

Music Education in Schools: What kind of Teachers do We Need for a Next Generation of Pupils?

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Abstract

The work deals with the education of future music education teachers in modern schools. Arts education is an important part of the school curriculum. The creators of education policies on the importance of arts education are also aware of that, especially of music education. Through two declarations they tried to contribute to the development of the aforementioned aspect of education. By looking for solutions on how to educate future teachers who will be ready to educate future pupil generations, possibilities of Situated Learning Theory in higher education have been presented, which would educate teachers through community of practice in order to attain competencies for working in schools.

Keywords: Music Education, Situated Learning Theory, education, the Bonn Declaration, the Seoul Agenda

Introduction

Today we live in a different world which, due to technology advancement, population migration and blending of different cultures has gone through transformations from what it has been to a few decades ago. Today's school and its pupils are different, new educational goals and tasks are being put in front of the teachers; the teachers, who have once been unquestionable authorities in knowledge, skills and views, are now becoming the ones whose role is knowledge intermediation; they are the ones who search for the new, for the different; they are the ones who ease the way for the pupils' path to cognition. School, a place for gaining knowledge and socializing, is an important part of young people's lives, it is also a community of people who learn. Class focused on teachers, the way traditional class works, in which the things being taught are what the teachers consider the pupils have to know, changes its paradigm and becomes a class focused on pupils, a development space for each pupil which is being achieved by acknowledging each pupil's personality, abilities, talents and preferences. Today's pupils are being brought up in a digital age and starting from preschool, they already use technology for studying and leisure time. In almost all aspects of life, young people are surrounded by different gadgets which allow them to study more easily, and they also direct their leisure time towards technology. The big danger lies in the fact that with such a way of life, pupils are growing up without drawing all the resources humanity has left us. One of them is arts education, i.e. using arts education as an important aspect of raising children and educating future generations. If, by its definition, school is an institution which educates, by implementing exactly the arts education in the school area, a space for further humanisation of society is being opened, as well as a development of creativity and abstract thought. Because of the awareness of the importance of arts education, the Second World Conference on Arts Education was held in Seoul, in the year 2010. The conference, which hosted over 650 participants from 95 countries (UNESCO, 2010), dealt with questions such as importance and the need to implement arts education in all aspects of life.

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The Seoul Agenda

As a result of the seminar, the Seoul Agenda (UNESCO, 2010) was formed; a document which aimed to influence the promotion of arts education as an important aspect of each school's curriculum, in every country of the world. The Seoul Agenda had a few goals:

Ensure that arts education is accessible as a fundamental and sustainable component of a high-quality renewal of education (UNESCO, 2010: 3).

This goal aims to “affirm arts education as the foundation for balanced creative, cognitive, emotional, aesthetic and social development of children, youth and life-long learners,” which leads to arts education being treated as an important part of the education process and on its own, should have an important place in each school's curriculum, independently of the part of the world the school is located in. Furthermore, it is necessary to use arts education as an important element of the educational systems which are being used as a foundation of the education system transformation and its structures. Secondly, arts education should be systemized as such that it becomes the basis of long-life learning and as such available to everyone, despite the educational background the pupils come from. Also, it is necessary to systematize the rules and ways of conducting arts programs.

Assure that arts education activities and programmes are of high quality in conception and delivery (UNESCO, 2010: 5).

The quality of arts education depends on those who teach it, and thus it is necessary to systematize and develop agreed high standards for arts education that are responsive to local needs, infrastructure and cultural contexts. That means that arts education should be on the level and in the ways, which are eminent to a certain milieu, culture, tradition and education politics which is characteristic for certain school and national systems. It is also important to ensure that sustainable training in arts education is available to educators, artists and communities (UNESCO, 2010). Furthermore, the Seoul agenda promotes the exchange of knowledge, skills and attitudes which is only one of the strategies of achieving the other goal and the stimulation of exchange between research and practice in arts education (UNESCO, 2010). Another very important thing is the collaboration between educators and artists in schools and out-of-school programmes (UNESCO, 2010). It is also trying to initiate arts education partnerships among stakeholders and sectors which is important because numerous projects and futures actions can be achieved and enriched through partnerships.

Apply arts education principles and practices to contribute to resolving the social and cultural challenges facing today's world. Also, for the next time and action in the future (UNESCO, 2010: 8).

To influence the development of creativity and innovation through arts education, one easily achievable thing is for pupils to attain and develop their creative and innovative capacity by *applying arts education to enhance the creative and innovative capacity of society* (UNESCO, 2010: 8). Also, it is important to identify how influential is the power of arts education is, so it is necessary to *recognize and develop the social and cultural well-being dimensions of arts education* (UNESCO, 2010: 9). Employing arts education, it is possible to influence the results achievements which are being set in front of the modern pupil and the future citizen, in regards to being able to maintain oneself in the multi-cultural world, living as an individual in a society with others, and thus the Seoul Agenda *supports and enhances the role of arts education in the promotion of social responsibility, social cohesion, cultural diversity and intercultural dialogue* (UNESCO, 2010: 9). Through the arts education, pupils can be raised to be active members of the society and through various art projects, they can *foster the capacity to respond to major global challenges, from peace to sustainability through arts education* (UNESCO, 2010: 10).

Today, nineteen years after the forming of the Seoul Agenda, its postulates are being applied in many parts of the world and a significant number of projects which takes place intending to apply arts education not only in schools but also in all aspects of whole-life learning is noticeable, in the form of free time activities or as therapy for many patients. As O'Farrell and Kukkonen (2017: 6) state, today, more than ever, the Seoul Agenda speaks to pressing social and cultural issues. *In the face of a migration crisis affecting many parts of the world, along with an attendant rise in xenophobia, racism, religious*

intolerance, and violence against minority communities, the application of pedagogies, such as the arts in education, which have demonstrated a capacity to foster intercultural understanding, is of paramount importance.

The Bonn Declaration

Referring to the Seoul Agenda, in musical arts as part of the arts education, the Bonn Declaration (EMC, 2011) has been formed. It reflects the promotion of music education as part of arts education in schools and mentions the presence of music arts in education, especially in European circles.

The Aims of the Bonn Declaration are:

access to music education,
focus on the basic requirements for reaching high quality in music education,
intrinsic and extrinsic values of music and music education and re-emphasise the potential of music for social responsibility and intercultural dialogue (EMC, 2011).
According to the first goal, which is the accessibility of music education, the Bonn Declarations states the following:

Music education must be a continuous, joined-up process from birth, through childhood and into adult life.

Music education, including participatory approaches, must be a compulsory aspect of the curriculum in all European schools.

Non-formal and informal music education opportunities must be recognized, and increased visibility of these projects must be ensured.

Music education must be practised in a variety of settings to reach the largest possible number of people.

Formal, informal and non-formal methods must be used within the general school system, in specialised musical and artistic institutions, in the local community and a wide range of non-artistic settings – for instance, business, industry and social work.

Opportunities and structures must be created, but also barriers removed so that it is possible for anyone, irrespective of their age or social circumstances, to participate in music education and to engage actively in music-making.

Music education must reflect the diversity of the society in which we live and must incorporate societal and technological developments.

Cross-curricular projects need to be developed, including interdisciplinary arts experiences, as well as co-operation with non-artistic disciplines (EMC, 2011: 2).

Regarding the second goal, encompassing the concepts enabling education quality, it states the following:

High-quality music education practitioners need to be involved in music education at the earliest stage (already at pre-kindergarten and pre-school education) and to be included in all steps of music education throughout the life-long learning cycle.

All musicians who are entering music education must receive the pedagogical training providing the necessary academic, practical and social foundations for their work. Ideally, this should be included as a compulsory element in the professional training of the musician. Likewise, all education professionals should receive musical training to understand the value of music.

Music Teacher Training:

Training must be modernised to equip the teachers with the most up-to-date methods and tools.

Learning outcomes of music teacher training should be used as tools for the (re)development of curricula.

The status of the music teacher and music educators must be raised.

Continuous professional development must be offered to all music education practitioners.

High-quality evaluation systems need to be established for all levels of music education (higher education, music in schools, non-formal and informal sectors) to ensure the development of innovative pedagogies that will engage a diversity of learners. These systems should include criteria for defining the learning outcomes as well as the teaching.

A shared understanding of quality between the different educational settings should be developed.

Cooperation between formal education institutions and non-formal and informal music education settings should be increased and partnerships, for instance, between musicians and teachers, encouraged.

The exchange of best practices at local, national and international level needs to be reinforced (EMC, 2011: 3).

The third, regarding the social and cultural exchanges, for which the Bonn Declaration provides:

Music education must be context-driven and consider the changes in society intercultural and socio-cultural training (including personal development and group work), which should be integrated into the training of all musicians and music education practitioners at all levels.

Likewise, workers from other disciplines should receive training in music to facilitate cross-over between sectors. They must be exposed to music to fully understand its value. Social and cultural challenges must be addressed by a variety of disciplines, and cooperation between the cultural, educational and other sectors must be strengthened.

The debate about the dichotomy of inclusion and quality must be opened; it is important to define the goals of a music project regarding its social implications and address its aims and desired outcomes.

Music education institutions in the formal sector and organisations offering non-formal music education should offer more activities which are aimed at addressing and resolving social and cultural challenges. To be able to react to the latest trends and to be up-to-date, music education institutions in formal, non-formal and informal settings should have appropriate facilities at hand including digital and music technology equipment.

Research and good practice examples need to be made available to demonstrate the important role of music education in helping to address personal, social and cultural challenges (EMC; 2011: 4).

Regarding the second goal, which deals with the quality of music education, the Bonn Declaration promotes highly efficient music education which should be implemented by highly competent teachers. However, a question regarding what kind of education should the teachers possess is raised. The answer lies in considering the opinions of pupils, what they want from the music education, and per that, based on postulates of pupil-oriented class, it is important to consider teacher education. The example of that is the research on pupil opinions regarding music classes in a general education school. In comparative research conducted by Varadi (2018) in 4 different countries with different curriculums: Slovakia, Serbia, Hungary and Romania, 777 pupils ages between 8 and 12 years were involved in the process. She interviewed pupils who listen to music class by various curriculums in which different music education activities are present (listening, playing percussion instruments, singing). Another important point in the research was what kind of emotions are evoked among the pupils by music education. The research has shown that music education has evoked a positive emotion in 616 pupils (76.5%) and negative in 161 (20%), Girls in the sample prefer music education (89.4%) more than the boys (69.7%), the results have also shown that there were differences from one country to another: pupils who like music education the most came from Serbia, and the lowest score was in Slovakia, with a difference of about 20%. The same result applies to responses for pupils who don't like music lessons.

As for different instruments in music lessons, Varadi discovered that the pupils sing during their lessons in Slovakia, Serbia and Hungary, and they often play percussion instruments in Slovakia (46.2%), while in other countries it's rarely. Teachers often sing in class in all countries, and the same goes for pupils, except somewhat less in Slovakia since they follow Orff's concept of the national curriculum. Singing in a choir is not a very usual activity since not a lot of pupils participate in it (72.8%). Varadi (2018) concludes that music teachers have great responsibilities when it comes to transferring knowledge, but that is not the most important thing; what is considered important is the need to establish an environment for expressing creation, sensation and sensitization in classes and promote their professional knowledge, methodological culture and pedagogical creativity. Also, teaching should be practice-oriented and experience-based.

Varadi (2018) concluded that the basis for every teacher is their capability to shape creative, encouraging and interesting class, as well as the work environment in which they will be able to show their teaching qualities. They are made of numerous competencies teachers need to possess. The teacher competencies encompass all the knowledge, skills and attitudes which are necessary to teach. The aforementioned competences Jurčić (2012) refers to as the modern teacher's pedagogic competences and divides them onto personal, subject, communication, didactic-methodical, reflexive, social, emotional, intercultural, citizen etc., and the author shapes them into a unique system of competences which are *necessary to be observed as entangled into the basic areas of the teacher's work* (Jurčić, 2012: 16). When it comes to defining competencies, various authors (Bilić, 2000; Matijević and Radovanović, 2012) include aspects of subject professionalism, but also being professional in the activity area, i.e. teaching, so it is clear that the teachers need to be *numerously competent* (Jurčić, 2012: 15). When Jurčić (2012) is being defined according to pedagogic competence, it is being observed as a complex competence which encompasses numerous areas: methodology of creating a class curriculum, organizing and leading the education process, determining pupils' achievements in school, shaping the class atmosphere, and education partnership with parents. Such holistic approach (Babić, 2007) to pedagogic competences stems directly from the need of a certain education context which appears in a certain shape of the educational institution, in a certain social moment, as the same time respecting the speciality of the given educational situation. Due to that, the concept of pedagogic competences of teachers is very applicable in music class in general education schools, because all aspects of instrument teaching have been encompassed, as well as all the participants of the educational process: teachers, pupils and their parents. Such defined competencies encompass the teacher's knowledge and the art of acting in setting up goals and tasks of the class, class content, recognizing the situation and applying strategies, shaping the class atmosphere, organizing and leading the educational process, evaluating pupil accomplishments, colleague cooperation, achieving an educational partnership with parents.

In this manner, the perceived teacher competences offer a possibility of determining pedagogic competencies which a teacher should possess to direct their professional work towards achieving a completely individual approach to each pupil. Such a teacher implements teaching strategies with which they will realize the optimally selected teaching content in music class, with the application of modern didactical-methodical teaching patterns. Successful pedagogic action must include the achievement of a positive atmosphere in class which includes the teacher's support of the pupil expressed through positivistic, two-way communication, intensive work on motivating the pupil and creating mutual a mutual connection between all pupils of the same teacher, all following an educational partnership with parents. Finally, the evaluation of pupil achievements is co-dependent with all the aforementioned areas because it needs to encompass the teacher's competence to follow, judge, and then grade the pupil's progress and achievement in playing an instrument, under fully adjusted parameters of skill development and their realization for each pupil in various levels of education. Such are the teachers necessary in modern schools.

The problem of researching competences needs to be addressed systematically, including two observing aspects. The first one is to research the perception of one's pedagogic teacher competences because it is expected of the teacher *to be aware of one's pedagogic competence..., but the calling and subjective perception need to be following each other (feeling, expectation, belief) so the teacher is capable of realizing necessary ways of behaviour when working with pupils and parents and achieving education goals towards which one strives and which are expected. Without the adequate self-awareness on one's competences, the teacher often observes and carries out the practice as a "routine", as acting by habit, which is far from the professional-scientific realization of the practice which needs to be observed as competent action* (Jurčić, 2012: 19). The second aspect is to research what teacher education is like. The form, content and type of piano teacher education, as a place where they acquire professional and pedagogic competences is also going to be the subject of research because *there is a need of permanent dealing with programs which help acquire competences (institutions which prepare teacher for the calling, as well as those dealing with their professional specialization)* (Jurčić, 2012: 19). Kyriacou (2001) also states that a good and effective teacher is the one who knows by which means and how to motivate pupils to learn. Such a teacher, Kyriacou goes on (2001), is possible to teach successfully if they design the class and the class activity for each pupil employing what they will be able to achieve

the type of learning predicted and wanted by the teacher themselves. In other words, it is a class which will accept the pupils' capabilities and their learning styles, which foresees the type the pupils' learning will be, and at the same time, it is a class which will be designed to focus on the pupil.

When it comes to the question of what types of music pedagogues one expects in class, and what should their education be like, there are many types of research, and when it comes to higher education teacher opinions about what should music pedagogues who will teach music be like, we use Svalina's research (2018), as well as those of Šulentić Begić, Begić and Škojo (2017). Svalina (2018) interviewed academy and higher education teachers, asking them what should teachers teaching music in general education schools possess, and she established that those are the following: professional knowledge: music pedagogy, music theory, arts music knowledge, knowledge of styles, knowledge historical periods and composers, on harmony and music forms, and it is also necessary for them to possess certain highly developed skills: of tracking and analysing sheet music and their music realisation, the skill of spoken and written expression in one's mother tongue, organizational and communication skills, teamwork skills, mastery of playing an instrument and singing, writing down music and the skill of possessing the knowledge and skills in music and music-pedagogic framework (Svalina, 2018). Also, higher education teachers pointed out how a good music teacher is necessary to possess a lot of teaching practice during their studies, and that teachers should be educated in realistic teaching and teaching process situations. In the Šulentić Begić, Begić and Škojo (2017) research, higher education teachers listed the competencies future general education music teachers need to possess. In a pattern of university music teachers (N=10) that teach courses in teaching methods on seven faculties of teacher education in the Republic of Croatia (Osijek, Zagreb, Petrinja, Čakovec, Slavonski Brod, Pula, Rijeka, Gospić, and Zadar), regarding music teaching competencies necessary for primary education, music teachers who must also teach other mandatory courses in the first several grades of elementary school have been interviewed by the Delphy method as to which competences are the most important. The research established that teachers need the following music competencies:

Ability to sing by notes (true music literacy)

Knowledge of notes for the purpose of playing instruments (basic music literacy)

Ability to sing properly (appropriate pitch, breathing...)

Knowledge of lyrics and the ability to sing a certain number of songs

Ability to independently learn (to sing) a new song

Ability to play an instrument (piano, synthesizer...)

Ability to play a certain number of songs

Ability to independently learn to play a new song

Knowledge of song harmonisation

Knowledge of song transposition

Knowledge of lyrics and the ability to perform a certain number of nursery rhymes

Basic knowledge of music history

Ability to dance and create choreography

Knowledge of a certain number of compositions

Ability to critically and aesthetically listen to and evaluate music

Ability to recognise the components of music during listening

Improvisation

Knowledge of/ability to perform/create musical games

Knowledge of the musical folklore of Croatia

Knowledge of the teaching methods for teaching music and training in the appropriate skill (Šulentić Begić, Begić and Škojo, 2017).

In accordance with the listed competences, it is clear they should rest on the education of future teachers who need to have a lot more practical training and be educated in a way that they participate in music activities during their studies. The higher education teachers who participated in the sample study *also emphasize the need for more practical training, primarily in playing instruments and singing, i.e. they believe that more classes should be devoted to music courses, and they are in favour of reorganising the course contents in order to increase the number of practical classes and reduce the number of theoretical classes. Considering that there are not enough classes as part of music courses at teacher*

education studies, music must be taught from practice to theory, or in other words, when there is not enough time, music must be taught from music and the appropriate teaching methods should be acquired simultaneously (Šulentić Begić, Begić and Škojo, 2017: 207). In the Quality of Teacher Education (2007, according to Svalina 2018) it is recommended that teachers need a lot more practice in their education. One of the possible ways to educate future instrument teachers for them to acquire the necessary competencies is to accept the postulates of Situated Learning (Lave and Wenger, 1991).

Through Situated Learning theory (Lave and Wenger, 1991), Jean Lave and Etienne Wenger introduce learning which is not singled out of the environment it takes place in. Lave and Wenger describe situated learning as learning in which persons, activities and the surroundings are in a certain relation (Wharton Conkling, 2007), and it consists of stories, reflections, cognitive apprenticeship, cooperation, training, multiple practice, articulation of the learning skill, and use of technology. McLellan (1996) describes how certain components appear in situated learning:

stories – they are important when it comes to situated learning because they convey information and discoveries; Brown and associates (1989, according to McLellan, 1996) consider stories to have the role of preserving, connecting and using information at the time it is needed; the teacher, thus, introduces the pupil via the story into a certain teaching content or into one of the teaching content segments,

reflexion – an important component of situated learning which enables insight and gives achievements feedback (McLellan, 1996); it is one of the important components of teaching and learning the ability to detect proper and improper articulation of the teaching content, and it depends on the pupils' developed reflexion towards what they are studying or being educated for,

cognitive apprenticeship – with which knowledge becomes a tool (McLellan, 1996) with which the pupils are enabled to gain, develop and use cognitive skills in an authentic environment; in playing an instrument it is clear that teaching is being conducted in a combination of cognitive and affective engagement because, in order to play and be able to play an instrument, it is necessary to have multiple music knowledge, but also knowledge of music (Rojko, 2012) which refers to reading sheet music, harmony, polyphony and solfeggio knowledge, history of music etc.; all of that is necessary for the pupil to know how to “read” a certain piece, but also to use one's knowledge in class; Brown, Collins and Duguid (1989) state how, when it comes to cognitive apprenticeship, it is important to enculture the pupil into authentic practice through activities and social context; when teaching music, it means that higher education music is being shaped in a way to, ensure a high intensity of interaction and feedback, to have a clear goal and determine the procedures for achieving it, to motivate, to constantly maintain the feeling of a challenge which is not too difficult (for the pupil to feel frustrated) nor too simple (so the pupil would not be bored), to ensure the feeling of constantly being included into the task, to ensure adequate tools which help both the user and the task, and are not in the way, to avoid interruption in task completion so as not to disturb the subjective experience (Normann, 1993 according to McLellan 1996). Cognitive apprenticeship is the component of competencies acquirement of the future music teachers which can excellently serve in many classes in which music skills and instrument playing skills, are being acquired, as well as reading sheet music, and all other music competences required by future teachers.

cooperation – with situated learning, cooperation of people included in certain aspects of acting is very important; due to the even bigger focus of future jobs on cooperation, situated learning is also something that needs to cultivate it; as pianists are very often in a chance to play in cooperation with other musicians, teachers need to develop skills of joint playing; Brown, Collins and Duguid (1989) point out how, when it comes to cooperation, solving problems together, carrying out multiple roles, opposing inefficient strategies and wrong understanding, and cooperation skills need to be developed (Brown, Collins and Duguid, 1989).

training – at the basis of each skill acquirement, i.e. skill, is the training which, according to McLellan (1996) is a process of teacher's observation of executing the action; training, in the context of the art of creation, is a process in which the teacher supervises the pupil's execution of playing and gives instructions, and if necessary, implements strategies which serves as mind scales; the teacher's role is to observe how will the pupil achieve instrument playing and how will they singly find solutions of playing problems when performing a piece,

multiple practice – each art lies on perfection through practice, and the same goes for the art of instrument playing; the pupil, by repetition, i.e. exercising, adopts the skill which leads to automatism; multiple instrument playing practice means multiple repetition of the piece being practiced,

articulation of the learning skill – each learning of a certain skill engulfs two aspects: selecting various skill components in order to learn them better, and to know how to articulate knowledge, solve problems and make conclusions in their area,

technology – in situated learning it is being used a lot; with the appearance of recorders and computer programs, learning is gaining a new dimension with each day; pioneer examples of technology implementation in instrument playing, and even more so in teaching, are being witnesses in the works of Jo Jo Ma, a violinist who, by recording and visualising his performances via a computer program, analysed his playing achievements and faults (McLellan, 1996); in today's age technology is omnipresent in classes, and in playing it can be used as a means to achieve various components of situated learning, especially reflexion; by recording the performance via audio or video, using the computer for writing sheet music, etc.

For each music teacher it is incredibly important how much of class practice will they acquire in their initial, higher education. Since the process of competencies acquirement is taking place through gaining various skills and knowledge, it is clear that teaching outcomes of educating future teachers are made of theoretical and practical knowledge. If higher education teacher apply such teaching in which theoretical and practical knowledge is implemented, we gain a wide diapason of competences necessary for the future teachers in order to perform the music classes in modern ways, and in order to gain teaching and other competencies in authentic space. By searching for a model by which teachers of the future could be educated by, and in order to shape class, which is applicable to pupils of various characteristics, the responsibility of higher education teachers is to involve them in the teaching practice. Other than that, and the classes in which some of the music teacher competences are being acquired, it is necessary to implement theory postulates because they are easily applicable in each of the higher institution classes.

Conclusion

Arts education is an important part of the curriculum of the modern school, and the same opinion is shared by the holders of world education policies. Because of that, a few world-level or Europe-level documents which clearly state the importance of arts education for the modern school and its pupils have been created in the last decade. In order for the teaching process in arts to happen in a quality manner, especially in musical arts which has its own system of writing, way of interpreting and is specific in the terms of arts, and the role of which is very important in schools, teachers are needed who, other than pedagogic competencies, possess numerous music competencies. Education of future music pedagogues is, thus, fundamentally important. The Seoul Agenda for general arts education points that out, but so does the Bonn Declaration, which states that teacher's quality education encompasses the acquisition of numerous competencies through achieving learning outcomes which have been set by higher education. Such education means that teachers of higher education institutions educate future music pedagogues who will be able to respond to the challenges of modern school, and educate their pupils both in theoretical and practical knowledge of the practice, but also theoretical and practical knowledge tied to teacher actions; ergo, attaining music and pedagogic competencies. As an idea for quality, interesting, inclusive, and useful class, this work promotes the Situated Learning Theory (Leve and Wenger, 2001) which contextualizes learning in realistic school situations, realistic class situations, respects the postulates of mutual learning and creating cooperation among students. By applying postulates and components of this theory in the teaching process, pupils are given greater possibility to participate in cooperation practices, thus, together with their colleagues, study their own actions, question gained knowledge, but also contextualize it in realistic learning situations. Because of that, it is important for the teachers we require to be educated in real time and realistic situations which are currently taking place in schools, so from the moment they enter the classroom and have their own teaching activity, they are going to be ready to act according to current circumstances of the school and the society, always searching for new solutions to new situations. Music education of every human should be an important component of the educational process, not just as part of the regular curriculum, but also as an extracurricular activity. But, is that really the case? The duty of all higher education

teachers is to question their teaching, to look for new solutions, to find new opportunities which will contribute to the current quality of class; through theory of situated learning it is possible to professionally contextualize education of future teachers, so one of the good things is creating the community of practice.

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