

Student Teachers' Opinion Regarding Personal Competencies for Teaching the Music Culture Class in Primary Education

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Abstract

Teacher education studies are enrolled by the students who passed the state graduation exam and have diverse general education. Based on the analysis of the enrolled students in the past decade and their knowledge on basic music literacy, it can be concluded that there is a small number of students who were introduced to the fundamental musical literacy as well as any type of music performance. The aim of this work was to show the final-year student teachers' opinion regarding the gained knowledge and skills for the realization of the Music Culture subject content. The research sample comprises Faculties of Teacher Education from Croatia and Serbia (N=320). The results are somewhat showing that most of the students do not consider themselves trained enough to perform a to teach the content of the Music Culture class. The results could also be interpreted by insufficient general music education teaching hours in general education curriculum as well as insufficient hours of music class in the study programs of the teacher faculties. The mentioned points out to the need for lifelong teacher education in the field of music and the revision of study programs of teacher education faculties. It is also possible to think about the establishment of a music specialization studies for music training of primary education teachers so that future teachers could increase their music competencies for teaching the Music Culture subject content.

Key words: *methodology of music teaching; musical abilities; music art; musical literacy.*

Introduction

The learning objective of Music lessons in primary school is the acquisition of certain basic knowledge and skills in the field of music. The education of future primary education teachers implies, among other things, the adoption of knowledge in the field of music that will be applied in working with primary education students. "All people are able to create sound, to create practical and theoretical rules according to which sound is organized, the use of sounds in a very specific way within a defined cultural framework" (Dobrota & Blašković, 2014, p.302). In this context, it seems logical to conclude that structured music and music-related activities, such as those taught in Music lessons at a young school age, are in fact only the foundation and a structured context to realize the already innate human abilities. "In primary school, every student should be given the opportunity to develop music skills, given that every child has a certain level of such skills that need to be developed and nurtured" (Jeremić & Stanković, 2019, p.8). Properly organized learning process is of particular importance in shaping a child's attitude towards art as well as for developing music skills, whereby every teaching process, including music, is directly and indirectly conditioned by a complex combination of objective and subjective factors (Škiljević, 2016).

Learning material taught as part of Music lessons has changed over time; however, a well-educated and "dedicated teacher has always been required to teach these lessons. The teacher is an important link in the acquisition of students' knowledge and shaping the quality of the learning process" (Jeremić, 2018, p. 20). Teachers are, after their parents, the most influential people in the early period of development of music skills because their music teaching activities contribute not only to the development of music skills but also taste in music and the formation of music and aesthetic values. Music lessons in primary education are taught by primary education teachers and the quality of the teaching process depends on the initial music education at teacher education faculties. "Primary education teachers should acquire competencies to perform the following activities: singing, playing (percussion and playing an instrument to accompany singing (either-or: synthesizer, piano, guitar, accordion), listening to music, musical creativity and musical games" (Šulentić-Begić 2013, p.252). The main predisposition of future teachers for the successful acquisition of music knowledge and skills and the performance of musical activities is the basic musicality, which includes the ability to memorize melody and rhythm and their reproduction. Initial music skills are not assessed when enrolling in the majority of Teacher Education Faculties in Croatia and Serbia; only within the last 5 years have such assessments been undertaken when enrolling in the Teacher Education Program of the University of Zagreb (Zagreb, Čakovec, Petrinja) without an elimination factor.

The question arises whether the subjects at the faculties that educate future teachers are sufficient to acquire these competencies. The analysis of the existing curricula at the faculties for teacher education in Croatia and Serbia for the purposes of this paper was conducted by using the method of comparative analysis of available data (lectures

and curricula in Croatia: RP-USGS (2020), OP-USRI (2020), NP-USPU (2020), NPTJ-USPU (2020), RP-USUFZG (2020) and Serbia: FPNJ-OAS and MAS (2014), PFUŽ-OAS and MAS. (2019), PEF-SO-OAS and MAS (2013), PEFV-OAS and MAS (2014).¹

Future teachers are educated at teacher education faculties in theoretical and practical courses. The faculties are state-run, and teaching is in standard Croatian or Serbian language, depending on the country (Croatia or Serbia). In Serbia, there are also private teacher education faculties, and in Subotica there is also a faculty where lessons are held in Hungarian, while in Croatia, in Pula, there is also a program of teacher education in Italian. There are compulsory and elective courses in the study programs. Learning material for the course Music Culture in Croatia and Music Lessons in Serbia at the teacher education faculties that were the subject of analysis in this paper are focused on course objectives and learning outcomes. It is possible to divide them into three groups based on the course content that focuses on learning outcomes:

- 1 Acquisition of knowledge in the field of music theory (compulsory) and mastering the skill of playing a melodic instrument with keys: Music Culture (Gospić, Pula, Rijeka, Zagreb), Musical notation (Rijeka and Pula), Basics of music theory (Gospić), Croatian traditional music (Gospić), Music practicum (Gospić, Rijeka, Zagreb) and Playing music (Rijeka, Pula). In Serbia, the following courses have such curricula: Vocal and instrumental music education (Jagodina, Užice, Vranje), Basics of music theory (Sombor) and Practicum of music instruction (Užice).
- 2 Acquisition of knowledge in the field of music instruction methodology (compulsory): Music instruction methods (during three semesters in Gospić, Pula and Zagreb, and during two semesters, but with more course hours in Rijeka) with methodological exercises in Croatia, and Music culture methodology 1 and 2 and the Methodology practicum for Music culture in Serbia.

Acquisition of additional knowledge and skills in the field of music is offered through elective courses. In Croatia, these are courses such as Folk Music (Rijeka), Choral Singing (Zagreb and Gospić), Instrumental Education-Piano, Group Music playing, Musical Animation, Voice projection, Rhythm and Hearing Practice and Skladboglasje (Zagreb), while in Pula such elective music courses are not provided

¹ RP-USGS (2020) - List of lectures for the 2020/2021 academic year. Integrated University Undergraduate and Graduate Studies - Teacher Education, Department of Teacher Education in Gospić, University of Zadar; OP-USRI (2020) - Course descriptions for the 2020/2021 academic year. Integrated undergraduate and graduate University Teacher Study, University of Rijeka; NP-USPU (2020) - The Curriculum - Integrated undergraduate and graduate University Teacher Study. Faculty of Education, Juraj Dobrila University of Pula; NPTJ-USPU (2020) - The Curriculum - Integrated undergraduate and graduate University Teacher Study in Italian. Faculty of Education, Juraj Dobrila University of Pula; RP-USUFZG (2020) - List of lectures at the Faculty of Teacher Education, University of Zagreb for the 2020/2021 academic year; FPNJ-OAS and MAS (2014) - Faculty of Pedagogical Sciences in Jagodina, Basic Academic Studies and Master of Academic Studies; PFUŽ-OAS and MAS (2019) - Faculty of Pedagogy, Užice Basic academic studies and master's academic studies; PEF-SO-OAS and MAS (2013) - Faculty of Pedagogy Sombor Basic academic studies and master's academic studies; PEFV-OAS and MAS (2014) Faculty of Pedagogy Vranje Basic academic studies and master's academic studies.

for future teachers. In Serbia, they are offered as elective courses Music forms, History of music, Vocal technique and Music playing (Choir and Orchestra 1, 2, 3, 4, at all faculties); Analysis of musical form; Music culture in older grades of primary school; Methodology of music literacy (Jagodina), Fundamentals of music literacy (Užice), Analysis of a piece of music, Children's musical instruments and Methodology of music culture in subject teaching (Užice).

Teacher education in Croatia is in the form of a five-year integrated study program, and in Serbia it lasts for four years, with an additional year of possible postgraduate (masters) study only for those students who wish to enroll it (usually five students per year). Classes take the form of lectures, exercises and seminar papers. Sequence of music education courses at teacher education faculties in Croatia - Gospić, Pula, Rijeka, Zagreb (included in this research), but also Osijek, Zadar, Split, Petrinja, Čakovec, Slavonski Brod (not included in this research) and Serbia (Sombor, Užice, Jagodina and Vranje and Belgrade, which is not included in the research – begin with getting students acquainted with music theory, i.e., the acquisition of basic music literacy and the acquisition of playing skills in the first years of study (Rijeka, Pula and Gospić-Croatia, and Jagodina and Užice-Serbia and in the second year of study in Zagreb-Croatia, and Sombor and Vranje-Serbia).

Students get acquainted with the Music Culture Methodology in the third and fourth year in both countries through compulsory practical classes in the form of methodological exercises in grammar schools. Competences required to teach the subject Music Culture are acquired by students in compulsory courses because not all students attend elective courses. The schedule of compulsory and elective courses varies from faculty to faculty and the courses are usually one-semester long. At all faculties, courses from the group of subjects that allow students to acquire knowledge in the field of music theory, playing skills and teaching methodology are mandatory, which is good, but in terms of number of lessons, these are insufficient to acquire musical skills. In Croatia, students have to master the sheet music during one semester (15 weeks), while playing practice varies from study program to study program, lasting from two to five semesters. Students in Serbia should also master the sheet music in 15 weeks (Sombor), but also learn to play the selected melodic instrument with keys, except for Jagodina, where two semesters are planned for this, which is a larger number of course hours. Insight into the course programs shows that some faculties (Zagreb in Croatia and Užice in Serbia) have many elective courses, but the elective status of the course does not guarantee all students a uniformly stronger acquisition of competencies in the field of music.

The analysis of course programs showed that the total number of course hours for music lessons is uneven and different, which does not support the fact that approximately the same and uniform acquisition of knowledge and skills of future teachers is needed. Insight into the contents of compulsory courses shows that they are aimed at acquiring

competencies from the offered subjects, but the planned course hours in some programs are certainly not enough to teach students how to properly master apparent musical literacy (reading musical notes and/or playing a melodic instrument with keys even in the basic key). At all faculties, Music Culture Methodology is taught during at least two semesters and the outcomes of the course are focused on acquiring knowledge in the field of methodological procedures of listening, performing music and children's music creation. These knowledge and skills are acquired over a relatively small number of course hours, and students feel quite insecure in practical classes. In order to achieve uniform final competencies, it would be extremely important and necessary to align music courses and contents at all faculties based on the possibilities of course programs and to introduce two-semester or multi-semester subjects since more time is needed to acquire these basic music skills (e.g., Music practicum in Zagreb lasts 4 semesters, in Rijeka even five, while in Serbia it lasts two semesters). Moreover, in order to provide better quality of music courses and due to the need for an individual approach to practicing and acquiring playing and singing skills, the question arises as to what the optimum number of students in the exercise lessons is because music courses are organized in the form of group lessons, and the number of students and groups vary depending on the organizational capabilities of the faculty - from 10 to 25 students per group. These differences have long indicated that it is desirable for teacher education faculties to conduct a comparative analysis of their curricula with the aim of unifying them (Zlatković & Petrović, 2011), which was one of the motives for this joint research between the two countries, Croatia and Serbia.

Based on the above and based on the pedagogical experience of the authors of this paper, it is possible to conclude that it is necessary to reorganize music lessons in order to improve musical competencies of future teachers. "The foundation for the professional competence of teachers is laid during initial education, although professional qualifications continue to develop through internships, continuous teaching practice and lifelong professional development" (Gortan-Carlin & Močinić, 2017, p.512).

Many authors have studied the issue of music education and musical competencies of future primary education teachers and the difficulties that students encounter during their studies in order to acquire musical knowledge and skills (Dobrota, 2016; Gortan-Carlin & Močinić, 2017; Šulentić Begić, 2016; Šulentić Begić & Begić, 2015).

For most students at teacher education faculties, music and music activities are a challenge because it is a process of mastering musical psychomotor skills that require a longer period of time and continuous effort, regardless of prior knowledge (skills of playing a melodic instrument, singing and listening, and competencies needed to teach music).

Faculties in Croatia and Serbia that run a program for future primary education teachers to acquire basic music competencies have different course hours and different music courses within their study programs.

Tables 1 and 2 show a comparison of courses regarding the course hours and type of lectures in which students acquire musical competencies to work as primary school teachers in Croatia and Serbia.

Table 1 shows the courses with the corresponding course hours that are taught at three faculties (Zagreb - University of Zagreb, Rijeka - University of Rijeka and Pula - Juraj Dobrila University in Pula) at three different Croatian universities and one Department of Teacher Education (Gospić - University of Zadar), where students were interviewed for the purposes of this research.

Table 1

Overview of compulsory and elective music courses at teacher education faculties in Croatia

SEMESTER	GOSPIĆ	HOURS	PULA	HOURS	RIJEKA	HOURS	ZAGREB	HOURS
1.	Choral singing 1 (I)	15P & 15V			Music notation (O)	15P* & 15V**	Choral singing 1 (I)	15P & 15V
2.	Croatian traditional music (O) Choral singing 2 (I)	15P & 15V 15P & 15V	Music Culture (O)	15P & 15S	Music practicum 1 (O)	15V	Choral singing 2 (I)	15P & 15V
3.	Basics of music theory (O) Choral singing 3 (I)	30P & 15V 15P & 15V	Music writing and playing (O)	30P & 15V	Music practicum 2 (O)	15V	Music Culture 1 (O) Music practicum 1 (O) Choral singing 3 (I)	15P & 15V 15V 15P & 15V
4.	Music Culture (O) Choral singing 4 (I)	30P & 15S*** 15P & 15V	Playing 1. (O)	30V	Music Culture (O) Music practicum 3 (O)	45P & 15S 15V	Music Culture 2 (O) Music practicum 2 (O) Choral singing 4 (I)	15P & 15V 15V 15P & 15V
5.	Music practicum 1 – guitar (O) or Music practicum 1 – piano (O) Choral singing 5 (I)	30V 30V 15P & 15V	Playing 2. (O)	30V	Methodology 4 (O)	15V	Music practicum 3 (O) Choral singing 5 (I)	15V 15P & 15V
6.	Music practicum 2. – guitar (O) or Music practicum 2 – piano (O) Choral singing 6 (I)	30V 30V 15P & 15V	Methodology 1. (O)	30P & 15V	Methodology 1. (O) Music practicum 5 (O)	45P & 15V 30V	Methodology 1. (O) Music practicum 4 (O) Choral singing 6 (I)	15P 15V 15P & 15V

7.	Methodology 1 (O) Choral singing 7 (I)	30P & 15V 15P & 15V	Methodology 2. (O)	30P & 15V	Methodology 2. (O) National folk music (I)	30P & 30V 30P & 15S	Methodology 2. (O) Choral singing 7 (I)	15P & 30V 15P & 15V
8.	Methodology 2 (O) Choral singing 8 (I)	30P & 15V 15P & 15V	Methodology 3. (O)	15P & 45V			Methodology 3. (O) Choral singing 8 (I)	15P & 30V 15P & 15V
9.	Methodology 3 (O)	15P & 30V	-				Choral singing 9 (I)	15P & 15V
10.							Choral singing 10 (I)	15P & 15V
TOTAL HOURS		Compulsory 150P 15S 150V		Compulsory 120P 15S 150V		Compulsory 135P 15S 150V		Compulsory 75P 150V
		Elective 120P 120V		Elective -P -S or V		Elective 30P 15V		Elective 150P 150V
TOTAL C+E		270P 15S 330V		120P 15S 150V		165P 30S 15V		225 P 0S 300V

Table 2

Overview of compulsory and elective music courses at teacher education faculties in Serbia

Semester	Užice	hours	Vranje	hours	Jagodina	hours	Sombor	hours
1.	Vocal and Instrumental Music Culture (O*)	15 P 30 V	Choral singing 1 (**)	30P -V	Vocal and Instrumental Music Culture 1 (O)	30P 15V		
	Basics of music literacy(I)	15 P 15 V	Music Culture and Art (I)	-P 30V	Choral singing 1 (I)	30P 15V		
	Analysis of a piece of Music (I)	30 P -V						
	Choir and orchestral(I)	-P 30 V						
2	Vocal and Instrumental Music Education (O)	15 P 30 V	-	-	Vocal and Instrumental Music Education 1 (O)	30P 15V	Choir and orchestra 1 (I)	30P 30V
	Choir and orchestra (I)	-P 30 V						

Semester	Užice	hours	Vranje	hours	Jagodina	hours	Sombor	hours
3	Children's musical instruments(I)	30P -V	Vocal and Instrumental Music	15P 30V	Vocal and Instrumental Music Education 2 (O)	15P 15V	Basics of music education (O)	30P 15V
	Choir and orchestra 2 (I)	-P 30V	Education (O) Choral singing 2 (I)	30P -V	Choral singing 2 (I)	30P 15V	Choir and orchestra 2 (I)	30P 30V
4	Music education practicum (O)	-P 15V	Vocal and Instrumental Music Education (O)	15P 30V			Choir and orchestra 3 (I)	30P 30V
	Choir and orchestra 2 (I)	-P 30V						
5	Music Ed. Methodology I. (O)	15 P 15V	Choral singing 3 (I)	30 P -V	Choral singing 3 (I)	30P 15V	Music Ed. Methodology 1 (O)	30P 45V
	Choir and orchestra 3 (I)	-P 30V						
6	Music Ed. Methodology I (O)	15 P 15V	Music Ed. Methodology (O)	30 P 15 V	Music Ed. Methodology (O)	30P 15V	Choir and orchestra 4 (I)	30P 30V
	Choir and orchestra 3 (I)	-p 30V			Analysis of a piece of Music (I)	30P 15V		
7	Music Ed. Methodology II. (O)	15 P 30V	Music education practicum (O)	15 P 30 V	Music education practicum (O)	30P 60V	-	
	Music Ed. Methodology in subject teaching (I)	30P -V	Choral singing 4 (I)	30P -V				
	Choir and orchestra 4 (I)	-P 30V						
	Music Ed. Methodology II. (O)	15 P 30V						
8	Choir and orchestra 4 (I)	-P 30V	Music education practicum (O)	15 P 30 V	Music Culture in older grades of primary school (I)	30P 15V	Music Ed. Methodology 2 (O)	15P 30V
					Methodology of music literacy (I)	30P 15V		
					Knowledge of music literature(I)	30P 15V		
Total hours	Compulsory lessons	90		90		135		75
	Practical	165		135		120		90
	Elective lessons	105		120		210		120
	Exercises	255		30		105		120

Semester	Užice	hours	Vranje	hours	Jagodina	hours	Sombor	hours
9.	Modern trends in	30 P			Music Culture	30p	Modern	30p
Masters	the Music Culture methodology (I)	30V			methodology	30v	methodology of music instruction 1 (I).	30p 30v
							Modern methodology of music instruction 2 (I)	
10.	Theoretical	30p	Selected	30p	-	-	Special course	30p
Masters	foundations of the art of music (I)	30v	thematic units from Music Culture methodology (I)	30v			of modern Music Culture methodology	30v
	Music styles (I)	30p 30v						
Total	Three courses ELECTIVE	90 P 90 V	ONE ELECTIVE	30 P 30V	ONE ELECTIVE	30 P 30V	THREE ELECTIVES	90 P 90 V

*P – courses; **V – exercises; ***S – seminar paper; ****O – compulsory course; *****I – elective course

The Department of Teacher Education Gospić - University of Zadar has eight compulsory courses with a total of 150 lecture hours, 15 hours of seminars and 150 hours of exercises and offers choral singing as an elective course during the first eight semesters (15P and 15V), which makes a total of 270 possible lectures, 15 hours of seminars and 330 hours of exercises. There are no music courses in the tenth semester, so this is not shown in the table.

The Faculty in Pula has seven compulsory courses with 120 hours of lectures, 15 hours of seminars and 150 hours of exercises, but it does not offer any elective music courses to future teachers.

The Faculty in Rijeka has nine compulsory courses with 135 hours of lectures, 15 hours of seminars and 150 hours of exercises, and offers an elective course in National Folk Music (30P and 15S) in the seventh semester. Music lessons include 165 hours of lectures, 30 hours of seminars and 150 hours of exercises.

The Faculty in Zagreb has nine compulsory courses with 75 hours of lectures and 150 hours of exercises. There are several elective courses in Zagreb during all study years: Choral singing (15 lectures and 15 exercises during all 10 semesters), Instrumental instruction-Piano (15 lectures and 15 exercises during 8 semesters), Chamber and Group singing (15 lectures and 15 exercises), Voice projection (15 lectures and 15 exercises during four semesters), Rhythm and hearing practice (15 lectures and 15 seminars during two semesters), Musical animation (15 lectures and 15 seminars), Musical and stage analysis of literary text and Musical motivation in initial reading and writing (15 lectures and 15 seminars) and Skladboglasje (15 lectures and 15 exercises during four semesters).

Table 2 shows compulsory and elective courses and the number of lecture hours taught at four Faculties in Serbia (Užice, Vranje, Jagodina, Sombor), where students were surveyed for the purposes of this research.

The Faculty in Užice has seven compulsory courses at the undergraduate level, with a total of 90 hours of lectures and 165 hours of exercises. There are 12 elective courses with a total of 105 hours of lectures and 255 hours of exercises. A total of 195 hours of lectures and 420 hours of music lessons can be attended.

The Faculty in Vranje has five compulsory courses with 90 hours of lectures and 135 hours of exercises during the undergraduate studies. There are five elective courses with 120 hours of lectures and 30 hours of exercises. A total of 210 hours of lectures and 165 hours of music teaching exercises can be attended.

The Faculty in Jagodina has five compulsory courses with 135 hours of lectures and 120 hours of exercises during the undergraduate studies. There are seven elective courses with 210 hours of lectures and 105 hours of exercises, which makes a total of 345 hours of lectures with 225 hours of music lessons that are offered to students to attend.

The Faculty in Sombor has three compulsory courses at the undergraduate level, with 75 hours of lectures and 90 hours of exercises. There are four elective courses with 120 hours of lectures and 120 hours of exercises, which makes a total of 195 hours of lectures with 210 hours of music lessons.

Hours of lectures of music courses in teacher education

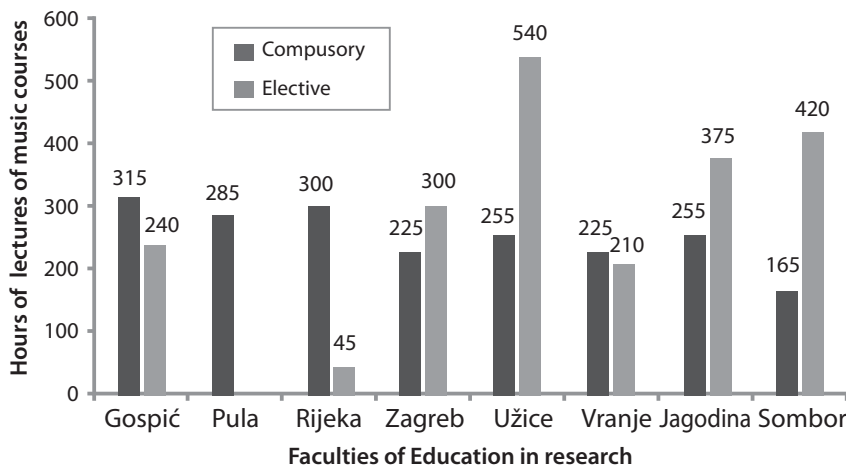


Figure 1. Hours of lectures of music courses in teacher education

Figure 1 shows a comparison of the total number of hours of music courses (compulsory and elective) in teacher education covered by research in Croatia and Serbia.

Methodology

Teacher education faculty is enrolled by students who have successfully graduated from high school and have a diverse grammar school and high school education. Based on the survey participants' answers and their previous musical experience (in the last ten years), it is evident that a very small number of them were familiar with sheet music, basic music literacy and any kind of making music before higher education, which is one of the issues that this research analyzed.

The aim of this paper was to examine the opinion of students about their own competencies, i.e., their opinion regarding satisfaction or dissatisfaction with the acquired knowledge. In this research, the sample included students from Teacher Education Faculties from Croatia and Serbia (N = 320, N = 162 from Croatia and N = 158 from Serbia). The research variables were gender, city, and state.

From the aspect of the defined problem and the goal of the research, the following research questions were set out:

- 1 Is there a connection between the level of acquired music education during schooling and students' perception of their skills to teach the subject Music Culture in primary schools?
- 2 Is there a connection between singing in a choir and the perception of skills to teach Music lessons in primary schools?
- 3 Which learning topics pose a problem for students regarding teaching Music lessons in primary schools?
- 4 Is there a difference in the opinion of students from Croatia and Serbia on the influence that the learning content being taught as part of Music Culture at the Faculty has on the acquisition of skills necessary to teach singing?
- 5 Are the number of music course lessons and the knowledge and skills acquired at the university sufficient for the adoption and realization of all envisaged learning topics of the subject Music Culture in Primary Education.
- 6 Is there a difference in the interest of students from Croatia and Serbia to improve themselves in the course Music Culture?
- 7 Is there a difference in the opinion of students from Croatia and Serbia on how important their acquired competencies are to teach the subject Music Culture and the development of students' musical abilities?

The research hypotheses derive from the set tasks:

General hypothesis: It is assumed that students of the Faculty of Teacher Education are not sufficiently satisfied with the acquired competencies necessary to teach Music Culture in primary schools.

H1: It is assumed that there are statistically significant differences in the level of acquired music education during schooling depending on the student opinions on the competencies necessary to teach Music Culture in primary schools.

H2: It is assumed that learning topics which students find difficult to teach in Music Culture lessons are related to performing music by singing and playing.

H3: It is assumed that there are no statistically significant differences in the opinion of students from Croatia and Serbia on the influence of the learning content taught as part of Music Culture at the Faculty on the acquisition of skills necessary to teach singing.

H4: It is assumed that there are statistically significant differences in the opinion of students from Croatia and Serbia on whether the number of course hours and acquired knowledge and skills in music courses during their studies are sufficient for the adoption and realization of all envisaged learning topics of the subject Music Culture in Primary Education.

H5: It is assumed that students are not sufficiently interested in their further development in the subject Music Culture and that there is no difference between the two groups of students.

H6: It is assumed that there are no statistically significant differences in the opinion of students from Croatia and Serbia on their acquired competencies necessary to teach the subject Music Culture and on the development of students' musical abilities.

Results and discussion

In order to answer the first two questions, i.e., to verify whether there is a connection between the level of music education acquired during schooling and students' perception of their level of skills necessary to teach music in primary schools, we used the t-test on the total sample $N = 320$, and separately on the sample of students from Croatia and Serbia (Table 3).

Table 3

Significance of the difference in students' music education depending on their perception of how useful singing skills are when teaching Music Culture

	<i>Singing helped me in teaching Music Culture</i>	<i>Singing did not help me in teaching Music Culture</i>	<i>t</i>
<i>Total sample</i>	2.15	2.05	1.87
<i>Croatia</i>	2.25	2.07	2.30*
<i>Serbia</i>	2.02	2.03	0.13

t – t-test value; ** – significance with 1% risk, * - significance with 5% risk

The results in Table 3 provide information that there is a statistically significant difference in the level of music education of Croatian students ($t = 2.30$; $p < 0.05$) depending on their perception of how helpful singing skills are, as it was expected, i.e., students who think that singing helps have higher level of education, i.e., more years of musical experience ($M = 2.25$) than those who think it does not help them ($M = 2.07$). The term “higher level of education” refers to the number of years that students spent

in choral singing activities (students mostly used to sing in a choir (66.4% in the total sample, i.e., 77.8% of students in Croatia and 55.0% of students in Serbia) and most of them believe that singing helped them in teaching Music Culture classes (65.9% of the total sample, i.e., 72.0% of students in Croatia and 59.9% of students in Serbia).

Such differences, although expected, were not found in the sample of students in Serbia, nor in the overall sample of students.

Further research results shown in Table 4 identify which learning poses a problem for students when teaching Music Culture lessons. The following answers were offered to students: singing songs by ear, practicing vocal technique, listening to music, playing children's rhythmic instruments, playing a melodic-harmonic instrument, and choral and orchestral music making. This included the skills and techniques necessary for future use of the music education methodology.

Table 4

Problems that occur when teaching the subject Methodology of Music Culture among students in Croatia and Serbia

	Total sample	Croatia	Serbia	χ^2
<i>Singing songs by ear</i>	30.5 %	35.0 %	25.2 %	3.32
<i>Vocal technique exercises</i>	22.3 %	29.3 %	14.1 %	9.72**
<i>Listening to music</i>	13.4 %	17.8 %	8.1 %	5.89*
<i>Playing children's rhythmic instruments</i>	19.5 %	15.3 %	24.4 %	3.88*
<i>Playing a melodic-harmonic instrument</i>	37.8 %	32.4 %	44.2 %	4.10*
<i>Choral and orchestral music making</i>	15.4 %	14.6 %	16.3 %	1.34

LEGEND: χ^2 - chi squared test; ** - significance with 1% risk, * - significance with 5% risk

Out of the six answers offered, students chose playing the melodic-harmonic instrument as the biggest problem (37.8% of students in the total sample, 32.4% in Croatia and 44.2% in Serbia) and singing by ear (30.5%, 35.0% and 25.2%). The smallest problem for students is listening to music (13.4%, 17.8% and 8.1%) and choral and orchestral singing (15.5%, 14.6% and 16.3%). This confirms the assumption that the learning topics that students find difficult when teaching the subject Music Culture are topics related to performing music by singing and playing, i.e., musical performance skills.

The results of the comparison of students in Croatia and Serbia show that there is a difference in the elements that pose a problem to students: vocal technique exercises ($\chi^2 = 9.72$, $p < 0.01$), listening to music ($\chi^2 = 5.89$, $p < 0.05$), playing children's rhythmic instruments ($\chi^2 = 3.88$, $p < 0.05$), and playing a melodic-harmonic instrument ($\chi^2 = 4.10$, $p < 0.05$). While students in Croatia perceive vocal technique exercises (29.3%) and listening to music (17.8%) as a bigger problem than students from Serbia (14.1% and 8.1%), students from Serbia consider playing children's rhythmic instruments (24.4%) and playing a melodic-harmonic instrument (44.2%) to be a bigger problem than students from Croatia (15.4% and 32.4%).

We were also interested in whether there was a difference in the opinion of students from Croatia and Serbia on the influence of learning content being taught as part of the course Music Culture at the Faculty on the acquisition of skills necessary to teach singing.

In Table 5, the results show whether there is a difference in the students' opinion from Croatia and Serbia on the importance of the content of the Music Culture course at the faculty for the acquisition of competencies for the teaching area of performing music by singing, and the chi-squared test additionally shows that there is a statistically significant difference ($\chi^2 = 20.59, p < 0.01$) between the two groups of students.

Table 5

The importance of learning topics being taught as part of the course Music Culture at the Faculty for the acquisition of skills necessary to teach singing

	<i>Highly important</i>	<i>Partially important</i>	<i>Not important because they are too extensive and uninteresting</i>	<i>Not important because they are too demanding and incomprehensible</i>
<i>Total sample</i>	49.8 %	44.8 %	4.4 %	0.9 %
<i>Croatia</i>	37.3 %	55.9 %	5.6 %	1.2 %
<i>Serbia</i>	62.7 %	33.5 %	3.2 %	0.6 %

A detailed overview of the results indicates that although students in the overall sample equally believe that these learning topics are highly or partially important, an overview of the results of each group separately (Croatia and Serbia) shows that in Croatia, students think these are partially important (55.9%) and highly important (37.3%), in contrast to students in Serbia, where the situation is reversed: 62.7% believe that they are highly important and 33.5% that they are partially important.

Although the hypothesis assumed there are no statistically significant differences in the opinion of students from Croatia and Serbia on the importance of learning topics being taught as part of the course Music Culture at the Faculty for the acquisition of skills necessary to teach singing, the difference was observed ($\chi^2 = 20.59, p < 0,01$), but only in terms of high and partial importance. In other words, both groups of students (Croatian and Serbian) to a lesser extent feel that these learning topics are not too important.

Furthermore, another objective was to verify whether the number of music course hours attended during their studies are sufficient for the adoption and realization of all envisaged learning topics of the subject Music Culture in primary education and whether there are differences between students from the two countries. The results of the chi-squared test ($\chi^2 = 11.47, p < 0.01$) showed that there are differences among students (Table 6).

Table 6

Perceived satisfaction with the number of classes of music-related courses at the university

	Yes, fully satisfied with the number of course hours	No, it is necessary to introduce more classes per week	No, the existing number of classes is too much
Total sample	63.2%	30.5%	6.3%
Croatia	54.1%	38.9%	7.0%
Serbia	72.2%	22.2%	5.7%

Thus, although in both groups of students the largest share of participants believe that the number of classes fully meets the needs regarding required music course lessons, this number of students is still significantly higher in Serbia (72.2%) than in Croatia (54.1%). A very small proportion of students in both states feel that there are too many classes.

Apart from the number of classes, the subject of the research was also the perception of acquired knowledge and skills, and unlike the number of course hours, there was no statistically significant difference between students in Croatia and students in Serbia ($\chi^2 = 0.32, p > 0.05$). A total of 89.4% of students from Croatia and 87.3% from Serbia believe that their knowledge and skills acquired during education are sufficient to teach the subject Music Culture.

Regarding the difference in the interest of students from Croatia and Serbia for further professional development in the course Methodology of Music Culture, it is also not statistically significant ($\chi^2 = 3.93, p > 0.05$), as expected. The results (Figure 2) show that about half of the students are very interested in additional training in the course Methodology of Music Culture.

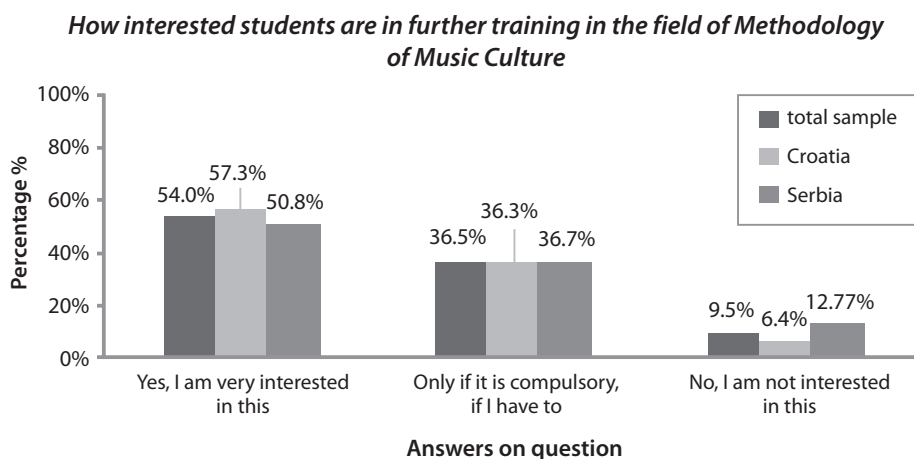


Figure 2. How interested students are in further training in the field of Methodology of Music Culture

Finally, as expected, it turned out that there is no difference ($\chi^2 = 0.71$, $p > 0.05$) in the opinion of students from Croatia and Serbia on whether their acquired skills are important for teaching the course content and development of students' musical skills.

A total of 98.8% of students from Croatia and 97.5% from Serbia believe that their acquired skills are important for teaching the course content and the development of students' musical skills.

Conclusion

When looking at education nowadays, it is important to emphasize what is the role of teachers and what are the expectations of modern society from teachers, some of which are taken for granted, and some are constantly being changed and supplemented. It is not disputed that the education process has an impact on the overall social development, given that the quality of education depends on the quality of instruction in school. In this context, there will be no successful modern society if the competencies of future teachers are not developed in all areas of education that include the field of art. When it comes to the complexity of the teacher's role in teaching the subject Music Culture, it primarily refers to the need for the teacher to have various musical skills and abilities as well as the skill to encourage children's musical creativity and expression. A successful modern teacher, with developed musical skills and acquired basic musical knowledge, should have a whole range of competencies in the field of child psychology, pedagogy, methodology and didactics and modern educational technologies (Gortan-Carlin & Močinić, 2017, acc. to Jurčić (2012); Fumarco (2006), Suzdilovski & Ivanović, 2015). The fact is that a relatively small number of students enrol the Faculty of Teacher Education with prior music knowledge acquired in music school; knowledge and skills in the field of music are acquired mainly during their university studies. This situation leads to teachers not having a complete set of developed skills in the field of music after completing formal university education, but they are nevertheless expected to plan and teach music culture classes as if they had it (Škiljević, 2016: 155). Therefore, as Jurkić Sviben and Margetić (2013, p.14) point out, "if teachers are provided with good-quality music education during their studies at the Faculty of Teacher Education and if they acquire musical knowledge and skills that are available to them and transferred to them during higher education, this should result in good-quality music lessons where the teacher plays, conveys feelings and aesthetic impressions to the mutual satisfaction of both teacher and students."

This results of this research confirm that students believe that the number of music course lessons during their studies is sufficient to acquire music skills necessary to teach Music Culture in Croatia and Serbia although insight into the number of lessons both in each country, and in separate universities and cities shows that there is a significant difference in the number of classes (e.g. Pula and Gospić in Croatia have a much higher number of lectures compared to Zagreb and Rijeka; Zagreb has the least number of lessons, and in Serbia, Užice and Jagodina have the highest number

of lessons, while Sombor has the least number of lessons). Both Croatian and Serbian students generally believe that the level of skills acquired during their university studies is important for teaching the subject Music Culture and for the development of students' musical abilities.

Students who believe that their knowledge and skills acquired during higher education are not sufficient to teach the course Music Culture believe that learning topics should be taught during all eight semesters (first 4 years) (37.8% of students), every other semester during the first 4 years (during 4 semesters) (21.6% of students), during the last 4 semesters (16.2% of students) and during the last 6 semesters (21.6% of students). However, these percentages are significantly higher ($\chi^2 = 36.06, p < 0.01$) than those which show that students believe that their knowledge and skills acquired during education are sufficient to teach the subject Music Culture (in the order as previously stated: 35.6%, 15.3%, 10.3% and 2.8%).

Although the opinion of students from Teacher Education Faculties on their own level of skills necessary to teach Music Culture in primary schools is positive, based on the results of this research, the authors, however, believe that after analyzing the curricula at different faculties, it is necessary to consider the revision of study programs and to introduce music courses during all semesters. It is necessary to increase the number of lessons which refer to the practice of playing and singing skills, which according to the research of Šulentić-Begić and Begić (2015) and Nikolić (2015), proved to be the biggest problem for students in regards to their ability to teach Music Culture Methodology because more time is required to practice these art skills. At the moment, these courses are taught during two to four semesters in both states, which is insufficient. One of the possibilities to increase the number of classes in which students would practice playing and singing is to introduce elective courses, which are significantly more present in Serbia than Croatia.

Therefore, students believe that music skills are important for teaching music courses, and they also believe that learning topics related to performing music by singing and playing are problematic; however, they consider the number of music-related lessons satisfactory. One solution would be to introduce more homework. This raises the question of ECTS credits, which is a topic for some future studies. Furthermore, individual playing lessons (with a maximum of 2 students per class) would also have better outcomes than group lessons of playing a melodic instrument (10-20 students playing and singing in a 45-minute lesson). This raises the question of the teachers' workload, because learning to play an instrument requires an individualized approach even when instruction is performed in groups. Precisely because of the need for an individualized approach, teaching a musical instrument should be organized in as small groups as possible (maximum 4-5 students per group). In order for students of teacher education faculties, who are introduced to playing and singing for the first time, to improve their skills required to teach playing and singing, and since they come with

very different levels of prior knowledge in these fields (complete lack of knowledge, or partial knowledge acquired in private lessons, or in art institutions, or by amateur music learning), it is necessary to use individualized approach to each student in order to achieve meaningful initial or advanced acquisition of musical skills.

According to the results of the research, students are interested in further training in the field of Music Culture Methodology, which indicates the possibility of introducing additional elective courses in the field of Music Culture Methodology during university teacher education, and designing targeted programs for professional development of teachers in music art and education in order to improve musical skills of teachers.

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Mišljenje studenata učiteljskih studija o vlastitim kompetencijama za realizaciju nastave Glazbene kulture u primarnom obrazovanju

Sažetak

Studij učiteljskoga studija upisuju studenti koji su položili državnu maturu i imaju raznoliko opće obrazovanje. Na temelju analize podataka o upisanim studentima u proteklom desetljeću i njihova glazbenoga predznanja uočeno je postojanje ograničenoga broja studenata koji su upoznati s temeljnom glazbenom pismenošću kao i bilo kojom drugom vrsta glazbene izvedbe. Cilj je ovoga rada istražiti mišljenje studenata završnih godina učiteljskih studija u vezi sa stečenim znanjem i vještinama za realizaciju sadržaja predmeta Glazbena kultura. Uzorak čine studenti učiteljskih fakulteta iz Hrvatske i Srbije (N = 320). Rezultati donekle pokazuju da se većina studenata ne smatra dovoljno kompetentnima za realizaciju sadržaja nastavnoga predmeta Glazbena kultura. Rezultati bi se mogli tumačiti nedovoljnom satnicom nastave glazbe u općeobrazovnim kurikulumima, kao i nedovoljnom satnicom nastave glazbe na studijskim programima učiteljskih fakulteta. Navedeno ukazuje na potrebu cjeloživotnoga obrazovanja učitelja u području glazbe i reviziju studijskih programa učiteljskih fakulteta kao i na moguću uspostavu studija glazbene specijalizacije za glazbenu izobrazbu učitelja primarnoga obrazovanja s ciljem osnaživanja glazbenih kompetencija učitelja za izvođenje sadržaja predmeta Glazbena kultura.

Ključne riječi: glazbena pismenost; glazbene sposobnosti; glazbena umjetnost; metodika nastave Glazbene kulture.