Teaching Instrument Classes (Today) For Tomorrow / Nastava sviranja (danas za) sutra

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The importance of art education for the cognitive, social, and emotional development of children and youth	**Number of the paper: 165**	

Abstract

This paper explores the potential benefits of content intervention in music instrument classes, i.e., incorporating non-classical music literature into piano and other instrumental classes. A portion of the traditional curriculum would be replaced with pieces that align with the students' preferred musical genres. This integrates interactive learning methods, use of music technology as a practical tool, individualized approach to each participant, and integration of different music styles and techniques while encouraging creative and comprehensive approaches to music education. The research employed a mixed-methods approach, consisting of quantitative research through a questionnaire with open-ended and Likert scale questions and a qualitative case study to investigate the teaching content of instrumental classes. The participants, students from the Music and Media program at the University North in Varaždin and the Faculty of Teacher Education at the University of Zagreb, confirmed the primary hypothesis that the curriculum should be adapted to include a smaller portion of individualized instruction alongside classical music literature to increase student engagement and relevance to their everyday lives.
This would result in improved instrumental skills and the development of music expression and interpretation arising from the emotional aspect of experiencing music, thereby motivating students to practice without neglecting the classical music literature which forms the foundation of the entire expression.

Key words

comprehensive approach to musical work; music genre; individualized approach; instructional content; instrumental instruction

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Sažetak

U radu se govori o istraživanju mogućnost intervencija u nastavni sadržaj nastave instrumenta, u ovom slučaju klavira i/ili drugih glazbenih kolegija i u manjem postotku njegove zamjene ne-klasičnom glazbenom literaturom - žanrom prema kojem učenik/student ima preferencije. Time se ujedinjuju interaktivne metode učenja, korištenje glazbene tehnologije kao alata za praktičnu podršku, individualizirani pristupi svakom učeniku te integracija različitih glazbenih stilova i tehnika te potiču kreativni i sveobuhvatni pristupi glazbenom obrazovanju. Mješovitom metodom istraživanja koja uključuje kvantitativno istraživanje anketnim upitnikom s pitanjima otvorenoga tipa i pitanja s mogućim odgovorima Likertovom skalom u pet razina i studijom slučaja, studenti studija Glazba i mediji Sveučilišta Sjever u Varaždinu i Učiteljskog fakulteta Sveučilišta u Zagrebu potvrdili su glavnu hipotezu da se nastavni sadržaj nastave sviranja treba modificirati i uz klasičnu glazbenu literaturu individualizirati njegov manji dio kako bi se približio učenicima/studentima, postao upotrebljiv u njihovom svakodnevnom životu/ slobodnom vremenu, a to bi rezultiralo i boljom vještinom sviranja i razvojem muzikalnoga glazbenog izričaja-interpretacije koji proizlazi iz emocionalnoga aspekta doživljaja glazbe i time motivira polaznike za vježbanjem, a da se pritom ne zapostavi klasična glazbena literatura koja je temelj cijeloga izričaja.

Ključne riječi

glazbeni žanr; individualizirani pristup; nastava sviranja; nastavni sadržaj; sveobuhvatni pristup glazbenom djelu

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