

## EVALUATION OF MUSIC IN ELEMENTARY SCHOOL

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### Abstract

Acquiring knowledge and evaluating it in the form of evaluation, assessment and testing is one of the essential tasks of an organized educational system. Evaluation is a process that is related to the work of the teacher and the pupil. The article presents evaluation as a broader concept of assessment and testing which evaluates the learning process as well as the pupil's achievements. We emphasize the importance of the teacher's music evaluation system, which is to guarantee an objective evaluation of the student's work in the context of musical heterogeneity.

A total of 186 teachers participated in the study, and a quantitative empirical descriptive causal non-experimental method was used. The results confirmed the assumption that relevant professional didactic competences of teachers, as well as their experience and education, provide a more objective evaluation of the pupil's process-developmental and learning-oriented achievements in musical arts.

**Keywords:** evaluation system, musical arts, assessment and testing, competencies.

### INTRODUCTION

High-quality musical arts also require, among other things, an objective, reliable, valid and sensitive evaluation of a pupil's work in the form of regular information about their musical learning and progress. Assessment and testing of music education work begins with measuring the quality of teaching. This results in a constant search for different ways of teaching and evaluating the teacher's and the pupil's work. In the early stages of schooling, there are evident individual differences between students who manifest themselves in pre-knowledge, abilities, cognitive, psychomotor, affective and social development. The above can only be expressed by descriptive assessment. The advantage of descriptive assessment is evident in the higher quality feedback on learning and the higher level of validity and objectivity of testing. Controversy over how to test have been going on for many years and each definition of concepts has its proponents. Undoubtedly, descriptive assessment, which is becoming an important part of the learning process, is most appropriate for the initial primary school cycle. The task of descriptive assessment is to improve the quality of learning and not just to record learning outcomes. Numerical assessment is an integral part of music teaching and is a useful feedback for the pupil and teacher on the achievement of musical objectives (Sicherl Kafol 2004).

In all didactic models, after each learning and revising, knowledge assessment and testing is followed. The condition for successful assessment of knowledge is clearly defined learning objectives and purpose of the educational process. We need to know what kind of knowledge, skills and dexterity we want pupils to master. Therefore the learning objectives are guidelines for directing the teaching and the basis for judging and evaluating the achieved (Žvar, 2001). The curricular reform was introduced a new method of assessment and testing of pupils' work in the musical arts. In the early period of schooling, there are evident individual differences between pupils, which manifest themselves in pre-knowledge, abilities, cognitive, psychomotor, affective and social development (Zadnik, 2005).

The research examines the attitudes of teachers to the various concepts of assessing, testing and evaluating pupils' achievements in musical arts in practice. Most teachers take the view that musical arts should not be assessed and tested like other school subjects. It is believed that assessment and testing are diametrically related to teachers' musical competencies, as professionally trained teachers do not need to be assessed and tested because they educate excellent pupils. It implies that, with music-competent teachers, evaluating musical arts is not at all meaningful and necessary.

Evaluation is an important determinant of pupil performance. By objectively recognizing and evaluating the student's knowledge and skills acquired by the pupil over a given time span, the pupil's motivation for engaging in music in all areas is also increased (Rotar Pance, 2006) .

The research highlights the issue of evaluation as the basis of assessment and testing in the domain of music education in the elementary school space. We emphasize the importance of heterogeneity of classes in connection with musical abilities of pupils and problem of objectivity in the evaluation (Sicherl Kafol, 2004) .

### **Assessment and testing of knowledge**

Assessment and testing are important segments of the learning process. Their role is important in both teaching and learning. Methods of assessment and testing of knowledge undoubtedly affect the quality of pupil's learning, on the quantity of knowledge as well as the attitude to learning and the knowledge acquired. Assessment is complex and regular and analytically monitors the development in pupil's musical abilities and on this basis it evaluates the pupil's performance of various musical activities. Based on timely and regular feedback from the teacher about the pupil's progress, it enables pupils to acquire and deepen their knowledge. Quality feedback informs the pupil of what they have accomplished, points out the shortcomings, provides them with a way to correct them, encourages them to monitor their own progress, and enables them to self-regulate as a basis for further learning (Ballentine and Jeanne, 2001).

Objective critical feedback to the pupil should be guidelines for their future work. It must strengthen the pupil's emotional, moral, motivational, aesthetic and intellectual components. It is necessary to provide the opportunity to pupils to think critically about their work and assess their own achievements, and in this respect present their knowledge to the others. Knowledge testing is an evaluation of the achievement of goals and standards of musical performance, listening and creation, and understanding and use of musical concepts. We emphasize that the ability of auditory recognition in rhythmic, melodic as well as in harmonic context should not be judged. Based on the goals in the syllabus, the teacher prepares and presents to pupils in advance clear criteria for testing knowledge. The criteria represent the knowledge, processes and skills that we strive for in teaching (Curriculum, 2011).

Here we list some more up-to-date testing concepts that appear in most educational systems and are a departure from traditional testing. It's about testing for learning. Traditional testing based on knowledge tests is shifting towards testing in the learning process, giving importance to the way in which pupil achievement is communicated.

The traditional concept of evaluation highlights the following:

- testing as a one-off event,
- testing as a conclusion of the learning process,
- the need for a pupil testing,
- integrating only some aspects of knowledge,
- disregard of different potentials of pupils in expression of knowledge or disregard of learning styles and multiple intelligences,
- the pupil is responsible for learning success.

A more modern testing concept emphasizes:

- testing of the pupil's abilities and achievements is carried out over a period of time,
- on-going testing is part of the learning process,
- the pupil is involved in the testing process (self-testing),
- integrating different aspects of knowledge,
- ways of expression stimulate the potential of individual pupils and take into account learning styles and multiple intelligences,
- the pupil assumes responsibility for his own learning (Novak, 2005).

Illegitimate functions such as proving the power of the tester, the bullying function and the disciplining function of the pupils may also stand out in the process of assessment and testing. Some teachers believe that testing and threat of a negative grade are the only effective means of maintaining discipline. Unfortunately, in music pedagogical practice, assessing and testing are too often given enormous importance (Žibert, 2007).

Assessment and testing in practice are often seen in the most drastic form as a technical and organizational routine practice with no substantive challenge, with little obvious insight into the learning and thinking process and the personal development and progress of the individual (Zadnik, 2005). The difficulties that arise in the process of assessment and testing of knowledge are mainly related to the attitude towards the subject and the teacher due to a grade, ambiguity of criteria, biased assessment, repressive role of assessment and lack of professionalism in choosing the testing method. These problems are even more evident in musical arts, since most lessons are based on music activities, where teachers develop pupils' musical skills and abilities. In the music field, individuals are often exposed to the demands for artistic perfection. Music pedagogy must pursue different goals, which are primarily aimed at developing pupils' musical abilities regardless of their musical predispositions (Žakelj, Borstner; 2012).

Depending on the time, there are two types of assessment. Formative assessment gives the teacher feedback on the pupil's development in the affective, cognitive, and psychomotor fields. With the help of feedback on the quality of the teaching work, the teacher discovers the level of learning achieved and at the same time guides the pupil in the ways for further work. Through this type of work, the teacher seeks to receive valid, reliable, sensitive and, above all, objective feedback. The formative role of assessment is to describe achievement rather than numerical grade. The point of the on-going assessment is also that the pupils do not compare with each other, as the testing is focused on the quality of achievement and progress of each pupil (Tornič Miharčič, Beuermann, 2005).

The final or summative assessment monitors the student's overall achievement in a systematic and concise manner (Novak, 2005). Summative assessment is aimed at determining the results of a particular learning end period. The results are expressed in the form of numerical grades that are usually included in the official document. Summative assessment is therefore a synthesis of regular assessment. Its main purpose is to communicate achievement to all stakeholders, such as teachers, school and parents (Jagodnič, Hafner, 2004).

Assessment and testing is a teacher's activity that intensely affects the quality of the learning process. Teachers need to be objective in their assessment and especially in their testing (Jordan Fleten et al., 2008). Testing is objective, when teacher's grade depends only on the quality of pupil knowledge in interaction with musical activities, such as performing, listening and creativity, rather than subjective judgments, opinions, assumptions, and the like. Due to the above, an objective measurement feature in the testing may be the most difficult to achieve in the musical arts. The performance of the pupils depends to a large extent on the development of their musical abilities and musical predispositions, which are not influenced by the pupils (Razdevšek Pučko, 1999). For these reasons we emphasize that the subjectivity of testing is often present. In connection with the fact that the music teaching as well as assessment and testing of musical arts complex work that requires

professional and didactically qualified teacher, we emphasize the position of successful music teachers to reject any form of systematic assessment and testing of pupils. Due to the heterogeneity of the pupils in regard to their musical abilities, subjective assessment and testing of knowledge cannot be avoided. The latter is harmful to both the pupil and the teacher. With this type of assessment, the pupil forms a negative attitude towards the teacher and towards the art of music, which in turn inhibits pupil's musical development.

### **The Music Evaluation System of Teachers as a Basis for Professional Objective Evaluation**

The music evaluation system of teachers presents an extensive meaning when assessing and testing. We define evaluation as a process separate from the system of assessment and testing. When evaluating a pupil's work, it is the on-going process without focusing on the final grade. Through regular in-class evaluation, we seek to track the pupil's progress in achieving process goals at the content level, or through listening, performing, and creating activities. Attention should be paid to the structure of children's musical abilities and their integrated development. On-going forms of evaluation help pupils discover their own potentials, co-create or develop a positive self-image and create a positive attitude towards musical arts. Evaluation should work as positive motivation, followed by the appropriate guidelines and suggestions for pupil's further work. Pupils should be given appropriate incentives, praise and motivation by the teacher, because this is the only way to develop the appropriate skills and competencies, and achieve better results as well as to conquer necessary skills (Guček, 2011).

An important role in music evaluation in school has professional and didactically qualified teacher who organises, manages and coordinates the process of music learning. Appropriate competencies of the teacher are a prerequisite for the realization of the integral musical arts and consequently a guarantee for objective assessment and testing of musical knowledge. Among the musical-didactic competencies of teachers, recognized as most important are adequately developed musical abilities, which are the basis of successful music teacher. Furthermore, the teacher has to know the theory of musical development, a variety of teaching methods, appropriate music content and has to be able to plan musical goals in the areas of cognitive, affective and psychomotor development in the domain of musical arts. Finally, they must be musically creative and sensitive to the aesthetic values of musical works of art (Sicherl Kafol, 2004).

In contrast to the assessment and testing process, evaluation enables a positive interaction between teacher and pupil. Joint search for music learning strategies successfully influences learning achievement or assessment. Among other things, the evaluation process emphasizes the educational musical component of each pupil's differentiation. Music evaluation system allows individualization, does not categorize pupils, but on the basis of motivation monitors their progress. Using different approaches, the teacher emphasizes the importance of the musical arts that he tries to bring to each pupil, thus enabling them to achieve optimal musical development.

In the educational system of primary schools in Slovenia, assessment and testing are included in the broader concept of evaluation, which influences pupils' attitudes towards learning and knowledge (Učni načrt, 2011). Assessment and testing are in the function of controlling the achievement of the prescribed goals for pupils. They provide feedback to pupils who identify what content they already master and what needs to be learned. Teachers, on the basis of analysis of the results, can identify gaps in pupils' knowledge and try to correct them with appropriate approaches (Žibert, 2007).

These processes are, for some teachers, a very motivating teaching tool, often based on the authority of the teacher without adequate professional and didactic knowledge. In the upper grades of primary school and further education, they also have a selection or guidance function. Many teachers are of the opinion that without assessment and testing, due to deficient segments of motivation, pupils

would not learn properly. In view of such practices a grade becomes the basis for formation of one's self-image.

The advantage of descriptive assessment in the first and second cycle in Slovenian elementary school is higher quality feedback on learning and a higher degree of validity and objectivity of testing (Sicherl Kafol, 2004).

Controversy over the way numerical and descriptive evaluation or testing has been going on for many years and each definition has its proponents. Teachers are of the opinion that descriptive assessment, which is becoming an important part of the learning process (Komljanc, 1997), is the most appropriate for the initial primary school level. The task of descriptive assessment is to improve the quality of learning and not just to record learning outcomes. Due to the specificity of the singing field, descriptive assessment is the most appropriate because the teacher can record each individual change in the pupil as well as their starting point (Jurman, 1989).

The criteria for evaluating pupils' work determine the specifics of the subject area. They are based on the purposes of learning or learning objectives. They determine the levels of pupil achievement according to the set goals. Evaluation criteria must be known, understood and available to pupils. Music learning must take place therefore in the form of monitoring, namely in terms of complexity, systematic approach and regularity. The evaluation criteria are based on the goals of the musical arts that accompany social-affective, psychomotor and cognitive development.

In practice, teachers should combine what is best from both concepts (Jordan Fleten & Demšar, 2008). In the field of musical arts, "testing involves the evaluation of the processes and achievements of musical learning in the field of affective, psychomotor and cognitive development" (Sicherl Kafol, 2004: 22), which interacts closely with the development of musical abilities, skills and knowledge.

"Promoting, preserving, appropriately evaluating and shaping children's singing creativity is an important and at the same time very demanding task, which we will be able to accomplish only through in-depth music-education work, our own creative participation and a subtle attitude towards children's creative aspirations." (Voglar, 1987: 21)

## **METHOD**

In our study, we used quantitative exploratory approach, which is based on the descriptive and causal non-experimental method of educational research. According to the principle of random selection, we included 183 teachers in the research sample, who teach musical arts, among other things.

In collecting quantitative data, we structured and used a questionnaire completed by teachers of randomly selected Slovenian primary schools. Responses were processed and analyzed using SPSS 26.0. Basic statistical data processing was performed and statistically significant differences and correlations between variables were analyzed by one-way analysis of variance (ANOVA).

In the context of quantitative research, we are interested in the music evaluation system of teachers as a basis for the assessment and testing of musical arts in elementary school. The purpose of the research is to test the evaluation and attitude of teachers towards the musical arts and in this connection to investigate how the generalist teachers evaluate, assess and test the knowledge, skills and musical achievements of the pupils in the framework of the music-educational process.

## FINDINGS

It is evident from the data obtained that the pattern of teachers involved in the study, regarding their length of service teaching in primary school is heterogeneous. According to their seniority, there was a participation of 18 teachers (9.8 %) with less than 5 years of service, 78 teachers (42.6 %) with 5-15 years of service and 90 teachers (49.2 %) with 15 or more years of service.

The tables show the results of the questionnaire for teachers, which has been divided into nine content sections. Basic frequencies and percentages are shown. Due to the clarity of the obtained results, only the highest and the lowest proportion were highlighted in the interpretation of the teachers' answers and the findings were summarized.

Table 1: The numbers (f) and structural percentages (f%) of responses, according to the teachers' training

Answer	f	f (%)
Two-year post-secondary degree	35	19.1 %
Bachelor's degree	5	2.7 %
Master's degree	137	74.9 %
Other degree	6	3.3 %
Total	183	100.0 %

Table 1 shows that most teachers (74.9 %) have master's degree and the fewest number of teachers (3.3 %) have a bachelor's degree or other degree.

Table 2: The numbers (f) and structural percentages (f%) of responses, according to a teacher's formal education in a music school

Answer	f	f (%)
Yes	82	44.8 %
No	101	55.2 %
Total	183	100.0 %

Slightly less than half of the teachers (44.8 %) were also formally educated in music schools, which means that they are professionally and didactically trained in music teaching. Based on the obtained data we can conclude that most of the surveyed teachers are not adequately trained in music (55.2 %) and are consequently less objective in assessing and testing knowledge.

Table 3: The numbers (f) and structural percentages (f%) of responses, according to the teacher's musical engagement outside working hours

Answer	f	f (%)
Yes	77	42.1 %
No	89	48.6 %
Not often	17	9.3 %
Total	183	100.0 %

It is evident from the data that 48.6 % of the teachers surveyed do not engage musically outside working hours, while 42.1 % of the teachers are musically active.

Table 4: The numbers (f) and structural percentages (f%) of responses, according to the frequency of attending musical events

Answer	f	f (%)
Regularly	35	19.1 %
Occasionally	148	80.9 %
Never	0	0.0 %
Total	183	100.0 %

It is evident from the data obtained that most teachers (80.9 %) only occasionally attend music events, while 19.1 % of teachers attend them regularly.

Based on the results observed we can conclude that teachers of primary schools are musically active also outside the school environment. They participate in various cultural and artistic events and, as a result, promote a culture of awareness and upgrade their knowledge in the field of music concerned. With additional music training, teachers acquire professional-didactic musical competencies, which are a prerequisite for an objective evaluation of pupils' work.

Table 5: The numbers (f) and structural percentages (f%) of responses, according to the teacher's use of the method of assessment in the musical arts class

Answer	f	f (%)
Oral assessment	47	25.7 %
Written assessment	0	0.0 %
Performance assessment	95	51.9 %
Other (project work)	41	22.4 %
Total	183	100.0 %

Most teachers (51.9 %) assess musical achievements based on singing and instrumental performance, 25.7 % with the use of an oral assessment, 22.4 % of surveyed teachers defined their response as "other", where project work is classified.

Table 6: The numbers (f) and structural percentages (f%) of responses, according to the frequency of the teacher's assessment of knowledge in the musical arts

Answer	f	f (%)
Regularly	117	63.9 %
Once a month	39	21.3 %
At the end of the semester	27	14.8 %
At the end of the year	0	0.0 %
Total	183	100.0 %

Most teachers (64 %) implement assessment in the musical arts regularly, least teachers (14.8 %) do it only at the end of the semester. It is evident from the table that no one carries out the assessment of knowledge only at the end of the year, but that most assess knowledge regularly. Based on the above, we determine the teacher's systematic approach by consistently testing the pupil's knowledge, which helps the teachers to have the quality of reflection and in-depth analysis for the further implementation of music lessons. In this context, this kind of assessment serves to pupils as a useful feedback information and response to their performance and achievements in the field of music.

**Table 7: The** numbers (f) and in percentages (f%) of responses, according to on teacher incorporation of specific musical segments relevant for musical development of pupils

Answer	f	f (%)
Rhythm	65	35.5 %
Melody	41	22.4 %
Experiential listening	42	23.0 %
Music skills	35	19.1 %
Total	183	100.0 %

Based on the information we find that 35.5 % of the surveyed teachers within the optimal development of the individual pupil, devote most of their attention to development of rhythmic recognition, this is followed by development of perception of the melody and experiential listening. The smallest number of teachers (19.1 %) in music teaching emphasizes the acquisition of theoretical musical knowledge.

Table 8: The numbers (f) and structural percentages (f%) of responses, according to the opinions of teachers about the importance of testing in the musical arts as a significant segment of the educational process

Answer	f	f (%)
Yes	23	12.6 %
Fairly important	132	72.1 %
Not important	28	15.3 %
Total	183	100.0 %

The table shows that the testing of the musical arts is for 72.1 % of the surveyed teachers fairly important element of the educational process, while the smallest percentage of teachers (15.3 %) has the opposite view.

Table 9: The numbers (f) and structural percentages (f%) of responses, according to on the teacher's use of the method of testing in teaching the musical arts

Answer	f	f (%)
Descriptive assessment	85	46.5 %
Numerical assessment	98	53.5 %
Total	183	100.0 %

The obtained results show that the sample includes 53.5 % of the surveyed teachers using numerical assessment and 46.5 % of teachers evaluating the musical arts with descriptive assessment.

Generalist teacher with a descriptive evaluation promptly informs pupils on an individual basis about their potential and learning deficits which need improvement. From this perspective, the pupil, based on teacher's on-going policy to upgrade deficits and have qualitative progression, formulates a positive self-image and inner motivation for further musical learning. In this way, the pupil develops self regulation, independent learning and self evaluation, which belong to the highest taxonomic level of cognitive areas.

Teacher with a descriptive assessment in words evaluates pupil's progress in a less complex way, while the latter isn't marked only numerically (by number). As a result, students with poorly



developed musical abilities and skills, with this type of testing, can gain confidence in the domain of musical arts.

Teacher's opinion is that numerical assessment is more understandable to pupils and consequently gives precise individual information concerning success in their musical development. The musical-pedagogical practice shows, that many teachers oppose descriptive assessment, since they consider that, despite its systematic definition, parents and pupils have difficulty picturing their level of performance on specific music field. On the basis of the aforementioned, we emphasize that the descriptive assessment in the form of wording does not give parents and pupils clear feedback because of its complexity regarding the classification of learning achievements. In this context, we highlight the views of parents that descriptive assessment is difficult to understand and for this reason the pupils such testing do not perceive as realistic grading and is consequently not taken with enthusiasm. In addition to the above individuals interpret descriptive assessment in a variety of ways whereas numerical assessment remains unchanged.

The surveyed teachers expressed the view that numerical assessment is a consequence of descriptive. In doing so, the pupil is first tested verbally and in regard to content (descriptive assessment), then the evaluation based on the testing criteria is converted into a numerical grade. Prior to this, the presentation of testing criteria is indispensable in order to better illustrate the overall numerical classification of pupils. This is followed by the analysis and explanation of the numerical grading system.

## DISCUSSION

It is evident from the responses of the interviewed teachers that their views are heterogeneous. Each teacher has a different view of testing and evaluating pupil achievement based on their own teaching experience. We emphasize the awareness of teachers about the importance of objectivity of testing of all pupils, which can only be provided by clearly defined criteria and uniform starting points for both systems of testing.

In addition to the teacher's positive or negative attitude to the individual testing method, the most important thing for the pupil is to acquire specific musical knowledge at an objective level. This to us is confirmed by the voice of a surveyed teacher who believes that in the first cycle of primary school it is crucial to instill enthusiasm to musical arts and promote their creativity. In this context, we highlight as trivial pupils' musical achievements as the final stage of learning, and as essential the pupils' positive evaluation of music and their motivation for a self-initiative creation and reproduction of music content.

A larger proportion of generalist teachers provided various suggestions for improving the assessment and testing system as part of the survey. Some of the interviewed teachers argue that musical arts in primary school should be only assessed, but not tested, because the assessing guides to relaxed musical activity of pupils. By introducing this kind of didactic approach, students would thus be able to relax and acquire basic musical knowledge and specific musical experiences with music. The above is important for raising the level of cultural and artistic engagement of pupils with regard to the use and integration of music in their daily lives and leisure activities. The generalist teacher, who teaches in the first cycle of primary school, highlights the view of assessing the musical art as a relatively insignificant segment of the music learning process. In this regard, she stresses that the pupils' singing, dance activities, music creation and all improvised musical activities that represent the interests of pupils and are at the same time do not burden them by testing their specific musical abilities and skills, are much more important. In the first education cycle the pupils at this age don't have awareness of the mentioned but only express the joy of singing.

In terms of the content of the testing, the views of the interviewed teachers are diametrically opposed. Some generalist teachers question the importance of testing, while others fairly support it, even though they would change its overall concept and even abolish the numerical evaluation system. In the framework of before mentioned system, only approach and the involvement of pupils in musical pursuits would be tested. This should make the testing carried out at a higher level of understanding of teachers, because it is an art subject that depends of individual talent in the mentioned field. As a result, this would increase the level of intrinsic motivation of the pupils.

Some teachers also submitted a proposal for the testing with an observation sheet, while others would like to keep the former three-level testing scale: very successful, successful, less successful. In addition to the foregoing they argue that before testing students, first they should present detailed and systematic criteria for testing and summarize their expectations.

Reviews of surveyed teachers about the importance of framing positive views and attitudes to the musical arts and the positive evaluation of music in pupils. In connection with this they underline the importance of the pupil's interest, popularity and understanding of music as key segment in shaping their music evaluation system. In doing so, they point to the importance of acquiring basic musical concepts. The inner motivation of pupils for singing performance, irrespective of the level of sophistication of their ear for melody, is certainly essential as well. In this regard, teachers' suggestions relate to encouraging students to freely vocally create and reproduce music content.

In the foregoing, we emphasize that a teacher with a positive attitude standpoint and attitude towards music as well as its positive evaluation as a teaching model, will influence their pupils' motivation for music learning and music in general.

Based on the responses of the interviewed teachers, we further conclude that they know many adults who, when interacting with people, express a negative attitude towards singing and avoid it. This is due to the former negative teacher response to pupils, with a lower level of melodic hearing development. For this reason, some generalist teachers express their disagreement with performance-oriented lessons. In relation to this view, they suggest that it would be more appropriate to reduce this type of music teaching and to introduce and perform a smaller volume of songs. From this perspective, it would be necessary to devote more teaching time to quality music teaching with an emphasis on developing pupils' rhythmic and melodic ear and integration of independent music creation and their own creativity in music lessons. In doing so, more appropriate material conditions for work should be provided to the generalist teachers by professional working groups, such as a set of small rhythmic instruments.

Not only is the student's development of musical abilities important for the assessment and testing of knowledge, but so is the teacher's integration of differentiation of musical content and individualization in pupils. Teachers' proposals are related to changes and reducing some standards of knowledge and at the same time improving individual approach to the individual. The application of the aforementioned teaching model in music pedagogical practice can only be carried out by a generalist teacher who is aware of the importance of the musical arts as a key segment of cultural education. From this point of view, it should be the teacher's task to cultivate the pupils, not just the technique of producing the pupil's musical achievements. In this regard, it would be necessary to enable regular and continuous musical education for teachers.

## CONCLUSIONS

In the research we focused on the attitude of teachers towards the musical arts in interaction with their professional and didactic training. We found that the majority of generalist teachers has much work experience, are mostly university educated, but most have no formal musical education. In teaching the musical arts they use numerical assessment, although testing represents to them only partly important element in the educational process. In spite of the above, they prefer the descriptive assessment over the numerical. When assessing and testing practical music knowledge, the surveyed teachers mostly use the methods of performance, followed by the method of creation. It is evident from the data obtained that the teachers who participated in the research are only partially trained in music and, as a result, can partially objectively assess and test pupils' musical knowledge. The data obtained confirmed to a certain extent the assumption that experience and education provide a more objective assessment and testing of the pupil's process-developmental and goal-learning oriented achievements in the musical arts.

In addition to checking the professional and didactic competence of music teachers, we also identified their involvement in engaging in a variety of music activities in their private lives. All interviewed teachers attend music events, some regularly, others only occasionally. A one-way analysis of variance revealed statistically significant differences in the variable of the extracurricular musical activity. The data obtained reaffirmed in part our assumption that the extracurricular musical activity of teachers ensures a more appropriate musical competence of teachers and, consequently, a more developed music evaluation system.

Assessment is therefore an incomplete but variable process of measuring musical knowledge in music pedagogical practice, despite the lack of understanding of evaluation of musical knowledge. For this reason, according to some generalist teachers, we should evaluate with the awareness that music is a specific art subject, inextricably linked to the musical ability of an individual pupil. The assessment should take into account the differences between the pupils or their individual level of development of musical abilities and skills. The condition for this is undoubtedly the differentiated didactic approach of the teacher to the individual pupil.

Evaluation is therefore a way of encouragement that is not aimed at assessment and testing of pupil's achievement. Teacher doesn't assess pupils, but leads them to progress in accordance with their abilities and in this way every pupil can be musically successful.

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