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# **PROBLEMS IN MUSIC PEDAGOGY**

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## EDITORIAL

*It is a great pleasure and honour to present the 10<sup>th</sup> and 11<sup>th</sup> volumes of the international scientific journal "Problems in Music Pedagogy".*

*We have the honour to publish an article by a well-known music psychologist from Kalaidos University of Applied Sciences & University of Zurich (Switzerland), Stefanie Stadler Elmer, which is concerned with the problems of early musical productivity and thereby the most prominent and earliest its form - vocalisation. In her research Stefanie Stadler Elmer emphasizes the necessity for the high adaptability to the cultural surrounding during infancy, and to individual biographies that start very early in life. This early potential for musical productions challenges our understanding of music education.*

*The 10<sup>th</sup> volume of "Problems in Music Pedagogy" (PMP) contains some articles reflecting the research, practical experience and theoretical propositions dealing with the problems of music teacher's competences in the Baltic region. Lithuanian researcher Rūta Girdzujauskiene focuses on the importance of the development of pupils' creativity at school, emphasizing the role of teachers' attitude towards the state of the surroundings benevolent for development of creativity in Lithuanian schools. The author stresses the importance of school culture, i.e. fostering of tolerant environment, stimulation of involvement into activity, recognition of the value of creativity, openness in communication, support to risk and trials.*

*Latvian researchers Laimrota Kriumane & Māra Marnauza explore the content of the professional bachelor's study programme Music Teacher offered by Riga Teacher Training and Educational Management Academy in the context of pre-service music teacher's emotional competence. The authors conclude that the development of pre-school music teachers' emotional competence ought to be deliberately and purposefully promoted, by encouraging lecturers to set forth not only intellectual and psychomotor, but also emotional aims for their study courses.*

*Galina Zavadska, a lecturer from Daugavpils University (Latvia), has raised the problem of the harmonious hearing as an important component of music teachers' professional musical hearing. The author has discovered that the development of music teachers' professional musical hearing is based on several components: perception, analysis and reproduction. This finding made the basis for working out the model for developing harmonious hearing of prospective music teachers.*

*As far as the development of person's creativity is concerned, we need to stress the role of improvisation in music education. Style modelling-based didactic model of the acquisition of the basics of musical improvisation reflects the results of the research made by Jurijs Spigins on improvisation art within the context of the theory, history and*

*pedagogy of music, which provides scientific substantiation enabling to characterise the basic types of improvisation techniques and their components, and also to work out the criteria of the acquisition of the basic types of improvisation techniques and their parameters, to determine the levels and indicators of levels. In improvisation techniques and their components, the improvisation development regularities of various socio-psychological, socio-historical types of music are manifested.*

*Articles presented in the 11<sup>th</sup> volume of the journal offer original visions of solving problems in the process of teaching/learning vocal skills and conducting symphony orchestra.*

*We open the door for the Taiwan colleagues in the PMP journal: in the article by Ming-Jen Chuang from National Taichung University the problem of examining children's singing voice development is raised. The aim of this study was to adapt J. Rutkowski's (1996) Singing Voice Development Measure (SVDM) in order to construct a Children's Singing Voice Measure (CSVM) for Taiwanese music teachers and to use it to measure Taiwanese children's singing voice development. This study focused on constructing the CSVM, examining the consistency (reliability) of the CSVM, collecting different vocal samples, and investigating the classroom use of this measure to categorize Taiwanese elementary students' singing voices.*

*The article by Jānis Misiņš & Māra Marnauza from Riga Teacher Training and Educational Management Academy (Latvia) focuses on psycho-physiological processes and the use of vowels at inhaling and phonation in the process of singing, which is one way how students can better understand their own body – how to coordinate it in singing, breathing mechanisms in action and in phonation.*

*The Song Festivals have a long history in the Baltic countries (especially in Latvia and Estonia). They take an important place in their socio-cultural context. The aim of the article by Anu Sepp (Estonia), Inkeri Ruokonen & Heikki Ruismäki (Finland) is to analyze song festivals as cultural and educational phenomena, seeking for the connections between music education and these festivals, and also as one of the most important features of developing cultural identity. From the perspective of the future, it is of utmost importance that we educate the next generations by giving them knowledge and support in order to find and maintain their cultural and national identity in the globalizing and changing world.*

*The article by Guntars Bernats from Latvia focuses on the historical, artistic and pedagogical aspects of the national tradition of orchestral conducting, that marks the historical evolution of the Latvian school of symphony orchestra conducting and determines the outlook for future evolution. In the situation of general globalisation it is of great importance to cherish the values and specific features of national musical culture, which could well serve Latvia in establishing its position among other musical cultures.*

*We continue to publish interviews conducted by Michael F. Shaughnessy from Eastern New Mexico University. In Volume 10 and 11 we offer an interview with Mark Dal Porto about the process of composing (it is the second interview with Mark Dal Porto, published in the PMP journal – the first was presented in the 4<sup>th</sup> volume, 2009) and an interview with professor Michael Ellzey about the evolution of the trumpet and the role of this instrument in Richard Wagner's "Ring of the Nibelung".*

*At getting acquainted with the research findings of our colleagues from various countries we enrich our own experience, broaden our vision of music study process and reach the conclusion that we have much more in common than different: the experience of any music teacher, student and scientist is unique. The journal invites all the potential contributors to submit their articles for the next issues of PMP and wish them inspiration, perseverance and consistence on the way toward the innovative music teaching/learning.*

*On behalf of editor-in-chief of the journal, I express my appreciation to the authors, Editorial Board, Editorial Staff, Council of Science of Daugavpils University and the Academic Press "Sauls" for successful teamwork, perseverance and valuable support to the continuation of this periodical.*

*Editor-in-chief  
Jelena Davidova*





## CHARACTERISTICS OF EARLY PRODUCTIVE MUSICALITY

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### **Abstract**

*An increasing number of studies provide evidence for an early or even innate capacity of human beings for music. Whereas research on infant perception has made huge progress and gained most attention, this article focuses early musical productivity and thereby the most prominent and earliest form, that is vocalisation. How does infant vocalisation separate out into more singing-like and more speaking-like modes? How is early singing organised? A brief literature review shows the need for more systematic and structurally oriented research.*

*Hence, as illustrations, excerpts of two previous micro-analytic studies are presented to show some beginnings of rule-based musical productions. The children's temporal organisation of sonorous vocal sounds, the categorical use of the pitch dimension to create melodies, and more or less regular body movements give evidence for the high potential to adapt to musical features. If infants and young children are highly susceptible to musical stimulations and easily learn to produce songs, music education is challenged to revise the traditional concepts of musicality and music education.*

*Keywords: musical productivity, musical development, infant musicality, singing, vocal development.*

### **Musical productions**

What do we know about children's early productive musicality? By productive musicality I mean the creation of sounds that contain musical features, and in addition, the coordination and synchronisation of body movements with musical sounds. Doubtless, the original and most prominent musical production is using one's own voice to produce sounds. In addition to singing, productive musicality also includes dancing, using objects to produce and organise sounds such as banging, drumming, strumming, blowing, and winding. Since ontogenetically, vocal sounds are more salient as potential musical sounds than audio-motor coordination yielding with musical sounds, the main part of this article is devoted to singing and its early beginnings.

Perceiving sounds is a profound prerequisite to any productive musical activity. There is no monitoring of the musical process without previous or simultaneous perception of the events. Sound perception is possible by processing sound waves either by air conduction through the ears or/and by processing the vibration through resonating body parts such as the bones. Perceiving sound pressure or vibrations occurs through somatosensory and kinaesthetic sensation. When auditory sound perception through air conduction by the ears is impaired or even absent, like in the case of L. van Beethoven at old age, a person's or a musician's memory and imagination still might allow handling symbolically music by composing and reading. In the case of the deaf percussionist Evelyn Glennie<sup>1</sup>, she reports to compensate sound perception by somatosensory and kinaesthetic perception.

On the one hand, research on sound perception is complicated because a) there is no reliable overt behaviour that could be observed, and our capacity to communicate sound sensations is very limited, and b) sound perception encompasses both external and self-produced stimulation, and the latter connects articulatory movement with auditory stimulation.

On the other hand, in music psychology, most studies deal with music perception because in laboratories, the various parameters can be acoustically manipulated, factors can be controlled and varied, and various physiological measures can be applied. Although in such experimental settings the focus on human perception is reduced to certain stimuli, almost endless combinations of factors and variables can be systematically varied and exploited. Due to such experiments including studies with mammals, nowadays we know much more about prenatal and postnatal perception of musical and acoustical parameters (cf., Lecanuet, 1996; Parncutt, 2006). However, we still know only little about toddlers and school-aged children because only few studies address this group. Methodologically, it seems as if infants would allow assessing "pure" or basic perception, whereas children's perception were already biased by individual experiences, concepts, and by culture, and hence much more difficult to study.

Regarding research on infant's perception of musical parameters, important studies and reviews have been provided by S. Trehub and her team (Trehub, 2006, 2009). On infants' perception and production of language, M. Vihman (1996), P. Jusczyk (1997), N. Masataka (2005) and A. Fischer (2009) provided comprehensive overviews. Attempts to synthesise these two traditionally separated domains – early music and early language perception and production – are given partly by E. McMullen and J. Saffran (2004) and by A. Patel (2008). The main question of these interdisciplinary approaches is: How does the infant or child decode or organise the incoming stream of sensory information? Both, music and language concern the more temporal organisation of stimuli, whereas visual information concerns more spatial information. Yet, they overlap, of course, since perception and sensation are always intermodal, and vision and hearing both include time and space.

Despite of the fact that perception underpins and monitors production, it makes sense to focus on infants' productions of sounds or productive reactions to sounds. In this article, I focus early vocal musical productions. Motor productions would as well be

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<sup>1</sup> Riedelsheimer, Th. (2005). *Though the sound. A journey with Evelyn Glennie*. Film. See also:

interesting since they are precursors of dance as well as instrumental music. Yet, infant movements may appear repetitive and patterned, but synchronising or entraining with a musical pulse had not been observed in infants (Longhi, 2003; Merker, Madison, & Eckerdal, 2009; Zentner & Eerola, 2010), and even children between two and four years in the Western culture have still difficulties in keeping the beat (Provasi & Bobin-Bégue, 2003). Vocalisation differentiating into singing is thus the most prominent and complex early musical production.

How do infants start singing? How do they organise their musical productions, and what does the organisation reveal about perception and cognition of music? Why should these topics be of interest for music educators? We know that children at school age differ widely in their musical abilities. This is not only due to the vast range of possible manifestations of musicality, but also to the high adaptability to the cultural surrounding during infancy, and to individual biographies that start very early in life. It is just these early years that are the focus of interest with respect to productive musicality. What do we know so far?

### **Early singing: a brief literature review**

In the research literature, we find a few studies on early singing. Probably the earliest historically report is given by the developmental psychologist W. Stern (1914/65, 302). Based on Clara Stern's detailed diary on their three children's development, W. Stern reports that Günther enjoyed singing very much. At age one year and ten months, he often spontaneously sung by himself melodies he knew well such as "Hopp, hopp, hopp, Pferdchen lauf Galopp". He used this melody to sing about everything that interested him. W. Stern describes rhythm to be always correct as well as the relations between high and low, but tonality is still unstable and words are completely missing. G. Schünemann (1930), R. Fridman (1973) and P. Ostwald (1973) mention early vocalisation from a musical perspective, but the first detailed focus has been provided by M. Papoušek and H. Papoušek (1981). They report that their daughter at 13 months attempts to complete her father's produced song "A, B, C, die Katze lief im Schnee", as well as "Hopp, hopp, hopp, Pferdchen lauf Galopp": "Tanja had the entire concept of the song at her disposal, and therefore could continue where the father gave turn to her, as well as anticipate the next part of the song or repeat the last contour in an appropriate rhythm bringing it to the correct fundamental note" (Papoušek & Papoušek, 1981, 196). In addition, they present a few microanalyses of early musical vocalisations that are analysed by a musician's analytic hearing and shown as musical notation, and sometimes with acoustic methods.

These and other reports make us believe that the researcher studied singing. But hardly ever do we find a definition of singing and criteria to distinguish premusical or musical vocalisation from preverbal or speaking-like ones or from intonation. Often the analysis of infant vocalisation is done by mere listening and by conceptually vague classifications or ratings. What are the criteria for categorising a vocalisation as musical, premusical, verbal or preverbal, or as "in tune" or "accurate"? Early singing – up to age 30 or 36 months – has been studied under various conditions, with various methods, and heterogeneous goals. Table 1 gives an overview.

**Table 1. Overview on studies that include early singing of children younger than 36 months**

(x = no information given)

Authors	Number of participants	Age	Further information
Stern, 1914	1	1;10	
Werner, 1917	38	2-5	
Moog, 1967	183	0;6-5;5	
Moog, 1968	x	x	Probably the same as 1967
McKernon, 1979	4	1;0-2;6	Longitudinal study
Papoušek & Papoušek, 1981	1	0-1;6	
Davidson, 1985	9	1-5	
Kelley & Sutton-Smith, 1987	3	0-2	Longitudinal study
Ries, 1987	48	0;7-2;6	
Davidson, 1994	x	x	
Beyer, 1994	1	0-3;6	Longitudinal setting
Dowling, 1984	2	1-6	Longitudinal setting
Björkvold, 1990	x	x	
Aufschläger & Oerter, 1999	10	2;3-6	Longitudinal setting
Stadler Elmer & Elmer, 2000, 2002	1	2;7	Case study
Tafuri, 2008	approx. 19	0-6	Longitudinal setting
Stadler Elmer, 2012a	1	1;8	Excerpt of longitudinal study
Stadler Elmer, 2012b	1	1;2	Excerpt of longitudinal study

Detailed and general reviews on research on singing development and on conceptual and methodological shortcomings are given elsewhere (Stadler Elmer, 1996, 2002, 2012c). Research on singing – including early singing - can be characterised as a rich and fuzzy domain still lacking systematic studies or approaches. This is partly due to the fact that infants' and young children's singing competence is very variable and instable and be studied best at their homes or at least in emotional states of ease, familiarity, and playfulness. Experimental approaches are thus difficult to carry out and inevitably underestimate singing capacity. It is, therefore, not surprising that data on early singing is collected first of all by parents and also by caretakers. Nevertheless, the richness of aspects reported in the literature allows summarising some general features of early singing as follows: glissandi, instable pitches, chants with indefinable sounds, neologisms, short phrases within a narrow vocal range, small and inaccurately tuned intervals.

These features are mentioned by most authors, but are differently accentuated (Moog, 1967, 1968; McKernon, 1979; Papoušek & Papoušek, 1981; Dowling, 1984; Ries, 1987; Björkvold, 1990; Beyer, 1994; Tafuri, 2008). The development of early singing is generally described as becoming longer, more stable with respect to tonality and rhythm, more complex, and linguistically more accurately pronounced. Some researchers mainly focus the accuracy of intervals or pitches in singing (Moog, 1967, 1968; Davidson, 1985, 1994; Tafuri, 2008) and hypothesise the ability to sing in tune to be related to age.

Clearly missing are studies that analyse early singing at the basis of concepts that describe temporal, tonal and linguistic aspects and their simultaneous combination. In other words, this research domain needs an emphasis on the structural aspects of song singing. Therefore, the following sections aim to outline the process of how singing might emerge and how early song singing can be assessed by studying the overall configuration of features organised by the infant.

### ***Emerging features***

Musical features in infant vocalisations primarily concern the temporal organisation of pitch that becomes possible by extending the vocal sounds that are most sonorous, namely vowels and sonorants. What are precursors of singing and how does singing emerge?

Regarding the first vocal utterance, crying, B.Mampe et al. (2009) found that German new-borns preferred to cry with a falling melodic contour, whereas the French newborns preferred a rising contour. The authors explain this finding by the influence of the surrounding speech prosody and by early vocal learning based on biological predispositions. Infants between one and six months start to adapt their vocalisation to communicate by increasing their non-cry vocalisations in the context of social interaction (Hsu & Fogel, 2001).

Models on vocal pre-speech development (Oller, 1980; Stark, 1980; Koopmans-van Beinum & van der Stelt, 1986) all state that the infant at an age of about four months enlarges the inventory of vocalizations by a wide range of yells, growls, whispers, vibrant. During this explorative period, full-resonant vowels emerge, and the infants' on-going and rapid anatomic maturation allows gaining control over intensity and intonation contours (Fischer, 2009). Studies report that even earlier, at around age three months, infants are able to vocally match pitches produced by an adult model (e.g., Kessen, Levine & Wendrich, 1979). This ability to control and modulate pitch is connected with the production of vowels and sonorants, since sonorous vocal sounds allow accentuating pitch. The more sonorous sounds are extended, the more pitch becomes salient and can be varied. Despite of the beginning to gain some control of pitch – a musically relevant feature – at the age around four months, it is not possible to determine whether an infant sings or produces singing-like vocalisations. The infant is still exploring the full potential of the vocal capacity, and only by interactions with caretakers and their intuitive communicative behaviour, the infant experiences being vocally imitated and in turn, imitates features of adult vocal models. This feedback in form of reciprocal imitation (up to 40%) (see Papoušek, 1994) is very important for the infant's discovery of those vocal features that repeatedly make sense in his or her surroundings. Reciprocal imitation creates contingencies that reinforce the salience of certain recurrent patterns. By this feedback mechanism, the infant starts to channel the production of vocal features towards the target language and target music or singing.

Given the phenomenon of reciprocal imitation that concerns infant directed speech and singing, it is the caretaker who best “understands” the meanings of infant vocalisation, and therefore, caretakers are the first, pragmatic, and most reliable interpreter when it comes to decide about infant vocalisation to be singing- or speaking like.

Only when the infant discovers how to produce and control sonorous sounds and extend their durations that imply modulated pitches, vocalisation appears to have become “singing”.

The infant’s vocal exploration concerns the richness of vowels and consonants - an aspect of timbre (cf., Patel, 2008) – and other features like intensity, pitch, and temporal patterns consisting of sounds with accents and varying durations.

There are several difficulties in studying early singing-like and speaking-like vocalisations and the transition into singing and speaking. First, during the infant’s exploration phase, the two modes are indistinguishable, although a gradual adoption towards the target language can be demonstrated (e.g., Fischer, 2009). Second, observers tend to interpret infant vocalisations from a cultural and even from a disciplinary background. Linguists applying a linguistic perspective have carried out the majority of studies on vocal development, but other perspectives would as well be possible and true. Paradoxically, the discovery of structures in vocalisations always needs some criteria. Studying the infant’s process of adapting to a culture inevitably needs cultural specific criteria as well as knowledge on universal features of intuitive parenting (Papoušek & Papoušek, 1987). Independent of sex, age, or nation, infant directed communication includes more musical features than adult direct speech (Papoušek & Papoušek, 1991). Musical features prevail in infant directed communication and at the same time, the infant’s vocalisations appear indistinguishably to be premusical or preverbal. Hence, the origins of singing remain an intricate issue.

The high adaptability of the infant vocalisations to the surrounding is based on perceptual predispositions that allow decoding the auditory stream and also on a high flexibility and speed to move the vocal cords, upper lips, and tongue, and to coordinate them. During phylogeny, these auditory-vocal coordinative abilities evolved and became uniquely human.

Following S. Arom’s (2000) definition of music, an important criterion is the intention to construct sounds according to some conventions. In order to gain more solid background to identify infant vocalisations as premusical and preverbal, it would be helpful to know more about the infant’s intention while vocalising. Does the child signal playing with the voice, or requesting, or sharing of information? In our longitudinal studies on vocal development, we noticed that the first of the two intentions, vocal play, includes most musical features, whereas the two others - requesting and sharing information – seem to be preverbal vocalisation. In addition, dance-like body movements often accompany playful vocalisations. Therefore, we hypothesize that premusical vocalisations are more likely to be related to playful emotional states and to include some regular body movements, whereas preverbal vocalisations tend to be more likely to be related to the communication of basic needs, such as requesting and sharing information. So far, these distinctions of emotional states and intentions are based on analyses and observations. It is probably possible to verify them by physiological methods.

To minimise interpretation of infant intentions and emotional states, we discovered that children at the age around the beginning of the second year may spontaneously express a clear intention by exerting a shift from the more singing-like to the more

speaking like mode or vice versa. Studying such situations provide insights into the child's understanding of the two modes, its basic differences, and basic rules. A case study with an infant at age 14 months (Stadler Elmer, 2012b) revealed that while spontaneously shifting from the speaking to the singing mode, the infant's temporal organisation of pitch is more elaborate than the articulation of syllables or even the formation of words. By using acoustical analysis tools and a detailed conceptual framework, such microanalyses give evidence for the fact that for infants singing in terms of modulating pitch of extended vowels is easier than producing linguistic elements. Such findings support the general hypothesis by J.-J. Rousseau (1781) and by M. Vaneechoutte and J. Skoyles (1998) that in vocal development, singing precedes speaking. Speaking a language is much more complex than song singing.

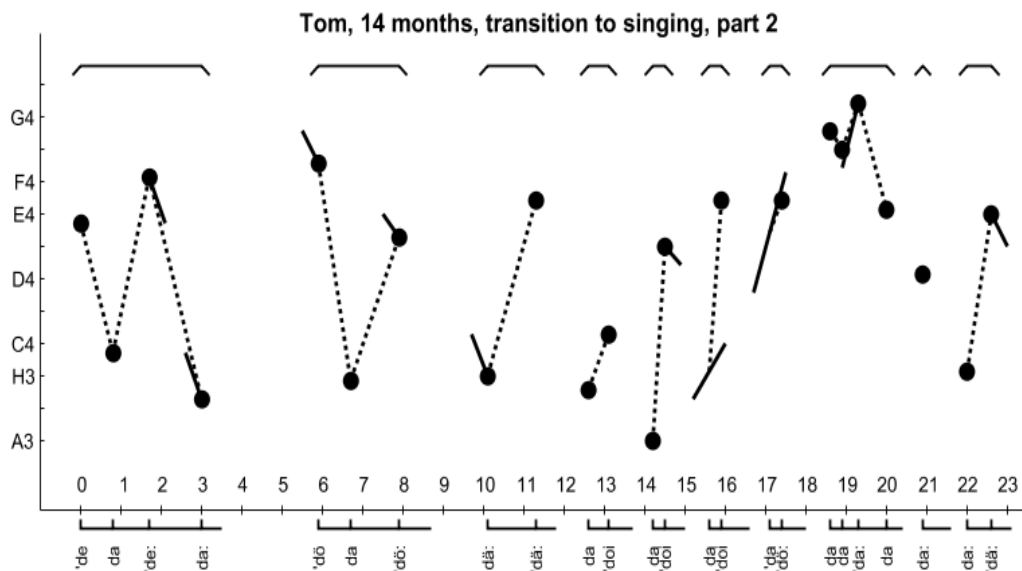
Turning back to this section's initial questions on precursors and processes of emergence of singing, we can conclude that the infant's perception allows structuring auditory stimuli of internal and external sources. While exploring the vocal capacity and experiencing reciprocal imitation as feedback mechanism in interactions with caretakers, the infant discovers repeated and prominent features, monitors vocal expression, and gradually gains control. Among the prominent features is intensity, sonorous vocal sounds, and pitch. Singing evolves by temporally organising these features. By expanding the duration of sonorous vocal sounds, pitch becomes more salient and can be easily modulated. Together with temporal features such as periodic accents, pauses, repetitions, and variations, these elements are combined and make up phrases and songs.

### ***Beginnings of singing***

As outlined above, very early singing emerges as a vocally produced sequence of prolonged sonorous sounds whose pitches are modulated. This minimal version is typical of infant vocalisation before it separates out into more singing-like and more speaking-like modes. In addition to prolonged vowels, the infant's early more singing-like vocalisations can be characterised by their connection to the child's emotional state and their feelings of comfort, wellbeing, or playfulness, as well as to regular movements of any parts of the body (Stadler Elmer, 2012b).

Transition from premusical vocalisations into singing occurs at the basis of various additional qualities. The sequences of prolonged sonorous sounds and modulated pitches extend. While extensively exploring the premusical vocalisation mode, the infant discovers various other features: one is producing combinations of vowels (V) and consonants (C) - like CV, VC and CVC - and by that creates syllables. Another feature is closely related by that sequences of syllables imply a patterning by periodic accents. While modulating pitch of the sonorous sounds, the infant has now a whole bunch of new combinatorial possibilities. To sum up, these are the pitch dimensions between high and low, vowel-consonant patterns or syllables, accentuations on repeated syllables, and the overall temporal organisation of the sequences in terms of duration, repetition, variation. The playful exploration of these musical and linguistic features has further ingredients: there are physiological constraints such as the infant's breathing capacity; there are stimulations by other people that the infant selectively integrates by immediate or deferred imitation; and the infant accompanies her or his singing by more or less regular body movements.

To verify such scenarios empirically, we analysed video recordings of an infant at 14 months and selected a situation in which he gradually changed from a more speaking-like vocalisation to singing (Stadler Elmer, 2012b). We used the method designed by S. Stadler Elmer and F.-J. Elmer (2000) and *Praat* by P. Boersma and D. Weenink (2005). Figure 1 shows the second part and the transition already made into singing. The x-axis represents the timing, and the strong accents are marked with ‘on the syllables. The sung melody is represented by subsequent dots located with respect to the pitch continuum on the y-axis. The dots indicate identifiable pitch categories of the extended sonorous vocal sounds. We see that the infant creates short two- or three-sound phrases changing from a trochaic (strong-weak) to a iambic (weak-strong) meter, and finally, the singing culminates in a short melody. Of the many features changing during this transition, what is not described in the figure but noteworthy, are the infant’s regular movements of the torso and head starting while he changed into singing.



**Fig. 1. Excerpt of a microanalysis of an infant's vocalisation based on acoustic measures**

In this part, the transition made to singing is visible mainly by expanded vowels and corresponding pitches, and by metrically accented syllables (Stadler Elmer, 2012b).

So far in this research domain, there have not yet been available such microanalyses showing in detail the relevant features for verifying that the infant intends to singing. His intention can be inferred from the fact that some seconds before, he had abandoned producing speaking-like features in favour of those characterising singing. The context of this scenario was typically verbal by that the caretaker and infant were looking together at a picture book and naming objects. It was the infant's initiative to change into a singing event.



## **Early song singing**

When studying song singing, it is important to consider the elements and their relations. From a developmental point of view, it is not important to achieve age-related categories with respect to singing in tune. Rather, the aim is to improve understanding about how children organise the many features into a coherent unit and how this process could be reconstructed step-by-step. As outline above, infants gradually discover the features or elements and start to combine and organise them into temporal sequences that become larger and more complex.

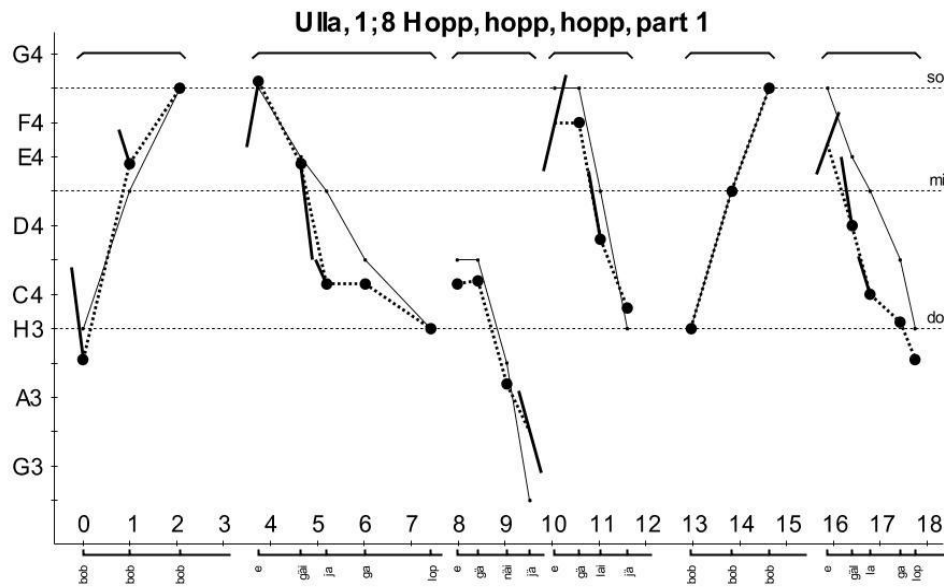
Theoretically, song singing always consists of some kind of linguistic and musical elements, of basic elements of both domains, which essentially are vocal sounds differing in frequency, duration, loudness, and timbre. This abstract definition might be generally valid across cultures. However, musical and linguistic elements are manifested as culturally specific features, and their composition and organization follow conventions.

The child acquires these rules or conventions during childhood, but they remain implicit knowledge for a long time. Only later they might become partly or fully known, but maybe not. Among the song singing rules, in-tune-singing represents only one aspect.

The song singing rules can be briefly summarized as follows: The organisation of time is created by periodic accents consisting of strong and weak beats on the basis of a regular pulse. The organization of pitch is based on tonal rules (scales etc.), and the syllables are aligned with the beats or notes, forming words and rhymes (for more details see Stadler Elmer, 2002, 2012a, 2012c).

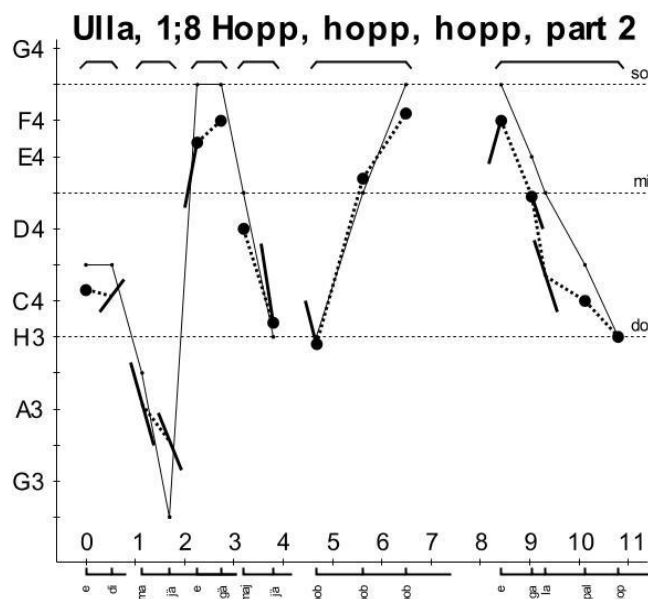
In order to illustrate early song singing and its structural analysis, I cite two figures from a case study published recently (Stadler Elmer, 2012a). Ulla had the age of one year and eight months, when she reproduced nine times the traditional song "Hopp, hopp, hopp, Pferdchen lauf Galopp". The scenario started with the caretaker spontaneously singing this song in B major, which was too low for this child, Ulla joined in singing, and the caretaker let her sing solo until she paused after nine units. Then the caretaker again joined in, and the two finished the song together. Ulla created each of the nine units with four sub-phrases. In Figure 2, the first four sub-phrases represent one of these units. Compared to the song model consisting of the phrases A, B1, B2, and A', Ulla's units correspond to the phrases A and B1 or B2. She omitted one part of B, and her lyrics give reason to assume that she had not yet discovered a rhyme-pair in the lyrics that would allow cross binding of both ends of the sub-phrases of B.

Without going into detail of this case study (see Stadler Elmer, 2012a), it is noteworthy that a very young child is able to sing a song in a clearly identifiable quality. Grown up in musically stimulating home, such cases show that children discover basic rules of song singing very early, even long before they are able to form and articulate proper two-syllable words.



**Fig. 2. The first part of analysed singing by Ulla at age one year and eight months**

The thin line represents the song model. The caretaker sang it in B major, and this is too low for an infant. The scale's tonic triad notes (*do*, *mi*, *so*) are given as dashed horizontal lines. The points and solid lines tied by dashed lines represent Ulla's vocal productions. The y-axis represents the pitch-continuum on which the Western pitch categories are depicted. The x-axis represents time in seconds, and the ticks below the x-axes show Ulla's onset-times of syllables. The song's lyrics are trochaic, and it is adopted by the child (Stadler Elmer, 2012a, 773). The second part of analysed singing is the immediate continuation of the first part (Stadler Elmer, 2012a, 774) (see Figure 3).



**Fig. 3. The second part of analysed singing by Ulla at age one year and eight months**

In the literature, currently one issue concerns the questions which conditions allow infants or children keeping a regular pulse or synchronising to an external source of music (e.g., Merker et al., 2009).

Whereas some researchers describe „rhythm” in young children’s singing as being amorphous (Moorhead & Pond, 1941, cit. by McKernon, 1979; McKernon, 1979; Ries, 1987; Björkvold, 1990). But W. Dowling (1984) and H. Moog (1968) report pulse and meter to be regular within a phrase at the age of about two years and after. This discrepancy has several reasons. First, the notion of “rhythm” hardly ever is broken down into parts, in order to get a grip on how these parts apply to singing. This issue again concerns the structural aspects of singing and the rules that govern the elements (e.g., Stadler Elmer, 2012a). Briefly said, “rhythm” in singing entails all levels of the temporal organization such as pulse, periodicity of accents, and phrasing, and it is intertwined with the prosodic rules of the lyrics. Second, the children’s age range between 12 and 30 months presumable contains a large variability in the ability to organize sounds temporarily, and this might also be true for the organization of pitch. Third, the researchers might not use the same unit of analysis; even the notion of a phrase may refer the one sung by the child or the one given by a song model.

Figure 2 and 3 show that the young child is able fairly well to produce phrases with regular pulse; she even reproduces the dual ratio of durations given by the model. Regarding meter, the child clearly uses regularly the trochaic pattern. The overall temporal organization is complete, since the girl neither omits nor adds a beat, but adopts the given temporal framework.

With respect to the organization of melody or pitch, the findings reported in the literature are even more varied, controversial, and problematic. The main problem concerns the methods to analysis pitch. Apart from our own research, we know only of M. Papoušek and H. Papoušek’s (1981) and M. Aufschläger and R. Oerter’s (1999) work to have included acoustic methods to analyse early song singing. In some studies criteria for vocalizations to be singing rather than preverbal prosody or other vocal modes is missing (e.g., Tafuri, 2008), and problematic is the approach by L. Davidson (1985, 1994) to formalize the pitch dimension as a stepwise and age related increase of the melodic contour size. We know that infants are able to control fundamental frequency as early as 3 to 4 months (see section 1). We can generally assume that infants and children are able to adapt pitch very flexibly during vocalizing, but may be this is true only for those children that are stimulated to continue controlling this dimension. Figure 2 and 3 show the child’s melody matching well with the model – even exactly at seconds 13 to 15 (see figure 2). Yet, pitch contour seems instable, and the reason for this is manifold. The most obvious one is the child’s adoption to the pitch level of the adult singer that was too low. This made it impossible for the child to match with the low pitches. Further, we do not know about the child’s attention paid to the elements and their relations. Was she able to distribute and maintain attention to all of the features at the same time?

Finally, motor movements need to be addressed, since usually, children accompany their singing by more or less regular body movements. Probably all early singing I observed so far has been simultaneously stirring body movements, either small ones such as moving head or arms, or banging at an object, or gross ones like pacing and almost dancing. Such regular body movements belong to the distinct features of

singing, since they are missing in speaking or speaking-like utterances. However, the categories overlap, and reciting lyrics or poetic language remind on the interrelations that go back into the history of human culture.

## Conclusion

Early musical productivity and its most prominent and earliest manifestation – singing – is still an under-researched domain. Microanalyses of early singing provide insights into how song elements are organized, and how children gradually gain more implicit understanding of the rule-based system of song singing. So far, we have reasons to speculate that early song singing might depend much on the condition whether an infant is stimulated to use the voice musically and thereby discovers how to manage to control and organize the various features into coherent units. Longitudinal case studies by L. Kelley and B. Sutton-Smith (1987) show considerable individual differences between the three children after the first two years. Similarly, the excerpts of the studies presented here (Stadler Elmer, 2012a, 2012b) and further micro-analytic studies (Stadler Elmer, 2002) suggest that children, when musically stimulated, show high interest and motivation to learn the rules of song singing. Furthermore, for the preverbal infant, it seems easier to memorize and reproduce melodies than articulating target language syllables and combining them into two-syllable-words.

This early potential for musical productions challenges our understanding of music education. If it is true that infants and children learn singing very early and easily, why this motivation is not more exploited during the early years? What do children and educators miss by ignoring this early potential, and what is gained by exploiting it?

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## **THE PECULIARITIES OF THE ATTITUDE OF MUSIC TEACHERS TOWARDS THE SURROUNDINGS BENEVOLENT FOR DEVELOPMENT OF CREATIVITY AT SCHOOL**

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### **Abstract**

*The article analyses the peculiarities of the school surroundings benevolent for development of pupils' creativity. The presumption is made that expression of creativity of music teachers and their pupils in musical activity is dependent on general context of a school and the whole education system, on the character of encouragement of teachers' and pupils' creativity. On the basis of the questionnaire of 303 pedagogues and the results of the interviews with them, the state of the surroundings benevolent for development of creativity at school is revealed, problematic spheres (lack of forbearance, tolerance, support, insufficient encouragement of creatively working pedagogues, limited quantity and spread of information about creativity) are exposed.*

*Key words: creativity, surroundings, a music teacher.*

### **Introduction**

In the present world, which is undergoing rapid changes, the problem of development of a creative personality is becoming more and more urgent. Therefore, it is not surprising that representatives of various science fields devote a lot of attention to the problems of creativity and its development. Intense research on creativity began in the middle of the past century. During several late decades variety of standpoints towards creativity has been revealed. Scientists investigate creativity as a process, as the way of thinking, as a skill, as a personality feature.

From assertions of scientists (Wallas, 1945; Treffinger, 1979; Butkienė & Kepalaitė, 1996; Piirto, 1999; Russ, 1999 et al.), who studied creativity as a process, the process of creation consists of separate stages: perception and formulation of an idea or a problem, active consideration of the problem, search of probable solution variants, their critical analysis and selection, the birth of a new idea, its development, evaluation, and realization. The process of creation can be rational, supported by



logical decisions, demanding purposeful efforts, and irrational, hardly controllable, expressive, predetermined by inspiration or inner insights.

Many psychologists (Guilford, 1950; Torrance, 1988; MacKinnon & Barron, 1969; Runco, 1999 et al.) determine creativity as thinking of a person. One of the most famous researchers of this phenomenon J. Guilford (1950) defines creativity as divergent thinking, which is free, flexible, non-stereotypical, rejecting everything, what is evident and usual, concentrating attention to several possible solutions of a problem. E. Torrance determines creativity as a thinking process, which is characterised by sensitivity to problems and gaps of information, as well as by a subtle feeling of disharmony, and etc.

The other group of authors (Sternberg, 1988; Baer, 1998; Simonton, 1999; Weisberg, 1999 et al.) describes creativity as ability or a complex of abilities. Usually the following creative abilities are distinguished: capability to discover the essence, to decline wrong presumptions and stereotypical ways of thinking, to orientate and find a solution in non-standard situations (Jovaiša, 2007); mastery to create original products, new methods, constructive hypotheses, artistic works (Sternberg, 1988; Kaufman, 2003); talent to raise and realize ideas and intentions, to perceive their value and convince others of it (Simonton, 1999) and etc.

Among previously mentioned concepts of creativity, an evident tendency to describe creativity as a quality of a person (Amabile, 1983; Sloboda & Howe, 1991; Eysenck, 1993 et al.) or a complex of qualities (Cropley, 1999; Walberg & Arian, 1999 et al.) prevails. Scientists present a distinctive complex of qualities characteristic of a creative personality. Some scientists distinguish the features that determine purposefulness of a personality as the main ones: orientation to social expectations, having priorities in an activity, high inner motivation, and others. Other researchers emphasize the importance of psychical peculiarities (rich imagination, intellectual activity, seeking for innovations, interest in everything that is unusual etc.) of creativity. Some other researchers mention traits of human character (ambition, self-confidence etc.), human will (resolution, courage, persistence etc.).

In the works of contemporary scientists creativity is analyzed as a complex and manifold phenomenon. In majority of works investigating creativity, a hypothesis that a lot of variables influence creativity is raised (Gardner, 1993; Lubart, 1994; Amabile, 1996; Csikszentmihalyi, 1996; Sternberg & Lubart, 1999). During the late decades creativity has been analyzed in the intricate context of a personality, society, and culture. It is recognised that the development of creativity is mostly dependent on the surroundings where a person creates and where his/her creation is evaluated.

In the works of scientists it is emphasized that, irrespective of the sphere of creativity expression, or the type of work, similar indications are characteristic of the surroundings benevolent for development of creativity. According to G. Ekvall (1997), I. Dackert (2001), N. Sahlin (2001), creative surroundings are characterized by warm atmosphere, sense of commonness and belonging to a group, mutual trust and tolerance, intellectual curiosity and a feeling of freedom, professional competence and intellectual friendship, an opportunity to share ideas and help to those having ideas. Other scientists (Solar, Segure & Dominguez, 1998; Penavos, 2000; Fleith, 2002) distinguish the following components of the surroundings benevolent for creativity:

interpersonal relations and support of colleagues, relation in a group, productivity of activity, character of work of administration, general culture of an organization. German researchers D. Gebert (2002), E. Krause (2004) point out that creative climate is characterized by open and trusting atmosphere, not fearing of changes, encouragement of personal freedom and nonconformism, incitement to change and to improve in professional sphere, orientation towards significant aims, promotion of inquisitiveness and activity by stimulating learning and work process. The following traits of the surroundings benevolent for creativity are identified as well: significance of activity aims, open communication, penetrability of information, professional help (Meissner, 1989).

Analysing school surroundings, researchers tend to detail the majority of their aspects, to present specific insights and critical evaluations of the situation. In literature review (Ferrari, Cachia & Punie, 2009), devoted to the analysis of the situation concerning innovation and creativity in education, it is asserted that creativity is considered to be an icon of contemporary education, however, in reality schools and pedagogues simply "kill" creativity. In the opinion of R. Beghetto (2007), at school usually standard, rather than original answers are evaluated positively. Teaching culture does not consider creative answers as valuable ones. Teachers emphasize appropriateness, competence, and need to avoid mistakes. The latter hinders development of creativity. In the opinion of V. Vaicekauskienė (2009), for a contemporary school knowledge, rather than learning process, external, rather than internal motivation, culture of effective assessment, rather than effective learning are important. Such school lacks humour, freedom, play, security, and joy.

For the development of creativity it is important how much integrated learning spaces (library, information centres etc.), innovative textbooks, and interactive sources are used, how functional learning environment is created (Ferrari, Cachia & Punie, 2009). However, the most important characteristic of the surroundings benevolent for creativity is favourable emotional climate, which is created by all members of the school community, and which is based on their communication. If a teacher and peers do not tolerate individuality of pupils, are critical of unsuccessful attempts, a pupil will be afraid to experiment and risk creatively. Forbearance of differences, openness and tolerance to changes, creative atmosphere should prevail in a classroom (Urban, 2007). In the opinion of V. Vaicekauskienė (2009), class atmosphere should encourage curiosity, enthusiasm, and a wish to act. In class, various opinions should be valued, initiative should be encouraged, in case of failure, criticism and punishments should be avoided, impressions and imagination of pupils should be enriched.

In the process of development of creativity teacher's personality, capable of perceiving and fostering good origins of a pupil, respecting his/her individuality is incredibly important (Černius, 1992; Marcelionienė, 1993; Fasko, 2001; Ferrari, Cachia & Punie, 2009; Robinson, 2009). According to K. Urban (2003), a teacher, who fosters creativity, designs learning surroundings based on openness and freedom stimulates flexibility and different thinking, creates conditions for pupils to experiment, act independently, and estimate themselves positively. J. Ponomariow (1980) and W. Panek (1992) point out that a creative teacher is defined as open to cognition of the world, having original thinking and tolerant to those thinking differently. Support of colleagues, type of relationship with them is also very important to creative teachers. If teachers feel comfortable, then sense of their value is

positive and they positively communicate with pupils. Anger, hostility, competing with others and estrangement from others lead to anxiety and intolerance to pupils, their way of thinking and their behaviour (Marcelionienė, 1993).

Analysing the works of scientists who have investigated school climate benevolent for creativity, tendencies to discuss general psychological climate of school, class atmosphere, peculiarities of educational process, teacher's personality, physical teaching/learning environment reveal. Even though there are a lot of theoretical discussions about the development of surroundings benevolent for creativity at school, however, empiric research on the analysed topic is scarce. Learning surroundings of art subjects, including music, as the environment benevolent for creativity are almost not investigated. Therefore, school surroundings benevolent for development of creativity have been chosen as the object of the research.

**The aim of the research:** to reveal teachers' attitude towards the state of the surroundings benevolent for development of creativity in Lithuanian schools.

**The methods of the research:** analysis of pedagogical, psychological literature, a questionnaire to music pedagogues, interviews with them.

## **Methodology**

The results of literature analysis became the basis of the empiric research, i.e. assisted in creating and scientifically grounding the methodology of the research on the surroundings benevolent for development of creativity. Relatively completed inventory of the surroundings benevolent for creativity was prepared. The research is aimed at acquiring the assessment of its quality.

In the questionnaire of the research teachers were provided with five sets of closed-ended questions which inquired: *how much knowledge respondents have about development of creativity; whether, in the opinion of teachers, general education context and school environment are benevolent for development of creativity; if schools provide conditions for expression of teachers' creativity; whether school climate is favourable for development of pupils' and teachers' creativity.* The questions were formulated referring to the inventory of the surroundings benevolent for creativity, created on the basis of the analysis of scientific literature:

- According to scientists (Stenberg & Lubart, 1999; Weisberg, 1999 et al.), ability to act creatively requires information about things and phenomena, about individual work moments, ways of activity. Therefore, the respondents were asked where and how much information about creative thinking and its development they got. It was expected that the answers to these questions would help to reveal the urgency of the spread of information about creativity development.
- Referring to the works of many researchers (Penavos, 2000; Fasko, 2001; Fleith, 2002; Beghetto, 2007; Ferrari, Cachia & Punie, 2009 et al.), general activity context of school and education system significantly influences development of creativity. Therefore, it was inquired whether, in the opinion of teachers, their school and Lithuanian education system were oriented

towards development of pupils' creativity. Six propositions were presented and teachers were asked to point out if they agreed or disagreed with the proposition (answer variants: totally agree, agree, neither agree, nor disagree, disagree, absolutely disagree).

- A teacher is one of the most important stimulators of creative thinking (Ponomariow, 1980; Panek, 1992; Baer, 1998; Kaufmann, 2003; Urban, 2003; Ferrari, Cachia & Punie, 2009 et al.). The character of stimulation of creativity at school was defined by 6 propositions, and the participants of the research were asked whether they agreed or disagreed with them (answer variants: totally agree, agree, neither agree, nor disagree, disagree, absolutely disagree).
- It was inquired whether school climate was benevolent for development of pupils' and teachers' creativity. Referring to the works of authors (Ekval, 1997; Dackert, 2001; Sahlin, 2001; Gebert, 2002; Krause, 2004; Grakauskaitė-Karkockienė, 2006; Beghetto, 2007; Ferrari, Cachia & Punie, 2009 et al.), who emphasized the aspect of the surroundings benevolent for creativity, the propositions were formulated, and pedagogues were asked to point out whether they agreed or disagreed with them (answer variants: totally agree, agree, neither agree, nor disagree, disagree, absolutely disagree).

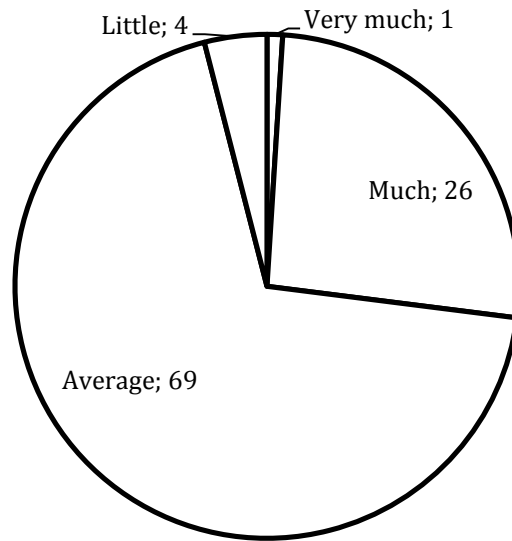
Music teachers were asked to fill in the questionnaire in the Internet on the first week of 2011. The questionnaire was completed by 303 pedagogues from different regions of Lithuania. The average age of the respondents is 45 years. Vast majority of the research participants are pedagogues, women. Three fourths of them have more than 16 years of experience of pedagogic work. Majority of the respondents teach music to primary pupils.

Information was collected by measuring indications with the help of qualitative scales, the respondents were presented with closed-ended questions. When choosing the type of the ranking scale, it was important that the data-mass acquired the most concise form possible. The received research data was processed using version 15.0 of SPSS program.

Primary research data was presented and discussed with ten music pedagogues working in comprehensive schools of one Lithuanian (Klaipėda) city. The information obtained during interviews complemented and made more precise the information received from the questionnaire. Thus, qualitative conclusions are based on the methods of quantitative analysis.

## **The research results**

It has been inquired how much information teachers have about expression and development of pupils' creativity (see Figure 1). The research data has showed that more than two thirds of the pedagogues have average knowledge. Only some of the respondents have pointed out that they have enough of such information. It may be assumed that despite the universal aim to educate creative and open to novelties personalities, teachers are insufficiently informed how to reach this aim.

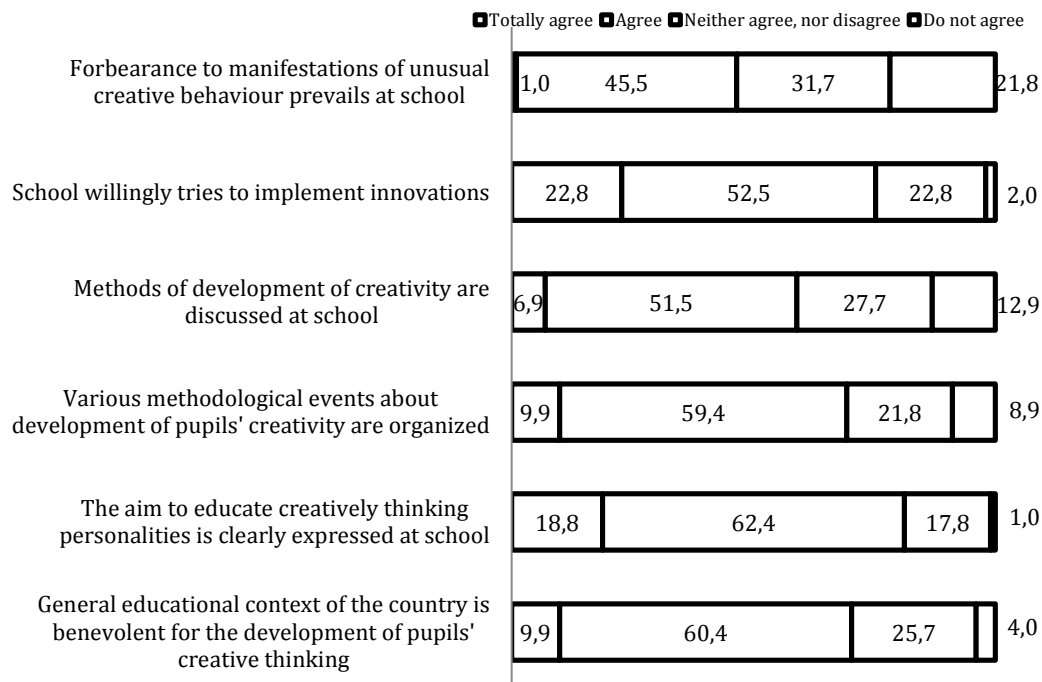


**Figure 1. The knowledge of music teachers about creativity and its development**

A more detailed data about the information sources on creativity development was obtained during interviews with the pedagogues. The main source of information, according to pedagogues, is considered to be personal experience and individual studies of literature. This fact is not surprising as majority of the respondents have pedagogic work record of 16 and more years. It is likely that daily challenges of pedagogic work, reflection of pedagogic activity helped to gain experience how to encourage pupils to think independently, originally, and untraditionally. Meanwhile, high school is considered to be the least effective for accumulation of knowledge and experience about opportunities of creativity development. The data of the work record shows that the majority of pedagogues graduated from pedagogy studies several decades ago. It is natural that the studies of that time, which were oriented towards reproduction and rendering of knowledge, did not pay sufficient attention to teachers' preparation to educate creative personalities. Limited spread of information among colleagues has been ascertained as well. There is an obvious lack of conversations, discussions, initiatives to share experience at school.

The research data shows that pedagogues estimate educational context of their school more favourably than general educational context of the country (see Figure 2).

It can be noticed that almost one fourth of the respondents do not agree with the proposition that education system of the country is benevolent for development of pupils' creative thinking. Even though a big part of the respondents agree (23% totally agree, 52% agree) that in their school the aim to educate creatively thinking personalities is clearly expressed, however, it is still uncertain by what means a school realizes these aims. More than a third of the pedagogues do not see initiatives of a school to discuss the problems of creativity development, to organize methodological events investigating this problem. Nevertheless, it is recognized that a school willingly undertakes realization of innovations.

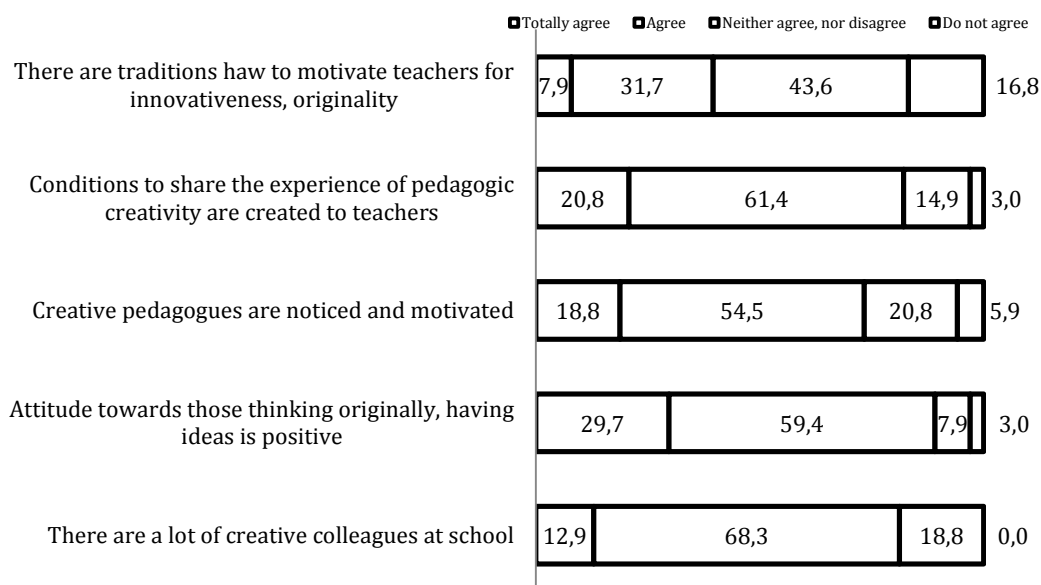


**Figure 2. General context of a school and the whole education system in the aspect of development of creativity**

Analysing the dependence of answers on gender and work record of the respondents, significant differences have not been determined. However, having compared the average values of the answers, it has been noticed that in the aspect of creative thinking general context of both school and the whole education system is more favourably estimated by women and by pedagogues having work record of more than 20 years. According to R. Weisberg (1999), during the first work year the main aim is young pedagogues pursue to learn how to teach, and their enthusiasm, energy, abundance of ideas should be valued and supported at school. During interviews with pedagogues it has also been ascertained that young teachers do not get enough support.

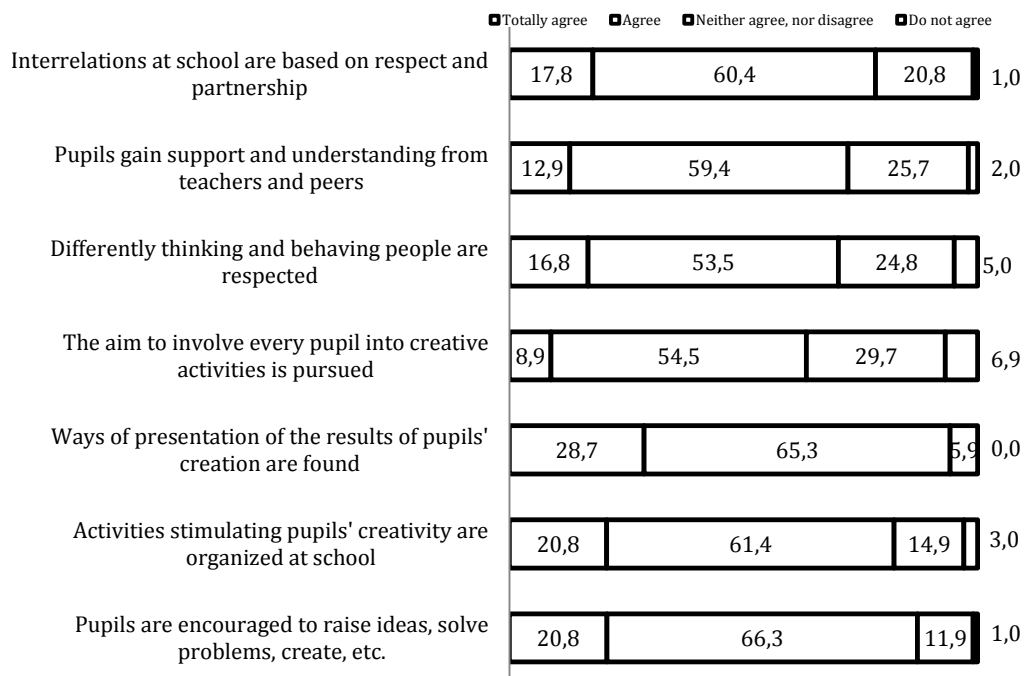
It has been inquired if, in teachers' opinion, creativity of teachers is encouraged at school (see Figure 3).

The majority of pedagogues who took part in the research agree that there are a lot of creatively thinking pedagogues at their school, the attitude towards those thinking originally is positive. A little less the propositions about motivation of creatively thinking pedagogues, their stimulation for innovativeness and originality has received positive evaluation. During conversations music teachers expressed the opinion that their creative initiatives often remain unnoticed. At school a pedagogue is usually expected to reach good academic results with their pupils, to be responsible and dutiful. Pedagogic creativity of a teacher is estimated as inessential part of teacher's professional competence.



**Figure 3. Encouragement of teachers' creativity at school**

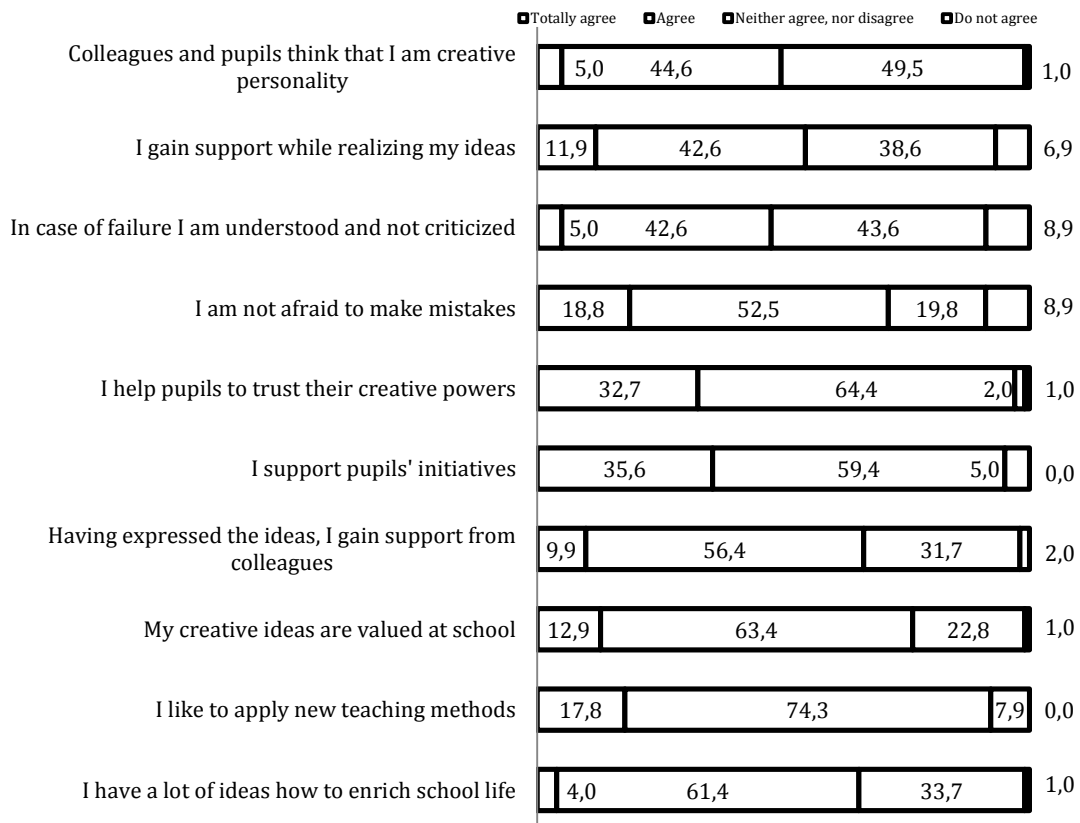
An inseparable condition of creativity is open and full of trust atmosphere, absence of fear, freedom of self-expression, and help to the person having ideas (see Figure 4).



**Figure 4. School surroundings stimulating pupils' creativity**

In the opinion of pedagogues, pupils at their school are encouraged to think creatively, various activities stimulating pupils' creative thinking are organized, and ways to present and rejoice the results of pupils' creations are found. A vast majority of pedagogues totally agree or agree with these propositions. However, more than a third of the respondents do not tend to think that their school tries to involve every pupil into activities requiring creativity. Moreover, more than a fourth of the pedagogues doubt if differently thinking and behaving people are respected enough, if pupils gain support and understanding from teachers and peers. The problem of forbearance, tolerance, and respect to the others emerges.

Analyzing how teachers themselves estimate psychological climate of a school, the research data has showed that, while creating the atmosphere benevolent for creativity and creative thinking, pedagogues recognize their personal initiatives and activity more than those of others (see Figure 5).



**Figure 5. School surroundings stimulating teachers' creativity**

It has been established that absolute majority of the research participants agree or totally agree with the propositions that they themselves test and apply new teaching and learning methods, support pupils' initiatives, encourage them to take part in planning and organizing activities, try to help pupils to trust their creative powers. Meanwhile, a big part of the research participants are quite reserved in their evaluations of understanding and support received from the school community. Almost half of the pedagogues feel insufficient support in case of failure; they do not



always get organizational and technical help from their colleagues. As well as in evaluation of pupils' feelings, teachers lack forbearance, tolerance, and support. It is possible that this is the reason why more than half of all the research participants did not find courage to admit that, in the opinion of their pupils and colleagues, they were creative personalities.

## **Conclusions**

1. A person can express himself/herself creatively only when living in certain social media, and expression of creativity for the most part is dependent on the surroundings where a person is acting. Analysing the traits of the school surroundings benevolent for creativity and creative thinking, the importance of school culture is emphasized, i.e. fostering of tolerant environment, stimulation of involvement into activity, recognition of the value of creativity, openness in communication, support to risk and trials. Psychological climate of a school, class atmosphere, interrelations of school community members based on trust and respect, teacher personality are also vitally important to the development of creativity and creative thinking.
2. The results of the empiric research have also showed that music pedagogues have average knowledge about the development of creativity, and personal experience, as well as individual studies of literature is indicated as the main source of information. Higher schools, where the respondents studied, are considered to be the least effective for accumulation of knowledge and experience about the development of creativity. The spread of information among colleagues on the aspect being discussed is also limited.
3. In the opinion of teachers, general context of a school in the aspect of creativity development is much more favourable than the context of the whole education system. A big part of the respondents agree that in their school the aim to educate creatively thinking personalities is clearly expressed, school willingly implements innovations, there are a lot of creatively thinking pedagogues at school. However, creative pedagogues are insufficiently motivated and encouraged for innovativeness and originality.
4. It is recognized that at school pupils are taught to think creatively, various types of activities stimulating pupils' creativity and helping to present their results are organized. Pedagogues point out that they support pupils' initiatives, strive to help pupils to trust their creative powers, to estimate themselves positively. However, it has also been established that not always every pupil is involved into activities requiring creative thinking, differently thinking and behaving people are insufficiently respected, and not always pupils are understood by teachers and peers. At school, teachers lack forbearance, tolerance, and support.

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## **EXPLORATION OF THE CONTENT OF THE PROFESSIONAL BACHELOR'S STUDY PROGRAMME „MUSIC TEACHER” OF RIGA TEACHER TRAINING AND EDUCATIONAL MANAGEMENT ACADEMY IN THE CONTEXT OF EMOTIONAL COMPETENCE**

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### **Abstract**

*Over the last decade educational researchers have actualised exploration of various competences that are necessary for teacher's work. In Latvia, similarly as in other countries, educational researchers attempt both, to evaluate the content of teacher's professional competence in general and to explore specific components of professional competence, for instance, social, pedagogical, psychological competence or competence in a particular subject. Yet, one of the components of teacher's professional competence has not been studied in Latvia and has been insufficiently explored in other countries. It is teacher's emotional competence which is particularly important in a music teacher's work since acquisition of the content of basic school subject "Music" ought not only to promote development of pupils' intellectual and musical abilities, but also facilitate improvement of their emotional abilities, unfold their creativity and enable formation of a sense of emotional satisfaction in the music acquisition process (Basic Education Standard in Music, 1999). It means that in music teacher training in higher education institutions, development of pre-service teachers' emotional competence should be equally addressed alongside other components of teacher's professional competence. That is why, on the grounds of the conclusions of pedagogical and psychological theorists, the structure of music teacher's emotional competence ought to be determined and the content of music teacher education programme ought to be explored in the context of emotional competence.*

*Overview of research on teacher's professional competence permits to conclude that the issue of emotional competence has not been widely studied. Psychologists address this form of competence in the context of retaining teacher's health (Andrejeva, 2003) or development of emotional competence (Manojlova, 2004), pedagogues examine the*

*importance of reflection in the structure of teacher's emotional competence (Krajnova, 2010) or explore the creation of music teacher's emotionally communicative culture (Zhakupova, 2008). Various other researchers of music pedagogy do not use the term emotional competence, but in the content of the competences they discuss, the need for emotion management, expressivity and empathy can be detected (Ērliha, 1998; Znutiņš, 2004; Pabst-Krüger, 2006).*

*On the basis of the study of researchers' theoretical conclusions, the authors include in the structure of music teacher's emotional competence emotion management, empathy and emotional experience. The content of professional bachelor's study programme "Music Teacher" of Riga Teacher Training and Educational Management Academy is analysed in this paper in the context of these competence components. The authors do not dispute the priority of students' intellectual development and acquisition of professional skills, but rather wish to actualise the importance of emotions and emotional processes in development of professional competence.*

*Key words: teacher's professional competence, music teacher's emotional competence, study programme.*

## **Introduction**

In the course of the last decade, educational researchers (Handke, 1997; Maslo & Tiļļa, 2002; Plaude, 2003; Pabst-Krüger, 2006) explored various competences necessary for teacher's work. During this period, the understanding of the notion 'competence' has changed. As distinct from the understanding dominant in the 1980s-1990s, when competence was conceptualised as qualification, comprising a set of knowledge, skills and attitudes required for performing a specific professional activity, in the recent decades the science of pedagogy emphasises the importance of personal skills and characteristics, as well as the skill to use the obtained experience in new situations (Plaude, 2003; Tiļļa, 2005). Hence, the contemporary understanding of competence is broader: alongside knowledge, skills and attitudes in the professional sphere, requirements are being set pertaining not only to the aspects of intellectual, but also of emotional and social abilities (Handke, 1997; Malso & Tiļļa, 2002; Maslo, 2003; Pabst-Krüger, 2006). It means that, as a result of using the acquired knowledge and experience, as well as under the influence of individual's abilities and personal characteristics, each person develops their own constantly evolving model of various levels of competence components.

In Latvia, as in other countries, educational researchers address both, evaluation of the content of teacher's professional competence in general (Andersone, 2010) and exploration of some specific component of professional competence, for instance, social competence (Plaude, 2003), pedagogical-psychological competence (Rutka, 2010), pedagogical competence (Čehlovs & Čehlova, 2010), development of physical competence (Homiča, 2009) or research of some specific subject-related or professional competence: music teacher's professional competence (Ērliha, 1998), choir conductor's competence (Znutiņš, 2004) etc. Nevertheless, one of the components of teacher's professional competence has not been studied in Latvia and has been insufficiently explored abroad. It is teacher's emotional competence which is particularly significant in music teacher's work since successful acquisition of music requires that students develop a sense of emotional satisfaction. In addition, content acquisition of the basic school subject "Music" ought to promote pupil's emotional and

intellectual development and unfold their creative abilities (Basic Education Standard in Music, 1999). It means that in music teacher training in higher education institutions, development of pre-service teachers' emotional competence should be equally addressed alongside other components of teacher's professional competence.

**Research aim:** to explore the content of the professional bachelor's study programme „Music Teacher” of Riga Teacher Training and Educational Management Academy in the context of pre-service music teacher's emotional competence.

**Research methods:**

- Analysis of theoretical literature, study programme content and students' essays;
- Discussion.

**Study of teacher's competence in Latvia and abroad**

At the turn of the 20th/21st century, research on the issues of the content of teacher's competence became increasingly topical. Among the first scholars to address these issues in Latvia were S. Ērliha (1998), who views pedagogical practice as guarantee of the formation of pre-service music teachers' professional competence, and J. Stabiņš (2001), who considers competence as a unit of personal attitudes and skills that is manifested in achievement of life activity aims and satisfaction of needs. Competence as a socio-pedagogical issue in a contemporary multicultural society where a new learning, communication and cooperation culture develops is explored by I. Plaude (2003), I. Tilja (2005) and V. Roga (2008). Latvian basic school mathematics teachers' competence in the didactics of mathematics is researched by G. Lāce (2010), while the variety of youth and teachers' competences in the development of learning abilities during the process of foreign language acquisition is studied by E. Maslo (2003).

Researchers of music pedagogy also seek solutions to competence-related issues. The afore-mentioned S. Ērliha (1998) in her doctoral dissertation proposes a developmental model for professional pedagogical competence in which pre-service teacher's personal characteristics are related to the content and structure of teacher's work. Two components pertaining to the emotional sphere of a personality are mentioned – emotionality and empathy that are considered necessary for music teacher's professional competence, but not explored in detail. E. Znutiņš (2004) in his doctoral dissertation studies the formation of choir conductor's competence during acquisition of music teacher's study programme in a higher education institution and argues that this competence is manifested in three components: musical-artistic, psychological and pedagogical.

Educational scholars from other countries have addressed the issue of teacher's professional competence before. For instance, a Russian educational researcher V. Kunicina (1995) includes in the structure of teacher's social competence operational-social, verbal, communicative-social, psychological and *Ego* components. As is stated in her research, the *Ego* component comprises awareness of one's national, gender and group belonging, one's strengths and weaknesses, opportunities and resources, comprehension of the reasons for one's mistakes and failures, knowledge of self-regulation mechanisms and skills of practically applying them on

the basis of self-analysis and self-evaluation. The more a person is aware of own advantages and problems, the more adequate their knowledge of self and the higher the *Ego* component of their competence are. When exploring geography teacher's professional competence, T. Kozhevnikova (2007) underscores the necessity for the sum of several distinct components: professional, including professional-personal competence, gnostic, prognostic, constructive, communicative and organisational competence which corresponds to the five aspects of pedagogical activity proposed by N. Kuzmina (1990), as well as psychological and social competence. Analysis of the content of competences distinguished by both aforementioned authors leads to the conclusion that it includes several aspects that are specifically related to individual's emotional characteristics: social and communicative, *Ego* and psychological components of competence.

Summary of the research on teacher's competence leads to the conclusion that the issue of teacher's emotional competence is mostly addressed in psychological research (Andrejeva, 2003; Manojlova, 2004). In pedagogy the number of such research is considerably smaller: J. Krainova (2010) focuses on reflection in the structure of teacher's emotional competence, J. Zhakupova (2008) explores the creation of music teacher's emotional-communicative culture. Both scholars argue that teacher's emotional competence implies perception, understanding and management of own and other people's emotions.

### **Content of music teacher's competence**

The content of music teacher's competence is particularly well studied by researchers of music pedagogy in Germany. Already at the end of the 20th century, H. J. Kaiser and E. Nolte (1989) in their study of the aims of music lessons actualised the need to cultivate knowledge, skills and attitudes, as well as personal characteristics necessary for professional activity. Alongside the auditive, cognitive, psychomotor, creative and social lesson aims, the scholars mention the affective and motivating aims which imply arousing interest, openness to novel ideas, tolerance, joy in the music-making process, evoking musical experience and development of pupils' abilities for enjoyment of music. Realisation of the expressive aim of music lessons, which according to the researchers, implies mimic, pantomimic and kinaesthetic reflection of one's emotions during music-making, and also primarily requires cultivation of teacher's emotional abilities and characteristics. Although the scholars do not use the terms *competence* or *emotional competence*, full realisation of the affective, motivating and expressive aims of music lessons proposed by them requires teacher's competence to understand and manage own and their pupils' emotional processes.

M. Pabst-Krüger (2006) argues that when improving music teacher higher education study programmes in line with the objectives stipulated in Bologna Declaration, the content of music teacher's competence ought to be addressed. All in all, it comprises four areas: subject, methods, personal and social. The scholar emphasises that competence is to be acquired during the study process in a higher education institution. M. Pabst-Krüger describes personal competence as ability to attain artistic expressiveness, as presentation skills. This also includes motivation to acquire new knowledge and skills which is closely related to each individual's interests and positive emotions of gratification experienced during music-making process. The



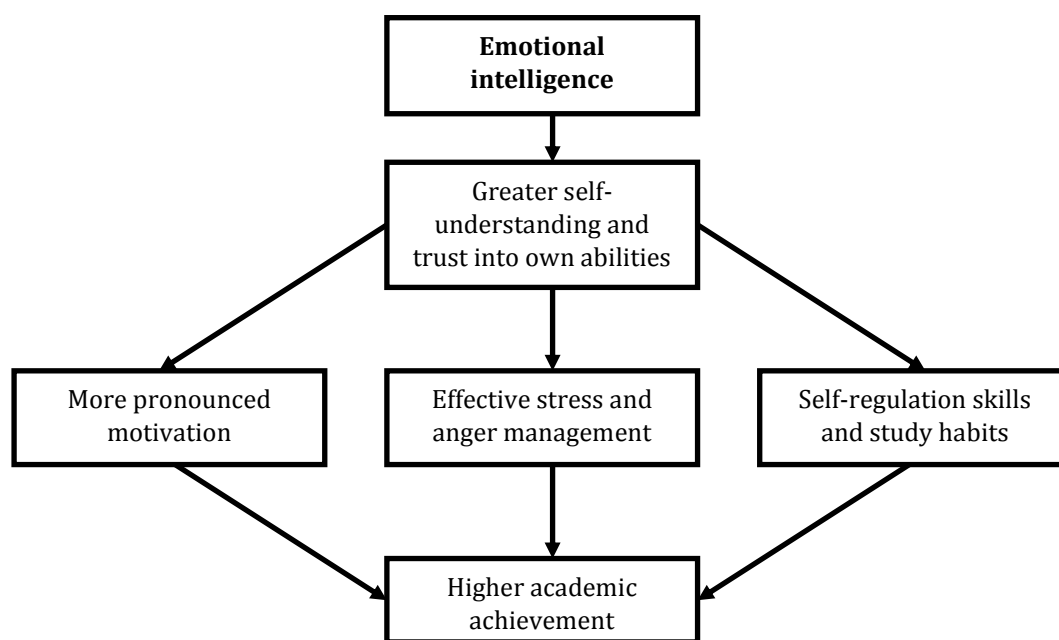
researcher points out that other aspects of social competence are just as closely related to emotions: these aspects include cooperation skills in music, skill of verbal and artistic persuasion, communicative skill and discussion skills. It has to be acknowledged, however, that M. Pabst-Krüger in his description of music teacher's professional competence or activity does not use the term *emotional competence* and does not emphasise the need for emotion management skills and empathy, but their presence can be detected in each area of competence distinguished by M. Pabst-Krüger:

- Learning to play an instrument or sing at an artistic level in the *subject competence* requires both, emotion management and empathy, which in music is manifested as emotional responsiveness to music, ability to understand the emotions encoded in music and expression of own emotions;
- In *methodical competence* – presentation of musical content requires an emotionally persuasive, expressive narration, while the learning, practice and rehearsal strategy demands from the teacher an ability to perceive and comprehend the students' emotions, evoke their interest and inspire them to complete the set tasks, it also calls for planning and project management and reflexive skills.
- In the entire content of *personal* and *social* competence.

### **Theories of emotional intelligence as a foundation for teacher's emotional competence**

Alongside the already mentioned types of teacher's competence, research and scientific discoveries in the sphere of psychology serve as grounds for distinguishing one more type of teacher's competence – emotional competence. Conclusions of psychologists such as J. Ilyin (2001), K. Izard (2001), T. Lüiss, F. Amini and R. Lenons (2003), P. Lafrenier (2004) on the importance of emotions in all spheres of human activity, as well as conclusions of such researchers of emotional intelligence (hereinafter – EI) as J. Mayer, P. Salovey and D. Caruso (2000), K. Saarni (2000), D. Goulmens (2001), R. Bar-On and J. Parker (2000), G. Orme (2003), R. Bar-On, J. G. Maree and M. J. Elias (2007), M. Zeidner, G. Matthews and R. D. Robert (2009) on the importance of person's emotional intelligence in human life and on emotional competence as a manifestation of emotional intelligence in specific actions. Emotional intelligence is characterised as individual's emotional and social abilities that positively affect the ability to effectively solve the needs and tasks set by the external environment.

According to M. Zeidner, G. Matthews and R. D. Robert (2009), a high EI ensures pre-service music teachers' greater self-understanding and trust in own abilities, creates greater motivation for learning, helps develop the necessary self-regulation skills and positive learning habits and enables more effective stress management. All of that is necessary for a successful study process. Conversely, a low EI provokes insufficient adaptability, ungrounded anxiety, individual's negative emotionality, emotional instability, all of which hamper realisation of a successful study process. Figure 1 reflects the correlations discovered by M. Zeidner, G. Matthews and R. D. Zeidner (2009) between emotional intelligence and academic achievement in learning or studies.



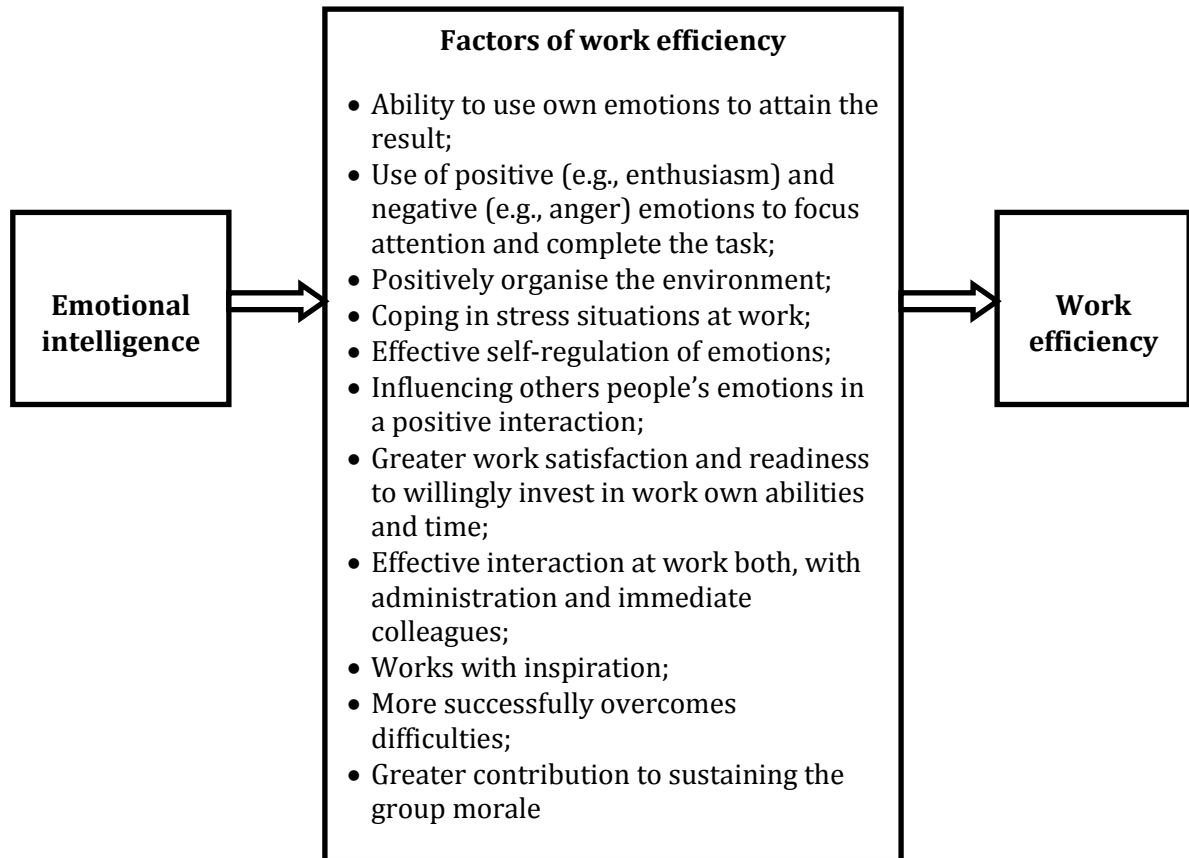
**Figure 1. Correlations between emotional intelligence and academic achievement in learning or studies (Zeidner, Matthews & Roberts, 2009, 231)**

Figure 2 depicts factors of work efficiency that are provided by a developed emotional intelligence.

All factors mentioned by M. Zeidner, G. Matthews and R. D. Robert (2009) and depicted in Figure 2 are desirable also in teacher's work, but for pre-service teachers – during their pedagogical practice placement. Every pre-service music teacher, when accomplishing the tasks of their pedagogical practice placement, would require an ability to positively organise the environment and effectively regulate own emotions, both in performing everyday tasks and solving complicated pedagogical situations. Working with inspiration is necessary for the teacher to be able to evoke students' interest and persuade colleagues and school administration to grant their support for a particular concert or event, while greater work satisfaction will protect the teacher from emotional burnout in the following years. Conversely, a low EI, as pointed out by M. Zeidner, G. Matthews and R. D. Robert (2009), provokes insufficient adaptability, ungrounded anxiety, individual's negative emotionality and emotional instability, all of which hamper realisation of a successful study process.

Study of the theoretical foundation of emotional intelligence by J. Mayer, P. Salovey, and D. Caruso (2000), D. Goulmen (2001), G. Orme (2003), M. Zeidner, G. Matthews and R. D. Robert (2009) leads to the conclusion that the significance of several aspects is acknowledged by all the above- mentioned researchers. Hence, the authors of this paper argue that these aspects can be established as the first components of music teachers' emotional competence:

- perception and understanding of emotions (first, own, then – others' emotions);
- emotion management (first, own, then – others' emotions);
- empathy.



**Figure 2. Factors reflecting the influence of emotional intelligence on work efficiency (Zeidner, Matthews & Roberts, 2009, 261)**

A review of research on teacher's competence reveals some studies on teacher's emotional competence conducted by psychologists (Andrejeva, 2003; Manojlova, 2004 etc.). In the context of pedagogy, reflection in the structure of teacher's emotional competence is explored by J. Krainova (2010), while creation of music teacher's emotional-communicative culture is studied by J. Zhakupova (2008). Both researchers determine teacher's emotional competence only in two aspects: perception and understanding of own and other people's emotions. Other aspects of emotional competence, for instance, empathy, are not researched or analysed.

V. Petrushin (2006), however, argues that for musicians empathy is one of the most necessary personal characteristics since it is empathy (feeling for the other, responsiveness) and identification (ability to step into another person's shoes, think as someone with whom person wants to identify with) that help fill the musical performance with true emotions. The researcher believes that person's internal morals which ensure formation of a virtuous personality are grounded in empathy and identification (ability to identify oneself with another person) which is best developed through artistic and creative activity. Empathy has also been thoroughly studied by E. Abdulin and E. Nikolayeva (2005): they indicate that empathy is an ability that enables establishment of a spiritual contact with other people and emphasise that empathy is individual's ability that can be intensively developed in the

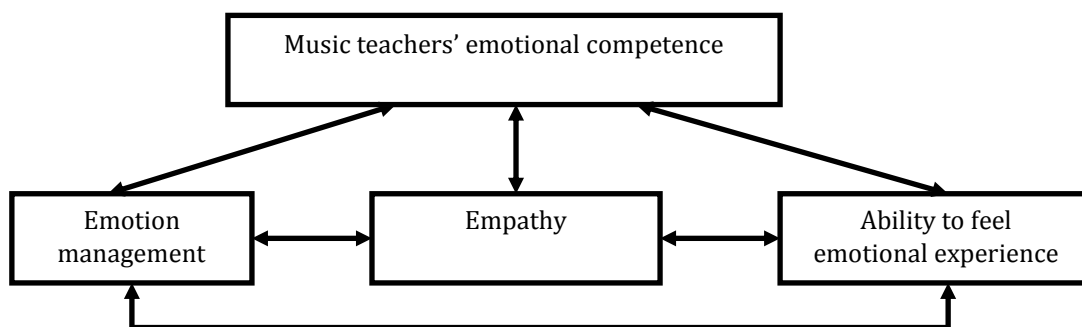
music acquisition process. Empathy is developed in a dialogue, and since dialogism is characteristic of the art of music (piece of music – performer, performer – listener), perception and acquisition of music promote development of empathy. Another aspect – acceptance or rejection of the images and ideas embedded in the piece of music takes place through person's internal dialogue, and that also contributes to the development of empathy.

Having analysed own pedagogical experience, the authors of this paper suggest that in music teacher's pedagogical activity, alongside emotion management and empathy, teacher's and children's personal musical experience and teacher's ability to evoke in pupils a positive musical experience are particularly important (Kriumane, Marnauza, 2008). Analysis of the views of researchers of music pedagogy on the forms of music teacher's actions and competence, leads to the conclusion that many researchers highlight the importance of the ability to feel emotional experience in the learning and music acquisition process. E. Kerrol (2002) convincingly proves that teacher's positive emotional experience in the pedagogical activity promotes pupils' positive experience, which implies not only subject's reaction, but also a form of activating him/her for an action to take place. Learning content ought to encourage positive emotional experience because person's system of values develops as a result of emotional experience. A systematically reiterative positive emotional experience becomes a habit which creates positive attitude in the pupils (Špona, 2006). A live, genuine emotional experience is the first precondition for the development of a creative individuality (Maslow, 2003).

Grounds for the assurance that the structure of music teacher's emotional competence should also include ability to feel musical emotional experience were sought in the works of B. Teplov (1985), L. Vigotsky (1996), A. Maslow (1997, 2003), M. Vidnere (1999), Y. Ilyin (2001, A. Špona (2006) who underscore the importance of emotional experience in the person's inquiry and learning activity, while the significance of emotional experience in musical activity is explored by V. Petrushin (1994, 2006), A. Līduma (2003), D. Zariņš (2003), L. Bochkarev (2006), V. Razhnikov (2006).

Thus, the structure of music teacher's emotional competence is formed by:

- Emotion management;
- Empathy;
- Ability to feel emotional experience (see Figure 3).

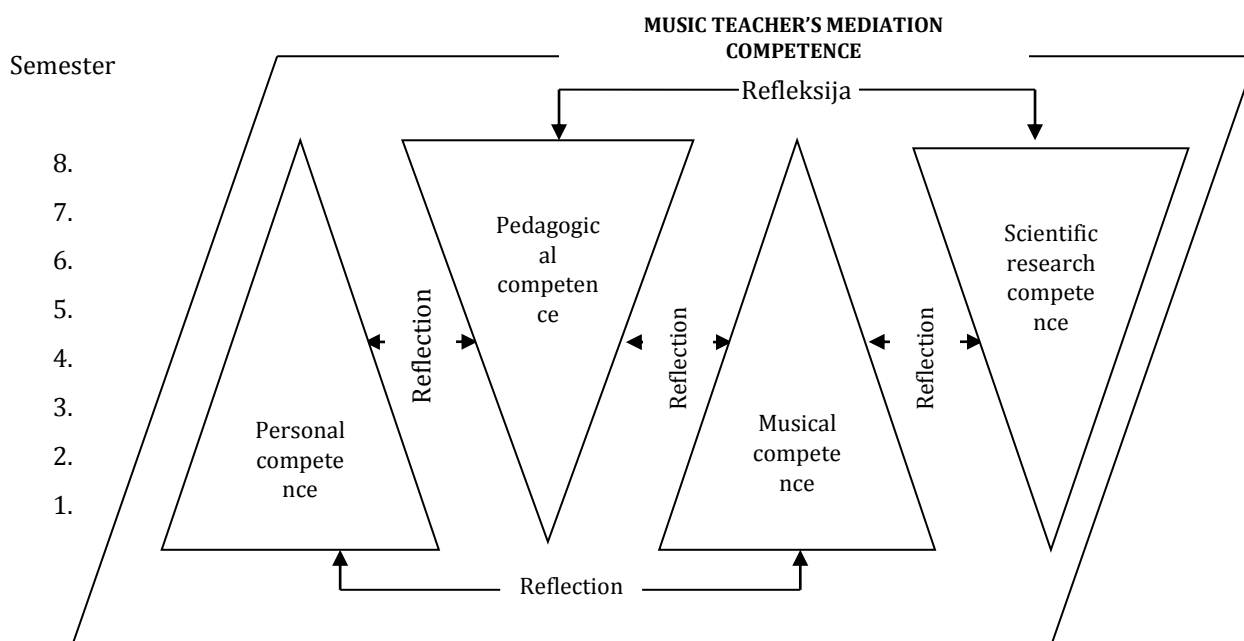


**Figure 3. Music teacher's emotional competence (Kriumane & Marnauza, 2008)**

For pre-service music teachers, emotional management skills, which are based on perception, recognition and comprehension of own and other people's emotions, is required in two directions – stability and expressiveness. Empathy, as well, is required in two ways. First, as an empathic emotional experience, recognising the importance of other people, care for them, and, second, as an emotional responsiveness to music. The third competence component, ability to feel emotional experience, is manifested in a musical-artistic performance, and, in the learning activity as motivation for learning and positive learning habits which, in their turn, are grounded in attitudes and personal values (Kriumane & Marnauza, 2008).

As is the case with any other competence, development of EC requires reflexive activity. The importance of reflection in competence development is acknowledged by numerous educational researchers (Pabst- Krüger, 2006; Karmazina, 2009; Marnauza & Madalāne, 2010; Krainova, 2010). M. Marnauza and S. Madalāne (2010) disclose the need for reflective activity in higher education by demonstrating the development of the components of music teacher's mediation competence in the reflection process, as was proposed by R. D. Kremer (2004) and H. Besler's (1998) (see Figure 4).

As can be seen from the Figure 4, reflection is necessary on each of the components of the competence, and on the development of the competence in general. The process of reflection is just as crucial and necessary in the development of any other competence and its components.



**Figure 4. Development of music teacher's mediation competence in the study process (Marnauza & Madalāne, 2010 adapted from Bäßler, 1998; Kraemer, 2005)**

Reflection in the context of emotional competence is necessary for pre-service music teachers for linking knowledge on emotions with exploration of the properties of own emotions, awareness of the strengths and weaknesses of own individual emotional processes and analysis of the acquired experience with an intention of using it in novel ways and other situations. E. Abdulin, J. Nikolayeva and P. Celkovnikov (2006) emphasise that awareness and management of own emotions is part of music teacher's professional reflection that begins with self-analysis. In the context of emotional competence, as a result of the acquired knowledge and reflection, pre-service music teachers should develop an assurance of the possibility and usefulness of emotional upbringing and the direction of self-education for professional development.

Thus, professional reflection for development of music teacher's emotional competence requires skills that should be acquired during the studies.

Summary of the overviewed theoretical conclusions leads to the inference that, in order to promote the development of pre-service music teachers' emotional competence during the study process in a higher education institution, a study programme should contain:

- Study courses in pedagogy and psychology that provide knowledge about emotions;
- Systematic tasks for self-inquiry and/or reflection;
- Study courses that have not only intellectual and psychomotor, but also emotional aims.

### **Exploration of the study programme content in the context of pre-service music teachers' emotional competence**

To determine whether the content of the professional bachelor's study programme "Music teacher" of Riga Teacher Training and Educational Management Academy (hereafter in the text – RTTEMA), specialisation "Music teacher in a comprehensive school, director of musical ensembles", promotes development of EC components, the content of the study courses contained in the programme is analysed. This study is conducted without disputing the priority of intellectual development and acquisition of professional skills necessary for a music teacher, but rather by actualising the importance of emotions and emotional processes in formation of the sense of self, creativity, attitudes and values and hence also in fostering intellectual development and professional competence.

Every competence is grounded in knowledge, which is why analysis of the content of the professional bachelor's study programme is, first of all, focused on exploration of the planned knowledge and emotion-related issues. Analysis of the content of study courses of psychology and pedagogy permits to establish that in four study years the number of credits allotted to these courses is 21 credit points, i.e., 336 contact hours. It is impossible to precisely determine the number of lectures or contact hours dedicated to acquiring knowledge on emotions. Although only 1.5 lectures (3 contact hours) are directly planned for emotions, issues related to emotions are actualised in the context of the regularities of personality development, when clarifying the

importance of biological, psychological and social factors in the context of individual's development, as well as in the lectures on interaction psychology and pedagogical psychology, for instance, when acquiring knowledge on communicative skills or possibilities of promoting motivation, in self-inquiry and independent tasks where observations of real situations of pedagogical interaction must be described and evaluation of own interaction stereotypes performed alongside analysis of own personality development, etc. In music psychology, the issue of emotions was viewed in the lectures on the impact of sound and music on person's spiritual, intellectual and physical development, although no self-inquiry tasks are envisaged here. Summary of the results of study course content analysis is outlined in Table 1 which in a visually clear manner outlines the placement of topics related to emotions in eight semesters and specific study courses.

**Table 1. Topics related to emotions in the study courses of semesters 1 – 8**

SEMESTER	STUDY COURSES, ECT	ACTUALISATION OF THE ISSUES OF EMOTIONAL COMPETENCE IN THE STUDY COURSE CONTENT
1st	General psychology, 3 ECT	One lecture: emotions, feelings, their types, emotional states, mood, affect, stress, frustration, passions. Polarity and ambivalence of emotions
2nd	-	
3rd	Upbringing theory and methods, 3 ECT	One of the topics in a lecture: formation of communicative skills
3rd	Development psychology, 3 ECT	Lecture: regularities of personality development, the role of biological, psychological and social factors. Independent task - essay <i>My</i>
4th	Interaction psychology, 3 ECT	Emotion-related issues in the lecture topics are touched upon in the context of interaction
5th	Pre-school pedagogy, 4,5 ECT	Topics of one lecture: social "self", emotional "self"
6th	-	
7th	-	
8th	Music pedagogy, 3 ECT	Lecture on the impact of sound and music on person's spiritual, intellectual and physical development

It can be considered, however, that the scope of topics allotted in the study courses to knowledge about emotions and person's emotional processes that would enable understanding of the necessity to develop personal emotional competence and subsequently would promote a better understanding of pupils' emotions in pedagogical practice is insufficient. A psychologist P. Lafrenier (2004) believes that there is a plethora of current discoveries in research on emotions and emotional processes that teachers ought to be familiar with. Hence, in educational programmes a specific, independent study course ought to be designed which would examine this phenomenon of psyche from the aspects of various sciences (Lafrenier, 2004). Although the authors of this paper fully support the need for such knowledge, it has to be noted that greater understanding of the issues related to emotions can be created by paying more attention to the opportunities of obtaining this kind of knowledge in the already existing study courses.

Continued analysis of study course content permits to distinguish the topics that are directed at exploring various aspects that are indirectly related to emotional competence: in *Ethics and aesthetics* – understanding social and personal relationships through the prism of morals, the issue of upbringing from the perspective of artistic and aesthetic worldview; in *Educational philosophy* – experience as an indicator of person's self-realisation, personality-centred education in the 21st century; in *Culture theory and history* – develop the skill to perceive, respect and appreciate the riches created in various historical periods; in *Rhetoric* – speaker's and listener's mutual perception, non-verbal communication, etc. The above-mentioned topics are acquired in the form of lectures and seminars, so there is also an opportunity for discussion. The acquired knowledge and discussion on these topics can promote development of emotion management and empathy, although development of students' EC would be more effective if in some of the study courses topics for exploration of emotions were purposefully planned and study programme administration in cooperation with the lecturers created a system of tasks to enable students' reflection.

Pre-service teachers need not only knowledge, but also a systematic development of general and special abilities. In higher education, acquisition of practical techniques for developing intellectual abilities is systematic since it is realised in acquisition of each study course. On the other hand, acquisition of practical techniques for developing emotional abilities in theoretical study courses can happen when the students comprehend the theoretical conclusions and link them to analysis of own and others' experience through discussion of specific situations where EI and EC are manifested. Yet, as it was proven by emotional intelligence lessons in numerous American schools (for example, Goulmens, 2001), self-inquiry and a systematic self-reflection process are most effective in this regard.

Reflection is the main form of being aware of one's level of mastery and a precondition for further development (Gailite, 2000; Rutka, 2010). In the 1980s, educational researcher N. Kuzmina (1990) argued that every pre-service teacher needs diagnosis of his/her professional quality which would reveal their current level of professional competence and help discover individual pathways to professional development, although in those times diagnosing was entrusted to some external experts. Currently, we have become assured of the impossibility of external diagnosing and the effectiveness of "internal expert's" work, so development of reflection skills is required in any kind of education.

Opportunities for the development of reflection skills, by envisaging specific time for it in the study process, were gradually introduced in RTTEMA, so the following aspect of exploration of the study course content is related to analysis of the opportunities for acquiring such skills in the professional bachelor's study programme "Music Teacher".

Previously, when analysing the obtainable knowledge of person's emotions and emotional processes, it was established that several study courses comprise self-inquiry tasks. By arranging these tasks in semesters, the following situation can be observed (see Table 2):



**Table 2. Sequence of students' self-inquiry tasks in semesters 1 – 8**

SEMESTERS	STUDY COURSES, ECT	SELF-INQUIRY AND SELF-ANALYSIS TASKS INCLUDED IN THE STUDY COURSES AND PARTIALLY RELATED TO SELF-INQUIRY ON EMOTIONAL COMPETENCE
1st	General psychology, 3 ECT	One self-inquiry task
2nd	-	-
3rd	Interaction psychology, 3 ECT	Self-analysis of own interaction stereotypes
3rd	Development psychology, 3 ECT	Essay Development of my personality
4th	-	-
5th	Conductor's professionalism, 3 ECT	Two self-inquiry tasks
6 <sup>th</sup> - 8th	-	-

Table 2 depicts that only in three of the eight semesters self-inquiry tasks are planned. This is insufficient for students' self-inquiry skill and self-reflection habits to develop and enable awareness and setting forth of tasks for self-education and self-perfection. In the study programme courses, systematic opportunities for self-reflection on professional competence ought to be created, which is the key to becoming aware of one's level of pedagogical mastery and serves as grounds for further professional development, including development of EC.

More profound attention to development of emotional abilities and skills is paid in branch-professional study courses, which is self-evident. The branch-professional study courses of the professional bachelor's study programme "Music Teacher" can be conditionally divided into three spheres:

1. Practical music-making courses – conducting, piano-playing, choir, solo singing, acquiring the fundamentals of playing several instruments (synthesiser, percussions, bass guitar), rhythmic;
2. Theoretical-scientific courses – music history and theory, music psychology, music pedagogy;
3. Pedagogical-didactic courses – methods of teaching music, conductor's professionalism, methods of leading a choir and vocal work.

Having explored the branch-theoretical and pedagogically didactic study course descriptions, the authors conclude that all study courses contain indications to acquisition of knowledge and skills, while in only some of them there is any reference to formation of attitudes. Practical music-making study courses envisage formation of artistic experience, which is a crucial objective of any study course related to music-making. Certainly, for completing artistic tasks a student uses both, intellectual and emotional abilities and skills. Nevertheless, withstanding the study course *Conductor's professionalism*, there are no specific references to development of emotional processes. It is understandable, though, because the necessity to set forth and realise emotional aims was only actualised in recent years.

Table 3 depicts the tasks set in branch-professional study courses that can promote development of students' EC.

**Table 3. Tasks in branch-professional, practical music-making study courses that can promote development of EC**

SEMESTERS	STUDY COURSES, ECT	STUDY COURSE TASKS
1st – 8th	Conducting, 18 ECT	Create a conception of artistic execution of pieces of music, develop verbal and non-verbal interaction skills, create a positive attitude to choir culture as a value
1st – 4th	General piano playing, 6 ECT	Enrich musical-artistic experience, develop skills of disclosing the artistic images in a piece of music, comprehend the need for self-education and self-perfection processes
5th	Conductor's professionalism, 3 ECT	Explore the personal qualities required for conductor's work, perform two self-inquiry tasks with self-analysis of emotions experienced during task completion, improve verbal and non-verbal interaction
1st – 6th	Solo singing, 9 ECT	Acquire the experience of artistic performance of solo songs, gain singer's self-control
1st – 8th	Choir, 12 ECT	Acquire the skill of interpreting a choir composition, learn the specifics of conducting choir rehearsals, gain the experience of concert practice, improve communication abilities, integrate in working with a choir the knowledge acquired in other study courses, master stage ethics

In practical music-making study courses, by developing own abilities and skills to be conscious of the emotions inherent in music and be able to express them by uncovering the composer's intention, the students, certainly, "practise" empathy and emotional experience as well, if only they are constantly encouraged to dwell on these issues and acquisition of the sheet music of a composition and improvement of technical ability do not become dominant in the entire music acquisition process. Unfortunately, observations of pedagogical process testify that classes are generally dedicated to knowledge acquisition and development of technical skills required for music-making. There are several reasons for this. First, evoking a musical emotional experience during classes is a challenging and complicated task. It demands from the student an adequate level of independent sheet music acquisition and technical development, as well as a well-developed intuitive perception of music. Intuitive perception of music is followed by exploration of the content and imagery of the composition, as well as the correlations between the musical means of expression. Then comes activation of own imagination and associations, psychological and emotional freedom, enthusiasm and expressiveness. Music-making during examinations and tests, which is predominately a normative pedagogical instrument and is, of course, necessary, for many students does not provide opportunities to feel a genuine musical emotional experience. Concerts are more appropriate for this purpose, but the opportunities to use them in the study process are limited. Possibly, innovative forms should be sought for organisation of the study process and testing the students' achievements.

Second, the students, or the organisation of studies, still cannot create a true studying rather than teaching and learning process, nor does it enable organisation of an

environment to enhance students' personal responsibility and interest in the study achievements. Thus, formation and realisation of an artistic conception testifies not of the students' personality and cooperation with the lecturer, but of a more or less successful execution of a piece of music suggested by the lecturer. Third, although the issues of development of emotionality, expressivity and emotional responsiveness have always been topical in music pedagogy, it has to be noted that generally they are addressed by disclosing the content of the piece of music rather than by focusing on the development of students' personality. Development of pre-service music teachers' personality is considered rather intuitively, besides every lecturer of the study course does it on an individual basis. Only in particularly problematic cases student's achievement and personal qualities required for it are analysed and discussed. How can a lecturer of practical music-making study courses promote the development of characteristics necessary for student's emotional competence? What is to be done when the need for a certain characteristic has been established, but external influence (careful indication, discussion, etc.) yields no results? Supervisions that are possible with psychology students are not available to teachers. One possible solution is a self-reflection system in the study process.

### **Analysis of students' essays**

Every student in the study process experiences a wide array of emotions – joy and gratification, embarrassment, insecurity, boredom and sometimes also fears. What is essential is the proportion of these emotions. An example of how students' attention can be drawn to emotions-related issues is the tasks included in the study course *Conductor's professionalism*. The course is based on an integrative approach to methods of personal activity, management, interaction and conducting, and on a heuristic approach and using the opportunities afforded by group work in the acquisition of study course content. At the end of the study course *Conductor's professionalism*, the students write an essay in which they evaluate the acquired knowledge and outline the contribution of the course to their growth, as well as provide suggestions for improving the study course. When attending these classes in the years 2006/2007 and 2007/2008 with an aim to observe the research respondents, it was possible to determine that several study course tasks and their realisation resonate with the aspects of improving emotional competence. With permission from the study course lecturer, all students' essays were summarised and analysed. They reveal that during the study course acquisition the students have become aware of their emotions and are able to name and analyse them in the context of conductor's professionalism. Study of the essays from the perspective of emotional competence leads to the conclusion that the students have reflected on the emotional qualities required for a conductor, have related them to their everyday emotions and admitted that unwelcome emotions can be overcome. During the study course, two reflective tasks have been performed – at the beginning and at the end of the course, which affords possibilities for self-analysis and self-evaluation, as well as enables detecting the personal changes that have occurred.

**Table 4. Quotes from students' essays within the study course  
Conductor's professionalism that correspond to components of  
emotional competence**

<b>COMPONENTS OF MUSIC TEACHER'S EMOTIONAL COMPETENCE</b>	<b>QUOTES FROM STUDENTS' ESSAYS WITHIN THE STUDY COURSE CONDUCTOR'S PROFESSIONALISM THAT CORRESPOND TO COMPONENTS OF EMOTIONAL COMPETENCE</b>
Awareness, comprehension and management of own emotions	<p>For the first time I had to consciously think about admitting and overcoming my sense of awkwardness and allaying my sense of insecurity.</p> <p>Shyness and anxiety that had to be overcome when listening to critical remarks and conducting when I was being watched not only by the lecturers, but also all my course mates. It was a totally new experience for me.</p> <p>Self-evaluation – a challenging task, unusual, so I was shy at first, but I was encouraged by the fact that others felt the same way.</p> <p>Declamation of the lyrics of choir songs while observing the melody requires a deeper focus and overcoming of own shyness and awkwardness.</p> <p>I was embarrassed and got confused when I had to disclose the content of the song through pantomime. I had to think about the importance of intuition in understanding and playing music and recognise that it has to be intensified, not slighted. I became aware of the importance of love to music and choir.</p> <p>I learnt to accept criticism. Adequate acceptance of criticism combined with a skill to criticise without offending – it is not easy.</p> <p>When conducting in an unusual situation, in front of my course mates, I had to overcome shyness and a sense of awkwardness. I appreciated that during group work I could establish an emotional contact with others.</p> <p>What I learnt – only complete control over oneself permits the conductor to control others.</p> <p>During the study course I had to overcome my internal panic, fear, shyness – it was difficult, but I managed to do it.</p>
Empathy	<p>During group work, we practised cooperation skills, learnt to perceive it as a mutual process, it created mutual trust and understanding.</p> <p>I ascertained of the importance of voice intonation when reprimanding someone: reprimand with a positive attitude, indulgence and consideration for others does not provoke resentment. I discovered that if we let another person feel well, we ourselves feel better, it attests of us being in need of other's company, their help, advice, approval.</p>
Ability to feel a positive emotional experience and evoke it in one's pedagogical activity	<p>What I liked most was practical activity – peer evaluation, analysis of results, opportunities for discussion – it triggered positive emotions and enthusiasm. Ability to inspire others, fill them with enthusiasm by positively evaluating their work.</p> <p>Verbally expressed joy and gratification from the end of the study course was what we all had. I enjoyed the unusual tasks – declamation of text by observing the melody of the song, disclosing the content of the song only through pantomime.</p> <p>I liked that by expressing my feelings and emotions I could fascinate others, I could see it in their eyes through non-verbal communication. As a result, an atmosphere of positive cooperation was established.</p>

The students' essays reveal that in the previously implemented study courses they have not been involved in analysing personal qualities as the determining aspect of conductor's and/or music teacher's work. The essay quotes allow for making inferences about the structural elements of emotional competence (see Table 4).

The students' essays attest of a hermeneutics approach in lecturing the study course, which enables students to gain a deep understanding of the versatility of conductor's profession and the crucial role of personal qualities in it, of the need for knowledge integration, of the necessity to analyse and comprehend the connections between the textual and musical expressive means. Greatly valuable are many students' conclusions that achieving good results requires working at oneself, adequate self-evaluation of own creative and technical abilities, considerable willpower, awareness of one's strengths and weaknesses, self-education and self-control, awareness that cooperation skills go hand in hand with pronounced leadership, inner self-assurance and great respect and love for one's partners – musicians. Although the study course does not address the issue of emotional competence, each of the conclusions depicted in Table 4 can be related to an aspect of emotional competence. The approach and accents implemented in acquisition of the content of the study course *Conductor's professionalism* considerably enrich the study programme in the context of emotional competence.

### **Analysis of discussion**

To ascertain if the professional bachelor's study programme „Music Teacher” enables realisation of the structural component of emotional competence *ability to feel emotional experience*, in the final study year a discussion with respondents was held on emotionally vivid, positive emotional experiences that the students remembered from their studies. In addition, self-evaluation reports of the study programme were analysed, pertaining to the period when the said respondents studied in the programme. All thirteen respondents acknowledged the positive psychological atmosphere in the higher education institution, lecturers' considerateness, ability to arouse interest, so all in all the emotional background of the studies was evaluated positively. Nevertheless, the students were unable to name any other vivid positive emotional experiences related to music or completion of other study tasks except for the respondents' qualification examination – a concert in conducting. This contradiction between the students' replies and the study of the programme's annual self-evaluation reports deserves serious consideration. The self-evaluation reports mention concerts, competitions, master classes of guest lecturers which could potentially kindle in the students' positive emotional musical experiences.

In order to deepen the observed contradiction, discussion was organised with the lecturers and musicians working in the study programme, and they indicated at the same activities mentioned in the self-evaluation report which, to their mind, could excite in the respondents a positive emotional experience. What could be the reasons for the observed contradictions?

## Questions for discussion

Unity of the learning and social lives is the conclusion proposed by the scholars of music pedagogy and emphasised by D. Zariņš as one of the basic principles of pedagogy: "Motivation for learning at music lessons and personal sense-making in music are developed more successfully if pupils (in this case, students) feel that their music-making is needed and appreciated" (Zariņš, 2003, 90). Thus, for pre-service teachers to adopt music-making as a regularity and value of music pedagogy, they themselves have to experience and feel the joy of socially-meaningful music-making, as well as sense the gratification and emotional upheaval it provokes. Did the concerts, competitions and master classes organised by the lecturers of the study programme not excite a vivid emotional upheaval so that the positive emotional experience was scant and was not retained in the students' memory? Or maybe the reason lies in the fact that the above-mentioned activities were organised by lecturers, not the students themselves? Answers to these questions still have to be found.

## Conclusions

1. Having analysed the conclusions of researchers in pedagogy and psychology, the authors determined the components of music teacher's emotional competence: emotion management, empathy and emotional experience.
2. Having analysed the opportunities for development of pre-school music teachers' emotional competence in a professional bachelor's study programme "Music Teacher" of Riga Teacher Training and Educational Management Academy, the authors conclude that development of pre-school music teachers' emotional competence ought to be deliberately and purposefully promoted, by encouraging lecturers to set forth not only intellectual and psychomotor, but also emotional aims for their study courses. Currently, the scope of topics covering emotions is insufficient both, in psychology and pedagogy, and the number of tasks for self-inquiry and reflection ought to be increased in the programme in general.
3. Acquisition of practical techniques for development of intellectual abilities in higher education is systematic and implemented in every study course. Yet, acquisition of practical techniques for development of emotional abilities which is grounded in knowledge about emotions, development of skills of perception and comprehension of own and other people's emotions, development of abilities for empathy and positive emotional experiences and is strengthened through a systematic reflection process, ought to be improved.

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## MODEL FOR DEVELOPING STUDENT TEACHER'S HARMONIOUS HEARING INTRODUCTION

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### **Abstract**

*The present situation in music education of Latvia and the music teachers' training level require seeking for new approaches and methodologies in teaching narrowly specialized disciplines, which the sol-fa course in higher education institutions belongs to. Within this context, the development and creation of various didactic models of the development of musical abilities oriented towards the development of professional skills of pre-service teachers seem to be of vital importance.*

*The development of harmonious hearing is an important component of music teacher's training. Unfortunately, in musical education of today this component of musical hearing has not been paid proper attention to.*

*Research aim: to design a Didactic Model of the Development of Pre-service Music Teachers' Harmonious Hearing.*

*The methodological recommendations offered by L. Kārklīš (1963), I. Grauzdiņa (1975), J. Joffe (1991), L. Maslenskova (2003). M. Karaseva (2009) were taken into consideration at developing the model.*

*Keywords: the development of harmonious hearing model, qualitative diagnostic criteria for the development of harmonious hearing, the sol-fa course.*

### **Introduction**

Constantly growing demands that are made on the teachers' training system require changing the character of education as well as the improvement of the theoretical basis and methodological support in a higher education institution. This is of major importance for professional training of music teachers whose activities are multifarious and require combining various skills and qualities needed in musical culture of the contemporary world.

Musical-pedagogical theory and practice of higher education have to address complicated issues: the content of musical education changes, new music teacher training forms develop, technical provision of a teaching process improves. The school of today is also demanding as regards the training of music teachers. Consequently,

the requirements set on musical education in higher education establishments become more demanding.

The development of harmonious hearing is an important component of music teacher's training; unfortunately, in musical education of today this component of musical hearing has not been paid proper attention to. This situation has already produced certain negative results – students are not sufficiently competent in reading choir scores, they learn them slowly, the perception of polyphonic music is superficial, they cannot control their own performance in the process of a collective music making, which is of vital importance under conditions of choral singing traditions of Latvian musical culture. Therefore exploration of harmonious hearing ought to be done, first, to understand many theoretical problems relating to music pedagogy and also to successfully solve practical tasks of training and educating music teachers.

Modelling as a method of scientific cognition is used by many sciences. Today, modelling is widely applied also in pedagogy (Ladwig & Gore, 2003; Wetzels, 2011). In pedagogy, both the content of education and teaching/learning activity is modelled. Numbers of models of music education have been developed, for instance, such as the American Post-modernism Model of Teaching Music (Abrahams & Head, 2005), Australian Model for Primary Music Pedagogy Course (Australian Government, DEST, 2005). In this context, Latvian Standard of Basic Education in Music can be conditionally taken as a model of education. Besides, in music pedagogy, various models have been developed by individual authors, which are concerned with the formation and development of some particular skills or abilities. Thus, a Model of a Musical Composition Process (Bennett, 1976), a theoretical-methodological Model for the Formation of Pre-service Teachers' Skills of Improvisation and Music Composition (Iofis, 2006), a Model for the Musical Development of Children with Learning Difficulties (Ockelford, Welch, Jewell-Gore, Cheng, Vogiatzoglou & Himonides, 2011) have been worked out.

The present situation in music education of Latvia and the music teachers' training level require seeking for new approaches and methodologies in teaching narrowly specialized disciplines, which the sol-fa course in higher education institutions belongs to. Within this context, the development and creation of various didactic models of the development of musical abilities oriented towards the development of professional skills of pre-service teachers seem to be of vital importance.

**Research aim:** to design a Didactic Model of the Development of Pre-service Music Teachers' Harmonious Hearing.

**Research method:** a) analysis and comparison of literature within the context of the research theme, b) modelling.

### **Modelling as a teaching means and way of generalization of the teaching material**

The pedagogical process basically involves lecturer's work on the formation of some of the student's qualities, characteristics or skills. Modelling in a broad sense is setting up a basic scheme reflecting a real pedagogical process or a phenomenon. In

a narrower sense, relating to some individual subject, modelling sets up scientific models as a tool for teaching particular study disciplines.

Modelling can provide organic inter-disciplinary connection, and can be both the content which students acquire in the process of education and an integrative activity which provides universality and mobility in professional training (Koroleva, 2003). Any variant of practical educational activity can be developed on the basis of the model created by the author (Gusinsky & Turchaninova, 2000).

Independent of the context, the majority of pedagogical processes require setting up a model of the process for the formation of something. In general, the process of pedagogical modelling consists of the following stages:

- construction of a model;
- optimization of a model;
- selection of a model (decision taking).

A model functions as a tool of cognition which a researcher places in between himself and the object and with the help of which he studies the object he is interested in. The process of modelling includes three basic elements: subject (researcher), object of the research and model.

If a model to be designed is to serve its purpose, it should meet a number of requirements that would ensure its functioning. A. M. Novikov & D. A. Novikov (2004) have defined several requirements that a pedagogical model has to comply with:

- the first requirement is being integrative, namely, a sufficient degree of coordination of the model with the environment. The model to be developed has to be coordinated with the educational environment which it is supposed to function in, it has to be a natural component of this environment;
- the second requirement – simplicity of the model. This pertains to the process of formalization in modelling – this is the selection of essential qualities or characteristics of the model by discarding those which are less important and less essential;
- the third requirement the model should satisfy is adequacy. Adequacy of the model implies possibility to achieve the aim of the pedagogical activity in accordance with the goals formulated by means of this model. Adequacy of the model means that it is sufficiently full, accurate and true.

These scholars have distinguished also four “participants” of the modelling process:

- “subject” – the initiator of modelling and/or user of its results;
- “object-original” – the object of modelling, i.e. that pedagogical, educational system which the “subject” wants to create and/or use in future;
- “model” – image, reflection of the object;
- “environment” where all “participants” are located and with which they interact (Novikov & Novikov, 2004).

Thereby, the model is a specific way for organizing teacher’s activities, a method by means of which one projects in reality one’s perceptions about a pedagogical activity

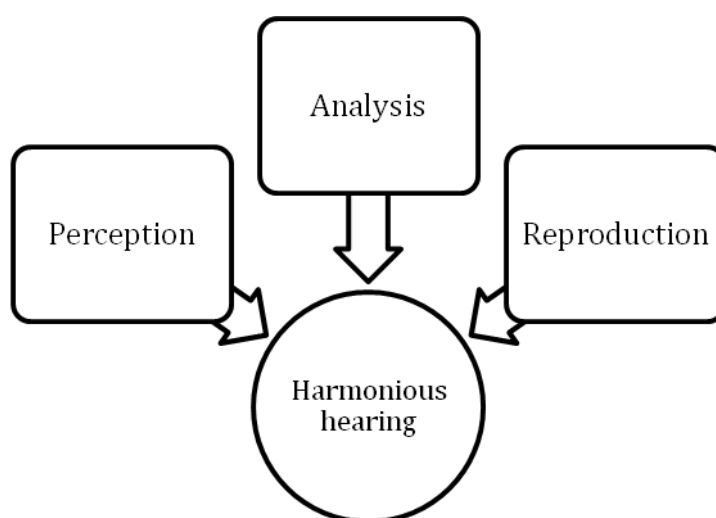
in a concrete situation and predicts the next possible outcome, i.e. the model is a working perception, image of the future system of teacher's activities.

### **The model of the development of a pre-service teacher's harmonious hearing**

On the basis of the Model for the Analysis and Perception of Music developed by K. Swanwick (2002), the method of assessing sight-reading abilities at sol-fa classes by R. Santos & L. Del-Ben (2010), criteria for assessing sight-reading skills worked out by L. Davidson, L. Scripp & J. Meyard (1988) and specificity of the development of harmonious hearing, the author of this research has worked out qualitative diagnostic criteria for the development of harmonious hearing:

- Aural perception of different kind of consonances in music and the skill to give their emotional-imagery characterization: here, during the process of perceiving chords/intervals it is important to stir to activity the mechanism of associations;
- Aural analysis of different sound structures and matching them with respective theoretical concepts: one should be able to draw the analogy between the audio-visual images of chords/intervals and their description, i.e. to be able to relate the image to theoretical concept and express it in words;
- Reproduction of different kinds of harmonic polyphony when making music individually or in groups: here, of great importance are students' skills to adequately implement the developed internal musical-aural perceptions of polyphonic music in practice - in various kinds of performing and creative activities (singing, playing music instruments etc.).

The above mentioned three criteria – perception, analysis and reproduction – are the basic criteria for the development of harmonious hearing.



**Figure 1. The qualitative diagnostic criteria of the development of harmonious hearing**

However, we have to point out that during the process of studies at sol-fa classes, listening, analysis and singing always interact with one another, aural perceptions are analyzed and reinforced by singing, and vice versa, singing follows in footsteps of aural perceptions. Therefore these activities complement each other. Various forms are used in the practice of teaching sol-fa. The Model of the Development of Harmonious Hearing was built on the basis of written work forms, to which harmonious dictation, aural analysis of intervals, chords and sequences can be attributed; oral forms are all kinds of singing: singing of canons, intervals, chords, polyphony, and also creative forms of singing – vocal improvisation and composing the accompaniment for a melody. At developing the model, the author also followed the methodological recommendations offered by L. Kārklīņš (1963), I. Grauzdiņa (1975), J. Joffe (1991), L. Maslenkova (2003), M. Karaseva (2009).

Each of the six levels (See Descriptor) of the developed criteria of the development of harmonious hearing (perception, analysis and reproduction) is subdivided into sub-points –elements (A, B, C, D) of acquiring this or another study material. Let's consider each criterion and the respective level in detail.



**Figure 2. Model of the development of harmonious hearing**

The first criterion is aural perception of different consonances in music and ability to give their emotional-imagery characterization.

**Table 1. Aural perception by ear of different kind of consonances in music**

LEVEL	DESCRIPTOR	ELEMENT A	ELEMENT B	ELEMENT C	ELEMENT D
P.1	Simple consonant intervals	Intervals different by their timbral characteristics	Spatial characteristics of the interval, degree of the distance between two intervals	Associative perception of sound colour of the interval	Acquiring tonal value of the interval
P.2	Simple dissonant intervals	Intervals different by their timbral characteristics	Spatial characteristics of intervals, degree of the distance between two intervals	Associative perception of sound colour of the interval	Acquiring tonal value of the interval
P.3	Major and minor triads	Learning the total sounding of the chord in a tight arrangement	Spatial sounding of chords in a wide arrangement	Associative perception of sound colour of a chord – the principle of comparison	Acquiring a tonal value of a chord
P.4	Diminished and augmented triads	Learning the total sounding of a chord in a tight arrangement	Spatial sounding of a chord in a wide arrangement	Associative perception of the sound colour of a chord – the principle of correlation	Acquiring a tonal value of a chord
P.5	The seventh chords	Non-differentiated sounding of the seventh chord	Spatial sounding of the seventh chord	Perception of the seventh chord by pairs applying principles of comparison and correlation	Aural identification and distinction of individual chords in the chain of others
P.6	Chords of non-triad structure	Consonance with some sounds missing	The second consonance	Quarto-fifths consonance	Mixed sound complexes

The sequence offered by L. Maslenkova (2003) was taken as the basis for a step-by-step learning intervals and chords. However, guided by my own pedagogical experience, I propose separating consonant and dissonant intervals. Practice has shown that the process of mastering them requires such separation. Moreover, we also propose separating major triad and minor triad as well as diminished triad and augmented triad. The mechanism of associations on which the first criterion of the



model is developed is formed on the perception of individual chords, and only when those have been learnt can we proceed to a complex perceiving various chord progressions.

Methodological recommendations given by L. Maslenkova (2003) have some disputable points. We can't but disagree with her assertion that it is not worth while training students to memorize individual intervals. Practice testifies to the fact that only through perceiving and memorizing individual intervals (which, by the way, takes quite a lot of time) can we turn to interval blocks. She also points out that teaching listening intervals should be done in a quick tempo. Undoubtedly, quick tempo contributes to mobilizing attention, however individual peculiarities of the group should be also taken into account, because not all learners have a similar reaction, memory capacity and ability to concentrate attention. Therefore we think the right decision would be to allow a teacher to choose the tempo of work depending on a concrete situation and possibilities of the group of learners since sol-fa classes are a group discipline.

Intervals may be taught by applying an original scale of associative-imaginary definitions of intervals and chords which has been offered by M. Karaseva (2009, 159-162). It suggests that at aural training the analytical and synthetic ways of perceiving consonances should be used together. M. Karaseva understands analytical way as *"singing consonances sound by sound, so that later the whole could be "assembled" in them"* (2009, 156). The synthetic way is characterized by perceiving the image of the chord as a whole.

J. Joffe (1991) recommends using variation dictation as a creative task for learning harmonic intervals. For instance, after writing a two-part dictation, composing of variations on the theme just learnt may follow.

The second criterion is aural analysis of different sound structures and their designation with theoretical notions.

**Table 2. Analysis by ear of different sound structures**

LEVEL	DESCRIPTOR	ELEMENT A	ELEMENT B	ELEMENT C	ELEMENT D
A 1.	Determination of the degree the interval is being built on	Resolution of intervals in natural modes	Resolution of intervals in harmonic modes	Resolution of chromatic intervals in modes	Determination and resolution of intervals outside the context of a mode
A 2.	The use of various variants of combination of the distance between intervals	Principle of increasing progression within the span of 2 octaves	Principle of decreasing progression within the span of 2 octaves	Principle of inverting intervals within the span of 2 octaves	All principles of combination of intervals in a considerable distance from each other

LEVEL	DESCRIPTOR	ELEMENT A	ELEMENT B	ELEMENT C	ELEMENT D
A 3.	The use of the sustained bass when hearing interval progressions in blocks	Simple intervals on the background of the sustained bass	Complex intervals on the background of the sustained bass	Analysis of intervals in three-part singing according to the form 1+2 or 2+1	Analysis of intervals at four-part singing according to the form 2+2
A 4.	Chord functions in the mode	Analysis of vertical harmonic chords in a tight arrangement	Analysis of vertical harmonic chords in a wide arrangement	Analysis of four-part consonances of various composition and structure	Analysis of fragments from music by composers
A 5.	Analysis of deviations	Deviations in the tonality of a diatonic relationship via the dominant	Deviations in the tonality of a diatonic relationship via the diminished seventh chord	Deviations in different tonalities	Analysis of deviations of fragments from music by composers
A 6.	Analysis of modulations	Modulations in the tonality of a diatonic relationship via the dominant	Modulation in the tonality of a diatonic relationship via the diminished seventh chord	Modulation in various tonalities	Analysis of modulations in fragments of music by composers

L. Maslenkova (2003) suggests that in harmonic sol-fa the functionality of consonances (level 4 in Table 2) should be trained in 2-, 3- and 4-part singing simultaneously, and 4-part singing should be used as the example to give the first impression about it. She also points out that sol-fa has to precede harmony; so that by the time the chords will be taught in the course on harmony the learners have already heard them and would have some conception about them.

Whereas J. Joffe (1991) recommends training chords by using schemes of different variants which help the learners acquire theoretical knowledge on the basics of harmony, e.g.:

- chord resolution;
- place of a chord in the mode
- tables of standard sequences of chords.

For making aural analysis of chords, I. Grauzdiņa (1975) proposes to observe the following sequence:

- to identify individual chords in a narrow arrangement according to the structure and colour of their intervals;
- to identify the place of individual chords, functionality in the mode;
- to identify small chord sequences in the narrow arrangement in the mode;

- to hear the functional development of a larger structure (sentence, period) in a freer texture;
- to hear the typical harmonies of some fragment of a composition.

L. Kārklīš (1963) offers interesting recommendations for reinforcing hearing the chord functions – singing of bass and playing scores of choir songs.

The importance of 4-part singing has to be emphasized especially, because it provides a basis for the development of harmonious hearing of a choir conductor because the function of a choir conductor is part of music teacher's competence.

The third criterion is reproduction of different kind of harmonic polyphony in individual and group music making.

**Table 3. Reproduction of different kinds of harmonic polyphony when making music individually or in groups**

LEVEL	DESCRIPTOR	ELEMENT A	ELEMENT B	ELEMENT C	ELEMENT D
R.1	Melodic singing of intervals	Singing and recording of monophonic singing with simultaneous analysis of its intervals	Transposing melody with defining interval moves	Vocal improvisation	Monophonic singing with the accompaniment
R.2	Harmonic two-part singing	Two-part singing of intervals	Composing and recording of the second voice to the given melody	Vocal improvisation on the sustained two-part singing	Two-part singing with the accompaniment
R.3	Three-part singing	Singing triads with inversions	Singing and recording of two voices to the given melody	Two-part improvisation on the sustained bass	Singing of original three-part fragments from music by composers
R.4	Four-part singing	Singing of the seventh chords and their inversions	Singing and recording of the omitted voice	Singing of chords of non-third structure	Singing of choral fragments from music by composers
R.5	Composing of the accompaniment for a melody	The use of the simplest functions	The use of deviations and modulations	The use of various type texture	Original styles of composing the accompaniment
R.6	Polyphonic music making	Vocal improvisations on folk song themes	Singing of original arrangements of folk songs	Singing of contemporary choral compositions using techniques of various type	Free music making a' cappella or with the accompaniment

*“Harmonious hearing is a complex ability”* (Maslenkova, 2003, 107) and therefore its development is also based on several components, the principal ones being perception, analysis and reproduction. The succession of acquiring intervals, chords and singing may be different. It is not by chance that in the developed model the “elements” are denoted by letters (A, B, C, D) rather than by ordinal numerals. We emphasize it again that all elements in the table are interconnected. For instance, when chords are being acquired, composing of the accompaniment for a melody may take place, or alongside singing intervals - vocal improvisation etc. However, for a learner it is vital to adhere to the principle of gradualness in acquiring a new sound material in all aspects of the development of harmonious hearing. To do this is important not to allow them feel a sense of psychological discomfort, which usually does not contribute to the perception and cognition of what is new and earlier unknown.

## Conclusions

1. A consecutive and purposeful development of harmonious hearing is an integral part of polyphonic choral singing. The quality of intoning in a choir or a vocal ensemble depends on the developmental level of harmonious hearing, which is an essential factor not only for training music teachers but also for the development of Latvian choral culture.
2. Harmonious hearing is an important component of student teachers' professional musical hearing and its development is based on several components, the major ones being perception, analysis and reproduction. These components made the basis for working out the model for developing harmonious hearing of prospective music teachers. In this case the model is a way by means of which the author of the research projects in reality her perceptions about a pedagogical activity in a particular situation and it is also the future system of teacher's activities.
3. The methodological recommendations offered by L. Kārklīš (1963), I. Grauzdiņa (1975), J. Joffe (1991), L. Maslenkova (2003). M. Karaseva (2009) were taken into consideration at developing the model. The model consists of three components/criteria – perception, analysis and reproduction, and each of them is subdivided into six levels. Each level is subdivided into sub-points – elements (A, B, C, D) of the training material to be acquired.
4. During the process of training, at sol-fa classes the perception, analysis and singing always interact with each other; aural perceptions are analyzed and reinforced in singing, and vice versa, singing follows the footsteps of perceptions. Therefore all elements of the table are interconnected and the succession of learning the sound material may be different.

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## EXPERIMENTAL VERIFICATION OF THE DIDACTIC MODEL OF THE ACQUISITION OF THE BASICS OF MUSICAL IMPROVISATION: CASE STUDY RESULTS

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### **Abstract**

*The practical part includes: the substantiation of the research methodology, instruments of data collecting, selection of data, substantiation of the data analysis method, data interpretation, presentation and provision of the reliability of the obtained results (Stake, 1995; Cropley, 2002; Golafshani, 2003; Kroplijs & Raščevska, 2004; Creswell, 2007).*

*The research can be attributed to the type of analysis where the case is treated as wholeness (Strauss & Corbin, 1990; Yin, 2003). By collecting the data of this type, the characterization of the case was provided, in which the author has described the following aspects in detail:*

- history of the case;*
- chronological and content analysis of the events of the study process;*
- the determinants of the results of the acquisition of the basics of musical improvisation by students at a psychological level;*
- interaction between the requirements of the didactic model content and individual-personal peculiarities of students' apperception at a cultural and educational level.*

*The theoretical substantiations of the essence of mastering the basics of improvisation, the investigation of the structure of improviser's activities and defining the factors which determine the creative activity of students enabled us to describe the initial principles of the acquisition of the basics of musical improvisation during the study process. While mastering improvisation, students' primary objective is to develop technical skills of improvisation and psychological skills of improvisation creation. Only the synthesis of both of these skills will create conditions for person's professional self-realization under open cultural space conditions.*

*Key words: music, musical improvising, didactic model, imitation, innovation, intuition, creativity, self-efficiency.*

## Introduction

Our contemporary perceptions about creative perspectives, which students form by acquiring the basics of musical improvisation, crucially change the content of studies in higher education establishments training music teachers. The prospective teachers of music learn new forms of music making, where the ability to improvise in various styles and genres becomes a compulsory condition. Musical genres based on improvisation more and more frequently win popularity in concert halls. This is the result of the global interaction between world cultures, the result of new economic and political situation. Despite the fact that this makes the structure of training music teachers more complicated, the impact on the development of students' creativity is positive. Not only in theory, but also in practice students are given the opportunity to acquire skills of modelling new creative self-expression forms by using traditions of musical improvisation art.

Style modelling-based didactic model (see Spigin, 2011a, 2011b) of the acquisition of the basics of musical improvisation reflects the results of the research on improvisation art within the context of the theory, history and pedagogy of music, which provides scientific substantiation enabling to characterise the basic types of improvisation techniques and their components, and also to work out the criteria of the acquisition of the basic types of improvisation techniques and their parameters, to determine the levels and indicators of levels. In improvisation techniques and their components, the improvisation development regularities of various socio-psychological, socio-historical types of music are manifested. Knowledge of these regularities enabled us to apply the modelling method to acquiring the didactic model, which provides the students with the opportunity to freely experiment in their own individual style and seek for new styles, to make analysis of the structure and content of musical compositions of various style, which, in its turn, stimulates the investigation of texts corresponding to the ontology of trends of these styles at the level of culture and education.

The research can be attributed to the type of analysis where the case is treated as wholeness. By collecting the data of this type, the characterization of the case was provided, in which the author of the doctoral thesis has described the following aspects in detail:

- history of the case;
- chronological and content analysis of the events of the acquisition process;
- psychological determinants of the results of the acquisition of the basics of musical improvisation by students;
- interaction between the content of the didactic model and individual-personal peculiarities of students' apperception at the level of culture and education.

On the basis of the didactic model 12 themes were formulated:

1. Modelling of improvisation process within the framework of a musical form;
2. Counterpoint *alla mente* and diminution;
3. Variation of a theme by applying paraphrase technique in improvisation;
4. Variation of a theme by applying the technique of formulaic improvisation;
5. Variation of a theme by applying the technique of motivic improvisation;



6. Variation of a theme by applying interrelated techniques of improvisation;
7. Harmony and form of variation;
8. Texture in improvisation;
9. *Virtuoso cadenza* in improvisation;
10. Analysis of harmony in the blues "The Smudge" theme;
11. Analysis of the form of the thematic material "The Smudge";
12. Variations on the blues theme "The Smudge".

The structural and content analysis of the composition by the well-known improviser O. Peterson was the final stage in the process of the acquisition of the basics of musical improvisation by students.

The study process showed that the prospective music teachers face psychological, cultural and educational problems (Reimer, 1970; Elliott, 1995; Hamilton, 2002; Martin, 2005; Hallam, 2006; Spigin, 2008):

- at mastering improvisation techniques;
- at acquiring parameters of improvisation techniques, taking into consideration various forms of music and style and genre norms of its flow;
- at mastering the acquisition criteria of improvisation techniques;
- at mastering the acquisition parameters of improvisation techniques.

When the study process was analysed, a special attention was given to its two most important aspects (Green & Gallwey, 1987; Burnard & Younker, 2004; Thompson & Lehmann, 2004; Barrett, 2005; Koutsoupidou, 2005; Webster, 2005; Goncy & Waehler, 2006; Hickey, 2009):

- psychological determinants of the results of the acquisition of the basics of improvisation by students;
- correlation between the content of the didactic model and individual-personal peculiarities of students' apperception at the level of culture and education.

The structure of the didactic model developed by the author is a totality of objective external factors, which have a common task, but their properties and peculiarities are different. The didactic model developed by the author is characterized by such factors as:

- a wealth of information;
- organization of interaction between groups;
- heuristics (initiation of a productive activity);
- training (a kind of acquiring knowledge and skills);
- diagnostics (evaluation of personal and study achievements);
- reflection (bringing personal experience into focus);
- integration (interdisciplinary kind of all necessary knowledge).

The base of the research is 151 respondents: 52 students of the Faculty of Pedagogy at Liepāja University (LiepU), 24 students of the Faculty of Rehabilitation at Pauls Stradiņš University, 40 students of the Faculty of Culture Studies at the Baltic International Academy, 32 music teachers from 12 Latvian general education schools offering professionally-oriented music programmes, 3 experts (Tallinn University,

Lithuanian Academy of Music and Theatre, Riga Teacher Training and Educational Management Academy).

### **The results obtained from questionnaires**

The results obtained from the questionnaire survey conducted within the frame of a case study are provided. To obtain the data about the correctness of the perception of music events and self-evaluation in passes and examinations, a survey was carried out within the frame of a case study. It was intended to obtain data from:

- students of a representative group (*emic*);
- students not included into the representative group about the students included in the representative group (*etic*);
- lecturers about students included in the representative group (*etic*).

Three questionnaires were developed:

- Questionnaire 1. Self-evaluation of students from the representative group (*emic*).
- Questionnaire 2. Evaluation provided by students from non-representative group about the students from the representative group (*etic*).
- Questionnaire 3. Evaluation provided by lecturers about the students from the representative group (*etic*).

The survey was conducted twice a study year – during the winter examination period and during the spring examination period. Unlike the process of mastering improvisation, in actual improvisation, the improvisation techniques and parameters of improvisation techniques described in the didactic model are tightly interrelated and form a kind of synthesis. Therefore they can be assessed and evaluated only in accordance with the criteria and parameters of the acquisition of improvisation techniques. In the questionnaires, all links between the elements of the improvisation technique, interrelations and correlations between them are reflected and are subject to the logic of music form and style and genre norms of its flow. The questionnaires are designed so that without understanding this logic, the criteria and parameters of the acquisition of improvisation techniques are not clear. The analysis of the questionnaire content is based on the above mentioned assumption.

Table 1 provides identification codes of criteria and parameters for the analysis of the survey results.

Table 2 reflects the levels of the acquisition of improvisation techniques according to which the students from the representative group evaluated themselves (self); the levels of the acquisition of improvisation techniques according to which the evaluation was made by students from the non-representative group (others) and by the lecturers. In order to calculate the average level of the acquisition of improvisation techniques of students from the representative group, the results obtained from all three groups of respondents were summed up in each parameter of the criteria separately. The results are shown in Table 2 and they reflect the results obtained from questionnaires during the winter examination period.

**Table 1. Identification codes of criteria and parameters**

IDENTIFICATION CODE	CRITERION	PARAMETER
FF		
F – phonic criterion	Phonic	Texture
F - texture		
FD		
F – phonic criterion	Phonic	Dynamics
D - dynamics		
FT		
F – phonic criterion	Phonic	Timbre
T -timbre		
FSVR		
F – phonic criterion	Phonic	General character of sounding
S – sounding		
V – general		
R – character		
SMFTP		
S – syntactic criterion	Syntactic	Motif, phrase, sentence, period
M – motif		
F – phrase		
T – sentence		
P - period		
KPVB		
K – compositional criterion	Compositional	Period as a unit of composition
P – period as a composition unit		Form of variation
V – form of variation,		Free form
B – free form		

**Table 2. Summary of the survey results obtained from all students and lecturers in the winter examination period**

CRITERION, PARAMETER	LEVEL											
	S1				S2				S3			
	Self	Others	Lecturers	Total	Self	Others	Lecturers	Total	Self	Others	Lecturers	Total
FF	I	II	III	II	I	II	III	II	I	II	III	II
FD	II	II	III	II	I	III	II	II	I	II	III	II
FT	I	II	III	II	I	III	II	II	II	III	II	II
FSVR	I	II	III	II	II	II	III	II	I	III	II	II
SMFTP	I	I	II	I	I	II	III	II	II	I	III	II
KPVB	I	III	III	II	I	II	III	II	I	III	III	II

On the one hand, the table illustrates the levels of the acquisition of improvisation techniques which the students from the representative group (self) have determined themselves – low or average. On the other hand, students, who were not included in the representative group, have evaluated the level of the students from the representative group in some criteria and parameters as high. Similarly, the lecturers have assessed the level of the acquisition of improvisation techniques of all students from the representative group as high. How could this discord concerning the evaluation of levels be explained?

The matter is that in the winter examination period, students were offered to improvise a contemporary free improvisation and *virtuoso cadenza*, using free form and idioms of popular and jazz music in it. All students from the representative group improvised very well: their improvisation was individual, texture was skilfully formed, the colours of dynamics and timbre were bright, the general sounding – emotional and virtuoso. Why was, then, the self-evaluation so low? First, initially much attention was devoted to the problems of correct style modelling of the components of improvisation techniques. Students spent much time modelling the style, taking into consideration norms of a classical style. They had to acquire skills which traditionally are considered as general in the art of music. And only later, in the period of the “dawn of romanticism”, a certain digression from the classical criteria occurs, however, even in the contemporary music some manifestations of those classical traditions can be observed. Therefore style modelling, taking into consideration norms of the classical style, was reflected in students’ consciousness as something necessary and very important. Yes, this is so. But in the didactic model of the acquisition of the basics of musical improvisation, which is based on style modelling, the components of improvisation techniques are reflected, taking into consideration various forms of music and style and genre norms of its flow. The discord concerning the evaluation of the levels of the acquisition of improvisation techniques based on style modelling lies in the fact that at improvising one style, the levels of the acquisition of improvisation techniques are assessed by taking into consideration stylistic norms of a different style. In contemporary free improvisation, the most audacious experimenting with texture, dynamics, timbre, character of general sounding and other components of improvisation techniques is possible. Thereby, the level of their acquisition should be evaluated by taking into consideration the stylistic norms of just this style.

A similar error occurred at evaluating virtuoso cadenza improvisation where forms and idioms of popular and jazz music were used. *Virtuoso cadenza* is a definite genre of music. Therefore, cadenzas, too, allow the most audacious experiments with the components of improvisation techniques – it is a non-regulated collage either from the fragments of the theme or from the exposition of developing a new type of musical material. And in this case it does not have anything in common with the norms of other genres (for instance, with the genre of composition).

When, during the pass, a contemporary free improvisation or *virtuoso cadenza* is performed and forms and idioms of popular or jazz music are used in it, the phonic and compositional criteria rather than syntactic ones are evaluated. This is determined by the forms of music and style and genre norms of its flow.

In the winter examination period, the students from the non-representative group evaluated the performance of the students from the representative group in some criteria and parameters as high, and the questionnaire data reflected this situation. The author of this work was in perplexity. Initially, the reasons why some criteria and parameters of improvisation techniques of the students from the representative group have been evaluated so high were absolutely unclear. And only later, when the results obtained from the questionnaires were discussed, it proved that such evaluation resulted from the rich individual-personal apperception of some students from non-representative group which they had at the level of culture and education. They had intuitively understood that they heard emotionally bright and virtuoso improvisation, and, consequently, established that S1 had acquired the compositional criteria of improvisation technique at a high level, S2 – demonstrated high improvisation technique only at the phonic level, but S3 – high improvisation technique at the level of phonic and compositional criteria. However, they, too, were mistaken about assessing the level of the acquisition of the syntactic criterion of improvisation techniques, taking into consideration forms of music and style and genre norms of its flow as average; the syntactic criterion of the acquisition of improvisation techniques for S1, S2 and S3 was of a high level.

In spring examination period, students traditionally were offered to improvise a free improvisation or virtuoso cadenza in a free form, but, unlike in the winter period, now using idioms of classical and romantic style of music. In addition, students improvised to the accompaniment of various style and genre music, which the author of the doctoral thesis had developed and recorded on the disk. When the practical part of the examination finished, the questionnaires having the same content were distributed. The results provided by both the students and lecturers in the spring examination period are shown in Table 3.

**Table 3. Summary of the results obtained from all students and lecturers in the spring examination period**

CRITERION, PARAMETER	LEVEL											
	S1				S2				S3			
	Self	Others	Lecturers	Total	Self	Others	Lecturers	Total	Self	Others	Lecturers	Total
FF	I	III	III	II	I	III	III	II	I	I	II	I
FD	II	III	III	III	I	II	II	II	I	II	II	II
FT	I	II	II	II	I	II	II	II	II	II	II	II
FSVR	I	II	II	II	II	III	III	III	I	II	II	II
SMFT P	I	I	II	I	I	II	III	II	II	III	III	III
KPVB	I	III	III	II	I	II	III	II	I	III	III	II

The analysis of the spring period questionnaires proved that all students and lecturers had evaluated the results of the acquisition of the basics of musical improvisation by the students from the representative group in a similar way. This testifies to the fact that the students already adequately understand the essence of criteria, parameters and indicators of the acquisition of style modelling-based improvisation techniques formulated in the questionnaire, and it also indicates that the acquisition of improvisation by different students occurs in a right direction.

It should be pointed out that the achievements of those two students from the representative group whose intuition, creative thinking and awareness of self-effectiveness were highly developed were especially remarkable. Unlike other students of this group, they did not have higher education, but thanks to the above mentioned properties they coped with the problems relating to cultural and educational experience.

We can infer from this that the prospective music teachers were confronted with psychological, cultural and educational problems while:

- acquiring improvisation techniques;
- acquiring parameters of improvisation techniques taking into consideration various forms of music and style and genre norms of its flow;
- mastering the criteria of the acquisition of improvisation techniques;
- mastering the parameters of the acquisition of improvisation techniques.

Any problem can be resolved, if there is a correct source of knowledge and if intuition, creativity of thinking and sense of self-effectiveness are developed.

### **Evaluation and analysis of the didactic model of the acquisition of the basics of improvisation made by experts**

The data relating to the didactic model of the acquisition of the basics of musical improvisation provided by experts are summarized and analysed. The qualitative analysis of the data demonstrates the diversity of experts' opinions and highlights the common aspects of the obtained data. The application of the method of experts' conclusions enables to reveal the strong and weak sides of the didactic model, thereby enhancing the understanding about the compliance of the didactic model with the aims and tasks set in the doctoral thesis. Experts were surveyed by using a questionnaire which included statements. On the whole, three experts participated in the selected group of this period (from Tallinn University, Lithuanian Academy of Music and Theatre, Rīga Teacher Training and Educational Management Academy), whose identity is not revealed by the request of some experts. Therefore, in the research they are coded using A, B, C letters.

The choice of experts was made on the basis of the competences previously displayed in their work as music teachers. All respondents are doctoral degree holders either in pedagogy or in art science. The application of the method of experts' conclusion was aimed at revealing both the aspects of the didactic model that were successfully worked out and those which needed improvement.

The survey was organized as a closed type survey, where the experts participated independently of each other, and the researcher did not inform experts about the answers of other experts. Having been introduced to the materials pertaining to the didactic model, the experts had to respond to the statements included in the questionnaire. Experts were supposed to mark only one variant of those offered for each statement, and it was to be done by applying Likert's five stage scale:

- completely disagree;
- disagree;
- difficult to answer;
- agree;
- completely agree.

Second, experts had to make comments on their evaluation in a free form. The statements included in the questionnaire are:

- The didactic model may be considered and evaluated as an internally balanced, understandable and integrated system. Please, comment on your opinion in a free form.
- The characterization of improvisation skills in the didactic model complies with the contemporary perceptions about the acquisition of the basics of improvisation. Please, comment on your opinion in a free form.
- The parameters of improvisation techniques characterized in the didactic model correspond to the contemporary perceptions about the acquisition of the basics of improvisation. Please, comment on your opinion in a free form.
- Stable and significant links between improvisation techniques and their parameters are revealed in the didactic model. Please, comment on your opinion in a freeform.
- Improvements and alterations have to be made in the didactic model so that it could be introduced in the system of pedagogical education of Latvia. Please, comment on your opinion in a free form.

The analysis of experts' conclusions testifies to the fact that on the whole experts' evaluation of the didactic model is positive, and the positive and innovative aspects of this model are pointed out. The data provided by the conclusions of experts are a significant contribution to the evaluation of the didactic model and prove to the validity and significance of theoretical assumptions and empirical research constructions of the didactic model.

## **Research results**

The experimental verification of the didactic model of the acquisition of the basics of musical improvisation based on style modelling carried out during a case study revealed its potential. The structure of the model is very flexible and enables the students to acquire the basics of improvisation, taking into account their individual abilities. Students with various level of previous preparedness can easily and naturally join the rhythm of the acquisition of the basics of musical improvisation. The experimental verification of the didactic model of the acquisition of the basics of musical improvisation proved to the fact that the characterization of the basic types of

improvisation techniques does not make the improvisation acquisition process difficult, because the components of improvisation techniques allow of restricted use of these components which is needed for improvisation, taking into consideration forms of music and norms of various style and genre of its flow. During the process of the evaluation of the model, the experts acknowledged that the developed generalized didactic model is acceptable for the acquisition of the basics of improvisation in education establishments of different level (schools, specialized schools and higher education establishments).

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## **AN INTERVIEW WITH MARK DAL PORTO: THE COMPOSER, COMPOSITION AND THE CRAFT**

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The works of Mark Dal Porto have been performed by such ensembles as the Czech Philharmonic Orchestra, Kiev Chamber Choir, Kiev Philharmonic Orchestra, Kühn Choir of Prague, National Symphony Orchestra of Ukraine, Oklahoma City University Symphony Orchestra, Pemigewasset Choral Society (Plymouth, NH), Ukraine Wind Symphony, Vanguard Voices and Brass (Dearborn, Michigan), Wichita Falls (Texas) Chamber Orchestra, many University Wind Ensembles, and others. His recorded works available on CD include *Galactica* for Symphonic Wind Ensemble, *Song of Eternity* for Orchestra, *Song of the Night* for Oboe, Voice, and Piano, *Spring, the Sweet Spring* for Mixed Choir and Piano, and *When Your Song Rang Out to Me* for Mixed Choir and Piano. Dal Porto serves on the faculty at Eastern New Mexico University and can be seen as a frequent guest composer and conductor.

**Michael F. Shaughnessy:** *Professor Dal Porto, could you first tell us a bit about your education and your experience?*

**Mark Dal Porto:** I grew up in Sacramento, California and attended California State University, Sacramento receiving a bachelor's degree in Piano Performance and a master's degree in Music Theory/Composition. I continued my graduate studies at The University of Texas at Austin receiving my DMA degree in Composition from UT in 1985. Since 1987 until now, I have been a music teacher at the university level teaching in the areas of composition, music theory, and piano. As a composer and pianist, I have had the good fortune to perform as well as have my music performed by others throughout the US and abroad.

**Michael F. Shaughnessy:** *Now, one of your main endeavors involved composing music. How difficult do you personally find it to compose?*

**Mark Dal Porto:** I've actually never found it difficult to compose or come up with ideas. The main challenge is putting all of these ideas together into a coherent whole and making it sound unequivocally right from beginning to end. In my opinion, this is the secret to building an effective work of art in music – the ability to create that which sounds inevitably true and right from beginning to end and that which distinctly moves the listener.

**Michael F. Shaughnessy:** *What are some of the main thoughts you have during the composition process?*

**Mark Dal Porto:** I mainly think about what I'm trying to accomplish. Questions I frequently ask myself are: What is the atmosphere, setting, or mood I'm trying to create? If I have a text I'm setting, what emotions are present in the words that I need to translate into music? What can I do musically to evoke the feelings and emotions I'm looking for? What musical landscape am I trying to paint? I suppose all of this might tend to sound a bit transcendental, but much of the composition process mainly depends on two elements – inspiration and compositional technique.

**Michael F. Shaughnessy:** *Is there anything you do to aid the creative process?*

**Mark Dal Porto:** I just need to relax and keep my mind open so the ideas can flow better. At other times, simply contemplating idyllic thoughts or beautiful images in my mind can help trigger creative surges for me.

**Michael F. Shaughnessy:** *Music obviously involves many elements- pitch, rhythm, tonality, and several other domains. What do you see as some of the most important components in the creative process?*

**Mark Dal Porto:** Rhythm is the most essential foundation. Without the right rhythms, all of the other parameters of music don't work nearly as well. Like all of the other elements of music, rhythms used in a musical work should reflect a good balance between unity (repetition) and variety (variation). When this is done, everything else during the compositional process tends to come easier.

**Michael F. Shaughnessy:** *We have all heard about "writer's block". Do you experience anything similar in the composition process?*

**Mark Dal Porto:** Sometimes. When under a lot of stress, writer's block is more apt to occur for me. Finding a way to de-stress myself is essential. By concentrating on things that help me to relax such as observing beautiful scenery, a painting, poem, or anything that inspires in me wonder, awe, or veneration can help me to dispel "writer's block".

**Michael F. Shaughnessy:** *How important is music theory in the composition process. How important is transposition?*

**Mark Dal Porto:** Since music theory is the study of how music has been written in the past, it's not the prime consideration for me when composing. Historically speaking, the writing of music comes first, and then the study of it (codified into the subject of "music theory") comes afterward. Although a consummate knowledge of music theory can be helpful while composing,

I find that it doesn't influence much of what I write. Clearly many composers of the past (myself included) have simply used their ears as the final judge of what works and what doesn't and have not relied on the study of music theory in order to become creative.

Transposition is changing the "key" of a musical work. This, of course, is analogous to changing one's tone of voice while speaking. When writing tonal music that is in a key,

it usually is essential to change keys multiple times during the course of a work so that it doesn't have a sense of being in a "monotone". Of course, if one were to listen to a speaker making a public address that was in a constant monotone, the listeners would likely "tune out" such a speaker very quickly and stop listening. A composer would never want his or her audience members to stop listening to their music because they became bored by it!

**Michael F. Shaughnessy:** *Have there been any composers that have really influenced you or that you attempt to model or imitate?*

**Mark Dal Porto:** Probably the Austrian composer Gustav Mahler (1860-1911) has been the most influential composer for me because of his ability to embrace and define musically the vast ocean of human experience and emotion. Other things that intrigue me about his music is his wonderful sense of harmony and harmonic color, melodic invention, orchestration, and always seeming to be able to express in music that which is inexpressible through words. It's interesting that Mahler himself stated: *"If a composer could say what he had to say in words, he would not bother trying to say it in music"*.

**Michael F. Shaughnessy:** *In the creative process, what seems to be the most important variables? Rest? Motivation? Some emotional factor?*

**Mark Dal Porto:** I would say motivation. The music must sound like it is naturally unfolding and this can only be achieved by knowing where it's been and exactly where it needs to go. It must contain its own inner motivation, that is, an incentive to keep driving towards something that sounds inevitable leading finally to the ultimate goal or climax of the entire musical composition. For me, music must continually and naturally evolve leaving one with a sense of it having an ultimate purpose thus giving a deeper sense of definitive meaning to the listener.

**Michael F. Shaughnessy:** *Do you often build on your own prior work or do you attempt to produce something new, fresh and original every time?*

**Mark Dal Porto:** To keep myself stimulated, I try to vary my approach each time: I sit down to write a new piece of music. Sometimes I'll try and embark on writing something entirely new that I've never done before and, at other times, I'm content with starting a new work that simply represents a continuation of what I've done in the past. I think this varied approach assists me in staying sharp, flexible, fresh, focused, and is helpful in creating the right environment for my ideas to flow more readily.

**Michael F. Shaughnessy:** *You obviously know a great many musicians who are somewhat productive and others that are extremely productive. Have you isolated any variables about the more productive folk?*

**Mark Dal Porto:** Composers who tend to write in a simpler, more accessible style would probably be able to crank out music faster than those who write in a more artful, complex style. I can certainly verify this through my own writing experience.

**Michael F. Shaughnessy:** *Anthony Kemp of England seems to feel that there are certain personality variables that seem to enhance the creative process. Do you agree and if so,*

*what are those personality variables that one calls upon? For example, a male that calls on feminine traits or characteristics?*

**Mark Dal Porto:** I have not read his book, but I have noticed that composers certainly tend to be more introverted, are apt to be loners, have higher anxiety levels, and are dreamers, that is, those who habitually escape to a world of fantasy and imagination. Of course, not all composers fit this precise mold, but I think you will find that most composers are inclined toward isolation. I personally find that being a composer does indeed tend to be a loner's art. This is because composing requires much time alone in writing, evaluating, and thoughtful contemplation on what ideas to use and reject as well as how to use these ideas in a convincing and coherent manner.

**Michael F. Shaughnessy:** *Now, for you to be enthusiastic, do you prefer to hear your compositions or "see them" on paper, and how do these two processes work together?*

**Mark Dal Porto:** It doesn't matter so much what it looks like on the page. To hear how it sounds is the important thing as that is the end product and ultimate purpose of composing music. The sounds that I want come first and then I must figure out how to best convey those ideas via music notation. Consequently, in notating music, I endeavour to write it as accurately and clearly as possible so that the intended sounds come out as a matter of course.

**Michael F. Shaughnessy:** *How important is preparation in the compositional process, and how important is critical review?*

**Mark Dal Porto:** Probably the most common preparatory procedure for composers is to sketch out ideas that will be used in the work under consideration and to then assemble those ideas into a unified whole. Others will sometimes map out an outline of the general form of the work they want to write. Still others might use a descriptive and emotional content outline of what they want the piece to be about. If there is a text or poem being set to music, composers will scan the text to determine what words need to be stressed or brought out in the music as the emotional content of the words will naturally influence much of the music's content. Finally, some simply start writing from the beginning and gradually shape the work as they write it out from start to finish although this is probably the most difficult way to compose a piece of music (and will often result in a plethora of rejected pages of music along the way!). The most gifted composers however seem to be able to do this without too much difficulty (by their ability to work it all out beforehand in one's head from beginning to end). I have used all of these methods at one time or another.

Critical review is also essential when the composition is well under way to make sure it is going in the direction you want it to. If it isn't, I often will leave it for a day or two and then, when I return to it, I'll listen to it again with refreshed ears and this helps me to decide what needs to be fixed.

**Michael F. Shaughnessy:** *Do you get feedback from colleagues, and how much does it impact your work?*

**Mark Dal Porto:** Feedback from colleagues and especially those who perform your music is a great part of a composer's learning process. Without it, much of what a composer writes would often be guess work. Suggestions from performers can help a

composer develop their craft further in that they gain more knowledge and experience in writing for real musicians by getting direct feedback from them. Of course, if one writes purely electronic music, the performance factor is no longer there. However, other composers who hear your music (whether it be acoustic or electronic) might make suggestions on what they thought didn't work for them. A smart composer who is not ruled by their ego will always want to take such suggestions under consideration!

**Michael F. Shaughnessy:** *Do some of your fellow composers seem to have a creative personality, or have they just been well trained?*

**Mark Dal Porto:** Some probably were born with a more creative personality while others, through training, have been able to develop a more creative, visionary personality when it comes to writing music. Those who became more creative through training have to usually work harder at it which is not necessarily a bad thing since more naturally-gifted composers may not work as hard at their craft. As a result, these more talented composers might not write as well as those who may be less gifted because they might not work as hard at it as they should!

**Michael F. Shaughnessy:** *What differentiates a very skilled performer from a very skilled composer?*

**Mark Dal Porto:** I would say that there is not a whole lot of difference between a very skilled performer and composer. A skilled performer needs to be able to discern deeply beyond the written notes and detect the composer's intent, meaning, and emotions, as well as understand how it all works together to form a unified whole. Finally, the performer then needs to be able to sensitively express all of these aesthetic values to the audience. Their interpretational skill not only involves creative thinking but a complete working knowledge of compositional technique. This is not at all unlike what a composer needs when writing their own music. Of course, each performer brings forth own unique personality and sensitivity for each piece of music they perform which is why there are always different interpretations of the same music by different artists.

**Michael F. Shaughnessy:** *What have I neglected to ask about either the process or procedure of composition?*

**Mark Dal Porto:** It would seem to me that you've covered this topic pretty well, Mike. It's been a pleasure to have this interview with you.

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# **PROBLEMS IN MUSIC PEDAGOGY**

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## CONSTRUCTION OF A CHILDREN'S SINGING VOICE MEASURE

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### **Abstract**

*The purpose of this study was to construct a Children's Singing Voice Measure (CSVM) appropriate for music teachers to examine children's singing voice development in Taiwan. Using J. Rutkowski's (1996) Singing Voice Development Measure (SVDM) as a model, this study focused on the process of adapting the SVDM for use by Taiwanese music teachers, constructing the CSVM, examining consistency (reliability) of the CSVM, collecting different vocal samples, and investigating the use of the measure to assess the development of Taiwanese elementary students' singing voices.*

*The researcher-developed CSVM consists of the Children's Singing Voice Measure Criterion Song and the Children's Singing Voice Measure Scale. The Children's Singing Voice Measure Scale includes 11 different singing voice categories: 1) Pre-singer; 2) Inconsistent Speaking Range Singer; 3) Speaking Range Singer; 4) Inconsistent Limited Range Singer; 5) Limited Range Singer; 6) Inconsistent Initial Range Singer; 7) Initial Range Singer; 8) Inconsistent Singer; 9) Singer; 10) Consistently Accurate Singer; and 11) Accurate Singer. The CSVM was the instrument used to examine children's singing voices in this study.*

*Participants were 2<sup>nd</sup>, 4<sup>th</sup>, and 6<sup>th</sup> graders (N = 2.511), selected from northern, middle and southern Taiwan. Samples of the children's singing performances were obtained during the first semester of the 2008-2009 school year. Each child's voice was tape recorded as s/he echoed a pre-recorded child model singing the CSVM patterns. The recordings of the singing task and specific directions were mailed to 2 raters who were trained to use the CSVM. The inter-rater reliability of the 2 raters was .935. These findings suggest that the CSVM can be an appropriate assessment tool for music teachers to examine children's singing voices in Taiwan.*

*Key words: singing voice, children singing voice measure, children singing instruction, music education of Taiwan.*

### **Introduction**

Identifying children's use of their singing voices is an important goal in choral rehearsals and general music classes (Bartle, 2003). T. Brophy (2000) indicates that a

child's ability to correctly use singing voice is an important and requisite behavior to the ability to sing accurately. Therefore, music teachers should know as much as possible about the development of the singing voices of the children they teach. To do this, they need a way to measure this development.

J. Rutkowski (1990, 1996) constructed the Singing Voice Development Measure (SVDM) that includes a nine-point rating scale for classifying children's singing voices. The criterion song used for the SVDM is "See the Bird" (the song is shown in Figure 1). J. Rutkowski (2002) describes the vocal characteristics of the nine different singing voice categories. For instance, children classified as *Pre-singers* do not sing, but chant the song text. *Inconsistent Speaking Range Singers* sometimes chant, sometimes sustain tones and exhibit some sensitivity to pitch but remain in the speaking range. *Singers* exhibit the use of a consistent extended singing range (he/she sings beyond the register lift, b<sup>1</sup>-flat and above)<sup>2</sup>.



Figure 1. The SVDM criterion song (Rutkowski, 1996)

Music educators (Chen-Hafteck, 1998; Rutkowski & Chen-Hafteck, 2001; Rutkowski & Miller, 2003a, 2003b, 2003c; Chuang, 2005, 2007, 2008) have used the SVDM to examine children's singing voice development. The SVDM can be a promising assessment protocol for general music teachers (Brophy, 2000). In Taiwan, M.-J. Chuang (2005, 2007, 2008) and C.-Y. Chen (2006) used the SVDM to examine Taiwanese first graders' singing voice development. M.-J. Chuang (2005, 2007, 2008) and C.-Y. Chen (2006) indicated that the SVDM was appropriate to examine Taiwanese children's singing voice development.

Although the SVDM has high reliability and validity and is recommended by several music educators, M.-J. Chuang (2007, 2008, 2009) pointed out a need to adapt SVDM to the cultural and instructional needs of Taiwanese music teachers, and recommended that an adaptation of SVDM might be appropriate for Taiwanese music teachers to use in their classes. M.-J. Chuang's recommendations and reasons for this adaptation are:

1. Taiwanese music teachers need to identify a vocal range in which a child can sing in tune, consider and determine the characteristics of his/her singing voice, and then classify it into an appropriate vocal category.
2. Listening to appropriately representative samples from each voice development category will enable music teachers determine different children singing voices properly. As they identify different children's singing voices, they can repeatedly listen to the representative samples and then

<sup>2</sup> Middle c = c<sup>1</sup>.

appropriately classify children singing voices into established singing voice categories.

3. Children sing the criterion song on the neutral syllable (loo), eliminating the language barrier for Taiwanese students.
4. The measure will be more useful to Taiwanese teachers if two new categories are added; Category 10, "Inconsistently Accurate Singer," and Category 11, "Accurate Singer."
5. The adapted measure's scale could be used to classify children singing voices and examine the pitches around which their register lift (transition) occurs.
6. The description of SVDM Category 9 "Singer" should be revised because of the addition of Categories 10 and 11.
7. Clear descriptions of each singing voice category will be easier for music teachers to use when determining singing voice categories.
8. A comfortable singing pitch for most children to sing is  $f^1$  or  $f^1$ -sharp, so the pitch  $f^1$  should be a good beginning pitch for the criterion song.

**The purpose of this study** was to adapt J. Rutkowski's (1996) SVDM to construct a Children's Singing Voice Measure (CSVM) for Taiwanese music teachers to use to measure Taiwanese children's singing voice development. This study focused on constructing the CSVM, examining the consistency (reliability) of the CSVM, collecting different vocal samples, and investigating the classroom use of this measure to categorize Taiwanese elementary students' singing voices.

**The following questions guided this study:**

1. What are the majorities of the second, fourth, and sixth grade children's singing voice categories defined by the Children's Singing Voice Measure (CSVM)?
2. As measured by the Children's Singing Voice Measure (CSVM) what differences exist between/among Taiwanese children' use of singing voice, gender, and grade?

## **Procedures**

### ***Samples***

Participants were 2nd, 4th, and 6th grade children ( $N = 2,511$ ) selected from schools in northern, middle and southern Taiwan. Participants included 2nd grade boys ( $n = 454$ ) and girls ( $n = 437$ ), 4th grade boys ( $n = 421$ ) and girls ( $n = 411$ ), and 6th grade boys ( $n = 410$ ) and girls ( $n = 378$ ). There were 2,511 total child participants (1,285 boys and 1,226 girls). Seventeen music teachers and 6 research assistants assisted with data collection. Samples of the children's singing performances were obtained during the first semester of the 2008-2009 school year.

### ***Instruments***

Based on the need for an adaptation of the SVDM for Taiwanese teachers and M.-J. Chuang's (2007, 2008, 2009) recommendations, the researcher constructed the Children's Singing Voice Measure (CSVM) as the instrument used in this study. The CSVM including the Children's Singing Voice Measure Criterion Song (see Figure 2)

and the Children's Singing Voice Measure Scale (an 11-point rating scale) (see Table 1). The Children's Singing Voice Measure Scale includes 11 different singing voice categories: 1) Pre-singer; 2) Inconsistent Speaking Range Singer; 3) Speaking Range Singer; 4) Inconsistent Limited Range Singer; 5) Limited Range Singer; 6) Inconsistent Initial Range Singer; 7) Initial Range Singer; 8) Inconsistent Singer; 9) Singer; 10) Consistently Accurate Singer; and 11) Accurate Singer.

### 兒童唱歌聲音發展施測標準曲



Figure 2. Children's singing voice measure criterion song

Table 1. Children's singing voice measure scale (adapted from Rutkowski, 1996)

SCALE POINT	SINGING VOICE CATEGORIES	CHARACTERISTICS
1	Pre-singer	The child does not sing but chants the song text.
2	Inconsistent Speaking Range Singer	1) vocal range: a-c <sup>1</sup>
		2) sometimes chants, sometimes sustains tones and exhibits some sensitivity to pitch but remains in the speaking voice range
3	Speaking Range Singer	1) vocal range: a-c <sup>1</sup> 2) sustains tones and exhibits some sensitivity to pitch but remains in the speaking voice range
4	Inconsistent Limited Range Singer	1) vocal range: a-f <sup>1</sup> (usually up to f <sup>1</sup> )
		2) wavers between speaking and singing voice and uses a limited range when in singing voice
5	Limited Range Singer	1) vocal range: d <sup>1</sup> -f <sup>1</sup>
		2) exhibits consistent use of limited singing range
6	Inconsistent Initial Range Singer	1) vocal range: d <sup>1</sup> -a <sup>1</sup>
		2) sometimes only exhibits use of limited singing range, but other times exhibits use of initial singing range
7	Initial Range Singer	1) vocal range: d <sup>1</sup> -a <sup>1</sup>
		2) exhibits consistent use of initial singing range
8	Inconsistent Singer	1) vocal range: sings beyond the register lift (b <sup>1</sup> -flat) and above
		2) sometimes only exhibits use of initial singing range, but other times exhibits use of extended singing range
9	Singer	1) sings beyond the register lift (b <sup>1</sup> -flat) and above
		2) exhibits use of consistent extended singing range
10	Consistently Accurate Singer	1) vocal range: b <sup>1</sup> flat-d <sup>2</sup>
		2) consistently exhibits use of extended singing range
11	Accurate Singer	1) sings beyond b <sup>1</sup> flat-d <sup>2</sup> and above
		2) consistently exhibits use of extended singing range

\* b<sup>1</sup>-flat is register lift



### **Test administration**

The criterion song was sung by a fifth grade student who was recommended by his music teacher. The boy sang the criterion song in Loo (tempo: quarter note=60). This performance was recorded on CD. Testing procedures, testing directions and the criterion song (score and an audio file) were included in the CD and sent to participating music teachers. Music teachers met their students on a day before the day of testing, and taught the children the song using the CD, and practicing it two times. The researcher and 6 research assistants went to each school for collecting data. The 6 research assistants received test administration training by the researcher. All of them were familiar with the task. The research assistants practiced with the children and administered the test to the children. All participants followed the testing procedure provided in the CD. Participants were familiar with the song and the procedures of test administration and then they were tested individually. Each child's voice was audio tape recorded as he or she echoed the model child singing the CSVMS patterns.

### **Rating**

If a participant's singing voice is classified into the category 1 (Pre-singer) of the CSVMS, the rater gives 1 point to the participant. An average of the two raters' points will be the final point of the participant. If the average of a participant is 1,5, the point will be classified into category 2 (Inconsistent Speaking Range Singer).

Two raters who are children's singing voice experts received judge training conducted by the researcher. Both of them are elementary general music teachers and hold master's degrees in music education. The 2 raters have 3 years of experience using CSVMS in the researcher's previous studies (Chuang, 2007, 2008, 2009). The inter-rater reliability of the 2 raters was .935 on CSVMS. In addition, rater A's intra-judge reliability was .940 and rater B's intra-judge reliability was .945.

### **Results**

The means and standard deviations of the CSVMS ratings by grade and gender are shown in Table 2.

**Table 2. CSVMS means and standard deviations by grade and gender (N = 2,511)**

	GRADE 2		GRADE 4		GRADE 6		TOTAL	
	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>
Boys	5,70	2,753	6,70	3,151	6,30	3,258	6,22	3,078
Girls	5,94	2,720	6,91	3,081	7,37	3,157	6,71	3,039
Total	5,82	2,738	6,80	3,117	6,81	3,253	6,46	3,068

Table 3 shows the numbers and percentages of participants classified in each category by grade and gender. The means of the 4<sup>th</sup> grade participants are higher than those of the 2<sup>nd</sup> grade participants. The means of the 6<sup>th</sup> grade girls are higher than those of the 4<sup>th</sup> grade girls; however, the means of the 6<sup>th</sup> grade boys are lower than those of the 4<sup>th</sup> grade boys. Based on J. Rutkowski's (1996) singing voice classifications, the mean of

the 2<sup>nd</sup> grade boys is 5,70, so the singing voice development category is 6 (Inconsistent Initial Range Singer). The singing voice development category of the 2<sup>nd</sup> grade girls ( $M = 5,94$ ) is 6 (Inconsistent Initial Range Singer). The mean of the 4<sup>th</sup> grade boys ( $M = 6,70$ ) or girls ( $M = 6,91$ ) is 7 (Initial Range Singer), so both singing voice categories are 7 (Initial Range Singer). The singing voice category of the 6<sup>th</sup> grade boys is 6 (Inconsistent Initial Range Singer), but for girls, it is 7 (Initial Range Singer).

**Table 3. Counts and percentages of participants classified in each category by grade ( $N = 2.511$ )**

CSVM Category	1	2	3	4	5	6	7	8	9	10	11	<i>n</i>
Grade												
Two	0	2	245	143	124	63	47	71	65	47	84	891
(%)	0	0,22	27,50	16,05	13,92	7,07	5,27	7,97	7,20	5,27	9,43	
Four	0	1	180	101	102	52	27	44	77	70	178	832
(%)	0	0,12	21,63	12,14	12,26	6,25	3,25	5,29	9,25	8,41	21,39	
Six	0	1	170	133	80	30	18	50	45	54	207	788
(%)	0	0,13	21,57	16,88	10,15	3,81	2,28	6,35	5,71	6,85	26,25	
Total	0	4	595	377	306	145	92	165	187	171	469	2.51
(%)	0	0,16	23,60	15,01	12,19	5,77	3,66	6,57	7,45	6,81	18,68	1

For all participants ( $N = 2.511$ ), the singing voice development category of the boys was 6 (Inconsistent Initial Range Singer), and 7 for girls (Initial Range Singer). Therefore, the vocal range of the participants (2<sup>nd</sup> grade boys and girls, 6<sup>th</sup> grade boys) is  $d^1$ - $a^1$ . They sometimes exhibit use of the limited singing range, but other times exhibit use of initial singing range. The vocal range of participants (4<sup>th</sup> grade boys and girls, 6<sup>th</sup> grade girls) is  $d^1$ - $a^1$ . They may exhibit consistent use of initial singing range.

The majority of the second grade participants' are classified as singing voice category 3, followed by Categories 4 and 5. There are no second grade participants classified into the Category 1. The majority of the fourth grade participants' singing voice category is 3, followed by Categories 11, 5, and 4. There are no fourth grade participants classified as Category 1 singers. The majority of the sixth grade participants' singing voice category is 11 and followed by Categories 3 and 4. There are no sixth grade participants classified into the Category 1.

The majority of the second grade children were classified as Speaking Range Singers (Category 3), followed by Category 4 (Inconsistent Limited Range Singer). No second grade participant was classified as Category 1 (Pre-singer). The majority of the fourth grade boys were classified as Speaking Range Singers (Category 3), with the next highest number classified in Category 11 (Accurate Singer).

The majority of the fourth grade girls were classified as Accurate Singers (Category 11), followed by category 3 (Speaking Range Singer). No fourth grade boy was classified as a Pre-singer and no girl was classified as a Pre-singer or an Inconsistent Speaking Range Singer. The majority of the sixth grade boys were classified as singing voice category 3 (Speaking Range Singer), followed by categories 11 (Accurate Singer) and 4 (Inconsistent Limited Range Singer).

The majority of the sixth grade girls were classified as Accurate Singers (Category 11), followed by categories 4 (Inconsistent Limited Range Singer), 3 (Speaking Range Singer), and 5 (Limited Range Singer). No sixth grade girl was classified as Category 1 (Pre-singer) and no boy was classified as Categories 1 (Pre-singer) or 2 (Inconsistent Speaking Range Singer).

None of the boys ( $n = 1.285$ ) were classified as Pre-singers (Category 1). Other categories: 1 (0,08%) were the Category 2 (Inconsistent speaking Range Singer); 365 (28,40%) were the Category 3 (Speaking Range Singer); 197 (15,33%) were the Category 4 (Inconsistent Limited Range Singer); 128 (9,96%) were the Category 5 (Limited Range Singer); 81 (6,30%) were the Category 6 (Inconsistent Initial Range Singer); 42 (3,27%) were the Category 7 (Initial Range Singer); 79 (6,15%) were the Category 8 (Inconsistent Singer); 87 (6,77%) were the Category 9 (Singer); 84 (6,54%) were the Category 10 (Inconsistently Accurate Singer); and 221 (17,20%) were the Category 11 (Accurate Singer).

None of the girls ( $n = 1.266$ ) were classified as Pre-singers (Category 1). Other categories: 3 (0,24%) were the Category 2 (Inconsistent speaking Range Singer); 230 (18,76%) were the Category 3 (Speaking Range Singer); 180 (14,68%) were the Category 4 (Inconsistent Limited Range Singer); 178 (14,52%) were the Category 5 (Limited Range Singer); 64 (5,22%) were the Category 6 (Inconsistent Initial Range Singer); 50 (4,08%) were the Category 7 (Initial Range Singer); 86 (7,01%) were the Category 8 (Inconsistent Singer); 100 (8,16%) were the Category 9 (Singer); 87 (7,11%) were the Category 10 (Inconsistently Accurate Singer); and 248 (20,23%) were in Category 11 (Accurate Singer).

## **Conclusions**

1. There were disparities among the second, fourth and sixth grade children's use of their singing voices. The majority of all participants' singing voices, including 2<sup>nd</sup>, 4<sup>th</sup>, 6<sup>th</sup> grade children, were classified into the Category 3 (Speaking Range Singer). For all of the participants, 23,60% were the Category 3 (Speaking Range Singer); 7,45% were the Category 9 (Singer); 6,81% were the Category 10 (Inconsistently Accurate Singer); and 18,68% were the Category 11 (Accurate Singer). Although none was the Category 1 (Pre-singer), 66,96% were classified into the Category 2 (Inconsistent speaking Range Singer) to the Category 8 (Inconsistent Singer). Approximately 70% of the participants did not accurately use their singing voices. Therefore, music teachers should be concerned about this issue in Taiwan.
2. Based on the results of this study, the CSVM is a reliable assessment tool for music teachers to examine children singing voice development in Taiwan. Ten different children's singing voice development levels, all except Category 1 (Pre-singer), were exhibited by Taiwanese children. Therefore, the CSVM can be a valid measure tool for assessing Taiwanese children's level of singing voice development. In this study, the researcher did not find any children classified into the "Pre-singer" category. A follow-up study to investigate kindergarten children's use of their singing voice may yield samples of children at the "Pre-singer" development level. In addition, continuing to

improve the reliability and validity of the CSVM will be necessary and important for the researcher in further studies, for instance, investigating first, third and fifth grade children's singing voice or samples from different geographical areas.

3. Based on the findings of this study, it can be concluded that the Children's Singing Voice Measure (CSVM) is a reliable measure for assessing the singing voice development of Taiwanese children. Taiwanese children exhibit the singing voice behaviours defined by the CSVM. The CSVM can be an appropriate assessment tool for music teachers to examine children's singing voices in Taiwan.

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## **INTEGRATED IMPROVEMENT OF BREATHING AND PHONATION SKILLS IN SINGING STUDIES**

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### **Abstract**

*The paper focuses on psycho-physiological processes and the use of vowels at inhaling and phonation in the process of singing, which is one way how students can better understand their own body – how to coordinate it in singing, breathing mechanisms in action and in phonation. A teacher is given the opportunity to better understand student's needs and to find ways how to solve problems arising in the process of conducting singing classes. The research is aimed at investigating the existing correlations for the use of vowels in breathing and phonation, and then empirically verifying these correlations.*

*Upon summarizing the research results, it is possible to infer that in order to articulate a vowel, the speech apparatus and breathing mechanisms physiologically perform definite repeated actions which are always the same for each vowel. The extreme vowels in the vowel system /i/ correspond to the upper breathing space or are front vowels articulated with the tongue raised high, /a/ corresponds to the middle breathing space or is an unrounded mid vowel pronounced with the tongue positioned low, and /u/ corresponds to the lower breathing space or is a rounded back vowel articulated with the tongue positioned high.*

*Within the framework of the research the analysis of spectral measurements of voice was made. 10 participants of both sexes were involved in it. The participants were divided into two groups: experimental group (EG = 5) and a control group (KG = 5) with five participants in each. The research allows us to infer that at singing, in breathing spaces, common tendencies in sensations and spectrograms, consequently, also psych-physiologically, are observed, with the exception of vowels sung in the /i/ space, at singing /i/, /a/ and /u/ the position of the larynx is high for EG, while for KG it is comparatively low. In /a/ space the rise of the uvula is more pronounced for EG than for*

*KG. It can be attributed to the fact that respondents of KG have already acquired and automated skills of phonating by relaxing (lowering) the larynx.*

*At employing integrated improvement of breathing and phonation in singing studies, the students are given various opportunities to employ breath, and the resonance becomes broader in exhaling a sound, speaking and singing. Their knowledge of the method based on the principles of natural breathing also increases.*

*Key words: vocal breathing, phonation, singing skills, singing studies.*

## **Introduction**

Pedagogical practice shows that our own perception in singing is not always objective. Mistakes made in the action of breathing mechanisms and articulation apparatus are usually unconscious and may be so customary for students that they regard them as normal (Tinbergen, 1973).

Therefore it is important to begin singing studies by introducing students to the aspects that mutually influence and improve one another in singing: breathing, phonation and their functions, without interfering with the natural psychophysiological processes (Brennan, 1992; Alexander & Dewey, 2005; King et al., 2005; Sataloff, 2005; Middendorff, 2007; Scetinin, 2007; West, 2008; Gerlach, 2009).

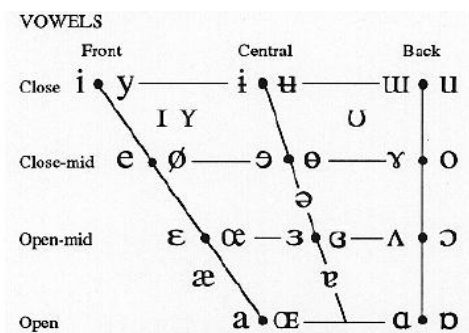
If students' practical skills and theoretical knowledge about breathing mechanisms in singing, phonation and body coordination for humans' physical functionality are limited, they cannot fully comprehend the process of singing. This aspect is still to be investigated and improved, and hence the topicality of the problem of this paper.

**Research object:** the process of singing studies.

**Research aim:** to investigate the correlations for the use of vowels in breathing and phonation and verify them empirically.

## **Vowels /i/, /a/, /u/ and breathing spaces**

The vowels in the International Phonetic Alphabet (IPA) are classified according to the position of the tongue. The vowels /i/, /a/ and /u/ are the so called extreme vowels, and according to both their articulation and auditory perception can be considered the extreme points of the vowels. The vowel /i/ is a front vowel pronounced with the tongue raised high; /a/ is an unrounded mid vowel and the position of the tongue is low, and /u/ is a rounded back vowel pronounced with the tongue raised high. The IPA chart below illustrates the vertical axis which maps the vowels according to the position of the tongue and rounding of the lips, and the horizontal axis which maps the vowels according to their place in the articulation apparatus: front, central or back (see Figure 1).



**Figure 1. IPA vowel chart (Grigorjevs, 2009, 43)**

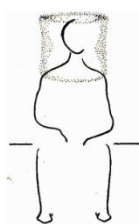
The vowels /i/, /a/ and /u/ differ not only by their pronunciation but also by the structure of the formant (F) of their spectrograms. The spectrogram of the formant provides the information about:

- 1F – lip-rounding;
- 2F – the position of the root of the tongue in relation to the soft palate;
- 3F – the position of the larynx;
- 4F – the position of the uvula in relation to the state of rest (Grigorjevs, 2009, 2011).

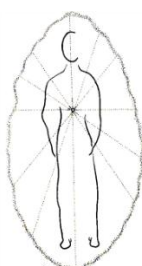
To pronounce a vowel, the articulation apparatus performs definite repeated actions which are always the same for each vowel, so that either acoustically or visually, in rare cases either only visually or acoustically, it could give information on the code of vowels (Middendorf, 2007; Grigorjevs, 2008).

Similarly, the articulation apparatus and breathing mechanisms perform definite repeated actions which result in the formation of the vowel breathing spaces - /i/, /a/ and /u/ which can respectively be divided into the upper, middle and lower breathing spaces (from German – Atemraum) (Middendorf, 2007, 7) (see Figure 2).

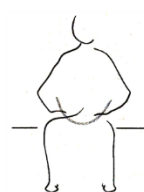
**Breathing space of /i/**



**Breathing space of /a/**



**Breathing space of /u/**



**Figure 2. /i/, /a/ and /u/ breathing spaces (Middendorf, 2007)**

The origin of the concept of a breathing space goes back to the yoga practice in Hinduism. In yoga, vocalic breathing was used as a meditation technique in chakras (Gerlach, 2009). In modern times, the notion “vocalic breathing space” originated in the latter half of the 20th century and derives from the method of breathing - “Breathing Experience” - developed by Cornelis Veening, the follower of Ilse Middendorf (in German – Erfahrbarer Atem) (Middendorf, 2007).



The description of the positions of vowels and consonants in a breathing space is not to be attributed to the sounds sung, but rather to breathing movements which a human can sense in his body while inhaling and exhaling at pronouncing some particular vowel or consonant formed by the articulation apparatus (Middendorf, 2007). These sensations are the result of the action of muscles.

Whereas using vowel and/or consonant spaces in the process of phonation, the sensations of breathing movements remain and are supplemented by sound vibrations which, like in case with sensations, can be divided into three levels according to the position of the tongue and the position of the larynx: high, middle and low, which comply with the levels of the breathing spaces of /i/, /a/ and /u/ defined by I. Middendorf.

To acquire skills of using vocalic breathing spaces in phonation, it is vital to know what psycho-physiological side-processes can emerge at using these spaces. I. Middendorf characterizes vocalic breathing spaces as follows:

- the position (see Fig. 2): the space of /i/ is the upper part of shoulders/ a neck/ a head; it has a cylindrical shape. It is advisable to practice in the /i/ space for a short time, because vibrations of /i/ are very dense. They are perceived as very light. The vowel /i/ affects brain, nerves and all sense organs;
- the space of /a/ is an embracing common space whose energetic centre is the solar plexus. In oriental countries /a/ is considered a primary sound of a divine nature, i.e., a primary sound that has created life. It evenly embraces the whole human frame at approximately 30 cm distance from the sides, above the head and under the feet. The space wraps up the human body like an egg shell. The space line is not compact or hard, but vibrant. /a/ is sensed as very embracing;
- /u/ space includes the pelvis, and its borderline in the body is about 4 cm below the navel. The space is perceived as compact and very dark;
- the sensations built: /u/ - sense of having firm basis, peace, self-reliance; /i/ - "wakens up", makes one enterprising; /a/ - refreshes, strengthens and concentrates; /a/ space includes all the rest spaces of vowels and consonants.

Breathing spaces give singers important information about the body which should function naturally and should provide rich sensory and feeling experience, since only the control by kinetic perception can train and sustain the effectiveness of voice. When vowel or consonant spaces are used, breathing is based on a natural process: inhaling – exhaling – a pause after exhaling.

Phonation is an active process: inhaling – delay after inhaling – exhaling. Breathing and breathing in phonation are natural processes and can create compensatory tension if something interferes with them, for instance, when at inhaling the abdominal muscles are strained and/or moved forward, thus creating sub-ligamental air pressure in the phonation process, or the improper model of body posture is used. The thing which some singing teachers often overlook is the fact that calm exhaling is a passive process during which the thorax and muscles are brought back to the initial position by the force of flexible contractions of the lungs and only intercostal muscular

zone participates in it (Troyer, 2005), and abdominal muscles and other internal intercostal muscles are activated only by forced exhaling.

### **Phonation of vowels in breathing spaces**

A long pedagogical practice shows that singers possessing a tenor voice are taught to sing on the basis of the vowel /i/, ascribing it to the high position of /i/ and thus “attracting” other vowels to the sound /i/. Whereas other instructors use the vowel /u/ as the basis for teaching singing to students and state that this sound is a naturally covered sound and good enough to feel the support of breath. However, in both of these examples, /i/ and /u/ are adequate only for singing if a teacher’s and/or a student’s auditory perceptions are involved, and thereby it entails risk of having unfavourable outcome in the singing study process.

The data obtained from the analysis of the vocal spectrum open up ample opportunities for a teacher of singing to plan new tasks for achieving the aim, since the obtained results confirm students’ sensations in the breathing space and these sensations have common physical, psychic and acoustic features.

It is advisable to start using vocalic breathing space with relaxation and easing the body tension, either in a lying or sitting position (Bergauer, 1998; Middendorf, 2007). For about three minutes the body should be allowed to quietly breathe without interfering with the breathing processes, but simultaneously you should think about the breath, about the processes taking place in the body – how the volume of breath changes, whether there is a rest pause after exhaling and which parts of the body get involved in the process of breathing. Following the instructions of a teacher, the student can gradually perform slight pressing movements with his hands at exhaling and focus inhaling on the part of the body the pressure is made on, thus experiencing the body as the wholeness. From the pedagogical point of view, by gradually increasing the volume of breathing, it is possible to train the less developed breathing muscles of student’s body and step by step increase the phase of exhaling to the needed length.

When inhaling and exhaling via a specifically defined vowel formed in the articulation apparatus, the changes in the position of breathing spaces can be observed. To better experience the effect of breathing space changes, it is advisable for a teacher and a student to work with the extreme vowels of the spaces /u/ and /i/, because the changes are easier to perceive than by applying the “basic principles of breath-experience” developed by I. Middendorf: 1) to breathe, 2) to collect oneself, 3) to sense, where “collect oneself” implies attention and concentration on some particular place in the body, and “to sense” implies the response to bodily irritations (Middendorf, 2007).

After conscious breathing in vocalic breathing spaces, it is advisable to come back to natural breathing without changing the previous position of the body.

It is possible to start the phonation process in breathing spaces by using explicitly defined vowels only when breathing spaces are sensed and experienced. To make a singing class more effective, spectrogram recordings can be made, since they will

make it easier for a teacher to explain those physiological processes which are taking place in the articulation apparatus during the exercise.

### **Empirical research**

To define the skills of using breathing spaces in phonation, the analysis of measurements a vocal spectrum was made. 10 participants of both sexes were involved in the research. The participants were divided into two groups:

1. Experimental group – EG = 5 (3 females, 2 males);
2. Control group – KG = 5 (2 females, 3 males).

The experimental group consisted of the 2nd-year students learning singing in Riga Teacher Training and Educational Management Academy. The control group included soloists of the Latvian National Opera. The age group of EG was 19 – 21, and that of KG 37 – 45. Before the research, all research participants were informed about the aim, procedure and content of the research, and they volunteered to participate in the research.

The measurement was repeated after eight classes, each lasting 40 minutes at an average. During the classes with EG, relaxing breathing exercises were performed to let them experience the breathing spaces, to improve the skills of using the body. The participants were also given exercises activating the muscles of the neck and the larynx and improving their physical function.

To make the analysis of vocal spectrum measurements of EG=5 and KG=5, a computer with the attached sound map *Lexicon Omega* was employed. The map was used to regulate the level of the recording. The Headset type condenser microphone AKG C520 was used for the recording. This microphone ensures qualitative sound recording since it fixes the distance between the speaker and the microphone. Software *Praat* was employed for the recording. The level of the recording was controlled according to the oscillogram. The transformation of the analogous signal into the digital format was carried out by the 22050 Hz discretization or digitalization frequency and by quantization of 16-bit intensity level.

The selection of the analysable material was made by using the software *Praat* (Praat 4.4.13). The analysed material was recorded in the lecture room of RAPEM. To regulate the level of the recording, a trial recording was made before the recording of the research material of EG=5 and KG=5.

To ensure a greater reliability of the obtained data, the speech and singing materials of each informant based on vowels /i/, /a/ and /u/ were recorded several times. Initially, the selection of the material was made by ear. The singing was determined auditorily, and the quality of recording was evaluated according to oscillograms. Each informant had to sing the material, for instance, in /i/ space with the vowel /a/, several (3-6) times so that the most qualitative variant could be selected.

200 pieces of singing by KG=5 and EG=5 have been selected and analysed, KG=5 and EG=5 also have had isolated long vowels /ī/, /ā/ and /ū/ recorded, pronouncing each of them for about 3 seconds. Before pronouncing each isolated long vowel, the

informants had to produce a fragment of a text in a similar way, focusing their attention on the vowel, e.g. *irsis, ikri, ilens* /i/ 3 sec.; *anna, kate, ābele* /ā/ 3 sec.; *pupa, zupa, ūdrs, ūbele* /ū/ 3 sec. The formants of all informants correspond to the acoustic characterization of vowels and do not deviate from norm. After that, EG=5 had to sing /i/, /a/ and /u/ at the sound pitch of b 1 for a female voice and at the sound pitch of b for a male voice, singing each vowel 3-6 times, and then /i/, /a/ and /u/ had to be sung in /i/, /a/ and /u/ spaces. KG=5 had to sing /i/, /a/ and /u/ at the pitch of b 1 for a female voice and at the pitch b for a male voice, singing each vowel 3-6 times, after that /i/, /a/ and /u/ had to be sung in “head”, “chest” and “abdominal area”.

At concluding the measurement, /i/, /a/ and /u/ were sung once more. The measurements of all the sounds sung, except those of spoken long vowels /i/, /ā/ and /ū/, were taken at one definite pitch – b 1 for a female voice and b for a male voice.

In between the first and the repeated measurements, EG=5 had eight classes, where EG=5 trained the use of breathing spaces and did body posture exercises. Each class lasted for about 45 minutes and they were conducted from November, 2010, till April, 2011: in November 2 classes and in each of the next months – 1 class.

## Results of the empirical research

The results of the measurements of the vocal spectrum of students from EG=5 and KG=5 show that the voice of each research participant is unique and specific, but when singing in breathing spaces, common tendencies can be observed in sensations and spectrograms, consequently also psycho-physiologically.

A correctly sung vowel of /i/ space contributes to the improvement of effective interaction between the sub-functions of vocal functions, because in /i/ space a forced exhalation is excluded. Thereby it is possible to experience “head” sound not only in the nasal, cheek and frontal bone cavities, which occurs at a forced exhalation as well, but also in the fontanelles, and to feel the vibration of a sound in the back of the head (in the occiput) (see Fig.2, /i/ space).

Manipulating the movements of hands, students could indicate the place where the sound “concentrated”. One of the aims of exploring the breathing spaces was to achieve that the informants’ experience level could be so high that they would be able to sing a sound, for instance, in /i/ space, at once, and not “to seek” for it by singing this sound several times. For EG=5, /i/ space was the most difficult space to perform due to the lack of just this stability factor.

The measurements of the vocal spectrum indicate that at singing vowels in /i/ space, the position of the larynx in relation to the rest state (3F) is raised for EG, while at singing vowels /i/ and /a/ the larynx is lowered. At singing the vowel /u/ in /i/ space the position of the larynx is stable. At singing the vowel /a/, the rounding of lips is stable for (F1) KG, while for EG it is more open. At singing the vowel /u/, a significant difference – 160.80 Hz - can be observed in the proportions of the rise of the tongue in relation to the soft palate (F2), which could be attributed to the small changes in the first and the second measurements of KG at singing the vowel /u/. The differences between the positions of the uvula (F 4) in the spectrograms of KG and EG are not identified (see Table 1).

**Table 1. The difference between the formants of the first and the second measurements of EG and KG at singing vowels in /i/ space**

THE DIFFERENCE BETWEEN THE FORMANTS OF THE FIRST AND THE SECOND MEASUREMENTS OF EG AND KG				
			EG	KG
Breathing space /i/	Vowel /a/	F1	-63,40	5,60
		F2	-120,00	-80,40
		F3	22,40	-112,60
		F4	-304,40	-396,20
	Vowel /i/	F1	-23,80	-18,40
		F2	-193,20	-76,20
		F3	-86,20	79,80
		F4	-245,00	-300,00
	Vowel /u/	F1	-39,40	-9,20
		F2	143,00	-17,80
		F3	-234,60	-14,60
		F4	-26,60	-2,60

Singing of vowels in /a/ space contributed to increasing the sonority of voice, the voice became richer (except IN2 whose sound volume diminished in the repeated measurement) and the tone was more concentrated. The model to be used at singing the sound was as follows: mentally, the inhalation and exhalation should be concentrated from the point of the solar plexus using the vowel /a/, and then at singing, the same model should be constructed in the articulation apparatus, so that in case the /a/ space is used, the air control or regulation of sub-ligament air pressure should be performed by the functions of vocal chords rather than by those of breath.

Thereby the function of the breath would start responding to the function of the vocal chords and to the needs of changes in vibration (Borden, 1994; King et al., 2005).

The measurement of the vocal spectrum in /a/ space shows that the characteristic features at singing vowels /i/, /a/ and /u/ are: the increase in 1, 2, 3, 4 F for EG, and the same also for KG. It should be noted that the increase of EG 4F is more pronounced than that of KG, while EG 3F is a raised position if compared to KG (see Table 2).

**Table 2. The difference between the formats of the first and the second measurements at singing in /a/ space**

THE DIFFERENCE BETWEEN THE FORMANTS OF THE FIRST AND THE SECOND MEASUREMENTS OF EG AND KG				
			EG	KG
Breathing space /a/	Vowel /a/	F1	-149,00	-36,00
		F2	-186,60	-2,80
		F3	-87,40	-25,60
		F4	-125,20	-141,20
	Vowel /i/	F1	-43,20	-52,60
		F2	-178,20	-125,20
		F3	-48,60	-12,20
		F4	-1,40	-102,80
	Vowel /u/	F1	-98,60	-34,40
		F2	-52,60	-54,00
		F3	-224,00	-133,40
		F4	-67,40	-219,20

/U/ space provoked laxity of the whole body, including muscles of the face and the neck, for all informants of EG and KG. A lowered position of 1, 2, 3 F is characteristic of the /u/ space. Contrary to the expected results, a raised position of the uvula (4F) in relation to the rest state is explicitly manifested only at singing /a/ in /u/ space. In singing of other vowels, 4F changes exhibit a slight tendency towards a lowered position (see Table 3).

**Table 3. The difference between the formants of the first and the second measurements of EG and KG at singing vowels in /u/ space**

THE DIFFERENCE BETWEEN THE FORMANTS OF THE FIRST AND THE SECOND MEASUREMENTS OF EG AND KG				
			EG	KG
Breathing space /u/	Vowel /a/	F1	15,20	61,20
		F2	10,60	51,20
		F3	56,60	45,60
		F4	-309,40	-129,80
	Vowel /i/	F1	-11,40	-10,80
		F2	3,60	100,00
		F3	-7,80	114,40
		F4	43,20	13,20
	Vowel /u/	F1	52,60	23,80
		F2	1,20	68,80
		F3	73,20	-5,00
		F4	49,00	2,80

At singing /i/ in the vowel /i/, /a/ and /u/ spaces, differences which teachers should pay a special attention to can be identified. Namely, there is a tendentious difference in the position of the larynx in /i/ and /u/ spaces and a less significant difference – 36.40 Hz- in /a/ space (see Tables 1, 2, 3).

The functions of breath are of greater importance for the academic singing than for everyday speaking. At singing, the volume of breath is considerably increased in relation to that of breathing in a rest state, whereas the frequency of breathing in relation to that of breathing in a rest state decreases. Therefore it is essential to find ways how to develop natural breathing in the process of singing. Vocalic breathing spaces, as well as combining vowels in one and in all breathing spaces, provide important findings for both students and teachers about the opportunities which a human body offers, if used fully.

## Conclusions

1. The speech apparatus and breathing mechanisms physiologically perform definite repeated actions which are always the same for producing each vowel. The extreme vowels of the vowel system /i/, /a/ and /u/ correspond to the location of the breathing spaces:
  - the vowel /i/ corresponds to the upper breathing space or is a front vowel, the rise of the tongue is high;
  - the vowel /a/ corresponds to the middle breathing space or is unrounded mid vowel and the position of the tongue is low;

- the vowel /u/ corresponds to the lower breathing space or is a rounded back vowel and the rise of tongue is high.

The locations of vocalic breathing spaces proposed by I. Middendorff indicate the vowel spaces in a human body, which can be sensed, experienced and used in the singing practice.

2. Knowledge about the vocalic breathing spaces provides the opportunity to use them in the phonation process. Common tendencies in research participants' sensations and spectrograms were displayed when they experienced breathing spaces, did relaxation exercises and the spectrum of their voices was recorded by means of software. With the exception of all vowels sung in the /i/ space, at singing /i/, /a/ and /u/ the position of 3F (the position of the larynx) was higher for EG, while 3F for KG was lower. In /a/ space, the increase of 4F for EG was more pronounced than for KG. This can be attributed to the fact that the respondents of KG had already acquired and automated the skills of phonation by relaxing (lowering) the larynx.

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## REVIEW OF THE CHOIR SINGING TRADITION IN ESTONIA: PRAXIAL MUSIC EDUCATION AND SOCIO-CULTURAL ASPECTS

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### **Abstract**

*The Song Festivals (Celebrations) has a long history in Estonia and has an important place in Estonian socio-cultural context. The aim of this article is to analyse song festivals as cultural and educational phenomena, seeking for the connections between music education and the song celebration, and also as one of the most important features of developing cultural identity. The subject and corresponding literature was analysed using hermeneutic approach, reflected through the focus of culture by L.Rauhala and R.McShea and the philosophy of praxial music education by D.Elliott and T.Regelski. The phenomenon of the Song Festivals continues to be one of the outputs, the "praxis" of music education and a basis for cultural identity in Estonia.*

*Keywords: choir singing, Estonian Song Festivals, socio-cultural role of choir singing, praxial music education.*

*"When the school sings, the whole nation sings"*

Zoltan Kodaly

*"Music speaks the truth and unites people"*

Jaan Ross

### **Introduction**

Have you ever heard of, or seen a choir as huge as 24 000 singers? Can you imagine what it feels to be part of it as a singer? How would it sound? What music is performed? How is it possible that singing in choirs can be so popular today? Is it only singing it's all about? The aim of this article is to analyse Song Festivals as cultural and educational phenomena, seeking for the connections between music education and the song festivals, and also as one of the most important features of cultural identity. The subject and corresponding literature was analysed and reflected through the focus of cultural studies by L.Rauhala (2006) and R.McShea (1990) and the philosophy of praxial music education by D. Elliott (1995, 2009). The phenomenon of the Song

Festivals continues being the direct output, the “praxis” of music education and a basis for cultural identity building in Estonia.

### **Socio-cultural aspects of Estonian song festivals**

The word *culture* has many different meanings and, thus, is among one of the most complicated terms to explain.

Professor L.Rauhala (Rauhala, 2006) notes that the many-faceted use and meaning of *culture* in our modern world depends on the context and field in question. The common features of all the meanings of the word are, first, that culture is a social phenomenon that can come into being and occur only through human inter-action; and, second, it is always a result of conscious human activity and its acquisitions.

The classic definition of culture, written in 1871 by E.B. Tylor, states that “*culture... is that complex whole which includes knowledge, belief, art, morals, law, customs, and any other capabilities and habits acquired by man as a member of society*” (Tylor, 1920, 1).

C. Geertz (1973) notes in his *The Interpretation of Cultures* that for the leading proponent of contemporary anthropology W. Goodenough, “*culture [is located] in the minds and hearts of men*” (Geertz, 1973, 11). G. Geertz talks about culture as the “*context within which social events, behaviours, institutions, or processes can be intelligibly described*” (Geertz, 1973, 14).

According to R.McShea, “*...culture is not autonomous; it is a human product. We must produce and maintain a culture if we are to survive as humans. We are biologically programmed to live in some culture. Culture is not, however, ultimately our maker. Humans make culture and each culture must answer moment by moment and age by age to the complex demands of the passionate creatures, who made it and live in it*” (McShea, 1990, 124).

In all those understandings there are two aspects constantly emphasized: the idea that culture is tightly connected with social practices. Thus, particular socio-cultural settings are especially important in becoming who we are; we identify ourselves as members of a certain culture in definite social surroundings, including the traits of a social group, ethnicity, race, nationality and region.

In every culture there are symbols and signs that carry an important message for a person who is from or living in a particular socio-cultural setting. Thinking about Estonian culture, a socio-cultural practice that carries an important message, is certainly the Song Festival tradition. Depending on the aspect and person who interprets this event, Song Festivals may carry different meanings: first of all, it is a big musical event where numerous choirs and orchestras perform together in a special place, the Song Festival Grounds. At the same time it is also a symbol standing for national identity, unity, and continuity. It was at the First Song Festival in 1869 when Estonians identified themselves as a nation (although also as subjects of the Russian Empire).

Estonian poetess Doris Kareva has described Song Festivals as “*a reunion of one very old nation, of one rather big family*”. Thinking about the number of performers and

audience attending the Song Festival Grounds at the same time, it really involves a significant part of the whole population (the population of Estonia is about 1,3 million people).

Today, this coming together is also a symbol of our independent statehood. Already 150 years later, music and coming together once again played an important part gaining the independence for Estonia. Estonians are perhaps the only nation in the world who have "sung themselves free"; thus, for a good reason, the movement for sovereignty was called the "Singing Revolution" (the expression „Singing Revolution“ stands for the events in 1987-1988 that culminated with Estonia regaining its independence in 1991). It was the Song Festival Grounds where, on September 11, 1988, about 300 000 people came to meet, expressed their free will and publically demanded the re-establishing of the Estonian Republic. And joint singing was an inseparable part of it (in 1988, Night Song Festivals were also held where youth came together on the Song Festival Grounds and organized rock concerts).

The Republic of Estonia was re-established, on August 20, 1991. Last but not least, the Song Festival unites people of different generations and also nations, thus being an important event in strengthening social cohesion.

Estonian composer V. Tormis (1972) claims that the cultural values of a nation are not just values solely for that nation alone; they simultaneously emerge as exchange values. Thus, in order to give somebody something, the giver must have something to offer. By maintaining our own culture and our image, we also have something to offer to the rest of the world. Communicating with other cultures, a nation with a rich, distinctive and well-developed culture does not lose its uniqueness but, on the contrary, is enriched even more (Lotman, 2002).

### **Singing tradition in Estonia**

To start with, an important phenomenon in Estonian musical heritage is the joint singing of runic songs. Runic songs are a typical style of singing among different ethnic groups living around the Gulf of Finland. The form of these songs emerged about two millennia ago. Runic songs accompanied Estonians throughout their lives, were an organic part of their daily lives, and expressed the thoughts and feelings of the singers. These songs were believed to hold a certain "power"; that is why the songs often reflect reality figuratively, through metaphoric symbols. The music related to these traditions and customs was passed from generation to generation.

This kind of singing may be viewed as an interactive performance of solidarity: the performers form a unified chorus headed by the lead singer. In its widest form, this joint singing is either monophonic or polyphonic choir singing that carries an important message to participants and audiences and forms their feeling of unity (Raudsepp & Vikat, 2009).

In addition to runic songs, another form of joint singing spread during the 13<sup>th</sup> century, in connection with the spread of Christianity: during the Roman Catholic liturgical service the congregation sang together. In the 17<sup>th</sup> century the idea of congregational singing continued, only the music was replaced by the hymns of Lutheran church. Together with the spreading of the United Brethren's movement in

the 18<sup>th</sup> century, new sacred songs started to replace traditional runic singing. At the same time village schools and the Lutheran church taught choir singing in voices following the German culture. This movement was supported with the literature used in parish schools: by the end of the 17<sup>th</sup> century at least five books of choral music containing Lutheran hymns had been published in Estonian.

Singing was also a part of curriculum in village and parish schools. For example, in the parish school at Laiuse in 1822, singing lessons were held every day. The first Estonian music books for schools were published in 1864 by A. Erlemann and in 1868 by F. Kuhlbars (Andresen, 2003).

Thus, we may say that by the middle of the 19<sup>th</sup> century a form of joint singing pursuing artistic goals, choir singing emerged powerfully, and by the end of the 19<sup>th</sup> century it was wide-spread in towns as well as in the countryside (Raudsepp & Vikat, 2009).

### **Historical overview of the Song Festival tradition**

In the 19<sup>th</sup> century choir singing gained popularity in Central Europe and, as a result, song festivals were held in several locations: 1845 in Würzburg and 1861 in Nürnberg, Germany; 1858 in Zürich, Switzerland. The influence of these events also reached the Baltic countries, where local male choirs started to organize their own song festivals during the 50s, 60s and 70s of the 19<sup>th</sup> century in Tallinn, in Tartu and in Riga. Country people of Estonia got to know about those festivals through the newspaper *Pernu Postimees*, founded in 1857 by Johann Woldemar Jannsen, a schoolteacher and social leader. Following the example of those joint singing festivals, ministers and parish clerks of German origin, but having Estophilic interests, organised several song festivals for Estonian singers. Thus, children of Põlva were already singing together in 1855; later, joint concerts were held in Saaremaa, Anseküla in 1863, Jõhvi in 1865, and Simuna in 1866. It took time until Estonian parish clerks and schoolteachers who had been educated in Valga and Kuuda seminars, where music education was especially valued, started to organise choir activities. With the National Awakening movement, started in the 19<sup>th</sup> century, the practice of choir singing grew rapidly in Estonia. Estonia Society and Vanemuine Society started to organize music and cultural activities where Estonian national identity was manifested and encouraged. The First Song Festival was organised by Vanemuine Society and its leader Woldemar Jannsen.

The First Song Festival was dedicated to the 50th anniversary of the Livonian farmers' liberation from serfdom (First All-Estonian Song Festival) and took place in Tartu, June 18 – 20, 1869. It turned out to be a truly historic event – a milestone in the development of Estonian national and cultural self-determination.

The organizer of the First All-Estonian Song Festival was the Union of Male Singers *Vanemuine* (founded in 1865). The initiator, promoter and actual organiser was Johann Woldemar Jannsen (1819–1890). Only male choirs were invited to participate, for it was believed that men and women from all over Estonia could not have spent even one day together without trouble (Leichter, 1991). In addition to such moral aspects, German festivals of male choirs were taken as an example, as well as a wish to

exclude the mixed choirs of the orthodox churches. Even though there were more mixed choirs in Estonia at that time, they were not invited to the festival. Participants – 46 male choirs and 5 brass bands – arrived in Tartu, and included 822 singers and 56 brass band members.

People went to the festival place in procession, carrying flags of the choirs, parishes, Estonia and Livonia. Flags of the Russian Empire were fluttering on the state establishments of Tartu. Many singers were wearing national costumes of their native parish. There were 15 secular and 12 sacred songs in the programme, most from German composers with Estonian texts, and they were sung in Estonian. Among them were two original Estonian songs by Aleksander Kunileid, to the words/lyrics of Lydia Koidula *Mu isamaa on minu arm* (*My Homeland is My Love*) and *Sind surmani* (*Till I Die*). Both songs were received with fascination. There were also two songs from Finland, one being *Mu isamaa, mu õnn ja rõõm* (*My Fatherland, My Happiness and Joy* by Frederic Pacius (the same song being the official anthem of Estonia at present, as well as of Finland - only with different words) to which J.W. Jannsen had made simple and heartfelt lyrics (Eesti Muusikalugu, 2007).

From 1879 to 1910 six Song Festivals were held, all playing an important role in the economic and national self-determination of Estonians.

The tradition of organizing the festivals every five years started with the proclamation of the Republic of Estonia in 1918 (the Dance and Gymnastic Festival of the First Estonian Games, started in 1934, were the predecessors of the later National Dance Festivals that accompanied the Song Festival).

During 2<sup>nd</sup> world war the tradition of song festivals stopped but was re-established again in 1947 and through the Soviet occupation, 10 festivals were organized. Under the Soviet Union regime cultural activities were allowed, although these societies were not officially active or allowed to continue their activities. Anyway, Estonian people continued organising the song festivals and used their cultural heritage and singing as a tool to preserve and support their national identity. They were labelled according to Soviet ideological themes or anniversaries and often also contained some political songs, but these were never taken too seriously and the main focus was in Estonian music and culture. Although the Soviet authorities forced ideological and propaganda songs into the repertoire, these were “just” sung and performed “coldly” to preserve the possibility of singing the songs that had a real meaning for the participants (one of those really meaningful songs was *Mu isamaa on minu arm* (*My fatherland is my love*) by Gustav Ernesaks, which was the unofficial anthem of Estonia during the Soviet occupation period. This was always performed as the last song, with the audience standing and singing together with the choir). The choir conductors and composers, as well as the performers, were treated and looked upon as heroes or representatives of the nation, as models who embodied the hope for freedom and better future.

Thus, the Song Festivals were not only cultural events; they carried a much deeper social meaning. Since 1950, the cycle of organizing the festivals every five years was started again (there have been exceptions in 1969, 1994). The previous All-Estonian Song Festival was held in 2009, the next one will take place in 2014 (see *Appendix*).

## Connections between music education and choir singing

The praxial approach to music education emphasises the idea of getting actively involved with music making: performing, improvising, composing, arranging, conducting, and listening with the aim to develop musicianship through musical practice: „*Whenever a person (child through adult) is making music well, he or she is exhibiting a multidimensional form of knowledge called musicianship. Musicianship is demonstrated in actions, not in words*” (Elliott, 1995, 53-54). This enables the student to contextualize the formal knowledge and cultivates the achievement of self-growth, constructive knowledge, and musical enjoyment, the last three being “*the primary goals of every music teaching-learning episode*” (Elliott, 1995).

D. Elliott emphasizes the connections between musical practice and culture, stressing that music education does not function separately in a culture, but works powerfully as a culture. He points out a two-way relationship between musical culture and the surrounding cultural context which are connected by the underlying network of beliefs and values. According to D. Elliott, “*the education of musicianship and the achievement of self-growth, constructive knowledge, and musical enjoyment will not occur, if music teachers and learners approach music narrowly (or aesthetically), as a collection of autonomous pieces. To develop full musical understanding and appreciation, we need to re-mind ourselves and others that MUSIC is a diverse artistic-social-cultural practice*” (ibid., 198).

Discussing music as culture, D. Elliott points that “*culture, therefore, is not something that people have, it is something that people do*” (Elliott, 1990, 149). He indicates the importance of giving students opportunities to participate in or “live” a culture (Elliott, 1990) in order to understand its real meaning and purpose. Looked at from the “musical” point of view, “*music... is essentially a four-dimensional concept at least. Music is a tetrad of complementary dimensions involving (1) a doer, (2) some kind of doing, (3) something done, and (4) the complete context in which doers do what they do*” (Elliott, 1995, 40).

As stated by D. Elliott, children’s choral singing is closely connected to real-world practices of amateur and professional choral singing of different kinds. He declares that “*in all these ways, classroom, school, and community children’s choirs provide natural musical contexts that enable children to achieve a certain kind of life in which self-growth, constructive knowledge, enjoyment, musical competency, and a continuous quest for musical excellence are the norm*” (Elliott, 1995, 181).

D. Elliott (1995) points out that praxial music education should be carried out through musical practicums (e.g. singing), social collectives (e.g. choirs) to develop independent musicianship in the students, focused on present and future use of skills, knowledge, and understanding. Musicianship can be understood and obtained only through active use in relation to the belief system of the music culture in which it is used. It is of utmost importance that students should participate in their surrounding culture and the community of practitioners as well as get engaged in the ways of thinking that impel a music culture.

These ideas can be easily transferred to the context of Estonian music education in which focus is given to students’ participation in Song Festivals. All the choirs have gone through the long rehearsing/learning process of the repertoire (praxis) and the

people, including students, have developed their musicianship and are involved in “situatedness” in the Song Festival Grounds and taking part in huge cultural and emotional event.

A musical practice is not something that operates autonomously in a culture: it constitutes and is constituted by culture and ideology. Similarly, music education is not something that operates autonomously in a culture; it also functions powerfully as culture (ibid., 212).

Each music culture is linked in a two-way relationship to its surrounding cultural context such that the beliefs, allies, and so on that constitute a music culture are constantly being practiced, refined, and modified in relation to larger cultural concerns. Viewed from this perspective, the musical works that grow from musical practices are inseparable: from their roots to their underlying network of beliefs and values.

Singing has been among the most important musical activities in Estonian general music education. According to T. Selke (2007), the whole concept of Estonian music education had been elaborated by the end of the 1930s by R. Päts (a composer, music educator, choir conductor and music journalist), where teaching elementary music theory was well-balanced and organized through musical activities: singing, movement, and playing instruments. Music education started in kindergarten and continued through the end of upper secondary school (gymnasium), providing the high level music education. Estonian music educator R. Päts developed a new model of music teaching which combined traditional methods (singing together, choir singing) and innovative ideas from Europe (e.g. Z. Kodály-method and C. Orff approach) (Päts, 1989). The functioning of this whole system was warranted by the solid place of music (i.e. singing) in the national curricula of different periods with the number of lessons specified for each class (Sepp, 2009).

By the 1960s, the number of children singing in choirs and the popularity of Song Festivals had increased to such a level that the idea of organizing special Song Festivals for children and youth was started in 1962 (see Table 1).

**Table 1. Children and Youth Song Festivals in Numbers (Eesti Kooriühing, 2011)**

No.	PLACE AND TIME	NUMBER OF PARTICIPANTS (INCLUDING ALL THE SINGERS, INSTRUMENTALISTS AND ALSO DANCERS)
I	28.06-1.07.1962, Tallinn	17760
II	23.-25.06. 1967, Tallinn	17585
III	23.-25.06.1972, Tallinn	24036
IV	1.-3.07.1977, Tallinn	25260
V	2.-4.07.1982, Tallinn	24554
VI	3.-5.07.1987, Tallinn	29390
VII	18.-20.06.1993, Tallinn	25625
VIII	20-22.06.1997, Tallinn	24870
IX	28.-30.06.2002, Tallinn	23883
X	29.06-1.07.2007, Tallinn	35400
XI	1.-3.07.2011, Tallinn	32500

This shows the success and results of music education in general comprehensive schools as majority of the choirs were founded and worked there with music teachers being the choir conductors.

## Epilogue

The idea and popularity of Song Festivals have been spreading and growing.

The Song Festival phenomenon unifies all the Estonian people from children to older people and participants from all socio-economic and socio-cultural level. It has an effect of a socio-cultural animator and national motivator also in other fields than music. The role of Song Festivals has been especially important during the years of occupation, but also in recent years after the re-establishing the independence 1991.

Since 1956, special song festivals for university students *Gaudeamus* have been organized uniting the university youth of all the three Baltic States. In 2000, a special Estonian-Finnish Song Festival was held in Tallinn.

In 2008, perhaps the First Punk Song Festival in the world took place in Rakvere, Estonia (the choir consisted of 1700 singers and was conducted by the well-known Estonian choir conductor H. Surva. A *Symphonietta Orchestra* accompanied the 12 songs arranged especially for this occasion). The same year a Night Song Festival *Märkamisaeg* ("Time to notice") was also organized in Tallinn to celebrate the 90<sup>th</sup> anniversary of the Republic of Estonia (here there is an important linguistic nuance: awakening in Estonian means *ärkamine* and noticing is *märkamine*). So there is a difference in one letter at the beginning of the word. We claim to have had twice the time of national awakening: at the end of the 19<sup>th</sup> century and in the 80s of the previous century. Now there should be time "to notice" each other, especially during the hard times of economic recession, with a deep meaning in Estonian society in our everyday life in general.

This example has incited other nationalities (the Russians, the Nigerians, the Ukrainians, the Byelorussians, the Setu people) living in Estonia to organize their own festivals to feature and preserve their culture and traditions. Such unification through culture and music surely connect people much better than political decisions and are of utmost importance obtaining social cohesion.

In 2006, the Open Estonian Foundation organized the 11<sup>th</sup> Open Society Forum in Tallinn where R. Putnam, a distinguished professor from Harvard University, made a quite surprising claim in his speech: it is the number of choirs that makes a community or society more successful than another. What he meant was the question of social capital. He had studied different communities, and the results showed that the societies and communities with a larger number of different voluntary meeting forms were much more cohesive and integrated. The more people come together, the smoother the local ordering of the affairs of life is. Such social connections also produce economic and social well-being: the more people trust each other the healthier, wealthier and happier they are.

The connections between music education, culture and social issues have been widely discussed lately and found to have great influence in society, even on the level of



ideology and power (Wright, 2010). Music education has great importance on the community level and in the process of socialization. In Estonian context, it means *"incorporating children into the fabric of knowledge, belief and custom of the society into which they were born..."* (Small, 2010, 285) with the means and help of music education.

Music and music education are, on this view, meaningful only to the extent they become use-full and "part of the action" - integral to people's identities and their ways of being in the world (Bowman, 2005, 32).

According to T. Regelski, it is very important to think about how, why and when music is used in society, especially taking into account the local music world. Music makes a special contribution to individual and social life and music education *"promotes values that are basic to life and special in their unique contribution to good life"* (Regelski, 2005, 21-22).

So, from the perspective of the future, it is of utmost importance that we raise the next generations by giving them knowledge and support in order to find and maintain their Estonian cultural and national identity in the globalizing and changing world. With no doubt, in Estonian context, music education and Song Festivals give good grounds for that.

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## Appendix

All-Estonian Song Festivals in numbers (Eesti Kooriühing, 2011)

NR.	TIME AND PLACE	PARTICIPATING CHOIRS AND ORCHESTRAS	NUMBER OF CHOIRS & BANDS	NUMBER OF PERFORMERS
I	18.-20.06.1869, Tartu	MaC, BB	51	845
II	20.-22.06.1879, Tartu	MaC, BB	64	1227
III	11.-13.06.1880, Tallinn	MaC, BB	48	782
IV	15.-17.06.1891, Tartu	MaC, MC, BB	179	2700
V	18.-20.06.1894, Tartu	MaC, MC, BB	263	3951
VI	8.-10.06.1896, Tallinn	MaC, MC, BB, SO (FC singing contest)	410	5681
VII	12.-14.06.1910, Tallinn	MaC, MC, CC, BB	527	10000
VIII	30.06.-2.07.1923, Tallinn	MaC, MC, BB	386	10562

IX	30.06.-2.07.1928, Tallinn	MaC, MC, BB	436	15049
X	23.-25.06.1933, Tallinn	MaC, MC, FC, BB	500	16500
XI	23.-25.06.1938, Tallinn	MaC, MC, FC, BB	569	17501
XII	27.-29.06.1947, Tallinn	MaC, MC, FC, CC, BB	703	25760
XIII	21.-23.07.1950, Tallinn	MaC, MC, FC, CC, AC, BB	1106	31907
XIV	20.-22.07.1955, Tallinn	MaC, MC, FC, CC, RC, AC, BB	893	30321
XV	19.-21.06.1960, Tallinn	MaC, MC, FC, CC, BC, RC, BB, FO	875	29273
XVI	16.-18.07.1965, Tallinn	MaC, MC, FC, CC, BC, RC, BB, SO	690	25806
XVII	27.-29.06.1969, Tallinn	MaC, MC, FC, CC, BC, RC, BB, SO	771	30230
XVIII	19.-20.07.1975, Tallinn	MaC, MC, FC, CC, BC, RC, BB	641	28537
XIX	5.-6.07.1980, Tallinn	MaC, MC, FC, CC, BC, RC, BB, VC, Folk dancers	627	28969
XX	20.-21.07.1985, Tallinn	MaC, MC, FC, CC, BC, RC, BB, VC, SA, Folk dancers	677	26437
XXI	30.06.-1.07.1990, Tallinn	MaC, MC, FC, CC, BC, BB	690	28922
XXII	2.-3.07.1994, Tallinn	MaC, MC, FC, CC, BC, BB, TC	856	24875
XXIII	3.-4.07.1999, Tallinn	MaC, MC, FC, CC, BC, BB, TC	856	24875
XXIV	1.-4.07.2004, Tallinn	MaC, MC, FC, CC, BC, BB, TC	850	22759
XXV	2.-5.07.2009, Tallinn	MaC, MC, FC, CC, BC, TC, BB, FO, CFA	913	28166

### ***Meaning of the abbreviations***

AC	army choirs	TC	toddlers choirs
BB	brass bands	VC	army veterans choirs
SO	string orchestras	FC	female choirs
FO	folk instrument orchestras	SA	string ensembles
CC	children choirs	BC	boys choirs
MC	mixed choirs	RC	Russian choirs
MaC	male choirs	CFA	choirs from abroad
SO	symphony orchestras		

## **THE PRECONDITIONS FOR THE DEVELOPMENT OF THE SCHOOL OF SYMPHONY ORCHESTRA CONDUCTING IN LATVIA: THE RESULTS OF EMPIRICAL RESEARCH**

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### **Abstract**

*A study of the preconditions for the formation of the school of symphony orchestra conducting in Latvia, was undertaken to determine the historical, artistic and pedagogical aspects of the national tradition of orchestral conducting, that marks the historical evolution of the Latvian school of symphony orchestra conducting and determines the outlook for future evolution.*

*Empirical research was conducted, to test and supplement the theoretical conclusions reached in the course of the investigation, with empirical facts, regarding the preconditions for the formation of the school of symphony orchestra conducting in Latvia. The study concluded that the work of notable conductors forms the basis of the existence of the school of symphony orchestra conducting. An exploration of their work, conducted through a process of interviews, forms the core of the empirical research. The cultural-historic direction of the study determined the necessity to involve Latvia's and overseas conductors and musical scientists, from various generations and regions, which represent Latvia's school of symphony orchestra conducting. The data was gathered through an interview process (using partially structured interviews). The processing and analysis of the data gathered through the interviews, involved an analysis of the frequency of the research criteria and an analysis of linkages through the AQUAD 6 application.*

*The empirical research confirmed and supplemented the conclusions reached through the analysis of the theoretical sources.*

*Key words: school of symphony orchestra conducting in Latvia, preconditions.*

### **Introduction**

In the situation of general globalisation it is of great importance to be able to evaluate the values and specific features of national musical culture, which could well serve Latvia in establishing its position among other musical cultures. Therefore at present

the need to further develop the theoretical basis for music teaching and study of musical experience and traditions has grown in importance in Latvia.

In development and preservation of culture the study of theory is of immense importance, helping the modern, knowledge-based society to evaluate the historical cultural heritage and creating the basis for formation of new theories. In Latvia presently no fundamental theoretical basis of symphony orchestra conducting has been developed. Creation of such a basis requires study revealing historical, artistic and pedagogical aspects of national orchestra conducting traditions and would summarise and analyse the cultural and historical development of Latvian symphony orchestra and opera genre conducting school, in order to use the historical experience for the further development of its theoretical basis.

**Aim of the research:** conducting of empirical research to test and supplement the theoretical conclusions reached in the course of the investigation, with empirical facts, regarding the preconditions for the formation of the school of symphony orchestra conducting in Latvia.

**Object of the research:** the preconditions for the development of the school of symphony orchestra conducting in Latvia.

### Methods and methodology

The theoretical part of the study showed – the traditions of German and Russian conducting school have exerted significant influence on Latvian music life and conducting school. Studying the formation of German and Russian conducting traditions, based on ideas of music researchers (Herzfeld, 1953; Blaukopf, 1957; Sidelnikov, 1991; Lebrecht, 1993; Schöttle, 2000; Markaryan, 2008), the structural elements characterising the formation, operation and development of these national conducting schools were revealed, taking these as the basis for further research, analysing the formation, operation and development of the Latvian conducting school.

The theoretical part of the study reveals that the existence of a symphony orchestra conducting school is based on activities of outstanding conductors, the research of activities by which (using the interviews) forms the core of the empiric research.

The empiric research was based on the qualitative approach because of the following:

- the need to provide substantial characteristics of the Latvian symphony orchestra conducting school's *„nature or type of features”* (Kropļijs & Raščevska, 2004), thus the qualitative research was also chosen because in research of some phenomenon's internal structures *„... the most important aspect is the representation of each person's individual history, that the individual constructs based upon one's own specific life experience”* (Kropļijs & Raščevska, 2004, 17);
- analysis and interpretation of the theoretical literature, author's reflection and qualitative data allowed to construct new knowledge regarding the possibility to define the Latvian symphony orchestra conducting school as a separate, independent aesthetic and artistic direction in the context of the European and Russian musical cultures;

- the sources of a historical research quite often (also including this study) are „indirect data sources” (Kropļijs & Raščevska, 2004, 17). The study also employed previously written, publicly available sources that reflect the personalities to be studied in their autobiographies, letters, notes and other archive materials.

The study uses case study as an instrument (Kropļijs & Raščevska, 2004), in order to search for the answers to the study question – what are the preconditions of the formation and development of the Latvian symphony orchestra conducting school.

It is very important to evaluate the reliability and validity of the data in qualitative research (Golafshani, 2003; Tashakkori & Teddlie, 2003). Data reliability in a research is confirmed by its “transparent” gathering and systemisation which provides other researchers the opportunity to repeat the research. Data coding and processing with computer programme AQUAD 6 (Huber, 2004) was used for data processing and as a way to confirm reliability and validity of the research. Two researchers were involved in the interpretation of the data for improvement of the reliability and validity of the research.

Scientific paper reveals the research of the Latvian symphony orchestra conducting school, using the method of partly structured interview, in order to analyse the experience of persons important for the art of conducting – conductors and music researchers – in the field. It was assumed that qualitative research of each person's individual experience will be the first quantifiable step on the way to the generalisation of the research categories (Mayring, 2002). This means that individual experience of a personality allows revealing the characteristic features of the Latvian symphony orchestra conducting school – preconditions of development and operational principles, by generalisation of which the answer to the study question was obtained.

The data required for the research was collected in the period between 2008 and 2010 from nine chosen conductors' interviews, recording them on video and audio. The selection of personalities – experts was determined by following:

- the idea that the period sets its requirements for a personality, marks the ways of development, while the personality with the creative, purposeful activity influences the direction of the society;
- the scale of the personality's influence, to be observed in a certain territory and the influence of which can be observed in several generations;
- the world view of a personality which is expressed in a musician's activities as awareness of the value of music and human values and the individual style of individuals activities;
- openness to other musical cultures and contribution to the world's musical culture;
- rich pedagogical and artistic experience in leading of professional ensembles, orchestras, musical theatres and choirs.

In the further course of the research the interview materials were documented – transcribed in accordance with the requirements of the data processing software AQUAD 6.

Interpretations of the interviews were carried out in accordance with the criterion developed in the theoretical part (see Table 1):

**Table 1. Research criterion and indicators**

CRITERION	INDICATOR
Preconditions of the development of the Latvian symphony orchestra conducting school	Music playing traditions of the 18th-19 <sup>th</sup> century
	Activities of the foreign guest conductors and composers-conductors, that specific adaptation to the local situation, local culture environment promoted development of the national conducting culture
	Formation of the Latvian orchestra conducting traditions in interaction with European and Russian musical and conducting culture that by enrichment of the national conducting culture, promoted the improvement of its quality
	Growth of the Latvian national school of composers at the beginning of the 20 <sup>th</sup> century, which ensured the inclusion of popular traditions, norms and values in symphony orchestra musical culture
	Foundation of the Latvian Conservatory, that facilitated the training of the first professional conductors
	Connection with the choir music culture's traditions that to a great extent promoted development of the orchestra conducting traditions
	Openness to other musical cultures and influence on the world's musical culture.
	Outstanding personalities in the art of conducting
	The rich culture of professional ensembles, orchestras, musical theatres and choir music
	A gap in tradition inheritance in the middle of the 20 <sup>th</sup> century and the 1960's
	Inheritance of the conducting traditions

The results obtained by interpretations were summarised, illustrated with examples from the interviews.

## Results of the research

In general, the interpretations of the interviews led to a conclusion that all of the interviews display preconditions for the formation of the Latvian symphony orchestra conducting school. As the interviewed personalities possess their own individual experience, then in every particular case their indicators differ, e.g. the interviewee A. tends to tell more about certain personalities and their role in the development of the conducting school, B. - about the conductor's technique.

In the course of the interpretation of the interview summaries also new indicators for the preconditions of formation of the Latvian symphony orchestra conducting school, e.g. the negative impact of a personality on the development of the Latvian conducting school, popularisation of the national values, the negative impact of choir musical

culture traditions on formation of the school, etc., that proved the assumption formulated before the empirical research – that the study of experiences of particular personalities provides an opportunity for more exact characteristics of the study subject.

Based on opinions obtained from the summaries of the nine interviews, the system of the research criteria was supplemented with new indicators and a code system was created (see Table 2), which is necessary for data processing with the software AQUAD 6.

**Table 2. Code system for the processing of the interviews with the AQUAD 6 Software**

CODE CATALOGUES AQUAD 6		DESCRIPTION OF THE CODE	CODES AQUAD 6
School	Preconditions	Home music playing traditions of the 18th-19 <sup>th</sup> century	Home traditions
		Activities of the foreign guest conductors and composers–conductors, that specific adaptation to the local situation, local culture environment promoted development of the national conducting culture	Foreign guest conductors
		Formation of the Latvian orchestra conducting traditions in interaction with German musical and conducting culture that by enrichment of the national conducting culture, promoted the improvement of its quality	German traditions
		Formation of the Latvian orchestra conducting traditions in interaction with Russian musical and conducting culture that by enrichment of the national conducting culture, promoted the improvement of its quality	Russian traditions
		Activities of Latvian composers – conductors	Composers Conductors
		Growth of the Latvian national school of composers at the beginning of the 20 <sup>th</sup> century, which ensured the inclusion of popular traditions, norms and values in symphony orchestra musical culture	National composers
		Foundation of the Latvian Conservatory, that facilitated the training of the first professional conductors	Latvian Conservatory
		Connection with the choir music culture's traditions that to a great extent promoted development of the orchestra conducting traditions	Choir +
		Choir music culture's traditions exerting negative influence on formation of orchestra conducting traditions	Choir -
		Openness to other musical cultures	Openness in culture
		Influence on the world's musical culture	Influence in culture
		Outstanding personalities in the art of conducting	Personality +



CODE CATALOGUES AQUAD 6	DESCRIPTION OF THE CODE	CODES AQUAD 6
	Outstanding personalities exerting negative impact on the development of the symphony orchestra conducting school	Personality -
	The rich culture of professional ensembles, orchestras, musical theatres and choir music	Rich culture
	A gap in tradition inheritance in the middle of the 20 <sup>th</sup> century and the 1960's	Gap in traditions
	Inheritance of the conducting traditions	Inheritance of traditions

In the present study data processing and analysis using the qualitative data processing software was used in order to determine the frequency of codes repetition, allowing organising the preconditions of formation of the Latvian symphony orchestra conducting school in sequence of priority by their importance and influence.

A result of interview data processing in software AQUAD 6 (displaying the frequency of individual codes) see in Table 3.

**Table 3. Code analysis (project: conductors) by frequency (catalogue preconditions)**

Codes AQUAD 6	A.	B.	C.	D.	E.	F.	G.	H.	I.
Openness in Culture	0	2	3	2	0	1	0	0	1
Foreign Guest Conductors	1	2	3	0	0	3	5	3	1
Rich Culture	1	0	4	0	0	1	1	2	0
Influence in Culture	0	0	0	0	0	4	2	0	0
Composers Conductors	0	0	0	0	0	4	2	1	0
Choir -	0	1	0	0	0	2	0	0	0
Choir +	0	1	1	0	0	3	0	1	1
Russian Traditions	1	4	4	3	1	8	5	1	1
Latvian Conservatory	2	0	1	1	0	1	1	0	0
National Composers	0	0	1	0	0	2	0	1	0
Personality -	8	3	0	1	1	1	0	0	0
Personality +	7	7	7	2	5	12	10	3	4
Inheritance of Traditions	1	5	2	1	0	1	6	0	1
Gap in Traditions	1	0	1	1	0	0	0	0	0
German Traditions	1	2	3	0	0	5	4	0	0

In the further course of study the obtained results were analysed. Analysing the result by frequency of codes, it was concluded that the code *Home Traditions* was not found in any of the interviews. This indicates that none of the interviewees has considered them an important aspect in the formation process of the Latvian symphony orchestra conducting school. All 15 codes other were confirmed in the interview data processing.

Summary of the data processing results with AQUAD 6 led to a conclusion that they confirm and supplement the conclusions reached by interview interpretations – that

the formation of the Latvian symphony orchestra conducting school is based on the following preconditions:

1. Outstanding personalities in the art of conducting.
2. Formation of the Latvian orchestra conducting traditions in interaction with German and Russian musical and conducting culture that by enrichment of the national conducting culture, promoted the improvement of its quality.
3. Activities of the foreign guest conductors and composers-conductors, that specific adaptation to the local situation, local culture environment promoted development of the national conducting culture.
4. Inheritance of the conducting traditions.
5. Openness to other musical cultures and Influence on the world's musical culture.
6. Connection with the choir music culture's traditions that to a great extent promoted development of the orchestra conducting traditions.
7. The rich culture of professional ensembles, orchestras, musical theatres and choir music.
8. Foundation of the Latvian Conservatory that facilitated the training of the first professional conductors.
9. Growth of the Latvian national school of composers at the beginning of the 20<sup>th</sup> century, which ensured the inclusion of popular traditions, norms and values in symphony orchestra musical culture.

## Conclusions

1. The preconditions for the formation of the Latvian symphony orchestra conducting school not only allow to conclude with certainty that the Latvian symphony orchestra conducting school is still forming and developing, but there also is a stable basis for preservation of professional orchestra music culture experiences and culture traditions, the contribution of the most remarkable conductors and conducting teachers to inheritance of national cultural traditions including those of conducting has been studied and evaluated, along with their role in elaboration and development of historical values. This is proven by the recognition of the young Latvian conductors in European and the world's musical culture (Andris Nelsons, Gints Glinka), as well as the success of the young conductors at international symphony orchestra conductors contests (Mārtiņš Ozoliņš, Andris Poga, Ainārs Rubiķis).
2. The cultural history analysis of these preconditions allows seeing in them the importance of the interaction of the society's and personality's cultures for the formation of the Latvian symphony orchestra conducting school. Only a fertile soil of social culture provides the basis for the development of the personality's culture and vice versa. This idea proven by the interviews with A., F., G., H., I. is the most obviously illustrated by a quote from the interview with C.: *„There is nothing in Latvia that can be viewed as stable... Lately voices have been heard saying that probably the lessons of symphony conducting at the Academy of Music are not necessary.”*

3. The study while characterising the personalities involved in education of the young conductors in the modern culture situation emphasises as the most important the feeling of personal freedom, ensuring resistance to the „pressure of commercialisation” exerted by the mass culture. This conclusion urges to think about the necessity to seek new ways for encouragement of the modern youth audience to approach the values of the classical music.

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## **AN INTERVIEW WITH MICHAEL ELLZEY: THE TRUMPET AND THE RING**

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**Michael F. Shaughnessy:** *Professor Ellzey, you just presented on the use of the trumpet in Richard Wagner's "Ring of the Nibelungen". Why did you choose this topic to discuss?*

**Michael Ellzey:** Any brass player must be familiar with the works of Wagner; they're just an essential part of the repertoire. So I knew many of Wagner's works, at least in excerpts, in my fairly young playing career. But my real appreciation for Wagner began when I was an undergraduate at the University of Southern Mississippi and took an opera history course. The professor was a Wagner scholar whose passion for the subject caught my attention. As for my choice of research topic, to combine the two - my career as a trumpet player and my appreciation for the works of Wagner - just seemed a natural thing to do. And I was surprised how very little serious research had been done on the use of the trumpet in Wagner. So that's how I came to write on this topic.

**Michael F. Shaughnessy:** *Why do you consider this topic to be of importance? Are there certain pieces of music in which one instrument is featured, and why do you think the composer wrote it that way?*

**Michael Ellzey:** I hope the importance of the topic is self-evident. As I said, Wagner is a staple in the repertoire for trumpet. I wanted to investigate just how he used it in the Ring. Much of my methodology was statistical: I compiled a list of every time the trumpet was used in the Ring and the nature of its context. There are four operas that make up the Ring Cycle and there are more than a thousand pages of music. My research found 55 separate passages where the trumpet plays 13 different leitmotifs on more than 200 of those pages: 23 in *Rheingold*, 52 in *Die Walküre*, 31 in *Siegfried*, and 48 in *Götterdämmerung*. The trumpet was, obviously, and important instrument to Wagner!

I was surprised that Wagner's use is fairly traditional. Every first-year music history student is taught that the trumpet is a "royal instrument". Well, that's still the case in the Ring. My instrument is associated with gods and demi-gods, most notably the

sword and gold themes. That's the tool (the sword) in the Ring that the chief god, Wotan, leaves for his son and grandson to carry out their heroic missions.

**Michael F. Shaughnessy:** *What do we know about the man Richard Wagner and his personality?*

**Michael Ellzey:** Wagner's life, both personal and professional, is among the most interesting in the history of music. I encourage anyone who has not done so to read one of the biographies. There are lots of them, so try one of the shorter ones first, maybe the one by Ronald Taylor. As a human being Wagner wasn't a particularly nice guy. Still he made a lot of friends and most of them were loyal to him throughout their lives. In the last century an American intellectual named Clifton Fadiman published an influential article on Wagner called simply "The Monster". That's the way a lot of people feel about Wagner. His financial improprieties - Wagner was a serial borrower (and seldom a repayer!) and then, of course, there are all those women . . . Wagner seemed to think that the world owed him a living. And in a very real sense it did: just look at the body of work he gave us! The world was fortunate that before Wagner collapsed in complete despair in 1864, he was adopted by the Bavarian King Ludwig II (the fellow who built all the castles). He recognized Wagner's work, and it's not too much to say that Wagner and the King became almost collaborators on his works. But a lot of composers weren't nice guys: think of Beethoven, for example. His character, like his works, is addictive. It's been said that more has been written on Wagner than anyone in history except Christ and Napoleon. I suppose that statistic speaks for itself.

**Michael F. Shaughnessy:** *Did the time period in which Wagner lived have anything to do with THE RING?*

**Michael Ellzey:** Absolutely. The Ring began as a brainchild of the 1848-49 revolution, beginning in Paris and spreading to Germany. Wagner was conductor of the royal opera of Dresden at the time, and he was deeply implicated in the revolution. But it's sort of funny: Wagner didn't really want a new government; he wanted a new opera house! So in the course of the revolution he burnt the old one down. That cost him his job—and his German citizenship. He was in exile, mostly in Switzerland, for decades. Thus the impetus for the Ring was the creation of a new world, not one of kings and gods but of heroes, men and women like Siegfried and Brunnhilde.

It may sound silly today, but Wagner thought he could reform society by writing an opera, that is, the Ring. May be the fact that didn't happen isn't his but ours, for not listening to him carefully enough. Let's also not forget that the Ring was thought to be un-performable in its own day. So, instead of paring it down, revising it, simplifying it as any sane person would have done, Wagner built his own opera house. That's the *Festival Theatre* in Bayreuth, which still stands today as one of the most innovative opera houses in the world. People are still trying to imitate it and capture its unique sound.

**Michael F. Shaughnessy:** *For our readers who may not be familiar with Wagner's work- what was he trying to communicate in THE RING?*

**Michael Ellzey:** First and foremost, the Ring is a story - and a good one at that. There are dwarves, elves, giants, heroes, villains, and dragons! At the end, the entire stage is to catch on fire! So the main reason to see the Ring is just to have a good time and live

in the story. But as I suggested in a previous question, there's a lot of intellectual weight to the Ring. It handles questions ranging from personal ethics to the appropriate forms of government. There's a lot there. Indeed, the Ring is one of the very few opera libretti that can, and has been, studied as literature.

**Michael F. Shaughnessy:** *It seems that certain instruments remain in vogue, while others (perhaps the harpsichord, the accordion, the euphonium, the harp) escape modern notice. In your mind, why does this seem so?*

**Michael Ellzey:** This question seems a little off topic from trumpet and Wagner. I am not a scholar on other instruments, but I can speak of instruments that have gone by the way-side is due to modern improvements (in my humbled opinion). Harpsichords, Harps, Euphoniums, Organs, etc are all still around but have found a certain, less utilized, place in our music performance world. The harpsichord has been replaced by the modern piano and it was also replaced by the piano-forte in the early 1800's. I love the pure sound of that instrument and I feel it is a shame that it isn't utilized more than what it is.

Others, like the euphonium, have found its place in a certain ensemble. That instrument is still played quite a lot these days in bands, brass bands, and used in solo work, but not in much else. Instruments come and go and new technology paves a way towards tweaking how instruments play and sound. That is simply the case when it comes to this question. Sorry, I can't be more specific.

As I spoke in my lecture, and I'll address it more in the next question, modern improvements changed the way the trumpet was made and how it was written for. So, in some ways, the trumpet as it was during Wagner's time is not how the trumpet is now.

**Michael F. Shaughnessy:** *Now, a brief history lesson – about the changes in terms of the trumpet in The Ring: What has transpired over the years?*

**Michael Ellzey:**

#### **A. A brief overview of the evolution of the trumpet**

The first published piece of music specifically including the trumpet is C. Monteverdi's opera "*L'Orfeo*" (1600). The trumpet used during this time, and throughout the Baroque Period, was the natural or valve less trumpet. The simplicity of its construction - a metal tube, wound or wrapped in an elongated or circular shape and ending in an exponential flared bell - restricted its melodic potential to the partials of the natural harmonic series.



The pitches on the natural trumpet were limited to the overtone series (see above). The low register (2nd – 6th partial) included only very disjunct intervals, while the upper register (above 7th partial) included scalar motion. It was difficult to play in the upper register all the time; therefore, much of the early writing was simple in the lower partials and florid in the upper. In the late baroque, the tessitura increased and a more soloistic, agile style of playing is required.

The trumpet went through a major physical change in the early classical era for two reasons: 1) to facilitate the more chromatic compositional style and 2) to relieve musicians from performing in the difficult upper register. A new system of drilling tone holes in the tubing and placing keys over the holes (like woodwind instruments) led to the keyed trumpet, a more chromatic instrument. During this stage of development, a significant, if limited, body of music was written for the trumpet. For example, two of the most famous trumpet concertos were written during the classical period. The first concerto written for the keyed trumpet was Franz Joseph Haydn's *Trumpet Concerto* in E Flat, completed in 1796. Seven years later, Johann Nepomuk Hummel composed his *Trumpet Concerto* in E Major. Having a keyed system enabled trumpet players to play lower and more chromatically, a style that was impossible before this time. Composers wrote for the keyed trumpet as late as 1858, even though valve systems had been developed around 1815.

In 1835, Joseph Riedl invented the rotary valve, and this valve system became widely used by instrument manufacturers. Sometime between 1829 and 1855, Francois Perinet developed the piston valve. It is not known exactly when it was completed, but we do know that he began his experimentation in 1829 and that the piston valve system was in use exclusively on the cornet by 1855. In 1843, however, Berlioz traveled to Germany and found the valved trumpet in use consistently.<sup>3</sup> These technical developments made a fully chromatic trumpet, with a more homogeneous tone and greater agility than previously possible.

### ***B. The alto F trumpet in the romantic period***

The Alto F trumpets represented the final stage of development of the eight foot length trumpet of the Baroque and Classical periods and became the standard trumpet in use in the late nineteenth and early twentieth century orchestra before the now-common half-length B flat and C trumpets came into general use. Comment on the new short trumpets was not universally favorable, and many conductors and players criticized the lack of "authentic" trumpet tone quality of the half-length instruments.

The Alto F trumpet was in common use from the invention of the valve trumpet up until about the time of the First World War. It is the instrument called for in the operas of Wagner and Meyerbeer, the tone poems of Strauss, and the symphonies of Franck, Mahler, Brahms, and Bruckner. Military trumpeters typically used the trumpet in E flat, but orchestral trumpet players of the middle nineteenth century generally adopted the shortest and highest pitched of the new valve trumpets, the trumpet in F, pitched a perfect fifth below the modern trumpet in C.

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<sup>3</sup> Tarr, E. (1988). *The Trumpet*. Portland: Amadeus Press.

If one looks at the symphonies of both Sibelius and Vaughan-Williams, for example, the earlier works specify F trumpets and the later ones B-flat trumpets. Richard Strauss, who used the F trumpet extensively in his scores, notes in his 1904 revision of the Berlioz Treatise on Instrumentation that, at that time, first players were generally using B-flat trumpets and second and third players were using Alto F trumpets, regardless of the score notation. Clearly the turn of the century was a transitional phase, during which both types of instruments were in use either interchangeably or simultaneously. Once one has experienced playing Wagner's *Parsifal Prelude*, Strauss's "*Til Eulenspiegel*", or the Sibelius *Second Symphony* on an Alto F trumpet, or has heard these pieces using the Alto F trumpet, the tonal differences between the short length trumpets and their alto counterparts for this late romantic literature become readily apparent.

The important thing that must be realized about the trumpet parts from the 19th century is simply that they were conceived with an entirely different instrument in mind than the one used today. It has been stated that the modern trumpet is really not a trumpet by definition, but a soprano trombone. Since the trumpet has changed so much in the past century and a half, the player at least owes the composer the courtesy of finding out what sound the composer originally intended.

Walter Morrow (1850-1937), professor of trumpet at the *Royal College of Music* in London, and for a time regarded as the foremost English trumpeter, revived the use of the Alto F trumpet for several years from 1898 to 1905, insisting that it was the only instrument that could produce the true sound of the natural trumpet.

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