

Zrinka Barić and Jasna Šulentić Begić

The Pedagogical Competences of Teachers of Theoretical Music Subjects in Croatia

Abstract: Theoretical music subjects are present at all levels of the music school system. Their purpose is to provide the knowledge necessary for learning and mastering the language of music and improving one's overall understanding. Selecting appropriate teaching methods, procedures and strategies for the function and nature of theoretical music subjects primarily depend on a teacher's training and readiness to improve the educational process. This research, conducted during the second semester of 2018/2019, investigated the pedagogical competences of 101 teachers of theoretical music subjects in primary and secondary music schools located throughout seventeen counties in the Republic of Croatia. By conducting quantitative research, the results showed that teachers rated their pedagogical competence very highly. However, the results also showed that teachers expressed the need for personal and professional development; that is, advancement in teaching. It was also noticeable that the importance of maintaining quality relationships with students and supporting them increases with years of work experience, which indicates developed personal competences.

Keywords: theoretical music subjects, teachers, pedagogical competences, studies of music theory and music pedagogy

UDC: 37.091.12

Scientific article

Zrinka Barić, PhD., Art school Beli Manastir, Kralja Tomislava 2, 31300 Beli Manastir, Croatia; e-mail: zrinkabari7@gmail.com

Jasna Šulentić Begić, PhD., associate professor, The Academy of Arts and Culture Osijek, Ul. kralja Petra Svačića 1/f, 31000 Osijek, Croatia; e-mail: jsulenticbegic@gmail.com

Introduction

Becoming a professional musician of music in Croatia involves attending at least fifteen years of attending primary and secondary music schools and academies. Theoretical music subjects are taught at all levels of music education. Solfeggio (ear/aural training) and music theory are present in primary music school. In secondary music school, solfeggio is also taught, along with harmony, piano harmony, counterpoint, musical forms, history of music, reading sheet music and conducting. As for higher music education, students have most of the above subjects, regardless of their studies. Solfeggio is a subject in which intonation and rhythmic knowledge and skills are acquired, enabling those who have adopted them to understand musical structure. On the one hand, this means knowing how to write down auditorily presented or independently created music and, on the other hand, mentally converting musical notation into sound (Rojko 2012). Harmony studies the phenomenon of combining notes in music (Chan et al. 2019). Counterpoint teaches the compositional technique of leading two or more separate melodic lines. Musical Forms refers to the organisation and structure of a musical work (Lee 2021). They help one learn the forming and shaping of a piece of music, thereby contributing to an understanding of musical structure. History of Music introduces students to the history of music in the sequence of musical and stylistic periods and develops the culture of listening to music. Reading Sheet Music encourages the skilful reading and playing of vocal and instrumental scores on the piano as well as mastering the ways of notating musical pieces for a choir, an instrumental ensemble or an orchestra. Finally, Conducting introduces students to conducting and working with an ensemble.

The primary purpose of theoretical music subjects is to improve the understanding of music and help with learning, memorising and interpreting music. For the most successful mastering of musical phenomena and concepts acquired via theoretical musical disciplines, it is necessary to understand the nature and function of the fields themselves as well as know teaching methods, strategies and content. For the reasons mentioned above, teachers of theoretical music subjects must acquire and develop professional and pedagogical competences. There-

fore, teacher competences have recently been the subject of education research (Blažević 2013, 2014; Bogunović and Stanišić 2013; Brust Nemet and Velki 2016; Dimitrov 2022; Goodman et al. 2008; Kunter et al. 2013; Sudzilovski and Vasilijević 2020; Tannenbaum and Rosenfeld 1994). A teacher's knowledge and skills, experience and education are increasingly recognised as crucial factors for developing student achievements and maintaining a quality education system.

Pedagogical competences

Pedagogical competences are a prerequisite for successfully implementing the educational process (Brust Nemet 2013). These competences represent the professional authority of a high professional level in terms of quality pedagogical education and teacher training (Mijatović 2000). A competent pedagogical teacher has control over his or her pedagogical activities and cherishes his or her relationship with students and parents (Milanović et al. 2000). According to Jurčić, pedagogical competence can be classified into eight dimensions: personal, communicative, analytical (reflexive), social, emotional, intercultural, developmental and problem-solving skills (Jurčić 2014).

The development of *personal competences* is one of the essential tasks of teachers precisely because a teacher's characteristics and attitudes towards students and others are an indispensable part of the educational process (Markuš 2010). Personal competences include mental and physical health, values and good mental abilities (Ilánlou and Zand 2011). Furthermore, numerous experimental studies have shown that teachers' unique characteristics influence effective learning and that social features are even more desirable than academic knowledge (Teachout 1997). Davidson et al.'s (1995/1996) research found that students perceived teachers who treated them pleasantly as professionally satisfactory. Having good *communication skills* is a crucial competence a teacher should possess. It is a foundation for successful social relations and cooperation and a prerequisite for respect in a classroom environment. In addition to a teacher using voice and words, he or she uses eye contact, sign language, touch (Selvi 2010), body language, intonation and speech rhythm (Neill and Caswell 2005). Therefore, recognising the aforementioned verbal and non-verbal communication dimensions is critical for successful teaching and establishing quality relationships in a school environment.

Furthermore, educational work is constantly subject to reflection (i.e., an assessment of his or her activity). Therefore, increasing the quality of education and instruction based on thought also gives a teacher a sense of satisfaction (Pollard et al. 2005). For this reason, creating the conditions for reflection in action by training teaching staff will significantly affect the improvement of educational practice (Schön 1987).

In addition to the teaching profession's cognitive challenges, one should recognise that teaching is socially and emotionally demanding (Jennings and Greenberg 2009). According to Frey (2004), *social competence* refers to areas of ability

that, according to an immediate situation and task, enable a person, primarily in cooperation with others, to reach a set goal responsibly. *Emotional competence* is the ability to validly reason with emotions and use emotions to enhance a thought (Mayer 2004). Along with the competences above, developing *intercultural competence* in globalisation seems to be an essential prerequisite for creating successful relationships and communication. Therefore, in a school environment, it is critical to emphasise the complexity of developing intercultural competences in teacher training (Sablić 2011).

Furthermore, an interculturally sensitive school considers the fundamental stimulation of awareness (Spajić-Vrkaš 2004). The visions and missions of the teaching profession are also based on teachers' developmental competence (Jurčić 2014). Therefore, the teaching vocation is specific compared to other professions because teachers must continuously improve their competences to develop them in students. *Problem-solving skills* are also related to the dimensions of pedagogical competence. They refer to teachers' actions in complex teaching situations. A teacher's task is to direct students in solving problems and leading them to positive strategies for dealing with difficulties (Jurčić 2014).

Music teachers' pedagogical competences are specific compared to other teachers' competences. A music teacher is a character who performs a function in a class that other teachers do not have to do. If didactic materials and visual aids are used for other teaching subjects, a music culture teacher *is* the visual aid. He or she is the living presence of the studied subject – he or she is its performer, its conductor (Dimitrov 2022).

Music teachers can expose students to a wide range of experiences within a classroom, whether performing, listening, composing or extracurricular activities. As Robinson (2018) pointed out, connecting with a classroom and extracurricular activities can be a powerful channel that strengthens relational skills and provides avenues for empowerment. This connection, however, depends on a wide range of competences. The competences of teachers of theoretical music subjects are particular, considering the nature of the subjects themselves. The student–teacher relationship is characteristic: teaching takes place in small groups, which is atypical for regular elementary and secondary school classes; thus, individualisation is possible. Accordingly, the quality of communication with students and motivation to work is at a high level, which contributes to the success of the educational process.

Generally, teachers of theoretical music subjects in Croatia graduate from music theory and music pedagogy studies. During their studies, they also study pedagogical subjects in which they acquire pedagogical competences. In music theory and music pedagogy study programmes, students mostly have similar professional subjects, pedagogical–psychological subjects and even the course timetable. However, according to output competences, theoreticians are more qualified to work than music pedagogues. In primary and secondary music schools, they can teach all theoretical music subjects, but music pedagogues can teach only solfeggio and music theory in primary music schools. Although they can also work in secondary music schools as professors of theoretical music subjects, this is usually

done by theorists. Concerning the mentioned issue of teachers' competence in theoretical music subjects, in this research several questions arose: Do teachers consider themselves pedagogically competent enough? Are there significant differences in teacher competences concerning completed education and field of study?

Research goal

This current research aimed to determine the pedagogical competences of teachers of theoretical music subjects in primary and secondary music schools.

Research problems and hypotheses

Teachers of theoretical music subjects face problems related mainly to study programmes and output competences. Music theory and music pedagogy/music culture¹ students study almost the same vocational and pedagogical-psychological subjects. Still, music theory students can teach all theoretical music subjects in primary and secondary music schools.² In contrast, music pedagogy/music culture students are limited to solfeggio and an elective music theory course in primary music school. Also, both share an insufficient hourly courseload of pedagogical subjects and practice.

For the stated reasons and the set goals of this research, the authors devised four hypotheses:

- H1: There is a significant statistical difference in assessing pedagogical competences between teachers with a degree in music pedagogy and music culture compared to teachers with a degree in music theory.
- H2: There is a significant statistical difference in evaluating the student-teacher relationship between teachers with a degree in music pedagogy and music culture and teachers with a degree in music theory.
- H3: There is a significant statistical difference in assessing the lack of skills in work between teachers with a degree in music pedagogy and music culture compared to teachers with a degree in music theory.
- H4: There is a significant statistical difference in the expression of positive attitudes towards study between teachers with a degree in music pedagogy and music culture compared to teachers with a degree in music theory.

1 Teachers with a degree in music pedagogy and music culture were placed in one group, considering that the study of music pedagogy is identical to the study of music culture.

2 The above is legally prescribed in the following rulebooks: 1) *Pravilnik o odgovarajućoj vrsti obrazovanja učitelja i stručnih suradnika u osnovnoj školi*. [Rulebook on the appropriate type of education for teachers and professional associates in primary schools]. (2019). Zagreb: Ministarstvo znanosti i obrazovanja, and 2) *Pravilnik o stručnoj spremi i pedagoško-psihološkom obrazovanju nastavnika u srednjem školstvu*. [Rulebook on professional training and pedagogical-psychological education of teachers in secondary education]. (1996). Zagreb: Ministarstvo znanosti, obrazovanja i športa.

Methods

Research method

This research was conducted as non-experimental research, given that it aimed to learn about educational reality (Mužić 2004). It was also a cross-sectional study because it analysed data at a specific point in time (Milas 2009).

	Number (%) of Participants (N = 101)
Gender	
Women	72 (71.3)
Men	29 (28.7)
Education Level	
Completed Secondary Education	1 (1.0)
Secondary Vocational Qualification	1 (1.0)
Higher Vocational Education	98 (98.0)
Doctor of Science	1 (1.0)
Years of Work Experience	
0–10	45 (44.6)
11–20	22 (21.8)
> 20	34 (33.7)
Educational Institution	
Academy of Music	79 (78.2)
Academy of Arts	16 (15.8)
Music Culture (Faculty of Education)	6 (5.9)
Study Programme	
Music Theory	42 (41.6)
Music Pedagogy and Music Culture	38 (37.6)
Other	21 (20.8)

Table 1: Respondents' general characteristics

Sample

One hundred-one teachers of theoretical music subjects from 24 primary and secondary music schools from seventeen counties participated. As a form of collecting data, the authors used random sampling.

The most significant number of participants were solfeggio teachers since solfeggio is taught in primary and secondary music schools. Choir and the pre-school programme (kindergarten) are taught in primary music schools. All the other subjects are taught only in secondary music schools. Since there are fewer secondary music schools than primary music schools, the number of teachers participating in this research is significantly lower.

The research respondents' general characteristics concerning gender, education level, years of work experience, professional qualifications and studies are shown in more detail in Table 1. Regarding subjects taught by the respondents, teachers mainly teach solfeggio (92.1%), harmony (42.6%), then counterpoint (32.7%), choir (27.7%) and piano harmony (26.7%). reading sheet music is taught by 16.8% of teachers, history of music by 15.8%, musical forms by 13.9%, conducting by 11.9% and only 5.9% by a preschool programme (kindergarten). A total of 10.9% of the teachers also taught something else.

Data collection and instruments

This research occurred during the second semester of the 2018/2019 school year. The research instrument was an anonymous survey questionnaire that surveyed teachers' self-assessments of their pedagogical competences. The authors applied a teacher questionnaire from a project called Self-Evaluation of Schools, which was conducted in Croatia in 2003 and 2004. The teachers presented their views on their previous education (i.e., completed studies, competences and relationships with students).

The questionnaire consisted of four parts. The first part related to sociodemographic data, teachers' current teaching subjects and the pedagogical-psychological subjects they attended during their studies. In the other three parts of the questionnaire, the teachers responded to 37 statements related to the student-teacher relationship, previous education and competences. The teachers were evaluated using a 5-point Likert scale: 1, the worst assessment, up to 5, the best assessment, and a 5-point Likert scale, with 1, never, up to 5, always.

Data analysis

Absolute and relative frequencies represent categorical data. Numerical data are described by the arithmetic mean and standard deviation in distributions that follow the normal range and, in other cases, by the median and the limits of the interquartile range. Differences in normally distributed numerical variables between the three independent groups (years of work experience, educational institution and study programme) were tested by analysis of variance (ANOVA) and, in the case of deviation from the normal distribution, by the Kruskal-Wallis test.

The association of numerical variables was assessed depending on whether it met the normal distribution criteria, the Pearson correlation coefficient or the Spearman's rank correlation coefficient. The significance level was denoted by $p = 0.05$. Factor analysis enabled the formation of four scales that showed highly satisfactory internal consistency reliability coefficients (Cronbach's alpha). These are the scales: *pedagogical competences*, *student-teacher relationship*, *lack of skills* and *attitude towards study*. The authors used *IBM SPSS Statistics Version 20* for the statistical analysis.

In the following sections, the authors present the four scales.

Pedagogical competences

- For the *pedagogical competences* scale, the teachers responded to the following statements:
- I have the competence to create a curriculum for my subjects.
- I have pedagogical competences.
- I have social competences for my academic work at school.
- I have emotional competences for my academic work at school.
- I am critical of my work.
- I have the competence to work with students.
- I am delighted with the teaching profession.
- I feel confident when I teach.
- I feel competent interacting with students' parents.

	N	Mean Rank	χ^2	P*
Years of Work Experience				
0–10	45	35.73	25.107	.000
11–20	22	65.79		
> 20	34	64.20		
Educational Institution				
Academy of Music	79	51.54	.338	.845
Academy of Arts	16	47.67		
Music Culture (Faculty of Education)	6	54.60		
Study Programme				
Music Theory	42	58.49	4.738	.094
Music Pedagogy and Music Culture	38	47.00		
Other	21	43.74		

Table 2: *Pedagogical competences concerning years of work experience, educational institutions and study programmes*

*Kruskal–Wallis test

The results indicated that the teachers differed in assessing their pedagogical competences according to years of work experience. At the same time, teachers working between eleven and twenty years and those working for more than twenty years rated their pedagogical competence significantly higher compared to teachers who have been working for up to ten years. However, there were no statistically significant differences in pedagogical competences related to educational institutions and study programmes. There was a trend in which music academy teachers rated their pedagogical competence somewhat higher than music theory teachers. Still, these differences were not statistically significant (see Table 2).

The results showed that teachers with more years of work experience felt

more pedagogically competent than teachers who had just started teaching, which is to be expected. In comparison with Brust Nemet and Velki's (2016) research on primary school teachers, our results were similar, which show that the more years of experience teachers have, the more professionally they assess themselves.

The teachers rated the listed competences, such as creating a teaching curriculum, pedagogical, social and emotional competences and working with students and parents significantly higher, thus showing a desire for constant development in a professional and personal sense. Furthermore, when one considers the critical attitude towards work, security in performing as a teacher and satisfaction with the teaching profession, there is an evident desire to perfect and improve one's abilities.

Kunter et al.'s (2013) research also showed that teachers' knowledge of pedagogical content, enthusiasm for teaching, and self-regulation skills positively affect teaching quality and student results. The last part, related to satisfaction with the teaching profession, should be considered highly positive because it means that teachers' concern about the quality of educational work increases with years of work experience. This is precisely the prerequisite for the success of the educational system.

Among the respondents, there were no differences in educational institutions and study programmes. However, as stated earlier, music theory teachers and teachers who graduated from a music academy rated their pedagogical competence somewhat higher. However, in terms of statistical significance, this was not considered significant. Therefore, we could not accept H1: *There is a significant statistical difference in assessing pedagogical competences between teachers with a degree in music pedagogy and music culture compared to teachers with a degree in music theory*. Furthermore, exploring the study programmes of music theory and music pedagogy students, it is evident that they have almost the same pedagogical-psychological subjects and even identical lessons plan.

Statement	Factor Load
8.3. I have the competence to create a curriculum for my subjects.	.813
8.4. I have pedagogical competences.	.774
8.5. I have social competences for my academic work at school.	.828
8.6. I have emotional competences for my academic work at school.	.758
8.8. I am critical of my work.	.568
11.1. I have the competence to work with students.	.435
11.20. I am delighted with the teaching profession.	.532
11.21. I feel confident when I when I teach.	.494
11.23. I feel competent interacting with students' parents.	.753
Cronbach's alpha	.792

Table 3: Factor structure of the pedagogical competences scale and the corresponding Cronbach's α ($N = 101$)

Particles 8.3., 8.4., 8.5., 8.6., 8.8., 11.1., 11.20., 11.21. and 11.23. saturate the *pedagogical competences* factor. The highest saturation of the first factor is the particle: *I have social competences for my academic work at school*. The Cronbach's α for this scale is .792.

Student–teacher relationship

For the student–teacher relationship scale, the teachers responded to the following statements:

- I am equally motivated to work with each class/student.
- I try to support students.
- I believe that I treat my students well.
- I am interested in how my behaviour will affect the relationship between students and me.
- I believe that all my actions are for my students' good.
- Quality communication with students is essential to me.
- I recognise and adapt to students' individual differences.
- Students' satisfaction with my teaching is essential to me.
- Working with students is a pleasure for me.
- I am objective when evaluating.
- I explain grades to students.
- In addition to a numerical grade, I take notes to monitor students' activities.

	N	Mean Rank	χ^2	P*
Years of Work Experience				
0–10	45	41.31	8.947	.011
11–20	22	58.30		
> 20	34	59.10		
Educational Institution				
Academy of Music	79	50.15	4.162	.125
Academy of Arts	16	61.53		
Music Culture (Faculty of Education)	6	34.08		
Study Programme				
Music Theory	42	57.81	4.730	.094
Music Pedagogy Music Culture	38	48.71		
Other	21	41.52		

Table 4: Student–teacher relationship concerning years of work experience, educational institutions and study programmes

*Kruskal–Wallis test

The results showed that teachers differ statistically significantly in their assessment of the student–teacher relationship according to years of work experience. For example, teachers between 11 and 20 years of work experience and those who have worked for more than twenty years evaluate the student–teacher relationship as significantly better than teachers who have worked for up to ten years ($\chi^2 = 8.947$; $df = 2.0$; $p = .011$). However, concerning educational institutions and study programmes, there were no statistically significant differences in the student–teacher relationship (see Table 4).

Almost the same results as in the *pedagogical competence* scale indicate that, as expected, there is an upward trend in developing a quality student–teacher relationship with seniority. Also, it can be considered positive that teachers with many years of work experience adapt to students' differences and are equally motivated for all students. They strive to support them, maintain quality communication with them, and care about how their behaviours will affect each other's relationships. Also, teachers believe that they treat their students well and that their actions are for the students' benefit, proving that they are confident in their work and performance with students.

Likewise, satisfaction in working with students and the importance of student satisfaction with teaching are indicators of the development of teachers' competences and acquired interpersonal and intrapersonal skills. Research among teachers of music and public schools has shown that the attitude, approach, effort and human quality they invest in communicating with students are essential to teachers and even more important than teaching methods. Therefore, the teachers highlighted relevant personal competences, such as personal, motivational

and social-psychological, as more important than professional knowledge (Bogunović and Stanišić 2013). Furthermore, from the research by Blažević (2013, 2014) among elementary school teachers, it could be seen that teachers find the importance of communication and interaction as a critical component of today's educational process and their role in it as teachers.

There were no significant differences between educational institutions and study programmes. Therefore, we could not accept H2: *There is a significant statistical difference in evaluating the student–teacher relationship between teachers with a degree in music pedagogy and music culture and teachers with a degree in music theory.*

Statement	Factor Load
11.2. I am equally motivated to work with each class/student.	.586
11.3. I try to support students.	.666
11.5. I believe that I treat my students well.	.452
11.6. I am interested in how my behaviour will affect the relationship between the students and me.	.576
11.7. I believe that all my actions are for the good of my students.	.452
11.8. Quality communication with students is essential to me.	.669
11.10. I recognise and adapt to the individual differences of students.	.688
11.11. Students' satisfaction with my teaching is essential to me	.569
11.12. Working with students is a pleasure for me.	.524
11.16. I am objective when evaluating.	.541
11.17. I explain grades to students.	.496
11.18. In addition to the numerical grade, I take notes to monitor a student's activities.	.604
Cronbach's alpha	.798

Table 5: Factorial structure of the student–teacher relationship scale and the corresponding Cronbach's α ($N = 101$)

Particles 11.2., 11.3., 11.5., 11.6., 11.7., 11.8., 11.10., 11.11., 11.12., 11.16., 11.17. and 11.18. saturated the factor of the student–teacher relationship. Particle number 11.8 had the highest saturation; with the third factor, *I recognise and adapt to the individual differences of students.* The Cronbach's alpha for this scale is .798.

Lack of skills

Regarding the *lack of skills* scale, the teachers responded to the following statements:

- I need more knowledge about the correct attitude towards students.
- In my education, I lacked information about my upbringing.
- I would have done better in my work if I had had a better pedagogical education.
- I would have done better in my work if I had had a better methodical education.

	N	M	SD	F	p
Years of Work Experience					
0–10	45	12.77	3.30	5.647	.005
11–20	22	10.86	2.89		
> 20	34	10.44	3.40		
Educational Institution					
Academy of Music	79	11.55	3.20	.955	.388
Academy of Arts	16	12.25	4.25		
Music Culture (Faculty of Education)	6	10.00	3.57		
Study Programme					
Music Theory	42	11.40	3.49	1.593	.209
Music Pedagogy and Music Culture	38	12.26	3.52		
Other	21	10.66	2.86		

Table 6: *Lack of skills concerning years of work experience, educational institutions and study programmes*

*Independent sample ANOVA

The perceived lack of skills concerning years of work experience differed significantly among the teachers. The teachers who had worked for zero to ten years sensed that they lacked skills compared to those who had worked for eleven to twenty years (LSD post hoc: 1.914; $p = .026$) as well as those who had been working for more than twenty years (LSD post hoc: 2.336; $p = .002$). The teachers did not differ in their lack of skills according to their education. However, there was a trend in teachers' beliefs regarding which academy of arts renders students with fewer skills (see Table 6).

From all of the above, it is evident that the respondents with more work experience felt more confident in their work. They estimated that they had more skills than teachers with fewer years of experience, which was predictable to assume. The teachers were offered statements emphasising the educational aspect, such as *I need more knowledge about the correct attitude towards students*, and *in my education, I lacked information about my upbringing*. Younger teachers showed that despite only recently studying subjects related to pedagogy, they still

needed to gain knowledge about their relationships with students. It was also evident from the answers to the statements that *I would have done better in my work if I had had a better pedagogical/methodical education*. However, it is entirely natural that with more years of work experience, regardless of the profession, a person acquires skills and improves in his or her work.

Despite this, more preparation of students for educational work is needed. Therefore, it is safe to say that, unfortunately, there need to be more pedagogical and methodical subjects at a higher level of education. Brust Nemet and Velki's (2016) research among primary school teachers showed that better-developed pedagogical competences predict a positive school culture and all its aspects. Therefore, they proposed the introduction of an enriched curriculum of pedagogical competences during a teacher's studies, through which quality and usable knowledge is offered. Via research among practising teachers, Tannenbaum and Rosenfeld (1994) pointed out that acquiring basic skills, including interactive communication, listening and speaking, can be a foundation for teachers' development and practice. Furthermore, learning and developing skills at the very beginning of young teachers' studies would allow them to feel more comfortable and ready to work with students, significantly affecting their confidence in teaching.

There were no differences in educational institutions and study programmes among the respondents. However, there was a trend in teachers' beliefs regarding which academy of arts renders students with fewer skills. Given that the difference was not statistically significant, we could not accept H3: *There is a significant statistical difference in assessing the lack of skills in work between teachers with a degree in music pedagogy and music culture compared to teachers with a degree in music theory*. This proposed hypothesis, however, was not without a basis. According to the previously mentioned study programmes, music theory and music pedagogy students attend almost the same professional and pedagogical-psychological subjects. Still, music theory students are much more qualified for work than music pedagogy students in terms of their output competences and employment opportunities (according to the study programmes). Moreover, they can teach all theoretical music subjects in primary and secondary music schools, and music pedagogy teachers can teach only solfeggio and music theory in primary music schools.

Statement	Factor Load
11.4. I need more knowledge about the correct attitude towards students.	.683
11.9. In my education, I lacked information about my upbringing.	.742
11.13. I would have done better in my work if I had had a better pedagogical education.	.817
11.22. I would have done better in my work if I had had a better methodical education.	.861
Cronbach's Alpha	.778

Table 7: Factorial structure of the lack of skills scale and the corresponding Cronbach's α ($N = 101$)

Particles 11.4., 11.9., 11.13. and 11.22. saturated the *lack of skills* factor. The fourth factor's highest saturation was the particle *I would have done better in my work if I had had a better methodical education*. The Cronbach's alpha for this scale is .778.

Attitude Towards Study

In the *attitude towards study* scale, teachers responded to the following statements:

- There were enough pedagogical subjects in my study. (9.1)
- I had good teaching of the pedagogical subjects in the study. (9.2)
- The pedagogical–psychological subjects in my study form a sound basis for work. (9.3)
- There was enough pedagogical/methodical practice in my study. (9.4)
- Pedagogical/methodical practice in my study forms a sound basis for work. (9.5)
- The theoretical music subjects in my study prepared me well for work at a school (9.6).

The tables below present attitudes towards study concerning years of work experience, educational institutions and study programmes (see Table 8), followed by average ratings on attitudes towards study concerning years of work experience (see Table 9), educational institutions (see Table 10) and study programmes (see Table 11).

	N	M	SD	F	p
Years of Work Experience					
0–10	45	21.62	4.81	.347	.707
11–20	22	21.09	5.02		
> 20	34	22.26	5.93		
Educational Institution					
Academy of Music	79	21.77	5.39	1.055	.352
Academy of Arts	16	20.56	4.68		
Music Culture (Faculty of Education)	6	24.16	3.81		
Study Programme					
Music Theory	42	21.83	5.15	.260	.772
Music Pedagogy and Music Culture	38	22.00	5.56		
Other	21	21.00	4.89		

Table 8: Attitude towards study concerning years of work experience, educational institutions and study programmes

* Independent sample ANOVA

Years of Work Experience		V_9.1	V_9.2	V_9.3	V_9.4	V_9.5	V_9.6
0–10 (N = 45)	M	3.83	3.52	3.50	3.21	3.38	3.69
	SD	1.059	1.091	1.130	1.184	1.084	1.151
11–20 (N = 22)	M	3.71	3.62	3.33	3.43	3.38	3.81
	SD	1.056	1.071	1.111	1.028	1.244	.814
> 20 (N=34)	M	3.91	3.81	3.69	3.44	3.69	3.94
	SD	1.201	.931	1.061	1.216	1.256	1.045
	F	.191	.759	.675	.473	.766	.541
	P	.826	.471	.512	.625	.468	.584

Table 9: Average scores on attitude towards study concerning years of work experience

Educational Institution		V_9.1	V_9.2	V_9.3	V_9.4	V_9.5	V_9.6
Academy of Music (N = 79)	M	3.79	3.59	3.50	3.44	3.53	3.90
	SD	1.085	1.050	1.114	1.112	1.159	.975
Academy of Arts (N = 16)	M	3.83	3.61	3.50	2.78	3.17	3.33
	SD	1.200	.979	1.150	1.309	1.295	1.328
Music Culture (Faculty of Education) (N = 6)	M	4.40	4.40	4.00	3.60	3.80	3.80
	SD	.894	.894	.707	.894	.837	.837
	F	.712	1.454	.485	2.586	.887	2.152
	P	.493	.239	.617	.080	.415	.122

Table 10: Average scores on attitude towards study concerning educational institutions

Study Programme		V_9.1	V_9.2	V_9.3	V_9.4	V_9.5	V_9.6
Music theory (N = 42)	M	3.90	3.51	3.49	3.49	3.59	3.98
	SD	1.020	1.028	1.098	1.075	1.183	.908
Music Pedagogy and Music Culture (N = 38)	M	3.76	3.78	3.63	3.15	3.44	3.63
	SD	1.200	1.107	1.178	1.333	1.285	1.240
Other (N = 21)	M	3.84	3.58	3.37	3.37	3.32	3.74
	SD	1.068	.902	.955	.895	.885	.872
	F	.181	.715	.412	.904	.372	1.115
	P	.835	.492	.663	.408	.690	.332

Table 11: Average scores on attitude towards study concerning study programmes

As seen in Table 8, the attitudes towards study among the teachers did not differ significantly according to any variable concerning teachers' years of work experience, educational institution and study programme. As for the average attitudes towards study concerning years of work experience, the teachers with more than twenty years of experience were the most satisfied, giving all the above statements the highest scores. At the same time, the variable *the theoretical music subjects in my study prepared me well for work at a school* was rated the highest (3.94). On the contrary, the variable of *there was enough pedagogical/methodical practice in my study* was the lowest rated. In terms of education, music culture

teachers gave variables 9.1 to 9.5 the highest marks. The last variable, *the theoretical music subjects in my study prepared me well for work at school*, with 3.90, was rated highest by academy of music teachers.

On the other hand, the variable *there was enough pedagogical/methodical practice in my study* had the lowest rating (2.78), according to academy of arts teachers. However, the average scores concerning studies showed that the music theory teachers rated the highest (3.98) the variable *the theoretical music subjects in my study prepared me well for work at a school*. On the contrary, music pedagogy and music culture teachers rated the variable, *there was enough pedagogical/methodical practice in my study* at 3.15.

Following all the above, the evaluations of studies show low teacher satisfaction. It is also interesting that teachers, regardless of their work experience, educational institution and study programme, stated that *there was enough pedagogical/methodical practice in my study* the lowest rating. This information indicates that the situation regarding practice must change drastically in all studies, regardless of the field of study.

Especially bearing in mind that all generations, whether those who had just finished their studies or finished them more than twenty years ago, had the same opinion. As Goodman et al. (2008) pointed out, higher education institutions are responsible for delivering programmes that produce competent teachers. Therefore, it is also appropriate to mention that institutions in charge of teachers' professional training are also responsible for programmes that will enable further progress in the teaching profession. From the research of Sudzilovski and Vasilijević (2020) related to the institutional, professional training of teachers in the field of music pedagogy, it is evident that the offering of programmes in the field of music pedagogy is constantly increasing and has a positive tendency, but it is incredibly modest.

In this case, we could not confirm H4: *There is a significant statistical difference in the expression of positive attitudes towards study between teachers with a degree in music pedagogy and music culture compared to teachers with a degree in music theory*. This hypothesis followed the mentioned issues according to which music theory students are much more qualified to teach theoretical music subjects than music pedagogy students. Also, music theory teachers can teach all theoretical music subjects in primary and secondary music schools, so H4 was shaped accordingly in this way. However, the results show no differences among music theory and music pedagogy teachers regarding their attitudes towards study.

Statement	Factor Load
9.1. There were enough pedagogical subjects in my study.	.769
9.2. I had good teaching of the pedagogical subjects in my study.	.795
9.3. The pedagogical-psychological subjects in my study form a sound basis for work.	.871
9.4. There was enough pedagogical/methodical practice in my study.	.836
9.5. Pedagogical/methodical practice in my study forms a sound basis for work.	.872
9.6. The theoretical music subjects in my study prepared me well for work at a school.	.744
Cronbach's Alpha	.798

Table 12: Factorial structure of the attitude towards study scale and the corresponding Cronbach's α ($N = 101$)

Particles 9.1., 9.2., 9.3., 9.4., 9.5. and 9.6. saturated the *attitude towards study* factor. For example, the highest saturation with the second factor has the particle *pedagogical/methodical practice in my study, which forms a sound basis for work*. The Cronbach's alpha for this scale is .798.

	Pedagogical Competences	Attitude Towards Study	Student-Teacher Relationship	Lack of Skills
Pedagogical Competences	1	.446**	.666**	-.410**
Attitude Towards Study		1	.403**	-.477**
Student-Teacher relationship			1	-.439**
Lack of Skills				1

Table 13: Spearman's rank correlation coefficient between the factors

** < .001

The analysis of correlations between factors points to significant positive correlations between pedagogical competences, student-teacher relationships, and attitudes towards studies (see Table 13). Lack of skills was significantly negatively related to all other factors. In other words, teachers who thought they had fewer skills also rated their pedagogical competence as lower, had a worse attitude towards studies and negatively judged their relationship with students. We cannot draw any causal conclusions using correlation analysis.

Concluding remarks

This research showed that the teachers rated their pedagogical competence very highly and expressed their desire for further professional development. Also, concern about the quality of relationships and providing support to students increased with years of work experience, which indicates clearly expressed personal competences. As for the attitude towards study, primarily pedagogical and methodical practices, the teachers had low satisfaction, regardless of work experience and education.

In general, methodical practice and study programmes are a large part of the problems that teachers of theoretical music subjects face. Music theory and music pedagogy study programmes generally offer students an insufficient hourly course load on pedagogical-psychological subjects. Also, the output competences are distinctive. Music theory students can teach all theoretical music subjects in primary and secondary music schools. On the contrary, music pedagogy students can teach only solfeggio (and music theory as an optional subject) in primary music schools. Considering that both study almost the same subjects, it needs to be clarified why employment opportunities are so different.

The development of competences is a continuous improvement process, both in pedagogy and in the narrow professional context of music. As versatile artists and educators, musicians dedicate their lives to acquiring skills and searching for the best methods. Therefore, only competent teachers can contribute to improving the music school system and the successful practice of theoretical music subjects. Moreover, as can be seen from this research, relationship quality between teachers and students increases with years of work experience. Thus, it is crucial to enable the development of competences during one's education and in further lifelong learning.

References

- Blažević, I. (2013/2014). Suvremeni kurikulum i kompetencijski profil učitelja. *Zbornik radova Filozofskog fakulteta u Splitu*, issue 6/7, pp. 119–131.
- Bogunović, B. and Stanišić, J. (2013). Kompetencije nastavnika muzičkih i opšteobrazovnih škola. *Pedagogija*, 67, issue 2, pp. 193–206.
- Brust Nemet, M. (2013). Pedagoške kompetencije učitelja u sukonstrukciji nastave. *Život i škola*, 30, issue 2, pp. 79–95.
- Brust Nemet, M. and Velki, T. (2016). The Social, Emotional and Educational Competences of Teachers as Predictors of Various Aspects of the School Culture. *Croatian Journal of Education*, 18, issue 4, pp. 1087–1119.
- Chan P. Y., Dong, M. and Li, H. (2019). The Science of Harmony: A Psychophysical Basis for Perceptual Tensions and Resolutions in Music. *Research*, 2019, pp. 1–22.
- Davidson, J. W., Sloboda, J. A. and Howe M. J. A. (1995/1996). The Role of Parents and Teachers in the Success and Failure of Instrumental Learners. *Bulletin of the Council for Research in Music Education*, 127, pp. 40–44.

- Dimitrov, T. (2022). Kompetencije učitelja glazbe kao odgovornosti o glazbenom pedagoškom obrazovanju. *Pedagoški časopis Sveučilišta u Velikom Trnovu Sv. sv. Ćirila i Metoda*, issue 1, pp. 45–54.
- Frey, A. (2004). Die Kompetenzstruktur von Studierenden des Lehrerberufs. Eine internationale Studie. *Zeitschrift für Pädagogik*, 50, issue 6, pp. 903–925.
- Goodman, G., Arbona, C. and Dominguez de Rameriz, R. (2008). High-stakes, minimum-competency exams. How competent are they for evaluating teacher competence? *Journal of Teacher Education*, 59, issue 1, pp. 24–39.
- Harmony. (n.d.). Retrieved from <https://www.britannica.com/art/harmony-music/Classical-Western-harmony> (Accessed on 2. 12. 2022).
- Ilanlou, M. and Zand, M. (2011). Professional Competencies of Teachers and the Qualitative Evaluation. *Procedia – Social and Behavioral Sciences*, 29, pp. 1143–1150.
- Jennings, P. A. and Greenberg M. T. (2009). The Prosocial Classroom: Teacher Social and Emotional Competence in Relation to Student and Classroom Outcomes. *Review Of Educational Research*, 79, issue 1, pp. 491–525.
- Jurčić, M. (2014). Kompetentnost nastavnika – pedagoške i didaktičke dimenzije. *Pedagogijska istraživanja*, 11, issue 1, pp. 77–93.
- Kunter, M., Klusmann, U., Baumert, J., Richter, D., Voss, T. and Hachfeld, A. (2013). Professional Competence of Teachers: Effects on Instructional Quality and Student Development. *Journal of Educational Psychology*, 105, issue 3, pp. 805–820.
- Lee, D. (2021). Form as classification: an exploration of musical form as a knowledge organization system. *Proceedings of the NASKO 2021: Resilience, Resistance, and Reflection: Knowledge Organization at a Crossroads*, 8, pp. 1–14.
- Markuš, M. (2010). Socijalna kompetentnost – jedna od ključnih kompetencija. *Napredak*, 151, issue 3–4, pp. 432–444.
- Mayer, J. D. (2004). What is Emotional Intelligence? *UNH Personality Lab*, issue 8, pp. 1–14.
- Mijatović, A. (2000). *Leksikon temeljnih pedagoških pojmova*. Zagreb: Edip.
- Milanović, M., Stričević, I., Maleš, D. and Sekulić-Majurec, A. (2000). *Skrb za dijete i poticanje ranog razvoja djeteta u Republici Hrvatskoj*. Zagreb: Targa.
- Milas, G. (2009). *Istraživačke metode u psihologiji i drugim društvenim znanostima*. Zagreb: Naklada Slap.
- Mužić, V. (2004). *Uvod u metodologiju istraživanja odgoja i obrazovanja*. Zagreb: Educa.
- Neill, S. and Caswell, S. (2005). *Body Language for Competent Teachers*. London and New York: Routledge.
- Pollard, A., Collins, J., Maddock, M., Simco, N., Swaffield, S., Warin, J. and Warwick, P. (2005). *Reflective teaching* (2nd edition). London and New York: Continuum.
- Pravilnik o odgovarajućoj vrsti obrazovanja učitelja i stručnih suradnika u osnovnoj školi. [Rulebook on the appropriate type of education for teachers and professional associates in primary schools]. (2019). Zagreb: Ministarstvo znanosti i obrazovanja. Retrieved from https://narodne-novine.nn.hr/clanci/sluzbeni/2019_01_6_137.html (Accessed on 2. 12. 2022).
- Pravilnik o stručnoj spremi i pedagoško-psihološkom obrazovanju nastavnika u srednjoj školi. [Rulebook on professional training and pedagogical-psychological education of teachers in secondary education]. (1996). Zagreb: Ministarstvo znanosti, obrazovanja i športa. Retrieved from https://narodne-novine.nn.hr/clanci/sluzbeni/1996_01_1_28.html (Accessed on 2. 12. 2022).
- Robinson, J. (2018). Inspiring music teachers: A study of what is important in practice. *Australian Journal of Music Education*, 52, issue 1, pp. 51–58.
- Rojko, P. (2012). *Glazbenopedagoške teme*. Zagreb: Jakša Zlatar.

- Sablić, M. (2011). Interkulturalni kurikulum – osvrti i perspektive. *Pedagogijska istraživanja*, 8, issue 1, pp. 125–138.
- Schön, D. A. (1987). *Educating the Reflective Practitioner*. Jossey-Bass higher education series.
- Selvi, K. (2010). Teachers' Competencies. *Cultura. International Journal of Philosophy of Culture and Axiology*, 7, issue 1, pp. 167–175.
- Spajić-Vrkaš, V. (2004). The Emergence of Multiculturalism in Education: From Ignorance to Separation Through Recognition. In: M. Mesić (ed.). *Perspectives of Multiculturalism: Western & Transitional Countries*. Zagreb: FF Press; Hrvatsko povjerenstvo za UNESCO, pp. 87–101.
- Sudžilovski, D. and Vasiljević, D. (2020). Sudjelovanje nastavnika u akreditiranim programima iz područja glazbene pedagogije. *Teme*, 44, issue 4, pp. 1275–1290.
- Tannenbaum, R. J. and Rosenfeld, M. (1994). Job Analysis For Teacher Competency Testing: Identification Of Basic Skills Important For All Entry-Level Teachers. *Educational and Psychological Measurement*, 54, issue 1, pp. 199–211.
- Teachout, D. J. (1997). Preservice and Experienced Teachers' Opinions of Skills and Behaviors Important to Successful Music Teaching. *Journal of Research in Music Education*, 45, issue 1, pp. 41–50.

Zrinka BARIĆ (Umetnička škola Beli Manastir, Hrvatska)

Jasna ŠULENTIĆ BEGIĆ (Akademija umetnosti in kulture Osijek, Hrvatska).

PEDAGOŠKE KOMPETENCE UČITELJEV TEORETIČNIH GLASBENIH PREDMETOV NA HRVAŠKEM

Povzetek: Teoretični glasbeni pouk je prisoten na vseh stopnjah glasbenega izobraževanja. Njegov namen je učenje in obvladovanje glasbenega jezika ter izboljšanje glasbenega razumevanja. Izбира ustreznih učnih metod, postopkov in strategij, ki morajo biti v skladu z vlogo in naravo teoretičnih glasbenih predmetov, je odvisna predvsem od učiteljeve usposobljenosti in pripravljenosti za izboljšanje izobraževalnega procesa. V članku je predstavljena raziskava o pedagoških kompetencah 101 učitelja teoretičnih glasbenih predmetov iz 24 osnovnih in srednjih glasbenih šolah v kar 17 župnijah v Republiki Hrvaški. Raziskava je potekala v drugem semestru šolskega leta 2018/2019. Rezultati kvantitativne raziskave so pokazali, da učitelji zelo visoko ocenjujejo svojo lastno pedagoško usposobljenost. Kljub tem pa učitelji še vedno čutijo potrebo po nadaljnjem osebnem in profesionalnem razvoju. Rezultati raziskave kažejo tudi pomembnost vzdrževanja kakovostnih odnosov s študenti in nudenje podpore, ki je pri učiteljih z dolgoletnimi delovnimi izkušnjami še izraziteje izpostavljena.

Ključne besede: teoretični glasbeni predmeti, učitelji, pedagoške kompetence, študij glasbene teorije in glasbene pedagogike

Elektronski naslov: zrinkabari7@gmail.com