

GLASBENA SAMOPODOBA UČENCEV V GLASBENI ŠOLI IN VLOGA UČITELJA PRI NJENEM OBLIKOVANJU

MUSICAL SELF-CONCEPT OF MUSIC SCHOOL STUDENTS AND THE ROLE OF A TEACHER IN SHAPING IT

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Doktorska disertacija *Glasbena samopodoba učencev v glasbeni šoli in vloga učitelja pri njenem oblikovanju* obravnava vidik kultiviranja glasbene identitete v procesih glasbenega izobraževanja. Teoretski temelj raziskave smo naslonili na psihološki konstrukt glasbene samopodobe, ki predstavlja osnovni mehanizem konstruiranja glasbene identitete z razvojnim vrhom v mladostništvu. Naš namen je bil preučiti oblikovanje glasbene samopodobe učencev glasbene šole v zaključnih razredih. V kontekstu dejavnikov, ki na to vplivajo, smo raziskovali tudi glasbeno identiteto učiteljev. Izvedli smo kvantitativno raziskavo glasbene samopodobe učencev, medtem ko smo glasbeno identiteto učiteljev preučili s pomočjo utemeljene teorije. Zadnja raziskovalna faza je obsegala akcijsko raziskovanje, cilj katerega je bil oblikovati učenje instrumenta po zasnovi *Hargreavesovega modela potencialnih učnih izidov v glasbenem izobraževanju*.

Rezultati raziskave so pokazali, da glasbeno samopodobo učencev značilno oblikujejo komponente razpoloženja, sposobnosti/ambicij in komuniciranja. Razlike v glasbeni samopodobi glede na spol, glasbene preference in učno uspešnost se pri učencih niso odrazile pri vseh komponentah. Ugotovili smo pozitivno povezanost glasbene samopodobe z vključevanjem (ne)(in)formalnih načinov poučevanja in negativno povezanost s stopnjo učenčeve izvajalske anksioznosti.

Učitelj instrumenta/petja se je v raziskavi potrdil kot ključni socialni deležnik pri oblikovanju glasbene samopodobe. Skozi refleksijo konstruiranja lastne identitete se tudi on sam – najbolj identificiran z vlogama izvajalca in pedagoga – doživlja kot pomemben sooblikovalec glasbene samopodobe svojega učenca.

Disertacija v slovensko glasbenoizobraževalno okolje prispeva spoznanja o glasbeni samopodobi učencev in njeni povezanosti z glasbeno identiteto učiteljev. Prikazani učinki poučevanja v *Hargreavesovem modelu potencialnih učnih izidov glasbenega izobraževanja* lahko pomagajo pri vzgoji nove generacije učencev instrumenta/petja, ki se bo oddaljila od tradicionalnega modela mojster – vajenec, medtem ko bo vlogo virtuozu decentralizirala na podlagi improvizacije, petja, plesa, komponiranja, orkestriranja in povezovanja z drugimi vejami umetnosti. Globalen uvid raziskave pri tem govori v prid generativne-

mu učitelju, ki že uveljavlja tako diferencialno kot tudi konvergentno glasbenopedagoško delovanje za poučevanje in vzgojo tako glasbenih profesionalcev kot tudi ljubiteljev. *Ključne besede:* glasbena samopodoba/identiteta, učenec, učitelj instrumenta/petja, glasbena šola.

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The doctoral dissertation *Musical self-concept of music school students and the role of a teacher in shaping it* examines the aspect of cultivating musical identity in music education processes. The theoretical foundations of the research are based on the psychological construct of musical self-concept (hereinafter MSC), which represents the fundamental mechanism of constructing musical identity, with a developmental peak in adolescence. Our aim was to examine the formation of MSC in students of music schools in their final years. In the context of factors influencing this, we also explored the musical identity of teachers. We conducted a quantitative study of the MSC of students while examining the musical identity of teachers with the support of grounded theory. The final research phase involved action research, aiming to shape learning of instruments, based on *Hargreaves' model of potential learning outcomes in music education*.

The results of the research showed that students' MSC is typically shaped by the components of mood, abilities/ambitions, and communication. Differences in MSC according to gender, musical preferences, and academic achievement were not reflected in all components among students. We found a positive correlation of MSC with the inclusion of (non)(in)informal teaching methods and a negative correlation with the students' performance anxiety level. The instrument/vocal teacher was confirmed in the research as a key social actor in shaping the MSC. Through the reflection of the construction of his own identity, he himself – most identified with the roles of performer and pedagogue – experiences himself as an important co-shaper of his student's MSC.

The dissertation contributes insights into the MSC of students and its connection with the musical identity of teachers within the Slovenian music education environment. The demonstrated effects of teaching in *Hargreaves' model of potential learning outcomes in music education* can aid in educating a new generation of instrument/vocal students who are moving away from the traditional master/apprentice model, decentralizing the role of the virtuoso based on improvisation, singing, dancing, composing, orchestrating, and connecting with other branches of art. The global perspective of the research speaks in favour of the generative teacher, who already practices both differentially and convergent music pedagogy for teaching and educating both music professionals and amateurs.

Keywords: musical self-concept/identity, student, instrumental/vocal teacher, music school.

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