

conjuring Štrped's environment and the atmosphere of the stories, which is also introduced and connected by the narrator. The project brought together many different instruments and singers of different ages, as well as the narrator. An important element in the project is improvisation. This requires independence of musical expression, which is extremely important for the development of a musician in the school process, but is not present enough in classical music education, and above all, we rarely hear it on stage. Improvisational elements appear in various ways in the composition: 1) as a group creation of a sound image that corresponds to the story; 2) as a search for a certain pitch that creates an appropriate musical element according to the story; and 3) as a rhythmic improvisation on a musical theme, in which the diversity of musical thought is important. The project was carried out at two events: the first took place on 25.11.2023 as part of the New Music Forum, and the second on 14.1.2025 as part of the Minuta za opera festival. After the second project, we distributed a survey among the participating students, their parents and teachers with questions about the way they work, how they feel during work and performance, and their new knowledge about and attitude towards contemporary music. We distributed the survey so that teachers could get even more accurate answers about the project from the children and especially their parents. The surveys most often highlighted group creation, which contributed to the positive emotional development of students and the learning of other social skills (e.g. adaptation, listening) through music. The results show that it is a project that contributes comprehensively to the development of young musicians. According to the answers to the questions and observations of the teachers during the project, it is clear that the project contributed to the greater relaxation, self-confidence and mutual connection of the children. We observed greater openness to contemporary expression, greater emotional presence and joy in group creation. We also brought contemporary musical expressions in connection with folk heritage closer to the teachers, students, parents and general public. Such artistic projects offer a safe space for expression, personal development and emotional balance for children. They are an important complement to classical music lessons and contribute to the holistic well-being of students. In particular, the element of co-creation, which represents a safe environment for expression, and improvisation – which challenges students and encourages them to explore, express themselves independently and influence a positive self-image – contribute to positive feelings.

Keywords: music pedagogy, contemporary music, creativity, teamwork

Jure Juvan, Marija Absec, Matija Marolt, Klara Žnideršič, Matevž Pesek

Univerza v Ljubljani, Fakulteta za računalništvo in informatiko (SI)

e-naslov: jure.juvan@fri.uni-lj.si

Trubadur: mobilna in spletna platforma za samostojno učenje in pomoč pri poučevanju glasbene teorije

Glasbena teorija še vse do danes ostaja najmanj dosegljiv in učljiv vidik v glasbeni pedagogiki, saj ni skrivnost, da v procesu učenja povzroča preglavice prav vsem – tako začetnikom kot tudi amaterskim in profesionalnim glasbenikom. Ker je glasbena teorija v šolstvu zaradi svoje specifičnosti in zahtev pri učenju navadno najmanj priljubljen predmet, si želimo, da bi ta postal del vsakdanjika na način, ki je razbremenjen šolskega pritiska in pričakovanj ter posledično prispeva k boljšemu počutju učencev in pedagogov. Z brezplačno spletno in mobilno aplikacijo Trubadur, primarno namenjeno mlajšemu občinstvu, lahko vsakdo preizkusi svoje znanje glasbene teorije ter ga nadgradi po svoji volji in v svojem času. Ker je vsebina platforme zasnovana po predmetniku za osnovne in srednje glasbene šole v Sloveniji, je tako primerna tudi za uporabo znotraj šolskih

prostorov v domačem okolju in tujini, pri čemer služi tudi kot podpora učiteljem, ki v procesu poučevanja iščejo inovativne rešitve ter načine za vzbujanje pozornosti in zanimanja najmlajših. S poigritvenimi elementi Trubadurja lahko učitelji v šolah neposredno spodbujajo samostojno učenje, na ta način pa učencem pomagajo buriti njihovo domišljijo, ob čemer lažje začitijo tudi potrebo po samostojnem ustvarjalnem delu in krepijo mentalno zdravje. Cilj je otrokom oziroma učencem predstaviti varno in neobremenjeno okolje brez učitelja za učenje glasbene teorije, ki jo prepogosto razumejo kot nekaj nedosegljivega in nezanimivega, hkrati pa učiteljem predstaviti komplementarno spletno orodje kot pomoč pri tradicionalnem, analognem poučevanju. Največjo vrednost platforme vidimo prav v poigritvenih elementih – z njimi si prizadevamo, da bi nadalje minimizirali zmotno predstavo o neoprijemljivosti in strah pred nerazumevanjem glasbene teorije – in raznolikosti njene dosege na področju glasbenega šolstva ter učenja glasbene teorije.

Ključne besede: glasbena teorija, podpora učiteljem, poučevanje, samostojno učenje, poigritev

Troubadour: A Mobile and Website Application for Self-Learning and Teaching Music Theory

Music theory is one of the least accessible and least comprehensible subjects in the field of music pedagogy. It is no secret that the majority of musicians find music theory challenging in at least some way: ranging from beginners to amateur and professional musicians. Due to the specific content and demands made by learning music theory, it is usually the least favourite music subject among music pupils. Therefore, we wish for music theory to become a more integral part of pupils' every day in a non-intrusive and gamified manner, consequently contributing to the better well-being of pupils and pedagogues alike. Troubadour is a free-of-charge website and mobile application, aimed at younger audiences, but is not exclusive to the latter; it also serves as a digital aid for teachers or anyone else who wants to explore and enhance their musical aptitudes. The contents of the application are based on the elementary and secondary music school curriculum, and therefore it is appropriate for use in all elementary and secondary schools both in Slovenia and abroad. The application can be used within or outside school classrooms, while motivating teachers' ideas for instilling the creative process in their pupils and students. Additionally, teachers can encourage self-learning more easily among their students with the aid of the application, which contributes to their mental health. The goal of this topic is to create a safe and non-intrusive environment where pupils and students may learn music theory without the burdening presence of their teacher. Music theory is too often seen as a difficult and unappealing subject, and therefore we also wish to present a complementary tool for teachers to aid their traditional, analogue means of teaching. We see the main value of the application in the elements of gamification, with which we aim to minimize the pupils' negative perceptions of music theory and thus their fear of the subject. We also wish to emphasize that the application has a broad range of uses within the field of music education and music theory.

Keywords: music theory, teacher aid, teaching, self-learning, gamification

Jovana Blagojević

Univerza v Ljubljani, Akademija za glasbo (SI)

e-naslov: jm78478@student.uni-lj.si

The Empowered Voice: Musical Theatre for Youth Well-being and Inclusion – A Longitudinal Case Study

Musical theatre has demonstrated significant positive effects on youth well-being, offering