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EDITORIAL

In 2011 we celebrate the 90-th anniversary of Daugavpils University and therefore many events organized and held at our university are devoted to this remarkable event. The 7th International Scientific Conference "Problems in Music pedagogy" which will be held at Daugavpils University on September 21-24, 2011, is no exception to this. Scientists, teachers of music and students from ten different countries will come together and discuss problems topical for music pedagogy today.

The 9th issue of the journal includes research papers written by the participants of the 7th International Scientific Conference "Problems in Music Pedagogy" and represents the findings of both experienced researchers (Lorna Wanzel from Canada, Katri-Helena Rautiainen, Inkeri Ruokonen & Heikki Ruismaki from Finland, Maruta Sīle from Latvia) and young talented scientists (Marit Mõistlik from Estonia, Ineta Zīmele-Šteina and Kārlis Alviķis from Latvia).

The range of problems and methodology of the research papers are wide and diverse, starting with the issues exploring the history of music pedagogy in Finland (Katri-Helena Rautiainen study about reformators Aksel Törnudd and Vilho Siukonen) and ending with discussing the questions of musical interaction and lifelong learning (research by Inkeri Ruokonen & Heikki Ruismaki about integrative and holistic musical activities to increase the well-being of older people).

Speaking about the lifelong human needs, Marit Mõistlik presents the model for therapeutic approach to music education in general education school and discusses its viability in current educational circumstances. Author stresses that therapeutic approach to music education acknowledges innate musicality, which, supported by music teacher and nurtured with acknowledgement of pupils' musical creativity, could help establish lifelong involvement with music and therefore gives opportunities to the individual to enhance one's well-being through music across lifespan.

The experience gained from the joint work of the experienced researcher Dr. Maruta Sīle and MA Kārlis Alviķis from Latvia is also of scientific interest, because they have developed and present the Model of improving cooperation in adult vocal-instrumental bands. The authors have successfully integrated aspects of social psychology into the research on the processes of musical activity.

Two papers are concerned with pedagogical problems arising at teaching to play the piano: speaking about motivation and retention of students in the private piano studio, Lorna Wanzel emphasises that good conversations and communication are needed with parents and that the best motivator for students is their love of music and joy in performing it; but Ineta Zīmele-Šteina has studied parents' opinions concerning textbooks on instrument playing. Here the role of parents for promoting and motivating children's teaching/learning process is emphasized, the problem which has been little studied in music pedagogy.

We will continue introducing our readers to the research issues presented at the 7th International Scientific Conference "Problems in Music Pedagogy" and invite all the potential contributors to submit their articles for the next issues of PMP and wish you inspiration, perseverance and consistence on your way toward the development of music teaching/learning.

*Editor-in-chief
Jelena Davidova*

MUSICAL INTERACTION AND LIFELONG LEARNING: INTEGRATIVE AND HOLISTIC MUSICAL ACTIVITIES INCREASE THE WELL-BEING OF OLDER PEOPLE

Inkeri RUOKONEN

*University of Helsinki, Finland
e-mail: iruokone@mappi.helsinki.fi*

Heikki RUISMAKI

*University of Helsinki, Finland
e-mail: heikki.ruismaki@helsinki.fi*

Abstract

The article concerns the effects of the Virkistysverso holistic and integrative music programme for older people in Finland. The purpose of the programme was to increase the well-being of elderly people and to develop a new means of access to 'lifelong learning' for older people in residential care. The approach was to motivate older people towards music, to attain a holistic and identifying experience through the music, and to enjoy it.

The research task was to determine whether integrative and holistic musical activities have any significant connection to the daily mood and social activity of older people. Nurses were asked to describe the behaviour and verbalisation of the participants. Altogether 205 elderly persons (aged 75 to 95 years) in senior citizen's homes and hospitals all over the Finland participated in the study. In each facility half of the subjects participated in music groups and half formed the control group. The nurses' descriptions concerning the participants' behaviour were analysed.

The measures used were Likert-based evaluation scores of older people's skills, activity levels, mood and memory. Evaluations based on daily observation were made by the nurses caring for participants. The development of the participant's abilities and activity levels was examined on the basis of the discrepancy scores of the pre-test and post-test measurements. The significance of the difference in mean points was assessed by t-test. The results show significant differences between the music and control groups' scores for memory skills, perception skills, mood and social behavior. According to the results, integrative musical activities seem to be very meaningful with respect to the holistic well-being of the elderly. Clearly, lifelong learning takes place in seniors' residences. We need to develop cultural cooperation between nurses and music pedagogues and use

creative thinking in hospitals to increase meaningful interaction with seniors and their nurses particularly through holistic music activities.

Keywords: lifelong learning, holistic musical activities, older people.

Introduction and Previous Research

Public discussion in Finland surrounding older people's care and well-being has recently been very active. The legislation on municipal services for the elderly was renewed in May 2011, and equal care for every person has been continuously discussed and is hopefully progressing. The concept of well-being is broad, and well-being itself is a very subjective experience. Among other things it relates to lifelong learning and the possibility of expressing oneself in artistic ways. This article concentrates on the behavioural aspects of well-being in the elderly, especially their mood and activity with communicating and musical experience; also physical and mental independence in everyday life has also been evaluated through the observation and writings of the nurses.

The purpose of the research is to study the relation between holistic musical activity provided by the Finnish *Virkistysverso* programme (2007) and the well-being of elderly people in old people's homes and day centres in Finland. The research task was first to determine whether integrative musical activity that had been arranged for the elderly persons had an effect on their daily welfare, and mood and activity compared to those not participating in musical activity but at the same institution. Secondly, the task was to analyse and describe the written observations of the seniors' nurses on the behaviour of the elderly people under their care in daily situations, in order to determine which kind factors seemed to be associated with this type of music activity. Altogether 205 elderly people participated in the study in different regions of Finland.

Aging is often accompanied by various mental and physical problems in health and cognitive functioning. The feeling of powerlessness in the elderly is often a subjective experience caused by mental and physical stress; in addition the loss of economic security and greater dependency on others as well as society's many negative attitudes towards old age influence the well-being of older people (Bowling, *et.al.*, 2003).

According V. James & J Gabe (1996, 43), health is increasingly being linked with feeling and looking good, and true wellbeing is seen as resting on the idea of a balance or harmony between body, soul, mind and emotion as well as satisfactory relationships with other people and society as a whole. Feeling good is associated with personal health and looking good is associated with social health and well-being. Thus a strong connection exists between health and well-being. Health is well-being on three levels: physical, mental and social.

In Finland, the concept of welfare has been firmly brought to the fore by M. Hyyppä & H.-L. Liikanen (2005) among others, whose idea of health is more culturally based than that of earlier researchers. The social dimensions of health and welfare as well as cultural and geographic differences with respect to health remain problematic. Increasing the role of citizens has been mentioned as a central concept, and means of utilizing citizens' own resources in the area of health and welfare. Partnership refers

to activating members of as many communities as possible towards increasing their own well-being (*Hyyppä & Liikanen, 2005, 34*). H.-L. Liikanen (*2003, 11*) discusses the social context of the integration of art and cultural activities into social and health care. She argues that if awareness of other people's professions and opportunities to interact could be raised, culture and the arts could be a natural part of social and health care. This would involve professions in healthcare and the arts as well as co-operation between these professions, between academic disciplines and between different generations. A greater understanding of the professions and more opportunities to interact would result.

According to previous studies (e.g. *Sherratt, Thornton, & Hatton, 2004; Hays & Minichiello, 2005; Ledger & Baker, 2007; Schlaug, Norton, Marchina, Zipse & Wan, 2010*), listening to music, music and therapy help promote the use of preserved skills and abilities, increase subjective well-being, and assist in aid the management of behavioural problems and in dementia treatment.

In a qualitative research project which analyzed participants' views on taking part in community-based singing groups for older people, seventeen individuals aged 60 or older from six singing clubs were interviewed and a number of benefits were identified. These included better mental health; increased social interaction, well-being, enjoyment of life; improvements in physical health, cognitive stimulation and learning; and improved memory skills (*Skingley & Bungay, 2010*).

M. Hyyppä et al. (*2006*) showed that among Finland Swedes leisure activities significantly promoted men's health and welfare. According to M. Hyyppä (*2003*) exposure to cultural hobbies and music are important for the health and welfare of individuals. In a Swedish questionnaire survey of 65-75 -year -olds a positive association was found between musical activities and feelings of satisfaction and psychological well-being (*Laukka, 2010*). Listening to music was observed to induce pleasure, a positive mood and relaxation. In T. Hays' & V. Minichiello's (*2005*) group interview study older people's musical activities were positively associated with a favourable mood and good self-esteem as well as personal initiative. The results of these studies show how music contributes to positive ageing by helping elderly people to maintain higher self-esteem, feel more independent and competent, and avoid feelings of isolation or loneliness. In most of these studies the results were significant or at least showed a positive connection between music and daily well-being. The studies highlight the need for further research and a better understanding of how music can facilitate and sustain older people's well-being.

Other environmental determinants of well-being in the elderly have been studied and positive results have emerged e.g. E. Schmitt et.al. (*2010*) found that the Adult Day Health Centre Participation programme improved the quality of elderly people's lives and their well-being. So participation in social activities seems to be important for well-being of the older people. In addition N. Shapira, A. Barak & I. Gal (*2007*) have shown how internet use seems to contribute to older adults' well-being and sense of empowerment by enhancing their interpersonal interactions, promoting their cognitive functioning and contributing to their sense of control and independence. Participants in the study reported positive feelings while surfing the Web, including its music and sound environments.

In the *Virkistysverso* activities social contacts between children and older people were arranged whenever possible. R. Goldman & J. Goldman (1981) looked at how children in Australia, England, North America and Sweden viewed old age in terms of a specific age, what happens to elderly people, and what were the causes of old age. They found that the children developed a realistic understanding of old age by the time they were nine years old, and that Swedish children had more realistic views earlier. Most of the characteristics of children attributed to old people categorized in terms of physical, psychological, social-economic and sexual were negative, and related to a biologically-based decline model.

In Finland, older people are often left alone in senior citizens' residences, hospitals, or their own homes, without social contact or activities. J. Laine (2005) states that problems in senior citizens' homes are not solved only by increasing the number of staff, discussing the quality of care or monitoring productivity figures. A more holistic, diverse evaluation is needed of how practices might influence factors in the environment to increase senior's well-being and quality of life. We are being asked to develop new activities and good practices that promote the well-being of older people support the settings and care cultures for the elderly, as well as to develop the common social activities between different generations so that the young might learn more realistic views of senior citizens.

Study Design

Research problems

The purpose of the research was first to learn whether integrative and holistic musical activities have any significant connection to the daily mood and social activity of older people. The other aim was to determine through the nurses' observational notes which factors in the *Virkistysverso* activity had an impact on the lives of the older people in the study. For this purpose the nurses were asked to describe the moods behaviour and verbalisation of the participants in freely written notes.

Participants and the programme

Altogether 205 older people (aged 75 - 95 years) in hospitals and senior's residences across Finland participated in the study. In each facility half of the participants formed a test group (the music group) and half a control group. The nurses' descriptions concerning the test groups' behaviour were analysed. The test groups together comprised a total of 104 older people; of those 31 were men and 73 women, and who participated weekly in integrative musical activities. The control group consisted of 35 men and 66 women. Altogether 161 participants were living in senior citizen's homes, 32 in hospitals and 12 were being treated in a senior's day care. The groups were formed randomly but for ethical reasons the subjects were asked if they were willing to participate in music activities once a week. Only a few refused, and many of those who were selected for the control group expressed an interest in participating. It was therefore decided that the latter would be able to partake in the same kind of musical activities after the research. Diagnostic information on the individuals was not available, but in the qualitative material of the evaluations it could be seen that some of the participants in both groups were suffering from some form a dementia or other disease.

The *Virkistysverso* holistic musical activity programme (2007) took 20 hours to complete, and was conducted weekly sessions for five months. This multisensory and integrative programme involves singing, storytelling, music listening, playing instruments, musical movement, and looking at art. The purpose of the programme was to involve older people in music, in order to achieve a holistic, self-affirming and enjoyable musical experience.

Table 1 presents the demographic background variables of the groups and the pre-evaluation t-test results which show the differences between the groups before the programme.

Table 1. Demographic Background Variables of the Groups

Gender	Music group	Control group	Total
Female	73	66	139
Male	31	35	66
Total	104	101	205
Age	Music group	Control group	Total
75- 80	11	11	22
81- 89	78	78	156
90- 95	15	12	27
Total	104	101	205
Environment	Music group	Control group	Total
Senior citizens' home	82	79	161
Hospital	16	16	32
Day care department	6	6	12
Total	104	101	205

The pre-evaluation chi-square test showed no significant connections between the demographic factors of the music and control groups: gender - $\chi^2 = 0.35$, $df = 1$, $p = 0.553$; age - $\chi^2 = 0.294$, $df = 2$, $p = 0.865$; environment - $\chi^2 = 0.012$, $df = 2$, $p = 0.994$. In addition chi-square test found no relationship between the other demographic factors, for example, between gender and age ($\chi^2 = 2.59$, $df = 2$, $p = 0.274$) or age and environment ($\chi^2 = 5.12$, $df = 2$, $p = 0.275$). A slight difference between environment and gender was found concerning gender and day care departments: seven males vs. five females ($\chi^2 = 4.83$, $df = 2$, $p = 0.089$).

The pre-evaluation t-test results showed that the music group was significantly more enthusiastic in singing ($p = 0.001$), giving their perceptions ($p = 0.030$) and making suggestions for enhancing the atmosphere ($p = 0.020$). No significant differences were found in the other evaluation sections of the pre-evaluation: memory, $p = 0.330$; communication $p = 0.280$ and mood, $p = 0.460$).

Methods

Both quantitative and qualitative methods were used. The research methods included Likert-based evaluation scores of the older people's skills and levels of communication and memory. Their mood was also evaluated. The evaluation was done by the nurses who took care of the participants. The development of the abilities and activity levels of the older people was examined on the basis of the discrepancy between the pre-

evaluation and post-evaluation measurements. The significance of the difference in mean points and discrepancy points was assessed with t-tests. As well, the notes of the nurses qualitatively analysed according to grounded theory framework (Strauss & Corbin 1998).

The evaluations were carried out before and after the *Virkistysverso* programme, in which the older people's nurses (28) evaluated their daily activities. The development of the participants' abilities and activity levels of the older people was examined on the basis of the discrepancy scores of the pre-and post-evaluation. The significance of the difference in mean points was assessed by t-test and the development with discrepancy (post-pre) points by t-test.

Results

Table 2 presents the differences between the groups following the programme according to the t-test post-pre-evaluation discrepancy in points.

The t-test results of the discrepancy in points (post-pre-evaluation) showed significant differences between the music and control groups (see Table 2).

Table 2. The Differences in Discrepancy Points between Groups (t-test)

Group	M	SD	N	t	df	p
Speaking activity						
Music group	0.22	0.76	104	3.33	203	0.001
Control group	-0.17	-0.91	101			
Contacting other elderly people						
Music group	0.11	0.10	104	1.88	203	0.061
Control group	-0.16	-0.11	101			
Singing activity						
Music group	0.17	1.27	104	3.04	203	0.003
Control group	-0.34	1.13	101			
Memory						
Music group	0.22	0.76	104	3.33	203	0.001
Control group	-0.17	-0.91	101			
Mood						
Music group	0.29	0.87	104	3.34	202.3	0.001
Control group	-0.09	0.77	101			

The notes (104) of the nurses (28) describing the elderly people who took part in the musical activity were used as the qualitative material. According to A. Mulhall (2003) and J. Keightley & A. Mitchell (2004), although nurses rely heavily on observation during clinical work, it is not a method that finds widespread appeal in their research as well, grounded analysis is not often used. D. Silverman (1993) stresses, that we should use our eyes as well as our ears during observational work. The way people

move, dress, interact and use space is very much a part of how particular social settings are constructed, and observation is the key method for collecting data about such matters.

The nurses were asked to freely describe about each old person they took care of. Only the notes concerning music group members after the *Virkestysverso* activity were analyzed because the aim was to determine the meanings of the holistic music activity in the daily life of the participants. Through these observations despite being the nurses' subjective notes, we could gain more information about the influence of the music activity on the environment and culture in the senior citizen's homes and hospitals, we could fashion a more holistic picture of the factors at play by capturing the process and context of interactions between individuals and groups. Although the nurses were asked to write only about their observations of the old people's welfare and daily behaviour most also recorded their thoughts about caring and nursing.

When analysing the notes we as researchers were free neither from the influence of previous research nor from our earlier quantitative analysis of the data. However we endeavoured to enter analyse the descriptions as openly as possible to gain new insights and via cycles of readings and data analysis progressively focus on core areas.

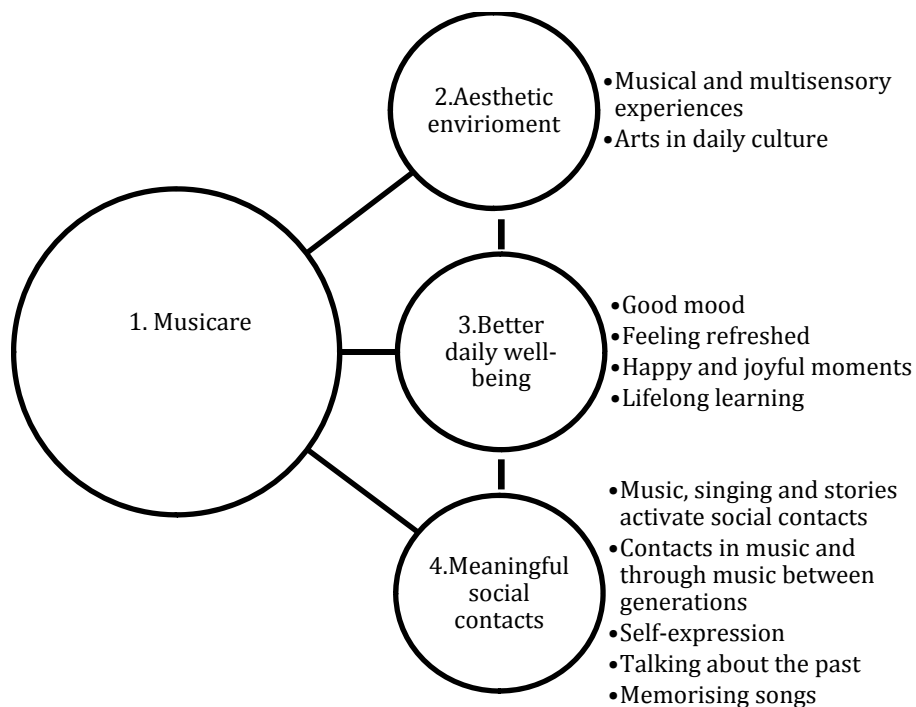


Figure 1. Conceptual Model of the Factors of Musicare Culture

Figure 1 illustrates the categories that were generated from the data and how they link together to form a model to explain the different aspects of core category musicare culture, which may be connected to the *Virkestysverso* music activity and through it influence old people's daily well-being. Musicare culture means music and care combined together in the daily activity in senior citizen's homes.

Explanations of categories

Core category one

The core category was *musicare culture*. The central phenomenon that emerged from this data was a change in how the quality of old people's daily care and treatment was conceived. Although the category derives mainly from the reflective parts of the nurses' notes it was for us the most important, with the other factors seen as aspects or elements of it. The following excerpts provide further illustration:

He started to sing this old song which I remembered my mother had sung and suddenly we sang it together while I was helping him in the shower. The singing has started after going to Virkistysverso sessions and in my opinion he was looking happier when singing and telling those old stories to me. He was the active partner, contacting me, which I thought should have been my duty in this profession up until now more or less silent care.(W 31). She is always willing to participate in this musical activity and hopes that it continues (W 6). She is now taking care of her daily hygiene better than before and is again interested in her own well-being (W 83).

Core category two

The aesthetic environment is one aspect of musicare culture. This category refers to having aesthetic experiences in particular settings or by themselves. The following excerpts provide further illustration:

She enjoys going to Virkistysverso sessions and always wants her hair to be combed in a certain way. Today she asked if I could find more beautiful curtains for our room and bring some blue flowers and her old painting to. This is new for her, usually we have discussed medicines etc. (W 92);

He really likes to participate in the musical sessions and today I was with him there. Music really seems to be meaningful for the participants and the whole room was full of singing voices and music from their youth (W 73).

Core category three

Better daily well-being is the second aspect of musicare culture. It is connected with the descriptions of mood, positive attitude, feeling refreshed, happy and joyful moments, learning new. The following excerpts provide further illustration:

She is waiting for the musical activity and talks often about what she wants to sing next time (W 65);

Every time she comes there she is looking happy even if there are tears in her eyes, then I know she has remembered something meaningful to her from the past that the music brought to mind... he is always more calm after music sessions and he remembers the words of the songs but nothing else (W 58);

She likes participating the Virkistysverso, she has become more caring of herself and more independent in washing and dressing, she is more positive nowadays (W 5);

Remembering the past means somehow learning again for the future (W 95);

She said that today she learned a new song (W 21);

He explained a song and how he told his grandchild about Olavi Virta (Finnish singer), and he learned how to listen to his music from You Tube which was available on his phone (W 100).

Core category four

The meaningful social contacts factor was the most often described in the notes, but related to the other factors as well. This category also encompasses well-being, so all categories thus appear to be interrelated. Music activated the older persons socially by singing, playing, dancing as well as talking together with the nurses or with the visiting children. The following excerpts provide further illustration:

His condition is on the same level but he is more active in social contacts with the others (W 42);

She smiled and was seemingly happy when the children visited here and they sang together (W 87);

She has memory problems but during the singing she was one of the participants in the "choir" and so a member of a group, and during those moments she looked happy. This had meaning for her. The next day she could not remember it (W 13);

He enjoys talking with the other men and they talk about the old days and the war (W 29);

Last week after the Virkistysverso she suddenly wanted to sing a song and play the piano but we didn't have one, so she just sang "Jo Karjalan kunnaila", it was a beautiful performance and we heard that she had been a music teacher. The next day she couldn't remember it. (W 101).

The results for the music group participants were significantly more positive compared to the control group. Those elderly people who took part in the musical activity were found to be socially more active, and their memory skills and mood were significantly better than those in the control group. The relation between holistic musical activity and the well-being of older people seems to hinge on developing a new care culture, where the arts and aesthetic issues are actively present in the culture of senior citizens' homes and where older people's own activeness as well as interaction between generations is encouraged. In bringing this kind of musical interaction into the every day life of senior citizen's homes, staff combines care with music, which is a platform for self-expression, discussions and meaningful emotional moments. Music seems to function as an empathetic friend, and should be an essential part of the caring environment of every elderly person.

Conclusions

The current view of old people's care and treatment is based mainly on the traditional medical treatment model and culture. *Virkestysverso* music programme was a holistic activity usable also for children's and elderly people's common groups. It focused on multisensory artistic experiences integrating storytelling, movements and looking at art pictures with music with singing and listening. According to the results, it is obvious that this kind of broader, integrative artistic and musical activity increases older peoples' well-being and it is one possibility to maintain the idea of lifelong learning.

The *Virkestysverso* programme emphasis on the importance of human interaction in musical activities and subjective well-being of the individual. Holistic musical activity can be seen as a potentially important element in the lives of every senior citizen. Through it a better daily well-being can be made possible, through among other things, more meaningful social contacts and simply having more to discuss. Multisensory artistic activities also create richer and more stimulating aesthetic environment. However many problems and challenges must be dealt with in developing a new culture of care that include aesthetic experiences and promotes lifelong learning and social contacts between generations. New cooperation between the professionals in health care and cultural services is needed and must be developed. Sufficient nursing staff with a new attitude towards musical interaction is also required. It is essential to allocate time for free and relaxed multisensory musical and artistic periods instead of viewing music as displacing "more important" routine work musical moments are needed each day within the nursing regimen. Moreover such a positive attitude would be advantageous when focusing on resources and time management.

Music or other artistic activities should be provided to elderly people as enjoyment and refreshment or as a relaxation technique if they are willing to accept it. The selection of music and other arts should be based on their preferences. Information about the research results and the possibilities of music should be given to elderly people themselves and their relatives so that they can understand how effectively music works and they should be encouraged to focus their attention on listening to the music, singing and even dancing to maximize its benefits. Every human being need aesthetic experiences and an opportunity for self-expression in artistic ways, from childhood to old age and everyone needs time, peace and personal attention when ageing and becoming ill. The *Virkestysverso* music programme clearly demonstrates its significant benefits in this regard.

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THE MODEL FOR THERAPEUTIC APPROACH IN MUSIC EDUCATION

Marit MÕISTLIK

*Tallinn University, Estonia
e-mail: moistlik@gmail.com*

Abstract

Music could be seen as a versatile instrument in people's lives - its powers and various functions (including therapeutic application) have been widely discussed in many discourses and texts. The reality in schools shows evidences that music lessons do not always support that naturally built-in connection between pupils and music, but rather create barriers and put an obstacle in the way of endorsing innate musicality and lifelong involvement with music. In a nutshell, therapeutic approach to music education acknowledges innate musicality, which, supported by music teacher and nurtured with acknowledgement of pupils' musical creativity, could help establish lifelong involvement with music and therefore gives opportunities to the individual to enhance one's well-being through music across lifespan. In other words, the axis of the model is the support of personal well-being through activation of the innate musicality. This paper presents the model for therapeutic approach to music education in general education school and discusses its viability in current educational circumstances.

Keywords: innate musicality, general education school, music teacher, lifelong involvement with music, pupils, therapeutic approach, well-being.

Introduction

Were it not for the lifelong human need for music, there would be little reason for the school-based professional enterprise known today as music education (Myers, 2005, 7). N. Thin (2011, 295) argues that like happiness, the forms and experiences of music can be exhilarating as well as calming; private or collective; active and deliberate or passive and unconscious; and they involve fleeting moments of exquisite pleasure as well as the lifelong musical narratives through which our engagement with culture and our private and collective identities are developed.

Music plays very essential role in adolescents' lives and they often feel a strong commitment and passion for the music they listen to (North, Hargreaves, Hargreaves & O'Neill, 2000; Laiho, 2005). Frequent engagement in musical activities gives pleasure, enjoyment and new experiences which provide individuals with a sense of well-being and coherence and make them feel good about themselves (Laiho, 2005, 1188). The

paradox, brought out by British researchers (Lamont, Hargreaves, Marshall, & Tarrant, 2003, 231), is that although music is an increasingly important part of the lives of many people, exerts an immense influence on many aspects of their behaviour, and seems to be central to the identities of many school pupils, the 'problem of school music' remains. They argue that the problem is connected with the fact that a good deal of lower secondary school (pupils aged 11-14) music seems to be unsuccessful, unimaginatively taught, and out of touch with pupils' interests (Lamont et al., 2003, 229).

When bringing into focus situation in Estonia, then one of the key issues is that the traditional approach to music education, which has relied on the context of singing (especially choral singing) and teaching music literacy (Selke, 2007), may not be enough for all pupils, especially for teenagers. For example, in England the situation of music pedagogy is opposite: the leading activity is music-making and singing or listening to music is much in the minority, which R. Walker (2005, 136) has brought out as a flaw.

The distinction between 'music at school' and 'music at home' is particularly marked for pupils, especially in the secondary school (Lamont et al., 2003, 231). Pupils have changed (their needs, interests, etc.) as well as the availability and sharing of the music - situation described among others by A. North & D. Hargreaves (1999) and L. Green (2008), but has music education changed?

Does the present model for teaching music coincide with the passion? Studies conducted in Estonia (Möistlik, 2009; Möistlik & Rüütel, 2011) tend to show that the music lessons support well-being and life-long involvement/engagement for a few pupils. However, the importance of music is noticeable significant in adolescents' lives, it is hard to understand why a music lesson does not fit into the essential. According to A. Turton & C. Durrant study (2002) musical self-efficacy, i.e., the self-awareness that one could make satisfying music independently and share it with others, should be the driving force behind music education programs.

Music includes a therapeutic outlet, which should be recognized by the curriculum as well as by teachers in order to support students' needs. The creative aspect of health promotion activities is also not acknowledged adequately in schools. Creative lessons in general education schools (including music lessons) should have a greater importance in the context of creativity and well-being of pupils. Thus, there is a need and opportunity for an upgraded approach to pedagogy of music education. Also a good practice of music therapy (with adolescents, see McFerran, 2010) confirms the above-mentioned musical output to help people. Musical therapy in an educational context has been recognized in the early 1990's by S. Wilson (1991) as an important support and contribution to human learning and motivation to learn. So why not give more attention to the therapeutic approach to music education in schools?

Aim of the paper is to present the model of therapeutic approach to music education in general education school and discuss its viability in current educational circumstances.

Structure and Elements of the Model

In a nutshell, therapeutic approach to music education acknowledges innate musicality which, supported by music teacher, could help establish lifelong involvement with music and therefore gives opportunities to the individual to enhance one's well-being through music across lifespan. In other words, the axis of the model is the support of personal well-being through activation of the innate musicality.

The layout of the model is presented in Figure 1:

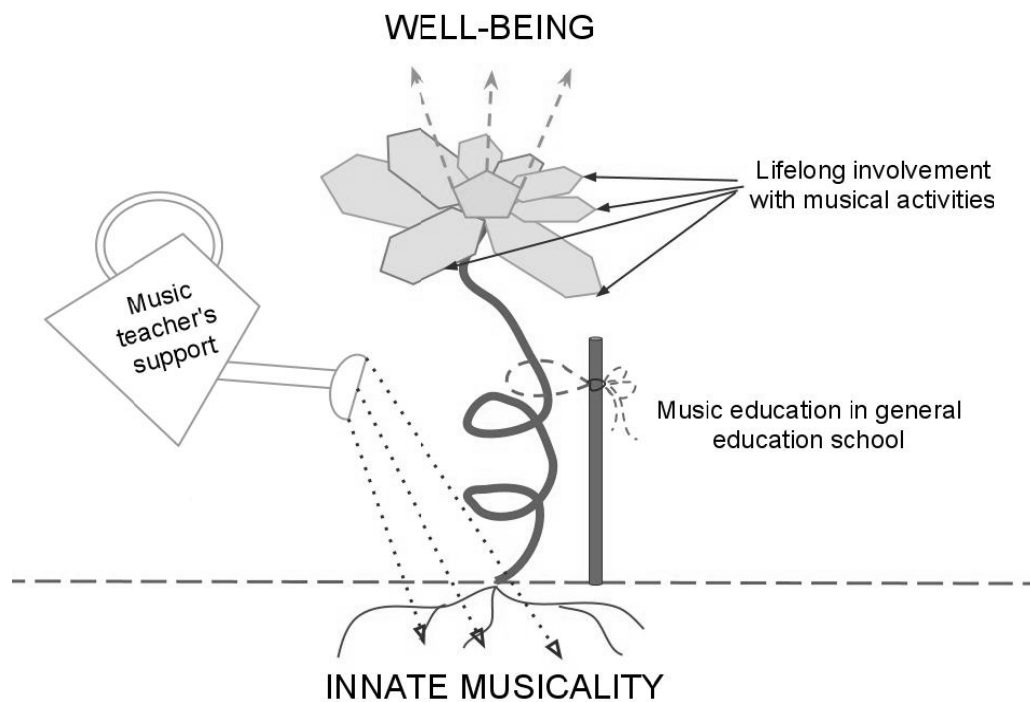


Figure 1. Graphic Layout of Model for Therapeutic Approach

The following components of the model for therapeutic approach are presented more closely. First of all, how the teacher's attitude and school's music lessons impact innate musicality on that axis, and moving on to life-long involvement with music and its relationship to well-being with references to relevant studies.

Innate musicality

Every human being has an innate musicality and it is part of our ongoing expressive and communicative life. Musicality, in that sense, is not about being '*musically talented*' but as neuroscientists have observed and documented that humans are born with an innate musicality which is expressed by vocalization, gesture, facial expression and touch that comes so naturally between parent and infant in the very earliest exchanges (Pavlicevic, 1997, 118; Trevarthen, 2002, 161; Herkenrath, 2005, 150; Perret, 2005, 16). In other words, musicality, the psychological source of music, seems to be an eternal, given psycho-biological need in all humans (Trevarthen, 1999/2000, 157). Therefore innate musicality sits deeply rooted in the soil of the

model of therapeutic approach because it gives the right to make and participate in music to every human being with no exclusion.

On the other hand it has been quite common to label people as musical and non-musical. For example E. Ruddock & S. Leong (2005) characterize musicality through seven aspects which are ordered according to where music-making takes (or does not take) place. That ordering denies partly the understanding innate musicality because it implicates that not all persons are musical and being musical requires certain acts i.e. music making. Bearing this in mind let's have a look at the next component - music teacher's attitude.

Music teacher's attitude

Inspiration, motivation, engagement, enjoyment and inclusion are all important characteristics of therapeutic education (Cornwall & Walker, 2006, 40). Many studies confirm that music teachers' preconceived attitude (e.g. personal notion of musicality) has an effect on pupils' skills (Swanwick, 2001, Sloboda, 2005; Mõistlik, 2009). Finnish researcher L.-M. Lilja-Viherlampi (2007) emphasizes that the most important therapeutic factor is the personality and therapeutically oriented attitude of the teacher. This means an awareness of and sensitivity to i.e. what type of life-long meanings and possibilities music and musical interaction could bring to the pupil. Also J. Cornwall and C. Walker (2006, 40) bring out the fact that adopting a more therapeutic approach is beneficial to all pupils. It simply recognises the human element in learning.

When music lessons are compulsory subject throughout general education school (as in Estonia), music teacher is in some measure a gatekeeper of the pathway to the world of music for his/hers pupils. C. Whidden (2008) suggests that students, who have been labelled as non-singers by one whom they deemed as a musical expert, internalise this judgement and allow it to curtail future singing endeavours throughout adolescence and adulthood. Such students in later life may become adult non-singers. Therefore, in the model for therapeutic approach there is an important part of music teacher's attitude (either positive and encouraging or negative and withdrawn, see also Mõistlik, 2009) which has a significant effect on the innate musicality of pupils.

Lifelong involvement with music

The point is that adopting a lifespan perspective does not compromise educational or musical standards, diminish the importance of sequential curricula in schools, or position music education as recreational community endeavor. To the contrary, a lifespan perspective enlarges and extends the vision of a musically aware society to provide a context for high-quality learning and teaching from nursery school through eldercare (Myers, 2008, 58). A lifespan perspective not only informs and extends existing practice, but it may, and should, challenge the *status quo* of how we do music education, states D. Myers (2008, 56).

Lifelong involvement is closely related to the concept of generativity, as it is about caring and educating young people by assuming the role of responsible adult (e.g., parent, guardian, mentor, and teacher). As such, generativity provides a framework for building musical competencies and promoting positive life-long musical

development, opportunities, and experiences (e.g., a generative music educator), as well as providing a framework for understanding musical development and young people's positive engagement in musical activities (O'Neill, 2006, 468). The evolution of life-long involvement with music is also supported by national music curriculum in Estonia (Muusika, 2010).

The significance of motivation (both internal and external) in lifelong involvement with music should also be pointed out. According to V. Bates (2009, 24) in music education, sustainability implies that acquired skills and understandings will have practical levels of cultural and social significance and that students will want to continue music-making - they will be intrinsically motivated to do so. This requires that teachers understand there are many viable ways to make and teach music - that there are many potentially viable possibilities beyond generally accepted practices. Supported by M. Lepper & J. Henderlong (2000, 288-289), that even seemingly trivial or purely illusory choices provided to pupils can still have significant benefits for enhancing children's feelings of self-determination and therefore increase their intrinsic interest in material being taught. And what pupils seem to like most about music in or out of school is to develop the skills and confidence to 'do it for themselves': to gain ownership of and autonomy in their own music-making (Hargreaves, 2011, 64). The perception of autonomy associates with well-being (Bridges, 2003, 167) which is discussed next.

Well-being

General well-being can be understood as a holistic combination that integrates the physical, cognitive and socio-emotional dimensions (Foegen, 2003, xiii). Subjective well-being is a term that encompasses all the ways in which people report their well-being, from open-ended happiness to satisfaction with different domains such as work, health, and education, among others (Graham, 2011, 6). In other words, individuals evaluate their perception and assessment of their own quality of life in terms of whether they feel good about it, function well personally, and function well socially (Moore & Keyes, 2003, 6).

R. Walker (2005) suggests that music education should pay attention to musical understanding, and in particular, how music can affect our emotional and mental well-being. Enjoyment from music and the consequential growth of well-being is mentioned in the Estonian music education new syllabus (Muusika, 2010) as one of the crucial output of music lessons. The emphasis of the intrinsic rewards of musical participation is placed on the creative, expressive, aesthetic, communal, and transpersonal dimensions of life. These are the areas of musical experience that promote well-being in the non-clinical domains, that provide those who part in them a sense of meaning and purpose, and that are essential in creating a sense of self-identity that has musical experiences as a central component (Aigen, 2005, 96). When going back to the graphic layout of model for therapeutic approach (Figure 1), well-being is portrayed as a fragrance, which accompanies life-long involvement with various musical activities.

Discussion

As mentioned in the introduction, there is a need for a new approach to music education. But it is important to consider and discuss the viability of a potential model with obstacles in the implementation of it in a real music lesson situation.

The presentation of a new model will involve the question of how to implement it in the present educational situation and what are the main advantages to offer. How will the institutional (school music education) and the human factor (music teacher) be able to support the innate musicality of the individual?

The novelty of this current model is foremost innate musicality in particular recognition in the context of music lessons at general education schools music by music teacher, whose encouraging and positive attitude can contribute to the emergence of life-long involvement with music and the consequent increase in the well-being of each pupil. Why is it so important? On the basis of studies carried out in Estonia (*Mõistlik, 2009; Mõistlik 2010*) it can be argued that pupils' satisfaction with music lessons starts to reduce significantly after the graduation from primary school. However, teenagers and adolescents are interested in and also need music very much, which was previously discussed in the introduction. The author supposes that this model for therapeutic approach could reduce the gap between unpleasant or even uninteresting music lessons and pupils' desire for their *own* music.

Restrictions of the current model are particularly concerned with music teacher's teaching style and approach to music - whether her/his understanding of musicality and/or teaching skills and musical approach for generating pupils autonomous motivation in participation in music fits the concept of innate musicality or not. Another one is the time factor which should be pointed out. A 45-minute long lesson once a week (as is the case in Estonia), and extensive syllabus may favor a subject-centered rather than student-centered approach. The model for therapeutic approach is strongly related to learner's-centered teaching; however, the learner's-centered approach is not an end in itself. According to C. Byrne's (2005, 315) model of teaching and learning from interaction with the music lesson, it is important to understand that teaching style is not something rigid but flexible and serves the interests of creating the most favorable learning environment for the pupil.

In conclusion, therapeutic approach to music education means that pupils can find themselves and their innate musicality, and music in the widest sense (music as any meaningful, purposeful, organized sound, noise and sound experience), with teacher's support and encouragement. Such an approach would help to justify the mandatory nature of music as a subject in Estonian schools (and elsewhere) and on the other hand to open up its potential to lead to lifelong involvement with music.

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INFLUENCE OF PEDAGOGICAL TRENDS ON AKSEL TÖRNUDD'S AND VILHO SIUKONEN'S MUSIC PEDAGOGY

Katri-Helena RAUTIAINEN

*Department of Teacher Education,
University of Jyväskylä, Finland
e-mail: katri-helena.rautiainen@jyu.fi*

Abstract

The chief task of this research article was to investigate the influence of educational trends on Aksel Törnudd's and Vilho Siukonen's music-pedagogical starting points from the late 19th century until the 1930s. The ideological trends were examined with the help of E. Lahdes' (1961) division into Old and New School. A model of analysis was created for the research, and its purpose was to examine the implementation of the old and reformist pedagogical trends in A. Törnudd's and V. Siukonen's music pedagogy. Lesson structures and pedagogical starting points of the method were examined and compared. The most central features of the New School were a) child psychology, b) independent initiative, c) work school, d) sociability, and e) abandoning the patterns. In contrast, the Old School principles included, for instance, formal degrees in the course of a lesson, use of patterns, teacher-centricity, and learning by heart. Research has revealed that A. Törnudd (1913a) used the Old School formal degrees adapted by Mikael Soininen, but he also had New School ideological objectives, such as the work school and interaction between the teacher and the pupil. In the method the pattern method and melody-centricity represented the Old School concentration on patterns. However, A. Törnudd also strove to decrease the use of patterns in teaching of singing; patterns were used only when the scale and the triad were not enough to learn the melody. V. Siukonen's (1929b) teaching of music was, on the other hand, based solely on the New School ideology. Children's psychological starting points were his most important principle in constructing the pedagogy, basing on which he argued that rhythm was the first and foremost aspect in teaching. Pupils started to practice note names with the help of instruments only at higher school grades. The lesson structure varied flexibly according to the topic of the lesson.

The most crucial changeover period in Finland's music pedagogy took place in the 1910s when A. Törnudd started his reformation. V. Siukonen continued A. Törnudd's work and from the late 1920s onwards his principles revolutionized decisively the pedagogical starting points of music teaching in Finland. V. Siukonen opened the door to new

development, where teaching was based on rhythm, instrument rehearsals came alongside singing, and functional working methods started to be used more and more.

Key words: Old School, New School, Herbart-Zillerism, work school, elementary school, teacher training college, Aksel Törnudd, Vilho Siukonen, music pedagogy.

Introduction

A. Aim and object of research

This research concentrates on examining educational trends within the Finnish teacher training college and elementary school system at the turn of the 19th and 20th centuries and at the beginning of the 20th century. Different ideological trends were connected to the teaching situation, the interaction between the teacher and the pupil, the idea of man, the syllabus, developing the school system, as well as the methods and textbooks. This study concentrates solely on the implementation of ideological trends in music teachers Aksel Törnudd's and Vilho Siukonen's music pedagogy. Their pedagogical starting points were used and applied extensively in Finnish elementary schools and teacher training colleges especially during the first decades of the 20th century. Moreover, the study focuses on comparing the main points of A. Törnudd's and V. Siukonen's methods and lesson structures from the perspective of educational trends.

B. Method

A number of different ideological trends coexisted within the school system. In order to clarify these trends, E. Lahdes' (1961) division into Old and New School has been used in this study. These two trends coexisted side by side for several decades, until the reformist pedagogical aspirations gradually replaced the Old School starting points. A model of analysis was created for this research, with the help of which the influences of these two trends on

A. Törnudd's and V. Siukonen's music pedagogy were analyzed.

Different phenomena within the school system were examined with the help of the model of analysis. From these ideological-historical phenomena a model was inductively created, which encouraged searching for new information and classifying and systematizing the collected data (*Hirsjärvi, Remes & Sajavaara, 1997, 140-141*).

The model of analysis consists of a logically progressing process, whose starting point is a particular phenomenon area. Its sectors are systematized consistently and classified into appropriate units. From this classification common features related to the phenomenon field are traced, which are argued later in different contexts (*Niiniluoto, 1980, 193*). In this study the phenomenon area includes the New School ideologies that spread from Europe and America, and comparing them to the Old School teaching method, which is based on teacher-centricity and routine teaching method. Formal degrees are its most remarkable form of manifestation. Old School features also include connecting mental conceptions (apperception), engagement in a hobby, intellectuality, decent behaviour and teaching based on perception (*Soininen, 1901, 29-55; 1906, 6-11, 32-33, 43-46; Lahdes, 1961, 7; 1966, 156-157; Suutarinen, 1992, 15, 20, 52, 70-71*). The Old and New School trends coexisted side by side, even if they

shared some common features, such as the importance of hobbies, moving from the well-known into the unknown in teaching, as well as teaching based on perception. Supporters of the new education pedagogy continued to use some of the most useful Old School principles in practical school work, but also took influences and developed new methods, for which the New School became known (Rautiainen, 2003, 103).

On the basis of systematization and classification, five different categories can be considered to represent the most crucial features of the New School:

- A. Child psychology (education philosophy arising from the child, children's individuality and development as well as hobbies);
- B. Independent initial (initiative and independent tasks);
- C. Work school (manual work besides intellectual work, handicraft and crafts, "learning by doing" and work notebooks);
- D. Sociability (pupils' co-operation and social interaction, group work and informal teaching discussion);
- E. Abandoning the patterns (abandoning formal degrees, avoiding routine in teaching, teaching based on perception, and moving from the well-known into the unknown in teaching) (Rautiainen, 2003, 103-104).

In the upcoming chapters I will refer to these five categories by using a particular letter with each category. For instance, when referring to the category of independent initial, the letter (B) will be used in brackets.

Despite the fact that this research refers to Mikael Soininen's and Aukusti Salo's pedagogical ideas, a more precise categorization and analysis of the Old School features is restricted outside this research, because A. Törnudd's and V. Siukonen's educational views on music pedagogy are placed in the changeover period of the Old and New School (Rautiainen, 2003, 333) and the period proceeding that. Hence, the Old School ideological features will include everything else that has not been mentioned separately in this text.

Music Pedagogues Aksel Törnudd and Vilho Siukonen

Aksel Törnudd's (1874-1924) life's work was extremely versatile. His most important work included his music pedagogical activity as a music teacher in the Rauma Teacher Training College (1898-1919), his literary production on music pedagogy (such as *Kansakoulun lauluoppi* and *Koulun laulukirja* (1913a, b)) and his own compositions.

In his own time A. Törnudd created a united and logical method of music teaching, and therefore systematically advanced the teaching within the Finnish school system. For the purpose of music teaching he modified the scale and triad system, which included patterns. For each note on the scale, an entity of a few notes was created: for instance the pattern for *do* was *do-re-do-re-do* and the pattern for *re* was *re-mi-fa-re-do*. A. Törnudd's music pedagogical books spread to all teacher training colleges in Finland, and that way his methodological starting points became known and started to be used in elementary schools.

A. Törnudd's input in advancing the school singing was significant also when he worked as a supervisor of teaching singing (1919-1923) in the National Board of

General Education. During this period he paid several visits to teacher training colleges, elementary schools and grammar schools. On his trips A. Törnudd became well-acquainted with the state of Finnish teaching of singing. During his time in the National Board of General Education, A. Törnudd continued to test pupils' singing skills, which he had already started in 1918 (*Törnudd, 1918a, b*). In 1919 nearly 3000 pupils from nine different towns participated in A. Törnudd's study in which he studied children's ear for music. The study sought answers to two questions: (1) can children tell the difference between two notes with different pitches, and (2) can children tell the difference between a whole step and a half step. The results indicated that girls' answers were thoroughly better than those of boys, and by the time pupils finished school, only a quarter of them could tell the difference between a whole step and a half step. For understandable reasons, A. Törnudd was not satisfied with the quality of teaching singing in elementary schools (*Törnudd, 1921*). The results were similar when he studied the situation in grammar schools. In some schools pedagogical starting points were completely absent. A. Törnudd considered it immensely important that a unified music teacher training was founded and the content of the education was reformed. A. Törnudd suggested that a separate division for singing teachers should be established within the Helsinki Music College. However, Erkki Melartin, the director of the college, objected to the idea. Music teaching in teacher training colleges, on the other hand, was of high quality in A. Törnudd's opinion (*Pietilä, 1956*).

A. Törnudd's life's work was remarkable during its own time. He created a new method for music teaching and therefore systematically advanced the teaching within the Finnish school system. In that sense A. Törnudd opened new doors, from where V. Siukonen continued.

Just like A. Törnudd's, V. Siukonen's (1885-1941) life's work was rather versatile as well. Besides his teaching activity, V. Siukonen also worked as the editor-in-chief of *Uusi Säveletär* magazine. He also composed music, worked as a choirmaster, organized music festivals, published a number of music textbooks, made study trips abroad, did long-term research, had several positions of trust and worked as the director of the Rauma Teacher Training College in his last years.

V. Siukonen worked for the benefit of music pedagogy for several years when he worked as a music lecturer in the Sortavala Teacher Training College (1917-1935) (*Wilho Julius Siukosen nimikirja, TMA*). During this time he developed his own analytic-synthetic method for music teaching, which took Finnish music teaching to another level. Before V. Siukonen's method, schools had mostly used methods based on pattern singing, i.e. Mikael Nyberg's and Aksel Törnudd's methods. V. Siukonen's method took Finnish music teaching to a new pedagogical level, as a result of which patterns were abandoned.

V. Siukonen published a number of textbooks on music teaching. One of his most remarkable books was his music didactics book, which included a songbook (*1929a, b*). The most crucial objective of V. Siukonen's teaching was getting children excited about singing (music). Teaching should no longer concentrate on teaching things and methods, but on singing instead (*Siukonen, 1929b*). V. Siukonen justified his methodological starting points with children's musical and psychological development, and rhythm became the first and foremost aspect in teaching (*Siukosen*

aineisto, Esitelmä, HMA). V. Siukonen's textbooks and method spread to almost all teacher training colleges in Finland. Only the Swedish-speaking colleges of Ekenäs and Nykarleby held on to books based on pattern singing, such as A. Törnudd's didactics. V. Siukonen's methodological starting points continued to be used for the most part until the 1950s. They were still used in 1970 in the Tornio Teacher Training College, for instance (*Seminaarien vuosikertomukset, KHA, KA*).

V. Siukonen's didactics was also noted in Estonia. E. Mesiäinen, music teacher of the Rakvere Teacher Training College, started to use V. Siukonen's method. It did not take long until several schools in Tallinn tested V. Siukonen's method. E. Mesiäinen translated V. Siukonen's didactics into Estonian and modified it for the Estonian schools' needs. The book was published in 1931 and it was called *Laulu õppeviis* (*Siukonen, 1931*). In 1932, music teacher Riho Pätsi wrote an extensive review of V. Siukonen's didactics and its translation, and it was published in a Finnish daily paper. In his review R. Pätsi estimated that E. Mesiäinen's translation and application of V. Siukonen's didactics could bring about new ideas for the Estonian teaching of singing, and considered the book the long anticipated answer to various methodological questions (*Päts, 1932, January 5; Päts, 1932, February 13*). However, the distribution of V. Siukonen's book was rather minimal in the end, because soon after its publication J. Käis, R. Pätsi and E. Mesiäinen started writing a new book on didactics. What is notable is the fact that V. Siukonen's methodological starting points were also based on the methods of the new book (*Siukosen, aineisto. Mesiäisen kirje Siukoselle, 1939, HMA*).

V. Siukonen studied children's singing skills for several years. He also discussed the issue in his doctoral thesis called *Koululasten laulukyvystä* [About school kids' ability to sing], which was assessed in 1935. The study concentrated mainly on Finnish, Estonian and Swedish school kids' ability to sing and their comparison, with the main emphasis on their ability to distinguish different pitches. The study indicated that Finnish children's ability to sing was considerably poorer than that of Estonian and Swedish children. V. Siukonen argued that this was due to the fact that Finnish children did not practice music as much as their Swedish and Estonian peers. Finnish children's poorer ability to understand music therefore derived from lack of exercise (*Siukonen, 1935*). V. Siukonen's remark on Estonian children's good singing skills warmed the minds of Estonian music teachers. Numerous newspapers commented on V. Siukonen's study (i.e. *Päts, 1938*). In Finland V. Siukonen's remarks on Finnish children's poor singing skills sparked off some intense debate, because the common misconception had been that Finns had good singing skills (*Pajamo, 1985*).

Besides his work as the director of the Rauma Teacher Training College (1935-1941), V. Siukonen also made his method known by giving several presentations and writing articles. A trip to the United States and his contacts with Estonia were linked with music teaching (*V. Siukosen kansiot, Matkakertomuksia, HMA*). On the basis of his experiences V. Siukonen gave various presentations and speeches and wrote articles in order to advance the Finnish music teaching.

Both A. Törnudd and V. Siukonen were aware of the progression of educational trends in Finland. The ideological tendencies of the time inevitably affected the music-pedagogical starting points and methods that they developed. In order to clarify this frame of reference, the next chapter sheds some light on the most central educational

trends which dominated in Finland from the late 19th century until the early 20th century.

Educational Starting Points of the Old and the New School

In the early 20th century Finnish educational magazines discussed the two prevailing educational trends, the Old School and the New School, although other trends also coexisted with them (see for instance *Ferrière 1915, 2-3*). Both trends had their own enthusiastic supporters. A typical article commented or quoted directly the writings of foreign experts from the field of education. For instance, the 1906 issue of *Opettajain Lehti* commented on an article written by Francois Guex, a Swiss professor of pedagogy. F. Guex had classified the educational trends of the turn of the century into four categories:

1. Classical i.e. historical trend aimed at educating children in the spirit of Comenius and Pestalozzi;
2. Lev Tolstoy and his free education represented the anarchist trend, in which schools were free of syllabus, regulations and discipline;
3. The new trend aimed at reforming the school by making it more practical;
4. Scientific trend emphasized research based on precise observations and tests (*Mbg, 1906*).

In this article the classical i.e. historical trend and the new trend are discussed in greater detail, and the terms *Old School* and *New School* will be used when referring to these trends.

The so-called Herbart-Zillerian pedagogical trend, which Johann Herbart created and Tuiskon Ziller continued and supplemented, arrived in Finland in the late 19th century. Meanwhile the new educational influences had already started to spread elsewhere in the world. This ideology nevertheless got a solid footing in the Finnish school system. Herbartian influences could still be seen in the late 1930 (*Lahdes, 1961, 151, 155-156*).

Thanks to the educational thinker Waldemar Ruin (1857-1938), the Herbartian ideas spread to Finland, which Mikael Soininen (1860-1924) applied in practical school work in his books *Yleinen kasvatustoppi (1895)* and *Opetustoppi I-II (1901, 1906)* (*Isosaari, 1961, 151; Lahdes, 1966, 156; Soininen, 1895; 1901; 1906*). These books were the main reason why the Herbart-Zillerian ideas spread and took root in Finland. M. Soininen's teaching was divided into three parts. The first crucial principle was the degree of perception, which included preparation of teaching (announcing the teaching task and the preparatory discussion), performance of the new matter (actual performance and analysis), and advanced discussion. The second principle of formal degrees was the degree of conceptuality, in which concepts and laws were formed and the formed concepts were organized. The third degree was the degree of practice (*Soininen, 1906*).

According to E. Lahdes (*1961, 70-71; 1966, 160-161*), M. Soininen turned his back on Herbartian ideas in his last years and was converted to the New School. M. Soininen helped the teaching commission to prepare its report, which was completed in 1925. The report stated that teaching should be based on perception and pupils' independent initiative, be applicable to the age period in question, proceed from the

well-known into the unknown, and have an interesting content (*Maalaiskansakoulun opetussuunnitelma, 1925, 4-7, 45, 277; Lahdes, 1961, 64-66*). However, according to Sakari Suutarinen's (1992) research, E. Lahdes's claims about M. Soininen abandoning the Herbartian ideology were incorrect. S. Suutarinen (1992, 26) came to the conclusion that "*Lahdes thinks that Soininen abandoned the Herbartian ideology completely*". E. Lahdes did not, however, use those exact words. M. Soininen had brought up the importance of physical work in elementary schools already in the Elementary School Conference of Tampere in 1905 (*Ursin, 1915, 114*). Also M. Harju's (1988) studies indicated that M. Soininen's interest in new educational ideologies grew even greater after year 1907. He was particularly interested in Georg Kerschensteiner's ideas. In M. Soininen's books *Kansakoulun jatko-opetuksen uudistus* [About the Reformation of Rural Elementary School] (1911) and *Maalaiskansakoulun uudistuminen* [Herbartian Pedagogical Reformation in Finland's Elementary Schools at the Beginning of the Century (1900-1935)] (1916) it can clearly be seen that he was abandoning the Herbartian ideology. The books emphasized that practical life should be considered in education and teaching. M. Soininen supported strongly the idea that handicraft, agriculture, gardening and forest planting should be included in the syllabus, and children's immediate environment should be taken into account when choosing school subjects. He founded the Pukinmäki School in 1913 in order to test these ideas (*Harju, 1988, 308-309; Lahdes, 1961, 33; 1966, 157*). Also J. Stormbom's (1986, 207) studies supported this policy. According to his research, M. Soininen had converted from the Herbartian ideology to experimental pedagogy circa 1910.

Herbartian influences could already be seen in the reports of the schoolbook commission (1899), whose director was Y.K. Yrjö-Koskinen. In these reports the school subject had intellectual significance and general significance. The aim was to develop children's abilities and encourage them to engage in versatile hobbies (*Lahdes, 1966, 155*). Y.K. Yrjö-Koskinen developed an alternate course system in Finland, in which the first and second school years as well as the third and fourth years were joined into one homework group. These homework groups took particular courses in alternate years (*Harju, 1988, 292-293*).

Reidar Myhre (1979), a Norwegian professor of pedagogy, used the expression *Old School* about old teaching methods. According to him, the Old School represented a trend where the teacher and the school subject were the most crucial factors in school. In a certain way this kind of thinking resulted in the fact that pupils became a somewhat homogenous group, as they were all put on the same level. The school was a typical textbook school, which demanded very little spontaneous participation or activity from the students. Teaching was based on Herbart-Zillerian principles of form, which resulted in social inequality. Furthermore, teaching was influenced by a strong faith in authority, and teaching took place in massive barrack-like buildings. Such premises did not provide a pleasant learning environment (*Myhre, 1979, 42-44*).

Reformist pedagogical trends arrived in Finland at the beginning of the 20th century. The research focus shifted from the adult to the child, and children's individual starting points were emphasized in teaching. Other objectives included, for instance, learning by doing, the centre of activity being shifted from the teacher to the pupil, supporting children's hobbies, principle of work school (i.e. work notebooks), and different working methods such as individual working, group work and play. Routine

teaching methods were avoided (see for instance *Kuosmanen, 1915; Koskenniemi, 1944, 50-53; Lahdes, 1961*).

In Finland, the central idea of the New School was the idea of a work school. This could be seen especially in the 1910s, when numerous experts from the field of education wrote about it in Finnish magazines. The 1915 issue of *Kansakoulun Lehti* published a number of articles under the title *What is a workschool?*. For instance R. Rissman (1915), E. Weber (1915) and H. Wolgast & C. Götze (1915) wrote articles. When Finland declared independence, a new phase started in the New School, and the work school was developed further. Earlier emphasis on handicraft was gradually replaced with principles that favored independent working (Lahdes, 1961).

Aukusti Salo (1887-1951), the director of the Hämeenlinna Teacher Training College, was also an important influencer besides M. Soininen. When the compulsory system of education was established in 1921, A. Salo published the first syllabus for primary school. Play and handicraft were now the starting point of all teaching, and children's emotional development was also taken into consideration. What is notable is the fact that A. Salo did not approve of M. Soininen's formal degrees. In A. Salo's opinion, teaching should commence with perception, which related to activity and practice (Lahdes, 1961, 72-73).

A. Salo compiled the most usable teaching methods from different methods in his book *Alakansakoulun opetusoppi 1* [Primary School's Didactics 1] (1926). A. Salo advised to use Herbart-Zillerian formal degrees flexibly, leaving some parts out or changing the order so that the most important methodological focus was on the New School ideas. A. Salo therefore supported the work school. Teaching material should be chosen according to children's development. The prerequisite for learning new things was that the new experience was brought into connection with past experience. Furthermore, teaching should proceed via perception to children's own experience and then to the practical work, and be based on pupils' independent initiative. Teaching should also handle bigger entities. A. Salo's *Alakansakoulun opetusoppi 2* [Primary School's Didactics 2] (1928) resembled quite a bit his first didactics, but it only concentrated on environment teaching and crafts (Salo, 1926; 1928).

In conclusion, I could quote E. Lahdes and state that the most fatal thing for the Finnish school system was that M. Soininen's unedited didactics, which was based on Herbartian starting points, spread all over the country. Especially grades 3-8 suffered from this. Primary school (grades 1-2), on the other hand, had started a new development with A. Salo as the leader (see also *Lahdes, 1961, 70-71; 1966, 156, 160-161*).

Educational Trends in A. Törnudd's and V. Siukonen's Lesson Structures and Pedagogical Starting Points

A. Törnudd was the first Finnish music pedagogue who applied M. Soininen's formal degrees in the course of a music lesson. They were 1) the degree of perception, 2) the degree of conceptuality, and 3) the degree of practice. Furthermore, his books are the only music textbooks that include a pedagogically organized didactics based on this exact principle. A. Törnudd's book was therefore Finland's first music-pedagogic textbook where the teaching method for singing (music) was also based on

educational starting points (*Rautiainen, 2003, 122, 128*). Unlike M. Soininen, A. Törnudd (*1913a*) included formal degrees in different phases of the lesson. These degrees were repeated during the lesson when handling a text, song and theory of music. Another difference is the order of formal degrees. In A. Törnudd's case the degree of perception was followed by the degree of practice, and finally by the degree of conceptuality. Moreover, A. Törnudd emphasized that teachers should avoid following the degrees literally, and use their own judgment on the necessity of each degree. Here A. Törnudd followed A. Salo's principles. According to A. Törnudd, when handling, for instance, theory of music, the degrees of perception and conceptuality and the degrees of conceptuality and practice overlap to some extent (*Törnudd, 1913a; Soininen, 1906*). At the same time one should bear in mind that M. Soininen had also warned about routine teaching methods in his writings. He talked about the so-called partial treatment of methods (*Soininen, 1906, 172*).

In the following example A. Törnudd (*1913a, 14-15*) has divided the teaching of singing between two lessons:

FIRST LESSON

I Exercises on voice opening

II Repetition: a) old song, b) the song that had been learned previously.

III New task:

A Text:

1) The degree of **demonstration**:

a) Preparation:

1. Inspiring discussion.
2. Announcing the task
3. Preparatory discussion

b) Performance.

2) Degree of **practice**: Articulation and learning the text by heart.

B Song and theory:

1) The degree of **demonstration** of theory:

a) Preparation:

1. Inspiring inquiry,
2. Announcing the task.
3. Preparatory discussion.

b) Performance.

2) Song:

a) Preparatory exercises.

b) Singing, teacher showing notes from the board.

3) Supplementing the performance of theory on the basis of notes taken during singing.

4) Song:

c) Practicing the song with syllables, by beating time.

SECOND LESSON:

I Exercises on voice opening.

II Repetition: a) old song, b) the song that had been learned previously.

III New task:

A Singing and theory:

- 1) Song:
 - a) Practicing the song with the help of syllables, teacher first showing notes, then beating time.
- 2) The degree of **conceptuality** of theory.
- 3) Song:
 - b) Song with lyrics
 1. slowly,
 2. in full tempo,
 3. nuance practice (with accompaniment).

B Final discussion.

As can be seen from the example above, A. Törnudd has used formal degrees flexibly in different parts of the lesson. These degrees progress on different levels depending on whether the object of teaching is a text, song or theory. The final stage of teaching is the degree of conceptuality, which will not be reached until after the first lesson. Stage by stage and via personal experience and different exercises children finally proceed to the level of conceptuality. Although A. Törnudd's tripartite division of formal degrees represents Herbart-Zillerism and the Old School educational trend, influences from the New School can also clearly be seen in it.

A. Törnudd wrote an article in the 1915 issue of *Työkoulu* magazine, in which he argued that the books *Koulun Laulukirja* and *Kansakoulun Lauluoppi* (1913a, b) partially followed the principles of the work school. His didactics provided guidelines for teachers on how to direct pupils towards independent learning and activity (category B) on the basis of their own perception (categories B and E) and work (category C). Another one of A. Törnudd's reformations was the fact that his songbook's abundant folk song selection could mostly be sung without a pattern method (category E) (Törnudd, 1915a, b). Children's psychological starting points also arise from A. Törnudd's pedagogy. Already the organization of songs and pedagogical material according to classes (category A) shows that children's individual skills, abilities and development were taken into consideration. He also emphasized that social interaction between the teacher and the pupil should be vivid and vivacious, and the atmosphere at lessons should be positive (category D) (Törnudd, 1913a). It was therefore no wonder that A. Törnudd's songbook and its methodological and pedagogical starting points provided new ideas for music pedagogy, and thus spread to Finland's teacher training colleges and elementary schools.

Unlike M. Soininen, A. Salo and A. Törnudd, V. Siukonen did not organize the lesson structure according to formal degrees. V. Siukonen wrote critically already in 1917 that the starting points and conventions of theoretical teaching were so demanding that children could not yet understand them for developmental reasons (Siukonen, 1917, 96-97). By this V. Siukonen probably meant the New School liberation from

strict study of notes. Formal degrees are likewise absent in V. Siukonen's (1929b) *Laulun opetusoppi* [Didactics of Singing]. In this book V. Siukonen gave only one general guideline for the lesson structure: theory of music, dictation and ear training took place at the first half of the lesson. A preparatory discussion followed, after which pupils familiarized themselves with the song lyrics. In the third phase pupils first practiced the lyrics, then the melody, and finally they prepared the whole song. In the fourth phase they got deeper into the song and familiarized themselves with the aesthetics of the song, which was also one of A. Törnudd's most important objectives. At this stage pupils knew the song so well that they sang it by heart, accompanied on the harmonium. However, these phases varied at different lessons depending on the subject matter and objectives. Lessons also included a number of other elements. For example, lessons did not start with theoretical issues, but with so-called voice warming, i.e. singing a familiar song. V. Siukonen did not want to give teachers strict patterns of the lesson structure, because in the worst case scenario they would have received more attention than the singing itself. According to V. Siukonen (1924), the most crucial aspect in the teaching of singing was the teacher's own personal ability to get excited, encourage his/her pupils and create a positive and pleasant atmosphere at lessons.

In contrast to A. Törnudd, V. Siukonen emphasized children's own input. He spent less time on verbal explaining and more time on children's independent singing, for instance (category B). Furthermore, formal degrees were entirely abandoned at lessons (category E). V. Siukonen's lessons were mostly influenced by reformist pedagogical trends.

V. Siukonen's pedagogical objectives were based on children's individual development stages. He criticized the music teaching of the time for not taking children's psychological development stages into consideration when choosing the degree of difficulty in teaching (category A) (*Siukonen, 1927, 117-118*). In V. Siukonen's view the methods had to be modified according to pupils' musical skills (category A). V. Siukonen compared drawing skills and singing to each other. When a child draws, for instance, a horse by sketching a few lines, adults easily agree that the child is right. At this stage nobody probably starts teaching the child about perspective, for instance. Teaching of singing should also be based on this very idea. Teachers should not teach things that children cannot yet produce in their performance. It is useless to talk about the pitch before it is clearly manifested in singing, or about tonality before children can master it, or about rhythmical issues before they can understand them. In other words, children's practical singing skills must be elevated to the level of the knowledge task. In V. Siukonen's view the practical singing skills must first be achieved before moving on to systematic teaching of singing (category A) (*Siukosen aineisto, Esitelmät, HMA*).

V. Siukonen set a number of objectives for good teaching of singing. First of all, the method had to be so easy and flexible that it could also be applied to teachers and pupils with less competent music skills (categories A, B and E). The method should please the pupils and be easily adoptable (categories A and E) and it should be related to the song to be taught (category C). It had to be connected to the greater entity, i.e. the song, and not just consist of random issues (categories A and E). Music lessons should be based on the joy of singing (category D), and it should be created in co-operation (*Siukosen aineisto, Esitelmät, HMA*).

V. Siukonen's writings clearly indicate that he considered the psychological starting point the most important prerequisite for successful teaching of singing (category A). Pedagogical and musical issues followed later (categories A and E). Although A. Törnudd brought some New School features in the music teaching, V. Siukonen was not pleased with them. Both A. Törnudd and V. Siukonen had singing as the pedagogical starting point (category C), from which observations relating to musical concepts were made by ear. Only after this they were marked as note images. They both aimed at the same goal, which was that at the end of the exercises pupils could do the task independently (category B). V. Siukonen specified this goal so that children's own ability level should be noted in music teaching (category A).

A. Törnudd's and V. Siukonen's methods were different in regards of the fact that A. Törnudd moved at a relatively early stage from singing by ear to ear training. Already on the first and second grades pupils studied note names, syllables and did ear training exercises, for instance. V. Siukonen, on the other hand, started from dictation tasks, which commenced with observations made by ear (categories A and E). The most significant difference between the methods was that A. Törnudd started from observing and practicing the notes and melody. V. Siukonen, on the other hand, used rhythm as the starting point. Only later, on the 5th grade, along came the notes names, which were illustrated with the help of a harmonium and key board pictures. Before this pupils had practiced hearing the pitch, first triad in major and minor keys, and then later other notes on the scale. Only syllables were used at this stage (*Törnudd, 1913a; Siukonen, 1929b*). However, a more precise examination of A. Törnudd's and V. Siukonen's methods and their comparison are restricted outside this research. Instead, I have concentrated on describing the pedagogical trends in A. Törnudd's and V. Siukonen's pedagogy.

Conclusions

1. The chief task of this research article was to investigate the influence of pedagogical trends on Aksel Törnudd's and Vilho Siukonen's music pedagogical starting points from the late 19th century until the 1930s. From the 1910s onwards the Old School ideology was gradually replaced with reformist pedagogical trends, which were called the New School. These ideas included, for instance, the work school, which was widely supported in the school world. These pedagogical trends can also be seen in A. Törnudd's and V. Siukonen's pedagogical starting points. A. Törnudd applied M. Soininen's Old School formal degrees in the course of a lesson. In contrast to M. Soininen, A. Törnudd placed the degrees in different phases of the lesson. Thus, the formal degrees of perception, practice and conceptuality were repeated and they progressed at different times depending on whether the object of teaching was a text, song or theory of music. The lesson structure therefore included Old School principles. Furthermore, A. Törnudd used a pattern method, which was rather stiff and formal. He reformed the method in the spirit of the New School. A. Törnudd supported the work school idea. The structure of the music lesson was renewed from the late 1910s onwards, when V. Siukonen took a stance on a number of music pedagogical questions. His pedagogical starting points were entirely in the spirit of the New School, as he did not use formal

degrees or the pattern method. The lesson structure varied flexibly according to the topic of the lesson. He considered the factors related to children's development particularly important (development psychological starting points). Based on this, V. Siukonen considered the rhythm the starting point of all music teaching. Absolute pitch was not practiced until later school years, and the pitch was illustrated with the help of instruments.

2. V. Siukonen's pedagogical reformations in 1929 influenced decisively the reformation of lesson structures. The ideological roots of these reformations were in the new trends that emerged in the field of education. V. Siukonen's books were well received in Finland's teacher training colleges and elementary schools, and gradually the Old School ideology was abandoned. It therefore looks like in the field of music the *chains* of formal degrees were broken earlier than in other fields. A. Salo's views also influenced the reformation, since his ideas had spread especially in smaller children's schools. The foundation for reformist pedagogical ideologies was therefore laid better on lower school grades. A. Törnudd's reformation took place during the changeover period, but V. Siukonen continued his predecessor's work towards new music pedagogical starting points and tendencies that even today's teaching aims at.

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THEORETICAL MODEL OF IMPROVING COOPERATION IN ADULT VOCAL-INSTRUMENTAL BAND

Maruta SĪLE

Latvia

e-mail: maruta.sile@rpiva.lv

Kārlis ALVIŅIS

Latvia

Abstract

Cooperation in an adult vocal-instrumental band is aided by delegating a band leader, setting clear goals and tasks, and planning for them in advance. Cooperation of adults in the band will be more successful, if principles of mutual equality and respect are observed. Cooperating is improved by clearly defining the roles and delegating duties to each member. Cooperating in a vocal-instrumental band requires that each member's individual skills, psychological traits, abilities, attitudes and status be taken into consideration. A very crucial aspect in the process of operating a vocal-instrumental band is unity in views and deeds of all members. By increasing solidarity of the band, the influence of other members over each individual member grows. At the highest level of solidarity, the needs, goals and views of the band become primary to the individuals involved.

Key words: adult vocal-instrumental band, cooperation, leadership in the group, activity of small groups, factors determining cooperation in a vocal-instrumental band.

Introduction

Activities of popular music groups have not been sufficiently investigated in the 21st century music pedagogy of Latvia. The topicality of this issue is based on the growing interest of the society in popular music and students' endeavors to unite in music groups as a result of this. The quality of group performance depends on the level of cooperation among its participants. The history of vocal-instrumental band activities testifies to the fact that such groups have often split up due to the lack of skills in cooperation. Even very famous groups break up because of mutual clashes among the musicians. Both a different level of professional training and differences in participants' age and social status contribute to aggravating the situation in

cooperation aspect. Praxis shows that in groups, side by side with professionally trained musicians, there are also amateurs who sometimes take on the leadership in the group. All these factors create cooperation problems in the practice of group activities.

The research aim is to develop a structural-procedural model of improving cooperation in adult vocal-instrumental band and assessment indicators and criteria for its verification on the basis of theoretical findings.

The research object is adult cooperation in a vocal-instrumental band.

The research methods are the analysis of theoretical investigations on cooperation, activity of small groups and vocal-instrumental bands.

Theoretical Basis of the Research

The theoretical basis for interpreting the term '*cooperation*' is provided by theoretical findings of researchers on pedagogy and psychology (Johnson, Maruyama, Johnson, Nelson & Skon, 1981; Johnson, Johnson & Holubec, 1989; Fontana, 1995; Maslo, 1995; Gundare, 1998; Baldiņš & Raževa, 2001; Rai, 2002; Černova, 2003; Špona, 2006; Rean, Bovdovskaya & Rozum, 2008; Garleja, 2010). Scientists' investigations lay stress on some aspect characterizing cooperation: cooperation is related with mutually coordinated activity aimed at achieving common goals by arriving at mutual agreement on the distribution of duties and roles; it is a skill; experience gained in activity which is broadening during one's lifetime. A. Špona, researcher on pedagogy, interprets the term '*cooperation*' as follows: "*Cooperation is work carried out by two or more persons to achieve a common goal by using coordinated means for achieving the goal, approximated to the assessment and self-assessment about the achieved results. Cooperation is a form of sharing experience, an opportunity to follow the best examples, perfection of self-experience with new knowledge, skills and attitudes*" (Špona, 2006, 145). Whereas A. Baldiņš & A. Raževa consider that from the aspect of cooperation process "*cooperation is not simply a process, it is also an important skill of any person or of an organized group, the skill which is characterized by being aware of the social role and distribution of functional roles of any component*" (Baldiņš & Raževa, 2001, 7). According to E. Černova's definition, cooperation "*is a joint activity during which the exchange of skills, spiritual values among the subjects, broadening of experience based on humane mutual relations take place, and their content allows mutual trust*" (Černova, 2003, 8). Thus, we can interpret cooperation from the aspect of activity definition as well. I. Gundare, scientist in pedagogy and psychology, defines cooperation as a skill. The scientist speaks of the necessity for cooperation, namely, cooperation is "*one of the skills which is absolutely necessary for any member of society – adults have to work in groups, have to collectively take decisions and resolve conflicts*" (Gundare, 1998, 11). She also emphasizes the fact that by cooperating, people better learn and better perceive everything that is novel. Consequently, cooperation can be treated as a qualitative process of people's mutual interaction.

Russian scientists A. A. Rean, N. V. Bovdovskaya and S. I. Rozum (Rean, Bovdovskaya & Rozum, 2008) have also investigated skills of cooperation. They have revealed that cooperation skills contribute to setting aims, positive interaction between participants and development of individual's self-confidence within the group.

At analyzing theories about cooperation as a skill, we arrive at the conclusion that at cooperating, firstly, an adequate understanding about the process of cooperation is needed. It should be noted that in order a cooperation process could be fully realized the cooperation has to be mutual and it must not take on a parasitic character.

Foreign scientists D. Johnson, R. Johnson, G. Maruyama, D. Nelson and L. Skon (*Johnson, Maruyama, Johnson, Nelson & Skon, 1981*) have come to the same conclusions. By joint research the scientists have concluded that people can achieve better results, if they cooperate during the process of their activities.

The research on cooperation process has shown that cooperation develops a positive mutual dependence and stimulates mutual interaction between the members of the group, and, consequently, also the development of the group. A positive interdependence manifests itself as awareness about common goals and tendency towards maximal achievements (*Johnson, Johnson & Holubec, 1989*).

Cooperation in a group is undeniably linked with work and with duties assigned to each member of the group and with personal responsibility towards the group which results from duties. For the cooperation to be more successful, several aspects should be taken into consideration during the working process: *"Person's behavior under concrete working environment conditions, regularities of interpersonal communication, interrelations and interactions, forms, methods and techniques of contacting, psychological peculiarities of employees, human potential, social status and role, work culture, ethics, professional readiness, psychological climate in working environment etc."* (*Garleja, 2010, 9*). Any purposefully done and implemented activity contributes to a further development of the group in the future: *"A satisfied need defuses tension and creates a necessity for a new need"* (*Garleja, 2010, 9*).

D. Fontana (*Fontana, 1995*) explores a human as an individual of the society. Author concludes that a human is an integral part of the society who is obliged to cooperate in order to become a full-fledged member of the society. Thus, we can infer from this that cooperation is an inevitable process. The scientist underlines that the ability to cooperate makes an essential impact on human's life, self-feeling and abilities to work. I. Maslo (*Maslo, 1995*), researcher in the field of pedagogy, is investigating qualitative aspects of the results of cooperation process. In her opinion the result of cooperation is mutual influence and mutual understanding: mutual influence is manifested in transforming opinions, evaluation and self-evaluation, in changes of attitudes and teaching/learning process; mutual understanding is manifested in the community of opinions, motives and aims of learning.

A. Baldiņš & A. Raževa (*Baldiņš & Raževa, 2001*), scientists in psychology and pedagogy, have come to the conclusion that the interpretations of the concept *'cooperation'* are various, but they all have several things in common. They all are characterized by: common and united goals of cooperation partners; joint goal-oriented activity or cooperation; awareness about common and individual responsibility.

Consequently, in order to achieve some definite aim people may a) act without mutual contact or interaction (not to cooperate), b) act in interrelation as a joint mechanism being mutually dependent on each other (cooperating) and 3) act in a team.

Cooperation process as a process representing the interaction between three components has been explored by the Russian scientist L. Rai (Rai, 2002). According to him, the three components that leave an impact on the cooperation process are: aim, group and the individual. The quality and activity of the cooperation process depend on the importance and significance of each afore mentioned component. The cooperation will be more successful, if all these components are well-balanced and thus can ensure a complete cooperation.

At facilitating the cooperation in a creative group, it is vital that cooperation in the group engaged in creative sphere should satisfy the aspirations of each participant for his/her self-realization and artistic development. *“Work as a purposeful human activity provides the realization of human factor during the process of work, expresses social relations, attitude to the object of work. Work reveals and shapes human abilities, talent, type of character, will, temperament and other qualities of psyche. In work, person toughens up both physically and mentally. Work is also of educational importance, it develops self-assessment skills. Experience is gained and qualification is raised during work”* (Garleja, 2010, 12). When cooperating in a group it is essential for any person to define his/her role in the process of work, to prognosticate results and define the determinant factors (Garleja, 2010).

When summarizing scientists' findings on cooperation, we can draw a conclusion that at developing the model of improving cooperation in adult vocal-instrumental bands it is useful to create a block from scientific theories on cooperation, laying stress on the idea that cooperation is mutually coordinated activity which is characterized by common goals and objectives; that it is interaction between people which is characterized by sharing or assimilating mutual experiences and values. Cooperation is also a skill of to cooperate; it influences both human's abilities to work and his self-feeling. In its turn, a skill to cooperate is a necessity, because a human is part and parcel of the society. Cooperation is stimulating, because being based on mutual psychological factors; cooperation promotes the efficiency of learning and productivity of work. Cooperation involves mutual and personal responsibility. Cooperation will be effective if the principle of equality and loyalty is observed. Cooperation should be reciprocal; it must not bear a parasitic character. Cooperation will be maximally effective if cooperation partners' psychological peculiarities, abilities, attitudes, skills, status and role in a group, culture of work, psychological climate in working environment and ethics are taken into account.

Cooperation is characterized as a social phenomenon: the theoretical basis in the aspect of cooperation in groups is provided by findings about adult cooperation in groups of researchers in the field of psychology and pedagogy (Mayo, 1933; Lewin, 1948; Festinger, Schachter & Back, 1950; Newcomb, 1953; Merton, 1957; Tuckman, 1965; Deutsch, 1968; Berger & Conner, 1974; Homans, 1974; Szilagyi & Wallace, 1980; Mazur, 1985; Gidens, 1989; Hogg, 1996; Schackleton & Newell, 1997; Brehm, Kasin & Fein, 1999; Cooley, 1999; Heller, 2000; Praude & Beļčikovs, 2001; Belbin, 2003; Reņģe, 2007).

To elucidate the correlations of adult cooperation in groups it is essential to analyze the principles of group activity. The basic principles of group activity are introduced as the next block of the model of improving cooperation in adult vocal-instrumental bands. Group can be defined as a kind of organization. *“An organization is a group of*

people who consciously cooperate for achieving a common aim (aims). In order a group of people be taken as an organization, it should comply with the following criteria: there should exist a group of people whose members (participants) work together to achieve a common goal; all of them have one aim (in other words – desirable final result) which all members of the group accept as their common aim” (Praude & Belčikovs, 2001, 11). Among scientists in psychology no consensus has been yet achieved concerning the interpretation of the term ‘group’. Actually, the only common feature given by all definitions of a group is the statement that a group is a unit that consists not of one but several people. Most frequently groups are classified according to various social and psychological criteria. Groups are subdivided into large and small groups: large groups are the object of sociological research while small groups are the object of psychological research; the numerical limit of people in a group has not been defined either in large or small groups (Renže, 2007).

One of the most essential group definitions has been provided by Sh. Brehm (Brehm, Kassin & Fein, 1998), researcher on psychology. She asserts that a group is an entity of individuals to which at least one of the following characterizations can be ascribed: a group is common belonging to some social category; participants of a group are in mutual interaction in some definite period of time; participants of a group are united by common destiny, identity or goals. Such definition of a group comprises both the division into groups by social criteria and explanation of a notion of group in a narrower sense referring to a small group.

Psychologists also emphasize several other traits that in their opinion characterize a group: frequent and intensive interaction between people (Lewin, 1948), direct mutual contact (Homans, 1950), common behavioral norms and mutual roles (Newcomb, 1951), feeling of common belonging and likeness (Merton, 1957; Deutsch, 1968). Social groups having the above mentioned traits are generally said to be small groups. In most cases the human behavior is investigated just in small groups (Renže, 2007). Small groups are classified according to various criteria. Ch. Cooley (Cooley, 1999), researcher in the field of psychology, has provided the first classification of small groups. The scientist has classified human relationships in groups by their significance. The primary group comprises people who have common values, goals and behavioral norms. These people generally are in mutually tight relationships. It might be a family, close friends or acquaintances, colleagues at work or education institution. The secondary small group consists of people with various common values, goals and behavioral norms, and their mutual interaction has an episodic character. These are various interest groups, public organizations, professional associations. Ch. Cooley has also revealed that the most essential thing for the personality of an individual of a group is belonging to and identifying oneself with the primary group. There are also divisions into groups by applying different criteria.

E. Mayo, scientist working in psychology, distinguishes groups according to the character of relationships, thus developing theories of formal and informal groups. Formal groups are an entity of people in which each member of a group has officially fixed status and fixed respective duties. Such formal groups are, for instance, an organization or separate structural units of this organization. On the other hand, informal groups are an entity of people for whom fixed official duties or behavioral norms do not exist. Each member of an informal group has his/her social role in the group and his behavior conforms to the unwritten norms accepted in the group.

E. Mayo's (Mayo, 1933) findings show that both formal and informal groups coexist and mutual influence can be observed. It is more difficult to identify and determine an informal group. The first who used the notion 'referential group' was T. Newcomb, stressing the particular significance of some group for an individual. In his opinion the referential group is a group where an individual identifies his/her personality, with which he/she feels emotionally linked. This group contributes to the formation of individual's viewpoint, values and goals.

When the specificity of groups is explored, it is essential to focus the attention on the problem of the structure of groups. The structure of a group is its qualitative framework. A significant component of a group structure is concentration of power. Concentration of power is called leadership. A very important element of the structure of group, according to V. Reņģe (Reņģe, 2007), is homogeneity of a group or on the contrary – heterogeneity of a group. Homogeneity of a group may be formed by gender, ethnicity, age, education, profession and other features. In comparison with homogeneous groups, heterogeneous groups are characterized by more frequent conflicts, mutual discords, problems of greater psychological incompatibility, less frequent and more formal communication, and weaker consolidation. At the same time, heterogeneous groups may have the advantage of being more flexible, of being able to generate new ideas and faster establish relations with other groups. The researcher points out the fact that the less such features as gender, nationality, age etc. are emphasized, the more important group members' opinions and their mutual qualities become. Heterogeneity of a group depends on each member's self-categorization. If a member of a group identifies himself with a group, the differences of other group members become insignificant. V. Reņģe has observed that changes in the membership of a group mostly are connected with heterogeneity of age, because members of a group have different values, attitudes and perspectives. The researcher testifies to the fact that the importance of ethnic differences in groups is gradually declining while research findings concerning the impact of gender differences on group members are contradictory. Consequently we may conclude that the structure of a group is formed by status norms and roles in the group, status and leadership, character of mutual communication.

The importance of norms and roles accepted in the group should be especially emphasized. Each group has its own established opinions or norms which are manifested in various qualitative mutual attitudes. Norms may be both written (formal) and unwritten (informal). Social norms are rules or requirements generally accepted in the group, and the behavior of group members in definite situations depends on them. They also regulate what kind of behavior of group members is inadmissible. A group leader's role in establishing behavioral norms of a group is great. The mechanism of social sanctions ensures conforming to these norms. If a member of a group does not violate the norms, sanctions are positive, namely, he wins support, favor and recognition from the group. While if norms are violated or ignored, negative sanctions are used, leading to his being condemned, criticized and even completely ostracized by the group (Reņģe, 2007). Thus we have to infer from this that if a group member wants to join the group as a full-fledged individual, he/she has to comply to the generally accepted requirements of the group and adopt attitudes of a group.

Practically each group has its own hierarchy of relationships. Hierarchy of relationships is created by the position adopted by each member of the group. The

position of a group member is being formed on the basis of the qualities of his personality, life experience, knowledge and abilities. The description of roles and positions in a group provided by the English psychologist M. Belbin (*Belbin, 2003*) is well-known among the scientists. The researcher distinguishes several roles or positions of group members:

- generator of ideas (develops new ideas and strategies, seeks for new methods of problem resolving);
- explorer of resources (tries to find resources outside a team, tries to make useful contacts);
- coordinator (is responsible for the work of a group on the whole, is aware of its weaknesses and strengths, maintains that the group should realize the potential of each member);
- organizer (focuses on setting aims, decides on priorities, tries to structure the work of a group);
- assessor (analyzes problems, assesses ideas and proposals);
- “soul” of a group (facilitates communication in a group, keeps up spirits of a group, lends support to group members);
- executer (implements goals and plan in practical activities);
- “polisher” (focuses on those aspects of work that need a special attention, prevents possible errors);
- specialist (provides the group with special knowledge, offers professional opinion on problems).

Thus we arrive at a conclusion that the coordinator and the organizer are responsible for the management of the group, the executer and the “polisher” provides for carrying the job out, the assessor, idea generator and specialist resolve problems, but the explorer of resources and the “soul” of a group provide support necessary for the group. It is significant that in order to facilitate achieving of group’s common goal all the above mentioned positions are equally essential. In smaller groups we may expect that the role of group members in implementing these positions will be divided.

The status of group members in a group is considered a vital aspect by researchers working in the field of psychology and pedagogy. Status is being formed on the basis of hierarchy system. From the aspect of evolution it is obvious that status is given automatically depending on whether a person is perceived as strong or weak (*Mazur, 1985*). Expectation theory of status interprets status in a similar way (*Berger & Conner, 1974*). The judgement about the possible conformity of a group member to a certain status is formed on the basis of his/her age, gender and nationality. Taking these aspects into account, a definite individual’s behavior or activity is expected in a definite situation.

A. Szilagy & M. Wallace (*1980*), scientists working in the field of organization psychology, have researched the factors which decide the level of consolidation in a group. They identify factors that either strengthen or weaken the consolidation of a group. Among factors that strengthen the consolidation of a group they distinguish such as: pursuing the goals of the group; frequent interaction; personal attractiveness; inter-group competition; positive assessments. Factors that weaken the consolidation of a group are: non-acceptance of the goals of a group; a large number of members in

a group; unpleasant common experience; competition within a group; dominance of one or several members of a group.

A. Szilagy & M Wallace investigated the problem of whether consolidation of a group and efficiency of group activities are connected phenomena, and they have made a conclusion that a positive correlation between the consolidation of a group and its efficiency more often exists in small groups rather than in large ones. The activity of each group is characterized by its development.

According to B. Tuckman's (*Tuckman, 1965*) findings, the development of a group can be divided into four basic phases: forming, storming, norming and performing. It is essential to note that the development of a group is not a one-way movement. In the course of its progression it may return to some of its previous developmental phase several times. In the model of improving cooperation in adult vocal-instrumental band this finding substantiates the spiral-like development of the basic principles of group activity and is recognized as conceptual.

R. Heller (*Heller, 2000*), researcher on psychology, has investigated the peculiarities of group activity. The preconditions for a successful activity of a group, in his opinion, are such basic features as a) strict and effective management; b) precise setting of tasks; c) decision taking; d) ability to quickly implement the adopted decisions, free communication; e) acquisition of skills and techniques needed for joint implementation of the project. To his mind, it is essential to set clear aims for a working group and find the right balance between the people who are going to work in a team. R. Heller also stresses that work in a group will not be successful, if each member has his own individual aim. Just like E. Mayo, R. Heller subdivides working groups into formal and informal ones. According to R. Heller, informal groups differ from formal ones by having most frequently accidental character.

After analyzing the findings of scientists working in the field of pedagogy and psychology about group activity and theories on it, we can conclude that in relation to cooperation a group is characterized by: joint work, common aims, tasks, belonging to some social category, values, mutual responsibility, interaction between members, common behavioral norms, mutual roles, the phenomenon of manager, leader, problems, conflicts, status of a member in a group (hierarchy), status, prestige and reputation of a group, consolidation aspect.

Now we summarize the classifications of groups according to the division provided by pedagogy and scientists. Groups may be:

- formal and informal (*Mayo, 1933; Heller, 2000*);
- referential group (characterized by identification of oneself) (*Newcomb, 1953*);
- primary and secondary (*Cooley, 1999*);
- relative and real (*Cooley, 1999*);
- large and small (*Reņģe, 2007*);
- homogeneous and heterogeneous (*Reņģe, 2007*).

The conclusions drawn from the analysis of findings made by researchers on psychology and pedagogy about the activity of a group are:

- human behavior is mostly investigated in small groups;

- the larger the group, the more complicated its coordination becomes;
- in comparison with small groups, in large groups loyalty of employees is usually not so strong, their consolidation and cooperation are much weaker and the level of conformity is lower;
- small groups are formed much more frequently because they better facilitate cooperation and they are more efficient;
- in comparison with homogeneous groups, heterogeneous groups are characterized by more frequent conflicts, mutual disagreements, greater problems of psychological incompatibility, less frequent and more formal communication and weaker consolidation;
- heterogeneous groups may have such advantages as greater flexibility, generating new ideas, faster establishing relationships with other groups;
- the less the features of gender, nationality, age etc. are emphasized, the more important group members' opinions and mutual properties become;
- each group has its own norms which may be either formal (written) or informal (unwritten);
- norms determine group members' actions and behavior in concrete situations;
- leader exercises great influence on establishing norms;
- the number of high status roles in a group is limited;
- leadership comprises three components – a group, influence, goals;
- the highest cooperation stage in a group is consolidation;
- positive correlation between consolidation and efficiency of a group can be observed more frequently in small groups rather than in large ones;
- group work will be successful if clear aims are set and people having adequate competence will be invited to realize them;
- group work will not be successful if each group member has a different aim;
- independent of the kind of group, a manager or leader of a group always has to bear in mind results and aims to be achieved;
- group leader has to understand both immediate and long-term goals of his working group so that he could adjust them to the style most adequate for a working group;
- group activity will be effective if the skills of group members are well coordinated with the tasks they are responsible for;
- group leader must have a strong character and concrete understanding about work;
- group leader's personal qualities that facilitate group's activities are ability to communicate, self-confidence, honesty, ability to work in a team, courage, attention, thinking about the results, loyalty, vision of a goal;
- leader's main task is to achieve aims set for a working group;
- conflict is an inevitable phenomenon of group activity;
- personal conflicts arising among group members should be resolved in good time, as soon as they occur, because such conflicts exercise negative influence on work of the whole group in general;
- work of small group will be successful if it is managed;
- a human develops into a personality only by joining groups, by participating in their life and activities, internalizing group norms, values and standards of behavior;

- the most significant aspect that facilitates an individual's becoming part of a group is the efficiency of group activity which is higher than that of a separate individual.

On summarizing the findings of scientists working in the field of pedagogy and psychology about the activity of a small group, the authors conclude that:

- cooperation in a small group is better, if the roles of group members are clearly defined and understandable, namely, if individuals feel that they can cope with much of their work independently. If this is not clear to them, group members waste much energy discussing the distribution of roles and each trying to defend one's own interests instead of focusing on carrying out the task;
- the most effective ways of how to stimulate members of a small group are mutual praises, appreciation of well-done work;
- the cooperation among members of a small group occurs easier and more natural if they regard each other as important and equal members of a group – the greater the number of strangers in a small group proportionally is and the more explicit the variety of their competence and experience is, the smaller the possibility is that members will share their knowledge or will practice some other cooperation forms.

Results

Inga Berziņa's (*Berziņa, 2010*) research on cooperation in jazz bands, being the only research on this issue in Latvia, has been taken for the theoretical basis. At substantiating the topicality of our research, we have to recognize the uniqueness of Inga Berziņa's research concerning the investigation of cooperation in a jazz band which can also be defined as a vocal-instrumental band and which, in its turn, is the research object of this paper. She argues that *"none of the group members can start working together with other members without acquiring interpersonal communication techniques or adjusting them to a concrete group, without developing and explaining a working plan, without elucidating and understanding common values and goals"* (*Berziņa, 2010, 48*). In order to explore the peculiarities of group work in a jazz ensemble, I. Berzina has analyzed scientific literature on cooperation in a group and has developed indicators that are indicative of group work in musical context. Her research is concerned with the phenomenon of a small group which she considers as a jazz ensemble activity.

The authors of this research, making references to I. Berziņa's research, find it useful to interpret and use the term vocal-instrumental band activity in the light of theories about the activity of small groups. Theoretic research forms the basis for the development of a theoretical model – cooperation in a vocal-instrumental band. Having analyzed the information about cooperation in a group, the authors of the research offer the procedural-structural model of improving cooperation in adult vocal-instrumental bands.

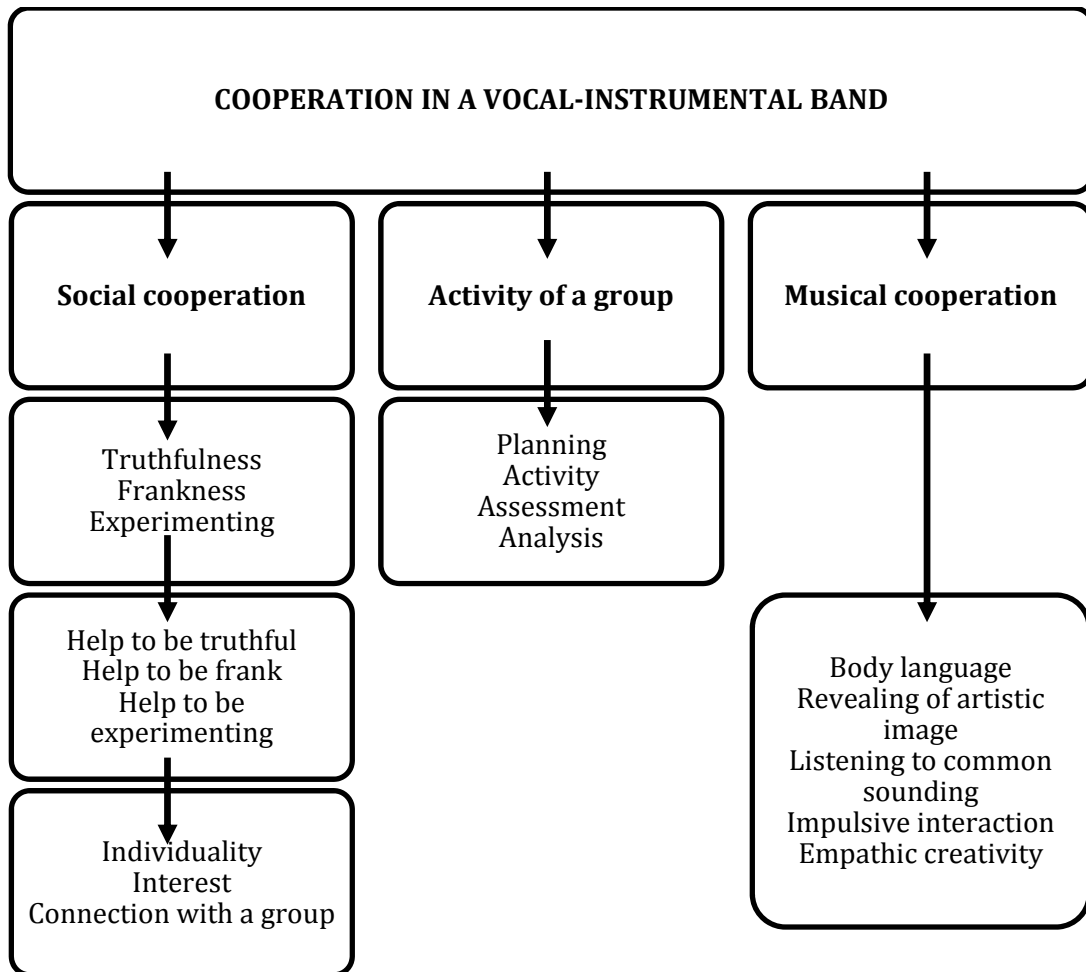


Figure 1. Model of Improving Cooperation in Adult Vocal-instrumental Bands

The procedural-structural model of opportunities for improvement adult cooperation comprises both social and musical cooperation, because the activity of a vocal-instrumental group is primarily socially oriented. Subject-oriented components of social cooperation are individual opportunities for manifesting truthfulness, frankness and experimenting in vocal-instrumental band activity. As these components, considered the most essential in the subjective aspect, (according to scientific findings discussed in a theoretical part) have been selected, a conceptual position is taken that during the process of cooperation the members of vocal-instrumental band should help each other to be truthful, frank and experimenting. This conclusion leads to the next component which bears on the opportunities for each member of vocal-instrumental band to manifest his/her individuality in a concrete activity, on interest in the product of common work and on feeling of belonging to a concrete group.

The characterization of the activity of small groups substantiates the choice of the components of the second block of the model of improving cooperation in adult vocal-instrumental bands. The second block is characterized by a spiral-like development. The work of a group is planned, the plan is implemented, results established and work analysis done, which, in turn, makes impact on further planning, assessment and analysis of group's work etc. These processes are characterized as an endless spiral.

The third block of the model of improving cooperation in adult vocal-instrumental bands comprises components that characterize cooperation by taking into account all conditions of small group activity. Indirectly, it is linked with such forms of musical cooperation among group members as body language, revealing musical image in its wholeness, the same sense of common sounding and common understanding about its formation, support for demonstrating each member's impulsiveness and assistance in its implementation. In each case these processes can be realized only if any member of a group is given the opportunity to be truthful, frank and experimenting and can fully rely on the help of other members for him to be truthful and frank at most impulsive moments of revealing musical image.

The developed procedural-structural model of opportunities for improving cooperation in vocal-instrumental band can be applied in practice if the indicators included in the model are adjusted to three levels. The levels are: high, average and low (see Table 1).

Table 1. Criteria, Indicators and Levels of the Model of Improving Cooperation in Vocal-instrumental Band

Criteria	Indicators	Levels (high, average, low)	
Social cooperation	Truthfulness	I am always truthful	H
		I am sometimes truthful	A
		I am seldom truthful	L
	Frankness	I am always frank	H
		I am sometimes frank	A
		I am seldom frank	L
	Experimenting	I can always afford experimenting	H
		I can sometimes afford experimenting	A
		I can seldom afford experimenting	L
	Help to be truthful	I always help to be truthful	H
		I sometimes help to be truthful	A
		I seldom help to be truthful	L
	Help to be frank	I always help to be frank	H
		I sometimes help to be frank	A
		I seldom help to be frank	L
	Help to be experimenting	I always help to be experimenting	H
		I sometimes help to be experimenting	A
		I seldom help to be experimenting	L
	Individuality	I am always able to express myself individually	H
		I am sometimes able to express myself individually	A
		I am seldom able to express myself individually	L
	Interest	I am always interested in	H
		I am sometimes interested in	A
		I am seldom interested in	L
Link with a group	I always feel my link with a group	H	
	I sometimes feel my link with a group	A	
	I seldom feel my link with a group	L	

Criteria	Indicators	Levels (high, average, low)	
Musical cooperation	Body language	I often perceive and understand body language	H
		I sometimes perceive and understand body language	A
		I seldom perceive and understand body language	L
	Revealing artistic image	Common artistic image is often created	H
		Common artistic image is sometimes created	A
		Common artistic image is seldom created	L
	Listening to common sounding	I often listen to common sounding	H
		I sometimes listen to common sounding	A
		I seldom listen to common sounding	L
	Impulsive interaction	I often feel mutual impulsive interaction	H
		I sometimes feel mutual impulsive interaction	A
		I seldom feel mutual impulsive interaction	L
	Empathic creativity	Empathic creativity is often activated	H
		Empathic creativity is sometimes activated	A
		Empathic creativity is seldom activated	L

After analyzing scientists' findings about the activity of small groups and vocal-instrumental bands we can conclude that cooperation in vocal-instrumental bands is tightly related with the factors that influence cooperation in small groups.

Conclusion

1. The basis for a successful activity of a vocal-instrumental band is active participation of each member in the process of vocal-instrumental band activities. Cooperation in a vocal-instrumental band is related to creativity which is one of the most essential preconditions for a successful cooperation among members of vocal-instrumental band.
2. To promote a successful cooperation between members of a vocal-instrumental band it is necessary to adhere to the principle of mutual equality and respect. Wholeness and unity of opinions and behavior of vocal-instrumental band are preconditions for the existence of a vocal-instrumental band.
3. When collaborating in a group, unconscious mutual interaction and adjusting among group members take place.
4. The higher the degree of consolidation among vocal-instrumental band members is, the greater group's influence on each separate individual is, and in this way cooperation skills are improved.
5. Vocal-instrumental band will function better, if they choose a leader of a group who will be the main generator of basic ideas and who, in close cooperation with other group members, will be able to develop a basic idea into a common goal or into a new initial point of further development.

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MOTIVATION AND RETENTION OF STUDENTS IN THE PRIVATE PIANO STUDIO

Lorna WANZEL

*Nova Scotia Registered Music Teachers' Association
Research Group. Halifax, Nova Scotia, Canada
e-mail: lwanzel@eastlink.ca*

Abstract

This research shows the results of a qualitative study conducted by seven independent music teachers/researchers and a university mentor, inquiring into what motivates private music students to continue their music studies. Each of these seven teachers/researchers belongs to the Nova Scotia Registered Music Teachers' Association Research Group. These teachers/researchers interviewed thirteen students, thirteen teachers and thirteen parents of students and asked them open ended questions about what they thought motivated students to take private piano lessons in the first place and why students continued taking their music lessons? The data shows that we need to understand the concerns of each of these stakeholders, build on the connection between students, families, and teachers, provide academic and social support and monitor their progress.

What makes this research unusual is that it is the first time that a group of independent music teachers, in this case, all members of the Nova Scotia Registered Music Teachers' Association, which is a member of the Canadian Federation of Music Teachers' Associations, located the question they wanted to study and pursued it. This is a substantial reversal to the way research is usually done, even teacher-research, in which university faculty members most frequently form groups, and enlist teachers to join in. These teachers/researchers located their problem in the lived world of their own private studio and constructed their knowledge from this standpoint.

Key words: music students, teachers/researchers, motivation, retention.

Introduction

The NSRMTA Research Group is a group of private independent music teachers who came together to consider how they might do research and add to the knowledge they use in the practice of their profession. Over a period of seven years the group formulated and implemented the research project described below.

This paper documents a qualitative action research project, aimed at improving retention and motivation of students in the private music studio. The questions these teachers/researchers asked were:

- Why do so many students, who start off well, not continue lessons beyond the elementary or early intermediate level?
- What causes those students who do complete their Associate diplomas to continue their studies?
- What causes students to discontinue their lessons?

Literature Review

Most educators would agree on the significance of motivation for student retention and success in their studies. Some educators would argue that motivation is one of the most important requirements for success. These educators believe that students who are fully motivated, are able to rise above any obstacles and find ways to develop the necessary skills to deal with the stress and strains involved in their studies (*Woolfolk, 2007*).

Theorists differentiate between two kinds of motivation, extrinsic and intrinsic (*Deci, 1975*). Participation in an activity is said to be extrinsically motivated if it is aimed toward achieving a result that is external to the activity, for example, the achievement of a reward. On the other hand, behaviour is said to be intrinsically motivated if it is supported by outcomes that are central to the task, for example, the sheer pleasure involved in playing a piece of music.

According to the over-justification hypothesis, children who are offered rewards for playing a piece of music will attribute their behaviour to those rewards rather than the inherent pleasure of playing a piece of music (*Lepper et al., 1973*). As a result, if that reward is removed, the student will be less motivated to perform other pieces of music. However, if children are praised for their skill, otherwise known as performance-contingent rewards, rather than for simply participating, otherwise known as task-contingent rewards, praise sometimes increases their interest (*Ryan et al., 1983*).

Current theories on learning motivation include:

- Self-determination Theory (*Vansteenkiste, 2004*) emphasizes '*autonomous study motivation*'. This implies that students' motivation depends on having some say about their study behaviour.
- Epistemological identity theory (*Mansell et al., 2004*) means students are able to say such things as "*I think this course is just right for me*".
- Achievement goal theory (*Skaalvik, 2004*) tells us there are three different types of goals: a) mastery goals, which are related to reaching a level of competence; b) performance goals, which are related to demonstrating competence to others; c) performance avoidance goals, which are related to avoiding the appearance of being inadequate.

There are many other theories, but they all tend to be somewhat similar to these already mentioned. While all these theories offer helpful explanations about

motivation, they do not give practical methods for teachers to use, in helping students improve their motivation. Two that have shown some evidence of success in learning situations are:

- Positive psychology otherwise known as the “*Strengths Approach*”;
- Theories of self.

Positive psychology is primarily the study of people’s strengths and well-being as opposed to classical psychology’s study of people’s weaknesses and unhappiness (*Snyder & Lopez, 2002*). This research suggests that students do better when they focus on their strengths rather than weaknesses. The key to success is to identify and build on existing talents. One suggestion is to ask students if they would be willing to tell you about themselves and something about their life history. Let them know that you are interested in the things that they have done that were successful (*Boniwell, 2003*).

Another theory of motivation that may be important to students as well as their teachers is “*Self Theory*” (*Dweck, 1999*). This relates to what a student’s own theory is about his/her intelligence. Entity theorists believe that their intelligence is largely fixed and cannot be changed by effort. Incremental theorists believe that their intelligence can be increased by effort. C. Dweck appears to use the words intelligence and success in lay terms. Intelligence appears to be a person’s perception of their innate ability, and success appears to be defined in terms of a person’s potential rather than external achievement.

C. Dweck found that it is more useful to praise students’ efforts than their achievements. She suggests that students need to be convinced that successes can be attained best through resilience, perseverance and conquering setbacks by learning from them and going on. If teachers used these theories in a pro-active way, this would enable a teacher to focus on an individual student’s needs, encourage learners to interact more with their supporters, rather than have a ‘*try anything*’ approach. This would encourage motivation and be informed by the use of both “*Self Theory*” and “*Strengths Approach*”.

Method

The seven teachers/researchers interviewed thirteen other independent music teachers, thirteen students and thirteen parents of students, using open ended questions. The interviews varied in length, some lasting up to an hour and a half, and were conducted over a period of several years. The interviews were recorded and transcribed.

The group met to read all the transcriptions. We analyzed the data into main themes and recorded our findings. In qualitative research if an interviewee mentions the same theme several times, or spends some time expressing him/her or himself/herself on a particular theme, it is considered important. Similarly, if several interviewees express a similar theme, it is considered important (*Braun & Clarke, 2006*).

Standard consent forms were used that comply with university ethics committee regulations. Parents signed the forms for their children. All interviewees were assured that their names would remain anonymous.

Themes that reoccurred in the data were:

Encouragement

Several of the students mentioned that their parents sat down with them during practice when they were younger. A parent, usually the mother, would take them to music examinations, concerts, festivals and contests. Their parents provided musical experiences such as attending public concerts, operas, listening to the radio and were willing to pay for lessons. In their interviews, parents stated that they believed music was very important and they encouraged their children to follow their musical preferences when it came to choosing an instrument to study.

Teachers interviewed, said they believed parents' interest and participation in a child's learning, contributed significantly to students' successes with their music studies. From our findings, we found it difficult to believe that without a great deal of parental support and encouragement, students would have access to well qualified teachers, practice regularly and develop a commitment to continue their music.

Finances

Taking private music lessons depended on the financial circumstances of the family. Parents said they were willing to pay for lessons because they thought music was important and/or they thought their child was talented. They could either afford an instrument or instruments and made owning one a priority. In some cases parents were musicians themselves.

School music programmes

School music programmes encouraged a number of the students interviewed, especially the more social types. They enjoyed the variety of instruments in school programmes. However, it was noted that students felt they developed better technical skills through their private lessons. Students felt that they acquired different types of skills in orchestras and bands, which were part of the school programmes, because they had to listen more carefully to others in ensemble playing. Students felt that private and school lessons complemented each other. They enjoyed the rigor of private lessons, but also enjoyed the more social aspects of playing with others in their school programme.

Festival and Examinations

Festivals were seen as motivators to students who do well in them. They appeal to students who have a competitive spirit, but can be intimidating to others. For those who enjoy working towards a near future goal, these have their benefits. These events give students and teachers something very specific to work toward and provided a way of evaluating one's progress over a period of time. They also bring students' work which is often done in solitude into a public arena. Although winning a competition or receiving a high mark was certainly an incentive and motivation for

continued work, the failure to win a prize or receive a high mark could discourage some students.

Examinations have traditionally been used to encourage mastery of skills, but research has raised the possibility that exams could have the unintentional side-effect of discouraging one of the main goals of education, that of encouraging student interest. Our findings are consistent with two experiments conducted in the 1970s by M. Lepper and D. Greene, which found that children who were pressured to engage in an activity – even one they may normally enjoy – become less likely to engage in that activity once the pressure is removed (*Lepper & Greene, 1975*).

Some students said they enjoyed participating in festivals and examinations, others did not. Our findings would agree with those of anxiety theorists, who suggest that test anxiety is caused by a person's perception of the test as a form of pressure to do well (Sarason & Sarason, 1990). This claim supports the over-justification hypothesis, because it alludes to attention being directed away from internal reasons for engaging in a task (e.g. *"I enjoy taking piano lessons because I love playing the music"*) to an external reason (e.g. *"I'm taking piano lessons because I know I am going to be graded in a piano exam"*). We found that students who dislike taking exams confirm what both these theories suggest, that anticipation of a forthcoming exam is likely to de-motivate a student, because it directs their attention towards the results of being graded rather than the inherent joy of playing the piano (*Harackiewicz et al., 1984*).

Drop outs

When students who had discontinued their music lessons were asked why they stopped, their answers included that they had other priorities; felt isolated when practicing the piano alone. Some did not drop out but transferred to another instrument, which had better sound appeal to them, or maybe a band or orchestral instrument which made music making more of a social event. We also have no way of knowing whether this year's drop out students resume music lessons at some later point in their lives.

Time

Time was a common factor. Students said they had many activities. Teachers recognized that students have more opportunities these days and there is much more available to them to get involved in, for example, sports. It was observed by the teachers who were interviewed, that many of the role models children have today with large salaries are those involved in highly visible sports.

Other factors

Other factors which motivated a student to want to perform music that were mentioned in the interviews, were comments such as *"I know that tune"*; *"I wanted to make my teacher happy"*. Students enjoyed listening to CDs of their pieces. Each of the teachers stated they taught music because they loved music and one teacher said: *"Teaching privately is an opportunity to give each student a chance to express their individuality and creativity. My mother taught me that a person is never lonely as long as music is a part of their life"*.

One parent said that she thought the arts were very important because it *"helps the child to better understand about the world and themselves"*. She felt that music was *"soothing to the soul"*. They had many family problems and she felt music lessons were therapeutic for her child, especially where she had such a sensitive teacher who encouraged her.

A student stated that *"music has always been and always will be a huge part of my life. Music allows me to express myself"*. Another said: *"My family has always been supportive, especially my grandpa. He would call sometimes just for me to put the phone up to the piano and for me to play away"*.

The intimate relationship that a student has with their teacher appears to be highly motivational. One student said of her teacher: *"I have a teacher who has taught me to be all that I can be, someone who made me reach for the unreachable, some one who has been there for me every single step of the way"*.

Another student stated her parents encouraged her to take music lessons because they believed that the study of music enhances learning abilities.

Success and achievement are great motivators. One student said: *"I can still remember the day that I finally perfected "My Heart Will Go On". I swear that was the best day of my life"*. We see from her comments how emotions affect motivation. She claimed that *"music is my best friend"*.

One mother said: *"I believe that music in whatever form and the arts of all types, serve as a vessel for a child to grow and develop into all they can be...She wants to play purely for the love of the feeling she gets – she plays when she is happy, sad and all emotions in between. The piano has become a therapeutic outlet and a dear, dear friend"*.

Conclusions

One theme that was repeated throughout all the interviews related to the emotional support and inspiration students received from other people while taking music lessons.

The NSRMTA Research Group has assumed from the beginning that learning is typically an interpersonal activity, not something one does in isolation. Families, teachers, peers and others, play an important role in what a student learns. Thus, the interviews were designed to uncover who the students worked with, how they worked with these people and what parents and teachers did to encourage students' music learning. We did not anticipate, however, just how important the emotional contributions of all these people were to a student's motivation and retention.

We would concur with E. Anderson's suggestion that *"...the best predictor of student retention is motivation. Retention services need to clarify and build on motivation and address motivation-reducing issues. Most students drop out because of reduced motivation"* (Anderson & Clifton, 2001).

Research that tests theories of long-term retention is limited because it is difficult to track students. It is limited primarily by its inability to distinguish a dropout from a transfer student, or a student who may resume lessons later on in life.

Implications of this research are that good conversations and communication are needed with parents and that the best motivator for students is their love of music and joy in performing it. The NSRTMA Research Group feels that as teachers of piano, they always feel they are teaching music not just keyboard skills. There is much we as music teachers can learn from psychologists because one often feels that to be an effective teacher, one needs to use psychology.

Future research should look further into how emotions affect motivation. Due to the lack of socioeconomic data on our informants, future research could ascertain the impact of finances on retention by using anonymous surveys. The Research Group is considering conducting more interviews with a much larger sampling of students, parents and other teachers. We also hope that more independent music teachers will start other collaborative research groups and that more would join our group, so that we can compile even more data. We also hope that we can collaborate with school music teachers, conservatory and university music teachers in future projects. As one of our teachers/researchers said, "...research becomes so much meaningful when it is your own research, conducted on your own students, from your own studio".

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THE OPINION OF LATVIAN PRE-SCHOOL AND FIRST-FORM PUPILS' PARENTS ABOUT TEXTBOOKS ON INSTRUMENT PLAYING¹

Ineta ZĪMELE – ŠTEINA

Daugavpils University

e-mail: ineta@musicabaltica.com

Abstract

It is a well-known fact that a good teaching aid might greatly assist teachers, parents and children in organizing a qualitative, interesting, dynamic, progressive and creative study process. To develop a teaching aid for the beginners, five to seven year old children, it is vital to know not only the opinion of teachers, but also that of the parents concerning what a textbook on piano playing should be. However, as the problems of developing a teaching aid on piano playing are topical for and similar to those of developing textbooks on playing other instruments, the respondents are both the pre-school and first-form pupils' parents (grandparents, guardians) whose children learn piano playing and also the parents whose children are going to play or are already playing some musical instrument.

The paper provides a summary and analysis of the answers to questions: What should a desirable teaching aid on instrument playing for the beginners be like? What are the qualities necessary for such a teaching aid? And the main question: What should a teaching aid for a child of a concrete age be like?

49 parents of pre-school (preparatory form) and first-form pupils from one Riga school participated in the survey. Parents assessed 41 indicators according to a five point scale. The survey results testify to the fact that parents find it essential that a teaching aid should be available in a native language, and also it should be easily used and understandable for both pupils themselves and parents and teachers as well.

Key words: instrument playing, piano playing, teaching aid, beginner in instrument playing.

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Introduction

The research is concerned with the problem of applying holistic approach to developing a teaching aid on piano playing for five-seven year old children. The principal question of the research is: What a piano playing teaching aid for 5-7 year old children should be like?

When doing research on teaching aids in general, the first was the research conducted on the educational content of teaching aids for piano playing (Zīmele-Šteina, 2009a). The classification of teaching aids was also done (Zīmele-Šteina, 2010a). Whereas, to get a general notion about what is going on in the Baltic countries, three textbooks on piano playing for beginners were analyzed – from Latvia the book by Andris Vītoliņš „Dziedāsim,rotāsim” [1991], from Lithuania –by Vida Krakauskaite „Jaunasis pianistas” [2008] and from Estonia- by Leelo Kolar “Algus” [1994] (Zīmele-Šteina, 2010c). This research resulted in putting the next question: What principles have been applied at developing the present textbooks on piano playing for beginners? Therefore, in the publication that followed, the situation concerning this issue was examined by analyzing textbooks on piano playing created by five most popular Latvian authors (Zīmele-Šteina, 2010b). The analysis comprised books published within the period of 1935 – the first period of independent Latvia- and 2001. The book published in 1935 is still being used, the book issued in 2001 is the newest textbook compiled by authors until middle of 2011 (collections of compositions are not taken into account though they also include compositions for beginners). At analyzing textbooks on piano playing for the beginners published in the Baltic countries, the objective was to find methodological basis for the philosophy of holism. In textbooks on piano playing for the beginners, holism is diversity, uniqueness, creativity, equality, participation, reflection. Its content has value only in case it forms a totality (Zīmele-Šteina, 2011c).

Holistic principles for developing a teaching aid are determined at summarizing properties of holistic teaching aids:

After analyzing historical facts about textbooks on piano playing for beginners collected from archives, a necessity arose to elucidate the current situation in Latvia. The following questions were raised: What textbooks do piano teachers use? What textbooks in Latvian and what textbooks in other languages do piano teachers use? What is piano teachers’ vision of an ideal teaching aid like? To find answers to them, a survey of 165 piano teachers of Latvia was carried out whose results were analyzed at two stages: at the first stage we elucidated what kind of and how many teaching aids teachers use. We also analyzed four most popular piano teaching aids used in Latvia. The teachers marked pluses and minuses of the teaching aids (Zīmele-Šteina, 2011b). At the second stage, the assessment of 30 parameters given by 152 piano teachers from all regions of Latvia was analyzed. The parameters characterize a piano playing teaching aid for beginners according to a three point scale. Teachers also explained, in free style, what in their opinion an “ideal” piano teaching aid for beginners should be like (Zīmele-Šteina, 2011a).

As part of the teachers had adapted the teaching aid to address their own needs rather than those of beginners’, we found it necessary to conduct this research and thus obtain more objective information about the teaching aids used. The research was aimed at clarifying the parents’ opinion concerning the needed teaching aid, and

simultaneously teachers' and parents' opinions regarding several problems were compared in order to find out whether their opinions are similar or different.

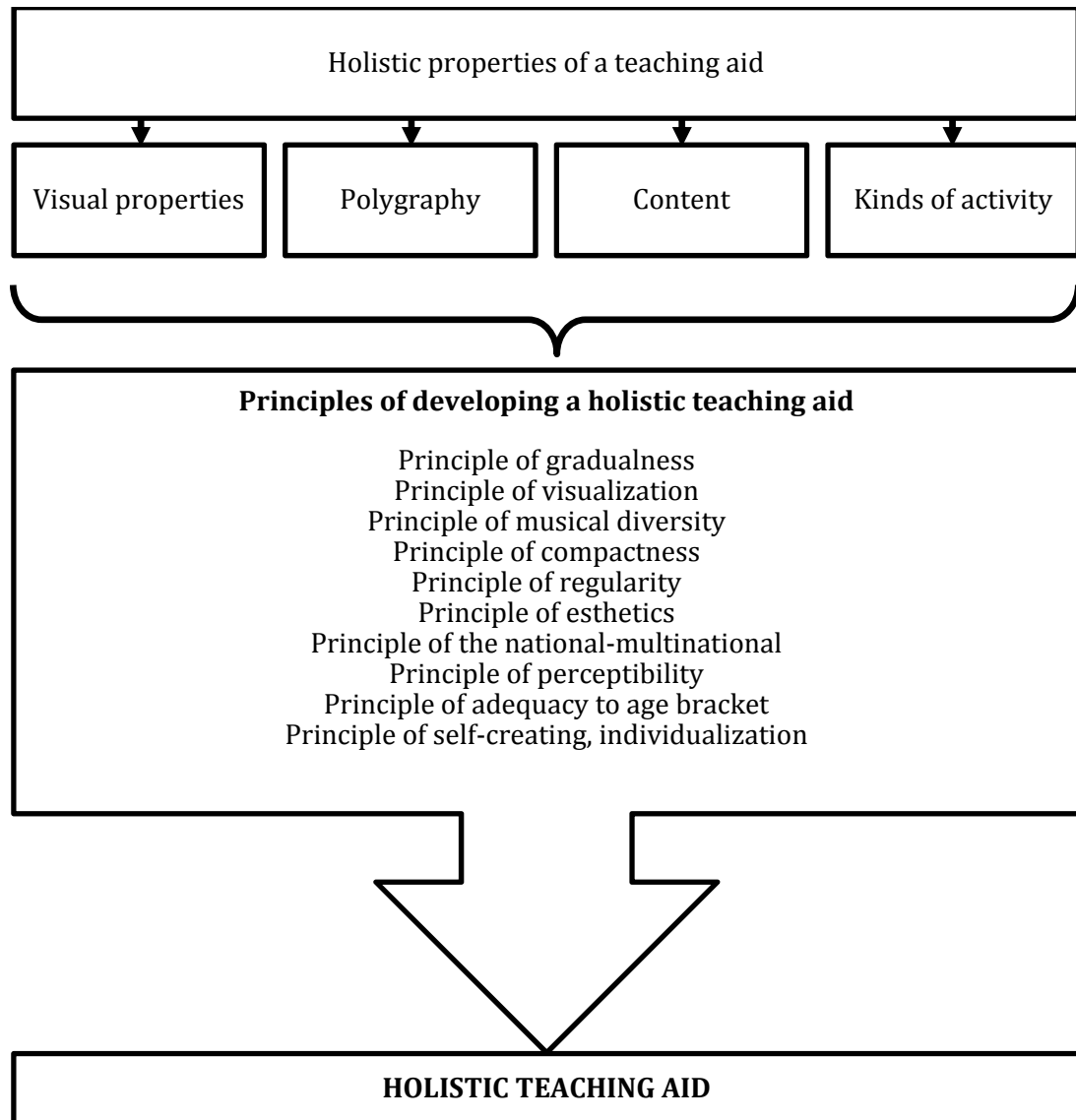


Figure 1. Holistic Principles of Developing a Teaching Aid

The present paper is only a part of the doctoral thesis and it deals with the problem that has been little investigated both in the field of piano playing and in that of instrument playing in general, namely, parents' opinion about textbooks for teaching instrument playing in Latvia. There are only a few works where scientists have expressed their opinion on textbooks for beginners viewed historically (for instance, *Sile, 2003*), and the before mentioned publications by the author of this paper as well. At developing a teaching aid for pupils, it is essential to get parents' opinion about it, because parents are often those who help the beginner to cope with his/her home assignments after music classes at school. Besides, teachers' opinions and parents' opinions as to an ideal instrument playing teaching aid for beginners are often

contradictory. We have to admit that the foundation of all things is family and it exerts enormous influence on child's development (*Sternberg, 1999*).

In Latvia, today, there are 107 professionally-oriented schools, more than 10 schools of general education providing in-depth music studies, hobby groups, and private studios which offer possibilities to master instrument playing. As in Latvia there is a wide range of possibilities to master piano playing and instrument playing in general, this research can be taken as a pilot research to elucidate tendencies of the present moment.

The research data reflect parents' answers to such questions:

- What should a desirable instrument playing teaching aid for beginners be like?
- What are the qualities necessary for an instrument playing teaching aid?

Research Design

The research was carried out in several stages:

1. Characterization of the problem (characterization of contradictions);
2. Designing of a questionnaire;
3. Conducting of a survey in Riga schools;
4. Processing of results.

After the research done on the teaching aids (teachers' opinions and analyzed textbooks) (*Zīmele-Šteina, 2011a, b*), the questionnaire for pupils' parents was developed. This questionnaire was a pilot variant to get parents' opinion about the necessary teaching aid in instrument playing.

The questionnaire comprises six introductory questions concerning respondents' gender, age, education, the number of children in the family and the reasons why the child/children intend to acquire or are acquiring instrument playing. Then 41 indicators followed which the respondents assessed according to a five point scale (5 – “it should obligatory be in the textbook for beginners” and 1 – “absolutely no – in no case”). The questionnaires were processed by Google Document free access software, which is available in Google Document electronic tables based on Excel files. The respondents filled in a questionnaire consisting of one sheet with text printed on both sides.

Participants

Parents of the present first-form pupils from X Riga school and parents of prospective first-form pupils participated in the survey. The age group was chosen taking into account the fact that in Latvia the pilot project “*The Approbation of the Curriculum for Six-year Old Pupils*” is being implemented at present (*Vasiļevskis, 2011*). Consequently, the issue of teaching aids in instrument playing for 5-7 year old children is very topical.

Participants of the research (n=49) were chosen on an optional basis by offering the parents to fill in questionnaires. Only they themselves evaluated their competence in

answering to the questions offered in the questionnaire. The participants were informed that anonymity was guaranteed. Out of 49 respondents 45 were women and four were men.

The respondents' age bracket was from 25 to 70 (both parents and guardians). Three participants had secondary education (6%), 10 respondents had secondary special education (20%), four research participants had not-completed higher education (8%) and 32 respondents had higher education (65%).

41 research participants had one child or two children (84%), eight of them had three or more children (16%).

Research Results

Out of 15 reasons indicating why children are acquiring or are going to acquire instrument playing three reasons were not marked at all – *“It is prestige, A teacher here is good and To broaden mental outlook in culture”*. The most popular among those marked was *“The child itself wanted to play”* (n=22; 45%). It was followed by: *“Someone already plays in our family; Someone recommended doing it (e.g. a teacher in a kindergarten)”* and *“Music is important for the development of a child”* (n=4; 8%). There were only isolated participants who marked such reasons as:

- *We have already an instrument at home* (n=1; 2%);
- *I did not have opportunities to do it myself therefore I am giving such opportunities to my children* (n=3; 6%);
- *It just happened so* (n=2; 4%);
- *I wish my child will be a musician in future* (n=1; 2%);
- *School is good here* (n=2; 4%);
- *The child likes music* (n=1; 2%);
- *Music enriches man spiritually* (n=2; 4%);
- *Music broadens experience* (n=1; 2%).

The main section of the questionnaire consists of questions about parameters which a text book on instrument playing should have. 41 indicators were offered in the questionnaire and they were assessed according to a five point scale. Indicators were based on overall holistic properties of a teaching aid which comprise visual aspect, polygraph aspect of a textbook, forms of activities and the general content of the textbook.

Most popular indicators which got high assessments were:

1. Teaching aid in Latvian (n=46; 92%);
2. Understandable for children, they can understand everything without parents' assistance (n=41; 82%);
3. Understandable for parents so that they can help (n=36; 73%);
4. Understandable for a teacher so that he can explain everything (n=34; 67%);
5. Hard covers (n=29; 50%);
6. Workbook for beginners in piano playing (in addition to a textbook) (n=29; 59%);
7. Glossary (explanation of terms used in a teaching aid) (n=29; 59%);

8. Stimulating stickers in a workbook for the work done (n=28; 55%);
9. Letters and notes in the book are big (n=28; 55%);
10. It should not be expensive (n=27; 53%);
11. Texts of folksongs and/or songs are full (all couplets given) (n=26; 51%);
12. One supplementary aid for both teachers and parents (n=25; 49%);
13. Music theory is explained (n=24; 47%);
14. Supplementary aid for parents (n=24; 47%);
15. CD with adequate recordings (n=23; 45%);
16. Possibility of developing simple accompaniments to known melodies (n=23; 45%);
17. Possibility for pupils to draw notes themselves (e.g. a laminated note sheet for work at a lesson) (n=22; 43%);
18. Exercises on music theory for self-control at the end of chapters (n=20; 41%).

Findings

Out of 41 indicators I chose to focus on those which were supported by two thirds or more of the research respondents and, consequently, they should be taken into consideration at developing a textbook on instrument playing for beginners.

A. Language of a teaching aid

The parents achieved the greatest conformity of opinions concerning the language to be used in a teaching aid – 92% (n=46) of respondents agree that a teaching aid should be in Latvian, though 10% (n=5) of them consider that a teaching aid in instrument playing should be in English, German or Russian. The popularity of Latvian could be attributed to the fact that the survey was conducted at a school with Latvian as a language of instruction. It might seem surprising that 10% (n=5) of parents support teaching instrument playing in English, German or Russian at school where the language of instruction is Latvian. However, everybody is well aware of the expressions: “*Music is an international language*” or “*Notes even in Chinese are notes*”. Therefore, the language in which the title of composition is given would not matter much, because “*one, two words can be easily translated*”. The research on the teaching aids used in Latvia at present revealed that among the four most popular books two are in Russian and two are in Latvian, though the absolute leader (n=136; 84.5%) is a textbook for beginners “*Piano Playing*” edited by A. Nikolayev in Russian. We have to point out the fact that in teachers’ survey the teachers suggested that a teaching aid should be in a native language (Zīmele-Šteina, 2011b).

B. Who is the audience of a textbook?

This is a contradictory question because the research is on the book intended for 5-7 year old children. Parents’ opinions vary – 82% (n=41) of parents think that a textbook should be understandable for children, that they could use it without parents’ assistance, could read texts, understand notes; 73% (n=36) of the respondents are ready to get involved at the initial stage, because they consider that a textbook should be understandable for parents so that they could help. And 67% (n=34) of parents support the idea that the most important thing is that a teacher should understand a textbook (naturally!). Though in individual conversations with teachers I have heard that “*I will not use this book because...*”.

C. Polygraph

A textbook is not only its content, it is also its design. In the collection of the author of the paper there are a lot of wonderful textbooks on instrument playing (piano playing) for beginners which are both colorful and printed in large font, however, to put them on the piano-stand properly is quite impossible, because either they are not properly bound (when put on the stand they are closing up) or, if unfolded, their leaves do not stick together, or there are some other polygraph failures. Parents were provided an opportunity to evaluate the binding of the book (hard covers), size (bigger, smaller than A4, horizontal A4), form of the book – one thicker book or several thinner ones, and colorfulness of the book.

The most important indicator of polygraph for parents was a book bound in hard covers –59% (n=29).

Here pluses and minuses of hard covers could be mentioned:

Table 1. Pluses and Minuses of Hard Covers

Hard covers +	Hard covers -
The book leaves impression of being “serious”	The book is heavier
The book can be longer used	The book is more expensive

Saying that hard covers will by all means make a textbook more expensive, the parents come in conflict, because 53% (n=27) of parents emphasize that *“it is vital that a textbook should not be expensive”*.

Concerning the size of the book, 63% (n=32) of parents consider that the book should not be larger than A4, however they are not unanimous in their opinions about whether it is the horizontal format A4 that is adequate for the book or it should be smaller than A4. The number of those who definitely agree on the before mentioned format and those for whom this format is absolutely unacceptable is approximately equal.

As the teachers in their questionnaires could freely give their opinions about the textbook, some teachers have asserted that *“the best is the copied sheet music”* (Zimele-Šteina, 2011b). Being aware of the fact that are parents those who buy sheet music for their children, I included in the questionnaire the indicator *“copied sheet music is better because it is cheap and does not take much room”*. However, judging by parents' answers, they are not quite convinced that this is the best and cheapest variant, because 14% (n=7) consider that this would be better and 8% (n=4) are sure that it should not be like that, but 39% (n=20) agree neither with the first nor the second variant and in their choice are somewhere in between.

As regards the artistic design, whether the teaching aid should have colorful or black-and white pictures, the parents' opinions vary. Part of parents (n=15; 29%) would like to have pictures that can be colored, but part of them think that a teaching aid might already contain color pictures. Teachers, however, give preference to color pictures, giving much lower assessment to pictures that should be colored (Zimele-Šteina, 2011b).

Design of the book comprises also the main hero (a drawing or photography) who, being in dialogue with a pupil, helps him/her to acquire the new material. Parents are inclined to support the necessity to have a main hero (n=12; 24%).

D. Repertoire

On carrying out the analysis on various teaching aids on both piano playing in the Baltic states (*Zīmele-Šteina, 2011c*) and on those issued in Latvian (*Zīmele-Šteina, 2010b*), as well as analyzing the four most popular piano playing teaching aids for beginners used at present in Latvia (*Zīmele-Šteina, 2011b*), I noticed that the repertoire was outdated. Therefore, in questionnaires for both teachers and parents, the respondents were offered to make their choice about the material the text book should be based on: compositions of classical music (e.g. J. S. Bach), popular music (e.g. popular songs) or Latvian folksongs. Strong preference on parents' part was given to Latvian folksongs (n=18; 37%), then compositions of popular music followed (n=16; 31%) and finally classical music (n=12; 24%). But the results yielded by teachers' questionnaires were the opposite to those given by parents': classical music ranked as the most important for the repertoire of the book, it was followed by Latvian folksongs, but popular music was in the last place. It should be noted that in the research of 2004 (*Maļkova, 2011*) classical music was ranged as the last one by the parents, while teachers placed it four units higher.

Music pedagogue D. Zariņš emphasizes the role of a family for educating a young musician (*Zariņš, 2003*); this is why parents were offered to evaluate the importance of including in the book those compositions which are familiar to the family. The opinions vary, but if it were done, the parents would be satisfied. Positive answers were given by 24% of the research participants.

Though parents had supported the inclusion of popular music in the teaching aid, they were not unanimous concerning "jazzy" compositions in a teaching aid", only 18% (n=9) were positive about it. But 33% (n=17) of parents were for the inclusion of basics of improvisation. As regards the repertoire the greatest support was given to "possibility of developing simple accompaniments to known melodies" (n=23; 45%), which relate to the results obtained in L. Maļkova's research in 2004. In her research on pupils' creativity, carried out in schools providing the acquisition of professionally oriented music programs, L. Maļkova conducted parents' and teachers' survey, elucidating the respondents' wishes and needs concerning the inclusion into the study content of knowledge, skills and attitudes which in their opinion should be mastered during piano playing study process. The results testified to the fact that the parents had put the skill of playing melody by ear with the accompaniment and the ability to improvise in the second and third place respectively (*Maļkova, 2011*).

My pedagogical experience shows that every generation desires to sing familiar songs and play familiar compositions. The same is true about each nation and folksongs. Possibly, at the initial stage of instrument playing the repertoire of the textbook should be matched with the songs to be acquired in a kindergarten and in the first form, because this is topicality for a child/pupil. A house cannot be built without foundations, therefore in instrument playing; broadening of the repertoire should be facilitated by gradually training young musician's ear to perceive classical values (e.g. J. S. Bach and folksongs) and thus educating him to become an erudite

personality. These are the reasons why great attention should be devoted to the development of teaching aids.

E. Workbook; theory of music

Workbook, assignments not directly relating to instrument playing and creative tasks have been approved by the parents.

Despite the fact that the Minister of Education and Science R. Broks has initiated a discussion on the necessity to use workbooks at all (*Klotiņa*), because parents could economize on this, 59% (n=30) of the respondents have supported the necessity to have "a workbook on instrument playing for the beginners (together with a textbook)". This could be attributed to the fact that the respondents are parents of pupils from Riga school whose income is steady, because according to the data provided by the National Employment Agency the unemployment level in Latvia is the lowest in the Riga region (*Nodarbinātības valsts aģentūra, 2011*).

Explanations provided in the teaching aid are considered an essential element of the book. In teaching aids analyzed by the author, sheet music materials prevail, however, 59% (n=30) of parents have found the glossary an important constituent part of the book and explanation of theory of music very valuable - 49% (n=25) (though these things are the concern of the subjects in music theory). From her own experience the author of the paper knows that theory to be acquired at instrument playing lessons does not go hand in hand with theory taught at sol-fa lessons, this is why a teacher has to explain basics of music theory earlier than it is done by teachers of music theory (in state schools). In hobby groups and studios where subjects in music theory are perhaps not taught at all the situation might be different. This means that a teacher of instrument playing takes a full responsibility for his pupils' basic knowledge in theory of music.

55% (n=27) of parents are for having stimulating stickers. We occasionally hear people saying that those must not be stickers that should stimulate the joy of playing, however praxis testifies to the contrary. These are stickers in pupils' workbooks that make their "wings grow" rather than an inexpressive dash, minus or plus. Just an attractive sticker is what children of this age personify. They need a "smiling dwarf" or some other character from fairy tales or animated cartoons. The author of the paper has been present at lessons at which, holding a small basket full of different stickers, a teacher invites pupils to choose one of them. And if a teacher forgets about a sticker, a pupil himself will remind him/her about it saying "Could I choose my sticker?" This shows that a pupil needs to be assessed in different ways – it may be expressed in words, drawn by a teacher or shown by a sticker.

F. The kinesthetic, visual and auditory types

The subject itself - instrument playing - has taken care of the kinesthetic type. Without touching no sound can be produced. For this type of pupils it is possible to develop, for instance, a laminated staff sheet on which they can write notes, then erase them and write them again. 43% (n=21) of parents consider this necessary for instrument playing textbook for beginners.

Music recordings, music performance are necessary for auditory type pupils. This led to including into the textbook a small but a separate subchapter devoted to the

importance of music recordings. Among the currently available textbooks on instrument playing in Latvian there is not a single book offering materials for listening. Judging by the data received from questionnaires, teachers, too, do not show much interest in compact disks with sample recordings or with phonograms (among 30 factors they are ranged in the 18th and 27th places respectively). After summarizing the parents answers, it became clear that almost a half of them (n=23; 45%) were in favour of including CD with sample recordings into the textbook while CD with phonograms were chosen only by 20% (n=10) of the respondents.

For visual type it is vital that the letters and notes should be printed in large font. More than a half of parents – 55% (n=27) - stress the importance of the size of the font. Teachers have put it in the first place (from 30 indicators offered). The size of the letters of the basic text in ABC has collected 20-40 points (*Klotiņa*):

DOREMI to DOREMI

Today, it is very essential how fast and in what way we can find the needed information. Textbooks as any other books have contents table. However, textbooks on piano playing for beginners containing very many compositions, it is difficult to remember the chapter a definite composition has been included in. Parents as well as teachers were given the opportunity to express their opinion about the table of contents – one arranged according to the number of pages, the other – according to the titles of compositions. Preference was given to the contents arranged by the titles of compositions, both by teachers and parents.

Conclusions

1. After summarizing the results of parents' questionnaires we can conclude that
 - a teaching aid will be productive, if it is in the language understandable to pupils – in their native tongue;
 - a teaching aid should be understandable not only for teachers, but also for pupils and their parents, including in it explanations of theoretical material and audio materials.
2. In today's situation of Latvia, when we are living under conditions of constant state budget consolidation and music education institutions are getting smaller and smaller financing from the state, it is vital to supplement a teaching aid with examples from music theory which will contribute to reinforcing knowledge in music theory.
3. As teaching of six-year old children is intended, a teaching aid on instrument playing should be developed in compliance with the needs of pupils of this age group. Consequently, the book should include not only instrument playing, but also provide opportunities for varying different activities – clapping the rhythm, marching out the rhythm, singing songs, writing, listening to music, drawing, coloring.

This work will be continued by investigating opinions of parents from all Latvia regions, which will allow us to obtain a more objective opinion concerning the problem.

At present, a teaching aid for 5-7 year old children is being designed, and it is based on the author's pedagogical experience as well as taking into account teachers' and parents' desires and principles for the development of a holistic teaching aid.

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