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CONTENTS

EDITORIAL

Dear readers, this issue of "Problems in Music Pedagogy" (PMP) contains studies reflecting practical experience and theoretical propositions originated not only in the Baltic region, but also in the United Kingdom, Ukraine, USA and Mexico.

I have the great honour of presenting to you two articles from University of Roehampton (UK):

- *Nigel A. Marshall has done an in-depth research on the level of stress experienced by a newly qualified teacher. This article reports on a pseudo-longitudinal study which explored the factors contributing to the level of praxis shock experienced by a group of trainees as they transitioned from their training course into their first teaching role as a secondary school music teacher;*

- *Kagari Shibazaki has investigated English primary music teachers' perceptions of creativity and musical composition through the use of individual interviews. Results suggested that the definition of creativity given by teachers in this study was concerned with challenging the children's own ideas through thinking and problem solving. In addition, the main purpose of promoting creativity was seen as expressing individuality in music making class.*

We open the door for the Ukrainian colleague in the PMP journal: in the article "Effective Ways of Teaching Preschool Children to Play the Violin", contributed by Kateryna Zavalko from National Pedagogical Dragomanov University, problems of broadening the curriculum by methods of C. Orff, Z. Kodaly, E. Jaques-Dalcroze as well as those of introducing the methods of teaching the violin developed by G. Szilvay, S. Miltonyan, E. Pudovochkin are brought into focus. The improvements in the curriculum allowed developing children's violin skills, as well as their skills of improvisation and playing in ensemble.

Proceeding with the discussion on the problems of creativity we continue a rubric, which was opened in 2009 - interviews with distinguished musicians, composers, and educators. In this issue we offer interviews with the famous musicians Francois Minaux and Jeanne Goffi-Fynn. The dialogues are about the process of performing music, student-centred paradigm and constructivism in music teaching, as well as about the development of musical talent and other problems in music arts and music pedagogy.

Young researchers from Daugavpils University offer their original visions of solving problems in music pedagogy:

- *On the basis of the conception by Davidson, Scripp & Meyard (1988) concerning the quality assessment procedure for determining the ability of sight-reading, Galina Zavadska has developed diagnostic criteria for assessing prospective music teachers' harmonic hearing, as well as has worked out and compiled personal constructs in order to understand and identify prospective music teachers' individual difficulties which they face during the study process;*

- *Having analyzed improvisation, composition and interpretation according to the set parameters (the beginning of a historical development, preconditions of origin and spreading, the environment of spreading, preconditions for the realization of activity, changeability of musical expression means, emergence of a new, original musical material in the process of activity), Jevgenijs Ustinskovs distinguished the peculiarities of the improvisation process.*

At getting acquainted with the research findings of the representatives from various countries we enrich our 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.

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 "Saule" for successful teamwork, perseverance and valuable support to the continuation of this periodical..

Editor-in-chief
Jelena DAVIDOVA

ISSUES OF TRANSITION AMONGST EARLY CAREER MUSIC TEACHERS

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Abstract

The phenomenon of praxis shock has been seen as a measure of the level of stress experienced by a newly qualified teacher as the transition between their training institution and the world of work. A high level of discrepancy between the training received and the requirements of the job can often lead to a high level of praxis shock and in this respect, praxis shock can be seen as a proxy measure of the usefulness, appropriateness and effectiveness of a given training programme. This paper reports on a pseudo-longitudinal study which explored the factors contributing to the level of praxis shock experienced by a group of trainees as they transitioned from their training course into their first teaching role as a secondary school music teacher.

A total of 46 trainees representing 4 different training institutions in England were interviewed towards the end of their one year training course and subsequently, 38 secondary music teachers were interviewed near the end of their first year of teaching. 22 of the original 46 participants appeared in both phases of the research. Findings suggested that a number of factors could be identified that contributed to varying degrees of praxis whilst practical and emotional support from colleagues during the induction year was seen as an effective way to limit the levels of stress.

Key words: *praxis shock, trainees, music teacher.*

Background

The rate at which teachers leave the teaching profession relatively soon after completing their training is, with minor variations amongst European countries, alarmingly high (Stokking, Leenders, De Jong & Van Tartwijk, 2010). Issues of workload and resources (Grode, 2009), feeling isolated (Conway, 2001, 2002) and lack of appropriate knowledge (Ginny, 2010) leave many newly qualified teachers feeling hopeless and inadequate. The American Federation of Teachers (2001), reported that 20 - 30% of new teachers were leaving the profession within five years of commencing teaching whilst in the UK, the loss of full time teachers in primary education was estimated at around 14%, and 7.9% in secondary (Smithers

&Robinson, 2003). Stokking et al. (2003), reporting on the situation in The Netherlands, suggested that up to 40% of teachers left within two years of starting to teach and 50 % left within six years.

With particular reference to the Dutch situation, Stokking et al. (2003) suggested three main reasons for the high attrition rate namely: a) that the profession was too demanding, b) that students left their training establishments with false expectations of the profession they were about to enter, and c) that students were insufficiently prepared for the professional role required of them. The study by B. Perrachione, V. Rosser & G. Petersen (2008) found work overload to be one of the main reasons for job dissatisfaction with paperwork and assessment causing the most job dissatisfaction whilst other factors, included increasing responsibility, the time required to complete the requirements of the job and large class sizes tended to increase the drop rate.

In specific relation to teaching music and training music teachers, D. Mark (1998) and B. Roberts, (1991) found that specific elements surrounding not only whether a musician saw themselves as a musician, a music teacher or as a teacher, but also in which department (music or teacher education) the training of a music teacher was positioned, could create significant internal conflicts of identity amongst music trainee teachers. P. Krueger (1999), reported on the 'startling and difficult process' involved in becoming a music teacher with isolation being cited as a major problem and the need for frequent interaction with other music teachers being seen as a significant and necessary feature of a successful transition from student teacher to teacher (Krueger, 1999, 7). C. Conway (2001), reported on the stress facing music teachers who find they are under 'considerable pressure to perform at a high level in public' (Conway, 2001, 17)and cope with colleagues whose lack of understanding of the curriculum can lead music to be defined as 'noisemaking' whilst K. Roulston, R. Legette & S. Trotman Womack (2005) found that inadequate resources, physical exhaustion, student behaviour, interpersonal conflicts with other colleagues and the lack of opportunity to focus solely on music teaching as major contributing factors towards practice shock.

J. Ballantyne (2006, 2007) argued strongly for the need to review music teacher education, not only for the benefit of pupils, but in order to limit the effect of 'Praxis shock'; an effect which has been defined as the discrepancy between the newly qualified teacher's expectations of school life and the realities of teaching (see also Mark, 1998; Kelchtermans and Ballet, 2002; Stokking et al., 2003). That is to say, the level of praxis shock experienced by a newly qualified teacher entering the profession may also act as a proxy measure of the effectiveness and overall quality of the training programme they have experienced prior to entering the world of work. In her study of early career music teachers, carried out in Australia, she found relatively low levels of satisfaction amongst her participants with regard to their pre-profession training and it was argued that the relative high level of practice shock experienced by trainee music teachers contributed in a significant way to the high level of 'burn out' amongst her research participants.

B. Yourn (2010) recently reported on the results of a study which explored the perspectives of beginning music teachers, their school based mentors and their supervisor. The results suggested that newly qualified music teachers tend to display levels of anxiety in relation to behaviour management, issues of resourcing, failure,

poor teaching, relationships with their mentor and the expectations placed upon them. Mentors based school tended to have concerns regarding the ability of the student to take on their classes, be flexible and develop thinking at an appropriate level whilst supervisors noted an inability to stay calm, a tendency to panic and an insufficient level of analysis when addressing significant concerns.

It is therefore relatively clear that practice shock is an issue both for the trainee teacher upon first entering the classroom on their first teaching experience but also the newly qualified teacher who starts their professional life as a music teacher. The degree to which either the student or the newly qualified teacher experiences this practice shock can act as an indicator of the effectiveness of the training and over the years, a number of common issues have arisen which still appear to contribute to the not too effective transition from trainee teacher to practicing teacher.

This pseudo longitudinal study explored the issues which impacted on the level of practice shock as experienced by a number of participants as they transitioned from their experience as a trainee teacher through to the end of their first year as a music teacher.

Participants and procedure

The research was carried out in two phases over a four year period from 2007 and 2011. Phase one involved questionnaire/interviews with trainee music teachers in four different training institutions throughout England, whilst phase two involved questionnaire/interviews with music teachers nearing the end of their first year of teaching music in secondary school. The design for the study was pseudo – longitudinal in that although the population in each phase was representative of the research population, it was not possible to track all participants from phase one through to the end of their induction year. Overall, 46 trainee teachers (40 female and 6 male) were interviewed during phase one of the project and 38 interviews (36 female and 2 male) were held with induction year teachers in phase two. A total of 22 (20 female and 2 male) participants were involved in both phase one and phase two. The decrease in the number of participants between phase one and phase two was accounted for by one participant leaving the profession, two accepted alternative employment, one returned overseas and appropriate interview arrangements were not possible with the remaining four.

In phase one, all participants were interviewed in their placement school during the final school experience whilst in phase two, interviews took place within their place of work. Questionnaires detailing the main content of the interviews were provided to all participants at least seven days in advance of the interview. With the exception of a small amount of biographical data, the questionnaire/interview used in both phases was identical. Participants in phase one were trainee music students all having completed most of their PGCE (Post Graduate Certificate in Education) in order to become music teachers in secondary schools. All participants had experienced one complete school placement and were currently working within a second school. Participants in phase two were serving music teachers working in secondary schools through England. In some instances participants in phase two were working alone as

the one member of staff responsible for all musical activities whilst others were operating as a team member of a larger faculty or department.

Design of survey instrument

All participants were provided with the framework of the interview schedule in advance. In both phases, participants were requested to provide details of their age, gender and training background. The interview schedule covered experiences in seven main categories namely:

- Contribution of training elements (lectures, tutors, school based mentors);
- Evidence of practice shock;
- Positive and negative aspects of teaching;
- Music classrooms and resources;
- School placement issues;
- Individual musical identity; and
- Professional goals and perspectives.

The individual categories for the questionnaire / interview were developed out of a previous pilot study carried out on two smaller populations comparing training experiences in England and Austria. (see Marshall & Bailer, 2007). Following the qualitative responses arising out of the interviews, participants also rated the relative level of their opinion on each issue through the use of a 7 point Likert Scale with '1' equal to the statement 'I strongly disagree' and '7' equal to the statement 'I strongly agree'.

Results and discussion

Analysis of the qualitative data was carried out according to standard qualitative techniques. Summary sheets of interview responses were initially prepared and a number of possible thematic categories emerged. Following an iterative process of classification and reclassification, a number of summative categories emerged into which the overwhelming majority of interview content per question could be coded. Analysis of the Likert scale responses was carried out using SPSS.

In common with M. Galton & S. Delmont (1985), the quantitative elements of the data were given priority in terms of the main structure used for reporting the results whilst the qualitative data was used to augment, explain or clarify the resulting issues (Cresswell, 2008). In each section, results for phase one are mainly given first, followed by results from phase two. Subsequently, any differences or changes in opinion or attitude between the two phases are then discussed.

A. Contribution of training elements

Section one of the survey instrument asked participants to rate their feelings relative to three elements of their training, namely lectures, course tutors and school based mentors. Table 1 indicates the individual means for each component over both phases.

Table 1: Relative means and standard deviation for phase one and two

	MEAN PHASE 1	SD	MEAN PHASE 2	SD
Lecture	4.90	0.83	3.50	1.20
Tutor	5.90	0.78	5.89	0.80
School Mentor	4.20	1.90	4.40	1.29

Dealing first with phase one of the results, looking at the relative means assigned to the importance of the three components, university tutors were given the highest ratings with an overall mean of 5.90, with lectures and other university based input being rated second with a mean of 4.90 and school based mentors being rated as lowest in overall mean ranking with a mean of 4.2.

In general, these responses were replicated in the qualitative data with students feeling well supported by tutors, often in terms of emotion and self-esteem rather than in terms of practical advice on teaching music:

> *"… I always used to ring my tutor about ready to give up and they would just sort of listen and wait until I had talked myself round…and when I was off sick, they just re-arranged things for me, so you always feel that whatever the problem's going to be – they will sort it – so like a sort of safety net for you."*

Further comments tended to suggest that overall ratings could be reflecting the personal relationship between trainee and tutor rather than the direct usefulness of professional input:

> *"My tutor is great – really great and makes you laugh no matter how bad your lesson has been, they always see it as having been positive. It has taken me a long time to work out how they do things in this school because it is different to what we had been told and some of the things we haven't covered in college, but no – great."*

The rating for the school based mentor was largely unexpected, however closer inspection of this rating revealed the largest standard deviation (1.93) with participant ratings covering a much broader range of responses depending on the type of placement and the type of mentor they were working with. Results suggested that whilst some participants found the experience to be very positive others found it to be negative, relative to their university based experience.

Moving to phase two, participants had the opportunity to reflect back on their university experience and a number of significant differences appeared in the way they viewed their college based experiences. Overall, between the two phases, a significant difference existed in the relevance of the lectures that participants felt they had received on their training course. Phase one participants rated the input from lectures on their programme relatively high however the passage of time appeared to diminish the initial perceived benefit. Relative means decreased from 4.9 to 3.4 and subsequently, a t-test on the mean ratings for the usefulness of university lectures between phases showed a significant difference (t= 6.684, df = 82, p=.000). This level of significance could also be taken in support of the fact that some of the emotional

attachment to the university tutor and their taught sessions had decreased with participants now seeing their training in a new context:

> *"Well they were good at the time…got you started and I enjoyed them but they can't…well nothing can prepare you for the real thing and when you get your classes somehow the lectures go away…they must be there because you sort of know what to do…but it seemed a steep learning curve."*

> *"I learned a lot – I think – but now I think I teach as much like my teacher taught me rather than what we got in lectures and - - - well, here in school it is as much about working along with other people whereas in lectures it tends to be about you."*

Ratings for tutors between phases did not tend to change over time. No significant difference emerged from the analysis of the means between phases (t= .106, df = 82, p= .916). Overall, the mean ratings for tutors hardly changed between the two phases and many students still maintained a degree of friendship with their former tutor.

> *"They were really good and helped me a lot and I was sorry to leave but we still keep in touch."*

Finally, the mean representing the usefulness of the school based mentor did increase from 4.2 to 4.4, but not to a significant degree and the standard deviation again represented the diverse nature of the responses (t= .567, df = 82, p= 0.572). Again, the qualitative data suggested that the school based experience could be highly individual and varied considerably between individual participants.

> *"My SBM was the best – she was an AST and we just got on – I went to her choir, we went out to lunch and we were both singers so we sort of did everything the same – and then she helped me get this job…so no complaints."*

In contrast to this response, other participants had more negative feelings:

> *"I just never felt he trusted me or my ability and I lost a lot of my confidence. I could never go near the precious a level group and if there was a problem with a pupil, he did support me but I always had this feeling that he felt it was my fault and it would not have happened had he been there."*

Taking the responses overall, emotional and personal support along with a supportive relationship with the university based tutor appeared to be common to all participants and this feeling appeared to change little over the transition from training to teaching. Over 54% of participants claimed they still kept some form of contact with tutors with examples of this ranging from regular contact through working in a local school and accepting students through to email exchanges.

The perceived effectiveness of university input appeared to diminish over time although ratings for this could be affected by loyalty to a particular tutor. Ratings for the usefulness of the school based experience often contrasted in a stark way and this

issue is discuss subsequently when the experiences beyond the relationship with the mentor are explored further.

B. Practice shock

In phase one, participants rated their general level of self efficacy in terms of how they felt they would ultimately cope in their job given their level of training and experience in schools. Participants in phase two were asked to rate how well they felt they had coped in their new profession. A Kruskal – Wallis test was run on the responses from the two phases and whilst the overall differences between phase one and two was not significant, the mean rank between the two phases did show that overall, some participants did feel somewhat concerned with the initial pressures of the job. Mean ranking for their expected level of coping with the job was 43.4, whilst the phase two mean rank for their actual experienced level of coping was 41.45. The difference was not significant with $\chi^2 = .153$, $df = 1$, $p = 0.695$.

For phase one responses, participants tended to feel relatively positive about the transfer into the teaching profession. All participants felt positive about their musical abilities and their subject knowledge and overall, participants assumed that any current problems or negative experiences would be resolved once they were in post. For example, issues of behaviour management would be resolved due to their increased status and position within the school; conflicts with mentor over teaching styles or teaching materials would be resolved as they took on responsibility for themselves. Around 36% of participants felt that having adjusted to the requirements of their course and two schools in a relatively short time had equipped them with the necessary skills to cope with taking on their new professional role:

> *"I have been in three schools, each one was different and in my second one the teacher had some time off and so I feel OK about coping now."*

For phase two, qualitative responses for this result appeared to suggest that whilst participants provided their initial phase one rating according their musical self-efficacy, the actual experienced self efficacy was rated according to the much broader range of tasks required by the job itself. During their interview, participants often talked about the level of paperwork, the administration of peripatetic staff, dealing with musical instruments and practice facilities and formal duties beyond music teaching. The degree of practice shock was felt most acutely by those with sole responsibility for music throughout the school:

> *"The music is fine but within two weeks I had to get the band ready for an open evening so I am coping with the rest and then I have this put on me and some…'friend' said 'we all know your predecessor was brilliant at this and the parents expect a lot' – and I thought 'great' so talk about trial by jury and then that was over and you start on Christmas and that seems to revolve around you and at some point you teach as well."*

Lack of equipment or poor quality instruments were cited by 75% of those interviewed and a greater degree of 'shock' emanated from those who had enjoyed a school experience in a well equipped school:

> *"I had all these ideas based on what I had there but I can't do any of them here. So you start again having to think of things to do with what you have."*

Amongst other problem areas mentioned by phase two participants were behaviour management (43%), lack of support (23%) and time management (31%).

C. Positive and negative aspects

Respondents in both phases were asked to rate their enjoyment of teaching music and also to rate how satisfied they felt with their career choice. A T-test was run on the overall ratings with results suggesting that whilst overall participants were content with the decision they had made for a choice of career, their level of enjoyment for teaching music was decreasing, and this result was significant (t =7.485,df=82, p = 0.000).No significant difference existed in the ratings for career choice (t = 0.270, df = 82, p = 0.788).Mean scores for both phases for career choice and enjoyment of music teaching are given in Table 2.

Table 2: Mean scores for level of enjoyment and career choice in phases 1 and 2

	MEAN PHASE 1	SD	MEAN PHASE 2	SD
Enjoyment	6.04	0.73	4.65	0.97
Career choice	5.78	0.84	5.74	0.68

This result had not been expected but the evidence from the qualitative data offered some reasonable and intuitive reasons behind the apparent differences. Looking at responses from both phases, 51% of participants gave positive comments about the pupils they taught with over 31% giving positive comments about the pleasure of watching pupils develop, helping and inspiring pupils in music and appreciating their friendship. 29 % of participants spoke of music and performance with comments frequently relating to working with pupils in school concerts and performing alongside pupils in the classroom. Over 64% gave general comments about the whole job such as 'enjoying being a teacher', 'enjoying teaching' or 'it's what I wanted to do.'

> *"I did this because I had a music teacher who inspired me and I loved music with her and now I am doing this for them and this is just what I came here to do and sometimes I watch them when they have written a great piece and how excited they get and I just think... 'result'...it's great".*

Negative comments about teaching were also similar in both phases with four main themes arising from the qualitative data. Firstly, the physical strain of teaching music as a subject, especially amongst participants who were the only music teacher, was apparent. The need to stand up to teach, talk, demonstrate, sing, play, participate and motivate reluctant pupils to participate was described as extremely exhausting. Over one third of the participants in both phases had taken some time off with stress or infection related illness. Secondly, issues of behavior management related to the negative attitudes of pupils towards music as a subject appeared to cause frustration, upset and feelings of despondency:

> *"They like three styles of music, pop, pop and pop... and no matter what I*
> *do I cannot get them interested and sometimes that gets me down."*

Thirdly, teachers in both phases felt that pupils were often intolerant of musical styles other than those which were currently popular within their friendship groups. Playing keyboards was cited as the most popular activity whilst singing, learning notation and musical theory were the most challenging aspects of music they felt they had to teach. Fourth, participants in both phases cited 'time management', 'lack of time' and the 'level of paperwork' as their major concerns. Planning lessons, marking work and attending meetings were given as the most time consuming aspects of the job with over 67%stating that time spent on their own personal musical 'out-of-school' activities had decreased.

However, the anomaly of making a correct career choice and yet not necessarily enjoying music teaching could be explained through the issue of professional goals and perspectives.

D. Professional goals and perspectives

In terms of the phase one participants, almost all participants were content with their choice of career (Mean = 5.8 & SD = 0.84) and regardless of their issues with some school placements, they tended to remain positive about their teaching music (Mean = 6.04 & SD = 0.73). Some participants were beginning to enjoy having to teach some sessions of other subjects whilst others felt this to be a frustration.

However phase two participants tended to show a number of further differences. One interviewee expressed a desire to leave the profession and move into some other form of musical work whilst over 73% expected to remain within the profession for a significant period of time. 68% stated they expected to be promoted into some form of management position within the next 3- 5 years but of more significant interest was the fact that over 53% of the participants were considering promotion outside the role of music teacher. Examples included Pastoral Care (22%), Gifted and Talented teaching (13%) and Advanced Skills Teacher (38%). In this respect, participants appeared to be suggesting a preference for teaching over music teaching.

E. Musical Identity

Participants in both phases were asked to rate how much their personal musical activities beyond school had changed. A t-test suggested that no differences existed between phase one and phase two but mean ratings for agreeing with the statement suggested that personal musical habits had in fact changed considerably for a number of participants with mean scores of 5.54 (SD = 5.5) for phase one and 5.36 (SD = 5.4) for phase two. This raises the issue of 'musical maintenance' which B. Roberts (1991) has previously raised. From this perspective B. Roberts suggests that music teachers, in order to continue their own individual musical identity, frequently engage in activities which enable them to keep their identity as a musician.

Three main issues of identity emerged in both phases of this current study. Participants were asked if they felt they were more of a musician since they started to teach music. A t-test revealed a significant difference between the views of the participants in phase one and in phase two. Phase one participants tended to regard themselves as having changed little with a mean score of 4.46 (SD = 0.54). The most

popular comment in the qualitative data tended to be 'just the same' or 'nothing really changed'. Phase two participants, however, tended to rate their level of musicianship as being higher with a mean of 4.92, (SD = 0.91). The difference between the two cohorts was also found to be significant (t =-2.887, df = 82. *p* = 0.005).

In terms of the first identity issue, data from the qualitative element of the interviews in phase two suggested that although their musical 'out-of-school' activities had tended to decrease slightly, their view of themselves as a musician had correspondingly increased and in addition the nature and purpose of their out of school activities had also changed:

> *"At first, I felt as though I had to learn all these new styles of music they all seemed to know and I had to learn it quickly, but I did It - my degree only taught me one main style of music and at first it felt like you had to know them all. But I have done it – I have kept going and what I did know I can use in terms of what I need to know and when I was worried about what I didn't know, now I feel I can get to know it quickly, and you feel more confident and I feel more of an all-round musician, now I can improvise for example."*

Therefore, in terms of the issue of maintenance proposed by Roberts (1991), amongst these early years teachers maintenance of their musical identity could be achieved just as much through the acquisition of musical knowledge as through the actual playing of an instrument.

The second issue of identity related to the lack of interest amongst sometimes large groups of pupils:

> *"A lot of them are not interested in music and many of them only like a few types and so I used to focus on that but now I do things for me. I have started to take piano lessons again for the first time in years and so school is school and me is me."*

Again, in this respect the issue of maintaining their musical identity is achieved through increasing their skill base and does not necessarily require them to perform at a high level on a first instrument in the presence of other musicians.

Finally, 17% of participants in phase two related concerns about the criteria against which they were assessed within the school system. This small group felt strongly that they were constantly judged against their teaching ability with little reference being made to their musical ability or their music teacher ability:

> *"I started a new choir and I get them to perform. I want people to see not only what I can do as a musician but what I can do as a music teacher. I want people to comment on how much I managed to get out of a particular kid or to say how do perform well for me…it's important they see what I bring and what I get them to do. It's not about giving them a song to sing – it's about training them well and as a good musician, I can do that."*

So in this instance, the musical identity is maintained through the demonstration of what they can motivate/train/facilitate others to do.

F. Music classrooms and equipment

This research revealed an overall dissatisfaction with music classrooms and the level to which they are equipped although the provision of technical equipment was more frequently found to be satisfactory to satisfactory. Average mean rating for the quality and availability of musical instruments across both phases was 4.2, whilst the average mean rating for technology was slightly higher at 5.3.

The lack of suitable equipment, resources and musical spaces with adequate sound proofing was the most frequently mentioned response with42% of the participants feeling that the quality of their lessons were affected by the lack of quality musical instruments. However, two further issues emerged. Firstly, as many schools are now becoming more fully aware of the marketing potential of well equipped, state of the art, music technology equipment and more schools are systematically building up sound technology and recording equipment, 32% of participants expressed some concern at the level of technical knowledge they were required to have in order to work with much of the new equipment and the lack of training was felt to be added stress. As the majority of the participants came from mainly traditional music backgrounds, they felt in many ways that their professional training as a musician had not really equipped them for the increasing role of being a sound technician.

Secondly, the purchase of expensive music technology equipment also appeared to be adding a further pressure. 51% of those interviewed in phase two were becoming 'aware' of an increasing pressure or expectation for the music department to 'pay back' to the school for the money spent on new equipment. As one interviewee stated:

> *"…it's as if we have to pay back…the English department get new cameras and books… and they don't have to pay back because just by using it – the pupils are doing English – and that is enough in itself – whereas we get new equipment and now we have to pay back and the school has to receive something back for the money – it is not enough that the pupils are using it to engage in music."*

and

> *"…well we can put in a bid and we can get things bought but it is expected then to 'be seen', whatever you have bought is 'looked out for' – and you cannot always do that without it looking a bit artificial."*

These comments give an indication of the status in which music is held within the school and the intrinsic value which is placed on it as an activity. To be specific, there are subjects such as Mathematics which are intrinsically valuable and simply engaging in them will produce beneficial results but in some instances, music is not viewed in quite the same way.

G. School placement issues

Finally, in relation to school placement issues, both phases of participants were asked to comment on their experiences of school placement or at least in the case of phase two participants, their memories of it. In addition to the quantitative indication relating to the relative benefits gained from the school-based mentor, the qualitative data collected could be coded into one or more of four main themes:

1. The school does not value music. Lack of value for the subject of music within the school, lack of appropriate support and resources and therefore the quality of training for the student was felt to be affected. Some phase two teachers felt that the lack of value and respect for the subject was partly their fault:

   "If I could just get a band that won a competition or we could do a really good musical, I feel they would value it more."

2. Mentors are good teachers and/or musicians but not good mentors. A number of participants reported that although their placement had been with an excellent teacher, the mentoring skills were weak. Help and advice often consisted of 'watch me' or 'what I would do' or 'just keep going – you will get it'. Techniques copied from an experienced mentor were frequently found not to work when tried by the trainee and little or no further training or advice was available or forthcoming.

   "..he was just so gifted and they did everything he told them but he had no idea how he did it and all I knew was - I couldn't do it his way."

3. Different skills and approach. In a number of cases, participants reported being placed with a teacher/mentor with an advanced level of skill in one specific musical area, for example composing or jazz improvising at the piano. As a consequence, most lessons were planned around this particular skill or expertise and pupils expected music to be taught this way. Participants reported feeling judged musically and losing confidence in their own abilities.

   "Every lesson was based on an improvisation or a composition and I just couldn't do it – but the children wanted me to have the same number of ideas – I just couldn't do it."

4. Inappropriate placement. A small number (9%) of participants reported having been accepted into the school to help to ease the teaching load or provide help with a specific task. In these instances, participants felt their workload had been too heavy, their level of support had been minimal and an inappropriate level of responsibility had been placed on them too quickly.

Summary

As with previous research, a number of issues appeared to show that the transition from trainee worked best in situations which had a number of components in common. Firstly, the presence of a mentor, who provided both practical and emotional support and often 'gave permission' for the professional role, to be achieved in small steps:

   "My line manager used to tell me to just forget some things and just focus on getting one bit right …like she would, don't panic if they don't behave perfectly just get the sequence right first then work on something else and it all seemed do-able."

Second, many of the participants appeared to show signs of assimilating the political language and framework of the teaching profession at an early stage in their career

development and this appeared to force a separation of their musical identity from their teaching identity. In extreme cases, music became a personal activity whilst teaching became a technical skill, often in a subject area other than music:

> *"I enjoy my music now – I don't play my sax as I used to but I joined a choir and a samba band and they both rely on me a lot and it takes a lot less energy than trying to force feed music onto pupils who don't want to know. I am enjoying my form group the best and really getting interested in that sort of pastoral role and it is nowhere near as frustrating."*

Third, in instances where the school placed little emphasis on the extrinsic or intrinsic value of music, this often impacted on the training experience of individuals in phase one but the effect on those participants in phase two was often one of self-blame.

Throughout the two phases of the research, the only context in which any participant used the word 'shock' was in relation to the lack of interest in music which they experienced amongst pupils. Comments relating to their own enjoyment of music at school and the lack of enthusiasm amongst the pupils in their care appeared to be the only experience which they were not expecting, and these appeared frequently and often in answer to several different questions. There are obviously a number of limitations to this study; however it has identified a number of issues within the changing identities, levels of confidence, self-efficacy and the aspirations of trainee music teachers as they move through their first year as a professional teacher. Further work could actively map these changing emotions and attitudes in the same cohort of participants, from the initial practice shock of the first day of school experience through to end of the first year in post could provide a wealth of data which would be a significant value to all those involved in training music teachers.

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PRIMARY MUSIC TEACHERS' PERCEPTION OF CREATIVITY AND MUSICAL COMPOSITION IN ENGLAND

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Abstract

Cultivating children's creativity has been strongly highlighted in the English national curriculum. Based within this context, this research investigated English primary music teachers' perceptions of creativity and musical composition through the use of individual interviews. Results suggested that the definition of creativity given by teachers in this study was concerned with challenging the children's own ideas through thinking and problem solving. In addition, the main purpose of promoting creativity was seen as expressing individuality in music making class. Moreover, this study demonstrated that teachers focused on a) expressing and developing musical ideas with the use of language, b) the development of communication and social skills in the process of composition and c) the process of music making was evaluated more than the final musical product.

Keywords: *creativity, musical composition, primary music teachers, England, individuality.*

Introduction

Creativity has been investigated from a wide range of perspectives and as a result the definition of what it is, has become increasingly varied. In social science research including psychology and education, creativity is often explored from three points of view, namely process, product and person, which A. Balkin (1990) suggested form the three Ps of the creativity equation.

The creative process mainly focuses on how persons engage in making something. The most well-known creative process model is G. Wallas's stage theory (1926), and this still continues to influence research into the creative process (e.g. Webster, 1990). Although a number of further studies have been carried out within a wide range of creative areas, the process involved in musical composition has still not been explored sufficiently (Sloboda, 1985, 1995; Collins, 2005). This is possibly related to the fact

that composition is a unique and personal activity and to investigate the process in more detail would require more substantial and in-depth studies which are more detailed and possibly more longitudinal in nature.

Research on the creative product has tended to focus on how we can assess the final creative outcome. In particular, in psychological perspectives, for example, one original definition by J. Guilford (1957) had a strong impact on subsequent research on measuring creativity. He suggested four divergent creative abilities: a) fluency (the ability to produce a large number of responses); b) flexibility (the number of different categories of responses); c) elaboration (the ability to develop or embellish ideas); and d) originality (the ability to produce unique responses). In music, various measurements of creativity have been developed, for example, E. Torrance (1974), developed his creativity test based on J. Guilford's four elements as above, and M. Vaughan (1971) focused on three aspects namely, a) music fluency; b) rhythmic security; and d) ideation. The musical creativity test proposed by P. Webster (1990) incorporates the elements of flexibility and originality from the J. Guildford model but adds extensiveness and syntax.

Studies about the creative person seek for ways in which we can research the level of creativity within the individual. For instance, E. Goncy & C. Waehler (2006) found that musical experience and creative potential are characteristics that are positively related, and compared to classical/church music, creativity was more often associated with experience in performing jazz, bluegrass, blues and reggae/pop. This is possibly because these genres are often frequently linked to improvisation in performance and because research associated with the creative person have often been shown to be limited and problematic in terms of methodological procedure, reliability and validity, (Belcher, Rubovits & DiMeo, 1981; Amabile, 1982; Wakefield, 1991; Fleenor & Taylor, 1994).

Specifically, in terms of music education research, a large proportion of previous research on creativity, focused on the children's musical composition including the process of children's music making, assessment-based issues, and composition as a group activity (e.g. Miell & MacDonald, 2000; Burnard & Younker, 2002; Fautley, 2005). In England, the development of children's creativity has been an important issue in all subjects (DfEE/QCA, 1999); however, research suggests that music teachers have a number of concerns in terms of cultivating creativity through teaching composition at school. R. MacDonald, D. Miell & L. Mitchell (2002) pointed out that music teachers often seemed worried about 'off-task chat' during the creation of group composition. In addition, M. Fautley (2005) argued that when children work on a composition with friends, teachers are not actually able to understand the thinking process, and too often assessments are based only on a relatively small number of clues which children might offer. Furthermore, K. Dogani (2004) claimed that teachers appeared to organise compositional music classes based on more formal frameworks such as nationally imposed curriculum which sometimes meant that children's freedom in music making was less respected and their flexibility and creativity much restricted. Thus, many teachers have a tendency to be somewhat negative towards group composition although correspondingly, children's perception of group composition tended to be positive.

R. Faulkner, (2003) suggested that in many situations, group composition in England still employs the methodology for the teaching of composing originally set out by J. Paynter &P. Aston (1970). However, the way this methodology is employed within group composition, he argues, is still unclear as currently no theoretical framework for group composition using P. Paynter's methodology seems to have been developed. Additionally, although creativity is recognised as an important aspect in English music education, many research studies have tended to examine the children's composition itself or the teaches' attitudes and perceptions towards music lessons in general, with little research examining teachers' idea of creativity and attitudes to teaching composition at school. Given these circumstances, the research reported involved individual interviews with English teachers in order to investigate how music teachers perceive creativity and teaching composition at primary school.

Participants, Method and Analysis

The research involved individual interviews conducted with four music teachers. The participants involved in the research were all practitioners currently working in four different state schools in south west London, UK. The process of selecting the participants was carried out as follows. Initially, a range of schools that were similar in terms of their size, socio-economic status, the educational level and ethnicity of pupils were carefully considered. From this larger group of similar schools, four were finally selected due to the fact that: a) all four schools had music teachers with similar levels of experience, and b) all teachers were specialists in music education and taught music throughout the school.

All four teachers had received a Post Graduate Diploma in Music with BA degrees in Education or Music. The participants were all experienced primary music school teachers and in terms of the management structure existing within their schools, they were each considered to have an advanced level of teaching skill in music. Each teacher was required to act in a position of leadership in music amongst other teachers within their own local authority.

Each interview lasted approximately one hour and a half and all interviews followed an observation of a 45 minute music lesson involving creating a composition. Interviews took place in private settings within their own schools. All interviews were recorded and later transcribed. Participants had no notification of the questions prior to the interview.

The interview was designed to illicit teacher opinions within three main subject areas namely:

- Teacher's attitude towards creativity,
- Teacher's perceptions of creativity,
- Methods of teaching creativity through composition.

The interview schedule was piloted with two teachers in order to evaluate the reliability of the interview schedule and the nature of each question. At the conclusion of each pilot interview, the schedule and the individual questions were discussed with the two teachers involved in the pilot and their ideas and experience of the interview were noted.

All interviews carried out subsequent to the pilot study were recorded and transcribed and analysis was carried out according to typical procedures for qualitative content analysis (Miles & Huberman, 1994). Data were processed in three stages. Stage one required the development of summary data sheets for each question and out of these summaries, suitable themed categories were generated (stage two). Following an iterative process of categorising and re-categorising data, a total of five themes emerged into which the majority of content could be assigned (stage three). In addition, as an integral part of the process of analysing and categorising the data, two independent researchers simultaneously checked and categorised each interview transcription. All three individual categorisations were matched at 91%, suggesting the level of reliability within the analysis was high.

Results

As a result of the process of data analysis, all teacher responses were classified into five main themes namely:

- Understanding of creativity,
- Benefit of teaching/developing creativity,
- Understanding of teaching composition,
- Benefits of composition in music class,
- Assessment of creativity.

A. Understanding of creativity

Responses from all four teachers focused on both creating and developing a positive attitude towards creativity. Being 'creative' was seen as happening when ideas challenged the ideas of others and when children challenged their own thinking by experimenting. So for English teachers, teaching creativity was achieved through: a) providing experiences in which children could challenge, develop and create their own new and individual meanings; b) linking music and expression to their own individual emotions and ultimately, and c) being taught the skills to express their ideas.

> *"Creativity is expressing ideas/emotions/thoughts in any genre. Thinking beyond what people might expect. We can make/generate wider spaces through creativity and challenge other people about what they think." (Teacher 1)*

> *"It is a lovely way to express their moods with sounds and related to our emotion - therapy. Even' low ability' children can express their ideas and opinions as their creativity, so this is necessary in music education." (Teacher 2)*

> *"Creativity in music is stimulating their ears, giving ideas, skills of reviewing their own ideas" (Teacher 3)*

> *"Creativity is paramount, and to cultivate creativity children should be given the opportunity to experiment and develop their own ideas." (Teacher 4)*

As a result of comments from all four teachers the view of what creativity involves can be summarised under the following four points namely:

1. Expressing own ideas and opinions clearly;
2. Challenging different opinions and ideas;
3. Expressing one's emotions using sounds and music;
4. Developing new and individual ideas out of challenging old opinions.

So in this sense, teachers always try to encourage children to be different. However, remembering the comment by M. Fautley (2005) it is often possible for children to learn to generate new ideas but not necessarily look at or challenge old ideas in new ways. As a consequence of this teacher attitude, the criteria for the assessment of creativity therefore are often how far away children move from the original idea set by the teacher. No teacher mentioned the possible negative aspects of this and no teacher discussed the very possible scenario of children reflecting on, challenging and being critical of an original idea and yet subsequently rejecting those criticisms in favour or their original and more creative idea.

B. Benefits of teaching/developing creativity

When asked to report on the benefits of developing and promoting musical creativity in children, all four teachers provided the most unified set of responses. Overall, the majority of responses related to non-musical learning, the development of social skills and general life skills. All teachers appeared to understand fully the importance of creativity in life and yet did not appear to understand fully either how to teach it or even value it within the confines of a music lesson.

> "People are not same, so if we are more creative, life would be wonderful. Being creative is related to ability to understand other people better." (Teacher 1)

> "Working together and creating – being creative - through musical composition is useful. Making up something improves our self-esteem, gives confidence and helps solving problems - all life skills." (Teacher 2)

> "Developing creativity can give children confidence. Working with friends increases their self-esteem, and their enjoyment." (Teacher 3)

> "It can boost their self-esteem and help them to develop ownership over something." (Teacher 4)

Therefore, comments on the ultimate potential benefits of teaching/developing creativity could be summarised as follows:

- Social skills - including building confidence, developing self-esteem, developing life skills, working with friends;
- Other skills - such as problem solving skills and developing the idea of individual ownership;
- Creating higher levels of enjoyment;
- Providing a measure of relativity - allowing children to compare their skills alongside other, therefore learning more about themselves and their place in the world.

Teacher responses seemed to view creativity as a means of developing non-musical aspects other than musical aspects. That is to say, teachers felt that creativity was an important aspect in enhancing children's lives and many found it easier to describe the development or the teaching of creativity in terms of enhancing lives with the benefits of creativity being experienced beyond music rather than in terms of enhancing musical skills or being of benefit to their musical education. In addition, responses in interview suggest that a strong value amongst English teachers is for the pupil to become more individual and value their individuality. One strong and emerging issue was that teachers appeared to find it difficult to conceptualise creativity within the concept of music education without having to consider issues of policy and curriculum. For example, policy states that each lesson must stipulate the precise objective of the lesson which all children must achieve; a key aspect to every lesson which in itself limits the level of individuality it is possible to achieve. Again, policy stipulates that children must be given the opportunity to be creative and yet ultimately teachers were aware that children had to be creative on many occasions within an almost identical lesson format and in a way that met the criteria required by final assessment.

C. Understanding of teaching composition

When asked about teaching composition in a music class, all teachers noted that an asking children question was an important aspect of teaching composition. Question and response sessions were felt to be vital parts of teaching composition because they made it possible to find children's individual ideas (assessment), and to promote children's imagination through whole class discussion.

> *"To cultivate children's imagination and originality, teachers should ask a variety of questions to get their opinions and ideas. Imagination can encourage children themselves." (Teacher 1)*

> *"It is important for teachers to notice children's originality which happened by accident. I keep using a lot of questions to find children's understanding and skills" (Teacher 2)*

Two further findings of note relate to the fact that within an observed 45 minute music lesson, in all four classrooms, teachers talking with children (questions and answers) tended to last for an average of 35 minutes leaving less than 10 minutes for actual composition with instruments. Of the 10 minutes of composition time, children tended to discuss musical ideas verbally rather than musically and secondly no teacher or peer assessment of the resulting musical product contained any reference or evaluation of the level of creativity achieved by the student groups.

In the context of the interviews, teachers did recognise several difficulties involved in the teaching of composition. Firstly, time management was seen as a difficult issue to resolve due to the fact that different groups of children tended to work in different ways and therefore required varying amounts of time on the various stages of their compositions:

> *"Some groups need to construct their ideas – other groups need time to be better at the performance of their music." (Teacher 2)*

The actual amount of time provided for composition never appeared to be seen as an issue or a subject worth reflecting on. Secondly, working in groups on a composition was seen as being complicated socially, even if all was well musically. Teachers mainly felt that learning to work together and take responsibility for their own learning was more important than acquiring good musical skills or producing a good composition. Finally, all teachers raised the issue of the level of noise within a composition class:

> *"Too noisy. Children have to make music in the same room, and they cannot listen to their own sounds. Then this may affect their quality of music." (Teacher 3)*

> *"Given children free reign to develop their ideas and manage a class of thirty children all using instruments at once! ...it is impossible to do well" (Teacher 4)*

To sum up, the difficult aspects of teaching composition were seen as being a) time management, b) respecting and promoting individual differences within a group, and d) the level of noise. The common issue related to these three difficulties seems to be how children can express individuality when working together. Teachers may think that children have their own individual and different working style and try to produce different sounds for composition, but the current learning environment makes it difficult to express such differences.

D. Benefit of composition in music class

On this issue, responses from teachers were divided into two sections, namely the musical and non-musical benefits of teaching composition but the majority of responses could be grouped into the non-musical category and these included:

- Creating enjoyment,
- Social skills of working in groups,
- Learning to work together,
- Developing their own ideas,
- Working with friends.

Other more musical benefits included:

- Increasing knowledge of musical forms,
- Developing language in order to describe and evaluate their own musical products,
- The opportunity to gain concrete experience of musical elements and activities. (e.g. composing and improvising).

References to musical elements in their responses included allowing children to experience musical elements in a more concrete and specific way which enabled them not only to understand more clearly but to demonstrate their level of understanding and provide further evidence of their own musical development. That is, within group compositions, pupils are able to work up to and beyond their own level and are not confined to one uniform class product. Other benefits of teaching composition included providing the opportunity to express emotions and providing sound evidence of their own improvement. One common and initial response invariably

related to the legal requirement of the national curriculum. In other words, musical composition is a legal requirement so children do it.

E. Assessment of creativity

Although all four teachers recognised originality and imagination as important creative elements in teaching, no individual teacher mentioned these elements in their assessment of musical products. In terms of assessment criteria, all four teachers tended to focus on general musicianship along with the National Curriculum objectives. In addition, teachers tended to be in agreement that the creative process was more important than the product in terms of assessment, and yet given the time allocated for this process to take place, it is hardly a surprise that M. Fautley (2005) argued that too often assessments are based on a relatively small number of clues. Non-musical outcomes were seen to be as important as musical features within the process. For example:

> *"Children cannot achieve a lot in their final products, so I assess their process far more." (Teacher 1)*

> *"Musical outcomes are joys, but process is more important as this includes communication and problem-solving." (Teacher 2)*

All teachers suggested that they assessed both the amount and quality of communication (discussion) and the problem solving which had taken place within the process to be as important, if not more so than the musical outcome. When discussing assessment within the context of the interview, the four teachers involved in this current study focused on: a) the achievement of non-musical aspects within the process of composition, and b) how far the pupils could move from the original idea set by the teacher whilst still remaining within the required objectives of the lesson. However, in reality assessment tended to focus almost exclusively on the performance of the final product, the level of communication/interaction between the group members and the achievement of the stated objectives with no mention of creativity or the quality of the ideas produced.

Discussion

This study explored the attitudes and ideas of English teachers towards creativity and composition in music. Results of the interviews, which followed the observation of a lesson, suggested the main concept amongst English teachers was 'challenging' one's own ideas, thinking and experimenting, and creativity was seen as being strongly related to expressing personal emotions, and encouraging children to be different. In addition, English teachers seemed to view creativity as developing non-musical creative aspects other than musical creative aspects. That is to say, teachers tended to recognise that they found it easier to relate the development of creativity to children's lives rather than to their musical ability.

In terms of the benefits of composition, English teachers tended to see the achievement of non-musical elements such as social skills, working together, problem solving and appropriate talk as being equally or more important than musical skills. However, they also reported feeling that working in groups enabled children to learn

to work together and to improve their musical language. In addition, teachers recognised that composition activity makes it possible for children to experience and demonstrate musical elements in a more concrete and specific way. In terms of teaching composition, teachers tended to focus on the link between imagination and originality with the individual experiences in music and yet this ultimately did not feature in their final evaluation of the musical product. In order to develop further these aspects when teaching, they felt that time organisation was a difficult aspect as varying amounts of time were required by different groups of children working on the various stages of their compositions. In addition, issues of organisation, the practical layout of the classroom, and the noise level produced by children playing instruments were seen as problems associated with teaching composition. In terms of assessment, English teachers suggested that they regarded the creative process as being more important than the product, in particular, non-musical outcomes, such as the development of communication and thinking skills in the process of composition, were seen to be as important as musical features within the process.

Cultivating creativity appears to be seen as important but in reality teachers appear to be anxious about teaching composition in order to develop children's creativity. In addition, teachers in this study pointed out the lack of opportunity to exchange their ideas and teaching approaches with other music teachers. In addition, although they learnt the theory of teaching composition in their teacher training courses, all four still wished to know how to effectively apply theory into their composition class, especially when children work with friends in collaborative groups.

In conclusion, throughout this interview study, the word, which all teachers used most, was 'individuality'. Creativity was seen as producing something 'new' in order to develop originality and imagination. However, in reality teachers did not realistically focus on assisting children to express their individual differences in musical composition and the lesson format tended to be relatively formal, highly structured and mainly language based. Similarly, the process of assessment did not include evaluations of the level of originality or creativity and therefore at no point did children receive any feedback on how well they had achieved this aspect within their compositions. In addition, the use of language was a strong focus within music class and seen as the dominant means of promoting the children's musical ideas. In fact, in terms of assessment, English teachers seemed to stress the process of composition including communication and social skills far more than the level of originality of musical products.

This study has explored the beliefs and practices of a small number of music teachers in relation to creativity. Initial results suggest a high level of value for creativity as a feature of musical composition but in practice, creativity appears to be low on the list of teacher priorities coming well below language ability, social skills and achieving objectives in terms of importance.

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METHOD OF PERSONAL CONSTRUCT AS A KIND OF DIAGNOSTIC RESEARCH ON PROSPECTIVE MUSIC TEACHER'S HARMONIOUS HEARING

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Abstract

In Latvia, the development of prospective music teachers' harmonious hearing takes an important place in their study process. The problem of the diagnostics of musical abilities ranks among the most vital problems in music pedagogy.

Research aim: to work out and compile a personal construct on the theme "Harmonious Hearing".

Research methods: method of personal construct, analysis of various theoretical conceptions in the context of the given research, pilot project.

The paper is concerned with the analysis of the test for determining Personal Construct Model, worked out by J. Kelly (1955) and A. Hewitt (2005), as well as with the assessment types according to P. Campbell (Campbell, 2008), P. Adams (Adams, 2001) and T. Brophy (2000), and with qualitative criteria of musical development according to K. Swanwick (2002). Diagnostic criteria for assessing prospective music teachers' harmonious hearing have been developed on the basis of L. Davidson's et al. quality assessment procedure for determining the ability of sight-reading (Davidson, Scripp & Meyard, 1988).

Having taken J. Kelly's (1955) theory about personal constructs and individual approach to education as the basis, the author of this paper has worked out and compiled personal constructs in order to understand and identify prospective music teachers' individual difficulties which they face during the study process. The obtained and processed results can be applied by the lecturers for designing strategy and specific methodology of developing harmonious hearing at sol-fa classroom activities at a higher education establishment.

Key words: *personal construct, harmonious hearing, individual approach.*

Introduction

The developmental tendencies of contemporary society determine the necessity to choose a new pedagogical paradigm in all stages of higher education. The development of harmonious hearing holds an important role in the process of training prospective music teachers in Latvia, since a teacher of music is often also a conductor

of a school choir, amateur or some other kind of choir. The research on this problem conducted in Latvia (Davidova & Marnauza, 2003; Marnauza, Kriumane & Gžibovskis, 2005; Znutiņš, 2009) proves to this fact, and it allows us to essentially broaden our conceptions about the development tendencies in Latvia's musical culture.

The issues relating to the system of characteristics of harmonious musical hearing have been dealt with in scientific research of various scholars (Teplov, 1947; Sloboda, 1988; Petrushin, 1997). However, currently the conceptions concerning the nature and ways of developing harmonious hearing are often conflicting. This can be, firstly, attributed to the complexity of interrelations existing between harmonious hearing and general psychological processes: perception, conception, reproduction, memory, and thinking. The tight interconnection that exists between general human properties and those specific properties that are characteristic of an individual makes this problem difficult to research.

The situation, where collective teaching at sol-fa classes in a higher education establishment often conflicts with individual peculiarities and auditory flaws of students, makes the solution of this problem quite problematic. To cope with this conflicting situation, it is necessary to create methodology which would combine individual development of each student's musical hearing with collective forms of activities employed during the classes of sol-fa.

To organize any activity, a teaching-cognitive activity including, is impossible without preliminary diagnostic research, since it is an essential component of strategy and methodology which are to be designed, and also a possible factor which will influence the effectiveness of teaching/learning activities.

The problem of diagnostics of musical abilities is one of the most important problems in music pedagogy (Stumpf, 1883; Swanwick, 1999; Brophy, 2000; Adams, 2001; Campbell, 2008). The diagnostics of musical abilities is human oriented since it helps to select the best ways and forms of teaching by taking into account individual characteristics. The current diagnostics requires seeking for new adequate diagnostic methods and one of which could be the method of personal constructs.

Research aim: to work out and compile a personal construct on the theme "Harmonious Hearing".

Research methods: personal construct method, analysis of various theoretical conceptions in the context of the given research, a pilot project, content analysis.

Diagnosing Musical Abilities

Though there are a lot of various tests designed to explore musical abilities (Seashore, Lewis & Saetveit, 1960; Lehman, 1968; Gordon, 1971; Thompson, 1987), and models employed to develop composition skills of professional composers (Bennett, 1976), and though aspects of listening to and analysis of music have been worked out comprehensively and in detail (Swanwick, 1999, 2002), and qualitative assessments of the procedure of the ability of sight-reading have been described extensively (Davidson, Scripp & Meyard, 1988), issues relating to the problems of diagnosing harmonious hearing have not yet been scientifically substantiated.

For any teacher it is essential to know the current models of assessment, and to start monitoring and collecting evidence concerning learners' achievements during the process of music studies (Adams, 2001). Harmonious hearing is one kind of musical hearing. B. Teplov (Teplov, 1947) defines it as a perception of consonances, ability to simultaneously perceive many sounds as one whole sound. Harmonious hearing is developed by repeated listening to how chords sound and by trying to identify their emotional originality by ear (Petrushin, 1997). Therefore, on the basis of the model of analysis and perception of music (Swanwick, 2002), the method of assessing the skill of sight-reading of music at sol-fa classes (Santos & Del-Ben, 2010), the criteria for assessing singing from the sheet (Davidson, Scripp & Meyard, 1988) and specificity of developing harmonious hearing, the author of this research has developed qualitative diagnostic criteria of the development of harmonious hearing which are based on:

- the perception by ear 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;

- analysis by ear 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 simple 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.).

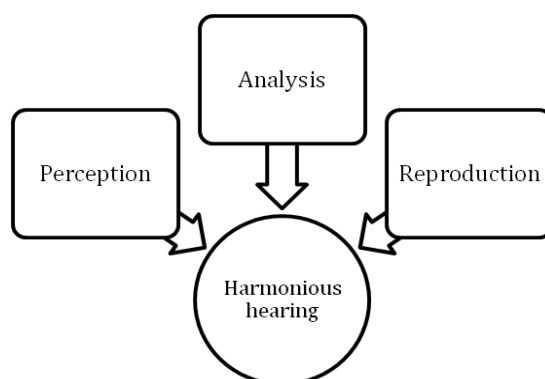Schematically it can be depicted in the following way:

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

However, when diagnostic research is being done, it is vital to identify and define difficulties which the prospective music teachers encounter during the study process, when they have to solve problems relating to the development of harmonious hearing.

The principle function in the pedagogical diagnostics is the function of providing feedback during the teaching process. The importance of this function lies in the fact that the diagnostic data about the development level of the abilities of these or other learners at some definite stage are the main information for both the analysis of the previous pedagogical experience and constructing a further pedagogical process.

The Development of a Personal Construct and the Procedure of the Research

The theory of personal constructs by J. Kelly (Kelly, 1955) may be employed as the approach to understand learners' problems, the approach which is aimed at identifying particular difficulties created by some activity forms during music classes or by individual difficulties relating to perception by ear, to intoning process etc. The theory of personal constructs involves psychology of understanding viewpoints of a particular individual, in our case – the viewpoints of a learner. Theoretical conceptions by J. Kelly (Kelly, 1955) contain information about what a person is, how the understanding of an individual can be gained. Within this context, it is vitally important to see a person as an organized whole: a person's legal right to be the central object of the research should be acknowledged; and the element of analysis here is a personal construct. The system of constructs of a concrete individual in a concrete interval of time is described by definite parameters. J. Kelly asserts that constructive systems are future-oriented.

In music pedagogy, L. Mellor (Mellor, 1999) used personal construct method to investigate music teachers' opinions about children's compositions and also to find out how teachers look at the theme of individual differences of their pupils. A Hewitt (Hewitt, 2005) employed this method when investigating music teachers' opinions concerning learners' individual differences in music classes. A. Hewitt was first of all interested in music teacher's position, in specific regularities concerning learners' individual differences, and in the great impact which these differences make upon the structure and character of music teaching.

If a personal construct has been formed by taking into account the individual's previous experience, then its results can be used as a diagnostic basis for devising pedagogical strategy and methodology of further teaching. Therefore, this research is concerned with the issues directly related to the problem of music teachers' individual perception, analysis and reproduction (intoning) of music at the initial diagnosing stage.

To create a personal construct on the theme "Harmonious Hearing", it was important to define such research categories as a) repertory grid – key categories that correspond to activity forms at sol-fa classes aimed at developing harmonious hearing, and b) bipolar characteristics – poles of a construct which include some characteristic and it's opposite.

In practice, various work forms are used at sol-fa classes. Written forms are a dictation, analysis by ear; oral forms are all kinds of singing – singing canons, intervals, chords, polyphony; creative forms are – vocal improvisation and composing the accompaniment for a song melody. Therefore the repertory grid comprises:

- a dictation;
- singing intervals;

- singing chords;
- singing canons;
- polyphony (singing);
- analysis of intervals by ear;
- analysis of chord sequences by ear;
- analysis of musical fragments by ear;
- vocal improvisation;
- composing the accompaniment.

Personal constructs are bipolar and include opposite characteristics. In this research the categories of bipolar constructs are:

- Creative - Homogenous;
- Significant - Secondary;
- Discovery - Habitude;
- Pleasant - Unpleasant;
- Close - Alien;
- Constant - Changeable;
- Easy - Complicated;
- Education - Profession.

The last bipolar characteristics - „Education – Profession" - are interesting with regard to what categories from „repertory grid" the prospective music teachers attribute to professional categories and what - to educational ones. The bipolar characteristics enumerated in the scheme of a personal construct are borrowed from the materials of the lecture course on „Qualitative Research Methods" delivered by A. Pipere (2011). A diagnostic table Personal Construct on the Theme *Harmonious Hearing* of each learner was compiled on the basis of this material (see Appendix). This is a general table where all categories of repertory grid and bipolar characteristics – poles of a construct - are tabulated. The table is intended for fixing those key concepts by which categories and bipolar characteristics used in the research are expressed.

Method and Participants

To approbate the created Personal Construct a pilot project involving a group of students from the Faculty of Music and Arts at Daugavpils University was carried out. The pilot project enables us to explore the current situation in a specific fragment of teaching (diagnostics) and after that to work out a project for the development of that fragment (psychological-pedagogical projecting of a pedagogical activity).

Any pilot-project, in A. Michailov's opinion (Michailov, 2012), involves three stages (according to time and content of cognitive activity):

- Aimed at diagnosing and defining the level of general educational skills, abilities, and is carried out in the form of test tasks. In this particular case it was the development of a personal construct;
- Aimed at teaching, which involves a cognitive activity of a heuristic level and is characterized by creative (heuristic) tasks which envisage some cognitive activity (collecting information, processing the outcomes of observations, surveys);

- Aimed at practice-oriented research, developing creative skills of educational activity and is productive according to the results of this activity, new variants for the solution of concrete practical tasks.

The pilot project was carried out to study the results obtained from students studying in the program "Music Teacher" and to determine those significant regularities and peculiarities which can be singled out on the basis of the analysis of students' personal constructs. 14 1st and 2nd year students of the study program Music Teacher participated in the project. Two of them were male, 12 – female. Two participants were leaders of vocal ensembles, one was responsible for cultural matters at a regional municipality, and two were music teachers of a comprehensive school. The participants were given handouts with a Table "Personal Construct on the Theme "Harmonious Hearing" (see Appendix).

Such methodology of revealing the constructs is chosen because a learner is asked to point out and make a list of complexities significant for him or, on the contrary, the activities which are rather simple for him, when various forms of the development of harmonious hearing are used. The categories mentioned in the repertory grid are grouped into various triads of combination, and for each of the triad of categories a learner points out in what the similarity between the two of them exists and in what they differ from the third one. The three elements to be compared can be selected either systematically or at random. The answer the learner offers for each triad constitutes a personal construct.

When bipolar constructs have been filled in (in each bipolar characteristic two **X** and one **O** are inserted), the next stage - the stage of completing to fill in the matrix of the construct - follows.

All the remaining empty cells are filled in either by **X** or by **O** and are in a different color, so that the elements that have been inserted in the construct later could be distinguished.

After the students had filled in their personal constructs, the quantitative and qualitative analysis of students' answers was done. The data were used for the analysis of the results of the conducted research. The questions of the research were as follows:

- What is the frequency of those key words – key categories used by students, which correspond to the forms of work at sol-fa classes?
- Which of the offered construct matrixes by their characteristics (elements of the matrix) might have been filled in identically?
- What difficulties did the students encounter at filling in their personal constructs?
- What are the basic features of working out further methodology of work on the development of students' harmonious hearing?

Results of Diagnostic Research

A. Frequency of key words

Table 1 shows the frequency of key words (key categories) used by students which correspond to work forms used at sol-fa classes after the 1st stage of filling in the matrix.

Table 1. Frequency of key words

ELEMENT	FREQUENCY
A dictation	24
Singing intervals	21
Singing chords	22
Polyphony (singing);	37
Composing the accompaniment	43
Singing canons	17
Analysis of intervals by ear	6
Analysis of chord sequences by ear	12
Analysis of musical fragments by ear	14
Vocal improvisation	27

The content analysis of answers shows that the most frequently used element of the matrix text is composing the accompaniment (43). The next in frequency is polyphony (37), and it is followed by vocal improvisation (27). The analysis of most frequent elements in students' answers indicates to the fact that these categories are familiar and understandable to students. Students have encountered these forms of musical activity in their previous learning and creative practice. The use of the element polyphony is based in the tradition and specificity of Latvian musical culture. Latvian musical culture is tightly connected with the tradition of choral singing. The tradition of choral singing is kept alive in our times as well (the tradition of General Song Festivals). Every student participating in the diagnostic research is a singer of a choir (compulsory participation in a university (educational) choir, many of them sing in various other amateur and professional choirs as well). This practice is well-known and understandable to students and is of great help in their work on polyphony during their study process. Composing the accompaniment and vocal improvisation relate to forms of creative musical activity, and the frequent use of these categories in students' personal constructs only testifies to the fact that students are willing to engage in creative forms of work at sol-fa classes.

Table 2. Statistic results of coincidences by elements of the matrix

CREATIVE	FREQUENCY
A dictation	1
Singing intervals	1
Singing chords	0
Polyphony (singing);	1
Composing the accompaniment	11
Singing canons	1
Analysis of intervals by ear	1
Analysis of chord sequences by ear	1
Analysis of musical fragments by ear	0
Vocal improvisation	12

Identical filling in the matrix is it a mere coincidence or common outlooks and interests of students? The analysis of students' answers in the category "Creative – Homogenous" yielded quite a great number of coincidences by the elements of the matrix. The results of the analysis of this category in more detail are given in the Table 2.

If number 28 is taken as 100% (the number 14x2, "positive" answers with X in the initial filling in the matrix), schematically it looks like this:

Table 3. Results of coincidences by elements of the matrix expressed in percentage

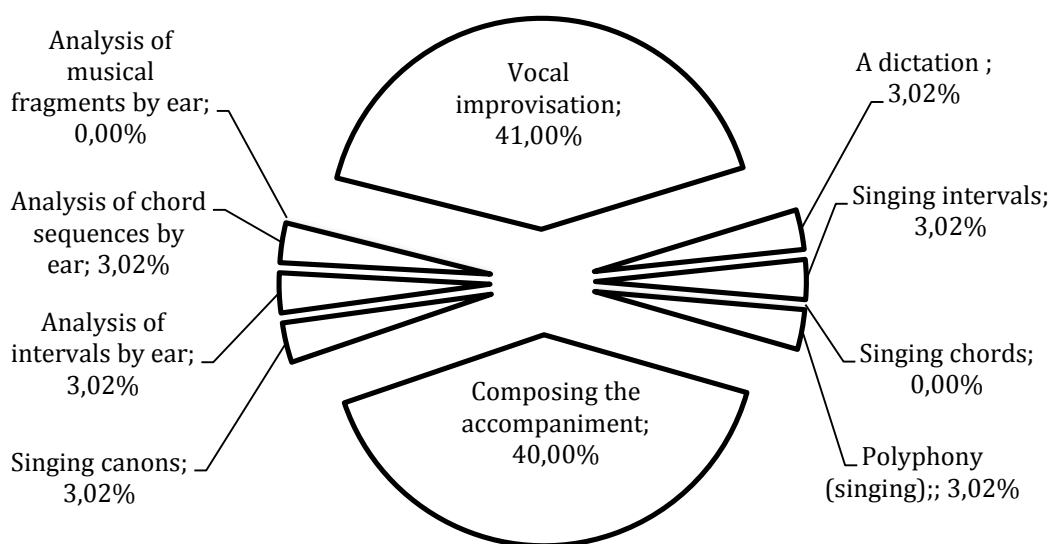| ELEMENT	PERCENTAGE
A dictation	3,02%
Singing intervals	3,02%
Singing chords	0,00%
Polyphony (singing);	3,02%
Composing the accompaniment	40,00%
Singing canons	3,02%
Analysis of intervals by ear	3,02%
Analysis of chord sequences by ear	3,02%
Analysis of musical fragments by ear	0,00%
Vocal improvisation	41,00%

Figure 2. Correlation between the results of coincidences by elements of the matrix

The majority of coincidences (composing of the accompaniment – 40%, vocal improvisation – 41%) that have been identified at filling in the construct matrix by characteristics "Creative – Homogenous" reflect the priorities students give in

questions of their creative manifestations at sol-fa classes. Most probably, this kind of activity (vocal improvisation and composing the accompaniment) is the closest, most understandable and interesting to students.

B. Difficulties of the diagnostic research

As it was expected, judging from my own pedagogical experience, the most unpopular (secondary) forms of work at sol-fa classes, and consequently the most complicated to students' mind, are such forms as: singing intervals, analysis of intervals by ear, analysis of chord sequences by ear, analysis of musical fragments by ear:

Table 4. Quantitative indicators of "Difficulties" in elements of the matrix

ELEMENT	FREQUENCY
Singing intervals	8
Analysis of intervals by ear	14
Analysis of chord sequence by ear	14
Analysis of musical fragments by ear	11

The analysis by ear in itself is one of the most complicated forms of work in sol-fa practice. The ability to hear and sing intervals and the ability to analyze by ear the sequences of chords, musical fragments are indicators of musical hearing of a high developmental level. The development of all these components of harmonious hearing requires systematic, well-considered methodological-practical work on a teacher's part. Consequently, a teacher is to pay a special attention to these forms of work in a further process of education.

On filling in personal constructs, students had questions concerning the categories "Education – Profession" and "Constant - Changeable". Students did not understand the essence of the first bipolar characteristics "Education –Profession". The questions they asked were: 1) What is the difference between these characteristics? 2) How do we understand these characteristics? But after a detailed explanation of the essence of the given characteristics was provided, the students could cope with the task. Evidently, the difficulty of understanding these phenomena arises from the fact that junior course students do not yet have a clear understanding of what such phenomena as "education" and "profession" each implies and, consequently, are not able to differentiate between these categories as yet.

The diagnostics made exposed also a certain shortcoming in the given bipolar characteristics "Constant – Changeable". It is worth while considering these two categories more thoroughly and, perhaps, they can be altered or students should be beforehand explained what these characteristics imply.

The pilot project has gone through only the first and the second stages: the first stage (diagnostic) - filling in the offered personal construct (the procedure was described above); then - the analysis of the obtained results.

The analysis of the diagnostic research made will contribute to designing a further strategy and possible methodology for the development of harmonious hearing of prospective music teachers.

First of all the attention should be paid to those difficulties which students have experienced while filling in their personal constructs – singing intervals, analysis of intervals by ear, analysis of chord sequences by ear, analysis of musical fragments by ear. These forms of activity require considerable concentration of attention and are oriented to aural activity. Even singing intervals is to be controlled by students' intonational and inner hearing. Therefore teachers should be highly creative at working out tasks, and they have to diversify forms and methods of expounding the musical material, so that later this could be used during students' pedagogical practice.

Nevertheless, even at the present stage of the research students showed a genuine interest in filling in personal constructs and wish to find out preliminary results of the analysis.

Conclusions

1. Harmonious hearing is an essential component of professional musical hearing of prospective music teachers. Employing the method of personal construct for conducting diagnostic research allows revealing and defining the difficulties which the prospective music teachers encounter in their study process when tasks relating to harmonious hearing are to be tackled.

2. The approach to creating a personal construct from the position that takes into account previous experience of the individual provides the opportunity to use its results as a diagnostic basis for designing pedagogical strategy and methodology of further teaching. The procedure of assessment helps to clarify in what way personal constructs a reconnected with student's personal position concerning problems he/she is interested in, in this case – the problem relating to issues of developing harmonious hearing.

3. Statistic data are the basic source of information for the analysis of teacher's previous pedagogical experience and for constructing a further pedagogical process. The results of diagnostics will enable a teacher to purposefully and consequently develop student's harmonious hearing proceeding from his/her individual development and individual possibilities.

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Appendix

Similar (X)	Elements										Different(O)
	A dictation	Singing intervals	Sinsing chords	Singing canons	Polyphony (singing)	Analysis of intervals by ear	Analysis of chord sequences by ear	Analysis of musical fragments by ear	Vocal improvization	Compozing the accompanement	
1.Creative											Homogenous
2.Significant											Secondary
3.Discovery											Habitude
4.Pleasant											Unpleasant
5.Close											Alien
6. Constant											Changeable

IMPROVISATION AS A WAY OF PLAYING MUSIC: HISTORICAL ASPECT

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Abstract

Research aim: to explore the historical development of improvisation, comparing improvisation, composition and interpretation within the historical ontogenesis.

At comparing what is common and what is different between improvisation, composition and interpretation according to the set parameters (the beginning of a historical development, preconditions of origin and spreading, the environment of spreading, preconditions for the realization of activity, changeability of musical expression means, emergence of a new, original musical material in the process of activity), author concludes that any of these ways of playing music has its own place and role in the history of music and practice of playing music. Among them, improvisation is the oldest way of playing music that has retained its importance at present as well, both in music playing practice and in music pedagogy. Understanding of the interaction between these processes and their historical ontogenesis is necessary for the musicians to be creative and stylistically correct at performing musical compositions of different time and style. Among results of this study are peculiarities of the improvisation process.

Key words: *improvisation, composition, interpretation, peculiarities of the improvisation process, historical ontogenesis.*

Introduction

Improvisation is historically the oldest way of playing music; however in the 19th-20th century, for various reasons, only a marginal, secondary importance was attached to it. Often, there prevailed opinions that improvisation is an elitist way of playing music which cannot be done by any musician, and only very gifted people are able to improvise. This problem can mainly be attributed to the fact that the process of improvisation has not yet been sufficiently studied and researched. Sometimes the composers themselves exercised their influence to lessen the importance of improvisation. In the result, there appeared performers, who in their broad mass were not able to take a creative approach to music playing.

The present day situation requires an intelligent musician-professional and a creative personality. For students studying improvisation, it is vital to learn its historical preconditions, ontogenesis and its interaction with other kinds of music making – composition and interpretation. This knowledge would be also useful for all performers and teachers of music, because it contributes to combining theoretical knowledge of music with practical skills and abilities.

Research aim: to explore the historical development of improvisation, comparing improvisation, composition and interpretation within the historical ontogenesis.

Research methods: analysis of literature; comparison of improvisation, composition and interpretation.

Improvisation in a Historical Aspect

Improvisation (from Latin *improvisus* – unexpected, *ex improviso* – without preparing) is historically the oldest way of playing music where composition and performing are simultaneous processes. Improvisation is practiced in various fields of art: literature, dance, theatre, fine arts and music. Improviser alone represents various types of specialized artistic activity (Ferrand, 1938; Reese, 1957; Nicoll, 1963; Saponov, 1982; Horsley, 1988; Maltzev, 1991; Brophy, 2000; Stolyar, 2010; Spigins, 2012). Thus, for instance, an improviser in theatre art, to a certain extent, performs the functions of a playwright, director and actor.

For a long time, improvisation was the basic way of playing music (in Ancient music and music of the Middle Ages), but with time it gradually lost its position in favor of other ways of playing music. This basically has to be attributed to the slow development of musical notation, and owing to this factor, musical material was handed over orally or by an approximate notation (Saponov, 1982; Horsley, 1988; Spigin, 2008).

Later neums appear (Latin – *neuma*) – special notational symbols to show a melody progression. At first, neums were not written on a staff, but later on, a staff was introduced. Then quadratic and gothic notations appear, but in the 13th century the mensural notation is introduced, at first it is black, but since the 15th century – white and it precisely shows not only the pitch of the note, but also rhythm (see Gluschenko, 1990).

It should be mentioned that the use of musical notation is mainly associated with the fixation and performing of church chants, while secular music remained still an oral form for a long time. In the 11th – 14th centuries, the art of troubadours, trouveres, minstrels, jugglers, and minnesingers was vastly popular. These were traveling or professional poets-singers-performers at court that performed mainly their own music and poetry (Saponov, 1982). Their music was based on improvisation. At this time, the famous organist-improviser F. Landino (1325–1397) played music in Florence.

Improvisation is widely used in folk music as well, because it basically is an oral way of passing on the information, and many folk musicians still play and sing by ear, memory, freely changing and improvising both music and text. A peculiar

entertainment that had developed in France was *Dance of Death* (*Dance macabre*) – a popular performance with the participation of musicians in the graveyard. The roots of this tradition are to be found already in the 14th century literature and fine arts, and it is assumed that the theme might be associated with the depression caused by various deceases and epidemics in Europe: people understood how short the life was, what a thin line there was between life and death; it was a peculiar reaction, comical approach to a tragic situation, attempts to conceal one's fear (Meyer-Baer, 1970; Saponov, 1982).

It should be marked that, simultaneously, works on mastering improvisation art begin to appear too, for instance, C. Paumann's *Fundamentum organisandi* (1452) which provides practical instructions on how to improvise counterpoint over compositions for organ (see Horsley, 1988).

According to I. Horsley (Horsley, 1988), in the 15th – 16th centuries, instrumental ensembles become very popular. The previously dominant vocal music making is replaced by vocal instrumental one, and later purely instrumental music strengthens its positions. There appear purely instrumental forms too: prelude, variations, toccata and others. Instrumental ensemble performances become part and parcel of a city and country life. In 1535, Italian musician S. Ganassi dal Fontego (ab.1492 – 1543) wrote the book *Opera intituala fontenagra*. In it, he described the techniques of improvising *diminutions* for singers, wind instrument players, and string instrument players (both for soloists and ensembles).

In the 16th century, there was a famous Portuguese composer V. Lusitano (ab.1520 – ab.1561). Unfortunately, almost all compositions of this composer, except one madrigal, have been lost, while his book *Introdutione facilissima et novissima de canto ferma* (1553) became extremely famous. In this book V. Lusitano published his improvisation techniques over *cantus firmus* (see Dahlhaus, 1959; Saponov, 1982). But a few years later, in 1555, the Italian composer (a physician by his education) N. Vicentio (1511 – 1576) criticized V. Lusitano's method in his work *L'antica musica ridotta alla modernaprattica* and offered his own techniques of improvisation over *cantus firmus*. According to N. Vincentio's method, secondary voices imitated each other more than *cantus firmus* (Horsley, 1988).

The Italian composer G. Zarlino (1517 – 1590) continued and developed further N. Vincentio's teaching of improvisation. G. Zarlino's theoretical works were very popular, in particular *Le Istitutione harmoniche* (1558), in which he described new techniques of improvising a counterpoint. These techniques required from the musician good musical ear, memory and high degree of mastership (Horsley, 1988).

Works by other theoreticians should also be mentioned: Spanish composers Diego Ortiz (ab.1510 – 1570), F. A. de Cabezon (1510 – 1566), Cabezon's pupil Tomas de Sancta Maria (died in 1570). Their works are concerned with ornamentation, variations; glosses which are improvised on string instruments, organ and clavichord (see Saponov, 1982). German composer H. Finck (1527 – 1558) wrote a very important work *Practica musica* (1556). There he described improvisation rules for polyphonic singing. Some of them seem topical even today. For instance:

- Ornament should not be improvised in all voices simultaneously, but only in one, so that the embellishment of music should be clearly heard;

- If one part is performed by more than one performer, the ornamentation is denied (Finck, 1982; Horsley, 1988).

Works on improvisation by other theoreticians have also come to our time: by the German composer A. Petty-Kokliko, Italian-Austrian composer L. Zacconi (1555 – 1627) and by many other composers, who wrote about the great importance of improvisation in the 15th- 17th centuries (see Zacconi, 1967; Cocliko, 2007).

Flourishing of improvisation art in the 17th – 18th centuries is mainly attributed to the improvement of both instruments and technique of playing instruments. Improvisation becomes an important component and a hallmark of mastership in a concert life of a musician – virtuoso (Alekseyev, 1952; Gluschenko, 1990).

In the 19th century, the art of improvisation remains mainly in the salons of the aristocracy and in concert halls as a component of a concert program, as a brilliant performance. The best known performers-improvisers among violinists are: F. Clement (1780 – 1842), N. Paganini (1782 – 1840) and U. Bull (1810 – 1880); among pianists: K. Czerny (1791 – 1857), F. Liszt (1811 – 1886).

In the 20th century, the attitude to improvisation starts gradually changing. First of all it happens in jazz and music pedagogy. According to J. Birzkops, the main reasons for applying improvisation techniques are as follows:

- Being a process of creation, improvisation helps to develop mechanisms of productive activity;
- Improvisation provokes positive emotions which mobilize inner human reserves, stimulate the activity of higher nervous system and the development of musical abilities (Birzkops, 1986).

In jazz, whose basis is folklore, improvisation is the basic principle on which concert performances are built (Coker, 1964; Mīe, 1984; Chugunov, 1988; Ovchinnikov, 1994; Kļaviņš & Ustinskovs, 1994; Kinus, 2008; Spigin, 2008). The most wide-spread form of jazz is a theme with variations. We can mention brilliant jazz musicians-improvisers: L. Armstrong (1901 – 1971), D. Ellington (1899 – 1974), B. Goodman (1909 – 1986) and others. In the 20th century, several works on historical, theoretical, methodological and practical aspects of improvisation appear. One of most outstanding researchers in this field is E. Fernand who has written several monographs on improvisation art (Ferrand, 1938, 1951, 1956, 1957a, 1957b, 1957c). McGhee's textbook *Improvisation for Flute* (McGhee, 2011), based on the use of different modes for mastering improvisation, and should also be mentioned here.

In music pedagogy, to illustrate the possible uses of improvisation, the teaching methods of E. Jacques-Dalcroze, Z. Kodaly, F. Jode, C. Orff and other music teachers have been described, and improvisation has a great role for human intellectual development (Wollner, 1963; Shelomov, 1977; Birzkops, 1986, 2008; Rodionova, 1990; Nelsone & Paipare, 1992; Kļaviņš, 1993, 1994a, 1994b; Ustinskovs, 1995; Arne, 2001; Zariņš, 2005; Hickey, 2009; Petrauskas, 2009, 2010; Kingscott &Durrant, 2010). These methods involve both the development of children's creativity and teaching music by employing improvisation techniques.

In Latvia, scientific works have been recently written on issues of mastering improvisation. These works are mainly based on various models developed for mastering improvisation. The model developed by I. Arne (Arne, 2001) is based on acquiring improvisation techniques through facilitating the development of creative imagination. For this purpose, the author successfully employs images inspired by Latvian folk songs. The drawback of this method might be the approach to tackling tasks of improvisation which basically is intuition-based rather than knowledge-based.

The model of improvisation acquisition, offered by J. Spigins in his work *Acquisition of the Basics of Improvisation in the Process of Training Prospective Music Teachers* (Spigins, 2012)(most serious work written in the recent period), is based on style modeling method. However, this quite interesting and contemporary method still leaves one question unanswered: the question about the practical application of this method at working with students who have never improvised before and who therefore face psychological problems: they lack confidence in themselves.

The comparison of improvisation with composition and interpretation contributes to a better understanding of the process of improvisation.

Comparison of Improvisation, Composition and Interpretation

The concept of "composition" was first used in literature and theatre. Composition (Latin – *compositio*) is a process of music making, which results in creating and completing a composition (opus) that can be precisely performed at any moment; it is a creative activity which involves flight of fantasy, creative imagination and ability to create a new music material(see Asafyev, 1983; Petrushin, 1997).

At first, the Greek word *melopeia* - composing of melody - was used in music. Later, in the 11th century, in his work *Micrologus* (1025), the Greek monk G. d'Arezzo (ab.992-1050) used the concept *componere* to denote the melody written in neum notation and understood according to the composition in the arrangement of the coral (*cantus firmus*). It should be added that G. d'Arezzo also devised a peculiar improvisation method, having basically combinations of different variants of sound rows (Saponov, 1982; Maltzev, 1991).

In the 12th century, the French music theoretician, J. de Grocheo (1255 – 1320), used the concept *musica composita*: in his work *Demusica* (On Music) (ab.1300) the author wrote about monophonic music (*musica simplex*), monophonic liturgical singing (*musica ecdesiastica*), and polyphonic music (*musica composita*), and used the concept *compositor* to denote the author of the composition. It should be added that in the 14th century the indication of the composer's name became a norm, which bears on the conception of a "free person" in the Age of Renaissance.

In the 15th century, the composer-theoretician from the Netherlands, I. Tinctoris (1255-1320, real name Ionn Ververe) who mainly lived in Naples, Italy, wrote the first printed manual on music, or, to be more exact, the first dictionary of terms in music *Terminorum Musicae Diffinitorum* (1474). In it, he used the term *composer* to denote a person who has written a new chant. Later on, in his work *A Book on the Counterpoint* (1477) he draws a distinction between a written counterpoint *cantus compositus* or

res facta and an improvised counterpoint on the given tenor *(super librum cantare)*(see Coussemaker, 1864).

Since the 17th century, composition incorporates theory of polyphony, harmony, forms of music and instrumentation, however, improvisation has also an important role in musical practice. The art of ornamentation and some other kinds of improvisation develop:

- figured bass or *basso continue* – harmony notation by figures put over or under the bass notes;
- coloratura – embellishment of a vocal melody with graces, passages and ornament; most of all was developed in Italy;
- variations;
- diminutions – embellishment of melody, basically by means of dividing keynotes into smaller units;
- toccatas, fantasias and preludes improvised by organists;
- cadences improvised by soloists;
- other forms of improvisation (Collins, 1988; Gluschenko, 1990).

Many celebrities of that time improvised on the organ or harpsichord: J. Sweelinck (1562 1621), G. Frescobaldi (1583 -1643), D. Buxtehude (1637 – 1707), J.S. Bach (1685 -1750), G. F. Handel (1685 – 1759) and others. In his work "*Versuch uber die wahre Art das Clavier zu spielen*" (1753), C.P.E. Bach (1714 – 1788) also describes techniques of improvisation. In his work *Der General-bass in derComposition* (1728), the German composer J.D. Heinichen offers new figured bass improvisation techniques (see Collins, 1988).

In the second half of the 18th century such tendencies are observed:

- the performers strive to demonstrate their mastership in improvisation;
- the role of classical simplicity grows (Badura-Skoda, 1988).

Composers Chr. W. von Gluck (1714 – 1787), J. Haydn (1732 – 1809), W.A. Mozart (1756 – 1791) gradually started to restrict the freedom of performers. At this time improvisation manifests itself in:

- original embellishment;
- composition of musical pieces;
- improvisation on separate fragments of a composition (e. g. cadences*, arija da capo* – with a varied reprise) (Libby, 1988).

The esthetics of the 19th century Romanticism tries to reflect human inner world, emotions, feelings and emotional experience, the emphasis is laid on human originality. This is why the composer's role grows: he/she reveals and reflects the nature of human inner emotional experience. Composition becomes the principal kind of creative activity. The performer's role is to present the ideas of the composer as precisely as possible. For instance, L. van Beethoven (1770 – 1827) and composers after him began to write cadences in their instrumental concertos precisely. F. Chopin (1810 – 1849) started to write graces with notes, G. Mahler (1860 -1911) wrote fingering and bowing for string instrument players, M. Reger (1873 – 1916) indicated slowing down and increasing of the tempo by means of metronome, but R. Schumann

(1810 – 1956) wrote all his notes for his wife C. Schumann (1819-1896) on paper so that she should not be carried away by her imagination (Kļaviņš, 1994a).

According to D. Klaviņš (Kļaviņš, 1994a), one of the reasons for the development of a more detailed musical notation was the growth of the role of orchestra in playing music, when the necessity for a precise fixation of each instrument's part arose. If in the 18th century the improvisations of individual orchestra players were still possible, then H. Berlioz (1803 -1869) restricted the freedom of performers by leaving to them only the elements of articulation, dynamics and agogic.

Another important moment is the development of music printing: the tradition of music playing rapidly spreads among broad masses of population, and therefore sheet music materials available to a wider public not only to musicians-professionals are needed. This involved the necessity for both writing the notes precisely and also using symbols to denote the character of dynamics, articulation, agogic (Kļaviņš, 1994a).

At this time, interpretation as a creative activity which subjectively reflects human emotional experience begins to develop. Interpretation (from Latin *interpretation)* is the process of realization of written music in sounds. Interpretation exists in theatre, ballet too, but it has no place in literature and fine arts, because interpretation occurs during the performing process when the ideas of some author are communicated (Korihalova, 1979; Akopyan, 2001). At interpreting some piece of music, the performer reflects his/her own understanding and feelings about the original (Ginzburg, 1973). Interpretation depends on the performer's world out-look, intellectual level, temperament and musicality (Sudnika, 1983; Myatijeva, 2010).

In the 19th century, there appear brilliant musicians-interpreters: C. Schumann, H. von Bulow (1830 – 1894), A. Rubinstein (1829 -1894) and others. In this period, on the one hand, the composers wanted the performers to perform and interpret their ideas as precisely as possible, but, on the other, the performer strove to be independent and self-dependent (Korihalova, 1979; Melnikas, 2005).

L. Melnikas (Melnikas, 2005) writes that the diversity of interpretation arises from composer's and performer's different temperaments, opinions, ways of thinking etc., and that often the same performer may have different interpretations of one and the same composition.

At analyzing personal concert activities, author of this article concludes that interpretation depends on both inspiration and external circumstances: time, space, performers, audience and others. Thus, for instance, one and the same composition, depending on whether it is performed in church or in a concert hall, will have differences in tempo. For example, the outstanding Russian conductor, G. Rozhdestvensky emphasized the fact that interpretation is based on tempo, emotionality and feeling of form (see Yuzefovich, 1979).

Dynamic gradations are felt by the performers very individually - what sounds as *piano* for one, for the other will, perhaps, sound as *pianissimo* or *mezzo piano.* Different performers may have different phrasing too. At analyzing interpretations of one and the same composition, we can conclude that interpretation manifests itself mainly through tempo, dynamics, phrasing, articulation and timbre (Toṛgāns, 1983; Ражников, 1988; Griņēvičs, 2000).

The conceptions of different authors (Edler, Helms & Hopf, 1987; Razhnikov, 1988; Bochkaryov, 1997; Petrushin, 1997) allow distinguishing stages of the interpretation process:

1. Acquainting oneself with a composition: at this stage a performer acquaints him/her with a general image, content, character and form of a composition and with means of music expression as well. The interpretation of a composition can be done also without playing the instrument.
2. Developing an independent creative conception: it is a process of rehearsals during which a performer masters a composition technically and simultaneously improves artistic conception of his/her performance.
3. Implementation of a creative conception (concert performance, recording): this is a final stage of a creative activity, the result, which is offered to the audience for evaluation. The result will be productive if positive emotions, deep and true emotional experience are created during this process.

In the 20th century, a new method of composing, called aleatory (from Latin *alea*), emerges. In compositions written in aleatory style, the performer is often an improviser and partly also author of the composition (see Kogoutek, 1976; Smith-Brindle, 1987; Gluschenko, 1990). Among founders of aleatory style are the American composers Ch. Ives (1874 – 1954), J. Cage (1912 – 1992), French composer and conductor P. Boulez (1925), German composer K. Stockhausen (1928 – 2007).

Several scholars consider that composition and improvisation are interrelated processes in musical practice (Ferrand, 1938; Perrish & Oul, 1975; Saponov, 1982; Badura-Skoda, 1988; Collins, 1988; Gluschenko, 1990; Maltzev, 1991; Hamilton, 2002; Martin, 2005; Kinus, 2008; Spigin, 2008; Boruhzon, 2009; Korotkina, 2009; Petrauskas, 2010; Stolyar, 2010).

E. Ferrand (Ferrand, 1938) speaks about such tendencies in the relations between composition and improvisation as:

- a movement from improvisation to composition;
- a movement from composition to improvisation.

S. Maltzev (Maltzev, 1991), too, thinks that composition often occurs by way of improvisation, processing and fixing the musical material after. Improvisation sometimes helps composers to create compositions, to compose pieces of music, and improvisation is employed as a supplementary aid. For instance, some L. Beethoven's compositions are known to be as written down improvisations (Maltzev, 1991).

When comparing improvisation with composition, J. Spigins (Spigin, 2008) points out such basic differences as: time of activity implementation and quantity of variants. Unlike composition, improvisation occurs within a flow of time (during the performance), and it may have several variants of solution (Spigin, 2008). Naturally, improvisation possesses mobility, but if composition is based on the improvisational approach, it, too, may have several variants of solution (in ancient music, jazz, aleatory etc.).

In author's opinion (Ustinskovs, 2012), the improviser finds him/herself simultaneously in different times: in the future, in the present and in the past. He/she

makes the analysis and reflects on the performed music material, is producing ideas and at the same time reacting to the changing situation, fantasying about the course, form and techniques of the improvisation.

Analyzing many authors' conceptions (Ferrand,1957; Saponov, 1982; Smith-Brindle, 1987; Badura-Skoda, 1988; Collins, 1988; Horsley, 1988; Libby, 1988; Chugunov, 1988; Gluschenko, 1990; Maltzev, 1991; Ovchinnikov, 1994; Hamilton, 2002; Martin, 2005; Spigin, 2008; Kinus, 2008; Hickey, 2009; Boruhzon, 2009; Kingscott & Durrant, 2010; Petrauskas 2010, Stolyar, 2010; Ustinskovs, 2012), it is possible to indicate what is common and what is different between improvisation, composition and interpretation. The historical ontogenesis of these creative processes is offered in Table 1:

Table 1: Comparison of ways of playing music

CREATIVE PROCESSES / PARAMETERS OFCOMPARISON	IMPROVISATION	COMPOSITION	INTERPRETATION
Beginning of historical development	Since ancient times	Strengthened its positions during the age of Renaissance	Develops independently since the 19th century
Preconditions of origin and spreading	• Imperfections of musical notation; • as a principle of composition structure or performance; • as a manifestation of individual mastery	• Development of musical notation; • development of autonomous music language and a peculiar sphere which is not related to tackling applied tasks; • development of a composer's independent, logical thinking; • development of the conception of a free personality in the Age of Renaissance; • growth of the role of orchestra music playing; • development of publishing sheet music	• Reinforcement of the concept musical composition; • separation of the composition and performance processes; • diversity of artistic image; • activation of concert activities

CREATIVE PROCESSES / PARAMETERS OFCOMPARISON	IMPROVISATION	COMPOSITION	INTERPRETATION
Environment of spreading	a) Before the development of composition was the principal form of music playing; b)After the development of composition - in folk music; - as a masterful music playing; - as a method of music pedagogy; - as a component of performing a composition	Mainly professional playing music	Professional and amateur music making
Preconditions for the realization of activity	The author is simultaneously a performer too	• The author him/herself performs or(and) publishes his/her compositions; • the author takes a performer or uses the services of a publishing house	At least two persons are necessary: the author and the performer-interpreter
Time of the realization of activity	The composing of music and its performing takes place simultaneously	• The activity requires a comparatively long creative process of preparation; • to achieve some result it is necessary to perform or/and publish a composition; • the time of the realization of activity is from the emergence of the idea to the performance or/and publishing a composition	Activity involves • getting familiar with the composition; • developing an independent creative conception; • realization of the conception (concert performance)
Changeability of musical expression means	All components (melody, rhythm, texture, harmony etc.) can change	Fixation of all components is a characteristic feature	Minor changes in dynamics, articulation, character, timbre, tempo and agogics are possible according to the interpreter's plan

CREATIVE PROCESSES / PARAMETERS OFCOMPARISON	IMPROVISATION	COMPOSITION	INTERPRETATION
Emergence of a new, original musical material in the process of activity	Emerged partly	Emerged	Did not emerge

Comparing improvisation, composition and interpretation, we can distinguish the following peculiarities of the improvisation process:

- In this creative process music is composed during the performance;
- The improviser is both the performer and the author of improvisation, because he/she has to perform musical material created by him/herself;
- During the improvisation process, improviser's thinking is in the past, present and future simultaneously;
- During the process of improvisation all components of music may change: melody, rhythm, texture, harmony etc.;
- This is an active creative activity having several variants of solution, and the improviser is often not able to fully and in detail predict the course and results of improvisation;
- The result of improvisation is single by character, and it does not contradict with a further repetition of improvisation and fixing it in the form of a composition.

Conclusions

1. At comparing what is common and what is different between improvisation, composition and interpretation according to the set parameters (the beginning of a historical development, preconditions of origin and spreading, the environment of spreading, preconditions for the realization of activity, changeability of musical expression means, emergence of a new, original musical material in the process of activity), it becomes obvious that any of these ways of playing music has its own place and role in the history of music and practice of playing music. Among them, improvisation is the oldest way of playing music that has retained its importance at present as well, both in music playing practice and in music pedagogy.

2. Improvisation, composition and interpretation are closely related processes. Each process has its own peculiarities and its own place in the history of music and practice of playing music. At present, improvisation is sometimes used as a component of composition and interpretation, as a principle of the structure of composition and its performance. Understanding of the interaction between these processes and their historical ontogenesis is necessary for the musicians to be creative and stylistically correct at performing musical compositions of different time and style.

3. Improvisation is part of a performing activity, because performers often use improvisation techniques when they perform music: in jazz, in accompaniment, aleatory etc. Composer's activity also involves improvisation, because improvisation is often used as the principle of structure or performance of a composition. Techniques of improvisation are widely used in music pedagogy, because improvisation is an excellent means for the intellectual and creative development of children.

4. Analysing improvisation, composition and interpretation, the peculiarities of the improvisation process were distinguished in this study.

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TEACHING PRESCHOOLERS PLAYING THE VIOLIN ON THE BASIS OF INNOVATIVE VIOLIN TECHNIQUES

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Abstract

Effective ways of teaching preschool children to play the violin are studied and discussed in this article, which is based on the generalization of the findings of theoretical sources and the analysis of statistical data. To improve effectiveness of teaching preschoolers to play the violin, the curriculum including lessons on violin and solfeggio was developed. The project lasted through 2010-2011 academic year (Children's School of Music № 1, Cherkassy, Ukraine), and involved five 4-5 year-old violinists.

The curriculum was developed on the basis of musical and pedagogical concepts by C. Orff, Z. Kodaly, E. Jaques-Dalcroze and methods of teaching the violin developed by G. Szilvay, S. Miltonyan, E. Pudovochkin. Each child attended two violin lessons a week (in small groups) and one lesson on solfeggio. To enhance the efficiency of the development of musical skills, a solfeggio course for violinists-beginners has been developed. These lessons aimed at mastering the fundamentals of musical literacy on the basis of playing the violin, taking into consideration the logic of covering the musical material at violin lessons.

A year of classes based on this course allowed children to achieve significant results: to improve musical skills, to play the violin within the first position, detache and legato strokes, to acquire the basics of ensemble music-making. The effectiveness of training has increased due to: integration of innovative methods of teaching violin, teaching children in small groups, designing solfeggio lessons for beginners. At the same time, this course requires extensive discussion and review of its effectiveness by pedagogic experiment.

Keywords: preschoolers, teaching playing violin, innovative methods of teaching violin.

Introduction

The most important means of musical preschool education is defined by modern music pedagogy as children's music-making on the instrument, while learning techniques of instrumental performance is not the goal in itself, but rather a musical

and educational tool. By definition of V. Vyunsh (Vyunsh, 1998), spiritual experience of mankind, which is focused on music, becomes property of children only if they participate in creative activities. Musical instrumental teaching of pre-school should promote its overall harmonious development of children, develop their musical skills and creative potential, and awaken their love to music.

The purpose of the survey is a search for and discussion of the effective ways of teaching preschoolers to play the violin.

Theoretical Background

At developing this course, we relied on the ideas of music education by C. Orff (see Barenboim, 1978) about children's musical creativity as a method of active musical development and the formation of creative personality, about the relationship of child's musical creativity with the traditions of folk music, on Z. Kodaly's conception (1983) about acquiring the rudiments of music on the basis of a relative solfeggio, and E. Jaques-Dalcroze's ideas (2008) about combining music and movement, as well a son educating a creative personality through music and rhythm.

At developing the content and structure of the training course, we used innovative violin techniques developed by G. Szilvay (2000), S. Miltonyan (2003), E. Pudovochkin (2006). Thus, the method of teaching children to play *colourstrings* violin developed by G. Szilvay (2002) is based on the principles of music education by Z. Kodaly. Principles of *colourstrings* by G. Szilvay (2002) are:

- Preliminary use of relative solfeggio and singing;
- Elements of musical grammar and notation, rhythm, melody and form introduced pictorially;
- Use of left-hand pizzicato and natural harmonics to develop fundamentals of technique;
- Integrated aural, emotional and theoretical development;
- Use of relative sol-fa;
- Development of creativity through colouring, copying, composing, transposing, performing and improvising;
- Individual teaching supplemented by group tuition;
- Chamber music.

This technique helps a child to meet the need for musical development. One of the key features of technique is use of color and visual presentations. Rhythm, pitch, intervals and various elements of musical rudiments are presented visually, according to child's perception. To intensify the learning process the whole sensitive area of child is used - sight, hearing, sense of touch, that is, each new concept or skill children master by using visual picture, auditory image and muscular sensations (Szilvay, 2002).

The method of group improvisation by S. Miltonyan (2003) continues the tradition of musical training, laid by C. Orff. The main feature of this technique is using improvisation from the first lesson. Improvisation allows a child to assert him/herself actively, to offer his/her own solutions to creative task. Musical concepts, instrumental actions are tested and assimilated through improvisation.

Method of E. Pudovochkin (2006) allows mastering the basics of violin techniques, develops the ear for music, sense of rhythm, musical memory and ensures understanding of aesthetic values by the child in the process of ensemble playing. This method is based on the use of early ensemble playing forms. According to E. Pudovochkin (2006), it is through collective forms of music that children should get acquainted with the world of music, as it is more interesting to study together than alone.

These violin techniques allowed allocating three main lines of study –mastering basic skills of playing the violin, learning the basics of improvisation and ensemble playing.

Implementation

To improve efficiency of teaching preschoolers to play the violin, the curriculum including lessons on violin and solfeggio has been developed. The project lasted through 2010-2011 academic year (Children's School of Music № 1, Cherkassy, Ukraine), and involved five 4-5 year-old future violinists. The curriculum has been developed on the basis of the above mentioned musical and pedagogical concepts and methods of teaching violin. Each child attended two violin classes a week and a lesson of solfeggio. Violin classes were held in mini groups (the first mini group - Anabel, Slava and Sofia, the second mini group - Masha and Kolya).

Description of participants of the project

Anabel (5 year-old) has outstanding musical abilities - a good sense of rhythm (feeling of rhythmic pulsation, playing simple rhythmic patterns), good ear for music, intonates with voice well, her hand movements are well coordinated. At the same time she is very impulsive by nature, easily distracted during lessons, quickly gets tired.

Slava (5 year-old) has good musical abilities –a developed sense of rhythm (feeling of rhythmic pulsations, playing simple rhythmic patterns), good ear for music, does not intonate melody with voice very well, a good movement coordination, good attention during lessons. The coordination between hearing and voice is not well-developed, also gets tired quickly.

Kolya (5 year-old) has average musical abilities –a developed sense of rhythm (feeling of rhythmic pulsations, plays simple rhythmic patterns), has good hand movement coordination, focused and very diligent during lessons.Ear for music is not developed enough, badly intonates melody with voice, coordination between hearing and voice is not developed.

Sofia (4 year-old) has good musical abilities - a good sense of rhythm (feeling of rhythmic pulsations, plays simple rhythmic patterns), good ear for music, intonates melody well, has good hand movement coordination, balanced character, focused and very diligent during lessons.

Masha (4 year-old) - musical abilities are average, has a poorly developed sense of rhythm (does not feel rhythmic pulsations, cannot reproduce the basic rhythmic pattern), badly developed ear for music, intonates melody badly, coordination

between hearing and voice is not formed, hand movement coordination is poor, at the same time she is calm by nature, focused and very diligent during lessons.

It is necessary to note two important factors:

- All children have a good motivation for mastering violin - they want to become violinists;
- Their parents are actively involved in the process of training – attend violin lessons, help children practice at home, sustain children motivation.

Method of Teaching/Learning

Pedagogical approach

Mastering violin started by setting hands of a violinist. In the process of playing, hands of the violinist must be free of unnecessary muscle tension. Working with beginners on positioning hands and arrangement of play movements, we developed rational skills of playing.

The greatest difficulty at the stage of initial mastery of positioning occurs as a result of mismatch between the needs of beginners (create and play music) and the content of the first lessons (proper positioning and basic hand movements). To solve this problem we used the method of co-separate music (Berlyanchyk, 2001), that implies that a teacher performs one part of actions and a child performs the other part. In the process of learning, the following models of co-separate musical actions were used:

- A teacher plays the violin, and the child snaps metric base of sound;
- A child intonates any sound with voice, and his/her teacher reproduces it on the instrument with different finger notation and in different positions (understanding the general principle of playing sounds on violin is formed);
- A teacher plays with a bow only, and the child puts teacher's fingers on the neck (fingerboard), rotates them, changes location of the whole hand, moves it into positions (child practices those actions, which he/she previously observed);
- By holding a bow on the strings, a child tries to extract the "real" sound, a teacher at the same time plays only with his/her left hand (developing understanding of the purpose of a bow and some of its essential qualities - uneven distribution of weight, elasticity, etc.).

The stage of co-separate musicality implies that a child practically embodies him/herself the holistic image of violin-playing action, although some key elements of it remain in the competence of the teacher.

The next stage was an imitation, which consisted of alternating the demonstration of play actions by a teacher with a student attempting to repeat them. This stage enabled a child to master the actions needed for plying, using powerful innate mechanism, typical in childhood.

Intonation and intoning

The issue of intoning is associated with the finest mechanisms of expression, hearing ideas and music feelings of an artist. According to leading violin teachers, intonation is not only playing pitch, but also working on sound in general, over the discovery of its best musical quality (Mostras, 1956). Pure intonation should be understood as a definition of modal relationships between musical sounds in all of their expressiveness. To intone purely means not only playing tune intervals right, but also achieving harmony and expressive intonation of the entire musical passage (Lesman, 1964).

Since violin is a melodic instrument, we, from the very first lessons, developed the ability of a violinist to perform melodic phrases expressively. The first step is to provide creative attitude to musical perception, which must vary with a bright melodic strategy (Kostyuk, 1986). It is easier to achieve the necessary reaction from a child at an early age, as it is more convenient to rely on the emotional character of its own verbal language.

It should be noted that over time children typically lose their speech intonation, it often coincides with the beginning of systematic study, when the foreground components are perception and rational thinking, and natural melodic speech creativity is suppressed by regulatory settings of intellectual classes. It is overcoming of this issue and use of a child's natural potential to speech creativity that allows making the first step in the development of expressive intoning of melodies with violin.

The second step was child's elementary experiments on changing certain parameters of melodic intonations that are either played on the violin or only perceived. Through these or other "adjustments" in performance of melodies, we discussed with the beginner to which changes in character, mood, or image they lead. Such experimental and creative actions of a child with short melodies are quite effective if they are used in the context of attracting children to the elementary musical creativity - the creation of melodies, improvisation, and transposition.

The third step is children creating their own interpretation. It is related to the moment when a child starts learning and performing completed tunes. It is necessary to abandon the "passing" of a melody's single version. First, it is much more useful to show and discuss with a student various options of its intoning, paying attention to specific ways and means of their implementation.

Simulation of game situations

The importance of game situations in the classroom with preschoolers should be particularly emphasized. The game is a fundamental means of discovering the world by a child, it increases the interest in learning and helps focus on, reveal creative abilities. Game situations in the classroom contribute to the development of learning motivation.

In the process of learning, we actively used game methods, including the following game-exercises:

- Compare the bow with a car that has to go exactly its way, that means not to move down to the base or neck, and it can move fast, slow, speed up and ease down, stop;
- Imagine the movement of a car with stops (2, then 4, 8 stops atone bow), during pauses some elements of production are corrected, furthermore child initially learns the skills of different sound attacks in different parts of a bow;
- Imagine a tired grandmother or a mischievous boy, who climb and descend stairs, slowly or quickly, with quarter or eighth notes accordingly.

Each violin lesson consisted of the following elements: processing of educational material by the *Colourstrings* manual, music performance, playing a duet (with another child, with a teacher), elementary musical improvisation (melodies, rhythmic patterns), games-exercises.

Methodology for the lesson on solfeggio

The success of teaching children to play the violin largely depends on the skill of the teacher to stimulate the development of musical abilities in the learning process. In order to gain it, the solfeggio course was specifically designed for violin beginners. These lessons ensured mastering the basics of musical literacy with focus on playing the violin, considered the logic of passing musical material on violin lessons.

We used the classic principles that tie Z. Kodaly to the sound-to-symbol approach:

- Experience comes before notation;
- Children should be grounded in the folk music of their culture;
- Melodic and rhythmic patterns are employed to teach the musical language that appears in folk music;
- Singing game and movement exercises aid musical development.

Critical to the initial musical training is the idea that the sense of musical rhythm is formed and developed in children by acquiring the system of music and rhythmic standards, which are often to occur in music (Vetlugina, 1958). As the simplest standards of musical beat, we used duple-, triple-and quadruple meters; as tempo standards – its three basic varieties: slow, medium (moderate) and fast.

In work with young violinists at mastering the basic elements of musical rhythm, we used the following tasks: walking and clapping the simplest rhythmic patterns; various techniques of rhythmic echo, task of playing rhythmic pattern by heart. We divided methodological approaches to the development of ear to music into two stages. The first stage - singing by ear, learning mode-scale tone sounds with the direct help of various tools. On the second stage more attention was paid to internal auditory perceptions, i.e. singing by notes, tables, hand signs and other visual aids, and also listening to and writing dictations with minimal use of musical instruments. With the assimilation of the new material, we used violin: a teacher illustrated the new material on the violin; children played rhythmic patterns, picked out intervals and simple melodies by ear.

Results

Training in small groups had a number of significant advantages compared to individual training, namely:

- A child has an opportunity to work and relax, when one child plays, the other child takes a break and listens;
- Cooperation skills are being developed;
- Foundations of playing in ensemble are laid.

Violin classes in a mini group contributed to maintaining children's interested in their work and prevention of the motivational crisis, which is often observed at the initial stage of training. Competition and desire to present their achievements were primary motivations for children to achieve a good performance during lessons. After watching and analyzing other students play, a child makes proper conclusions and tries not to repeat the mistake made by others. Comparing his/her achievements with the result of other children creates conditions for the development of ability to adequately assess his/her own performance. According to our observations, children first of all begin to hear false sounds in the playing of other children more acutely, and only then in their own.

A yearlong violin course, based on the developed training curriculum for preschoolers, allowed us to achieve significant results:

- a developed musical intellect;
- fine intonation;
- good note-reading skills;
- artistic aptitude for musical details and phrasing;
- great creativity, developed through transposing, transforming, improvising and composing;
- soloist activity developed together with chamber musicianship.

Anabel has mastered playing the violin within the first position, has pure intoning, has mastered *detache* and *legato* strokes, her playing moves are free, but require constant adjustment. Anabel performs simple pieces for violin very expressively.

Slava has mastered playing the violin within the first position, has pure intonation, has mastered *detache* and *legato* strokes, playing movements are free enough, but also require constant adjustment. Expressiveness of performance depends on how interesting the music piece is, as well as on his mood.

Kolya has mastered playing the violin within the first position, has pure intonation, has mastered d*etache* and *legato* strokes, his playing moves are quite free, but require constant adjustment. Kolya has improved ear for music significantly, has learned how to intone a melody with voice.

Sofia has mastered playing the violin within the first position, has pure intonation, has mastered *detashe* and *legato* strokes, plays natural flageolets beautifully, and performs simple pieces for violin very expressively.

Masha also has mastered playing the violin within the first position, intonation needs adjustment, has mastered *detashe* and *legato* strokes, playing moves are quite free,

but require constant adjustment. Masha has significantly improved a sense of musical rhythm (feels rhythmic pulsation, plays simple rhythmic patterns), has learned to intonate a melody with voice, has significantly improved movement coordination.

All children have mastered the basics of playing in ensemble: have learned to hear others play during playing in ensemble, have learned to start and finish a composition together, to follow the intonation.

Conclusion

The developed training course allowed children to learn the basics of violin, to develop musical skills, master the basics of musical literacy,to learnthe basics of improvisation and skills of playing in ensemble. The effectiveness of training has increased due to:

- integration of innovative methods of teaching violin developed by E. Pudovochkyn, S. Miltonyan and techniques by G. Szilvey involving the use of color and visual presentations, the whole sensitive area of child - sight, hearing, sense of touch, use of improvisation from the very first lesson, use of early ensemble playing forms;
- teaching children in small groups;
- simulation of game situations;
- development of the ability of a violinist to perform melodic phrases expressively;
- designing solfeggio lessons for violin beginners.

At the same time, this course requires extensive discussion and review of its effectiveness by means of teaching experiment.

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AN INTERVIEW WITH FRANCOIS MINAUX: TEACHING THE FLUTE

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Born in Paris, France in 1982, Dr. Minaux started learning the flute at age nine. He received degrees in both flute performance and chamber music from the Municipal Conservatory of Paris where he studied with Frédérick Chatou, Jean-Pierre Sabouret and Gérard Verba. Dr. Minaux later received a Master of Music degree in Flute Performance from Yale University as a student of Ransom Wilson, and a doctor of Musical Arts degree in Flute Performance from the University of Texas at Austin where he studied with Marianne Gedigian.

Dr. Minaux has toured as a soloist in Europe and in the United States including appearances with the Dallas Wind Symphony, the University of Texas Wind Ensemble and Ensemble Instrumental Vibrations. He also participated in the Jean-Pierre Rampal International Flute Competition in Paris, France in 2005. He recently performed André Jolivet's Concerto No.2 for flute and percussion in collaboration with percussion ensemble Line upon Line at the Round Top Music Festival Percussion Galore! in Round Top, Texas.

Dr. Minaux has studied with notable composers such as Martin Bresnik, John Adams and Aaron Kernis on the performances of their works. He regularly performed for the New Music New Haven concert series at Yale School of Music, the University of Texas at Austin New Music Ensemble and was multiple time guest artists for the concert series Clutch at the University of Texas at Austin. He has been the dedicatee of a number of pieces including "Mes vers avec de l'air..." for solo flute by Yoshiaki Onishi. He also premiered pieces by Dan Welcher, Bruce Pennycook, Zach Stanton, Hermes Camacho, Dan Carr and Frederick F. Greene among others. Dr. Minaux has been involved in collaborative arts performances with choreographers Pedro Rosa and Michelle Ulerich, composers Diana Mino and Christopher Schmitz, as well as artist Ryan Cronk.

As the Artistic Advisor of Parmenon Flutes Company based in Orléans, France, Dr. Minaux has been representing French flute making in the United States. He actively

supports the development of the modern Boehm flute system and has lectured on flute making at major institutions such as Yale University and the North Carolina School for the Arts, Winston-Salem, North Carolina.

In addition to performing and lecturing, Dr. Minaux leads a private flute studio in Austin, Texas and serves as the Master class and Workshop Series Chairman for the Austin Flute Society. Future performances include an invitation to perform Steve Reich's Vermont Counterpoint at the New Music New Haven concert series in Morse Recital Hall, Yale School of Music, New Haven, CT on March 29, 2012 and a 3-day residency as a guest artist at Eastern New Mexico University in conjunction with the College Music Society 27th Rocky Mountain Regional Conference on March 1, 2012 in Portales, New Mexico.

In this interview, he responds to questions about the flute, his career and his interests.

1. *Why the flute? Why did you choose this particular instrument and what drew you to it?*

When I was 9 year old, I though the flute had the most beautiful sound. I did not have to choose from other instruments. My parents never asked me what I wanted to do or play. However, they listened to music all the time. My father was a music lover and listened to all kinds of music. One day, I asked my mum if I could play the flute. Later, she told me that she was a bit surprised as she had no idea why I wanted to play this particular instrument. I had no close parents playing music and playing the recorder at school was the only musical practice I did before I choose to play the flute. However, I remember loving practicing my recorder music at my grand-mother and I tried to learn all the pieces from memory just because I liked it--not because I was asked to do it.

2. *Who has mentored you, encouraged you, and inspired you along the way?*

My very first flute teacher, Claire Jacquemin, in Paris was studying psychology in graduate school and she loved teaching. She was always in a good mood, cheerful and most of her enthusiasm was passed on to me. The quality of the human relationship I had with Claire was excellent and I never quite found the same again even if I learned from the experience and knowledge of my other flute teachers. Early on, my motivation was intrinsic. I was practicing every day because I wanted to. I wanted to have the most beautiful sound. My references were the recordings I had of various flute players. Music was the other big motivator, its beauty, what you could feel by listening to and playing it.

Again later, when a couple of times I was about to stop playing the flute totally or to do music, I had to examine myself as to how much I loved music to convince myself to continue. I am still impressed by music's power. Playing music for me is as much a spiritual journey as well as a professional one.

3. *Teaching the flute-what are the major problems in pedagogy or instruction?*

The most challenging skill for the student to develop is listening. Developing a fine ear takes experience and training that starts and ends far before and after school. Due to

the circumstances that bring a particular student to a teacher, such as a two year graduate program, for example, the time spent for instruction is limited.

Moreover, many students spend only one to two hours per week with their flute teacher. I would like to see a more integrative music program where the principal teacher spends more time with their students or shares the teaching schedule with an assistant. Students need to know how to practice and it is often not reinforced enough in the curriculum.

Some state-run institutions tend to favor content versus depth and fast acquisition versus slow maturation in the way they require student to learn skills, and gain knowledge. I notice that students retain skills easier when they have the opportunities to transfer skills into different contexts over a maturation process. This means that student assignments should focus on skill improvement and not on covering lots of material.

For example, being able to have a fast vibrato in high register while playing pianissimo in either a classical, a romantic or modern piece is a transferable skill. Rushing through repertoire may prepare students to learn fast as it is required by any professional ensemble. However, it will not allow them to develop their own interpretation of a particular piece.

Making music in order to compete or get a high grade is socially satisfying. Emphasis on being the "world's best" in school undermines the intrinsic and therefore spiritual, personal motivation that young students need to develop to become a serene performer. All too often, I come across students who have no idea why they are playing the flute.

All too often, they are required to pick an instrument at school, but they had never been asked if they wanted to make music. "Music is good for you, here, choose an instrument!"

How can institutions and teachers alike be, first, convinced that music is good for everyone, and second, that this particular student wants to make music.

Regulations, laws, habits and hierarchy may divide and make clear that there is a "student" and a "teacher" in the room. To make a student express him/herself and share their emotion through music, you need to establish trust and equality between the teacher and the student. We reached a point in music instruction where students and teacher alike are scared to allow physical exchange because that fact might be held against them in case of being charged for sexual harassment.

Physical exchange is done all the time in dance, yoga or fitness class. How can you teach breathing technique with words only?

Before being a student or a teacher, we are individual artists. For a human being to be able to express oneself with no fear there is a need for trust, care and comfort and the right amount of stress. I am convinced that there must be an established trust between the student and the teacher to bring positive results. You have to love and respect your teacher, not for the authority they may put on you but because they may listen and care for you as an individual artist.

Trust - and not fear - is the key to learn within a community.

4. Most frequently, females are the ones who excel at flute performance. Do you have any feelings about that?

I don't think females are better flutists than male ones. Female flutists dominate the stage simply because there are more female flutists than male flutists. Social pressure is responsible for an unbalance gender ratio in flute players.

5. What challenges do you find in terms of having to continually perform and rehearse in various parts of the world?

I have not had any so far. International tours are prepared well in advance and the touring agency usually does their best for the trip to run smoothly. However, it becomes harder for me to leave my family at home as I now have a 14 month old baby girl. I miss them when I am away and even think of them while on stage.

6. Can you talk about chamber music as an important venue for the flute?

Flute repertoire varies with the period. Typically, we have lots of classical repertoire for a chamber group but we lost the stage in the 19th century with the predominance of the piano. Instruments, compositions became louder and ensemble grew larger in the 1800's

However, the flute design stayed the same till Boehm invented the modern flute in the 1850's. It took a while for the composer to be interested in the flute again. We could say that Debussy revived the flute with Syrinx and Prélude à l'Après Midi d'un Faune and started a new wave of compositions for flute that lasted throughout the whole 20th century and still keeps going strong today. New music is definitively a way to go for the chamber flutist. There is probably a new piece for flute written every day today.

7. What are some suggestions for flute players who are asked to both perform in an ensemble as well as independently?

Keep doing both. Practice your ensemble music with as much love and care as your solo music. This was a discovery for me back in grad school. You want to feel great in orchestra and for that, you need to study your score and practice your part a lot. However, you can not have the same approach for both. You have to develop endurance when rehearsing with your ensemble. I think it is a mistake to think that rehearsing is a way to practice. This is the same mistake to say that repeating again and again this passage in you solo music will make it sound better. Solo and ensemble music need to be practiced through careful examination, recordings, rhythmic, melodic, formal and tonal analysis. Don't expect that the conductor will fix it for you. On the contrary, with a solo repertoire, you need to be 100% ready at rehearsal!

Don't analyze or practice during rehearsal. I consider a rehearsal being a performance. Time is too precious to be wasted by not being ready at rehearsal. What sometimes schools fail to make students aware of is that you don't have 4 weeks to learn this piece in a professional ensemble, you have 4 days.

8. Do you teach master classes and what do you find are the greatest challenges?

I do. I think that a typical master class is scary for both the student and the teacher. I like to teach workshops better because it takes away the fear of being alone on stage in front of your peers. Lots of playing and psychology is needed to make everybody relax in the room. I consider a master class successful when I make the student realize that he/she is unique, that what ever he/she does, it is impossible to be like your neighbor. When artists realize that they are individual and unique, they are not afraid of the stage anymore.

9. What are the challenges of being a "first chair" in flute, as well as performing as part of a section?

They are different and plenty. You play with different sections of the orchestra depending if you are 1st, 2nd or 3rd flute. You also have different roles such as melodic, accompaniment, timbral, rhythmic, textural role, etc… You need to know that before rehearsal number one, so there is no confusion with the ensemble.

10. What suggestions do you have for flute players who have difficulty with faster paced or tempo music (for example sixteenth notes)?

Scaffolding learning. The first step, is to play at a slow pace and with the metronome, you learn the notes from memory by sight reading and singing, then work on understanding the harmony progressions, patterns, motives of the passage in question.

The second step, you sing with the articulation while fingering the notes without blowing air in the flute.

Third step, you add your air column.

Finally, you stop the metronome and start phrasing and giving direction to your phrase. Record yourself because when you play, your brain is busy playing. When listening to your recording, you can devote yourself 100% to listening. Once comfortable with the piece, you will be able to listen as well as play at the same time.

11. On a personal note, you were born in Paris. Do you miss the City of Lights and have you performed there on occasion?

I spent the first 20 years of my life in Paris and the last 10 in the US. My wife and I have always adapted easily to new countries or new environments as long as you have a precise goal while abroad or find enough similarities in the host country. I missed it more at the beginning, but less and less now. Paris is the place of my childhood and for me, it is natural to leave it in order to grow. Now, I am able to reflect on it when I look back from far away. I am always startled by the difference between an American and French audience to the point that it makes me laugh! The Americans are much warmer after a concert than French are. You know, I feel stronger now that I took the opportunity to live in two different countries.

12. You have worked with some choreographers- what are the challenges in terms of collaborating in this realm?

You can't watch them dance while you perform! The same is true with Opera. It can be very frustrating. The other problem is when a choreographer considers that you are a live version of a tape recording. You just feel like a slave, but the difference is that you are paid! Ideally, we, the choreographer and I, put the concept of a piece in the center and we build the performance with our respective techniques. In that case, we both are directing the project. I enjoyed very much when an idea is shared in different perspective that people lives' can bring. Unfortunately, performances that involved multiple arts such as a dance performance are often built up with already made "blocks" where you just combine music and dance according to the view of one choreographer. It is certainly cheaper and faster to produce but much less exciting as a participant.

13. How do you keep enthusiastic and motivated to perform at the highest levels of excellence?

I became addicted to music. When I stop practicing, I am depressed. First, I am not aware of it because I enjoy it when I stop and do something else for a few days, but it is when I start again and feel the power and the energy that comes out of me that I realize how important music has become to me. It is also scary because I realize that my physical and spiritual health depends on music. If I had to stop due to physical inability I would probably turn to another art form.

I think that more than "highest levels of excellence" as you said, it is more about keeping a life style that engages myself and my loved ones into creativity and understanding or simply experiencing the world in which we live.

14. Could you discuss the similarities and differences in terms of performance in Europe, specifically in Paris, and then in the United States, in the southwestern part of the U.S.?

There are lots of both. We (American and French artists) both like to be on stage. Americans are great actors. I love to see how they make fun of themselves on stage. It is very entertaining and exciting!

The French are colder. Their laugh is sarcastic, "noir" and mean. Humor is dark and heavy. However, they both love drama. Performances in the United States often need to be spectacular. If you try to make a French artist spectacular, it will look ridiculous.

French audiences will think that he/she is trying too hard. The Americans will think that he/she is trying his/her best! I think it really depends more on your point of view rather than the place. Sometimes, the audience makes the performance and very rarely a performer will take over cultural barriers and touch people in a more universal way. The medium in which the performance is brought to the audience and who the carrier is will impact the performance's success also. Let's conclude with the following comparison: the European Union was formed with countries that have existed for centuries; the United States of America were created from no other pre-existing nations. The fact is that the USA is still being created today where immigrants have been diversifying the nation. The EU could almost be considered as a "dead"

group of nations. It is archaic and tensions are too great to allow evolution to take place freely.

Consequently, ideas coming from foreigners take longer to be accepted, in France, for example. Therefore, EU audiences have a pre-conceived expectation of a performance based on centuries old traditions and cultures whereas; United States audiences will just welcome new ideas. That is also partly why, there are riots happening at EU premieres whereas Americans just accept novelty with no great fuss.

15. What have we neglected to ask?

Not much. Now, I would like to ask the readers for their point of view on these matters to continue the discussion!

AN INTERVIEW WITH JEANNE GOFFI-FYNN: MUSIC AND THE VOICE

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Soprano Jeanne Goffi-Fynn is active both as a performer and teacher in the New York City area. Dr. Goffi-Fynn received her Doctorate from Columbia University, Teachers College where she was recently appointed as director of the Doctoral Cohort Program in the Program of Music and Music Education. Her particular area of interest at Columbia is the applied music studio and is currently investigating factors for a student-centered learning environment. Previously, she was on the faculty of New York University, the New School Actor's Studio M.F.A. Program, William Paterson University, and The American Musical and Dramatic Academy. She continues working in the area of vocology, specifically in the retraining of singers, after completing internships at the Grabscheid Voice Center, Mount Sinai Hospital and at St. Luke's-Roosevelt Hospital with Dr. Anat Keidar, Ph.D. in the diagnosis and treatment of singing voice disorders. She has presented workshops and master classes with NATS (National Association of Teachers of Singing), The Voice Foundation, and the New York Singing Teachers Association (NYSTA) in addition to pedagogical presentations at CMS (College Music Society) and NYSSMA (New York State Schools of Music), and ISME (International Society for Music Education).Recently she has been invited to join the American Academy of Teachers of Singing (AATS) and serves as a participant at the National Opera Association's (NOA) roundtables.

1. *Jeanne, you currently teach at Columbia University. What exactly are your specific duties?*

My training has been that of a classical singer although I did study piano from grades 1-10 until I moved full time to singing. I was performing in Europe in my early 20's when I ran into vocal technical issues. I returned to the States to study with Dr. Barbara Doscher (U. of CO – Boulder) which got me on my path towards pedagogy and training. Later, I completed an EDD at Teachers College, Columbia while still singing but many teaching positions were opening up for me so I gradually became more involved in teaching. Teaching diverse populations at William Paterson U., AMDA (American Musical and Dramatic Academy), N.Y.U., and The Actors Studio had me working with students specifically in musical theatre training. Many students were injuring themselves in belting and with my pedagogical background I began working with them to find a healthier approach to belting and other diverse contemporary styles (CCM: Contemporary Commercial Music).I also worked closely with several ENT doctors, prompting me to complete two internships in a specialized area of vocology, which involves training at hospitals with doctors and speech pathologists in the area of retraining after injury.

2. *Could you tell us a bit about your training and background? What are the current challenges in terms of applied music, for example in the studio domain?*

My work at Teachers College has involved me in the study of research and pedagogy in the applied studio. To me, working from the Master – Apprenticeship model into a more balanced, nuanced relationship is challenging but I feel needed given the change in our culture and student population. Working with voice teachers (I am an active member of NYSTA – New York Singing Teachers Association, NATS – National Association for Teachers of Singing , AATS – American Academy for Teachers of Singing as well as Opera America) and including the variety of current teachers in our EDDCT program and our younger teachers in training (K-12), it seems clear that many are teaching "the way they were taught" which, for us at TC, is a response to which we ask the question "is this the best practice?" On a personal level, after teaching a course in applied music for over 10 years, I am struck by how many students have had at least one profoundly negative experience in an applied lesson. That, to me, says there is at least room for improvement.

3. *I know that you and your colleagues look a lot at constructivism in teaching. Could you first define constructivism in teaching and how you go about it?*

Ah, constructivism. You're right in trying to define the term first. There seem to be many components to defining the word, including social constructivism vs. an individual approach of constructing meaning for our students. Here is a paragraph which is from an article I am writing now on student centeredness in the applied music studio.

Underpinning our approach in applied music is the philosophical approach of constructivism. Constructivism suggests greater student involvement in the process of learning by allowing students to construct or create new knowledge based on their own experiences. Thereby, a goal of this approach is for students to accept greater

responsibility for their own learning by becoming more intrinsically motivated. The teacher's role may then be described as a facilitator of that process. Working with this approach, *"[t]he teacher's responsibility is to create educational environments that permit students to assume the responsibility that is rightfully and naturally theirs. Teachers do this by encouraging self-initiated inquiry, providing the materials and supplies appropriate for the learning tasks and sensitively mediating teacher-student…interaction…"* (Brooks & Brooks, 1993, 49).

There seems to be different ways to think about this approach: all of which involves asking the students to be more active in their role of learning and openness, if you will, to collaborate between the teachers and students. Helen Gaunt's article (Psychology of Music, 2009), "One to One Tuition in a Conservatoire", writes that the current state of teaching may encourage students to be dependent on teachers for various factors including motivation and may impede their development of autonomy. For me, this suggests that our constructivist goals could have a role in fostering independence and autonomy for many students.

4. What do you mean by student-centered applied teaching? What are you trying to accomplish?

Student-centered is a concept I have been working with for a while now and I hope to finish a study where we look at its possible components. There is more research occurring in this area…I particularly appreciate a text by Maryellen Weimer (Learner-Centered Teaching, 2002).Here are the findings of our current, unpublished study: so much of the literature in applied music has dealt with the professional level students and the top teachers teaching those students. In reality, most of us teach students at widely varying degrees of musical achievement, ability, and experience. I think SCAT (student centered applied teaching) may help teachers view the students through a lens which is more open, resulting in a better experience for these students.

The four areas I have identified include:

> 1. Rapport between teacher and student (Weimer has a parallel theme in a balance of power);
>
> 2. Involving students in critical thinking, questioning assumptions, etc.;
>
> 3. Looking for students' own intrinsic rather than extrinsic motivation (Weimer looks at the responsibility for learning as falling to the student);
>
> 4. Musical content issues and how the medium affects the learning.

It does challenge us to rethink a bit our master-apprentice model, a model which many argue must continue until students ARE independent musicians, not understanding that during the process of developing expertise, their autonomy may be discouraged. But under the umbrella of constructivism, I feel a student centered approach has potential to reinvigorate the teaching model, to allow for more diversity of students, abilities, styles of learning, etc. So, while we have articles which say we have great models out there for applied teaching (e.g., Duke & Simmons, 2006) we have others (Gaunt, 2009) saying there seem to be areas for improvement including student autonomy and motivation.

5. *Now, in terms of vocal issues, do you prefer to work with males or females more or small groups or choirs and what are the challenges with each group?*

I will work with anyone! I work with pros, students, young people, and singers with problems (vocal issues), in generally classical or musical theatre genres although more pop with our youth choirs (or CCM styles). I love to unlock an individual's voice and watch someone become more expressive, communicative, and musical. Because of the connection with voice and identity, there is a delicate balance when I am addressing vocal issues as changing the voice, often for a healthy production, for some is difficult. The issues I mention in student centered I follow. Generally I recruit people as when something feels easier to them it often sounds better to us. I call voices "healthy" or "unhealthy" so we get away from the subjective terms (especially for young people, afraid we won't let them sing popular music). I find working with small groups with young people is helpful in building rapport and getting to hear their individual voices in choral settings. I am lucky to collaborate here with a colleague in a choral setting. I like voice classes and lessons and feel the small classes are the way to go. I find for many young people that singing with others is very helpful and it provides many opportunities to help each other, hear each other, and sing with each other…all important experiences for a singer.

Among professionals I'm doing a lot of work in retraining of singers especially with MTD issues (Muscular Tension Dysphonia). Again, the person suffers when the voice is impacted so watching their confidence return is an exciting part of the process. But this is also why I want young people to learn how to use their voices well from the beginning…it is much easier than trying to change habits later especially if damage has been done. Finally, I find knowledge about the voice is empowering and helps give students and singers control over their own voices.

6. *Let's talk about the competition and the competitive nature of performance in music. What do you see as the challenges?*

Well, you can probably tell that I believe a lot in the training of the instrument (nurture) although there is no doubt that some people are born with more abilities than others (nature). I have found, however, that there are so many factors involved…including motivation, work ethic, creativity, etc. that talent is certainly not the entire picture and talent without the effort goes not very far. I guess that balance between the two is the part which is so appealing about teaching all levels…the improvement which people make and how they feel about themselves and their musicianship after growth.

Competitiveness I think is not a helpful aspect for most people in the artistic music world. I am not sure how much of it can be avoided but I think the student centered approach would help students to say focused on their own work, have a positive relationship with their mentor (and, just as importantly, their peers). Finding one's individual self and trusting in our own voice I think has great potential for the arts and maybe will take away some of the competition aspects (I am an optimist!).

7. *Do you think that singing abilities directly show the level of musical talent?*

Not necessarily...sometimes people have great musical ideas but a weak technique so their musicality doesn't come through. But there is instinctiveness about music...and for some people, that letting go, being in the moment, the communicating of ideas...is something which is hard to find. There are a lot of skills involved as well...vocal, musical, and linguistic which take a while to master and most singers start later in life than instrumentals. All these factors make the picture somewhat complicated to assess. For me, it is the creative part of teaching which keeps me always asking questions both of my students and myself: what is the best entry point for these skill developments and how can we unlock the students' creativity? Both issues need strong rapport and trust to work however.

8. *How important do you see vocal training at the elementary school level and why?*

I actually think it is quite important, especially now given the manner of pop singing which is popular and many kids imitate. We see more and more kids with voice issues...nodules, polyps, kids whose voices are already damaged from screaming at sporting events. A person's voice is, again, their identity and while it is hard to change habits, starting early and developing some good ones and understanding the choices available I think would go a long way in healthier voices long term. There is logic to the voice: if you scream and lose your voice day after day, eventually it will not come back. Plus, I really have yet to find people who don't like to sing...and most people including kids appreciate having the facts of their voices.

9. *I know that a colleague of yours recently returned from Finland. What feedback have you received about the music programs in Finland?*

He was most impressed on the state of music education in Finland. He described all students needing to be proficient in folk music, pop music, and classical music in order to go into the schools. I actually use those categories for my voice classes and find they have a positive effect on developing musical and vocal skills as well as broadening our sense of music education.

10. *How much do you keep appraised as to music education in Europe and Scandinavia?*

I certainly could do more with keeping up with the various areas. There are vocal areas of development certainly in Europe as well as research in music and music education. Getting to conferences really help me to connect with people and their ideas in a conducive setting. I have two young children, however, so I don't travel as much as I would like.

11. *What have we neglected to ask?*

I thought you asked great questions. I would only add this: that every voice, like every person, has strengths and weaknesses, instinctive aspects, some helpful and others not so much, and natural inclination towards different types of music. My role as a teacher, whether working with a group of singers or an individual, is to bring out these natural strengths, and to develop an individual's own sense of these issues and

bring them along in the process. I love it and with all the different students, ages, styles of music, different career aspirations (or none at all!) it is a job which asks for empathy and creativity as well as knowledge and skill. These traits are exactly what every musician needs as well so I am traveling on the journey with my students including singers, musicians, and educators!