo. Njegova glavna raziskovalna področja in področja poučevanja so epistemologija raziskovanja glasbe, sociologija glasbe in zgodovina sodobne, predvsem slovenske glasbe po letu 1918. Več o njem: <https://lstefa.splet.arnes.si>, bibliografija <https://cris.cobiss.net/ecris/si/en/raziskovalec/8968>

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Leon Stefaniya (1970, Ljubljana) is a professor of musicology at the Faculty of Arts in Ljubljana, between 2008 and 2012 he served also as the chair of the Department of Musicology. His main research interests and teaching areas are the epistemology of music research, sociology of music, and history of contemporary, primarily Slovenian music since 1918. More about him: <https://lstefa.splet.arnes.si/>, bibliography <https://cris.cobiss.net/ecris/si/en/researcher/8968>,

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Matija Marolt (matija.marolt@fri.uni-lj.si) is Professor at the Faculty of Computer and Information Science, University of Ljubljana, where he is the head of the Laboratory for Computer Graphics and Multimedia.

His research interests include information retrieval from music and audio, computer graphics, and visualization. It focuses on problems such as detection and segmentation of sound and music events, search and visualization of digital collections.

*

Matija Marolt (matija.marolt@fri.uni-lj.si) je redni profesor na Fakulteti za računalništvo in informatiko Univerze v Ljubljani, kjer je predstojnik Laboratorija za računalniško grafiko in multimedije. Raziskovalno deluje na področjih pridobivanja informacij v zvoku in glasbi, računalniške grafike in vizualizacije. Njegove raziskave vključujejo razvoj metod za detekcijo in segmentacijo dogodkov v zvoku in glasbi ter za iskanje in vizualizacijo digitalnih zbirk.

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Matevž Pesek je zaposlen na Fakulteti za računalništvo in informatiko Univerze v Ljubljani, kjer je diplomiral (2012) in doktoriral (2018). Od leta 2009 je član Laboratorija za računalniško grafiko in multimedije. Njegovi raziskovalni interesi vključujejo pridobivanje informacij iz glasbe, e-učenje na področju glasbe, globoke arhitekture, kot je kompozicijsko hierarhično modeliranje, biološko navdihnjene modele in odprte podatke.

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Matevž Pesek is employed at the Faculty of Computer Science and Informatics of the University of Ljubljana, where he graduated (2012) and received his doctorate (2018). Since 2009, he has been a member of the Laboratory for Computer Graphics and Multimedia. His research interests include information retrieval from music, e-learning in music, deep architectures such as compositional hierarchical modeling, biologically inspired models, and open data.

Prof. ddr. Boštjan Udovič

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*Ideološke komponente v otroški in mladinski glasbi v socialistični Jugoslaviji
(1945–1990)*

Dekonstrukcija časa, v katerem so se dogajale določene reči, je za raziskovalca izjemno zahtevno dejanje, saj na ta čas gleda »z današnjimi očmi«. Tako tudi v tem prispevku analiziramo stanje stvari »za nazaj«, z merili, ki smo si jih o socialistični ideologiji postavili 30 let po koncu skupne države. V okviru našega prispevka nas bo zanimalo, koliko se je socialistična oblast, ki je v Jugoslaviji in Sloveniji vladala med leti 1945 in 1990, 'zares' ukvarjala z glasbeno stvarnostjo ter kakšni so bili morebitni deklaratorni in dejanski ideološki vplivi na otroško in mladinsko glasbo.

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*Ideological components in children's and youth music in socialist Yugoslavia
(1945–1990)*

Deconstructing the time in which certain things happened is an extremely challenging task for the researcher, because he looks at this time "from today's perspective". Thus I analyze the state of things "in retrospect", using the criteria we set for socialist ideology 30 years after the end of

the common state. In the context of this contribution, I will concentrate on to what extent the socialist government that ruled Yugoslavia and Slovenia between 1945 and 1990 'really' dealt with musical reality and what were the potential declaratory and actual ideological influences on children's and youth music.

BIO

Boštjan Udovič, diplomant politologije – smer mednarodni odnosi (naslov: Nove teorije mednarodne menjave in majhne države, 2004; mentor: zasl. prof. dr. Marjan Svetličič, somentorica: red. prof. dr. Andreja Jaklič), doktorand ekonomije (naslov: Ekonomska varnost in ekonomska diplomacija: primer tujih neposrednih investicij Nove Ljubljanske banke na trgih Zahodnega Balkana, 2009; mentor: zasl. prof. dr. Marjan Svetličič, somentorica: red. prof. dr. Maja Zalaznik (ex: Makovec Brenčič)). Je redni profesor s področja diplomacije na Fakulteti za družbene vede in gostujoči profesor na Univerzi v Salzburgu. Gostujoče predava tudi na drugih fakultetah in univerzah doma in po svetu. Raziskovalno se ukvarja se s področji diplomatskih študij, tehnik pogajanj, inovacijske politike ter mednarodne politične ekonomije.

(Bil) je član številnih domačih in mednarodnih svetovalnih teles, mdr. Strateškega sveta za zunanjo politiko na Ministrstvu za zunanje zadeve, Strateškega sveta za gospodarsko diplomacijo, Sveta za mednarodno razvojno sodelovanje, član ExCo EADI, JRC pri Evropski komisiji, Programskega sveta Diplomatske akademije na Ministrstvu za zunanje zadeve, Posebne avtonomne strokovne komisije za izbor nepoklicnih veleposlanikov, generalni sekretar Slovenskega politološkega društva itd. V svojem dosedanjem delu je bil nosilec ali sodelavec pri številnih domačih in mednarodnih raziskovalnih projektih in (gostujoči) urednik znanstvenih revij ali monografij.

(Bil) je evalvator tujih raziskovalnih in pedagoških projektov, štipendijskih shem ter zunanji strokovnjak za evalvacijo študijskih programov. Pogosto se kot komentator zunanjepolitičnega in diplomatskega dogajanja pojavlja v domačih in tujih medijih.

Je prejemnik dveh nagrad/priznanj: Nagrada za najboljši doktorat (2010; Podjetje Trimo Trebnje, d.d.) in Svečana listina Univerze v Ljubljani za mlade visokošolske učitelje (2013)

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He has been a reviewer for foreign research and teaching projects, scholarship programmes and

an external expert for the evaluation of study programmes. He frequently comments on foreign policy and diplomatic developments in the national and international media. He has received two awards: the prize for the best doctoral thesis (2010; Trimo Trebnje, d.d.) and the Festive Charter of the University of Ljubljana for young university teachers (2013).

Dr. Ivana Vesić

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Escaping the darkness of subalternity: Musical Youth of Yugoslavia (1954-1991) and the socialist cultural reforms

The impetus to advance educational and cultural level of the majority of population of the mainly agrarian Yugoslav society could be observed already in the final stages of the WWII among the leading figures of the Communist Party of Yugoslavia and the provisionary bodies and organizations it supported. Following the idea that it was a high priority to bring to an end the practice of keeping the masses in the state of “darkness” — away from the sources of knowledge and skills that could let them develop their mental and physical capacities to the fullest — Yugoslav Communist introduced various reformatory steps, among others, in the spheres of culture and education in the first post-war years. To the number of state actors and institutions that took their part in the process of transformation of mentioned spheres were, at the time, added newly founded professional organizations and associations, mainly of composers, art music performers and music experts. One of the most important contributors to it, particularly after the mid-1950s, was the Yugoslav organization of Musical Youth (Jeunesses Musicales). This organization actively participated in number of projects on local, republican, federal and international levels with an aim to restructure the Yugoslav cultural production, distribution and consumption and shape them according to the accepted cultural values especially in relation to the youngest Yugoslav generations. The alignments and discrepancies between Musical Youth’s strivings and Yugoslav cultural policy in the first decades after the WWII will be discussed in detail along with its contributions to the cultural (and educational) reforms in this period.

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Beg iz teme subalternosti: Glasbena mladina Jugoslavije (1954-1991) in socialistične kulturne reforme

Zagon za dvig izobrazbene in kulturne ravni večine prebivalstva pretežno agrarne jugoslovanske družbe je bilo mogoče opaziti že v zaključni fazi druge svetovne vojne pri vodilnih osebnostih Komunistične partije Jugoslavije ter začasnih organih in organizacijah, ki jih je podpirala. Sledeč ideji, da je prednostna naloga odpraviti prakso zadrževanja množic v stanju »teme« — proč od virov znanja in veščin, ki bi jim lahko omogočili, da v največji možni meri razvijejo svoje duševne in fizične sposobnosti — Jugoslovanski komunisti so v prvih povojnih letih uvedli različne reformne korake, med drugim tudi na področju kulture in šolstva. K številu državnih akterjev in institucij, ki so sodelovale v procesu preobrazbe omenjenih področij, so bile takrat dodane novoustanovljene stanovske organizacije in združenja, predvsem skladateljev, izvajalcev umetniške glasbe in glasbenih strokovnjakov. Eden najpomembnejših sodelujočih pri njej, zlasti po sredini petdesetih let, je bila jugoslovanska organizacija Glasbene mladine (Jeunesses Musicales). Ta organizacija je aktivno sodelovala pri številnih projektih na lokalni, republiški,

zvezni in mednarodni ravni z namenom prestrukturiranja jugoslovanske kulturne produkcije, distribucije in potrošnje ter oblikovanja v skladu s sprejetimi kulturnimi vrednotami, zlasti v odnosu do najmlajših jugoslovanskih generacij. Podrobneje bodo obravnavane usklajenosti in neskladja med prizadevanji Glasbene mladine in jugoslovansko kulturno politiko v prvih desetletjih po drugi svetovni vojni ter njeni prispevki h kulturnim (in izobraževalnim) reformam v tem obdobju.

BIO

Ivana Vesić je doktorica sociologije in magistrica sociologije in muzikologije. Leta 2007 je diplomirala na Oddelku za muzikologijo Fakultete za glasbo – Univerze za umetnost v Beogradu. Študij je nadaljevala na Oddelku za sociologijo Univerze v Beogradu, kjer je leta 2009 in 2016 magistrirala in doktorirala. Od 2011, Dr. Vesić je zaposlena na Muzikološkem inštitutu SANU (Beograd, Srbija), kjer trenutno opravlja funkcijo višje znanstvene sodelavke. Njeno raziskovanje je osredotočeno predvsem na družbenozgodovinske razsežnosti umetnosti in popularnih glasbenih praks v Srbiji in Jugoslaviji od petdesetih let 19. stoletja do začetka 21. stoletja s poudarkom na vprašanjih glasbe in ideologije, glasbenih in kulturnih politik, glasbenega okusa in potrošnje itd. Je avtorica in soavtorica dveh monografij ter več kot 40 člankov in poglavij v knjigah v znanstvenih revijah in zbornikih. Bila je urednica in sourednica treh zbornikov. Dr. Vesić je sodeloval pri številnih domačih in mednarodnih (bilateralnih) znanstvenih projektih ter projektih digitalizacije.

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Ivana Vesić holds a PhD in Sociology and MA in Sociology and Musicology. She graduated from the Department of Musicology of the Faculty of Music – University of Arts in Belgrade in 2007. She continued her studies at the Department of Sociology of the University of Belgrade where she obtained the master's and doctoral degree in 2009 and 2016. Since 2011, Dr. Vesić has been working at the Institute of Musicology SASA (Belgrade, Serbia) where she currently holds the position of Senior Research Associate. Her research is mainly focused on the sociohistorical dimensions of art and popular music practices in Serbia and Yugoslavia from the 1850s to the early 21st century with the emphasis on the issues of music and ideology, music and cultural policies, music taste and consumption, etc. She authored and co-authored two monographs and more than 40 articles and book chapters in scientific journals and collective volumes. She has been editor and co-editor of three collective volumes. Dr. Vesić has been a team member of several national and international (bilateral) scientific projects and digitization projects.

Doc. dr. Katarina Zadnik

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Primerjalna analiza učbenikov za harmonijo po slovenski osamosvojitvi

Obvladovanje glasbenoteoretičnih zakonitosti je pomemben del slehernega glasbenika. Poznavanje teh elementov se odraža v njihovi funkcionalni uporabi pri ustvarjanju, poustvarjanju in izobraževanju. Glasbenoteoretični predmeti, glasbena teorija, harmonija, kontrapunkt in oblikoslovje, so imeli v glasbeni preteklosti pomembno funkcijo in so bili sestavni del

predmetnikov institucionalnih izobraževalnih ustanov kot tudi v zasebnem poučevanju. Mejniki v razvoju harmonije predstavljajo Foersterjevo učno gradivo v letu 1881, namenjeno učencem Orglarske šole in je bil prvi učbenik za harmonijo na Slovenskem. Nadaljnji razvoj na področju harmonije je bil spodbujen s podžavljenjem konserva- torija (1926), ko je Stanko Premrl pripravil učni načrt, katerega letnica nastanka ni znana. Občuten porast učnih gradiv je opazen v 30-ih let 20. stoletja, s skladatelji Vasilij Mirk (1932), Lucijan M. Škerjanc (1934) in Emil Komel (1934). Z ustanovitvijo Glasbene akademije (1939) in njenega preimenovanja v Akademijo za glasbo leta 1946 je prišlo do večje prenove predmetnikov in učnih načrtov, kar je Škerjanca spodbudilo k dvakratni posodobitvi prvotnega učbenika za harmonijo. Škerjančevi učbeniki so pomembno zapolnili vrzel v pomanjkanju učnih gradiv, tudi za kontrapunkt in oblikoslovje, vse do 90-ih let 20. stoletja. Po slovenski osamosvojitvi je Janez Osredkar, zaradi spremenjenih poli- tičnih in družbenih razmer ter pomanjkanja učbenikov za harmonijo v slovenskem jeziku, naredil pomemben korak z izdajo učbenikov za harmonijo za srednješolsko izobraževanje (1995, 1997), ki so aktualni še danes. V prispevku bomo obravnavali učbenike za harmonijo, ki so nastali po slovenski osamosvojitvi. Predstavili bomo učbenike za harmonijo Janeza Osredkarja, Dušana Bavdka in prevod nemškega učbenika Dietricha de la Motte za visokošolsko izobraževanje. S primerjalno analizo bomo ugotavljali podobnosti oziroma razlike pedagoških pristopov pri obravnavi glasbenega stavka na področju harmonije in poglobljenosti obravnave harmonskih elementov.

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A comparative analysis of harmony textbooks after the Slovenian independence

Managing the music-theoretical principles is an important part of every musician. Knowledge of these elements is reflected in their functional application in (re)creation, and education. Music theory, harmony, counterpoint, and musical form played a significant role in history and have been integral parts of curricula in educational institutions and private education. A milestone in the development of harmony is represented by Foerster's textbook (1881), designed for students of the Organ School and was the first harmony textbook in Slovenian territory. Further development was encouraged by the conservatory nationalization (1926) when Stanko Premrl prepared the curriculum for harmony, of which the exact year of creation is unknown. A noticeable increase in textbooks can be observed in the 1930s, with Vasilij Mirk (1932), Lucijan M. Škerjanc (1934), and Emil Komel (1934). The establishment of the Music Academy (1939), and its renaming to the Academy of Music (1946) led to a major revision of curricula, prompting Škerjanc to update his original harmony textbook twice. Škerjanc's textbooks significantly filled the gap in the lack of textbooks, even for counterpoint and musical form, until the 1990s. After the Slovenian independence, Janez Osredkar took an important step by publishing harmony textbooks for secondary education due to changed political and social conditions and the lack of harmony textbooks in the Slovenian language (1995, 1997). In this article, we will discuss harmony textbooks, created after the Slovenian independence. We will present Janez Osredkar's harmony textbooks, Dušan Bavdek's, and the translation of the German textbook by Dietrich de la Motte for higher education. Through a comparative analysis, we will determine the similarities or differences of pedagogical approaches in the treatment of a musical movement in the field of harmony and in-depth treatment of harmonic elements.

BIO

Katarina Zadnik deluje kot docentka na področju didaktik glasbe za predšolsko obdobje, zgodnje obdobje osnovne šole in predmete nauk o glasbi in Solfeggio v nižji glasbeni šoli. Raziskovalno delo usmerja na področje glasbene vzgoje v zgodnjem otroštvu in na področje

glasbenoteoretičnih predmetov v glasbenem šolstvu. Je članica žirije mednarodnega festivala za solfeggio *Solfest* v Črni gori. V letu 2023 je sodelovala kot pedagoška mentorica v 4-mesečnem projektu *Radijska igra za dojenčke – vloga estetske izkušnje pri oblikovanju zdravih socialnih*, v sklopu javnega razpisa »Projektno delo za pridobitev praktičnih izkušenj in znanj študentov v delovnem okolju 2022/2023«. Kot vodja in pedagoška mentorica je sodelovala v 3-mesečnem projektu *Digitalna orodja pri pouku nauka o glasbi*, v sklopu javnega razpisa *Študentski projekti za trajnostni razvoj 2023 UL*. Znanstveno-raziskovalno je sodelovala v mednarodnem projektu *"B-AIR Zvočna umetnost za dojenčke, malčke in ranljive skupine"* (2020-2023), od leta 2021 pa sodeluje pri raziskovalnem projektu Javne agencije za raziskovalno dejavnost Republike Slovenije *Glasba mladih po 1945 in Glasbena mladina Slovenije*. Kot samostojna avtorica je izdala znanstveni monografiji: *Opisno ocenjevanje glasbenega razvoja pet- in šestletnih otrok* (2005) in *Nauk o glasbi v slovenski glasbeni šoli: med preteklostjo, sedanjostjo in prihodnostjo* (2019).

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Katarina Zadnik is an assistant professor, specialized in didactics of music education in preschool, in the first triennial in the general school, and for group lessons of Music theory and Solfeggio in the lower music school. Her research findings are presented at the national and international conferences, symposiums and are published in monographies and music-educational journals. She is a member of the jury of the international solfeggio festival *Solfest* in Montenegro. In three months period (2017), she actively participated in the implementation of the music education study program at the Music Academy Cetinje, University of Montenegro. As a mentor, she cooperated in many projects: *The development of Montessori materials for their usage by subject Music theory in music school* (2017), *The application of Alfred A. Tomatis method in music school* (2018), *Bach flower dances and their application in music school*, which were part of the public tender *Project work with the economy and non-economy in the local and regional environment – On a creative path to knowledge 2016/17*. In 2023, she participated as a pedagogical mentor in the 4-month project *Radio play for babies - the role of aesthetic experience in the formation of healthy social*, as part of the public tender *"Project work for the acquisition of practical experience and knowledge of students in the working environment 2022/2023"*, within of the operational program for the implementation of the European Cohesion Policy in the period 2014-2020. As a leader and pedagogical mentor, she participated in the 3-month project *Digital tools in music lessons*, as part of the public tender *Student projects for sustainable development 2023 UL*.

From 2020 to 2023, she has participated in the international project *"B-AIR Sound Art for Babies, Toddlers and Vulnerable Groups"*, financially supported by the European Union's Creative Europe program. Since 2021, she is actively cooperating in the research project *Music of young people after 1945 and Musical Youth of Slovenia* by the Slovenian Research Agency ARRS-RPROJ-JR-PRIJAVA / 2020/330.

In 2005, she has published monograph *A Descriptive Assessment of Musical Development of Five and Six Year Old Children*. The last scientific monograph *Music Theory in the Slovenian Music School between the Past, Present and Future* was published in 2019.