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MUSIC TEACHERS' OPINIONS ABOUT MUSICAL INFLUENCES AND THEIR TEACHING METHODS

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SUMMARY

Music education relies on the assumption that it encourages development of students' culture. At a time when music is undergoing great technological change, and is becoming increasingly important in adolescents' lives, effective teachers require a broader range of teaching methods. The purpose of this study was to explore music teachers' opinions about influences music has on development of students' general and musical culture and the teaching methods they employ in music education. Music teachers (N = 45) filled in two questionnaires: one was related to influence of listening to music and learning about music on the student's culture, and the other referred to the methodical practice teachers employ while teaching music. Results demonstrate positive opinion music teachers have about various influences music has on development of students' general and musical culture. It is probably crucial for music teaching to have positive opinion about its contribution to young people's development. Implementation of teaching methods shows that teachers employ a variety of them. By using diverse strategies teachers may better meet various students' needs and styles. Some differences were found regarding employment time and type of schools teachers work in.

Key words: music teachers, opinions, music education, music teaching methods, influences on music culture, influences on general culture

INTRODUCTION

Music is an integral part of the daily life and culture of a person and a cultural community. It has been present in all the human societies and at all times (Peretz, 2006). Social role of music has been evident in various ceremonies, rituals, religion and various gatherings, and it is transferred through generations (Stewart & Williamon, 2008).

It is very likely that such universal affinity for music among humans has a biological basis. Looking from the phylogenetic perspective, musical ability and behaviour could be evolutionary adaptations (Graham, 2006). Graham suggests that "It is in humans' resilient capacity for survival that we also find the characteristics which imbue us with our most remarkable, enduring and identifying human assets" (Graham, 2006, 434). From an ontogenetic perspective, music accompanies every age of human life span. As long as a person can hear or sense music, not only from the outside though, music plays a significant role in her/his social, emotional and cognitive life domains (Campbell, Connell & Beegle, 2007).

With the progress of neuroscience, a growing number of studies has been exploring the relationship between music and brain structures processes (e.g. Bilhartz, Bruhn & Olson, 1999; Hyde et al., 2009; Flohr, 2010; Hodges, 2010; Peterson, 2011). Many studies were able to demonstrate neural changes associated with musical training (Perez & Zatorre, 2005). For example, music practice is associated with development of working memory during childhood and adolescence (Nutley, Darki & Klingberg, 2013). Recent research lead to the conclusion that

brain plasticity is not exclusively related to the early age, but it can occur throughout life (Hodges, 2010). So, for example, involvement in music may help to keep the brain fluid or more fluid than no musical involvement throughout the human lifespan (Flohr, 2010). Hodges (2010) suggests that musicians are examples of brain plasticity, because their brains appear to be shaped differently depending on their musical experience and training. Therefore, positive educational experiences while young are essential for the structure and function of the brain (Flohr, 2010).

Hodges (2010) summarised the beginning stages of applying neuroscientific findings to music teaching. He suggests a simple model of the learning cycle as: sense → integrate → act (sometimes modified as act → sense → integrate). There are other components that can be added to the model, described in the *Teaching methods* paragraph, and by applying them, the chance to achieve a better music teaching practice increases.

STUDENTS AND MUSIC EDUCATION

Art activates students through double possibilities: (a) the possibility of artistic impressions and (b) the possibility of artistic expression. Both of these possibilities have cultural influence, because a person enriches his/her environment (Požgaj, 1988).

Active involvement in music and its passionate consumption is a typical characteristic of adolescents (Campbell, Connell & Beegle, 2007). Music has an important meaning in many adolescents' lives and some of them see it as vital part of their identity, either as music performers (by playing it, composing it, writing lyrics, dancing to it, etc.) or as passionate listeners and collectors of music pieces. Campbell, Connell & Beegle (2007) identified five principal themes within the expressed meanings of music by adolescents: (1) identity formation in and through music, (2) emotional benefits, (3) music's life benefits, including character-building and life skills, (4) social benefits, and (5) positive and negative impressions of school music programs and their teachers. Researchers have found huge support for music as a necessary component of adolescent life.

Because music seems to be such an important part of young people's identity and it influences many aspects of their behaviour, the topic of formal music education remains vivid and open to exploration and discussion. The discrepancy between 'music at school' and 'music out of school' is often huge for students. Involvement in music listening and activity can take place easily in informal as well as formal contexts, and the relationship between music in and out of school can be rather complex (Lamont, Hargreaves, Marshall & Tarrant, 2003).

The cultural and artistic life in the environment consists of being surrounded with valuable works of art that one needs to learn to observe, understand and appreciate. Music education provides students with the opportunity to familiarise with valuable works of art, the music world and the national oeuvre. School is the right place where students have a chance to get to know valuable works of art and by doing so, they have a chance to approach art closer (Vidulin-Orbanić, 2012; Vidulin-Orbanić & Duraković, 2012).

Music education relies on the assumption that it encourages development of general music culture, musical sensibility, the ability for critical and aesthetical observing, evaluation of music, as well as of creating beauty. Musical culture and musical art have a common goal: to educate and create critical listeners and music connoisseurs. By listening to selected music in music class, some elements of the musical hearing are developed and knowledge of the basic components of music is gained (Atanasov Piljek & Margetić, 2011).

The importance and goal of education related to art is elaborated in the Croatian National Curriculum Framework: "Education through art and for art contributes significantly to the formation of personal and social cultural beliefs and worldviews; it is an important element of personal, social, national and European cultural identity; it promotes the adoption of universal human values, appreciation of differences among people and cultures and the development of empathy, team spirit, solidarity and personal, social and cultural responsibility" (National Curriculum Framework, 2010, 153).

There is empirical evidence relating to the effects of active involvement with music on various developmental aspects (i.e. intellectual, social and personal) of children and young people. There is proof that musical skills may transfer to other activities if the processes involved are similar, and positive effects of engagement with music on personal and social development only occur if it is an enjoyable and rewarding experience (Hallam, 2010). This has implications for teaching methods.

TEACHING METHODS

In order to understand and to be impressed by music, it is necessary to actively listen to it (Manasteriotti, 1977). The best initiator for active listening is interest for it. Motivation for involvement in music depends on a complex interaction between the characteristics of the individual and his or her environment (Hallam, 2002). According to this distinction, teacher's role is one of the environmental characteristics. A good music teacher must be competent in the field of music, as well as in teaching. The competence of teachers determines the quality of education (Koca, 2013). To be an effective teacher at a time when music is undergoing great technological change, and is becoming increasingly important in people's everyday lives, will inevitably require a rather broader range of skills within the mentioned teaching competences.

Students bring to school their more or less defined music taste. Their preferences and choice of music should be accepted with tolerance, appreciation and understanding (Rojko, 2005). Music teachers should be models of understanding and accepting differences, in this case in taste and preferences for music. The role of music teachers is to actively listen to music, to observe music elements, to compare, evaluate and critically think about music they listen to, both at music lessons at school, as well as out of music lessons. The objective of music education is to educate students in a systematic and quality work, to become knowledgeable and competent music listeners able to critically think about music that they are daily surrounded with (Rojko, 2012). The power of music to promote social inclusion and cultural development is linked with how students perceive their music teachers and music taught at school (Hargreaves, Purves, Welch & Marshall, 2007).

Teachers' effectiveness is influenced by the strategies they implement. Research often support what experienced teachers find useful. For example, using a wide range of strategies may reach more students because in such ways the variety of students' interests and learning styles can be met (Flohr, 2010).

Drawing from the neuroscientific findings, there are some concrete implications for education (Stewart & Wiliamon, 2008; Flohr, 2010; Hodges, 2010). Engaging the learner is crucial to ensure learning (Flohr, 2010). Researchers suggests that evidence based concepts should be kept in mind (e.g. learning activates reward centres in brain, all learning is emotionally coloured, brain is adaptive and can be changed in both ways – in increasing and decreasing opportunities, there are critical and optimal periods for some processes, learning is multisensory and requires memory) and implemented (e.g. active learning, including movement, higher efficiency of active vs. passive learning, good social models are very important, advantages of group learning, encouraging empathy and social emotions). For example, brain is more activated when improvising music than when reproducing music (Bengtsson, Csikszentmihalyi & Ullen, 2007). Students become actively engaged when they are given an opportunity to freely explore sound-making materials and when given guided experiences exploring sound. When these concepts are applied to music teaching, they confirm best practices.

RESEARCH PURPOSE, OBJECTIVES AND HYPOTHESES

The purpose of this study was to explore music teachers' opinions about different influences music has on development of students' general and musical culture and the teaching methods they employ while working with students.

The following objectives were set:

1. To explore music teachers' opinions about various influences music has on development of students' general and musical culture, and to examine them according to teachers' differences in employment time and the type of school they work in.
2. To explore teaching methods music teachers employ and to examine them according to teachers' differences in employment time and the type of school they work in.
3. To test the relationship between music teachers' opinions and their teaching methods in music education.

Following hypotheses were posed:

Hypotheses related to the 1st objective: Teachers have positive opinions about music art, as a component of art and culture, influencing the development of cultural identity in a social community, i.e. that music art encourages development of a person's general and musical culture. As no data were available, the first objective was exploratory regarding possible differences related to teachers' employment time. Since education for art and music is based on the same curriculum framework premises, no differences are expected in teachers' opinions related to type of school they work in.

Hypotheses related to the 2nd objective: Because of diverse possibilities in the curricula, music teachers use a variety of teaching methods in their work, regardless of their employment time. Since music schools are more focused on music and have a larger range of equipment and music supplies than general schools, it can be expected that teachers in music schools employ more teaching methods than teachers in general schools.

Hypothesis related to the 3rd objective: Teachers with the stronger opinion that music influences development of students' general and musical culture will implement more diverse teaching methods.

METHOD

Participants

Music teachers included in the study, 34 women and 11 men. Participants were mostly Croatian residents (N = 37), with fewer citizens from the neighbouring countries (N = 8): Slovenia, Bosnia-Herzegovina and Montenegro.

Time of participants' employment varied from 3 months to 35 years ($M = 9.4$ years; $SD = 9.2$). For the purpose of this study, music teachers were divided in three groups according to the employment time: a) 0 – 2 years (N = 15), b) 3 – 14 years (N = 15), c) 14 – 35 years (N = 15).

According to the type of school they are employed in, participants were also divided in three groups: a) general elementary school and high school (N = 18), b) music elementary school and music high school (N = 14), c) university/musical academy (N = 14).

Instruments

For the purpose of this study two questionnaires were applied.

The questionnaire *Influence of listening to music and learning about music on the student's culture* was designed for this study by Sabina Vidulin – Orbančić and Vera Dopud. It comprises 14 Lickert type items with five point scale ranging from 1 (completely disagree) to 5 (completely agree). Example of an item: *Music art helps in development of the person's cultural identity*. Total scores could range from 14 to 70. Higher results suggest stronger opinion about positive influence of listening and learning about music for student's culture. Reliability of the scale measured with Cronbach alpha was 0.89.

The second questionnaire refers to the methodical practice teachers employ while teaching music. It was adjusted from the questionnaire *Students' musical preferences* (Vidulin-Orbančić, 2012). Six items from the questionnaire were followed by Yes and No answers. Example of an item: *Do you take your students to the classical music concerts?*

General biographical data were collected with few usual questions related to gender, vocational profile, employment time in musical education, type of school they currently work in, and the place/country of the current employment.

Procedure

Data were collected in two ways. The first collection took part on *The Third International Symposium of Musical Pedagogues* held in Pula in April 2013. Participants were given a short explanation about the purpose of the research, then they were given the questionnaires and instructions where to submit them. Implementation lasted for 10 – 15 minutes. The second data collection took part online. Questionnaires with instructions, deadlines and explanations were sent via a group e-mail by head of the county council for teachers of music culture. They were given one week for submitting their answers. In order to keep anonymity, an advice was given to the respondents to use an e-mail address without their name or surname.

RESULTS AND DISCUSSION

MUSIC TEACHERS' OPINIONS ABOUT INFLUENCES MUSIC HAS ON DEVELOPMENT OF STUDENTS' GENERAL AND MUSICAL CULTURE

In order to answer to the first objective of this study, exploring of music teachers' opinions about various influences music has on development of students' general and musical culture, answers on the first questionnaire were analysed. Average values are presented in Table 1.

Table 1. Music teachers' opinions about various influences on development of students' general and musical culture (N = 45)

Item	M	SD
1. Art and culture contribute to person's development.	4.78	0.42
2. Art education of a person influences development of cultural awareness.	4.54	0.80
3. Musical art has an important role in general culture.	4.56	0.79
4. Musical art helps development of a person's cultural identity.	4.51	0.69
5. Musical art contributes to intercultural education.	4.42	0.87
6. Music education influences student's cultural development.	4.32	0.78
7. Students enrich their general culture by listening and learning about musical pieces at music lessons.	4.59	0.79
8. Students enrich their musical culture by listening and learning about musical pieces at music lessons.	4.70	0.68
9. Every culturally aware person should be acquainted with musical pieces from the national opus.	4.51	0.69
10. Every culturally aware person should be acquainted with musical pieces from the world art literature.	4.49	0.66
11. Students can apply knowledge acquired on musical education also in other school subjects.	4.09	0.82
12. Students can apply knowledge acquired on musical education in life situations.	3.87	0.84
13. A student's relation towards classical music changes through active and quality listening of the classical music.	4.42	0.78
14. The culture of listening to the classical music changes with students' age.	4.22	0.90
Total score	62.02	6.83

Scores (Table 1) vary from 3.87 to 4.78 which points to a very narrow span of average marks (possible span 1 to 5). This span with the total sum of 62.02 (possible maximum is 70) shows that music teachers' opinion about the influence of art and music art on development of students' general and musical culture is very positive.

Item number 12 (*Students can apply knowledge acquired on musical education in life situations*) ranks lowest with its average mark (3.87), while items 1 (*Art and culture contribute to person's development*), 8 (*Students enrich their musical culture by listening and learning about musical pieces at music lessons*) and 7 (*Students enrich their general culture by listening and*

learning about musical pieces at music lessons) ranked highest (4.78 – 4.59). These items lead to a conclusion that music teachers strongly believe that listening to music and learning about music pieces has a strong influence on students' general and specifically musical culture.

This finding greatly supports the posed hypothesis. It is probably essential for the music education to rely on the assumption that it contributes to development of general music culture and of its particular elements (e.g. musical sensibility, ability for critical observing, aesthetical evaluation, creating new pieces of art, etc.). By listening to selected music in music class, it is very likely that some elements of the musical hearing are developed and knowledge of the basic components of music is gained (Atanasov Piljek & Margetić, 2011) and that teachers' opinions are based in their experience. There is also research evidence for transfer of musical skills to other activities, and of positive effects of music on personal and social development (Hallam, 2010). Lorković (2006) emphasises that a music teacher by vocation needs to have a strong positive attitude towards culture and values of the past.

Teachers' opinions were then examined according to their differences in employment time and the type of school they work in. ANOVA and *t*-test for independent samples were used. Results are shown in Table 2.

Table 2. Music teachers' opinions about various influences on development of students' general and musical culture according to teachers' employment time and the type of school they work in

Differences in	M SD N	M SD N	M SD N	F df p
Employment time	<i>0-2 years</i>	<i>3-11 years</i>	<i>14-35 years</i>	
	60.60 5.78 15	62.80 4.83 15	62.67 9.32 15	F = 0.48 2 n. s.
Type of school teachers currently work in	<i>General</i>	<i>Music</i>	<i>University</i>	
	61.50 4.23 18	61.79 6.53 14	63.00 9.91 13	F = 0.19 2 n. s.

Results in Table 2 did not reveal any significant differences in teachers' opinions depending on their employment time or the type of school they currently work in. The lack of significant differences in opinions among teachers that work in different types of schools supports the posed hypothesis. Since education for art and music is based on the same curriculum framework premises, no differences are expected in teachers' opinions related to type of school they work in. For example, "education through art and for art contributes significantly to the formation of personal and social cultural beliefs and worldviews" (National Curriculum Framework, 2010, 153) is not restricted only to a music school; it refers to any education through art, regardless of the type of education.

The lack of significant difference in opinions among teachers with different employment time maybe implies that music teachers kept their positive opinions from the beginning of their teaching careers. This brave conclusion would mean that, no matter how difficult problems teachers may have encountered during their teaching career, and no matter how low art music nowadays is valued, the teachers in this study still keep the enthusiasm for music teaching.

TEACHING METHODS IN MUSIC EDUCATION

In order to answer to the second objective of this study, related to exploring of teaching methods music teachers employ, answers on six questions were analysed. Frequencies are presented in Table 3.

Table 3. Music teachers' teaching methods (N = 45)

Item	No	Yes
1. Do you take your students to the classical music concerts?	6	39
2. Do you direct your students to watch or listen to TV or radio shows with the classical music?	9	36
3. Do you present musical pieces from the curriculum during the music lectures to your students?	1	44
4. Do you present musical pieces according to your choice during the music lectures to your students?	0	45
5. Do you give any tasks to your students before listening to music related to that music during music lectures?	1	44
6. Do you discuss the music that you've listened to with your students?	0	45

Frequencies presented in Table 3 show again a very narrow range of answers: on all six offered teaching methods 36 to 45 (of 45) teachers reply that they employ them while teaching music. Presenting music pieces and discussing them with students are, obviously, integral teaching methods for all the music teachers, while the least, and yet still very frequent method, was directing students to watch or listen to TV or radio shows with the classical music. This finding confirms the hypothesis. The results lead to a conclusion that music teachers believe that employing of various teaching methods is important for music education. As already proved in research, teachers' effectiveness is influenced by the strategies they implement. By using diverse strategies teachers may better approach diverse students (Flohr, 2010). To be an effective teacher nowadays with increasing technological development and variety, will without doubts demand a rather broader range of skills from a competent music teacher.

Teaching methods were then examined according to teachers' differences in employment time and the type of school they work in. Chi-square test was used. Results are shown in Tables 4 and 5.

Table 4. Teaching methods among music teachers with different employment time

Answer		Employment time (frequencies)				Df	P
		0-2 years	3-11 years	14-35 years	X ²		
n = 45	Yes	87	88	78	11.43	2	< 0.01
	No	3	2	12			
All six teaching methods							
Do you take your students to the classical music concerts?							
n = 45	Yes	14	14	11	3.46	2	n.s.
	No	1	1	4			
Do you direct your students to watch or listen to TV or radio shows with the classical music?							
n = 45	Yes	14	14	8	10.00	2	< 0.01
	No	1	1	7			
Do you present musical pieces from the curriculum during the music lectures to your students?							
	Yes	14	15	15	2.05	2	n.s.

$n = 45$	No	1	0	0			
		Do you present musical pieces according to your choice during the music lectures to your students?					
	Yes	15	15	15			
$n = 45$	No	0	0	0	0		n.s.
		Do you give any tasks to your students before listening to music related to that music during music lectures?					
	Yes	15	15	14			
$n = 45$	No	0	0	1	2.05	2	n.s.
		Do you discuss the music that you've listened to with your students?					
	Yes	15	15	15			
$n = 45$	No	0	0	0	0		n.s.

Table 5. Teaching methods among music teachers that work in different type of schools

Answer		Type of school (frequencies)					
		General	Music	University	X ²	df	P
All six teaching methods							
n = 45	Yes	105	80	68	8.23	2	< 0.05
	No	3	4	10			
Do you take your students to the classical music concerts?							
n = 45	Yes	16	14	9	5.65	2	n.s.
	No	2	0	4			
Do you direct your students to watch or listen to TV or radio shows with the classical music?							
n = 45	Yes	17	12	7	8.19	2	< 0.05
	No	1	2	6			
Do you present musical pieces from the curriculum during the music lectures to your students?							
n = 45	Yes	18	13	13	2.27	2	n.s.
	No	0	1	0			
Do you present musical pieces according to your choice during the music lectures to your students?							
n = 45	Yes	18	14	13	0		n.s.
	No	0	0	0			
Do you give any tasks to your students before listening to music related to that music during music lectures?							
n = 45	Yes	18	13	13	2.27	2	n.s.
	No	0	1	0			
Do you discuss the music that you've listened to with your students?							
n = 45	Yes	18	14	13	0		n.s.
	No	0	0	0			

When employment time is analysed (Table 4), teachers with the longest employment are those who use less diverse methods while teaching, especially directing students to watch or listen to TV or radio shows with the classical music. The rest of single methods listed did not reveal significant differences depending on teachers' length of work. These findings partially support

the posed hypothesis about the lack of difference among teachers with different length of teaching. A number of explanations can be offered for these findings. It may be that teachers with more work experience have tried some of the methods, but have not achieved expected outcomes. Or maybe they have not tried them for some reasons (e.g. because they were not familiar with them, they thought those methods would not work, they did not know how to implement them). However, at the level of single offered methods of work, significant differences are rarely found among teachers with different length of work. It would be interesting to have a broader insight in this topic, for example to know about teachers' history of methods usage.

When music teachers' working methods are analysed depending on the type of school they work in (Table 5), it can be observed that teachers at universities are those who use less diverse methods while teaching, especially directing students to watch or listen to TV or radio shows with the classical music. Again, other single methods listed did not reveal significant differences depending on the type of school teachers work at. These findings do not support the posed hypothesis about more teaching methods implemented in music school compared to general schools. The possible explanation related to the less diverse methods in teaching music at the university level might be found in a diversity of courses. Maybe single music courses offer a more homogenous choice of teaching methods, while the whole study, by combining the various courses, offers a diversity of teaching methods. An implication for future research would be – to be more specific regarding types of courses teachers implement.

RELATIONSHIP BETWEEN MUSIC TEACHERS' OPINIONS AND THEIR TEACHING METHODS

The third objective was explored with the Eta coefficient between total score on the first questionnaire and each of the six teaching methods. The coefficients were not significant which did not support the posed hypothesis. The most likely reason for this lack of correlation is the narrow span of obtained results in both variables: teachers' opinions are highly positive and the listed teaching methods are highly implemented. There was no possibility to find out what methods teacher with different opinions implement.

These findings can point to two limitations of this study. One of them is the sample – it consisted mostly of music teachers that attended a music seminar. Although the seminar was open to all music teachers, maybe only those that are highly motivated for their work, and therefore employ the variety of methods, attended it. The other limitation can be a narrow range of offered teaching methods in the second questionnaire. If more methods had been listed, maybe music teachers would have answered with a broader range of choices.

CONCLUSION

Results obtained in this study confirm the expected positive opinion music teachers have about various influences music has on development of students' general and musical culture. This finding greatly supports the posed hypothesis. It is probably crucial for music teaching to have positive opinion about its contribution to young people's development. No significant differences were found in teachers' opinions depending on their employment time or the type of school they currently work in. These findings also supported the posed hypothesis. No differences were expected in teachers' opinions related to type of school they work in because education for art and music is based on the same curriculum framework premises. The lack of significant difference in opinions among teachers with different employment time could imply that music teachers keep their positive opinions from the beginning of their teaching careers regardless of the obstacles they may encounter.

Implementation of teaching methods in music education shows that teachers employ a variety of them. Presenting music pieces and discussing them with students are, obviously, integral teaching methods for all the music teachers. Again, the finding confirmed the hypothesis, leading to the conclusion that music teachers believe that employing of various teaching methods

is important for music education. By using diverse strategies teachers may better meet various students' needs and styles (Flohr, 2010).

When employment time was analysed, teachers with the longest employment seemed to use less diverse methods while teaching. However, at the level of single offered methods of work, significant differences are rarely found among teachers with different length of work. These findings partially support the posed hypothesis about the lack of difference among teachers with different length of teaching. It would be interesting to have a broader insight in this topic, for example to know about teachers' history of methods usage. When music teachers' working methods were analysed depending on the type of school they work in, teachers at universities used less diverse methods while teaching. Again, when single methods were analysed, significant differences were rarely found. These findings did not support the posed hypothesis about more teaching methods implemented in music school compared to general schools. The possible explanation considered specificities of the university courses.

Relationship between music teachers' opinions and their teaching methods in music education was not significant and it did not support the hypothesis. The most probable cause for this was the narrow span of obtained results both in teachers' opinions and the listed teaching methods.

Two limitations of this study can be identified. The sample consisted mostly of music teachers that attended a music seminar, which may point to a selected, more motivated group of teachers. On the other hand, the span of offered teaching methods is maybe too short.

This research reveals music teachers' opinions and teaching methods which are essential for music education. It would also be interesting to explore students' opinions on the same matter.

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STAVOVI NASTAVNICA I NASTAVNIKA GLAZBE O UTJECAJIMA GLAZBE I METODE POUČAVANJA

SAŽETAK

Glazbeno obrazovanje počiva na pretpostavci da glazba potiče razvoj kulture učenika i učenica. U vrijeme kada glazba prolazi kroz velike tehnološke promjene i postaje sve važnija u adolescenciji, potrebno je koristiti raznovrsnije metode da bi poučavanje glazbe bilo učinkovitije. Svrha istraživanja bila je istražiti stavove nastavnica i nastavnika glazbe o različitim utjecajima glazbe na razvoj opće i glazbene kulture učenika i učenika te ispitati koje metode poučavanja glazbe koriste u svom radu. Nastavnice i nastavnici glazbe (N = 45) ispunjavali su dva upitnika: jedan povezan s utjecajima slušanja glazbe i učenja o glazbi na kulturu učenika i učenika, a drugi povezan s metodičkim praksama koje primjenjuju u radu. Rezultati pokazuju pozitivne stavove nastavnica i nastavnika prema različitim utjecajima glazbe na opću i glazbenu kulturu učenika i učenica. Vjerojatno je za nastavnice i nastavnike glazbe ključno imati pozitivan stav o doprinosu glazbe razvoju djece i mladih. Primjena metoda poučavanja glazbe pokazuje da nastavnice i nastavnici koriste raznolike načine rada. Upotrebom različitih strategija mogu bolje zadovoljiti raznovrsne potrebe i stilove djece i mladih. Nađene su neke razlike s obzirom na to gdje i koliko su dugo nastavnice i nastavnici zaposlene/zaposleni.

Ključne riječi: nastavnici/nastavnice glazbe, stavovi, glazbeno obrazovanje, metode poučavanja glazbe, utjecaj na glazbenu kulturu, utjecaj na opću kulturu

ATTEGGIAMENTI DEGLI INSEGNANTI DI MUSICA SULL'INFLUENZA DELLA MUSICA E I METODI D'INSEGNAMENTO

RIASSUNTO

L'educazione musicale poggia sull'assunzione che la musica stimola lo sviluppo della cultura negli alunni. Nel momento in cui la musica affronta grandi cambiamenti tecnologici e diventa sempre più importante nell'adolescenza, si sente l'opportunità di usare metodi d'insegnamenti diversi per renderlo più efficace. Lo scopo della ricerca era volto a esplorare gli atteggiamenti dei docenti di musica sulle influenze che la musica esercita per lo sviluppo della cultura musicale e generale degli alunni, e indagare sui loro metodi d'insegnamento. I docenti di musica (N = 45) hanno compilato due questionari: uno per esplorare l'influenza dell'ascolto e apprendimento di musica, e l'altro per esplorare i metodi didattici. I risultati ottenuti dimostrano la presenza di atteggiamenti positivi dei docenti inerenti alle varie influenze svolte dalla musica sulla cultura musicale e generale degli alunni. Per i docenti sembra molto probabile avere un atteggiamento positivo sul contributo della musica per lo sviluppo dei bambini e adolescenti. I metodi d'insegnamento usati sono vari. Usando strategie diverse i docenti sono in grado di soddisfare meglio i bisogni e stili dei alunni. Sono state trovate delle differenze per quanto riguarda il luogo d'insegnamento e l'esperienza dei docenti.

Parole chiave: docenti di musica, atteggiamenti, educazione musicale, metodi d'insegnamento della musica, influenza sulla cultura musicale, influenza sulla cultura generale