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Akademija
za glasbo



GLASBA ZA SPODBUJANJE ZDRAVJA IN BLAGOSTANJA

MUSIC FOR HEALTH AND WELL-BEING

Zbornik povzetkov
Book of abstracts

2025

27.–28. november
Akademija za glasbo UL



Mednarodni znanstveni simpozij **Glasba za spodbujanje zdravja in blagostanja**
*International Scientific Symposium **Music for Health and Well-being***

Zbornik povzetkov / Book of Abstracts

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**SPODBUJANJE ZDRAVJA IN BLAGOSTANJA Z GLASBO /
MUSIC FOR HEALTH AND WELL-BEING**
Ljubljana, Palača Kazina, 27.–28. november 2025

PROGRAM / PROGRAMME

Četrtek, 27. november 2025 / Thursday, 27th of November 2025
Dvorana Julija Betetta / Julij Betetto Hall

8.00–9.00 / 8.00–9.00

Registracija udeležencev / Registration

Ob 9.00 / At 9.00

Glasbeni pozdrav / Greeting Music:

Sonus Ventis

HANA ŽVAGEN, flavta

ANDREJ PETERSKI, oboa

MANCA ROZMARIC, klarinet

LUNA VAVOURAKIS, saksofon

ENEJ JEZERNIK, fagot

FRAN MATIĆ, rog

Mentor: prof. MIHA ROGINA

M. Muni Mihevc: *Mirador*

Pozdravni nagovor / Welcome Speech:

KAROLINA ŠANTL ZUPAN, *dekanja Akademije za glasbo* Univerze v Ljubljani (SI)

KATARINA HABE, *predsednica mednarodnega znanstvenega in organizacijskega komiteja*, Univerza v Ljubljani, Akademija za glasbo (SI)

Ob 9.15 / At 9.15

Vodja / *Chair*: Karolina Šantl Zupan, Univerza v Ljubljani, Akademija za glasbo (SI)

Ključna govorca / Keynote Speakers:

MARKO POKORN, Univerza v Ljubljani, Medicinska fakulteta (SI)

ŠPELA LOTI KNOLL, Inštitut za glasbeno terapijo in supervizijo (SI)

Musica sanat - Glasba zdravi/ *Musica sanat - Music Heals*

Ob 10.45 / At 10.45 Odmor za kavo (avla v pritličju) / Coffee break (Groundfloor Lobby)

Ob 11.15 / At 11.15

Paralelna predavanja / Parallel Sessions

	Dvorana Marijana Lipovška <i>Marijan Lipovšek Hall</i>	Dvorana Tria Lorenz <i>Trio Lorenz Hall</i>
11.15 –	Vodja / <i>Chair</i> : Špela Loti Knoll	Vodja / <i>Chair</i> : Petra Brdnik Juhart

12.30	<i>Mihaela Kavčič in Simona Kokot</i> Onkraj bolečine in pozabljenega spomina: Predstavitev projekta Pevske skupine za osebe z demenco <i>Eva Grebenc Slanič</i> Glasba v sinergiji z gibom in osebnim stikom: razvijanje celostnih pristopov za delo z ljudmi z demenco <i>Vesna Venišnik Peternelj</i> Vpliv tečajev spoznavanja glasbene umetnosti na dobro počutje starejših odraslih <i>Katarina Benedik, Katarina Habe, Žan Korošec</i> Glasbene intervencije pri osebah z motnjami avtističnega spektra v Sloveniji <i>Nuša Piber</i> Skladbe za Gašperja	<i>Brigita Vilč, Iva Karac, Ivanka Herman, Anica Vrdoljak, Ivan Fijolič, Zrinka Šamlja</i> The Center for Arts and Medicine: The Concert Cycle Music in/to Clinic and Beyond <i>Katarina Lia Kompan Erzar</i> Glasba kot relacijsko orodje v pediatričnem okolju <i>Pika Drstvenšek in Katarina Habe</i> Glasbene intervencije v pediatričnem okolju <i>Nina Suljič in Katarina Habe</i> Glasbeni obiski v pediatričnem okolju: izkušnje študentov glasbe <i>Mihaela Kavčič</i> V objemu glasbe – tudi, ko boli
12.30 – 12.40	ODMOR / break	
12.40 – 13.55	Vodja / Chair: Katarina Lia Kompan Erzar <i>Ana Gregorič</i> Glasba kot združujoča sila v družini <i>Ema Cerar</i> Glasba v osnovni šoli ter posledično zdravje otrok—od želje k dejstvu <i>Sara Smrekar in Katarina Zadnik</i> Pomen glasbe in glasbenih dejavnosti za starše in njihove otroke <i>Tadej Sadar in Katarina Lia Kompan Erzar</i> Učinek glasbe v naravni uglasitvi na odzive dojenčkov—pilotna študija <i>Maja Ambrožič, Bor Pangeršič, Matevž Pesek</i> Trubadurček: Interaktivna platforma za zgodnje glasbeno izobraževanje	Vodja / Chair: Katarina Habe <i>Brina Zamrnik, Andreja Avsec, Katarina Habe, Sara Mihalič, Matevž Pesek, Anka Slana Ozimič</i> Povezanost osebnostnih značilnosti in čustev, ki jih doživljamo med poslušanjem glasbe <i>Ana Lipušček, Matevž Pesek, Aleš Oblak, Jurij Bon, Sara Mihalič, Brina Zamrnik, Anka Slana Ozimič</i> Povezanost med izraženo simptomov depresije in doživljanjem čustev ob poslušanju glasbe <i>Špela Pučko in Katarina Habe</i> Ustvarjalne glasbene dejavnosti kot podpora blagostanju študentov glasbene pedagogike <i>Urška Kumar, Špela Pučko, Katarina Habe</i> Dostopnost glasbenih dogodkov ranljivim skupinam v Sloveniji: institucionalni pristopi in izzivi
13.55-15.25 Kosilo (avla v pritličju) / Lunch (Groundfloor Lobby) za prijavitelne na obroke / for the meal's registered participants		

15.30–16.45 DELAVNICI / WORKSHOPS

Dvorana Julija Betetta / Julij Betetto Hall

Delavnica ZVOČNA MEDITACIJA / Workshop SOUND MEDITATION *

ILONKA PUCIHAR, Univerza v Ljubljani, Akademija za glasbo (SI)

Dvorana Marijana Lipovška / Marijan Lipovšek Hall

Delavnica GLASBENE TERAPIJE / Workshop MUSIC THERAPY *

ŠPELA LOTI KNOLL in študentke glasbene terapije, Inštitut za glasbeno terapijo in supervizijo (SI)

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

Ob 16.45 / At 16.45 Odmor za kavo (avla v pritličju) / Coffee Break (Groundfloor Lobby)

Dvorana Julija Betetta / Julij Betetto Hall

17.15–18.45 **Panel (okrogla miza) / Roundtable Panel**

Glasba, zdravje in blagostanje / Music, Health and Well-being

Moderatorica: KATARINA HABE, Univerza v Ljubljani, Akademija za glasbo (SI)

MATEJ BONIN, Univerza v Ljubljani, Akademija za glasbo (SI)

JAKA ŠKAPIN, *izvajalec vokalne improvizacije za ranljive skupine*, The Well (UK)

SAŠKA RAKEF, Radio ARS, *vodja projekta B-AIR* (SI)

PETRA GABRŠČEK, *glasbena terapevtka* (SI)

VERONIKA BRVAR, Glasbena matica (SI)

Izvedba v slovenščini / In Slovene language

Dvorana Julija Betetta / Julij Betetto Hall

19.00–19.45 **koncert Mir / Peace Concert**

Kot primer umetniškega ustvarjanja za dobrobit posameznika in družbe / *As an Example of Artistic Creation for the Benefit of the Individual and Society*

Petek, 28. november 2025 / Friday, 28th of November 2025
Dvorana Julija Betetta / Julij Betetto Hall

Ob 9.00 / At 9.00

Glasbeni pozdrav / Greeting Music

Kvartet pozavn Akademije za glasbo Trombone Connection

BLAŽ KOZJEK

ALEKSANDAR SRDIĆ

VLADIMIR ALEKSIĆ

JAN STRAHJA

Mentor: prof. DUŠAN KRANJC, mag. art.

H. Carmichael: *Georgia on My Mind*

Vocal Jazz Combo Akademije za glasbo

PETRA ŠTIBELJ

SAŠA LEŠNJEK

NADJA ORDAGIĆ

MAJA TOMIĆ

Mentor in pianist: prof. JAKA PUCIHAR

T. P. Kirk / B. Dorough / arr. K. Marsh: *Devil may care*

Ob 9.15 / At 9.15

Vodja / Chair: KATARINA HABE, Univerza v Ljubljani, Akademija za glasbo (SI)

Gljučna govornica / Keynote Speaker:

EVA BOJNER HORWITZ, Kraljeva akademija za glasbo, Univerza v Uppsali (SE)

Enhancing Holistic Health and Social Sustainability with Music and Cultural Activities / Izboljšanje celostnega zdravja in družbene trajnosti z glasbo in kulturnimi dejavnostmi

Ob 10.30 / At 10.30 Odmor za kavo (avla v pritličju) / Coffee break (Groundfloor Lobby)

Ob 11.00 / At 11.00

Paralelna predavanja / Parallel Sessions

	Dvorana Marijana Lipovška <i>Marijan Lipovšek Hall</i>	Dvorana Tria Lorenz <i>Trio Lorenz Hall</i>
	Sekcija v slovenskem jeziku / In Slovene language	Sekcija v angleškem jeziku / In English language
11.00 –12.15	Vodja / Chair: Tina Bohak Adam <i>Natalija Šimunovič</i> Skupinski inštrumentalni pouk v glasbeni šoli: socialno omrežje kot vir blagostanja <i>Katarina Zadnik, Ana Kavčič Pucihar, Petja Plamberger, Brina Zamernik</i>	Vodja / Chair: Richard Parncutt <i>Jovana Blagojević</i> The Empowered Voice: Musical Theatre for Youth Well-being and Inclusion—A Longitudinal Case Study <i>Dragana Filimonović</i> The Therapeutic Effects of Vibrational

	Dejavniki blagostanja učencev pri pouku nauka o glasbi: kvalitativna študija primera <i>Špela Pučko in Branka Rotar Pance</i> Poklicna motivacija učiteljev glasbe kot dejavnik blagostanja v izobraževalnem okolju <i>Melani Popit</i> Celostna glasbena pedagogika v praksi: primer Zgodbe o Štrpedu <i>Jure Juvan, Marija Absec, Matija Marolt, Klara Žnideršič, Matevž Pesek</i> Trubadur: mobilna in spletna platforma za samostojno učenje in pomoč pri poučevanju glasbene teorije	Workshops <i>Zoe Dionyssiou</i> Musical Parenting in Early Years: A Keystone for Supporting Family Well-Being <i>Richard Parncutt</i> Preverbal Origin of Music's Health-giving Properties <i>Emily Cooper</i> Accessibility of Singing Groups for Respiratory Health: A Scoping Review
12.15 – 12.25	ODMOR / <i>break</i>	
	Dvorana Marijana Lipovška <i>Marijan Lipovšek Hall</i> Sekcija v slovenskem in angleškem jeziku <i>/ In Slovene and English</i>	Dvorana Tria Lorenz <i>Trio Lorenz Hall</i> Sekcija v angleškem jeziku / <i>In English language</i>
12.25 –13.25	Vodja / <i>Chair</i>: Katarina Zadnik <i>Anton Potočnik</i> Gregorijanoterapija: prikaz metode <i>Žiga Stanič</i> Možganski valovi in kolektivne interakcije orkestrske glasbe <i>Miha Nahtigal in Ali Nikrang</i> The Reverse Soundtrack: Creating a Film from Music <i>Yelena Istileulova in Veronika Kralj-Iglič</i> From «Dedication to Science and the Arts» to «Hymn to Health»: A Reflection on Planetary Well-being	Vodja / <i>Chair</i>: Miha Haas <i>Miha Haas</i> Maladaptive Perfectionism Patterns as a Risk for Mental Health in Elite Musicians <i>Ana Vukelić, Ana Butković, Josip Sabić</i> When the Music Plays but Anxiety Strikes <i>Kara Flanagan</i> Shaking in the Wings: Creating a Drama based Curriculum Derived from Actor Education to Address Music Performance <i>Ana Butković</i> Music and Well-being From Early Childhood to Older Adulthood: Project Plans
13.25-14.55 Kosilo (avla v pritličju) / Lunch (Groundfloor Lobby) za prijavljene na obroke / <i>for the meal's registered participants</i>		

15.00–16.15 dvorana Tria Lorenz / Trio Lorenz Hall
JAKA ŠKAPIN, The Well (UK)

Delavnica VOKALNO-GIBALNA IMPROVIZACIJA KOT KOLEKTIVNI PROSTOR DOBROBITI / *Workshop VOCAL-MOVEMENT IMPROVISATION AS A COLLECTIVE SPACE OF WELL-BEING*

15.00–16.15 dvorana Julija Betetta / *Julij Betetto Hall*

SIMON KLAVŽAR, MATEJ BONIN in KATARINA KUKOVIČ, Univerza v Ljubljani, Akademija za glasbo (SI)

Delavnica VODA / *Workshop WATER*

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

Ob 16.15 / At 16.15

Zaključni nagovor / Closing Speech:

KATARINA HABE, *predsednica znanstvenega in organizacijskega odbora*, Univerza v Ljubljani, Akademija za glasbo (SI)

Glasbeni pozdrav / Musical Greeting

TAJDA KRANJC, citre

"Kako zvenijo drevesne duše?"

P. M. Hamel: *Improvizacija iz Drevesnih duš*

B. A. Lemež: *Romanca za solo citre*

PLENARNI GOVORNIKI / KEYNOTE SPEAKERS

Četrtek, 27. november 2025 / Thursday, 27th November '25

Špela Lotti Knoll, MA

Inštitut Knoll za glasbeno terapijo in supervizijo (SLO) / *Knoll Institute for Music Therapy and Supervision (SI)*

Špela Lotti Knoll, prof., MA, direktorica Inštituta Knoll za glasbeno terapijo in supervizijo, akademska glasbenica oboistka (Akademija za glasbo UL) in mag. glasbene terapije (Anglia Ruskin University, Cambridge, UK). Je zunanja predavateljica za glasbeno terapijo na Akademiji za glasbo UL, predavateljica Umetnostne animacije v socialnem okolju in Animacije z umetnostnim izražanjem na Fakulteti za komercialne in poslovne vede Celje, Abitura Celje, Gea College in ŠC Kranj. Poučuje oboe na ZGS Sv. Petra in Pavla na Ptuj. Vodi triletni izobraževalni program Glasbena terapija IK in ima dolgoletne izkušnje kot učiteljica glasbe in glasbena terapevtka (Humanitarni projekti v BIH, Rehabilitacijska klinika Bad Radkersburg, Avstrija, Varna hiša Gorenjske). Vodi izobraževanja s področja glasbene terapije v Sloveniji in drugih državah Evrope, redno predava in vodi delavnice na mednarodnih konferencah in strokovnih srečanjih. Je članica Združenja glasbenih terapevtov Slovenije in je bila prva predstavnica Slovenije v Evropski konfederaciji za glasbeno terapijo.



Špela Lotti Knoll, Prof., MA, Director of the Knoll Institute for Music Therapy and Supervision, academic musician, oboist (Academy of Music, University of Ljubljana) and MA in Music Therapy (Anglia Ruskin University, Cambridge, UK). She is an external lecturer in music therapy at the Academy of Music, University of Ljubljana, and a lecturer in Art Animation in Social Environments and Animation with Artistic Expression at the Faculty of Commercial and Business Sciences in Celje, Abitura Celje, Gea College, and ŠC Kranj. She teaches oboe at the Sv. Petra in Pavla Music School in Ptuj. She runs a three-year educational program in Music Therapy IK and has many years of experience as a music teacher and music therapist (humanitarian projects in Bosnia and Herzegovina, Bad Radkersburg Rehabilitation Clinic, Austria, Gorenjska Safe House). She leads training courses in music therapy in Slovenia and other European countries, regularly lectures and leads workshops at international conferences and professional meetings. She is a member of the Slovenian Association of Music Therapists and was the first representative of Slovenia in the European Confederation for Music Therapy.

Dr. Marko Pokorn, dr. med.

Univerza v Ljubljani, Medicinska fakulteta (SLO) / *University of Ljubljana, Faculty of Medicine (SI)*

Marko Pokorn, specialist pediatrije in infektologije, je docent za pediatrijo na Medicinski fakulteti Univerze v Ljubljani in strokovni direktor Pediatrične klinike. Raziskuje virusne okužbe dihal in prebavil, okužbe kosti in sklepov pri otrocih, pnevmokokne okužbe ter odgovor gostitelja pri različnih okužbah. Poleg kliničnega dela in raziskovanja je napisal nekaj besedil za gledališče ter scenarij dveh nagrajevanih tv nadaljevanj. Piše kolumne za Delo. Prizadeva si za sistemsko umestitev glasbene

terapije na Pediatrično kliniko, spodbuja glasbene intervencije kot nefarmakološko obliko zdravljenja v pediatričnem bolnišničnem okolju in aktivno sodeluje kot strokovni mentor pri izvajanju projekta Glasba zdravi – vloga glasbe v pediatričnem okolju (projekt UL).

Marko Pokorn, a specialist in pediatrics and infectious diseases, is an assistant professor of pediatrics at the Faculty of Medicine, University of Ljubljana, and the medical director of the Children's Hospital. His research focuses on viral infections of the respiratory and gastrointestinal tracts, bone and joint infections in children, pneumococcal infections, and the host response to various infections. In addition to his clinical and research work, he has written several texts for the theatre and scripts for two award-winning television series. He is also a columnist for the newspaper Delo. He advocates for the systematic integration of music therapy into the Children's Hospital, promotes musical interventions as a non-pharmacological form of treatment at the children's hospital environment, and actively participates as a professional mentor in the project Music Heals – The Role of Music in the Pediatric Environment (University of Ljubljana project).



Musica sanat – glasba zdravi

Glasba ima številne in dokazane dobrodejne učinke na telesno in duševno zdravje. Univerzalni jezik glasbene govorice presega starostne, etnične, kulturne in izobrazbene okvire in je zato primeren za najširši spekter bolnikov. Na Pediatrični kliniki UKC Ljubljana, kjer se zdravijo najhuje bolni otroci iz vse države, med katerimi je veliko takih, ki v bolnišnici preživijo velik del svojega otroštva, se zavedamo pomena glasbe in glasbene terapije za zdravstveno stanje bolnih otrok. Zato od jeseni 2024 redno sodelujemo z Akademijo za glasbo Univerze v Ljubljani, katere študentje v povprečju 2-3x tedensko v ambulantnem traktu in na oddelkih nastopajo v obliki kratkotrajnih 10-15 minutnih glasbenih dogodkov. Omenjeni nastopi so naleteli na zelo pozitiven odziv tako bolnih otrok in njihovih staršev kot tudi zaposlenih na kliniki. Obenem smo na kliniki dobili vtis, da so omenjeni obiski koristni tudi za mlade študente UL AG, saj njihovemu glasbenemu udejstvovanju dajejo povsem novo dimezijo. Poleg tega na Kliničnem oddelku za hematologijo in onkologijo Pediatrične klinike že nekaj let uspešno deluje glasbena terapija. Naš iskren namen je v bližnji prihodnosti omenjeno dejavnost, tako v obliki praktičnih vaj študentov glasbe kot tudi akademskega raziskovanja, razširiti še na druge oddelke klinike. V vabljenem predavanju bosta strokovni direktor Pediatrične klinike UKC Ljubljana, doc. dr. Marko Pokorn, dr. med. in glasbena terapevtka mag. Špela Loti Knoll predstavila dobro prakso uvajanja glasbenih intervencij v pediatrično okolje.

Musica Sanat – Music Heals

Music has numerous and proven benefits for physical and mental health. The universal language of music transcends age, ethnicity, culture, and education and is therefore suitable for the widest range of patients. At the Children's Hospital of the University Medical Centre Ljubljana, where the most seriously ill children from all over the country are treated, many of whom spend a large part of their childhood in hospital, we are aware of the importance of music and music therapy for the health of sick children. That is why, from autumn 2024, we are regularly collaborating with the Academy of Music of the University of Ljubljana, whose students perform on average 2-3 times a week in the outpatient department and on the wards in the form of short 10-15-minute music events. These performances have been very well received by sick children and their parents, as well as by the

hospital personnel. At the same time, it has been our impression that these performances are also beneficial for the young students of the Academy, as they give a whole new dimension to their musical activities. In addition, a music therapist has been successfully working at the Department of Hematology and Oncology of the Children's Hospital for several years. It is our sincere intention to extend this activity, both in the form of practical exercises for music students as well as academic research, to other departments of the Children's Hospital in the near future. In the keynote lecture, the Medical Director of the Pediatric Clinic at University Medical Centre Ljubljana, Assoc. Prof. Dr. Marko Pokorn, M.D., and music therapist Mag. Špela Loti Knoll will present best practices in introducing music interventions in a pediatric setting.

Petek, 28. November 2025 / Friday, 28th November '25

Eva Bojner Horwitz

Kraljeva akademija za glasbo (SWE) / *Royal Academy of Music (SWE)*

Dr. med. Eva Bojner Horwitz je profesorica za glasbo in zdravje na Kraljevi glasbeni akademiji v Stockholmu. Specializirana je za psihosomatsko medicino, socialno medicino in ustvarjalne umetnosti ter je soustanoviteljica Centra za socialno trajnost (CSS) na Karolinskem inštitutu (KI). Mednarodno je priznana po uvajanju kulturnih in kontemplativnih dejavnosti v šolske in zdravstvene sisteme za paciente, osebje in študente ter po svojih raziskavah z uporabo video interpretacijske tehnike (VIT), kjer kvantitativne metode (analize stresnih hormonov, variabilnost srčnega utripa, merjenje toka) združuje s kvalitativnimi raziskovalnimi pristopi, kot so fenomenološko hermenevitične metode in mikrofenomenologija.



Med. dr. Eva Bojner Horwitz, Professor of music and health at the Royal College of Music in Stockholm. She specializes in psychosomatic medicine, social medicine and creative arts and is a co-founder of the Center for Social Sustainability (CSS), Karolinska Institutet (KI). She is known internationally for her implementation of cultural & contemplative activities in school- and health care systems for patients, staff and students, and her evaluation with video interpretation technique (VIT), combining quantitative (stress hormone analyses, heart rate variability, flow measurement) with qualitative research i.e., phenomenological hermeneutic methods and micro phenomenology.

Krepitev celostnega zdravja in družbene trajnosti z glasbenimi in kulturnimi dejavnostmi

Profesorica Eva Bojner Horwitz nam bo predstavila transformativni potencial glasbe in kulturnih dejavnosti pri spodbujanju posameznikovega dobrega počutja ter družbene trajnosti. Na podlagi interdisciplinarnih raziskav ugotavlja, kako lahko te dejavnosti premostijo družbene razlike, krepijo duševno zdravje, podpirajo čustveno uravnavanje in povečujejo odpornost skupnosti. Njeno delo izpostavlja tudi pomen izobraževanja in spodbudnega učnega okolja, kjer imata glasba in kultura ključno vlogo pri osebni rasti in skupnem učenju. S pomočjo strukturirane glasbene in kulturne udeležbe prikazuje, kako te prakse podpirajo tako čustveno kot telesno zdravje ter prispevajo h gradnji trajnostnih skupnosti.

Strengthening Holistic Health and Social Sustainability through Music and Cultural Activities

Professor Eva Bojner Horwitz will present the transformative potential of music and cultural activities in promoting individual well-being and social sustainability. Based on interdisciplinary research, she identifies how these activities can bridge social divides, strengthen mental health, support emotional regulation, and increase community resilience. Her work also highlights the importance of education and a supportive learning environment, where music and culture play a key role in personal growth and shared learning. Through structured musical and cultural participation, she demonstrates how these practices support both emotional and physical health and contribute to building sustainable communities.

DELAVNICE / WORKSHOPS

Četrtek, 27. november 2025 / Thursday, 27th November '25

Dr. Ilonka Pucihar

Univerza v Ljubljani, Akademija za glasbo (SLO) / *University of Ljubljana, Academy of Music (SI)*

Zvočna meditacija – Meditativno-sprostitvena delavnica

Zvočna meditacija je starodavna praksa, ki uporablja zvok za umiritev uma in sprostitve telesa. Delavnica je zasnovana kot pomirjujoča izkušnja, v kateri se prepustimo poslušanju in zaznavanju zdravih vibracij različnih instrumentov. Himalajske pojoče skledе so znane po svojih pomirjujočih tonih, kristalne skledе proizvajajo čiste, visoke frekvence, gongi pa dodajajo globino z močnimi, odmevajočimi zvoki, medtem ko zvončki prinašajo lahkotno, eterično kvaliteto. Zvoki in vibracije teh instrumentov proizvajajo harmonične frekvence, ki resonirajo po vsem telesu in omogočajo stanje globoke sprostitve in notranjega miru. To pa vpliva na pospeševanje obnove in samozdravljenja telesa. Delavnica je primerna za vse, ki si želijo nekaj več notranjega miru, boljšega počutja in povezanosti s subtilnimi ravnmi svojega bitja. Brez posveta z zdravnikom pa ni primerna za ljudi z resnimi duševnimi motnjami, kot so shizofrenija ali bipolarna motnja, za ljudi s težjimi zdravstvenimi težavami, kot so srčne bolezni ali epilepsija, za nosečnice in v primeru zvočne preobčutljivosti.

Sound Meditation – Meditation and Relaxation Workshop

Sound meditation is an ancient practice that uses sound to calm the mind and relax the body. The workshop is designed as a soothing experience in which we indulge in listening and perceiving the healing vibrations of various instruments. Himalayan singing bowls are known for their soothing tones, crystal bowls produce pure, high frequencies, and gongs add depth with powerful, reverberating sounds, while bells bring a light, ethereal quality. The sounds and vibrations of these instruments produce harmonic frequencies that resonate throughout the body and allow for a state of deep relaxation and inner peace. This, in turn, can enhance the body's restoration and self-healing. The workshop is suitable for everyone who wants something more – inner peace, better well-being and connection with the subtle levels of their being. However, without consulting a doctor, it is not suitable for people with serious mental disorders such as schizophrenia or bipolar disorder, for people with more serious health problems such as heart disease or epilepsy, for pregnant women and those with hypersensitivity to sound.

Špela Lotti Knoll, Klara Simčič, Amanda Stojović Kasagić, Gregor Zamuda, Irena Milec
Inštitut Knoll za glasbeno terapijo in supervizijo (SLO) / *Knoll Institute for Music Therapy and Supervision (SI)*

Glasbenoterapevtsko uravnavanje posameznika in skupine z elementi narave

Delavnica skozi uvodne glasbenoterapevtske intervencije, ki temeljijo na spodbujanju kreativnega zvočnega izražanja preko telesa (glas, gib in body percussion) ter izbranih materialnih pripomočkov (papir) pelje posameznika in skupino od kaosa do skupne sprostitve, ki je osnova za centralni del delavnice. Temu skozi glasbenoterapevtsko improvizacijo v manjših podskupinah sledi glasbeno raziskovanje štirih elementov narave: zraka, ognja, vode in zemlja, ki udeležence spodbuja k aktivnemu uglasčevanju z vsemi elementi skozi zvočno in socialno-povezovalno izkušnjo. Enakovredno, uravnoteženo in harmonično sozvočje štirih elementov na simboličen in skozi izkušnjo improvizacije tudi na konkreten način stremi k blagostanju posameznika in skupine. Uglasčenost s pomočjo elementov narave pomaga pri vzpostavljanju nujno potrebnega ravnovesja sil sveta idej, strasti, čustev in materializacije, kar elementi narave predstavljajo človeku.

Music-Therapeutic Regulation of the Individual and the Group with Elements of Nature

Through introductory music therapy interventions based on the promotion of creative sound expression through the body (voice, movement and body percussion) and selected material aids (paper), the workshop takes the individual and the group from chaos to collective relaxation, which is the basis for the central part of the workshop. This is followed by a musical exploration of the four elements of nature – air, fire, water and earth – through music therapy improvisation in smaller subgroups, which encourages the participants to actively tune in with all elements through a sound and social, connective experience. The equal, balanced and melodious harmony of the four elements in a symbolic manner and through the experience of improvisation also strives for the well-being of the individual and the group in a concrete way. Attunement with the help of the elements of nature helps to establish the necessary balance of the forces of the world of ideas, passions, emotions and materialization, which the elements of nature represent to man.

Petek, 28. November 2025 / Friday, 28th November '25

Jaka Škapin

The Well (UK)

Vokalno-gibalna improvizacija kot kolektivni prostor dobrobiti

Uvod v praktično raziskovanje odnosa do instantne kompozicije telesa in glasu. Odprt čas za spremljanje odločitev med posamezniki in skupino ter prehodi med vodenjem, sledenjem in vmesno poroznostjo. Vpetost okolja in zvoka v zaznavo sebe in drugih ter razširjanje možnosti komunikacije. Izpraševanje uporabnosti meje med umetniškim izrazom in politiko družbene dobrobiti. Delavnica je odprta za vse ne glede na pretekle izkušnje z improvizacijo. V prostor nameravam vključiti izkušnje iz projekta Luminelle, s katerim sem od leta 2016 ustvarjal improvizirane delavnice giba za ljudi s parkinsonovo boleznijo. Med pandemijo smo se podali v njihove domove in preko osebnih zgodb in predmetov ustvarili potujočo razstavo umetniških del. Omenil bom tudi The Murmuration Project, ki je pod vodstvom Rhiannon in Margie Gillis združeval okoli trideset umetnikov iz več kot petnajstih držav med raziskovanjem povezave med improvizacijo in naravnimi sistemi samoorganizacije, lani tudi v predstavitvi na Aarhus Vocal Festival in RAMA Vocal Centre.

Vocal-Movement Improvisation as a Collective Space of Well-being

An introduction to practical exploration of the relationship to instant composition of body and voice. Open time to monitor decisions between individuals and the group and transitions between leading, following and in-between porosity. The involvement of environment and sound in the perception of

self and others and expanding the possibilities of communication. Questioning the usefulness of the boundary between artistic expression and the politics of social welfare. The workshop is open to everyone regardless of past experience with improvisation. I intend to incorporate experiences from the Luminelle project into the space, with which I have been creating improvised movement workshops for people with Parkinson's disease since 2016. During the pandemic, we went into their homes and created a traveling exhibition of artworks through personal stories and objects. I will also mention The Murmuration Project, which, under the leadership of Rhiannon and Margie Gillis, brought together around thirty artists from more than fifteen countries while exploring the connection between improvisation and natural systems of self-organization, and last year also presented at the Aarhus Vocal Festival and RAMA Vocal Centre.

Simon Klavžar, Matej Bonin in Katarina Kukovič

Univerza v Ljubljani, Akademija za glasbo

Voda

Tolkala večinoma igramo in poslušamo v zračnem mediju, kaj pa se zgodi, če zvoneče objekte vseh mogočih velikosti in oblik igramo v vodi? Manipulacijo zvoka tolkal z vodo je v svetu klasične glasbe populariziral ameriški skladatelj kitajskih korenin Tan Dun, ki je najbolj znan po svoji z Grammyjem nagrajeni glasbi za film *Prežechi tiger, skriti zmaj* (2000). Voda na čarobne načine ojača in spreminja zven tolkal in na delavnici bomo skupaj eksperimentirali v iskanju najbolj nenavadnih in meditativnih zvočnih možnosti. Spoznali se bomo z gongi, činelami, krotalami, pa tudi s povsem običajnimi predmeti iz vsakdanjega življenja, ki lahko postanejo pravi glasbeni instrumenti. Ob pomivanju posode nas občasno preseneti glissando posode kuhinjskega robota ali pa denimo potreba vinskega kozarca po ubranem zvenenju, na delavnici, ki jo bodo z vodno glasbo začnili študentke in študenti tolkal UL AG, pa bomo lahko skupaj odkrivali mnogotere možnosti glasbenega ustvarjanja z vodo.

Water

*We mostly play and listen to percussion instruments in the air, but what happens when we play sounding objects of all possible sizes and shapes in water? The manipulation of percussion sound with water was popularized in the world of classical music by the American composer of Chinese roots Tan Dun, who is best known for his Grammy-winning music for the film *Crouching Tiger, Hidden Dragon* (2000). Water magically amplifies and changes the sound of percussion instruments, and in the workshop we will experiment together in search of the most unusual and meditative sound possibilities. We will learn about gongs, cymbals, rattles, as well as everyday objects that can be transformed into real musical instruments. While washing the dishes, we are occasionally surprised by the glissandi of the food processor's bowl or, for example, the need for a wine glass to sound harmoniously. In the workshop, which will be spiced up with water music by percussion students from the UL AG, we will be able to discover together the many possibilities of musical creation with water.*

PREDSTAVITVE PRISPEVKOV / ABSTRACTS OF PAPERS

Četrtek, 27. november 2025 / Thursday, 27th November '25

Mihaela Kavčič in Simona Kokot

Združenje glasbenih terapevtov Slovenije (SI)

e-naslov: kavcic.mihaela@gmail.com

Onkraj bolečine in pozabljenega spomina: Predstavitev projekta Pevske skupine za osebe z demenco

Prispevek želi predstaviti projekt Pevske skupine za osebe z demenco, ki poteka že drugo leto zapored v sodelovanju Javnega sklada Republike Slovenije za kulturne dejavnosti in Združenja glasbenih terapevtov Slovenije. Namen predstavitve je prikazati, kako lahko petje in glasbenoterapevtske intervencije pomembno prispevajo k izboljšanju kakovosti življenja oseb z demenco. Želimo deliti praktične izkušnje, predstaviti potek projekta in razpravljati o možnostih razvoja tovrstne prakse v prihodnje. Z glasbo, njenimi atmosferami in posebnimi možnostmi srečanja lahko glasbena terapija prevzame povezovalno funkcijo in vodi v doživljanje klienta, gradi mostove med znotraj in zunaj, med nekoč in danes. Številne raziskave so pokazale, da ima glasba izjemno pozitiven vpliv na osebe z demenco. Glasba lahko izboljša kognitivne funkcije (spomin, koncentracijo, govor), zmanjša stres, tesnobo in depresijo, izboljša razpoloženje in počutje, spodbuja socialno interakcijo in vključenost, poveča kakovost življenja. Tako smo prepoznali, da lahko projekt Pevske skupine za osebe z demenco predstavlja inovativen pristop k oskrbi, ki se osredotoča na spodbujanje kognitivnih funkcij, izboljšanje počutja in socialno vključenost obolelih. V okviru projekta potekajo: redna tedenska srečanja pevske skupin, ki jih vodijo kvalificirane glasbene terapevte, in izobraževanje za vodje pevske skupine za osebe z demenco, ki udeležence usposablja za izvajanje tovrstnih pevske skupine. Pozornost smo torej usmerili na pevsko (in glasbeno) ustvarjanje s skupinami pevcev, obenem pa izobraževali zainteresirane glasbenike, zborovodje, pedagoge, zaposlene v domovih za vodenje tovrstnih skupin. Projekt ponuja model, ki ga je mogoče prenesti v druge regije Slovenije in vključiti v različne domove za starejše ali društva. S tem se krepi dostopnost glasbenih dejavnosti za osebe z demenco ter zagotavlja podpora njihovim svojcem in strokovnim delavcem. Razvita izobraževalna komponenta hkrati omogoča opolnomočenje zborovodij, glasbenih pedagogov ali drugih strokovnih delavcev, da takšne skupine samostojno vodijo tudi v prihodnje. Projekt predstavlja inovativno prakso, ki na presečišču umetnosti in terapije ponuja preprost, a učinkovit model dela z osebami z demenco. Poudarja pomen glasbe kot sredstva za krepitev identitete, spomina in socialnih vezi ter odpira pot k razvoju trajnejših programov na nacionalni ravni.

Ključne besede: glasbena terapija, demenca, pevske skupine, socialna vključenost, kakovost življenja

Beyond Pain and Forgotten Memory: Presentation of the Project Singing Groups for People with Dementia

The paper aims to present the project Singing Groups for People with Dementia, which has been running for the second year in a row in cooperation with the Public Fund of the Republic of Slovenia for Cultural Activities and the Association of Music Therapists of Slovenia (Združenja glasbenih terapevtov Slovenije). The purpose of the presentation is to show how singing and music therapy interventions can contribute significantly to improving the quality of life of people with dementia. We want to share practical experiences, present the course of the project and discuss the possibilities

for the development of this type of practice in the future. With music, its specific atmospheres and special opportunities for encounters, music therapy can take on a connecting function and lead the client to certain experiences, building bridges between inside and outside, between the past and present. Numerous studies have shown that music has an extremely positive impact on people with dementia. Music can improve cognitive functions (memory, concentration, speech), reduce stress, anxiety and depression, improve mood and well-being, promote social interaction and inclusion, and increase the quality of life. We thus recognized that the Singing Groups for People with Dementia project can represent an innovative approach to care that focuses on promoting cognitive functions, well-being, and the social inclusion of those with dementia. The project includes regular weekly meetings of singing groups, led by qualified music therapists, and training for leaders of singing groups for people with dementia, which trains participants to run such singing groups. We therefore focused on singing (and musical) creation with groups of singers, while at the same time training interested musicians, choir directors, pedagogues, and employees of nursing homes to lead such groups. The project offers a model that can be transferred to other regions of Slovenia and incorporated into various nursing homes or associations. This would strengthen the accessibility of musical activities for people with dementia and provide support to their relatives and professional workers. The developed educational component also enables the empowerment of choir directors, music pedagogues or other professional workers to independently lead such groups in the future. The project represents an innovative practice that, at the intersection of art and therapy, offers a simple yet effective model of working with people with dementia. It highlights the importance of music as a means of strengthening identity, memory and social bonds, and paves the way for the development of more sustainable programmes at the national level.

Keywords: music therapy, dementia, singing groups, social inclusion, quality of life

Eva Grebenc Slanič

Univerza v Ljubljani, Akademija za glasbo (SI)

e-naslov: eva.grebencslanic@gmail.com

Glasba v sinergiji z gibom in osebnim stikom: razvijanje celostnih pristopov za delo z ljudmi z demenco

Človek v življenju pridobiva mnogo glasbenih izkušenj, ki mu lahko v različnih življenjskih obdobjih predstavljajo stalnico. Ljudje z demenco, katere osrednji simptom je motnja spomina, so ob preselitvi v institucijo iztrgani iz običajnega vsakdanjega okolja. Njihovo življenje je »vzeto iz konteksta«, ostanejo brez oprijemljivega okolja, ljudi in rutin, katerih del so tudi njihove glasbene navade. Redni programi za animacijo stanovalcev v domovih za starejše pogosto vključujejo glasbene dejavnosti. Slednje so navadno izvajane v okviru skupinskih aktivnosti in v umetno ustvarjenih situacijah. S takšno prakso se težko posvetimo potrebam posameznika, udeležencem pa tovrstne aktivnosti kmalu postanejo odtujene. Predstavila bom rezultate sodelovanja v raziskovalnem projektu Preprosta bližina, v katerem smo se povezale študentke Akademije za glasbo, Fakultete za šport in Fakultete za socialno delo. V treh domovih za starejše smo skupaj s stanovalci z demenco in zaposlenimi oblikovali koncepte delavnic z namenom sinergije znanja treh različnih disciplin za delo z ljudmi z demenco. S preprostimi intervencijami s področij socialnega dela, športa in glasbe smo razvijali celostni pristop za izboljšanje zdravja in počutja ljudi z demenco v domovih za starejše. Cilj projekta je bil aplicirati te pristope v vsakdanje delo z ljudmi z demenco znotraj institucije, toda kot glavna ovira pri uresničevanju tega cilja se je pokazalo pomanjkanje ustrezno usposobljenega in informiranega osebja. Že s preprostimi vsakdanjimi prijemi bi lahko izboljšali kakovost življenja ljudi

z demenco, toda institucionalni način delovanja domov za starejše hitro zanemari potrebe posameznika in jih vpne v vsiljen ritem umetne skupnosti. Tudi znotraj izvedbe delavnic se nam ni v popolnosti uspelo približati posamezniku, kar pripisujemo predvsem manjšemu številu izvajalcev. Za apliciranje razvitih pristopov bi tudi na strani institucije potrebovali bolj okrepljen kader.

Ključne besede: interdisciplinarnost, trajnost, institucija, individualizacija, kakovost življenja

Music in Synergy with Movement and Personal Contact: Developing Holistic Approaches for Working with People with Dementia

In the course of their lives, people gain a wealth of musical experiences that can be a constant at different periods of their lives. People with dementia, whose main symptom is memory impairment, are torn from their familiar everyday environment when they move into an institution. Their lives are "taken out of context", so that they no longer have familiar surroundings, people, and routines, including their musical habits. The daily programmes in older people's homes often include musical activities. These are usually carried out as part of group activities and in artificially created situations. This practice makes it difficult to cater to the needs of the individual, and participants soon become alienated from such activities. I will present the results of a research project carried out in collaboration among students from the Academy of Music, the Faculty of Sport, and the Faculty of Social Work. We worked with residents and staff with dementia in three older people's homes to develop workshop concepts with the aim of combining the knowledge of three different disciplines for working with people with dementia. Through simple interventions from the fields of social work, sport and music, we developed a holistic approach to improving the health and well-being of people with dementia in older people's homes. The aim of our project was to apply these approaches in the daily work with people with dementia within the institution. However, the main obstacle to achieving this goal was the lack of appropriately trained and informed staff. Simple everyday approaches could improve the quality of life of people with dementia, but the institutionalised way of working in older's people homes quickly neglects the needs of the individual and forces them into the imposed rhythm of an artificial community. Even in the workshops, we did not fully succeed in approaching individual needs, which we attribute mainly to the small number of workshop performers. Moreover, a larger number of staff is needed on the part of the institution in order to apply the approaches developed in this study.

Keywords: interdisciplinarity, sustainability, institution, individualization, quality of life

Vesna Venišnik Peternelj

Univerza v Ljubljani, Filozofska fakulteta, Oddelek za muzikologijo in Modra fakulteta (SI)

e-naslov: vesna.venisnikpeternelj@ff.uni-lj.si

Vpliv tečajev spoznavanja glasbene umetnosti na dobro počutje starejših odraslih

Namen tega prispevka je predstaviti večplasten pozitiven učinek glasbenega izobraževanja pri starejših odraslih na primeru tečajev spoznavanja glasbene umetnosti. Pri tem izhajam iz izkušenj, ki sem jih pridobila sprva kot predavateljica v Dnevnem centru aktivnosti za starejše v Ljubljani in kasneje kot predavateljica na Modri fakulteti Univerze v Ljubljani. Tečaj spoznavanja glasbene umetnosti je oblika neformalnega izobraževanja. Slednje se izvaja zunaj formalnega izobraževalnega sistema in je namenjeno predvsem temu, da posameznik zadovolji svoje interese. Takšnega tipa izobraževanja se starejši veliko udeležujejo, saj imajo na tem področju precejšnjo izbiro. Na tečaju spoznavanja glasbene umetnosti se udeleženske (večinoma tečaje obiskujejo ženske) seznanijo s prelomnimi glasbeni deli iz repertoarja zahodne umetniške glasbe, osnovnimi glasbenimi elementi in

različnimi glasbenimi zvrstmi ter izvajalskimi praksami. Cilj tečaja je, da spodbuja kritično razmišljanje o slišanju glasbi. Ob poslušanju skladbe analiziramo (opozorimo na obliko, modulacijo, posebnosti pri obravnavi tematskega gradiva). Predstavimo skladatelja in umestimo skladbo v njegov opus ter v širši družbeni kontekst. Povratne informacije udeleženk so izjemno pozitivne in mnogokrat mi povedo, da glasbo poslušajo drugače ter da v skladbah slišijo nekaj povsem novega. Zaradi pridobljenega znanja so pripravljene poslušati tudi zahtevnejši ali manj znani repertoar. Tečaj jim omogoča, da krepijo kognitivne sposobnosti, pridobivajo različne glasbene izkušnje in tudi formirajo nova prijateljstva ob skupnih obiskih koncertov. Vse naštetu prispeva k temu, da se tudi na splošno boljše počutijo. Poglavitni namen tečajev spoznavanja glasbene umetnosti je sicer to, da udeleženci pridobijo širše znanje o glasbi. Opremijo jih za aktivno poslušanje skladb, kar vodi v bolj poglobljeno poslušalsko izkušnjo in odpira vrata v raznolike zvočne svetove. Vendar tečaji ne predajajo zgolj spoznanj o glasbi, pač pa zadovoljujejo cel spekter potreb starejših odraslih. Z vključitvijo v izobraževalne programe starejši namreč spodbujajo in ohranjajo svoje kognitivne zmogljivosti ter krepijo svoje socialno življenje in medgeneracijske odnose, kar vodi v izpolnjeno in kakovostno življenje.

Ključne besede: tečaj spoznavanja glasbene umetnosti, glasbeno izobraževanje, vseživljenjsko učenje, starejši odrasli, Modra fakulteta

The Impact of Music Appreciation Courses on the Well-being of Older Adults

The aim of this article is to present the multifaceted positive impact of music education on older adults, using the example of music appreciation courses. I draw on my experiences gained first as a lecturer at the Daily Activity Centre for Seniors in Ljubljana, and later as a lecturer at the Faculty of Active Wisdom of the University of Ljubljana. The music appreciation course is a form of non-formal education. This type of education takes place outside the formal educational system, and is primarily aimed at allowing individuals to pursue their own interests. Through the music appreciation course, the participants are introduced to key musical works from the repertoire of Western art music, basic musical elements, various musical genres, and performance practices. The aim of the course is to encourage critical thinking about the music that they listen to. We analyse the compositions while listening (we point out the structure, modulation, and treatment of thematic material), talk about the composer and place the work within his oeuvre, and explain the broader social context. Feedback from participants is extremely positive. They say that they listen to music differently and hear entirely new things in the compositions. Equipped with more thorough knowledge, they are willing to explore more demanding or lesser-known repertoire. While participating in the course they are strengthening their cognitive abilities, gaining diverse musical experiences, and even forming new friendships through shared concert visits. All of this contributes to an overall improvement in their well-being. The primary aim of the music appreciation courses is to provide participants with a wider knowledge about music. They are equipped for active listening, which leads to a deeper listening experience. However, these courses do not only convey musical knowledge, but also fulfil a broad spectrum of the needs of older adults. By engaging in educational programmes, seniors stimulate and maintain their cognitive functions, strengthen their social lives and intergenerational relationships, all of which contribute to a fulfilling and high-quality life.

Keywords: music appreciation course, music education, lifelong learning, older adults, Faculty of Active Wisdom

Katarina Benedik¹, Katarina Habe², Žan Korošec¹

¹Univerza v Ljubljani, Pedagoška fakulteta, ²Univerza v Ljubljani, Akademija za glasbo (SI)
e-naslov: benedik.kati@gmail.com

Glasbene intervencije pri osebah z motnjami avtističnega spektra v Sloveniji

V raziskavi so obravnavane glasbene intervencije (GI) pri osebah z motnjami avtističnega spektra (MAS). MAS so nevrorazvojne motnje, za katere so značilne težave v socialni komunikaciji, interakciji ter omejeno in ponavljajoče se vedenje, interesi ali dejavnosti (American Psychiatric Association, 2013). Zaradi komunikacijskih, socialnih, čustvenih in interaktivnih lastnosti glasbe se GI pogosto uporabljajo pri obravnavi oseb z MAS, saj pripomorejo k lažšanju simptomov in izboljšanju kakovosti življenja. Med GI uvrščamo intervencije, ki vključujejo uporabo glasbe ali glasbenih izkušenj in so usmerjene v obravnavo katerekoli dimenzije zdravja ali spodbujanja človekovega razvoja (Robb idr., 2025). Namen raziskave je bil preučiti stanje GI pri osebah z MAS v Sloveniji z vidika njihovih izvajalcev. Zanimalo nas je, kako izvajalci poročajo o svoji praksi, lastnem izobraževanju, izzivih in pozitivnih vidikih, ki jih zaznavajo, ter o svoji viziji razvoja GI na tem področju. V kvalitativno raziskavo je bilo vključenih devet strokovnjakov (glasbeni terapevti, glasbeni pedagogi, pomočniki z umetnostjo), ki so sodelovali v polstrukturiranih intervjujih. Pridobljeni podatki so bili analizirani z uporabo metode induktivne tematske analize. Rezultati so pokazali, da izvajalci GI sledijo strokovnim smernicam in intervencije prilagajajo potrebam oseb z MAS. Večina udeležencev meni, da so za delo ustrezno izobraženi, a hkrati izpostavljajo potrebo po dodatnih specifičnih znanjih in pomembnost učenja iz prakse. Poročajo tudi o pozitivnih izkušnjah, a opozarjajo na pomanjkljivo sistemsko urejenost področja, predvsem glede dostopnosti, institucionalne podpore in formalnega priznavanja strok. Udeleženci si za prihodnost želijo boljšo sistemsko ureditev, širšo dostopnost GI ter več priložnosti za izmenjavo znanj in sodelovanje. Raziskava prispeva k razumevanju stanja GI pri osebah z MAS v Sloveniji, saj osvetljuje izkušnje in perspektive strokovnjakov, ki so neposredno vključeni v izvajanje teh intervencij. Zaradi raznolikosti profilov sodelujočih raziskava pokriva širok spekter pristopov in metod, kar omogoča globlje in bolj nazorno razumevanje razmer ter nudi izhodišče za nadaljnje raziskave.

Ključne besede: glasbene intervencije, motnje avtističnega spektra, glasbena terapija, pomoč z glasbo, pomoč z umetnostjo

Music-Based Interventions for Individuals with Autism Spectrum Disorders in Slovenia from Practitioners' Perspective

This research examines music-based interventions (MBIs) for individuals with autism spectrum disorder (ASD). ASD refers to neurodevelopmental conditions characterized by difficulties in social communication and interaction, as well as restricted and repetitive behaviours, interests, or activities (American Psychiatric Association, 2013). Due to the communicative, social, emotional, and interactive qualities of music, MBIs are frequently used in working with individuals with ASD, as they help alleviate symptoms and improve quality of life. MBIs encompass interventions involving music or musical experiences that aim to address any dimension of health or support human development (Robb et al., 2025). The aim of the study was to investigate the state of MBIs for individuals with ASD in Slovenia from the perspective of their practitioners. We explored how practitioners describe their work, their training, the challenges and positive aspects they encounter, and their vision for the future development of MBIs in this field. The qualitative study included nine professionals (music therapists, music educators, and arts therapy practitioners) who participated in semi-structured interviews. The collected data were analysed using inductive thematic analysis. The results show that practitioners follow professional guidelines and adapt interventions to the needs of individuals with ASD. Most participants consider themselves adequately trained for their work, yet they also

emphasize the need for additional specialized knowledge and the importance of experiential learning. They report positive experiences but also point to insufficient systemic organization in the field – particularly in terms of accessibility, institutional support, and formal recognition of the professions. For the future, participants expressed a desire for improved systemic regulation, broader access to MBIs, and greater opportunities for knowledge exchange and collaboration. The study contributes to the understanding of MBIs in individuals with ASD in Slovenia, as it highlights the experiences and perspectives of professionals directly involved in implementing these interventions. Owing to the diversity of participant profiles, the study covers a wide range of approaches and methods, providing a deeper and more comprehensive understanding of the situation and offering a basis for further research.

Keywords: *music interventions, autism spectrum disorders, music therapy, help with music, integrative arts therapy*

Nuša Piber

Glasbeni center DO RE MI (SI)

e-naslov: nusa.piber@doremi.si

Skladbe za Gašperja

Prispevek želi predstaviti, kako za osebo z avtizmom (v nadaljevanju kandidat) zagotoviti občutek varnosti in možnost umiritve prek glasbenega ustvarjanja; pozitivno vlogo zaporednih predvidljivih dogodkov na dobro počutje in umiritev glasbenika z avtizmom; dati vpogled v kognitivno delovanje posameznika z avtizmom prek glasbenega ustvarjanja. *Skladbe za Gašperja* so začele nastajati 31. marca 2021. Naslov nove skladbe je vedno datum dneva po njenem nastanku. Ko kandidat stopi v učilnico, je ena izmed aktivnosti, ki jih sam predlaga, nova skladba, datirana z naslednjim dnem. Na začetku sem skladbe ustvarjala mentorica, v nadaljevanju pa je začetek na različne načine uspel ustvariti kandidat sam. *Skladbe za Gašperja* so klavirske skladbe in so zapisane v dveh oblikah, solo in štiriročno. Pri štiriročni izvedbi učenec večinoma podvaja melodijo, učitelj izvaja spremljavo. Nekatere skladbe vsebujejo didaktične izzive za učenca. Cilj je, da učenec ohrani igranje melodije ne glede na to, kako se spreminja spremljava. Skladbe imajo različne karakterje ter so v različnih tonalitetah in taktovskih načinih. Nekatere izmed njih so zapisane tudi za komorno zasedbo, da učenec pridobi izkušnjo igranja v skupini. Ustvarjanje lastnih skladb na urah pomeni dodatno gradivo, ki ga kandidat prejme na uri kot zvočni posnetek, ga doma posluša in memorira. Rezultat procesa je imenik skladb, ki jih kandidat zna na pamet in so v njegovem spominu urejene po datumih in letnicah. Dejavnost s skladbami na glasbeni uri in doma ima vlogo pri podaljševanju koncentracije, preusmeritvi od neprimernih vedenj in umirjanju. Znano glasbeno okolje ustvarja prostor, v katerem kandidat dobro sodeluje z ostalimi glasbeniki in se dobro počuti. Glasbena ura v tednu pomeni za kandidata stabilnost in vir, iz katerega črpa gradivo za svoje popoldanske aktivnosti čez teden. Gradivo, kot so *Skladbe za Gašperja*, je obsežno in zelo raznoliko, zato na prijazen način aktivira kognitivne funkcije posameznika, ki se rad ukvarja s podatki različnih skladb, ustvarjenih v različnem času. Kandidat, ki je zajet v predstavitvi, ima izjemen um, ki se lahko izrazi ob ustvarjanju in poustvarjanju novih glasbenih vsebin. Največjo vrednost ustvarjanja Skladb za Gašperja prepoznamo v vpogledu v način in kapaciteto pomnjenja dogodkov pri osebi z avtizmom.

Ključne besede: ustvarjalnost, *Skladbe za Gašperja*, avtizem, memoriranje, dobro počutje

Songs for Gašper

The paper aims to present how to provide a person with autism (hereinafter referred to as the

candidate) with a sense of security and the possibility of calming down through musical creation; the positive role of sequential predictable events on the well-being and calming down of a musician with autism; and to provide insight into the cognitive functioning of an individual with autism in the context of musical creation. Compositions for Gašper began to be created on March 31, 2021. The title of a new composition is always the date of the day after its creation. When the candidate enters the classroom, one of the activities he proposes himself is a new composition, dated the next day. At the beginning, the compositions were created by my mentor, and later the candidate managed to create the beginning himself in various ways. Compositions for Gašper are piano compositions and are written in two forms, solo and four-hand. In the four-hand performance, the student mostly doubles the melody and the teacher provides the accompaniment. Some of the compositions contain didactic challenges for the student. The goal is for the student to continue playing the melody regardless of how the accompaniment changes. The compositions have different characters and are in different keys and time signatures. Some of them are also written for a chamber ensemble, so that the student gains experience playing in a group. Creating one's own compositions in music lessons means additional material that the candidate receives in class as an audio recording, and then listens to and memorizes at home. The result of the process is a directory of compositions that the candidate knows by heart and is organized in his memory by dates and years. The activity that makes use of compositions in music lessons and at home plays a role in prolonging concentration, diverting the candidate from inappropriate behaviours and calming him down. A familiar musical environment creates a space in which the candidate cooperates well with other musicians and feels good. A weekly music lesson provides the candidate with stability and a source from which to draw material for their afternoon activities throughout the week. The material such as Songs for Gašper is extensive and very diverse, and therefore it activates the cognitive functions of the candidate in a user-friendly way, as he enjoys dealing with the data of different songs created at different times. The candidate who is included in the presentation has an exceptional mind that can express itself when creating and recreating new musical content. The greatest value of creating Songs for Gašper is recognized in the insights gained into the method and capacity of remembering events in a person with autism.

Keywords: creativity, Songs for Gašper, autism, memorization, well-being

Brigita Vilč, Iva Kirac, Ivanka Herman, Anica Vrdoljak, Ivan Fijolić, Zrinka Šamija

Center for Arts and Medicine, University Hospital for Tumors, Sestre milosrdnice University Hospital Center, Croatia (HR)

e-naslov: brigita.vilc@gmail.com

The Center for Arts and Medicine: The Concert Cycle *Music in Clinics and Beyond*

The aim of the Center for Arts and Medicine at the University Hospital for Tumors (Sestre milosrdnice University Hospital Center, Zagreb, Croatia) is to integrate artistic practices into oncology care. By combining music, visual arts and drama, the Center seeks to humanize the hospital environment, reduce stress, support psychosocial well-being, and foster a sense of connection among patients, their families, and healthcare staff. The University Hospital for Tumors, founded in 1968, is the only institution in Croatia dedicated exclusively to malignant diseases, treating and monitoring, with more than half a million patient visits annually. In 2015, the hospital formally established the Center for Arts and Medicine, building on initiatives such as the Panacea Gallery, which marked the first step in bringing visual art into clinical space. In collaboration with the Academy of Fine Arts, the Center now organizes six art exhibitions annually, reaching over 20,000 visitors each. Additional

programmes include the Open Library and collaborations with the Academy of Dramatic Art, introducing interactive readings, drama workshops, and performances. Since 2017, the signature programme, Music in Clinics (Muzika u Klinici, MUK – the Croatian for "silence"), has presented more than 40 concerts by students, ensembles, and young professionals, transforming hospital spaces into concert venues. All programmes are volunteer-based. Scientific evaluation indicates that artistic interventions positively impact stress reduction, resilience, and psychosocial support in oncology care. These findings suggest that arts-based programmes can serve as valuable adjuncts to conventional medical treatment. The Center for Arts and Medicine demonstrates how hospitals can evolve from being solely sites of medical treatment to also becoming cultural and humanistic environments. Through volunteer engagement and interdisciplinary collaborations, the Center highlights the role of the arts in improving the quality of life for patients and staff in oncology care.

Keywords: arts in medicine, oncology, music, visual arts, drama

Center za umetnost in medicino: Koncertni cikel Glasba v bolnišnici in druge dejavnosti

Cilj Centra za umetnost in medicino Univerzitetne bolnišnice za tumorje (Univerzitetni klinični bolnišnični center Sestre milosrdnice, Zagreb, Hrvatska) je vključevanje umetniških praks v onkološko oskrbo. Z združevanjem glasbe, vizualnih umetnosti in drame skuša center humanizirati bolnišnično okolje, ublažiti stres, podpirati psihosocialno dobrobit in spodbujati občutek povezanosti med bolniki, njihovimi družinami in zdravstvenim osebjem. Univerzitetna bolnišnica za tumorje je nastala leta 1968 in je edina ustanova na Hrvaškem, ki obravnava izključno maligne bolezni, njihovo zdravljenje in spremljanje. Beleži več kot pol milijona bolniških obiskov letno. Leta 2015 je bolnišnica uradno ustanovila Center za umetnost in medicino, ki temelji na pobudah, kot je Galerija Panacea, ki je zaznamovala prvi korak pri vključevanju vizualne umetnosti v klinični prostor. Zdaj Center skupaj z Akademijo likovnih umetnosti vsako leto priredi šest umetniških razstav, pri čemer vsaka privabi več kot 20.000 obiskovalcev. Dodatni programi vključujejo odprto knjižnico in sodelovanja z Akademijo za dramsko umetnost, ki uvaja interaktivna branja, dramske delavnice in predstave. Od leta 2017 je program Glasba v bolnišnici s kratiko MUK (ki v hrvaščini pomeni tudi »molk«) gostil 40 koncertov študentov, ansamblov in mladih profesionalcev, ki so prostore bolnišnice preobrazili v koncertna prizorišča. Vsi programi temeljijo na prostovoljstvu. Rezultati znanstvene evalvacijske študije kažejo, da umetniške intervencije pozitivno vplivajo na blaženje stresa, odpornost in psihosocialno podporo v onkološki oskrbi. Iz teh ugotovitev izhaja, da lahko programi, ki temeljijo na umetnosti, kakovostno dopolnjujejo konvencionalno zdravljenje. Center za umetnost in medicino predstavlja možnost preobrazbe bolnišnic iz izključno zdravstvenih ustanov v ustanove, ki so tudi kulturne in humanistične. Center z vključevanjem prostovoljcev in interdisciplinarnim sodelovanjem poudarja vlogo umetnosti pri izboljševanju kakovosti življenja bolnikov in osebja v onkološki oskrbi.

Ključne besede: umetnost v medicini, onkologija, glasba, likovna umetnost, drama

Katarina Lia Kompan Erzar

Univerza v Ljubljani, Teološka fakulteta (SI)

e-naslov: lia-katarina.kompan@quest.arnes.si

Glasba kot relacijsko orodje v pediatričnem okolju

Hospitalizacija otrok prinaša globoke čustvene in relacijske izzive tako za mlade bolnike kot njihove družine. Sodobna razvojna nevroznanost in teorija navezanosti poudarjata pomen uglašanih interakcij, čustvene regulacije in varne navezanosti kot temeljnih dejavnikov zdravega otrokovega razvoja. V tem okviru se glasba izkaže za več kot prijetno estetsko dopolnilo – deluje kot relacijski

medij, ki se ujema s prirojenimi človeškimi zmožnostmi za ritem, sinhronijo in afektivno usklajenost. Koncepti, kot so komunikacijska muzikalčnost (Malloch in Trevarthen, 2008), afektivno uglasjevanje (Stern, 1985) in polivagalna teorija (Porges, 1994), nudijo znanstveno osnovo za razumevanje vloge glasbe v pediatrični oskrbi. Raziskava si prizadeva konceptualizirati glasbo kot relacijsko orodje v pediatričnem okolju ter preučiti, kako skupno petje, poslušanje in žive glasbene intervencije podpirajo čustveno regulacijo, krepijo vezi med otroki in skrbniki ter zmanjšujejo stres v času zdravljenja. S sintezo spoznanj iz teorije navezanosti, nevrofiziologije in empiričnih raziskav prispevek oblikuje teoretični okvir za razumevanje, kako glasba aktivira in podpira otrokov socialni angažma. Pokaže, da glasba olajša razvoj varne navezanosti s spodbujanjem souravnavanja, krepitvijo čustvene odpornosti in občutka varnosti. Analiza vključuje tudi izkušnje iz klinične prakse na Pediatrični kliniki v Ljubljani, kjer žive glasbene intervencije ponazarjajo praktično udejanjanje teh konceptov. Ugotovitve poudarjajo pomen skrbno oblikovanih, relacijsko usmerjenih glasbenih intervencij v pediatrični oskrbi. Ko so intervencije prilagojene starosti, bolezni in odnosnemu kontekstu, lahko glasba postane močan posrednik navezanosti, čustvenega blagostanja in okrevanja. Takšna perspektiva spodbuja interdisciplinarno sodelovanje med zdravstvenimi delavci, razvojnimi psihologi in glasbeniki ter odpira pot k vključevanju glasbe kot sestavnega dela terapevtskega okolja v pediatriji.

Ključne besede: glasba, navezanost, čustvena regulacija, pediatrična oskrba, čustvena odpornost

Music as a Relational Tool in the Paediatric Environment

The hospitalization of children presents profound emotional and relational challenges for both young patients and their families. Contemporary developmental neuroscience and attachment theory highlight the importance of attuned interactions, emotional co-regulation, and secure attachment as fundamental to healthy child development. Within this framework, music emerges as more than a pleasant aesthetic addition – it functions as a relational medium that resonates with innate human capacities for rhythm, synchrony, and affective alignment. Concepts such as communicative musicality (Malloch & Trevarthen, 2008), affective attunement (Stern, 1985), and polyvagal theory (Porges, 1994) provide the scientific foundation for understanding music's potential role in paediatric care. This research aims to conceptualize music as a relational tool in paediatric environments, examining how shared singing, listening, and live musical interventions support emotional regulation, strengthen bonds between children and caregivers, and reduce stress during medical treatment. By synthesizing insights from attachment theory, neurophysiology, and empirical research, this study contributes a theoretical framework for understanding how music activates and supports the child's social engagement system. It demonstrates that music facilitates secure attachment by creating opportunities for co-regulation, enhancing emotional resilience, and fostering a sense of safety. The analysis integrates findings from clinical practice at the Paediatric Clinic in Ljubljana, where live musical visits illustrate the practical implementation of these concepts. The findings underscore the importance of carefully designed relationally oriented musical interventions in paediatric care. Music interventions, when attuned to the child's age, illness, and relational context, can serve as powerful mediators of attachment, emotional well-being, and recovery. This perspective encourages interdisciplinary collaboration between health professionals, developmental psychologists, and musicians to establish music as an integral part of paediatric therapeutic environments.

Keywords: music, attachment, co-regulation, paediatric care, emotional resilience

Pika Drstvenšek in Katarina Habe

Univerza v Ljubljani, Akademija za glasbo (SI)

e-naslov: pd92305@student.uni-lj.si

Glasbene intervencije v pediatričnem okolju

Hospitalizirani otroci se pogosto soočajo z bolečino, tesnobo in stresom, kar lahko negativno vpliva na njihovo zdravljenje, okrevanje in kakovost življenja. Zaradi zavedanja zahtevnosti tovrstnih izzivov se v zadnjih desetletjih vse več raziskovalne in klinične pozornosti posveča alternativnim terapevtskim pristopom. Eden izmed teh so glasbene intervencije, ki se vedno pogosteje uporabljajo kot podpora pri zmanjševanju anksioznosti, bolečine in stresa ter pri spodbujanju čustvene regulacije, socialne interakcije in splošnega psihofizičnega počutja otrok. Sistematični pregled znanstvene literature je ključen za celostno razumevanje dosedanjih raziskovalnih dognanj na področju glasbenih intervencij v pediatričnem okolju. Cilj raziskave je bil na osnovi analize empiričnih raziskav po smernicah PRISMA ugotoviti, v kolikšni meri so glasbene intervencije v pediatričnem okolju že uporabljene in v kakšni obliki, na katerih področjih se kažejo terapevtski učinki glasbenih intervencij ter ali sta glasbena terapija in glasbena medicina enako učinkoviti in uporabljeni v enaki meri. Analiza je pokazala, da prevladujejo eksperimentalne študije, pri čemer je največ raziskav potekalo na onkoloških, hematoloških in intenzivnih enotah, najpogosteje uporabljena oblika glasbenih intervencij pa je bila glasbena terapija. Glasbene intervencije so se izkazale kot učinkovite na psihološkem in fiziološkem področju. Raziskava je celostno predstavila stanje na področju glasbenih intervencij v pediatričnem okolju, izpostavila metodološke omejitve (majhne vzorce, heterogenost metod) in nakazala pomanjkljivosti v znanstvenih dognanjih. Pokazala se je potreba po multicentričnih in longitudinalnih raziskavah ter nujnost standardiziranih metod merjenja učinkov. Glasbene intervencije so se izkazale kot varne, učinkovite in otroku prijazne oblike podpore in bi jih bilo treba pogosteje vključevati v standardne terapevtske postopke.

Ključne besede: glasbena terapija, glasbena medicina, pediatrična bolnišnica, čustvena regulacija, PRISMA

Music Interventions in Pediatric Settings

Hospitalized children are often confronted with pain, anxiety, and stress, which can negatively affect their treatment, recovery, and overall quality of life. Recognizing the complexity of these challenges, increasing research and clinical attention in recent decades has been directed toward alternative therapeutic approaches. Among these, music interventions are increasingly used as support in reducing anxiety, pain, and stress, as well as in promoting emotional regulation, social interaction, and the overall psychophysical well-being of children. A systematic review of the scientific literature is essential for a comprehensive understanding of current research findings in the field of music interventions in paediatric settings. The aim of the study was, based on an analysis of empirical research following PRISMA guidelines, to determine the extent to which music interventions are already being used in paediatric environments and in what forms, the therapeutic domains in which their effects are evident, and whether music therapy and music medicine are equally effective and equally applied. The analysis showed that experimental studies predominate, with most research conducted in oncology, haematology, and intensive care units, while music therapy emerged as the most frequently used form of intervention. Music interventions proved effective in both psychological and physiological domains. This study provides a comprehensive overview of the current state of music interventions in pediatric settings, highlights methodological limitations (small sample sizes, heterogeneity of methods), and indicates shortcomings in scientific knowledge. It also reveals the need for multicentric and longitudinal research, as well as the necessity of standardized methods for measuring outcomes. Music interventions were shown to be safe, effective, and child friendly forms

of support, which should be more frequently integrated into standard therapeutic procedures.

Keywords: music therapy, music medicine, children's hospital, emotional regulation, PRISMA

Nina Suljić in Katarina Habe

Univerza v Ljubljani, Akademija za glasbo (SI)

e-naslov: ns31048@student.uni-lj.si

Glasbeni obiski v pediatričnem okolju: izkušnje študentov glasbe

Glasbeniki skozi dolgoletno izobraževalno usmeritev k virtuoznosti in perfekcionizmu pogosto pozabijo na temeljno socialno-terapevtsko vlogo glasbe: spodbujanje zdravja, čustvene podpore in družbenega blagostanja. Glasbene intervencije v obliki glasbenih obiskov v bolnišničnem okolju predstavljajo obliko skupnostne glasbene dejavnosti, ki poteka v živo in se osredotoča na vpliv glasbe na vse vpletene deležnike. Čeprav se pogosto raziskujejo učinki na paciente, je pomembno razumeti tudi vpliv na izvajalce. Namen raziskave je bil proučiti, kaj študenti doživljajo in opažajo med glasbenimi obiski na Pediatrični kliniki UKC Ljubljana. V raziskavi je sodelovalo deset študentov Akademije za glasbo UL. Podatki so bili zbrani s pomočjo odprtih vprašalnikov po izvedenih glasbenih obiskih na različnih oddelkih Pediatrične klinike. Uporabljena je bila kvalitativna induktivna tematska analiza po smernicah Braun in Clarke (2006). Iz odgovorov so se razvile štiri osrednje teme: moč glasbe, osebna rast študentov, čustveni odzivi študentov in odzivi socialnega okolja. Ugotovitve raziskave potrjujejo pozitiven učinek glasbenih obiskov na študente glasbe, saj so jih spodbudili k osebni rasti, k doživljanju blagostanja ob deljenju glasbenega poslanstva, k zmanjševanju občutkov izvajalske anksioznosti ob nastopanju ter k prepoznavanju zdravilne moči glasbe v bolnišničnem okolju na vse socialne deležnike (paciente, njihove starše, zdravstveno osebje in izvajalce glasbenih intervencij). Ugotavljamo, da izvajanje glasbe v bolnišničnem okolju presega estetske okvire ter deluje kot sredstvo za povezovanje in podporo. S tem prispevkom želimo opozoriti na pomen vključevanja socialno terapevtske vloge glasbe v akademsko izobraževanje ter predstaviti izkušnje študentov, ki so muzicirali na Pediatrični kliniki UKC Ljubljana.

Ključne besede: glasbeni obiski, glasbene intervencije, pediatrična bolnišnica, študentje glasbe, živa glasba, refleksije študentov

Music Visits in a Pediatric Setting: The Experiences of Music Students

Throughout their long term education focused on virtuosity and perfectionism, musicians often overlook the fundamental social therapeutic role of music: promoting health, emotional support, and community well being. Music interventions in the form of live music visits in hospital settings represent a type of community music activity that emphasizes the impact of music on all stakeholders involved. While research frequently examines the effects on patients, it is equally important to understand the influence on the performers themselves. The aim of the study was to explore the experiences and observations of music students during live music visits at the University Medical Centre Ljubljana, Paediatric Clinic. Ten students from the University of Ljubljana, Academy of Music, participated in the study. Data were collected through open ended questionnaires completed after music visits across different departments of the Children's Hospital. The analysis was conducted using qualitative inductive thematic analysis following Braun and Clarke's (2006) guidelines. Four core themes emerged: the power of music, students' personal growth, their emotional responses, and the reactions of the social environment. The findings confirm the positive impact of music visits on music students, encouraging their personal growth, a sense of well being when sharing their musical mission, a reduction in performance anxiety, and a deeper recognition of the healing power

of music within the hospital environment, affecting all social stakeholders (patients, parents, health care staff, and music intervention practitioners). The study shows that the benefits of performing music in hospital settings go beyond the aesthetic dimensions, as it also functions as a means of connection and support. This contribution highlights the importance of integrating the social therapeutic role of music into academic education and presents the experiences of students who performed at the Paediatric Clinic of the University Medical Centre Ljubljana.

Keywords: *music visits, music interventions, children's hospital, music students, live music, students' reflections*

Mihaela Kavčič

Pediatrična klinika Ljubljana (SI)

e-naslov: kavcic.mihaela@gmail.com

V objemu glasbe – tudi, ko boli

Osrednji cilj glasbene terapije v pediatrični onkologiji je zagotavljanje celostne psihosocialne podpore otrokom in mladostnikom, obolelim z rakom, ob hkratnem zmanjševanju bolečine in anksioznosti. Dodatno si prizadeva za ohranjanje oziroma ponovno vzpostavitev kakovosti življenja ter krepitev notranjih virov moči pri obolelih in njihovih družinah. Glasbena terapija je strokovna disciplina, ki jo izvajajo usposobljeni terapevti v okviru multidisciplinarne obravnave, tudi na hemato-onkološkem oddelku Pediatrične klinike. Terapija se izvaja individualno ali skupinsko, pogosto ob bolniški postelji, z uporabo aktivnih metod (petje, igranje na glasbila, improvizacija). Ustvarjalni in igralni elementi omogočajo otrokom izkušnjo normalizacije in povrnitev občutka nadzora v sicer strogo reguliranem bolnišničnem okolju. Študija primera opisuje glasbenoterapevtski proces s šestletno deklico, obolelo za rakom. Glasbena terapija ji je omogočila izražanje kljub bolečinam, občutke nadzora, veselje in sprostitve. Skozi improvizacijo, igro in petje je postopno razvijala samostojnost, glasovno izražanje in doživela podporo v težkih trenutkih bolezni. Empirične raziskave potrjujejo učinkovitost glasbene terapije pri zmanjševanju bolečine in anksioznosti ter pri izboljšanju razpoloženja in sodelovanja med zdravljenjem. Poleg neposrednih koristi za paciente predstavlja pomembno oporo tudi staršem oziroma skrbnikom, saj omogoča razbremenitev in pozitivno skupno izkušnjo. Vključevanje glasbenih terapevtov v interdisciplinarne time se kaže kot pomemben prispevek k celostni obravnavi onkoloških bolnikov. Glasbena terapija združuje znanstvene, umetniške in terapevtske dimenzije ter ima visoko dodano vrednost v pediatrični onkologiji. Otrokom omogoča varen prostor za izražanje stiske in čustveno regulacijo, hkrati pa krepi odpornost in ustvarja dragocene trenutke igre in veselja v zahtevnem kontekstu zdravljenja. V paliativni oskrbi se uveljavlja kot nežna, a učinkovita spremljevalka, ki podpira tako bolnike kot njihove družine.

Ključne besede: glasbena terapija, pediatrična onkologija, psihosocialna podpora, bolečina in anksioznost, kakovost življenja

In the Embrace of Music – Even When it Hurts

The primary goal of music therapy in paediatric oncology is to provide comprehensive psychosocial support to children and adolescents with cancer, while reducing pain and anxiety. It also aims to maintain or restore quality of life and strengthen the internal resources of patients and their families. Music therapy is a professional discipline carried out by trained therapists within the framework of multidisciplinary treatment, including in the haemato-oncology department of the Paediatric Clinic. Therapy is carried out individually or in groups, often at the bedside, using active methods (singing, playing musical instruments, improvisation). Creative and playful elements allow children to

experience normalization and regain a sense of control in an otherwise strictly regulated hospital environment. The case study describes the music therapy process with a six-year-old girl suffering from cancer. Music therapy enabled her to express herself despite pain, to feel in control, to feel joy and to relax. Through improvisation, play and singing, she gradually developed independence, vocal expression and experienced support in difficult moments of her illness. Empirical research confirms the effectiveness of music therapy in reducing pain and anxiety, and in improving mood and cooperation during treatment. In addition to the direct benefits for patients, it also provides important support for parents or caregivers, as it allows for relief and a positive shared experience. The inclusion of music therapists in interdisciplinary teams appears to be an important contribution to the comprehensive treatment of oncology patients. Music therapy combines scientific, artistic and therapeutic dimensions and has high added value in paediatric oncology. It provides children with a safe space to express distress and emotional regulation, while strengthening resilience and creating precious moments of play and joy in the demanding context of treatment. In palliative care, it is establishing itself as a gentle but effective intervention that supports both patients and their families.

Keywords: music therapy, pediatric oncology, psychosocial support, pain and anxiety, quality of life

Ana Gregorič

Glasbena ustvarjalnica, Domžale (SI)

e-naslov: info@gregoricana.com

Glasba kot združujoča sila v družini

Glasba v družinskem okolju ni zgolj estetska ali prostočasna dejavnost, temveč deluje kot ključni dejavnik pri oblikovanju kakovostnih odnosov. Spodbuja celostni razvoj otroka: kognitivni, telesni in emocionalni. Skupno muziciranje, petje in izvajanje glasbenih dejavnosti se izkazuje kot učinkovito sredstvo za krepitev varne navezanosti med otrokom in staršem ter za spodbujanje emocionalne regulacije. Raziskave potrjujejo, da glasba v družini zmanjšuje stres, povečuje občutek povezanosti in prispeva k večji kakovosti vsakdanjega življenja (Newman idr., 2022; Steinberg idr., 2021; Temmerman, 2000). Prispevek temelji na programu Glasbene ustvarjalnice, namenjenem otrokom, starim od dveh do petih let, pri katerem so starši aktivno vključeni. Program združuje petje, gibanje ob glasbi, glasbenodidaktične igre, igranje Orffovih in terapevtskih glasbil, poslušanje klasične glasbe, elemente čuječnosti in meditacije. Poseben poudarek je na prenosu dejavnosti v domače okolje. Starši prejmejo gradiva: posnetke, besedila in glasbene primere, ki jim omogočajo redno izvajanje dejavnosti zunaj formalnega okvira. Povratne informacije udeležencev potrjujejo, da glasba v njihovo družino prinaša več mirnosti, zadovoljstva in povezanosti. Opazovanja učnega procesa kažejo, da aktivno sodelovanje staršev spodbuja razvoj ritmičnega in melodičnega posluha, izboljšuje koncentracijo ter krepí ustvarjalnost in samozavest otrok in staršev. Izrazito opazen napredek je v družinah, ki dejavnosti redno izvajajo doma. Raziskave kažejo, da družinsko glasbeno okolje pomembno vpliva na oblikovanje glasbenih preferenc otrok (Sicherl Kafol, 2001; Voglar, 1976). Digitalna podpora, kot so posnetki in spletne skupnosti, lahko podpira vzdrževanje glasbenih rutin doma, zlasti v spremenjenih okoliščinah (Steinberg idr., 2021). Povratne informacije udeležencev potrjujejo dodano vrednost spletne podpore, ki jih opolnomoči, da se sproščeno glasbeno izražajo v domačem okolju. Glasbene dejavnosti ne vplivajo zgolj na glasbeni, temveč tudi na kognitivni, socialno-čustveni in moralni razvoj otrok (Sicherl Kafol, 2001; Voglar, 1976), v pričujočem primeru tudi staršev. Glasba deluje kot integrativni element, ki krepí medosebne odnose, prispeva k ustvarjanju zdravega in spodbudnega družinskega okolja ter ga bogati.

Ključne besede: glasba v družini, predšolsko obdobje, glasbene veščine, zvočno okolje doma, varna navezanost

Music as a Unifying Force in the Family

Music in the family environment is not just an aesthetic or leisure activity, but acts as a key factor in forming quality relationships. It promotes the holistic development of the child: cognitive, physical and emotional. Playing music together, singing and performing musical activities have proven to be an effective means of strengthening secure attachment between child and parent and promoting emotional regulation. Research confirms that music in the family reduces stress, increases the sense of connection and contributes to a greater quality of everyday life (Newman et al., 2022; Steinberg et al., 2021; Temmerman, 2000). The contribution is based on the Music Creation programme, intended for children aged two to five, in which parents are actively involved. The programme combines singing, movement to music, music-didactic games, playing Orff and therapeutic musical instruments, listening to classical music, elements of mindfulness and meditation. Special emphasis is placed on transferring activities to the home environment. Parents receive materials such as recordings, texts and musical examples, which enable them to regularly carry out activities outside the formal framework. Feedback from participants confirms that music brings more peace, satisfaction and connection to their families. Observations of the learning process show that active participation of parents promotes the development of rhythmic and melodic ear, improves concentration and strengthens the creativity and self-confidence of both children and parents. There is particularly noticeable progress in families that regularly carry out activities at home. Research shows that the family musical environment has a significant impact on the formation of children's musical preferences (Sicherl Kafol, 2001; Voglar, 1976). Digital support, such as recordings and online communities, can support the maintenance of musical routines at home, especially in changed circumstances (Steinberg et al., 2021). Feedback from participants confirms the added value of online support, which empowers them to express themselves musically in a relaxed manner in their home environment. Musical activities not only affect the musical development of children, but also their cognitive, socio-emotional and moral development (Sicherl Kafol, 2001; Voglar, 1976), and in this case also of their parents. Music acts as an integrative element that strengthens interpersonal relationships, contributes to the creation of a healthy and stimulating family environment and enriches it.

Keywords: *music in the family, preschool period, musical skills, home sound environment, secure attachment*

Ema Cerar

Osnovna šola Rodica, Domžale (SI)

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

Glasba v osnovni šoli ter posledično zdravje otrok – od želje k dejstvu

Vzgojno-izobraževalno okolje osnovnih šol je temeljni prostor, v katerem se otroci/mladi srečajo z vodenim stikom in spoznavanjem glasbe. V njem je vloga pedagoga/učitelja/zborovodje izjemnega pomena. Pedagog na mlade vpliva s strokovnim znanjem, predvsem pa kot oseba načel in vrednot. Pri delu z mladimi usmerja oblikovanje medsebojnega odnosa. Pedagog se mora zavedati pozicije moči v odnosu do mladih, da jo dojema, razume in uravnava v njeni vsebini in kvaliteti. Privilegij moči mora vsebovati odgovornosti in dolžnosti, sicer se izrodi v manipulacijo. V izogib temu mora

biti pedagog sposoben svoj položaj nenehno prevpraševati. Temeljno stabilnost mu dajejo kakovostno znanje, poleg glasbenega tudi znanja iz psihologije, srečevanja s filozofijo, filozofsko mislijo. To osmišlja v deontoloških načelih, etiki, osebni integriteti, verodostojnosti, zmožnosti prevpraševanja vrednot in ponotranjeni skrbi za drugega ter strokovni in osebnostni avtonomiji, s ključnim elementom odgovornostjo. »Glasbeno skupnost« mu bo z mladimi uspelo oblikovati, ko bo sposoben vživljanja v občutke, čustva, mišljenje, tudi hrepenenja mladih, bo poznal raznolikost okolij, iz katerih izhajajo, in bo zmožen spoštljivosti. Njegova odgovornost je, da se pri vsem, kar dela – od izbora ciljev, vsebin, programa, metod poučevanja, oblikovanja vzgojnih pravil do omogočanja možnosti sodelovanja v odločitvah o programu ali načinu izvedbe posameznih vsebin, predvsem pa v komunikaciji (besedni in nebesedni) z mladimi in vplivanju na način le-te med njimi (med katerimi so osebnostno močni, retorično spretnejši, tihi in plahi, z razvitim ali šibkim pevskim poslušom, z raznolikimi pozicijami v medvrstniški hierarhiji idr.) – zaveda moči vodje, tistega, ki usmerja in vpliva. Njegov cilj je mladim omogočiti možnosti in jih krepiti, da bodo postali osebe, ki so iskalci, spraševalci in preizpraševalci sebe, drugih in družbe. V takšnem odnosu se oblikuje možnost za spodbuden glasbeni vpliv na zdravje in posledično blagostanje mladih ter tudi pedagoga samega. V tako oblikovanem okolju mladi izrečejo, da je sodelovanje v pevskem zboru in/ali pri pouku glasbe zanje lepo, ker so sprejeti in so odnosi spoštljivi.

Ključne besede: blagostanje, glasba, osnovna šola, otroci, zdravje

The Role of Music in Primary School and, consequently Children's Well-being – from Desire to Reality

The educational environment of primary schools is a fundamental space where young people encounter guided contact and learning about music. In it, the role of the pedagogue/teacher/choirmaster is of exceptional importance. The pedagogue influences young people with his professional knowledge, and above all as a person of principles and values. When working with young people, he leads the way in forming a mutual relationship. The pedagogue must be aware of his position of power in relation to young people, to perceive, understand and regulate it in its content and quality. The privilege of power must include responsibilities and duties, otherwise it degenerates into manipulation. To avoid this, the pedagogue must be able to constantly question his position. Fundamental stability is given to the pedagogue by the possession of quality knowledge, and in addition to knowledge of music he must also have knowledge of psychology, and be open to philosophy and philosophical thought. This is then expressed in deontological principles, ethics, personal integrity, credibility, the ability to question values and internalize care for the Other, as well as professional and personal autonomy, along with the key element of responsibility. The pedagogue will succeed in forming a "musical community" with young people when he is able to empathize with their feelings, emotions, thinking, and longings, and is aware of the diversity of environments from which they come and is capable of respecting them. His responsibility is that in everything he does he is aware of his power as a leader, the one who directs and influences others, from the selection of goals, contents, programme, and teaching methods, to creating educational rules, enabling the possibility of participation in decisions about the programme or the method of implementation of individual contents, and especially in communication (verbal and non-verbal) with young people and influencing the ways of communication among young people (among whom there are those who are personally strong, more rhetorically skilled, quiet and timid, with a developed or weak singing ear, with diverse positions in the peer hierarchy, etc.). The aim is to provide opportunities for young people and to strengthen them so that they will become people who are seekers and questioners of themselves, others and society. In such a relationship, the possibility of a stimulating musical influence on the health and, consequently, the well-being of young people, as well as the educator

himself, is created. In such an environment, young people say that participating in the choir and/or in music lessons is pleasant for them, because they are accepted and the relationships there are respectful.

Keywords: children, elementary school, health, music, well-being

Sara Smrekar in Katarina Zadnik

Univerza v Ljubljani, Akademija za glasbo (SI)

e-naslov: sara.smrekar@ag.uni-lj.si

Pomen glasbe in glasbenih dejavnosti za starše in njihove otroke

Glasbena angažiranost vpliva na čustveno-socialni razvoj skozi celotno življenjsko obdobje in je povezana s kognitivnimi lastnostmi (Mankel in Bidelman, 2018; Swaminathan in Schellenberg 2018). Posebej izrazit je njen vpliv v predšolskem obdobju, ko redno udeleževanje v glasbenih dejavnostih spodbuja ustvarjalnost, prosocialne odnose, empatično in sodelovalno vedenje, samozavest, čustveno inteligenco ter kognitivne sposobnosti (Ho idr., 2020; Kirby idr., 2022; Kirschner in Tomasello, 2010; Neto idr., 2016; Politimou idr., 2018; Zelenkovska idr., 2024). Glasba vnaša sproščenost in navdušenost otrokom (Voglar, 1980) ter odraslim (Klančar, 2020). V raziskavi smo preučevali pomen glasbe v vsakdanjem življenju slovenskih staršev in njihovih otrok. Zanimalo nas je, kako starši doživljajo glasbo in kako ocenjujejo vpliv glasbenih dejavnosti na razvoj otrok. Raziskava je bila izvedena na neslučajnostnem namenskem vzorcu 60 staršev predšolskih otrok. Podatke, zbrane z avtorskim spletnim vprašalnikom, smo analizirali z mešanim raziskovalnim pristopom, ki vključuje kavzalno-neeksperimentalno metodo in kvalitativni pedagoški pristop. Rezultati so pokazali, da večina staršev glasbi pripisuje pomembno funkcijo uživanja (56,7 %) ter jo prepozna kot vir energije in motivacije (53,3 %). 43,3 % jo razume kot obliko čustvene podpore, 28,3 % pa kot dejavnik druženja in povezovanja. Starši glasbenim dejavnostim (poslušanje, ustvarjanje, izvajanje in glasbenodidaktične igre) pripisujejo pomembno vlogo za otrokov razvoj ($M = 4,18$), kot najpomembnejšo so izbrali poslušanje glasbe. Izpostavili so, da glasbene dejavnosti prispevajo h kognitivnemu razvoju in koncentraciji (20 %), razvoju čustvene inteligence (20 %), splošni podpori razvoju (15 %), sprostitvi (5 %) ter razvoju socialnih spretnosti in sodelovanju (1,7 %). Glede na majhen in neslučajnosten vzorec udeležencev rezultatov raziskave ni mogoče posploševati na širšo populacijo. Kljub temu pa ugotovitve nakazujejo na zaznan pomen glasbenih dejavnosti za celostni razvoj ter pomen glasbe kot vir blagostanja v otroštvu in odrasli dobi (François idr., 2013; Kirschner in Tomasello, 2010; Zelenkovska idr., 2024).

Ključne besede: blagostanje, glasba, glasbene dejavnosti, predšolski otroci, starši

The Importance of Music and Musical Activities for Parents and Their Children

Musical engagement significantly influences emotional-social development across one's life, and is closely linked to cognitive traits (Mankel & Bidelman, 2018; Swaminathan & Schellenberg, 2018). Its impact is particularly pronounced during early childhood, where regular participation in musical activities fosters creativity, prosocial behaviour, empathy, cooperation, self-confidence, emotional intelligence, and cognitive abilities (Ho et al., 2020; Kirby et al., 2022; Kirschner & Tomasello, 2010; Neto et al., 2016; Politimou et al., 2018; Zelenkovska et al., 2024). Music evokes relaxation and enthusiasm in both children (Voglar, 1980) and adults (Klančar, 2020). This study explored the role of music in the daily lives of Slovenian parents and their preschool children, focusing on parental perceptions of music and how they assess the impact of musical activities on their children's development. A purposive non-random sample of 60 parents of preschoolers participated. Data were

collected via a custom online questionnaire and analysed using a mixed-method approach, combining causal-nonexperimental methodology with a qualitative pedagogical framework. The findings indicate that most parents see music as a way of experiencing pleasure (56.7%), recognizing it as a source of energy and motivation (53.3%). Additionally, 43.3% perceive music as emotional support, and 28.3% as a means of social bonding. The parents rated musical activities (listening, creating, performing, and musical didactic games) as highly beneficial for child development ($M = 4.18$), with listening activities identified as the most impactful. They emphasized music's contribution to cognitive development and concentration (20%), emotional intelligence (20%), general developmental support (15%), relaxation (5%), and social skills and cooperation (1.7%). Given the small and non-random sample, the findings cannot be generalized to the wider population. Still, they suggest the perceived importance of musical activities for holistic development, and music as a potential source of well-being in both childhood and adulthood (François et al., 2013; Kirschner & Tomasello, 2010; Zelenkovska et al., 2024).

Keywords: music, musical activities, parents, preschool children, well-being

Tadej Sadar in Katarina Lia Kompan Erzar

Univerza v Ljubljani, Teološka fakulteta (SI)

e-naslov: ts25949@student.uni-lj.si

Učinek glasbe v naravni uglasitvi na odzive dojenčkov – pilotna študija

Glasbeni teoretiki – od Pitagore naprej – razpravljajo o harmoničnosti glasbe ter jo primerjajo z lepoto in matematičnimi proporci (Trulla idr., 2018). Naravno uglasitev zaznamujejo alikvotni toni, katerih zakonitost predstavlja naravna lestvica, ta pa se je – predvsem zaradi inštrumentov s tipkami in strunami – tem prilagajala z različnimi rešitvami, kar je pripeljalo do univerzalne rešitve – temperirane uglasitve, ki pa zaradi prilagoditve s seboj prinaša velike nepravilnosti glede na naravno uglasitev (Leimu, 2017). Dojenčki pri starosti med pet in osem mesecev že razlikujejo različne elemente zvoka (Ilari, 2002), hkrati so le kratek čas izpostavljeni glasbenemu okolju s prevladujočo glasbo v temperirani uglasitvi. Namen raziskave je preveriti, ali ima glasba, uglasena v naravni uglasitvi, bolj pomirjujoč učinek kot glasba v temperirani uglasitvi ter ali obstajajo razlike v odzivih pet- do osemmesečnih dojenčkov na naravno oziroma temperirano uglasitev pomirjujoče glasbe. V raziskavi so sodelovale matere in njihovi dojenčki. Vsak dojenček je poslušal isto pomirjujočo glasbo v obeh pogojih, v temperirani in naravni uglasitvi, pri čemer smo vrstni red slušnih pogojev variirali. Protokol je vključeval izvedbo t.i. epizode zamrznjenega obraza (angl. Still-Face Paradigm; Tronick idr., 1978). Celoten eksperiment smo snemali s štirimi kamerami, ki so zajele otrokovo in materino vedenje. V analizi smo primerjali trajanje posameznih vedenj (mirnost – nemir) med obema eksperimentalnima pogojem. Rezultati – na sicer majhnem vzorcu – so pokazali, da se dojenčki odzivajo z večjo umirjenostjo na naravno uglaseno glasbo, kar je razvidno iz posnetih odzivov dojenčkov in poročanja mater. Preliminarna raziskava je pokazala različen odziv otrok na prisotno zvočno »frustracijo«. Za izvedbo verodostojne raziskave potrebujemo zvočno izoliran prostor in skrbno izbrane posameznike.

Ključne besede: naravna uglasitev, temperirana uglasitev, pet- do osemmesečni dojenčki, vedenjski odzivi

The Effect of Music in Just Intonation on Infant Responses – A Pilot Study

Since Pythagoras, music theorists have debated the harmonious nature of music, often comparing it to beauty and mathematical proportions (Trulla et al., 2018). Just intonation is based on natural

harmonic overtones, forming a scale grounded in physical acoustics. However, due to the development of fixed-pitch instruments (e.g., keyboard and string instruments), various tuning systems were devised, ultimately resulting in the widespread adoption of equal temperament. While practical, equal temperament introduces deviations from the pure intervals of just intonation (Leimu, 2017). Infants between 5 and 8 months of age are already capable of distinguishing various auditory elements (Ilari, 2002), yet they have only been exposed to music – predominantly in equal temperament – for a short period. The primary aim of this study was to investigate whether music tuned in just intonation elicits a more calming effect on infants compared to music in equal temperament. Specifically, the study examined whether infants aged 5 to 8 months respond differently to soothing music when presented in either tuning system. The study involved mothers and their infants. Each infant listened to the same piece of soothing music under two conditions: once in equal temperament and once in just intonation. The order of exposure to each tuning condition was counterbalanced across participants. The experimental protocol included the use of the Still-Face Paradigm (Tronick et al., 1978). The entire session was recorded using four cameras capturing both maternal and infant behaviour. Behavioural responses – primarily the duration of calm versus restless states – were compared between the two auditory conditions. The findings indicated that infants exhibited greater calmness when exposed to music in just intonation. This was evidenced both by the behavioural recordings and maternal reports. This preliminary study suggests that infants respond differently to frustration depending on the tuning system of the accompanying music. For a more robust and reliable investigation, future studies should be conducted in a soundproof environment with carefully selected participants.

Keywords: just intonation, equal temperament, infants aged 5–8 months, behavioural responses

Maja Ambrožič, Bor Pangeršič, Matevž Pesek

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

e-naslov: maja.ambrozic@lgm.fri.unilj.si

Trubadurček: Interaktivna platforma za zgodnje glasbeno izobraževanje

Razvoj glasbene percepcije v predšolskem obdobju je ključnega pomena za kasnejšo glasbeno izobraževanje in ustvarjalni razvoj otroka. Predstavljamo aplikacijo Trubadurček, ki temelji na načelih Willemsove glasbene pedagogike in združuje umetnostnoizobraževalne cilje z interaktivnimi tehnologijami. Aplikacija vključuje tri sklope iger: melodične igre za razvijanje posluha in prepoznavanja melodij, ritmične igre za krepitev spomina in občutka za trajanje tonov ter ustvarjalne igre, ki otrokom omogočajo lastno glasbeno izražanje. Avatar kot vodnik nudi navodila, povratne informacije in motivacijo, kar spodbuja samostojno učenje in refleksijo. S tem pristopom glasbo otrokom približamo na igriv in dostopen način, ki združuje umetnost, pedagogiko in digitalne tehnologije ter odpira prostor za zgodnjo glasbeno ustvarjalnost.

Ključne besede: Willems pedagogika, aplikacija za otroke, interaktivne igre, glasbena percepcija

Trubadurček: An Interactive Platform for Early Music Education

The development of musical perception in preschool children is crucial for their later musical education and creative development. We present the Trubadurček application, which is based on the principles of Willems' music pedagogy and combines artistic and educational goals with interactive technologies. The application includes three sets of games: melodic games for developing ear training and melody recognition, rhythmic games for strengthening memory and sense of tone duration, and creative games that allow children to express themselves musically. An avatar guide

provides instructions, feedback, and motivation, encouraging independent learning and reflection. This approach brings music to children in a playful and accessible way that combines art, pedagogy, and digital technologies, opening up space for early musical creativity.

Keywords: *Willems' pedagogy, children's app, interactive games, musical perception*

Brina Zamrnik¹, Andreja Avsec¹, Katarina Habe², Sara Mihalič³, Matevž Pesek³, Anka Slana Ozimič¹

¹Univerza v Ljubljani, Filozofska fakulteta, ²Univerza v Ljubljani, Akademija za glasbo, ³Univerza v Ljubljani, Fakulteta za računalništvo (SI)

e-naslov: zamrnik.brina@gmail.com

Povezanost osebnostnih značilnosti in čustev, ki jih doživljamo med poslušanjem glasbe

Glasba je pomemben del našega vsakdana, saj je tesno povezana s čustvenim doživljanjem in blagostanjem posameznika (North idr., 2004). Pogosto jo poslušamo za sprostitvev, uravnavanje razpoloženja in čustev (npr. Juslin idr., 2008). Čustveni odzivi na glasbo so odvisni od njenih značilnosti, konteksta poslušanja in psiholoških dejavnikov, med katerimi izstopa osebnost (npr. Eerola idr., 2016). Ker je eden izmed ključnih učinkov poslušanja glasbe izboljšanje počutja, je osebnost pomemben dejavnik pri raziskovanju njenega vpliva na blagostanje (npr. Sachs idr., 2021; Sloboda in O'Neill, 2001). Čeprav številne študije potrjujejo povezave med osebnostjo in čustvenim odzivanjem na glasbo (npr. Vuoskoski in Eerola, 2011), se večina osredotoča na posamezna čustva v okviru kategorijskega pristopa. Dimenzionalni pristop, osredotočen na valenco in vznburjenost, je redkeje uporabljen, zlasti vidik čustvene vznburjenosti ostaja raziskovalno zapostavljen. Namen raziskave je zato bil preučiti, kako se osebnostne značilnosti povezujejo z valenco, vznburjenostjo in kategorijami doživetih čustev med poslušanjem glasbenih odlomkov. Vzorec je zajemal 95 posameznikov ($M = 21,01$ leta, $SD = 3,62$), ki so izpolnili Vprašalnik velikih pet in poslušali 47 glasbenih odlomkov, ob katerih so poročali o valenci, vznburjenosti ter kategorijah doživetih čustev. Ob upoštevanju popravka *FDR* so rezultati pokazali, da so bolj odprti posamezniki glasbo doživljali kot bolj pozitivno in ob tem doživljali več različnih čustev. Ta povezava je bila specifična za bolj umirjene glasbene odlomke. Druge osebnostne značilnosti niso pokazale pomembnih povezav z valenco ali vznburjenostjo. Na podlagi teh in preteklih izsledkov (npr. Sachs idr., 2021) lahko sklepamo, da sta odprtost in doživljanje glasbe tesno povezana. Umirjena glasba, tudi žalostna, lahko pri bolj odprtih posameznikih sproža prijetne občutke in s tem prispeva k blagostanju, saj ponuja možnost estetskega užitka, čustvene regulacije in refleksije. Razumevanje individualnih razlik v čustvenem doživljanju glasbe glede na osebnostne značilnosti je pomembno za uporabo glasbe kot orodja za krepitev psihološkega počutja – v vsakdanjem življenju in terapevtskih kontekstih.

Ključne besede: glasba, čustveni odzivi, osebnostne značilnosti, valenca

The Connection Between Personality Characteristics and the Emotions Experienced While Listening to Music

Music is an important part of our everyday lives, as it is closely linked to emotional experiences and individual well-being (North et al., 2004). We often listen to it to relax, regulate mood and emotions (e.g. Juslin et al., 2008). Emotional responses to music depend on its characteristics, the context of listening and psychological factors, among which personality stands out (e.g. Eerola et al., 2016). Since one of the key effects of listening to music is the improvement of well-being, personality is an important factor in researching its impact on well-being (e.g. Sachs et al., 2021; Sloboda and O'Neill,

2001). Although numerous studies confirm the links between personality and emotional responses to music (e.g. Vuoskoski and Eerola, 2011), most of them focus on individual emotions within a categorical approach. A dimensional approach focused on valence and arousal is less frequently used, and the aspect of emotional arousal in particular remains neglected in research. The aim of the study was therefore to examine how personality traits are associated with valence, arousal, and categories of experienced emotions while listening to musical excerpts. The sample consisted of 95 individuals ($M = 21.01$ years, $SD = 3.62$) who completed the Big Five Questionnaire and listened to 47 musical excerpts, during which they reported on valence, arousal, and categories of experienced emotions. After adjusting for the False Discovery Rate, the results showed that more open individuals experienced music as more positive and experienced more diverse emotions. This association was specific to calmer musical passages. Other personality traits did not show significant associations with valence or arousal. Based on these and previous findings (e.g. Sachs et al., 2021), we can conclude that openness and the experience of music are closely related. Calm music, even sad music, can evoke pleasant feelings in more open individuals and thus contribute to well-being, as it offers the possibility of aesthetic pleasure, emotional regulation and reflection. Understanding individual differences in the emotional experience of music according to personality characteristics is important for the use of music as a tool for enhancing psychological well-being, both in everyday life and therapeutic contexts.

Keywords: music, emotional responses, personality characteristics, valence

Ana Lipušček¹, Matevž Pesek², Aleš Oblak¹, Jurij Bon¹, Sara Mihalič², Brina Zamrnik¹, Anka Slana Ozimič¹

¹Univerza v Ljubljani, Filozofska fakulteta, ²Univerza v Ljubljani, Fakulteta za računalništvo (SI)
e-naslov: ana.lipuscek99@gmail.com

Povezanost med izraženostjo simptomov depresije in doživljanjem čustev ob poslušanju glasbe

Čustveno doživljanje glasbe je povezano tako z lastnostmi glasbenega dražljaja kot z značilnostmi poslušalca (Scherer in Zentner, 2001). Med slednjimi pomembno vlogo igra prisotnost duševnih motenj, kot je depresija (Bodner idr., 2007; Naranjo idr., 2011; Punkanen idr., 2011; Sakka in Juslin, 2017). V raziskavi nas je zanimala povezanost med doživljanjem čustev ob poslušanju instrumentalne filmske glasbe ter izraženostjo splošnih in specifičnih simptomov depresije. Poleg tega smo glede na visoko komorbidnost depresivnih in anksioznih simptomov želeli ugotoviti, kako se simptomi anksioznosti povezujejo z doživljanjem čustev ob poslušanju glasbe. V študiji je sodelovalo 98 posameznikov in posameznic, starih med 18 in 65 let, ki so v času izpolnjevanja preizkušnje pri sebi opažali simptome depresije. Udeleženci so izpolnili vprašalnika o simptomih depresije in poslušali 20 kratkih glasbenih odlomkov ter za vsakega poročali doživljanje glasbe z vidika čustvene valence in vznburjenosti. Rezultati so pokazali, da se višja izraženost simptomov splošnega distresa povezuje s povprečno bolj negativnim doživljanjem glasbenih odlomkov. Tudi višja izraženost specifičnih simptomov depresije in anksioznosti se je povezovala z doživljanjem valence v bolj negativni smeri, posebej pri nizkovzburljivih odlomkih, ter z doživljanjem višje čustvene vznburjenosti, posebej pri negativnih visokovzburljivih odlomkih. V primerjavi s čustveno vznburjenostjo je bila valenca dimenzija, s katero je bilo zaznanih več statistično značilnih povezav s simptomi depresije. Raziskava kaže na negativno čustveno pristranost, značilno za osebe s prisotno depresivno simptomatiko. Študija nadgrajuje obstoječe raziskave z vključevanjem obeh dimenzij čustvenega doživljanja (valence in vznburjenosti), z analizo povezav med doživljanjem glasbe in posameznimi simptomi depresije in anksioznosti ter z upoštevanjem razlik v čustvenem doživljanju

glede na specifične skupine glasbenih odlomkov.

Ključne besede: depresija, glasba, čustveni odzivi, valenca, vznburjenje

The Relationship Between the Severity of Depressive Symptoms and the Experience of Emotions When Listening to Music

The emotional experience of music is related to both the properties of the musical stimulus and the characteristics of the listener (Scherer and Zentner, 2001). Among the latter, the presence of mental disorders such as depression plays an important role (Bodner et al., 2007; Naranjo et al., 2011; Punkanen et al., 2011; Sakka and Juslin, 2017). In the study, we were interested in the relationship between the experience of emotions when listening to instrumental film music and the expression of general and specific symptoms of depression. In addition, given the high comorbidity of depressive and anxiety symptoms, we wanted to determine how anxiety symptoms are associated with the experience of emotions when listening to music. The study involved 98 individuals aged between 18 and 65 who had symptoms of depression at the time of completing the test. The participants completed a questionnaire on depressive symptoms and listened to 20 short musical excerpts, reporting their experience of the music in terms of emotional valence and arousal for each. The results showed that higher levels of general distress symptoms were associated with an average more negative experience of the musical excerpts. Higher levels of specific symptoms of depression and anxiety were also associated with experiencing valence in a more negative direction, especially for low-arousal excerpts, and with experiencing higher emotional arousal, especially for negative high-arousal excerpts. Compared to emotional arousal, valence was the dimension with which more statistically significant associations with depressive symptoms were detected. The research indicates a negative emotional bias characteristic of people with depressive symptoms. The study builds on existing research by including both dimensions of emotional experience (valence and arousal), by analysing the connections between music experience and individual symptoms of depression and anxiety, and by considering differences in emotional experience according to specific groups of musical excerpts.

Keywords: depression, music, emotional responses, valence, arousal

Špela Pučko in Katarina Habe

Univerza v Ljubljani, Akademija za glasbo (SI)

e-naslov: sp47270@student.uni-lj.si

Ustvarjalne glasbene dejavnosti kot podpora blagostanju študentov glasbene pedagogike

Ustvarjalne umetniške dejavnosti pomembno prispevajo k telesnemu, psihosocialnemu, čustvenemu in duhovnemu blagostanju (MacDonald idr., 2012), pri čemer med ustvarjalnimi dejavnostmi izstopata improvizacija in kompozicija. Improvizacija se v raziskavah kaže kot močno sredstvo krepitve blagostanja, saj povečuje energijo, zmanjšuje stres in depresivne simptome ter krepi samozavedanje in vitalnost (Albornoz, 2011; Burns idr., 2001; MacDonald, 2014; Pothoulaki idr., 2012). Kompozicija pa spodbuja samoučinkovitost in predstavlja pomembno orodje za obvladovanje stresa in psihološko rast (Dingle idr., 2021; Waddington-Jones idr., 2019). Raziskave med študenti glasbene pedagogike poudarjajo, da lastno muziciranje spodbuja izražanje osebnih čustev in socialno povezanost (Hargreaves in Marshall, 2003; Pellegrino, 2015), medtem ko improvizacija zmanjšuje socialno anksioznost in krepi samozavest (Joseph, 2019; Nikolaou, 2023; Siljamäki, 2021). Kljub ugotovitvam navedenih raziskav je to področje raziskovalno podhranjeno, čeprav so študenti

glasbene pedagogike zaradi visokih obremenitev in stresa še posebej ranljivi (Rosenzweig idr., 2021). Temeljni cilj raziskave je bil ugotoviti, kakšno vlogo odigra pogostost ukvarjanja z ustvarjalnimi glasbenimi dejavnostmi zunaj in znotraj študijskega procesa pri doživljanju telesnega, miselnega, čustvenega in duhovnega blagostanja pri študentih glasbene pedagogike. Uporabljena je bila kvantitativna metoda raziskovanja na podlagi anketnega vprašalnika. V raziskavi je sodelovalo 52 študentov iz dveh slovenskih visokošolskih institucij, ki izobražujeta bodoče učitelje glasbe. Podatki so bili analizirani s korelacijskimi analizami in multiplo regresijsko analizo. Rezultati kažejo, da je pogostejše ukvarjanje z improvizacijskimi in kompozicijskimi dejavnostmi pri študentih glasbene pedagogike statistično značilno povezano z višjim zaznanim telesnim in miselnim blagostanjem, medtem ko pri čustvenem in duhovnem blagostanju razlike niso bile potrjene. Z raziskavo smo potrdili pomembno vlogo ustvarjalnih glasbenih dejavnosti pri krepitvi blagostanja bodočih učiteljev glasbe. Kljub omejitvam, kot sta majhen vzorec in samoocena zaznanega vpliva, raziskava ponuja dragocena izhodišča za nadaljnje raziskave in razvoj učinkovitih strategij priprave bodočih učiteljev glasbe na pedagoško delo ter krepitev njihovega dobrega počutja.

Ključne besede: ustvarjalne glasbene dejavnosti, improvizacija, kompozicija, študenti glasbene pedagogike, blagostanje

Creative Musical Activities as Support for the Well-being of Music Education Students

Creative musical activities contribute significantly to physical, psychosocial, emotional, and spiritual well-being (MacDonald et al., 2012), with improvisation and composition standing out in particular. Research highlights the importance of improvisation for well-being, as it increases energy, reduces stress and depressive symptoms, and boosts self-confidence and vitality (Albornoz, 2011; Burns et al, 2001; MacDonald, 2014; Pothoulaki et al, 2012). Moreover, composition promotes self-efficacy and is an important tool for stress management and psychological growth (Dingle et al., 2021; Waddington-Jones et al., 2019). Studies with music students emphasize that musicmaking promotes emotional expression and social connectedness (Hargreaves & Marshall, 2003; Pellegrino, 2015), while improvising reduces social anxiety and boosts self-confidence (Joseph, 2019; Nikolaou, 2023; Siljamäki, 2021). Despite these findings, the field is still underresearched, although music students are particularly at risk of having poor well-being due to the high workload and stress they face (Rosenzweig et al., 2021). The main aim of the study was to investigate the role of frequency of engagement in creative musical activities, both within and outside the study process, in relation to the experience of physical, cognitive, emotional, and spiritual wellbeing in music education students. A quantitative research design was applied using a survey questionnaire. The study included 52 students from two Slovenian universities that train music teachers. Data were analysed using correlation analyses and multiple regression analyses. The results suggest that more frequent engagement in improvisation and composition activities among music education students is significantly associated with higher perceived physical and cognitive wellbeing, while no significant differences were found in terms of emotional and spiritual wellbeing. The study confirms the important role of creative musical activities in promoting the well-being of future music teachers. Despite limitations such as the small sample size and reliance on self-reported perceptions, the study offers valuable insights for further studies and the development of effective strategies to prepare future music teachers for pedagogical work and to promote their well-being.

Keywords: creative musical activities, improvisation, composition, music education students, well-being

Urška Kumar, Špela Pučko, Katarina Habe

Univerza v Ljubljani, Akademija za glasbo (SI)

e-naslov: uk42457@student.uni-lj.si

Dostopnost glasbenih dogodkov ranljivim skupinam v Sloveniji: institucionalni pristopi in izzivi

Glasba kot univerzalni jezik presega razlike in ustvarja prostor (Zadnik in Bajs, 2020), v katerem lahko posamezniki kljub omejitvam ali izključenosti iz kulturnega okolja zaradi socialnih, zdravstvenih ali ekonomskih ovir doživljajo občutke radosti, veselja ter pripadnosti in sprejetosti (Allan, 2020). Dostop do glasbe in drugih umetnosti je zato pomemben dejavnik pri krepitvi duševnega zdravja, samopodobe in splošnega blagostanja ranljivih skupin (UNESCWA, 2020). Zaradi te vloge glasbe se postavlja ključno vprašanje, kako lahko kulturne ustanove učinkovito prispevajo k vključevanju ranljivih skupin in odstranjevanju ovir, ki te skupine pogosto omejujejo. Namen raziskave je bil preučiti, kako slovenske kulturne ustanove razumejo pomen vključevanja ranljivih skupin ter katere institucionalne in organizacijske prilagoditve uporabljajo za izboljšanje dostopa teh skupin do glasbenih vsebin. Raziskava temelji na kvalitativnem pristopu z uporabo polstrukturiranih intervjujev, izvedenih z zaposlenimi v šestih slovenskih kulturnih ustanovah. Udeleženci so ranljivost razumeli široko in vključujoče. Med ranljive skupine uvrščajo otroke, starejše, osebe z invalidnostjo, migrante (npr. ljudi, ki so se izselili iz matične države zaradi vojne), pripadnike manjšin ter socialno ogrožene posameznike. Prilagoditve kulturnih ustanov so različne in vključujejo fizično dostopnost (dvigala, invalidske sanitarije, označena mesta), organizacijske ukrepe (brezplačne vstopnice, tolmačenje v znakovni jezik, spletni prenosi dogodkov) in svetovanje ob nakupu vstopnic. Raziskava je pokazala, da kljub prepoznani pomembnosti vključevanja ranljivih skupin ostajajo prilagoditve v praksi pretežno projektno naravnane in nesistematične. Ti izsledki poudarjajo potrebo po oblikovanju dolgoročne strategije, ki bi omogočila trajnostno in dosledno vključevanje ranljivih skupin v kulturni prostor. Le z jasno opredeljenimi institucionalnimi prilagoditvami in poglobljenim razumevanjem raznolikosti lahko kultura postane resnično dostopna vsem, hkrati pa prispeva k spodbujanju duševnega zdravja, socialnega blagostanja in enakopravne sodelujočbe.

Ključne besede: glasbene prireditve, slovenske kulturne ustanove, umetniški direktorji, inkluzivnost, ranljive skupine

Accessibility of Music Events for Vulnerable Groups in Slovenia: Institutional Approaches and Challenges

As a universal language, music transcends differences and creates a space (Zadnik & Bajs, 2020) where individuals, despite being excluded from the cultural environment due to social, health, or economic barriers, can experience feelings of joy, happiness, belonging, and acceptance (Allan, 2020). Access to music and other forms of art is therefore an important factor in enhancing the mental health, self-esteem, and overall well-being of vulnerable groups (UNESCWA, 2020). Because of this important role, a key question arises: how can cultural institutions effectively contribute to the inclusion of vulnerable groups and the removal of the barriers that often limit them. The aim of the study was to examine how Slovenian cultural and music institutions understand the importance of including vulnerable groups and what institutional and organizational adaptations they implement to improve access to musical content for these groups. The study is based on a qualitative approach using semi-structured interviews conducted with employees of six Slovenian cultural institutions. Participants interpreted vulnerability broadly and inclusively. Vulnerable groups were understood to include children, the elderly, persons with disabilities, migrants (e.g., people who emigrated from their home country due to war), members of minorities, and socially disadvantaged individuals. Institutional adaptations varied and included physical accessibility (elevators, accessible restrooms,

designated seating), organizational measures (free tickets, sign language interpretation, online streaming of events), and assistance when purchasing tickets. The study showed that although the importance of including vulnerable groups is widely recognized, the actual adaptations remain mostly project-based and unsystematic. These findings highlight the need for the development of a long-term strategy that would enable sustainable and consistent inclusion of vulnerable groups in the cultural sphere. Only through clearly defined institutional adaptations and a deep understanding of diversity can culture become truly accessible to all, while also contributing to the promotion of mental health, social well-being, and equal participation.

Keywords: music events, Slovenian cultural institutions, artistic directors, inclusion, vulnerable groups

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Natalija Šimunovič

Glasbena šola Jesenice (SI)

e-naslov: natalija.viola@gmail.com

Skupinski instrumentalni pouk v glasbeni šoli kot socialno omrežje - vir blagostanja

V slovenskih glasbenih šolah se individualni pouk inštrumenta nadgrajuje s skupinskim poukom pri predmetih komorna igra in orkester, s čimer se podpira celosten glasbeni razvoj in pozitivna glasbena samopodoba. Instrumentalne glasbene zasedbe je smiselno obravnavati kot socialno omrežje, v katerem interakcije med vodstvom šole, učitelji individualnega pouka, člani zasedb in dirigentom (mentorjem) vplivajo ne le na uspešnost glasbenega izvajanja, temveč tudi na psihološko blagostanje udeležencev (DeNora, 2000; Goodman, 2002). Raziskave kažejo, da skupinsko igranje pri učečem se posamezniku spodbuja razvoj glasbenih sposobnosti, zvišuje raven samozavesti in zmanjšuje intenzivnost treme pred nastopom (Clarke, 2010; Ivaldi, 2011). Hkrati pa igranje inštrumenta v skupinah predstavlja vse večji socialni izziv, ki ga glasbeni pedagogi in učenci skupaj s starši doživljajo kot kompleksen preplet učnih in odnosnih vsebin (Biasutti, 2011; Davidson in King, 2004). Namen prispevka je predstaviti učno dinamiko skupinskega instrumentalnega pouka skozi prizmo psihološkega blagostanja ter ponuditi praktične strategije za celostno izboljšanje glasbenopedagoškega okolja. Tovrstno dinamiko osvetljujemo na podlagi interakcij med deležniki – pri čemer se naslanjamo tako na teoretske smernice, ki obravnavajo ansamble kot socialna okolja učenja (DeNora, 2000; McCaleb, 2014), kakor tudi na spoznanja iz obstoječih raziskav v slovenskem prostoru (Aškerc, 2014; Kovič, 2015). Na podlagi predlaganih strategij bodo mentorji in učitelji lahko učinkoviteje uresničevali glasbenopedagoške cilje ter hkrati podpirali razvoj glasbene samopodobe in psihološkega blagostanja. Konceptualni okvir skupinskega pouka kot socialnega omrežja lahko pri komorni igri in orkestru spodbudi oblikovanje motivacijskega okolja, v katerem se individualni okvir »jaz-glasbenik« smiselno vključuje v celostno učno dinamiko »mi, skupina«.

Ključne besede: glasbena šola, komorna igra, orkester, psihološko blagostanje

Group Instrument Lessons in a Music School as a Social Network and Source of Well-

being

In Slovenian music schools, individual instrument lessons are supplemented with group lessons in chamber and orchestral music, which supports holistic musical development and a positive musical self-image. Instrumental music ensembles can be considered as a social network in which the interactions among school management, individual teachers, ensemble members and the conductor (mentor) influence not only the success of a musical performance, but also the psychological well-being of the participants (DeNora, 2000; Goodman, 2002). Research shows that group playing stimulates the development of musical abilities in individual learners, increases self-confidence and reduces the intensity of performance anxiety (Clarke, 2010; Ivaldi, 2011). At the same time, playing an instrument in groups represents an increasing social challenge, which music educators and students, together with their parents, experience as a complex interweaving of learning and relational content (Biasutti, 2011; Davidson and King, 2004). The purpose of this paper is to present the learning dynamics of group instrument lessons through the prism of psychological well-being and to offer practical strategies for the holistic improvement of the music pedagogical environment. We illuminate such dynamics based on interactions among stakeholders – drawing on both theoretical guidelines that consider ensembles as social learning environments (DeNora, 2000; McCaleb, 2014), as well as on insights from existing research in Slovenia (Aškerc, 2014; Kovič, 2015). Based on the proposed strategies, mentors and teachers will be able to more effectively achieve their music pedagogical goals and at the same time support the development of musical self-image and psychological well-being. The conceptual framework of group lessons as a social network can encourage the creation of a motivational environment in chamber and orchestral music, in which the individual framework of I-musician is meaningfully included in the holistic learning dynamics of we, the group.

Keywords: music school, chamber music, orchestra, psychological well-being

Katarina Zadnik¹, Ana Kavčič Pucihar¹, Petja Plamberger², Brina Zamernik³

¹Univerza v Ljubljani, Akademija za glasbo, ²Univerza v Mariboru, Filozofska fakulteta, ³Univerza v Ljubljani, Filozofska fakulteta (SI)

e-naslov: katarina.zadnik@ag.uni-lj.si

Dejavniki blagostanja učencev pri pouku nauka o glasbi: kvalitativna študija primera

Zadnje raziskave opozarjajo na različne dejavnike, ki vplivajo na opuščanje izobraževanja v glasbenih šolah. Med izstopajočimi zunanjimi dejavniki se kot pomemben izpostavlja tudi zahtevnost predmeta nauk o glasbi (Kavčič Pucihar idr., 2024). Avtorji poudarjajo potrebo po prilagojenem, podporno naravnem učnem okolju, ki spodbuja vztrajnost in motivacijo. González Olivares idr. (2020) pa izpostavljajo učenčevo blagostanje kot temeljni vir učne motivacije. Zaradi izražene potrebe po prilagojenem, podporno naravnem učnem okolju, ki spodbuja učno motivacijo in blagostanje učencev, smo na Glasbeni šoli Kranj zasnovali projekt Hura, glasbo se učim. V okviru projekta smo učencem ponudili sedem različnih delavnic, med katerimi sta bili tudi delavnici Super nauk za 3. in 4. razred nauka o glasbi. Delavnici sta bili izbirni, trajali sta 45 minut in sta potekali kot dodatni pouk ob rednem programu od februarja do konca maja 2025. Temeljni cilj je bil preučiti učinke različnih dejavnikov na blagostanje učencev pri skupinskem predmetu nauk o glasbi. V namenski vzorec raziskave je bilo vključenih 12 učencev: pet devetletnikov 3. razreda in sedem desetletnikov 4. razreda. Podatki so bili zbrani z anekdotskimi zapisi izvajalcev delavnic (N = 2), zunanjega opazovalca (N = 1) in fokusnimi skupinami učiteljev nauka o glasbi (N = 2). S kvalitativno metodo analiza vsebine (Kordeš in Smrdu, 2015; Kuckartz, 2019) smo podatke kodirali, jih združevali v kategorije in teme. Rezultati raziskave so identificirali tri ključne dejavnike, ki pozitivno ali negativno učinkujejo na blagostanje učencev v glasbeni šoli: *podporno okolje, psihološka varnost in glasbene dejavnosti*. Ključno vlogo pri vzpostavljanju psihološke varnosti ter podpornega socialnega in učnega

okolja, s prilagojenimi pristopi glede na izražene potrebe in interese učencev, je imel učitelj. Čeprav je generalizacija rezultatov zaradi majhnega vzorca in kratkotrajnosti raziskave omejena, ugotovitve nakazujejo potrebo po nadaljnjih študijah ter razmisleku o ustreznih celostnih pedagoških in didaktičnih pristopih v neposredni pedagoški praksi v glasbeni šoli.

Ključne besede: blagostanje učencev, glasbene dejavnosti, nauk o glasbi, podporno okolje, psihološka varnost

Factors of Student Well-Being in Music Theory Classes: a Qualitative Case Study

Recent studies highlight various factors contributing to student dropout in music schools. Among the most prominent external factors, the complexity of music theory subjects stands out (Kavčič Pucihar et al., 2024). The authors thus emphasize the need for a supportive and adaptive learning environment that fosters persistence and motivation. González Olivares et al. (2020) further identify student well-being as a fundamental source of learning motivation. In response to the need for a supportive learning environment that promotes student motivation and well-being, the Music School Kranj launched the project Hooray, I'm Learning Music. Within the project, seven different workshops were offered, including Super Theory for third- and fourth-grade music theory students. These optional 45-minute workshops were held weekly as supplementary lessons from February to the end of May 2025. The main objective was to examine the impact of various factors on student well-being in group music theory classes. A purposive sample of 12 students was included: five nine-year-olds from third grade and seven 10-year-olds from fourth grade. Data were collected through anecdotal records from workshop facilitators (N = 2), an external observer (N = 1), and focus groups with music theory teachers (N = 2). Using qualitative content analysis (Kordeš and Smrdu, 2015; Kuckartz, 2019), the data were coded and grouped into categories and themes. The study identified three key factors that positively or negatively affect student well-being in music school: a supportive environment, psychological safety, and musical activities. The teacher played a crucial role in establishing psychological safety and a socially and pedagogically supportive environment, using approaches tailored to students' expressed needs and interests. Although generalization of the results is limited due to the small sample size and short duration, the findings suggest the need for further research and reflection on holistic pedagogical approaches in music education.

Keywords: musical activities, music theory, psychological safety, student well-being, supportive environment

Špela Pučko in Branka Rotar Pance

Univerza v Ljubljani, Akademija za glasbo (SI)

e-naslov: sp47270@student.uni-lj.si

Poklicna motivacija učiteljev glasbe kot dejavnik blagostanja v izobraževalnem okolju

Pomanjkanje učiteljev glasbe postaja vse bolj pereč problem v številnih državah, k čemur prispevata tako upokojevanje kot tudi zmanjšano zanimanje mladih za pedagoške poklice (Liu idr., 2022). Raziskave izpostavljajo tudi nižji družbeni status učiteljskega poklica (Mutluer in Yüksel, 2019), obremenitve v šolskem sistemu (Jomoad idr., 2021) ter težave pri usklajevanju poklicnega in zasebnega življenja (Abdulaziz, 2022). Posledica teh dejavnikov je preobremenjenost obstoječega kadra, kar negativno vpliva na kakovost poučevanja (Hash, 2021) in zmanjšuje poklicno dobro počutje učiteljev (Nwoko idr., 2023). V tem kontekstu je razumevanje motivacijske naravnosti učiteljev glasbe ključno, saj motivacija vpliva na zavzetost, kakovost poučevanja in dolgoročno vztrajanje v poklicu (Gök in Kabasakal, 2019), hkrati pa deluje kot zaščitni dejavnik pred izgorelostjo

(Fernet idr., 2016; Skaalvik in Skaalvik, 2017). Cilj naše raziskave je bil preučiti motivacijsko strukturo učiteljev glasbe, prepoznati ključne motivacijske teme ter pojasniti njihovo vlogo pri poklicnem blagostanju in zaščiti pred izgorelostjo v izobraževalnem okolju. Raziskava je temeljila na kvantitativni metodologiji. Vzorec je obsegal 39 študentov glasbene pedagogike in 161 učiteljev glasbe v Sloveniji. Podatki so bili zbrani z vprašalnikom, oblikovanim na osnovi osmih motivacijskih tem (Ferrell in Daniel, 1993; Joseph in Green, 1986; Rotar Pance, 1997), ter analizirani z deskriptivno statistiko in faktorsko analizo. Rezultati kažejo, da pri bodočih in aktivnih učiteljih glasbe prevladujejo notranji motivacijski dejavniki, med katerimi izstopajo interpersonalna, altruistična in stimulacijska motivacijska tema. Najmočnejši izluščeni faktor je bil interpersonalno-stimulacijski z altruističnimi poudarki. Analiza je hkrati razkrila tudi medsebojno prepletenost motivacijskih tem, kar potrjuje kompleksno in večdimenzionalno strukturo poklicne motivacije. Ta preplet motivov lahko predstavlja pomemben vir poklicnega blagostanja in zaščito pred izgorelostjo, ob pomanjkanju zunanje podpore pa tudi tveganje za izčrpanost. Ugotovitve v kontekstu pomanjkanja učiteljev glasbe kažejo, da lahko prav krepitev notranje motivacije, podprte z ustreznimi zunanjimi pogoji dela, pomembno prispeva k večji privlačnosti poklica in dolgoročnemu zadrževanju učiteljev v šolskem sistemu.

Ključne besede: poklicna motivacija, učitelji glasbe, študenti glasbene pedagogike, blagostanje, izobraževalno okolje

Professional Motivation of Music Teachers as a Factor in Well-Being within the Educational Environment

The shortage of music teachers is becoming an increasingly pressing problem in many countries, both due to retirement and the declining interest of young people in the teaching profession (Liu et al., 2022). Research also points to the lower social status of the teaching profession (Mutluer & Yüksel, 2019), the pressure within the school system (Jomud et al., 2021), and the difficulties of balancing work and private life (Abdulaziz, 2022). These factors have led to an overload of work for existing staff, which has a negative impact on the quality of teaching (Hash, 2021) and reduces teachers' professional well-being (Nwoko et al., 2023). In this context, it is crucial to understand the motivational orientation of music teachers, as motivation influences engagement, teaching quality, and long-term retention in the profession (Gök and Kabasakal, 2019), while also serving as a protective factor against burnout (Fernet et al., 2016; Skaalvik and Skaalvik, 2017). The aim of our research was to investigate the motivational structure of music teachers, identify key motivational themes, and explain their role in professional well-being and protection against burnout in education. The study was based on a quantitative methodology. The sample included 39 music education students and 161 music teachers in Slovenia. Data were collected using a questionnaire developed on the basis of eight motivational themes (Ferrell & Daniel, 1993; Joseph & Green, 1986; Rotar Pance, 1997) and analysed using descriptive statistics and factor analysis. The results show that both future and active music teachers are predominantly driven by intrinsic motivational factors, with interpersonal, altruistic, and stimulating themes standing out. The strongest factor extracted was the interpersonal-stimulating dimension with an altruistic focus. The analysis also revealed a link between the motivational themes, confirming the complex and multidimensional structure of professional motivation. This interplay of motives can be an important source of professional well-being and protection against burnout, but can also harbour the risk of exhaustion if there is no external support. Against the background of the shortage of music teachers, the results suggest that strengthening intrinsic motivation, supported by suitable external working conditions, can make a significant contribution to making the profession more attractive and retaining teachers in the school system in the long term.

Keywords: professional motivation, music teachers, music pedagogy students, wellbeing,

Melani Popit

Glasbeni center Edgard Willems, Ljubljana (SI)

e-naslov: melani.popit@willems.si

Celostna glasbena pedagogika v praksi: primer Zgodbe o Štrpedu

Prispevek želi predstaviti celosten umetniško-pedagoški pristop, ki z uporabo glasbe in pripovedi spodbuja otrokovo ustvarjalnost, čustveno doživljanje, krepí občutek skupnosti in prispeva k njihovemu celostnemu glasbenemu razvoju. Delo *Zgodbe o Štrpedu* je glasbeno-pripovedovalska uprizoritev štirih pripovedk o Štrpedu. Skladba je napisana z mislijo na mlade izvajalce, ki ob izvajanju partiture s standardno notacijo interpretirajo tudi grafična navodila, iščejo nove načine vzbujaanja zvočnosti, ob tem improvizirajo ter tako pričarajo Štrpedovo okolje in vzdušje zgodb, ki ga uvede in povezuje tudi pripovedovalec. Projekt je združeval veliko različnih inštrumentov in pevcev različnih starosti ter pripovedovalca. Pomemben element, ki se pojavlja, je improvizacija. Ta zahteva samostojnost glasbenega izraza, ki je v šolskem procesu izjemno pomembna za razvoj glasbenika, a se v klasičnem glasbenem izobraževanju pojavlja premalo, predvsem pa jo redko slišimo na odrih. V skladbi se improvizacijski elementi pojavijo na različne načine: 1. kot skupinsko ustvarjanje zvočne slike, ki ustreza zgodbi; 2. kot iskanje določene tonske višine, ki ustvarja ustrezen glasbeni element glede na zgodbo; 3. kot ritmična improvizacija glasbene teme, pri kateri je pomembna raznolikost glasbene misli. Projekt je bil izveden na dveh dogodkih: prvi je potekal 25. 11. 2023 v okviru Foruma nove glasbe, drugi pa 14. 1. 2025 v sklopu festivala Minuta za opero. Po drugem projektu smo med sodelujoče učence, njihove starše in učitelje razdelili anketo z vprašanji o načinu dela, počutju med delom in nastopanjem, novih znanjih in odnosu do sodobne glasbe. Anketo smo razdelili informativno, da bi učitelji o projektu dobili še bolj natančne odgovore otrok in predvsem staršev. V anketah je bilo največkrat izpostavljeno skupinsko ustvarjanje, ki je pripomoglo k pozitivnemu čustvenemu razvoju učencev in učenju drugih socialnih veščin (npr. prilagajanje, poslušanje) prek glasbe. Gre za projekt, ki celostno prispeva k razvoju mladih glasbenikov. Po odgovorih na vprašanja in opažanjih učiteljev med projektom je razvidno, da je projekt prispeval k večji sproščenosti, samozavesti in medsebojni povezanosti otrok. Opazili smo večjo odprtost do sodobnega izraza, večjo čustveno prisotnost in veselje do skupinskega ustvarjanja. Prav tako smo s projektom približali sodobne glasbene govorice v povezavi z ljudsko dediščino učiteljem, učencem, staršem in širši javnosti. Takšni umetniški projekti ponujajo varen prostor za izražanje, osebni razvoj in čustveno uravnoteženost otrok. So pomembna dopolnitev klasičnemu glasbenemu pouku in prispevajo k celostnemu blagostanju učencev. Predvsem k pozitivnim občutkom pripomoreta element skupnega ustvarjanja, ki predstavlja varno okolje izražanja, in improvizacija, ki izzove učence in jih spodbuja k raziskovanju, samostojnemu izražanju in vpliva na pozitivno samopodobo.

Ključne besede: glasbena pedagogika, sodobna glasba, ustvarjalnost, skupinsko delo

Holistic Music Pedagogy in Practice; The Example of The Story of Štrped

The article aims to present a holistic artistic-pedagogical approach that, through the use of music and storytelling, stimulates children's creativity, emotional experience, strengthens a sense of community, and contributes to their holistic musical development. The work The Story of Štrped (Zgodbe o Štrpedu) is a musical-narrative staging of four stories about Štrped. The composition was written with young performers in mind, who, while performing the score with standard notation, also interpret the graphic instructions, look for new ways of evoking sonority, and improvise, thus

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 začutijo 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

community, self-expression, and the development of socio-emotional skills (Rashon Streeter, 2016; Stokes, 2010). Recent research emphasizes its value in fostering empathy, confidence, and emotional resilience, especially for marginalized youth (Cao, 2024). Due to its creative, inclusive nature, musical theatre can enhance mental health, integration, and well-being. This case study explores the connection between musical theatre and adolescent well-being, with a focus on social inclusion. The aim was to examine changes in the well-being of a migrant participant before and after engaging in the musical theatre project, and to identify the specific elements within the process that most strongly contributed to his well-being. A case-study was used as the methodological approach. The study focused on one individual, a 16-year-old Russian adolescent, who recently migrated to Serbia and has been navigating linguistic challenges and social exclusion. He participated in the creation of a musical theatre piece. Over a three-month period, 20 rehearsals were conducted. Data were collected through a reflexive diary, observational diary, post-musical interview, and pre- and post-musical questionnaires. Analysis followed Interpretative Phenomenological Analysis (IPA), guided by the PERMA model and Self-Determination Theory (SDT). The participant reported significant improvements in emotional expression, social connection, and confidence. Despite initial language barriers, social isolation, and discomfort with new activities, he described each rehearsal as transformative, enhancing his optimism, self-awareness, and communication. The following key themes emerged: emotional progression, artistic engagement, social connectedness, personal growth, rehearsal environment, and challenges. The participant experienced a sense of belonging, he formed new friendships, felt accepted, and described the group he worked with as a "circle of his people". Elements that mostly contributed to his well-being included socializing with others, support and feedback from the musical leader, and solo singing. Musical theatre has potential in supporting well-being and inclusion, particularly for youth navigating migration and integration. Creative, group musical projects, that promote self-expression, autonomy, and connectedness, provide valuable opportunities for young people to flourish.

Keywords: case-study, musical theatre, social inclusion, well-being, youth

Opolnomočeni glas: Glasbeno gledališče za dobro počutje in vključevanje mladih – longitudinalna študija primera

Znano je, da ima glasbeno gledališče pomemben pozitiven vpliv na počutje mladih, saj jim omogoča vključevanje v skupnost, samoizražanje in razvoj socialnih in čustvenih veščin (Rashon Streeter, 2016; Stokes, 2010). Nedavne raziskave poudarjajo njegovo vrednost pri razvijanju empatije, samozavesti in čustvene odpornosti, zlasti pri marginalizirani mladini (Cao, 2024). Zaradi svoje ustvarjalne in vključujoče narave lahko glasbeno gledališče izboljša duševno zdravje, integracijo in dobro počutje. Ta študija primera raziskuje povezavo med glasbenim gledališčem in dobrim počutjem mladostnikov, pri čemer posebno pozornost namenja družbenemu vključevanju. Cilj je bil preučiti spremembe v počutju udeleženca migranta pred sodelovanjem v projektu glasbenega gledališča in po njem ter opredeliti tiste elemente tega procesa, ki so najbolj prispevali k udeleženčevemu dobremu počutju. Metodološki pristop zadevne raziskave je študija primera. Raziskava je obravnavala posameznika, 16-letnega ruskega najstnika, ki se je pred kratkim preselil v Srbijo in se sooča z jezikovnimi izzivi in družbeno izključenostjo. Sodeloval je pri ustvarjanju glasbenogledališkega dela. V obdobju treh mesecev je glasbenogledališka skupina imela 20 vaj. Zbiranje podatkov je potekalo s pomočjo beleženja dnevnika refleksij, dnevnika opazovanj, pogovora po glasbeni dejavnosti ter izpolnjevanja vprašalnika pred glasbeno dejavnostjo in po njej. Analiza je temeljila na interpretativni fenomenološki analizi (IPA), ki sta jo usmerjala model PERMA in teorija samoodločanja (SDT). Udeleženec je poročal o znatnem izboljšanju izražanja čustev, družbenih vezi in samozavesti. Kljub začetnim jezikovnim oviram, družbeni izolaciji in nelagodju pri izvajanju novih

dejavnosti je vsako vajo opisal kot preobrazbeno, saj je okrepila njegov optimizem, samozavest in komunikacijske sposobnosti. Pojavile so se naslednje ključne teme: čustveno napredovanje, umetniško udejstvovanje, družbena povezanost, osebna rast, okolje za vaje in izzivi. Udeleženec je izkusil občutek pripadnosti, oblikoval je nova prijateljstva, se počutil sprejetega in opisal skupino, s katero je delal, kot »krog svojih ljudi«. Elementi, ki so najbolj prispevali k njegovemu dobremu počutju, so bili druženje z drugimi sodelujočimi, podpora in povratne informacije glasbene vodje ter solo petje. Glasbeno gledališče ima potencial za spodbujanje dobrega počutja in vključevanja, zlasti za mlade, ki premagujejo migracijske in integracijske izzive. Skupinski ustvarjalni glasbeni projekti, ki spodbujajo samoizražanje, avtonomijo in povezanost, mladim nudijo dragocene priložnosti za razcvet.

Ključne besede: študija primera, glasbeno gledališče, družbena vključenost, dobro počutje, mladina

Dragana Filimonović

Studio Zdrave vibracije (SRB)

e-naslov: dragana_nesic@yahoo.com

The Therapeutic Effects of Vibrational Workshops

This paper presents the findings from my experiential research on the therapeutic potential of playing musical instruments and generating sound vibrations. Based on R. Gerber's and B. Brennan's premise that vibrational frequencies can promote holistic healing in both individual and group settings, I initiated a personal practice in 2020 involving sound massage with Tibetan singing bowls, as well as playing the Celtic harp and Rav Vast. This journey began as a response to a personal health challenge – specifically, the diagnosis of a uterine fibroid, which subsequently regressed spontaneously following consistent application of sound therapy. At the same time, for some years I have been researching the use of breathing techniques to improve the concentration and studying efficiency of students of the "Petar Krancevic" (S. Mitrovica) music school. One of the outcomes of that research was publishing my book *Vezbanje bez vezbe* ("Practice without Practicing") with Beoknjga in 2012. Motivated by the positive results of my self-treatment and work with music students, in 2022 I began designing and facilitating relaxation concerts that integrate harp music with breathing techniques developed by Dr Petar J. Stanković in his book *Zdravlje putem muzike* ("Health Through Music"). To date, over 2,500 participants have attended these vibrational workshops (2024–2025). Many have reported improvements in psychological well-being and a decreased reliance on pharmacological treatments under the guidance of their psychiatrists. Most of the participants expressed their satisfaction with my treatments by talking to me, sending texts or short video messages. Participant feedback frequently highlights experiences of deep relaxation, enhanced creativity, and emotional relief. Finally, my own recent experience of coping with the loss of a child during pregnancy further underscores the profound role vibrational therapy can play in physical, emotional, and spiritual healing, as well as in the enhancement of overall psychophysical health.

Keywords: sound, vibrations, therapy, Celtic harp, Rav Vast

Terapevtski učinki vibracijskih delavnic

Članek predstavlja ugotovitve moje izkustvene raziskave o terapevtskem potencialu igranja glasbil in ustvarjanja zvočnih vibracij. R. Gerber in B. Brennan predpostavljata, da lahko vibracijske frekvence spodbujajo celostno zdravljenje tako pri posameznikih kot v skupinah, zato sem leta 2020

začela izvajati zvočne masaže s tibetanskimi pojočimi skledami, keltsko harfo in glasbilom RAV vast. To potovanje se je začelo kot odgovor na lasten zdravstveni izziv, natančneje na diagnozo mioma na maternici, ki se je na dosledno uporabo zvočne terapije odzval s spontano regresijo. Hkrati že nekaj let raziskujem uporabo dihalnih tehnik za izboljšanje zbranosti in učinkovitosti učenja pri učencih glasbene šole Petar Krančević v Sremski Mitrovici. Eden od rezultatov te raziskave je izdaja moje knjige *Vežbanje bez vežbe* (»Vadba brez vadbe«) pri založbi Beoknjga leta 2012. Pozitivni rezultati mojega samozdravljenja in mojega dela z učenci glasbe so me spodbudili, da sem leta 2022 začela snovati in izvajati sprostivne koncerte, ki združujejo glasbo harfe z dihalnimi tehnikami, ki jih je razvil dr. Petar J. Stanković in jih predstavil v svoji knjigi *Zdravlje putem muzike* (»Zdravje skozi glasbo«). Do danes se je teh vibracijskih delavnic udeležilo več kot 2500 udeležencev (2024–2025). Mnogi udeleženci so poročali o izboljšanju svojega psihičnega počutja in zmanjšanju potrebe po zanašanju na farmakološko terapijo pod vodstvom svojih psihiatrov. Večina udeležencev je svoje zadovoljstvo z mojo terapijo izrazila v pogovorih z mano, v poslanih besedilnih sporočilih ali kratkih videoposnetkih s sporočili. Povratne informacije udeležencev pogosto opisujejo izkušnje globoke sprostitve, povečane ustvarjalnosti in čustvenega olajšanja. Nenazadnje tudi moja nedavna izkušnja soočanja z izgubo otroka med nosečnostjo dodatno potrjuje pomembnost vloge, ki jo lahko ima vibracijska terapija pri fizičnem, čustvenem in duhovnem zdravljenju ter pri krepitvi splošnega psihofizičnega zdravja.

Ključne besede: zvok, vibracije, terapija, keltska harfa, RAV vast

Zoe Dionyssiou

Ionian University, Corfu (GR)

e-naslov: dionyssiou@ionio.gr

Musical Parenting in Early Years: A Keystone For Supporting Family Well-Being

Communication between babies and their parents is primarily musical. According to the theory of communicative musicality, because infants seek to grasp their parents' attention to understand the world, they need to musically interact with them, to play and co-create meaning together with their parents (Malloch and Trevarthen, 2009). Parenting can be extremely rewarding, but may also bring stress, anxiety and discomfort (McNab, et al., 2022). Music supports parent-infant bonding, promotes healthy relationships, creates a secure environment and helps the transition to motherhood, supporting family well-being in many ways (Perkins et al., 2025; Young, 2016). Family well-being requires meaningful musical interactions, in order to enhance positive relationships, support individuals, strengthen communication, and cultivate positive behaviours, emotions and roles in the family (Kreutz and Feldhaus, 2023). The aim of this study is to explore how families with young children engage with music activities at home, what types of activities they practise and how musical interaction affects the family well-being. The study is based on 12 interviews with an equal number of mothers of babies between three and 18 months old. These took place among mothers living in Greece, through criteria and snowball sampling. Questions were organized around infant-directed musical activities that take place at home, and if and how those music activities contribute to family well-being. Interviews were recorded and analysed thematically, resulting in the following five categories: a) singing and musical activities at home, b) music and family bonding, c) wider family, friends and the community, d) music classes for babies and other outdoor activities, and e) music and motherhood identity. The results from the study help us understand some of the parameters that affect well-being in the family. The study also examines what makes some parents more able to interact musically with their babies, what influences their readiness to engage in

motherhood, and what kind of support they need. All mothers reported having noticed how much singing and infant-directed music activities help them in their child's upbringing. However, what determines their musical parenting style is their readiness to change and acquire new roles.

Keywords: musical parenting, family well-being, mother-infant bonding, music activities at home, music in early years

Vzgoja z glasbo v zgodnjih letih: ključni element podpore dobrobiti družine

Komunikacija med dojenčki in njihovimi starši je pretežno glasbena. Po teoriji komunikativne muzikalnosti skušajo dojenčki pritegniti pozornost staršev, da bi razumeli svet, zato morajo z njimi glasbeno komunicirati, se igrati in skupaj soustvarjati pomen (Malloch in Trevarthen, 2009). Starševstvo je lahko izjemno izpolnjujoče, lahko pa je tudi vzrok stresa, tesnobe in nelagodja (McNab idr., 2022). Glasba podpira povezovanje med staršem in otrokom, spodbuja zdrave odnose, ustvarja varno okolje in pomaga pri prehodu v materinstvo, s čimer na številne načine podpira dobrobit družine (Perkins idr., 2025; Young, 2016). Dobrobit družine terja smiselne glasbene interakcije, saj slednje krepijo pozitivne odnose, podpirajo posameznike, krepijo komunikacijo in privzgajajo pozitivna obnašanja, čustva in vloge v družini (Kreutz in Feldhaus, 2023). Cilj te raziskave je preučiti, kako družine z mladimi otroki izvajajo glasbene dejavnosti doma, kakšne vrste dejavnosti izvajajo in kako glasbena interakcija vpliva na dobrobit družine. Raziskava temelji na 12 pogovorih z 12 materami dojenčkov, starih od 3 do 18 mesecev. Pogovori so potekali z materami, ki živijo v Grčiji, in sicer na podlagi meril in vzorčenja po metodi snežne kepe. Vprašanja so zadevala otrokom namenjene glasbene dejavnosti doma, njihov vpliv na dobrobit družine in način tega vpliva na dobrobit družine. Pogovore smo posneli in tematsko analizirali, na podlagi česar je nastalo pet kategorij: a) petje in glasbene dejavnosti doma, b) glasba in družinsko povezovanje, c) širša družina, prijatelji in skupnost, d) glasbene delavnice za dojenčke in druge dejavnosti na prostem ter e) glasba in materinska identiteta. Rezultati raziskave nam pomagajo pri razumevanju nekaterih parametrov, ki vplivajo na dobrobit družine. Raziskava preučuje tudi dejavnike sposobnosti staršev za glasbeno interakcijo s svojimi otroki, vplive na pripravljenost žensk na materinstvo in vrsto podpore, ki jo potrebujejo. Vse matere so poročale, da so opazile, da jim petje in izvajanje otrokom namenjenih glasbenih dejavnosti zelo pomaga pri vzgoji svojih otrok, za njihov stil glasbene vzgoje pa je odločilna njihova pripravljenost na izvajanje sprememb in prevzemanje novih vlog.

Ključne besede: vzgajanje z glasbo, dobrobit družine, vez med materjo in otrokom, glasbene dejavnosti doma, glasba v zgodnjih letih

Richard Parncutt

Zentrum für Systematische Musikwissenschaft, University of Graz (AT)

e-naslov: parncutt@uni-graz.at

The Preverbal Origin of Music's Health-Giving Properties

Why do humans have music? Why does music promote empathy and social cohesion, health and well-being? What evolutionary arguments can explain music's development in early humans? To consider the social and health implications of a theory of music's origin that is based on preverbal (prenatal and infant) development. Prenatally perceived maternal vocalizations have salient pitch contour(s) but muffled consonants and vowels. Musical melody focuses similarly on pitch contour. When the mother walks, the foetus experiences whole-body movements, synchronized with sound of footfalls; along with heartbeats, such sounds recall the cross-cultural universals of musical rhythm and dance (Parncutt and Chuckrow, 2019). Music is mainly confined to humans. Early humans were

bipedal with a large brain, which made birth more difficult and infants more fragile (Haeusler et al., 2021). Survival increasingly depended on infants' ability to manipulate caregiver behaviours (e.g., Cohn & Tronick, 1983), e.g. via attachment styles (Ainsworth et al., 1978). Infants developed more intense crying (directed toward multiple caregivers) and communicative facial expressions. This meant monitoring caregivers and predicting their behaviour – a skill that started to develop before birth. Mammalian fetuses perceive and learn in different modalities (Smotherman and Robinson, 1990). That allows them to monitor maternal states via vocalizations, heartbeats, movements, and biochemical changes. The first postnatal weeks are the most dangerous, and survival depends crucially on mother-young interactions (Nowak et al., 2000). For early humans, glacial periods posed an existential threat (Volk and Atkinson, 2013). Human survival depended on infant survival. Evolutionary arguments predict that foetal monitoring of maternal sound and movement became more sophisticated in preparation for postnatal bonding (cf. Kumar et al., 2023). Consistent with the theory, music creates a safe space for pro-social play, learning, integration, and empowerment (e.g., Levstek, and Banerjee, 2021). The mysterious emotions of musical rituals (e.g., Becker, 2004) arise from re-activation of emotions associated by the foetus/infant with mothers/caregivers, explaining links between music and feelings of belonging and security.

Keywords: caregiver, mother, infant, foetus, cognition, music, religion

Predverbalni izvor zdravih lastnosti glasbe

Zakaj imamo ljudje glasbo? Zakaj glasba spodbuja empatijo in družbeno povezanost, zdravje in dobro počutje? Kateri evolucijski argumenti lahko pojasnijo razvoj glasbe pri zgodnjih ljudeh? Preučiti družbene in zdravstvene učinke teorije o izvoru glasbe, ki temelji na predverbalnem razvoju (pred rojstvom in v zgodnjem otroštvu). Pred rojstvom zaznani materini glasovi imajo razpoznavne višine tonov, vendar zamolke soglasnike in samoglasnike. Glasbena melodija se prav tako osredotoča na različne višine tonov. Ko mati hodi, plod občuti gibanje celega telesa, sinhronizirano z zvokom korakov; takšni zvoki skupaj s srčnimi utripi spominjajo na medkulturne univerzalije glasbenega ritma in plesa (Parncutt in Chuckrow, 2019). Glasbo pripisujemo večinoma ljudem. Zgodnji ljudje so bili dvonožci z velikimi možgani, kar je oteževalo porod in povzročalo večjo ranljivost dojenčkov (Haeusler et al., 2021). Preživetje je postalo vse bolj odvisno od sposobnosti dojenčkov, da vplivajo na vedenje skrbnikov (npr. Cohn in Tronick, 1983), recimo s pomočjo stilov navezanosti (Ainsworth idr., 1978). Dojenčki so razvili intenzivnejši jok (s katerim so naslavljali več skrbnikov) in komunikativne obrazne izraze. To je pomenilo, da so spremljali ravnanje skrbnikov in ga predvidevali – spretnost, ki se je začela razvijati že pred rojstvom. Plodovi sesalcev zaznavajo in se učijo na različne načine (Smotherman in Robinson, 1990). To jim omogoča spremljanje materinega stanja preko glasovnega izražanja, srčnega utripa, gibov in biokemičnih sprememb. Prvi tedni po rojstvu so najbolj nevarni, preživetje pa je odvisno predvsem od interakcij med materjo in otrokom (Nowak idr., 2000). Obstoje zgodnjih ljudi so ogrožale ledene dobe (Volk in Atkinson, 2013). Preživetje človeštva je bilo odvisno od preživetja dojenčkov. Evolucijski argumenti predvidevajo, da je plod sčasoma izboljšal sposobnost spremljanja materinih zvokov in gibov, da bi se pripravil na povezovanje z njo po rojstvu (prim. Kumar idr., 2023). Skladno s teorijo glasba ustvarja varen prostor za prosocialno igro, učenje, integracijo in opolnomočenje (npr. Levstek in Banerjee, 2021). Skrivnostna čustva glasbenih ritualov (npr. Becker, 2004) izhajajo iz ponovne aktivacije čustev, ki jih plod/dojenček povezuje z materjo/skrbniki, kar pojasnjuje povezave med glasbo in občutki pripadnosti in varnosti.

Ključne besede: skrbnik, mati, mlad otrok, zarodek, kognicija, glasba, religija

Emily Cooper

University of Sheffield (UK)

e-naslov: ecooper7@sheffield.ac.uk

Accessibility of Singing Groups for Respiratory Health: A Scoping Review

Group singing for people with respiratory conditions has emerged as a promising community-based approach to supporting physical, mental and social well-being (Lord et al., 2012; Thomas et al., 2015). Research thus far suggests benefits such as improved breath control (Lord et al., 2012), increased lung capacity (Clift and Hancox, 2001), reduced breathlessness, lower fatigue, improved voice quality (Cahalan et al., 2022), enhanced quality of life, and reduced social isolation. However, little is known about what makes these interventions accessible and the extent to which they are available and inclusive for those who might benefit. Few studies discuss or investigate the specific details of the content of interventions, who facilitates them and any steps taken to increase accessibility. This presentation reports on a scoping review conducted using Arksey and O'Malley's five-stage framework: (1) identifying the research question, (2) identifying relevant studies, (3) study selection, (4) charting the data, and (5) collating, summarizing, and reporting the results. A search of Web of Science, Scopus, PubMed and a manual search was undertaken to capture peer-reviewed literature published between 2000–2025. The searches were conducted using keywords that broadly encompassed 'respiratory conditions' and 'group singing'. Thirty eligible studies were analysed to map information relating to participant and facilitator characteristics, intervention structure, musical content and accessibility, including duration of the programme, venue, seating, and any adaptations. The presentation will look at a small number of these studies. At present, the findings indicate that the accessibility factors reported in the literature can be grouped into practical factors, such as geographical location, cost, and transport, and inclusion factors, such as referral pathways and awareness within healthcare systems. By synthesizing current knowledge and identifying gaps, this review provides insights into how accessibility can be investigated in future research. The findings have implications for clinicians and community practitioners working to ensure that singing groups are inclusive, sustainable, and capable of reaching those who could benefit most, especially those with respiratory health conditions.

Keywords: accessibility, respiratory health, singing, group singing, singing for lung health

Dostopnost pevskih skupin za respiratorno zdravje: pregledni članek

Skupinsko petje za ljudi z respiratornimi obolenji postaja obetaven skupnostni pristop k podpiranju njihove telesne, duševne in družbene dobrobiti (Lord idr., 2012; Thomas idr., 2015). Dosedanje raziskave nakazujejo na koristi, kot so boljši nadzor nad dihanjem (Lord idr., 2012), večja pljučna kapaciteta (Clift in Hancox, 2001), manj zasoplosti, manj utrujenost, boljša kakovost glasu (Cahalan idr., 2022), boljša kakovost življenja in manj družbene izolacije, vendar pa nimamo veliko informacij o dostopnosti te dejavnosti in o tem, v kolikšni meri je ta dejavnost na voljo in vključujoča za tiste, ki bi lahko imeli od nje korist. Redke raziskave obravnavajo ali preučujejo podrobnosti vsebine te dejavnosti, njene izvajalce in morebitne sprejete ukrepe za povečevanje dostopnosti. Ta predstavitev poroča o pregledni raziskavi, izvedeni z uporabo petstopenjskega modela, ki sta ga zasnovala Arksey in o'Malley: (1) opredelitev raziskovalnega vprašanja, (2) opredelitev ustreznih raziskav, (3) izbor raziskav, (4) kartiranje podatkov in (5) zbiranje, povzemanje in poročanje o rezultatih. Iskanje strokovno pregledane literature, objavljene med letoma 2000 in 2025, je zajemalo iskanje po podatkovnih zbirkah Web of Science, Scopus, PubMed in ročno iskanje. Iskanje je potekalo z uporabo ključnih besed, ki so v splošnem zajemale »respiratorna obolenja« in »skupinsko petje«. Trideset ustreznih raziskav je bilo analiziranih za pridobitev informacij o lastnostih udeležencev in izvajalcev, strukturi dejavnosti, glasbeni vsebini in dostopnosti, vključno s trajanjem programa, prizoriščem,

sedeži in morebitnimi prilagoditvami. Predstavitev se osredotoča le na peščico teh raziskav. Trenutne ugotovitve kažejo, da je mogoče dejavnike dostopnosti, o katerih poroča literatura, razčleniti na praktične dejavnike, kot so geografska lega, stroški in prevoz, ter dejavnike vključevanja, kot so poti napotitve in ozaveščenost znotraj sistemov zdravstvenega varstva. Ta pregled združuje trenutno znanje in opredeljuje vrzeli ter tako omogoča uvide v možnosti za preučevanje dostopnosti v prihodnjih raziskavah. Ugotovitve so pomembne za zdravnike in skupnostne delavce, ki si prizadevajo omogočiti, da bi bile pevske skupine vključujoče, trajnostne in dostopne tistim, ki bi od njih imeli največ koristi, zlasti tistim z respiratornimi obolenji.

Ključne besede: dostopnost, zdravje dihal, petje, skupinsko petje, petje za zdravje pljuč

Anton Potočnik

Univerza v Ljubljani, Akademija za glasbo (SI)

e-naslov: anton.potocnik@ag.uni-lj.si

Gregorijanoterapija – prikaz metode

Gregorijanski koral predstavlja temelj in začetke evropske glasbe. Njegova dediščina sega v prva stoletja krščanstva, odločilno zaznamuje obdobje srednjega veka in kot uradna glasba Katoliške cerkve svojo vlogo vrši še danes. Predstavlja rojstvo melodije iz besede in ta je sveta. Nosilec sporočila je človeški glas. Njegova zdravilna moč je predmet mnogih raziskovanj. Melodije koral ob zavedanju njih vsebine postanejo molitev, meditacija. To pa so področja, ki prinašajo blagodejne učinke tudi telesu. Gregorijanoterapija je sad mojih dolgoletnih iskanj, izkušenj prepevanja, učenja, stika z meništvom, predvsem pa z učenjem G. I. Gurdieffa (1866–1949), s potjo, kot se je realizirala v njegovem Inštitutu za harmonični razvoj človeka. Vrh tega učenja predstavljajo sveti plesi in tako imenovani *movements* (gibanja). Z njimi se prek sinhronizacije gibov telesa vzpostavlja ravnovesje med miselnim, čustvenim in motoričnim centrom. S tem se ustvarjajo višja stanja zavesti. Gregorijanoterapija predstavlja prikaz razsežnosti koralnih melodij. Te ponazarjamo s posameznimi deli telesa. Desni roki je dodeljen prikaz kvalitete melodije, trenutkov napetosti in sprostitve (*arsis – thesis*). Leva roka prikazuje drže posameznih vokalov, ki sestavljajo besede melodij. Z nogami se sprehajamo po navidezni tipkovnici in predstavljamo pomembne tone, z glavo pa odmerjamo število besed. Biti sposoben povezati vse dele v hkratnost zahteva popolno prisotnost. Ustvarjajo se pozicije telesa, ki jih v vsakdanjem življenju ne uporabljamo. Tudi glas se v teh trenutkih spremeni, ponotranji. Ustvarijo se nove zaznave. Poveča se zmožnost koncentracije in spomina ter razrešitev telesnih in duševnih napetosti. Koralna melodija ob takem pristopu postane dokončno ozaveščena, tako da lahko zaživi v vsej duhovno-zdravilni moči. Metodo bodo v živo predstavili študentje Akademije za glasbo Univerze v Ljubljani.

Ključne besede: gregorijanski koral, gibi, sveti plesi, koordinacija gibov

Gregorian therapy – presentation of the method

Gregorian chant represents the foundation and beginnings of European music. Its heritage dates back to the first centuries of Christianity, decisively marks the Middle Ages, and as the official music of the Catholic Church, it still performs a role today. It represents the birth of melody from words, and this is sacred. The bearer of the message is the human voice, and its healing power is the subject of much research. When one is aware of their content, the melodies of the chant become a form of prayer and meditation, which can have beneficial effects on the body. Gregorian chant therapy is the fruit of my many years of research, experiences of singing, learning, contact with monasticism, and above all, the teachings of G.I. Gurdieff (1866–1949), with the path as it was

realized in his Institute for the Harmonious Development of Man. The pinnacle of this teaching is represented by sacred dances and so-called movements. With them, through the synchronization of body movements, a balance is established among the mental, emotional, and motor centres, which creates higher states of consciousness. Gregorian chant therapy represents a demonstration of the dimensions of choral melodies. These are illustrated with individual parts of the body. The right hand is assigned to display the quality of the melody, moments of tension and relaxation (arsis – thesis), while the left hand shows the postures of the individual vocals that make up the words of the melodies. We walk around the virtual keyboard with our feet and represent important tones, and we measure the number of words with our head. Being able to connect all the parts simultaneously requires complete presence. Body positions are created that we do not use in everyday life. The voice also changes and internalizes in these moments. New perceptions are created. The ability to concentrate and remember increases, and physical and mental tension is resolved. With such an approach, the choral melody becomes completely alive in all its spiritual and healing power. The method will be presented live by students of the Academy of Music, University of Ljubljana.

Keywords: *Gregorian chant, movements, sacred dances, movement coordination*

Žiga Stanič

RTV Slovenija (SI)

e-naslov: ziga.stanic@rtvslo.si

Možganski valovi in kolektivne interakcije orkestrske glasbe

Dosedanje raziskave na področju kognitivne nevroznanosti in psihologije glasbe potrjujejo vpliv glasbenih dražljajev na nevrofiziološke procese, vključno z modulacijo možganskih valov (alfa, beta, theta) (Acquadro idr., 2016; Chanda in Levitin, 2013). Posebej relevantna so stanja alfa, povezana z zmanjšanjem stresa, izboljšano pozornostjo in občutkom koherence (Fancourt in Finn, 2019). Orkester deluje kot model za raziskovanje kolektivne zavesti v praksi, kjer posamezni glasbeniki, dirigent in poslušalci vzpostavljajo večnivojsko sinhronizacijo na kognitivni, čustveni in fiziološki ravni (Kučikienė idr., 2018). Ti procesi se razlikujejo od individualnega poslušanja posnete glasbe, saj vključujejo neposredno telesno prisotnost, medsebojno ujemanje in skupinsko usmerjeno pozornost (Bernardi idr., 2009). V prispevku so obravnavane zoporednice med stanji možganskih valov in kolektivnimi fenomeni, ki nastajajo v orkestrski praksi. Namen teoretskega dela je analizirati obstoječo strokovno literaturo, ki povezuje glasbo, nevrologijo in psihologijo, med drugim rezultate empiričnih raziskav, ki kažejo, da poslušalci in izvajalci ob živi glasbi dosegajo povečano sinhronizacijo alfa in theta valov (Potes in drugi, 2012; Tanaka, 2021); razčleniti, kako orkestrska izvedba omogoča sinhronizacijo možganske aktivnosti in fizioloških procesov med glasbeniki ter kako dirigent in interakcija z občinstvom vplivata na to usklajenost (Fancourt in Finn, 2019; Levitin, 2006; Sängers idr., 2012). Analiza vključuje konceptualno obravnavo ključnih pojmov, primerjalno analizo različnih teoretičnih modelov iz kognitivne znanosti, psihologije glasbe in nevroznanosti ter sintezno integracijo obstoječih spoznanj. V prispevku je predstavljena ugotovitev, da orkestrska praksa ni le umetniški dogodek, ampak primer večnivojske kolektivne sinhronizacije, pri kateri se možganski valovi, fiziologija in socialna dinamika združijo v enotno izkušnjo – z močnimi implikacijami za razumevanje zavesti in zdravja (Chabin idr., 2022; Hargreaves idr., 2010; Snyder, 2000). Ugotovitve prispevajo k razumevanju glasbe kot nefarmakološkega terapevtskega medija, ki presega individualne učinke in vključuje kolektivne dimenzije (Khalil idr., 2022). Poudarek na orkestrski praksi odpira možnosti za aplikacije v zdravstvenem in umetniškem kontekstu, kjer se lahko sprožijo učinki skupinske usklajenosti možganskih valovnih stanj za podporo psihološkemu, kognitivnemu in

fiziološkemu ravnovesju posameznikov ter optimizacijo socialne dinamike znotraj skupin (Sawicki, 2025).

Ključne besede: glasba, možganski valovi, orkester, kolektivna sinhronizacija

Brain Waves and Collective Interactions with Orchestral Music

Previous research in cognitive neuroscience and music psychology confirms the influence of musical stimuli on neurophysiological processes, including brain wave modulation (alpha, beta, theta) (Acquadro et al., 2016; Chanda and Levitin, 2013). Of particular relevance are alpha states, which are associated with stress reduction, improved attention, and a sense of coherence (Fancourt and Finn, 2019). The orchestra serves as a model for exploring collective consciousness in practice, where individual musicians, conductors, and listeners establish multilevel synchronization at cognitive, emotional, and physiological levels (Kučikienė et al., 2018). These processes differ from individual listening to recorded music, as they involve direct bodily presence, mutual agreement, and group-directed attention (Bernardi et al., 2009). The paper discusses the parallels between brain wave states and collective phenomena that arise in orchestral practice. The purpose of the theoretical part is to analyse the existing professional literature connecting music, neurology, and psychology, including the results of empirical research showing that listeners and performers achieve increased synchronization of alpha and theta waves during live music (Potes et al., 2012; Tanaka, 2021). The study also analyses how orchestral performance enables synchronization of brain activity and physiological processes among musicians, and how the conductor and interaction with the audience influence this synchronization (Fancourt and Finn, 2019; Levitin, 2006; Sängers et al., 2012). The analysis includes a conceptual treatment of key concepts, a comparative analysis of different theoretical models from cognitive science, music psychology and neuroscience, and a synthetic integration of existing knowledge. The paper presents the conclusion that orchestral practice is not just an artistic event, but an example of multi-level collective synchronization, in which brain waves, physiology and social dynamics merge into a unified experience – with strong implications for understanding consciousness and health (Chabin et al., 2022; Hargreaves et al., 2010; Snyder, 2000). The findings contribute to the understanding of music as a non-pharmacological therapeutic medium that goes beyond individual effects and includes collective dimensions (Khalil et al., 2022). The emphasis on orchestral practice opens up possibilities for applications in health and artistic contexts, where the effects of group coherence of brain wave states can be triggered to support the psychological, cognitive and physiological balance of individuals and optimize social dynamics within groups (Sawicki, 2025).

Keywords: music, brain waves, orchestra, collective synchronization

Miha Nahtigal^{1,2} in Ali Nikrang¹

¹Hochschule für Musik und Theater München (DE), ²Univerza v Ljubljani, Akademija za glasbo (SI)
e-naslov: miha.nahtigal@ag.uni-lj.si

The Reverse Soundtrack: Creating a Film from Music

We often refer to music as the universal language of humanity, a notion increasingly supported by recent research findings. Musical parameters have the capacity to evoke a wide range of emotions and influence various aspects of well-being, such as blood pressure and heart rate. Studies have shown that listening to music can elicit visual imagery, trigger memories, and construct narratives. We even attribute meaningful concepts to sounds outside of a musical context. This project aims to explore whether music alone can serve as a sufficient stimulus for visual storytelling. Specifically,

we investigate whether a group of listeners' visual associations, based solely on musical input, can be used to construct a coherent audiovisual narrative using artificial intelligence. One of the authors combined two of his original orchestral works – one exploring abstract textures and the other based on variations of the Slovenian folk song *Marko skače* – to create a combined piece. Electronic excerpts of this new composition were played to a group of musicians, who described the associations and visual imagery evoked by the music. These descriptions are now being analysed for recurring themes (spaces, colours, emotions, characters, actions, camera moves) and synthesized into a unified scenario in the form of highly descriptive text prompts, which will serve as the foundation for an AI-generated video. The resulting audiovisual product will subsequently be shown to the same participants in order to gather their feedback. The project is ongoing, and thus the results are not yet available. We expect that the study will provide insights into the relationship between music and the visual imagination, as well as the potential of leveraging listener perceptions as a creative tool for generating visual content. It also raises broader questions regarding the extent to which a composer can evoke shared narrative experiences across individuals. By prioritizing music as the primary narrative driver, this study bridges artistic practice, the psychology of perception, and the creative application of artificial intelligence. It opens up possibilities for new forms of co-creative storytelling and contributes to interdisciplinary discussions among the fields of music, film, cognitive science, and AI-generated art. However, given the small number of participants and the use of a specific musical work, we regard the expected findings less as evidence of generalizable truths, than as a source of valuable insight into the artistic process.

Keywords: music perception, visual imagination, artificial intelligence, audiovisual storytelling, collective associations

Filmska glasba v obratni smeri: ustvarjanje filma za glasbo

Glasbo pogosto imenujemo univerzalni jezik človeštva, in prav to poimenovanje vse pogosteje potrjujejo tudi izsledki najnovejših raziskav. Glasbeni parametri lahko vzbudijo široko paleto čustev in vplivajo na različne vidike dobrobiti, npr. na krvni tlak in srčni utrip. Raziskave so pokazale, da lahko poslušanje glasbe vzbudi vizualne predstave, sproži spomine in gradi zgodbe. Smiselne pomene pripisujemo tudi neglasbenim zvokom. Cilj tega projekta je raziskati, ali je lahko glasba sama po sebi zadostna spodbuda za vizualno pripovedovanje zgodb. Natančneje, preučujemo, ali je mogoče vizualne asociacije skupine poslušalcev, ki temeljijo izključno na glasbenem vnosu, uporabiti za oblikovanje koherentne avdiovizualne pripovedi z uporabo umetne inteligence. Eden od avtorjev je združil dve svoji izvirni orkestrski deli – pri čemer eno raziskuje abstraktne strukture, drugo pa temelji na variacijah slovenske ljudske pesmi Marko skače – in ustvaril sestavljeno delo. Elektronski odlomki te nove kompozicije so bili predvajani skupini glasbenikov, ki so opisali asociacije in vizualne predstave, ki so jih v njih vzbudili odlomki kompozicije. Zdaj potekata analiza teh opisov z vidika ponavljajočih se motivov (prostori, barve, čustva, liki, dejanja, premiki kamere) in njihova sinteza v enoten scenarij v obliki zelo dodelanih opisnih besedilnih pozivov, ki bodo podlaga za nastanek videoposnetka, ustvarjenega z umetno inteligenco. Nastali avdiovizualni izdelek bo nato prikazan istim udeležencem z namenom pridobitve njihovih povratnih informacij. Projekt še poteka, zato rezultati še niso na voljo. Pričakujemo, da bo raziskava omogočila vpogled v odnos med glasbo in vizualno domišljijo ter da bo pokazala možnosti uporabe poslušalčevih zaznav kot ustvarjalnega orodja za oblikovanje vizualnih vsebin. Raziskava hkrati odpira širša vprašanja o tem, v kolikšni meri bi lahko skladatelj vzbudil skupne pripovedne izkušnje med posamezniki. Z dajanjem prednosti glasbi kot glavnemu pripovednemu gonilu ta raziskava povezuje umetniško prakso, zaznavno psihologijo in ustvarjalno uporabo umetne inteligence. Odpira možnosti za nove oblike soustvarjalnega pripovedovanja zgodb in prispeva k interdisciplinarnim razpravam med glasbo, filmom, kognitivno znanostjo in umetnostjo, ustvarjeno z umetno inteligenco. Zaradi skromnega števila udeležencev in

uporabe posebnega glasbenega dela pričakovanih ugotovitev ne razumemo kot dokaz splošno veljavnih resnic, temveč kot vir dragocenega vpogleda v umetniški proces.

Ključne besede: zaznavanje glasbe, vizualna domišljija, umetna inteligenca, avdiovizualno pripovedovanje zgodb, skupinske asociacije.

Yelena Istileulova and Veronika Kralj-Iglič

University of Ljubljana, Faculty of Health Sciences, Laboratory of Clinical Biophysics (SI)

e-naslov: yelena.istileulova@zf.uni-lj.si

From *Dedication to Science and the Arts* to *Hymn to Health*: A Reflection on Planetary Well-being

The *Dedication to Science and the Arts* was originally created for the Socratic Lectures Symposium (established in 2008) in connection with the planned Falcon-9 mission carrying algae into space in June 2025. When the capsule's parachute failed to open and the algae were lost in the Pacific Ocean, the incident raised a fundamental question: Who bears responsibility for planetary health and for ethics in scientific exploration? As scientists, we affirm our right and responsibility to express a Dedication to Health through scientific, artistic, and ethical reflection. The method Songs-based on Music about Scientists (SMS), developed in 2012 to promote science through artistic compositions inspired by scientific texts or texts about scientists, is here applied. Although the present works are not vocal songs in the strict sense, they extend the SMS method by uniting text and music in short musical-textual compositions. We present a new work as a musical and ethical affirmation of the wish that all beings may live in safety and well-being. The *Hymn to Health* is based on verses of Ariphron of Sicyon (4th century BCE) – one of the earliest surviving hymns praising Hygieia (Health) as the supreme divine gift, without which no human happiness is possible. Conceived as a brief one-minute hymn for pipe organ, uniting text and music, the composition highlights the symbolism of the pipe organ as a safeguard for human and planetary well-being. The aim of these activities is the development of the integration of science and art for research and educational purposes. It contributes to showing greater responsibility for planetary health, ethics in exploration and affirmation of universality. It is based on knowledge of historical and heritage achievements, and intended for social and dissemination activities.

Keywords: ethics, planetary health, Science and Arts; STEAM, SMS (Stories-based on Music about Scientists)

Od Predanosti znanosti in umetnosti do Himne zdravju: Refleksija o dobrobiti planeta

Skladba Dedication to Science and the Arts (slov. Predanost znanosti in umetnosti) je bila prvotno ustvarjena za simpozij Socratic Lectures Symposium (ustanovljen leta 2008) v povezavi z načrtovano misijo Falcon-9, ki je junija 2025 poskusila v vesolje poslati alge. Ko se padalo kapsule ni odprlo in so se alge pogreznile v Tihi ocean, je incident sprožil temeljno vprašanje: Kdo je odgovoren za zdravje planeta in etiko v znanstvenem raziskovanju? Kot znanstveniki poudarjamo svojo pravico in odgovornost, da izrazimo Predanost zdravju skozi znanstveno, umetniško in etično refleksijo. Na tem mestu je uporabljena metoda Songs based on Music about Scientists (SMS), razvita leta 2012 za promocijo znanosti s pomočjo umetniških kompozicij, ki jih navdihujejo znanstvena besedila ali besedila o znanstvenikih. Čeprav obravnavana dela niso vokalne pesmi v ožjem pomenu besede, razširjajo metodo SMS, saj združujejo besedilo in glasbo v kratkih glasbeno-besedilnih kompozicijah. Novo delo predstavljamo kot glasbeno in etično potrditev želje po varnem bivanju in dobrobiti vseh bitij. Hymn to Health (slov. Himna zdravju) temelji na verzih Arifrona iz Sikiona (4. stoletje pr. n. št.)

in je ena najstarejših ohranjenih himn, ki slavijo higiejo (zdravje) kot najvišji božanski dar, brez katerega človeška sreča ni mogoča. Skladba je kratka, enominutna himna za orgle, ki združuje besedilo in glasbo. Poudarja simboliko orgel kot zaščito dobrobiti ljudi in planeta. Cilj teh dejavnosti je razvoj integracije znanosti in umetnosti za raziskovalne in izobraževalne namene. Prispeva k večji odgovornosti za zdravje planeta, etiko raziskovanja in uveljavljanje univerzalnosti. Temelji na poznavanju zgodovinskih in dediščinskih dosežkov ter je namenjen družbenim dejavnostim in razširjanju informacij.

Ključne besede: etika, planetarno zdravje, znanost in umetnost; STEAM, SMS (zgodbe, ki temeljijo na glasbi o znanstvenikih)

Miha Haas

Univerza v Ljubljani, Akademija za glasbo (SI)

e-naslov: miha.haas@ag.uni-lj.si

Vzorci maladaptivnega perfekcionizma kot tveganje za duševno zdravje pri vrhunskih glasbenikih

Vrhunski dosežki v klasični glasbi tako kot na področju vrhunskega športa zahtevajo visoko stopnjo samodiscipline, perfekcionizma in notranje motivacije. Empirične raziskave kažejo, da je perfekcionizem večdimenzionalen pojav, ki vključuje tako adaptivne kot maladaptivne komponente (Frost idr. 1990; Hewitt in Flett, 1991). Adaptivni vidiki, kot so visoki osebni standardi in notranja motivacija, spodbujajo rast in tehnično dovršenost, maladaptivni vidiki, ki vključujejo strah pred napakami in stalno iskanje zunanje potrditve, pa predstavljajo tveganje za duševno zdravje, vključno z anksioznostjo, izgorelostjo, depresijo ali prehranskimi motnjami (Gaudreau in Antl, 2008; Slaney, Rice in Ashby, 2001; Stoeber in Eismann, 2007). Pri vrhunskih glasbenikih v razvojni fazi so ti vzorci pogosto okrepljeni zaradi stalnega vrednotenja s strani staršev in učitelja, kasneje pa tudi strokovne kritike in javnosti. Izbrani biografski primeri to ilustrirajo: S. Rahmaninov je po neuspehu svoje prve simfonije doživel hudo depresijo, ki jo je šele po več letih premagal s pomočjo psihiatra (Psychiatric Times, 2019). Svetovno priznani kitajski pianist Lang Lang je v otroštvu doživel ekstremni pritisk očeta, ki ga je poniževal in ustrahoval, kar je vplivalo na obdobja depresije in izgorelosti v odrasli dobi (The Guardian, 2011; Sixth Tone, 2019). Celo S. Richter je kljub izjemni slavi ob koncu življenja javno izjavil: »Samega sebe ne maram,« kar kaže na njegovo notranjo negotovost (Slippedisc, 2024). Ti primeri ilustrirajo dvorezno naravo perfekcionizma: omogoča vrhunske dosežke, hkrati pa vodi v obsesivnost, ki povečuje psihološko ranljivost, občutke krivde, jeze in nezadovoljstva s poklicem glasbenika (Bonneville-Roussy idr., 2011). Razumevanje mehanizmov, ki povezujejo maladaptivne vzorce perfekcionizma in duševno zdravje, je ključno za vsakega vrhunskega glasbenika, saj mora za uspešno dolgoročno delovanje premostiti vrzel med obsesivno in harmonično strastjo (Robert J. Vallerand idr., 2003).

Ključne besede: vrhunski glasbenik, perfekcionizem, maladaptivni vzorci, duševno zdravje, potreba po validaciji

Maladaptive Perfectionism Patterns as a Risk for Mental Health in Elite Musicians

Elite achievements in classical music, as in top-level sports, require a high degree of self-discipline, perfectionism, and intrinsic motivation. Empirical research shows that perfectionism is a multidimensional construct encompassing both adaptive and maladaptive components (Frost et al., 1990; Hewitt & Flett, 1991). Adaptive aspects, such as high personal standards and intrinsic motivation, foster growth and technical excellence, whereas maladaptive aspects, which include fear

of failure and a constant need for external validation, pose a risk to mental health, including anxiety, burnout, depression, or eating disorders (Stoeber & Eismann, 2007; Gaudreau & Antl, 2008; Slaney, Rice, & Ashby, 2001). In elite musicians, these patterns are often reinforced during developmental stages by constant evaluation from parents and teachers, and later by professional critics and the public. Selected biographical examples illustrate this: S. Rachmaninoff experienced severe depression after the failure of his first symphony, which he only overcame years later with the help of a psychiatrist (Psychiatric Times, 2019). The world-renowned Chinese pianist Lang Lang faced extreme pressure from his father during childhood, including humiliation and intimidation, which contributed to periods of depression and burnout in adulthood (The Guardian, 2011; Sixth Tone, 2019). Even S. Richter, despite his extraordinary fame, publicly stated at the end of his life: "I do not like myself," reflecting his deep inner insecurity (Slippedisc, 2024). These examples illustrate the double-edged nature of perfectionism: it enables elite performance but can also lead to obsessive tendencies that increase psychological vulnerability, feelings of guilt, anger, and dissatisfaction with one's musical life (Bonneville-Roussy et al., 2011). Understanding the mechanisms linking maladaptive perfectionism patterns and mental health is crucial for every elite musician, as successful long-term functioning requires bridging the gap between obsessive and harmonious passion (Vallerand et al., 2003).

Keywords: elite musician, perfectionism, maladaptive patterns, mental health, need for validation

Ana Vukelić¹, Ana Butković¹, Josip Sabić²

¹Faculty of Humanities and Social Sciences, University of Zagreb (HR), ²Institute for Social Research in Zagreb (HR)

e-naslov: anavukeli@m.ffzg.hr

When the Music Plays but Anxiety Strikes

Music performance anxiety (MPA) is a common challenge for music students, with well-documented negative effects on both performance quality and overall well-being (Papageorgi, 2022). General anxiety is related to MPA and it also influences well-being (Wiedemann, 2021). However, little is known about the interplay between general anxiety and MPA in understanding well-being in the context of music schools. The aim was to explore the relationship between general anxiety, MPA, and positive and negative affect toward music school, and to examine whether the association between MPA and positive and negative affect is due entirely to general anxiety. Participants were secondary music school students ($N = 338$, $M_{\text{age}} = 16.32$, $SD_{\text{age}} = 1.46$, range 12-20 years, 58.8% female). Measures included the Kenny Music Performance Anxiety Inventory for Adolescents (Osborne & Kenny, 2005), three positive affect and three negative affect items from The Quality of School Life questionnaire (Raboteg-Šarić et al., 2009), and four general anxiety items from the Big Five Inventory-2 (Hauding & Horstmann, 2023). A significant positive correlation was found between general anxiety and MPA ($r = .55$, $p < .001$). MPA and negative affect ($r = .40$, $p < .001$), and general anxiety and negative affect ($r = .42$, $p < .001$). MPA correlated negatively with positive affect ($r = -.24$, $p < .001$). Regression analyses indicated that only MPA predicted positive affect ($\beta = -.14$, $p < .001$), while both MPA ($\beta = .17$, $p < .001$) and general anxiety ($\beta = .37$, $p < .001$) predicted higher negative affect. The full model explained 5% of positive affect and 22% of negative affect variance. MPA affected students' well-being in a music school context after accounting for general anxiety. Both MPA and general anxiety predicted negative affect towards music school, but only MPA predicted lower positive affect. These results suggest that reducing MPA could improve students' well-being in the school context.

Keywords: music performance anxiety (MPA), general anxiety, positive affect, negative affect, well-being

Ko te med igranjem glasbe preplavi anksioznost

Izvajalska anksioznost (angl. Musical Performance Anxiety – MPA) je pogost izziv za učence glasbe in ima jasno dokazane negativne učinke tako na kakovost nastopa kot na splošno počutje nastopajoče osebe (Papageorgi, 2022). Generalizirana anksioznost je povezana z MPA in vpliva tudi na dobrobit osebe, ki jo doživlja (Wiedemann, 2021). Vseeno vemo le malo o medsebojnem vplivu generalizirane anksioznosti in MPA in zadevnih posledicah za počutje učencev glasbenih šol. Cilj je bil raziskati razmerje med generalizirano anksioznostjo, MPA in pozitivnim oz. negativnim afektom do glasbene šole ter preučiti, ali je povezava med MPA in pozitivnim oz. negativnim afektom v celoti posledica generalizirane anksioznosti. Udeleženci so bili dijaki srednjih glasbenih šol ($N = 338$, $M_{\text{starost}} = 16,32$, $SD_{\text{starost}} = 1,46$, razpon 12–20 let, 58,8 % žensk). Merila so vključevala vprašalnik Kenny Music Performance Anxiety Inventory for Adolescents (Osborne & Kenny, 2005), tri elemente pozitivnega in tri elemente negativnega afekta iz vprašalnika Kvaliteta života u osnovnoj školi (Raboteg-Šarić et al., 2009) ter štiri elemente generalizirane anksioznosti iz vprašalnika Big Five Inventory-2 (Hauding & Horstmann, 2023). Pokazala se je pomembna pozitivna korelacija med generalizirano anksioznostjo in MPA ($r = 0,55$, $p < 0,001$). MPA in negativni afekt ($r = 0,40$, $p < 0,001$), generalizirana anksioznost in negativni afekt ($r = 0,42$, $p < 0,001$). MPA je imel negativno korelacijo s pozitivnim afektom ($r = -0,24$, $p < 0,001$). Regresijske analize so pokazale, da je sam MPA napovedoval pozitivni afekt ($\beta = -0,14$, $p < 0,001$), medtem ko sta MPA ($\beta = 0,17$, $p < 0,001$) in generalizirana anksioznost ($\beta = 0,37$, $p < 0,001$) napovedovala višji negativni afekt. Celoten model je pojasnil varianco 5 % v pozitivnem afektu in 22 % v negativnem afektu. MPA je vplival na počutje dijakov v glasbeni šoli tudi ob upoštevanju vplivov generalizirane anksioznosti. Tako MPA kot generalizirana anksioznost sta napovedovali negativni afekt do glasbene šole, MPA sam pa je napovedoval nižji pozitivni afekt. Iz teh rezultatov je mogoče sklepati, da bi ublažitev MPA lahko izboljšala počutje dijakov v šoli.

Ključne besede: izvajalska anksioznost (MPA), generalizirana anksioznost, pozitivni afekt, negativni afekt, dobro počutje

Kara Flanagan

University of Victoria (CA)

e-naslov: karalf@uvic.ca

Shaking in the Wings: Creating a Drama-Based Curriculum Derived from Actor Education to Address Music Performance Anxiety

Music performance anxiety (MPA) is extremely debilitating to musicians, as it has detrimental impacts on the body and performance delivery. Moreover, MPA is systemic (Kenny, 2011), global (Meyer, 2021), and impacts all types of musicians from students to professionals (Beder, 2017; Sims & Ryan, 2023). The aim of this qualitative study was to create a curriculum based on actor education as an educational intervention for managing MPA and enhancing performance delivery, and to investigate the impacts of this curriculum from the perspectives of participants from a variety of musical backgrounds. The curriculum was workshopped in a 12-hour weekend course at the University of Victoria in 2023. The participants (seven men and seven women) came from a variety of music backgrounds (professional and amateur musicians, and students), had varying degrees of MPA, from mild to severe, and played a variety of instruments (e.g., voice, clarinet, flute, piano, ukulele, and

guitar). The curriculum and course assessments were based on individual exit interviews, consisting of a collective case study of 14 BC-based musicians with MPA. Interviewees were asked to rate, using a Likert scale, the effectiveness of the course and how the curriculum supported them in managing MPA and enhancing performance delivery. Descriptive content analysis (Neuendorf, 2016) was used to analyse the results of the interviews. Twelve participants found that the course was effective for them, 11 said the curriculum supported them in managing MPA and 12 said the curriculum enhanced their performance delivery. While MPA is unlikely to disappear for performing musicians, a related curriculum is needed to allow musicians to flourish in public presentations of their music. This study shows how acting education may be useful and effective for performing musicians, including managing a performer's well-being.

Key words: music performance anxiety, music education, acting curriculum for musicians, Canadian music curriculum

Tresoča krila: Oblikovanje na drami temelječega učnega načrta, ki izhaja iz izobraževanja za igralce, za obravnavanje izvajalske anksioznosti

Izvajalska anksioznost (MPA) je za glasbenike izredno obremenjujoča, saj ima škodljiv vpliv na telo in na izvedbo nastopa, poleg tega je sistemska (Kenny, 2011), globalna (Meyer, 2021) in vpliva na vse vrste glasbenikov, od učencev do strokovnjakov (Beder, 2017; Sims in Ryan, 2023). Cilj te kvalitativne raziskave je bil ustvariti učni načrt, ki bi temeljil na izobraževanju za igralce kot izobraževalni intervenciji za obvladovanje MPA in izboljšanje uspešnosti izvajanja, in raziskati vplive tega učnega načrta z vidika udeležencev z različnim glasbenim ozadjem. Preizkus učnega načrta je potekal v obliki 12-urne delavnice ob koncu tedna na University of Victoria leta 2023. Udeleženci (sedem moških in sedem žensk) so imeli različno glasbeno ozadje (strokovno usposobljeni glasbeniki, amaterski glasbeniki in študenti), različne stopnje MPA, od blage do izrazite, tudi njihovi izbrani inštrumenti so bili različni (npr. glas, klarinet, flavta, klavir, ukulele, kitara). Učni načrt in ocene delavnice so temeljili na individualnih zaključnih pogovorih, ki so obsegali multiplo študijo primera 14 glasbenikov iz Britanske Kolumbije z MPA. Udeleženci so bili pozvani, da na Likertovi lestvici ocenijo učinkovitost delavnice in kako jim je učni načrt pomagal pri obvladovanju MPA in izboljševanju izvedbe nastopa. Analiza rezultatov pogovorov je potekala z uporabo opisne vsebinske analize (Neuendorf, 2016). Dvanajst udeležencev je presodilo, da je bila delavnica zanje učinkovita, 11 jih je dejalo, da jim je učni načrt pomagal pri obvladovanju MPA, 12 pa, da je učni načrt izboljšal njihovo nastopanje. Čeprav pojav MPA pri glasbenikih verjetno ne bo izginil, potrebujemo ustrezen učni načrt, ki bi krepil veščine uspešnega izvajanja javnih glasbenih nastopov. Ta raziskava razkriva, kako lahko izobraževanje za igralce koristi glasbenikom in učinkuje nanje, kar vključuje tudi spodbujanje njihovega dobrega počutja.

Ključne besede: anksioznost pri glasbenem nastopanju, glasbeno izobraževanje, igralski učni načrt za glasbenike, kanadski glasbeni učni načrt

Ana Butković

University of Zagreb, Faculty of Humanities and Social Sciences, Department of Psychology (HR)
e-naslov: abutkovic@ffzg.unizg.hr

Music and Well-Being from Early Childhood to Older Adulthood: Project Plans

In the last few years, systematic reviews and meta-analyses have shown that music has a lot of potential for enhancing health and well-being (Dingle et al., 2021; Viola et al., 2023). To date, such research has mainly investigated listening to music and singing as activities, with playing music

receiving less attention (Daykin et al., 2018). The aim of the planned project is to examine if music can be beneficial for well-being in different life periods (from early childhood to older adulthood), with music being present in people's lives through both formal and informal pathways (e.g. some form of formal music education vs. attending concerts). More specifically, we plan to compare the well-being indicators of preschool children involved in music education programmes with those of preschool children who are not involved in such programmes. We further plan to examine the associations among attending some form of music education during one's lifetime, music consumption in everyday life and well-being in older adults. This study will further our knowledge about the potential of music to enhance wellbeing in children and adults by examining how different music activities throughout one's lifetime are associated with wellbeing. We hypothesize that older adults who engage in different music activities will have higher well-being, and that participation in a music education programme will be beneficial for the well-being of preschool children. The results of this work can be used to design specific music programmes or interventions to enhance the well-being of populations that are of particular interest in every society – children and older adults.

Keywords: music, well-being, early childhood, older adulthood

Glasba in dobrobit od zgodnjega otroštva do starejše odraslosti: načrti za projekt

V zadnjih nekaj letih so sistematični pregledi in metaanalize razkrili, da ima glasba velik potencial za krepitev zdravja in dobrega počutja (Dingle idr., 2021; Viola idr., 2023). Doslej so takšne raziskave preučevale predvsem poslušanje glasbe in petje kot dejavnosti, medtem ko je igranje na glasbila prejelo manj pozornosti (Daykin idr., 2018). Cilj načrtovanega projekta je preučiti, ali lahko glasba pozitivno vpliva na dobrobit ljudi v različnih življenjskih obdobjih (od zgodnjega otroštva do starejše odraslosti), pri čemer je glasba prisotna v življenju ljudi tako na formalni ravni (npr. določena oblika formalnega glasbenega izobraževanja) kot na neformalni ravni (npr. obiskovanje koncertov). Natančneje, načrtujemo primerjavo kazalnikov dobrega počutja predšolskih otrok, vključenih v programe glasbene vzgoje, s kazalniki predšolskih otrok, ki niso deležni takšnih programov. Preučiti nameravamo tudi povezave med obiskovanjem katere od oblik glasbenega izobraževanja v življenju posameznika, uporabo glasbe v vsakdanjem življenju in dobrobitjo starejših odraslih. Ta raziskava bo nadgradila naše razumevanje potenciala glasbe za krepitev dobrobiti otrok in odraslih, in sicer s preučitvijo vpliva različnih glasbenih dejavnosti v toku življenja posameznika na njegovo dobrobit. Domnevamo, da bodo starejši odrasli, ki se ukvarjajo z različnimi glasbenimi dejavnostmi, čutili več dobrobiti in da bo sodelovanje v programu glasbenega izobraževanja prispevalo k dobrobiti predšolskih otrok. Rezultate tega dela je mogoče uporabiti za oblikovanje posebnih glasbenih programov ali intervencij za krepitev dobrobiti populacij, ki so v vsaki družbi še posebej pomembne: otrok in starejših odraslih.

Ključne besede: glasba, dobrobit, zgodnje otroštvo, starejša odraslost



“Glasba razkriva, da je v človeku vedno prisoten prostor za obnovo, stik in rast. Vedno znova nas spomni, da ima človek v sebi neprecenljivo sposobnost ustvarjati harmonijo – v lastnem telesu in psihi, v odnosih in v skupnosti. Naj bo ta zbornik iskra, ki prižge nova vprašanja, nove zamisli in nove poti – da bomo z zvokom in glasbo še naprej prebujali tisto najgloblja v človeku: možnost, da postanemo bolj zdravi, bolj povezani in bolj človeški.”

“Music reveals that within every person there is always space for renewal, connection, and growth. It reminds us that humans possess an invaluable ability to create harmony – within their bodies and minds, in relationships, and in community. May this book of abstracts spark new questions, ideas, and pathways, so that through sound and music we continue to awaken what is deepest within us: the possibility of becoming healthier, more connected, and more fully human.”

*izr. prof. dr. Katarina Habe,
predsednica organizacijskega odbora*

