

ISSN 1691-2721

Daugavpils University

PROBLEMS IN MUSIC PEDAGOGY

Volume 14(1), 2015
Volume 14(2), 2015

PROBLEMS IN MUSIC PEDAGOGY

Volume 14(1), 2015

Volume 14(2), 2015

EDITOR-IN-CHIEF

Jelena DAVIDOVA, *Daugavpils University, Latvia*

INTERNATIONAL EDITORIAL BOARD

Ming-Jen CHUANG, *National Taichung University, Taiwan*

Margaretha GRAHN, *Linköping University, Sweden*

Antti JUVONEN, *University of Eastern Finland, Finland*

Silvia MALBRAN, *University of La Plata, University of Buenos Aires, Argentina*

Nigel A. MARSHALL, *University of Sussex, London, United Kingdom*

Leonidas MELNIKAS, *Lithuanian Academy of Music and Theatre, Lithuania*

Rose A. OMOLO-ONGATI, *Maseno University, Kenya*

Asta RAUDUVAITE, *Lithuanian University of Educational Sciences, Lithuania*

Heikki RUISMÄKI, *University of Helsinki, Finland*

Inkeri RUOKONEN, *University of Helsinki, Finland*

Tiina SELKE, *Tallinn University, Estonia*

Michael SHAUGHNESSY, *Eastern New Mexico University, Portales, New Mexico*

Lorna WANZEL, *Nova Scotia Registered Music Teachers' Association
Research Group, Halifax, Nova Scotia, Canada*

EDITORIAL STAFF

Nelliya BOGDANOVA, *computer compose matter*

Bronislava KALNINA, *managing editor*

Problems in Music Pedagogy is an international refereed journal concerned with all aspects of music pedagogy. Topic areas include music teaching/learning process in a new education paradigm context, music learning outcomes, assessment in music pedagogy process, music teaching and learning activities, music teacher competence in the context of sustainable development, music education institutional responses to current trends. The journal is committed to promoting excellence in these fields by providing an international forum for the debate and evaluation of a wide range of music pedagogy issues and professional concerns.

The journal aims to publish articles which will contribute to improving theory and practice in the field of music pedagogy.

These articles may variously:

- raise and debate contemporary issues;
- report on new research;
- relate new research to theory;
- relate theory to practice;
- offer informed comment on contextual and professional matters;
- describe cases and their implications for a wider field;
- discuss a historical movement in terms of its relevance to present and future situations.

The articles appearing in the Journal are indexed and abstracted in **EBSCO, ERIH PLUS, ProQuest**.

ISSN 1691-2721

Daugavpils University

**PROBLEMS
IN MUSIC
PEDAGOGY**

Volume 14(1)•2015

PROBLEMS IN MUSIC PEDAGOGY

VOLUME 14(1), 2015

CONTENTS

EDITORIAL	5
TRAINING MUSIC TEACHERS FOR THE REAL WORLD: CONNECTING THEORY AND PRACTICE Mara MENEZES	7
STUDENTS' SATISFACTION WITH MUSIC EDUCATION AT THE PRE-SCHOOL TEACHER EDUCATION INSTITUTIONS IN ZAGREB, RIJEKA AND SPLIT Magdalena MIOČIĆ & Iva VRANIĆ	17
CLASS TEACHER STUDENTS' EMPATHY STORIES ABOUT GIVING A MUSIC LESSON Katri-Helena RAUTIAINEN	31
THE EXPRESSION OF HIGH SCHOOL STUDENTS' CREATIVITY THROUGH CHORAL SINGING Vaiva DIRŽINAUSKYTĖ	53
TAKING PART: SINGERS' PERCEPTIONS OF TWO ETHNIC COMMUNITY CHOIRS Antonios VERVERIS & Nigel MARSHALL	67
SPECIFICITY OF THE DEVELOPMENT OF MUSICAL MEMORY AT IMPROVISATION LESSONS Jurijs SPIGINS	81

EDITORIAL

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.

The 15th issue of "Problems in Music Pedagogy" (PMP) contains articles focusing on such problems as:

- *Music teacher training process (Mara MENEZES from Brazil; Magdalena MIOČIĆ & Iva VRANIĆ from Croatia; Katri-Helena RAUTIAINEN from Finland; Vaiva DIRŽINAUSKYTĖ from Lithuania);*
- *Ways of listening to music in the value-based context (Arvydas GIRDZIJAUSKAS from Lithuania);*
- *Psychological aspects of a musical activity (Antonios VERVERIS from Greece & Nigel MARSHALL from United Kingdom; Jurijs SPIGINS from Latvia; Jelena DAVIDOVA, Galina ZAVADSKA, Oksana ŠERŠNOVA from Latvia, Asta RAUDUVAITE from Lithuania & Ming-Jen CHUANG from Taiwan);*
- *The process of pupils' creativity (Rūta GIRDZIJAUSKIENĖ from Lithuania);*
- *The development of learners' emotional sphere and imaginative thinking during various musical activities (Irina DIREKTORENKO from Latvia);*
- *The process of teaching/learning to play musical instruments (Fiona Mary VILNITE & Māra MARNAUZA from Latvia; Michael F. SHAUGHNESSY & Jeremy SMALL from Mexico; Larisa MAŖKOVA from Latvia).*

The research findings presented by our colleagues from different countries enrich our experience, expand 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.

*Editor-in-chief
Jelena DAVIDOVA*

TRAINING MUSIC TEACHERS FOR THE REAL WORLD: CONNECTING THEORY AND PRACTICE

Mara MENEZES

*Federal University of Bahia, Brazil
e-mail: mara.kroger@gmail.com*

Abstract

After conducting a research on music assessment (Menezes, 2010), I found that a relevant part of the pedagogical problems had deep connection with deficiencies on teacher training. A gap between what was taught in the university, and the abilities and skills required in the field were evident. To improve the quality of the music education course, we restructured the curriculum focusing on the student-teachers' practice. We also joined the Institutional Scholarship Program for Initial Teacher Training. This program aims to improve the quality of teacher training by granting scholarships to undergraduate student-teachers to assist experienced music teachers with outstanding practice in public schools. As the result, we confirm that a solid initial teacher training is the key to improving the quality of music education in schools.

Key Words: *music education, teacher training, public school.*

Introduction

In 2010, I investigated the assessment practices of 35 music teachers in Salvador, Brazil. The main goal was to understand, analyze and interpret their understanding on assessment in music education, as well as their practices. I found that the assessments were mainly informal and rarely recorded or reported, limited literature knowledge, lack of understanding about assessment concepts, procedures and tools. The results also made evident the gap between what was taught in the university, and the abilities and skills required in the field. We are talking about general music teachers who work in public schools¹ and are dealing with complex and challenging situations that go beyond assessment in music, the primary subject of this research.

¹ *Although the Music Education Course at Federal University of Bahia trains music teachers for different contexts of music education, we have been focusing our training to the public schools context. We believe that music education should be available to all students, especially those economically disadvantaged and underprivileged. This decision is also aligned with our political campaign to have music classes in all public schools and for the opening of music teacher positions.*

During the interviews, the music teachers took the opportunity to share their experiences. They wanted to be heard, as if the researcher was their spokesman. They talked about what it is like to teach music in poor neighborhoods, in overcrowded classrooms, and to vulnerable students. They also pointed out the lack of partnership with colleagues and difficulties with classroom management. A common topic was that the university did not prepare them to deal with the complex scenario of public schools. After graduation, they were alone, without any kind of support from the university. As a result, they had to struggle to find strategies to deal with the problems by themselves.

Despite the challenges faced by the music teachers, their deep desire to see students grow and develop musically and personally was evident. These goals seemed to be bigger than all the frustrations and problems that they faced. Without any mentoring support, they tried to improve their practice by attending workshops and short term courses on music teaching training. We interviewed Carol during one-week course. She explained that the musical activities proposed were “amazing’ in theory, but nothing or very little of what she learned could be used in her music class. At the end of the interview she said: “Here [during the course] I live a dream for a week, and then I fall down in reality” (see Menezes, 2013).

Testimonials like this, made us realize that our music education curriculum was outdated and pretty much disconnected of what the music teachers experience out in the field.

Restructuring the Music Education Curriculum

According to I.Veiga (2002), the curriculum can’t be separated from the social context, once it is historically situated and culturally determined. From this perspective, the political-pedagogical project goes beyond a simple group of teaching plans and activities. It is not something that is built and then filed or sent to the educational authorities as proof of compliance with paperwork. The project needs to be experienced and practiced by everyone involved in the educational process.

In 2010, a major curriculum reform took place at our music department. Together with the other undergraduate courses (performance, conducting and composition), we worked on a new curriculum that was implemented in 2011. Since we have a common core of musical classes, such as harmony, counterpoint, instrument, choir, music history, among others, we had to work together to build common, or at least similar, pedagogical and philosophical views on the changes.

The primary goal for the music education course was to articulate theoretical basis and methodology with the public school context demands. So we gathered an experienced team of current and former professors, student teachers, music teachers from public and private schools. The discussions were focused on music teacher learning, music teacher practice, and, ultimately, student learning in music. Together, we built a view of teacher training that considers the complexity of the area, the interdisciplinary nature of music, the methodologies and necessary skills for an effective and meaningful professional performance and the ability to articulate theory with practical experience.

A. Shaping the music educator's profile: Abilities, skills and values

Among the expected professional knowledge for the graduates are: to know the specificity of teaching and learning music for different age groups, master a set of theoretical and methodological knowledge for teaching in music education and be able to manage their own continuing professional development.

Regarding the professional skills, we emphasize the capacity: to organize and lead the music teaching in different contexts of music education; develop, implement and evaluate strategies and teaching material; develop and implement music education projects in different spaces and contexts; know how to deal with new technology as a teaching tool and music learning; and to conduct research in music education considering the needs of the area and the constant educational and cultural transformations of our social context.

Personal values are also an important aspect of teacher training. A student-teacher needs to learn to respect and value the individual characteristics of students and the cultural diversity in different situations and contexts of teaching and learning music; be conscious of their artistic, social, cultural and political role; and promote the ethical values of our democratic society.

Social skills can have a big impact on music teacher's practice. They can increase the success of the teacher's relationship with pupils, parents, colleagues and administration. The teacher training courses need to encourage students to develop communication skills, creativity, critical thinking, teamwork capability, class management, conflict management, problem solving skills, among others.

B. Increasing the student teacher's practice

The student-teacher's practice is essential in the music teacher education. It gives to the student a real dimension of what it is like to be a music teacher. The practice approaches the student teachers in their future professional practice environment, so they can understand and experience the challenges of the chosen career and develop the necessary skills and abilities. During the practice, there is a more effective articulation between the university and the school, where real situations are related to the teaching and learning process.

Based on that, our supervised practice went from 136 hours to 408 hours: 204 hours as a teacher assistant and 204 hours as a music teacher. A gradual introduction to the classroom activities can prevent that 'clash' between expectations and reality. Besides, the music teacher's support can make the student-teacher more confident to engage with pupils and try new activities.

"To know a school is necessary to know their daily lives, which translates what it really is. And it is the result of the action of all participants. Accordingly, no school is equal to another, although it can be similar, because they expressing common elements" (Luck, 2009)².

2 *"Para conhecer uma escola é preciso conhecer seu cotidiano, que traduz o que ela realmente é. E ela é o que fazem dela os seus participantes. Nesse sentido, nenhuma escola é igual a outra, embora possa ser parecidas, por expressarem elementos comuns" (Luck, 2009).*

Among other changes, we redesigned the program of our disciplines to include discussions about music and society, community and culture, popular music, afro-brazilian and native Indian musical culture, dealing with vulnerable learners, among others. In order to develop the new student-teacher profile, we also created new classes in our music education course such as: *Introduction to Research in Music*, *Methodology of Research in Music Education*, *Assessment in Music*, *Special Music Education*, *Brazilian Sign Language*³ and *Introduction to Ethnomusicology*.

Building Bridges between University and Public Schools, Professors and Music Teachers

Brazilian people have a very strong bond with music. Our rhythms and musical genres, like samba and bossa-nova, are worldwide known. We have a rich and effervescent musical diversity in each region of the country. So, in 2008, when music became mandatory in primary and secondary schools, we were very excited. But after the adoption of Law 11.769/08, many questions arose: *What kind of music should we teach? Which styles, genres, period? What to do with the lack of musical instruments and music classroom? What skills and abilities does a music teacher need to develop? And what is the role of the university regarding teacher training?*

A. Brazilian public education in numbers

Brazil is the 5th largest country in the world. It has 27 states and a population of 200.4 million. Our challenges to education are big too. According to the Program for International Student Assessment (PISA), Brazil performs below the average: it is the 58th on a ranking of 65 countries.

Other important data according to the official data in 2013:

- Number of public schools: 118,914 (1st to 9th grade). Of these, 43.9% have a library and only 47.6% have internet connection.
- Primary school: 93.9% of the children between the ages of 6 to 14 attend primary school, but only 69.4% finish.
- Secondary school: 55.5% of the young of 19 years of age attend the secondary school, but only 53.3% finish.
- Higher education: 16.5% of students between the ages of 18 to 24 are at the University. Brazil has 2,391 higher education institutions.
- Teacher training: 74.8% have a degree, only 65.4% in education.

In addition to these numbers we have the dropouts and grade repetition. According to the Organization for Economic Cooperation and Development, *“grade repetition is still widespread in Brazil, is negatively associated with performance in mathematics, and is more prevalent among disadvantaged students. Brazil needs to look for more effective*

3 Since 2009 the Brazilian Sign Language is mandatory for all teacher training courses.

ways to work with low-performing students in order to establish high expectations for all, motivate students, and reduce high dropout rates” (OECD, 2012).

Professional training and development are fundamental to achieve excellence in education. A study conducted by the Airton Senna Institute and the Boston Consulting Group revealed that good teachers can increase the student learning from 47% to 70%. Therefore, we need a massive investment in teacher professional development.

The Brazilian government has taken a series of measures to improve the quality of public education. The new National Plan for Education (NPE 2014-2024) set new goals for all levels of education. The plan presents 20 goals and implementation strategies, to be met within ten years.

Music education in Brazil is mandatory in school, since 2008, but we are still struggling to implement it. In Salvador (Bahia) we have 428 primary education public schools. Only 79 of them have a music teacher. At the moment our top priority is to convince the City Department of Education to open new positions. At the private school the scenario is different: music is offered in modalities like choir, general music education, ensembles groups and instrument classes. In this context, music is considered an important part of education, and also as a marketing device.

Music educators from all parts of the country, with the support of the Brazilian Association for Music Education, are taking important steps in their states. In São Paulo, for example, the City Department of Education created the project São Paulo Sings that is training 500 choir conductors. In 2016 they will create choirs with students of primary education public schools.

B. Institutional Scholarship Program for Initial Teacher Training

The Institutional Scholarship Program for Initial Teacher Training (ISPITT) is a government program created by CAPES⁴ in 2009, to grant scholarships to undergraduate student-teachers. The principal activity is to assist experienced music teachers with outstanding musical practice in public schools. The Program aims: to improve the quality of teacher training, articulate the teacher training courses with the schools and provide continuous professional development for experienced music teachers. Scholarships are given to the students-teachers, music teachers, and professors who work as coordinators. The criteria required for the students-teachers are: to be a regular undergraduate student at the music education course and to have low family-income. This last criterion aims to support students with low socio-economic profile, ensuring to them financial support to stay on the course and to avoid drop outs.

This Program recognizes the public school as a vital space in teacher education, promoting the approach of the student-teacher to the reality. The assisted practice by expert teachers is an opportunity to experience problems that affect teaching and to experiment new approaches. The music teacher becomes a mentor, responsible for monitoring the student-teachers at school, encouraging critical thinking, creativity

⁴ CAPES (Coordenação de Aperfeiçoamento de Pessoal de Nível Superior) is the Brazilian Federal Agency for the Support and Evaluation of Graduate Education.

and pedagogical innovation. He/she is also constantly connected to the professor, shortening the distance between university and school.

The success of the program contributed to its expansion. Today, ISPITT is in 284 universities, in partnership with 5,898 public schools and 90,254 scholarships. At the Federal University of Bahia all the 17 teacher training courses have the program. In Music Education course we have 30 student-teachers with this scholarship, 6 music teachers and 2 coordinators (me and Professor Flávia Candusso). It is important to mention that this Program does not substitute the curricular teacher practice, but above all, it is an opportunity to increase the student-teacher's practice.

C. Methodology

The student-teachers must assist the music teacher, design class plans and musical activities, post thoughts and reports to the blog, write papers and articles, participate in school programs, and attend scientific events.

Each music teacher supervises five students. The music teacher activities are: supervise the students, organize pedagogical meetings with them to plan and discuss the practicing, correct teaching plans and reports, attend meetings with area coordinators (professors).

Table 1. The Program's organization

<i>Music education coordinator (professor 1)</i>			<i>Music education coordinator (professor 2)</i>		
Music teacher 1	Music teacher 2	Music teacher 3	Music teacher 4	Music teacher 5	Music teacher 6
Student-teacher 1	Student-teacher 6	Student-teacher 11	Student-teacher 16	Student-teacher 21	Student-teacher 26
Student-teacher 2	Student-teacher 7	Student-teacher 12	Student-teacher 17	Student-teacher 22	Student-teacher 27
Student-teacher 3	Student-teacher 8	Student-teacher 13	Student-teacher 18	Student-teacher 23	Student-teacher 28
Student-teacher 4	Student-teacher 9	Student-teacher 14	Student-teacher 19	Student-teacher 24	Student-teacher 29
Student-teacher 5	Student-teacher 10	Student-teacher 15	Student-teacher 20	Student-teacher 25	Student-teacher 30

The professors have weekly meetings with the student-teachers, so they can share their experiences with their peers and discuss literature that will support them on the challenges at school. We also invite specialists to run workshops. Together with music teachers, professors analyze student-teachers' outcomes and performance at school, plan the goals for the semester, organize seminars, among others. The professors are also responsible for: withdrawing student scholarships, selecting students for the new vacancies, reviewing students' plans and reports (each semester), sending the annual report for the institutional coordination, attending the coordinators meeting (once a month), among others.

D. Building student-teachers' political awareness

Currently, Brazil is going through a severe political and economic crisis. Thus, the government had made cuts in all sectors, including education. Last June, we got an

official communication announcing that the Institutional Scholarship Program for Initial Teacher Training would be reduced by 90%. This meant that it was about to be extinct, and the decision would be effective for the next month.

This top down decision took all of us by surprise. The students from all over the country teamed up to save the program. Together with the music teachers, they organized protests in social media, open letters and pages on Facebook. The national coordination scheduled meeting with the minister of education and submitted a petition with 45.000 signatures to him. The movement developed strength and the media also took our side. Finally, the government went back on the decision and, based on the results and excellence, the program remained.

This movement was an important lesson on political awareness and leadership. It was evident for all that fighting for education is an important part of a teacher's career. The profession goes beyond the classroom. We need to get involved and contribute to the future of our profession. The student-teachers need to understand and experience how education works politically, economically, socially and culturally.

Results

Although we had a curricular reform, the Institutional Scholarship Program for Initial Teacher Training made us constantly rethink our music education curricula. The issues and challenges raised by the fellows at each meeting awakened our awareness about problems that were not being addressed by the music education course.

A recent study⁵ on cultural and social environment of the student-teacher collected the data about student-teachers' perception concerning the Program's contribution to their training. The question was: *What is/was the contribution of PIBID⁶ to your music teacher training?*

The PIBID demystified public school and made me realize that sometimes the 'obsession' for deliver the knowledge often makes the teacher forget that, more than apprentices, pupils are human beings, individuals. The training from the program taught me that, rather than teaching in public schools, we need to live, feel and be familiar with the public school and with the school community. (Respondent nº 8)

The PIBID brought me the experience to handle large groups and a repertoire of musical activities. The organization of lesson plans and the classroom management have been feeding my desire for social transformation trough music education. (Respondent nº 11)

I'm learning a lot from the PIBID, observing the classes, performing practical activities under the music teacher's supervision, and the exchanging experiences with my peers. I can tell you who gave me a 'north': it was the program. (Respondent nº 22)

The public school is an important field of experience and construction of knowledge for initial teacher training. The challenges pointed out by the music teachers and

5 The research its being conducted by an ethnomusicologist, Professor Angela Luhnning (2014-2015)

6 The Portuguese abbreviation for Institutional Scholarship Program for Initial Teacher Training

student-teachers reveal the real conditions of many public schools. From this, they are required to work on solutions and to make changes and use the problem-solving skills for the necessary adjustments. The testimonial bellows were experienced during the 2015 first semester⁷:

The first semester was really complicated because of to many school interruptions. It made me change the implementation of the work plan. Among the events are: (1) national and municipal one-day strike, teachers' meetings, meetings with the union; (2) lack of water in the city and at school; (3) the excessive rain that stormed the school, flooding classrooms, kitchen, principal's office, bathrooms and all other facilities. The school was locked until the problem was solved; (4) also as a result of the rains, there was a landslide resulting that blocked the road to the school. (Ednaldo, music teacher)

Difficulty with the pupils at the rehearsal for the public performance: They're quite shy at the time of the presentations. Solution 1: Prepare smaller presentations within the school so that they can overcome shyness naturally.

Lack of ventilation: despite the two fans the room is stuffy, with no natural ventilation because it wasn't designed for teaching. Lack of space for musical activities that require movement. Solution 2: Get a bigger and airy space for music lessons. (Danilo, scholarship student)

At the beginning my appearance caused some strangeness on pupils because I have a black power hair and beard. This was overcome with a planning focused on diversity, showing that regardless of how you physically are; the most important is respect, dignity, honesty and love. (Jonatan, novice scholarship student)

Five years after joining the Institutional Scholarship Program for Initial Teacher Training, we have outstanding results in the student-teachers' professional development. The quantity and quality of music education in public schools has increased. The schools are more open and interested in music education. Also, the respect for music classes by other teachers and principals is increasingly evident. Apart from the music teacher, there is a team with different abilities and music background. At same time, connecting with the university can make the music teacher improve his practice through continuous professional development.

Conclusions and Recommendations

The quality of music education in schools can be improved by a solid initial teacher training. The problems and challenges inherent to the music teacher's career need to be the subject of discussions and critical thinking, supported by literature.

Therefore, our recommendations for music education courses are:

- Encourage teacher training for primary and secondary schools;
- Value the teaching profession, encouraging students who choose teaching as a career;

- Engage with the improvement and quality of basic education;
- Promote methodological experiences and innovative practices in music education;
- Connect higher education with basic education of the public system aiming at a solid initial teacher training.

Finally, I would like to share some of the ISME *Declarations of Beliefs* (1994). They made me aware our mission as music educators and motivate me every day when I walk into my classrooms:

- All learners should have music education of excellence at all levels of development or skill;
- All learners should receive the finest possible music education with equal opportunities, with sufficient quality and quantity, regardless of geographic location, social status, racial or ethnic identity, urban habitat / suburban / rural or property;
- All learners should have access to a balanced music education program, comprehensive and progressive, mediated by efficient music educators.

References

- Brasil (2008). *Lei. 11.769, de 18 de agosto de 2008*. Altera a Lei no 9.394, de 20 de dezembro de 1996, Lei de Diretrizes e Bases da Educação, para dispor sobre a obrigatoriedade do ensino da música na educação básica [Law. 11.769, from august, 18th, 2008. Changes the Law 9.394, from december 20th, 1996, Law of Directives and Bases of Education, to make music mandatory in basic education]. Diário Oficial, Brasília, DF (in Portugal).
- Brasil, Ministério da Educação e Cultura (2015). *Anuário Brasileiro da Educação Básica* [Annual Report of Brazilian Basic Education]. Ministério da Educação: Editora Moderna (in Portugal).
- ISME (1994). *Declaration of Beliefs*. Accepted by the ISME Board on July, 1994, in Tampa, FL, USA.
- Luck, H. (2009). *Dimensões de gestão escolar e suas competências* [School Management Dimensions and their Skills]. Curitiba: Editora Positivo (in Portugal).
- Menezes, M. (2010). *Avaliação em Música: um estudo sobre o relato das práticas avaliativas de uma amostra de professores de música em quatro contextos de ensino em Salvador – Bahia* [Assessment in Music Education: A study on the assessment practices of a sample of music teachers in four teaching contexts in Salvador– Bahia]. Doctoral Thesis at the Post-Graduate Program of the Federal University of Bahia, Brazil (in Portugal).
- Menezes, M. (2013). Assessment in Music Education: Practices and challenges in Bahia - Brazil. *Problems in Music Pedagogy*, 12(2), 41-57.
- Veiga, I. (2002). *Projeto político-pedagógico da escola: uma construção possível* [Political-pedagogical Project of the School: A possible construction]. 14a edição. Campinas: Editora Papirus (in Portugal).

Received 02.08.2015.

Accepted 20.08.2015.

STUDENTS' SATISFACTION WITH MUSIC EDUCATION AT THE PRE-SCHOOL TEACHER EDUCATION INSTITUTIONS IN ZAGREB, RIJEKA AND SPLIT

Magdalena MIOČIĆ

*Department of Teacher and Pre-school Teacher Education
University of Zadar, Croatia*

Iva VRANIĆ

*Department of Psychology
University of Zadar, Croatia*

Translation from Croatian: **Ivana POSARIĆ**, *Luxembourg*

Abstract

A research on students' satisfaction with music education at the pre-school teacher education institutions as well as with the usefulness of the studied music material shows us a real situation and the quality of the pre-school teacher education studies in the Republic of Croatia. The research results should point out the shortcomings in music education at the pre-school studies as well as the way how to improve the quality of music teaching. That would improve the pre-school teacher training in Croatia and at the same time it would help the future generations of students of pre-school teacher education institutions to get a better conception and thereby a quality of teaching music in the kindergarten.

Exploring the pre-school teacher training process in Croatia, we have noticed great difficulties which students face during their music studies, especially when it comes to singing and playing. We have conducted a research on the satisfaction of students with the music education at the universities in Zagreb, Rijeka and Split aimed at examining the real condition on the conception of music education at the pre-school teacher education institutions as well as impressions of the students.

According to the research data on the satisfaction with the music education, students of pre-school studies are most satisfied with the fact that they have learned how to sing and play children's songs which are considered useful for their future work in the kindergarten. They have expressed dissatisfaction with insufficient connection of the music theory with the music practice and insufficient number of practice hours in the kindergarten, especially when it comes to performing musical activities. Indicated results

have demonstrated a significant connection of average level of self-confidence with the independent performance of musical activities in the kindergarten.

Key words: *music education, singing and playing, pre-school studies, satisfaction of students*

Introduction

Implementation of the Bologna process in the higher education system has significantly influenced the curricula and the structure of music education, such as changing the schedule of study programs and the teaching process itself. Croatia has signed the Bologna Declaration in 2001 at the Ministerial Conference in Prague whereby it has taken the international obligation of adapting the higher education according to its principles and requirements. The main aim of the Bologna process since its launch in 1999 was the creation of a comparable, compatible and coherent system of higher education within the European Higher Education Area. All study programs in Croatia were aligned with the Bologna process requirements in 2005. Since then, numerous studies have confirmed the usefulness of the implementation of the Bologna process which is reflected in the improvement of students' learning motivation and their positive and quality achievements.

The assessment of students' satisfaction with the study program is defined as a dynamic process in which a student observes and evaluates his knowledge, abilities and skills and develops a critical attitude which in return encourages his motivation and achievement. A student freely expresses what he sees as positive or negative, shows us what he has understood and learned from the offered material during his studies. After that, the student defines the criteria of the studied material as much as he believes it is necessary for his future career, evaluates his progress in learning and suggests a strategy for upgrading his knowledge. These steps should achieve two important goals – to enable students to achieve high quality test results and thus to allow students to feel confident in what they have learned for their future work (McMillan & Hearn, 2008).

Following the implementation of the Bologna process in the Republic of Croatia, a research on students' satisfaction was conducted in order to test the success of Bologna process in general. Has the Bologna process at universities in Croatia really come to life? Has the quality of studies after the implementation of Bologna process improved and with what efficacy is the process implemented?

The conducted research on the subject of music education at the pre-school teacher education institutions has been questioning students on their satisfaction with the selection of the study program and their motives for the enrolment at the University of Split. The authors point out that these are important factors for the quality of study program. The result of research has shown that the correlation between the motives of the selection of the study program and the level of satisfaction with studies testify to the fact that students who have chosen the studies because of the easy entry are obviously less satisfied with their choice, whereas the more satisfied students are those who were guided at the time of the enrolment by the intrinsic motives and interest in work with children and teaching. (Reić Ercegovac & Jukić, 2008).

Moreover, as a part of the study at the Department of psychology, University of Zadar, this research has been questioning students on their (non-)satisfaction with the chosen study program and their interest during their studies. The research data has shown the level of students' satisfaction with the organization and content of their chosen studies. The majority of students have shown great interest in their study program and the satisfaction with the study content, but at the same time dissatisfaction with the organization of studies. Students who have been enrolled in the desired program have shown greater interest in studying. They are also more satisfied with the content of the study program and more critical about its organization. In other words: students enrolled in the desired study program are more dissatisfied with the organization of the studies than the students who were compelled to enrol in the program as alternative studies because they have not been able to enrol in the desired studies. Students re-enrolled in the same study program, if given that possibility, also show more interest and satisfaction with the content of the study program than the students who would change the studies when given a possibility (no re-enrolment). Male and female students show equal interest in and satisfaction with their study program. However, female students are more dissatisfied with the organization of their study program than their male colleagues (Palekčić & Sorić, 2005).

Research on students' satisfaction with the study program was also conducted among the students of the Faculty of Teacher Education in Rijeka. The answers to the question on the degree of their satisfaction with studying teacher profession show that none of the students express strong dissatisfaction with the study program. The research has also questioned students' attitude to the pre-school teacher studies and the impact of the professional and pedagogical practices on the development of students' competence and capability to go into teaching. Data obtained from the students' assessments of their work in the professional and educational practice aimed at the development of students' competence clearly point at the great influence from the implementation of the practice, given that 44.3% of students (N=35) have stated that they have a great influence of practice, and additionally 43.0 % (N= 34) of students believe that the practice has a great influence on the development of students' competence (Rončević & Pejić Papak, 2012).

At the Teacher Education institution in Osijek, the research was carried out on music education at the pre-school teacher education programs. The results describe students' difficulties experienced at mastering playing an instrument during their studies. The authors argue that this is presenting the biggest problem when students begin studying music at the University. Later, during the studies, students have great difficulties in following the classes on music education, especially when it comes to singing or playing the piano. In Croatia, students actually undertake studies in teaching without their musical abilities being checked at all. For students with less developed musical abilities, singing and playing involve exertion and therefore they cannot acquire the material at a satisfactory level during their studies. The problems are also related to feeling nervous and shy when singing and playing in front of an audience. The authors conclude that before the studies it is necessary to carry out a qualifying exam, and thereby to select the candidates who have the necessary basic musical predispositions (Šenk & Ercegovic-Jagnjić, Gordana, 2004). The results of this research on music education at the pre-school teacher education institutions in Croatia have stressed the importance of musical abilities in training teachers for

primary education institutions. Music education and teachers' musical communication skills create the conditions for success in the everyday educational teaching practice. Teacher's musical communication is thereby a result of the synergic action of several factors: the basic music literacy, development of musical abilities and skills and the degree of his musicality (Nikolić & Ercegovac-Jagnjić, 2010). The results of such research should be aimed at the reflection on improving the quality of teaching music education at the university. However, up to now, Croatian universities do not examine student's satisfaction with music education at the pre-school teacher education institutions.

Methodology of Research

A. Participants

Participants of the research on music education were 3rd (final) year students of pre-school teacher education institutions (N=150; M=2, Ž=148) in three Croatian cities (Zagreb, Split, Rijeka). The research was done in December, 2013.

B. Measuring instrument of the research

During the survey, a questionnaire including three questions and defined according to the Likert scale of 5 degrees was used. The first question was about the satisfaction with courses on music, teaching and practice in the kindergarten. Cronbach alpha coefficient for the scale of satisfaction was 0,757 indicating relatively high reliability of the scale. The second question was related to the enthusiasm for teaching musical activities to the children in the kindergarten and the third question was focused on the level of self-confidence needed to carry out the above mentioned musical activities. Besides these questions, the open-ended questions were also used in order to give the students the opportunity for their own comments and suggestions for the possible improvement of the study program.

C. Research method

When processing the data, the statistical package SPSS Statistics 22 was used. Certain descriptive parameters (arithmetic mean, standard deviation), Cronbach alpha coefficient and Spearman correlation coefficient were also calculated.

D. Analysis of the data processing

Table 1 Presentation of the arithmetic mean (M) and the standard deviation (Sd) for enthusiasm and self-confidence (N=150)

	N	M	Sd
Enthusiasm	150	3,340	0,940
Self-confidence	150	3,070	1,060

The results show a higher average grade for enthusiasm in relation to confidence.

Table 2 Presentation of the research results on Spearman correlation coefficient: enthusiasm and self-confidence to teach children THE music activities with the satisfaction with courses, teaching and practice

	COURSES	SATISFACTION TEACHING	PRACTICE
Enthusiasm	0,330**	0,434**	0,295**
Self-confidence	0,161*	0,219**	0,197*

**- $p < 0,01$

* - $p < 0,05$

The results show a significant positive correlation between self-confidence and satisfaction with the courses, teaching and practice, as well as a significant positive correlation between enthusiasm and satisfaction with courses, teaching and practice.

The results (Table 2) show the congruent variation (correlation) of self-confidence and enthusiasm with the satisfaction of music education. Music education is operationalized through three units which are satisfaction with courses, teaching and practice. The maximum value of the correlation was obtained between enthusiasm and satisfaction with teaching and self-confidence and the satisfaction with teaching. It is important to mention that it is a fact that self-confidence and satisfaction with practice are significantly positively associated, but without established causal connection. Referring to the identified results, and congruent to the before mentioned, it can be stated that the identified connection confirms what students have also noted in their comments and suggestions, and which refers to the negative impressions associated with the practice.

E. Data results

Students have positively evaluated music education in terms of the offered material, professors and teaching of music at the pre-school teacher education institutions by giving the following statements:

A. Students from Zagreb:

"Professors have a desire to teach the students and they have an extensive knowledge and persistence. Amiable professors, open for cooperation and agreement. We learn a lot in the short period of time. I gained self-confidence in terms of music."

B. Students from Rijeka:

"The individual work with students. Elective music courses complement the mandatory music knowledge. Professors are trying to help the students and they have patience. Good attitude from professors towards the students. Good professors who give a lot of space for improvement (only at the practicum). Evaluation in the field of music is constant throughout the all three years of study. Students who do not play any instrument have the opportunity to learn how to play. Visits to the kindergarten and the cooperation with pre-school teachers in the field of music (only the methodology of the integrated curriculum)."

C. Students from Split:

"Increasing the self- confidence and eliminating the fear from public music performances. Music abilities that were somewhat gained in the three years of the study. I gained self-confidence in terms of music. Vocal-instrumental practicum is very well designed and also well implemented Methodology of music."

The vast majority of students from pre-school teacher institutions in Rijeka, Zagreb and Split are satisfied with the fact that they have learned how to sing and play an instrument, mainly an instrument with keys (piano and synthesizer). They have also expressed great satisfaction with the large number of learned children's songs which they will be able to use in their future work as pre-school teachers in the kindergarten. They are satisfied with basic knowledge of music theory they have acquired, such as: *"Learning musical notation, learning the theoretical foundations of musical notation, the adoption of rhythm and meter and knowing the notes for playing."* At the pre-school teacher education institutions of Zagreb students praised the concept of teaching: *"theory of music is very well covered, explained and tested"*, and only at the pre-school teacher studies in Rijeka students have expressed satisfaction with the independent harmonization of the children's songs which they positively evaluated as a part of the music education during the studies: *"We have learned to develop and harmonize children's songs as well as how to compose a song and how to develop nursery rhymes and music games."*

A large majority of students from Rijeka have positively evaluated the usefulness of the material offered in the course on Methodology of Music, during which they have learned different methods and methodological procedures for the independent performance of music activities in the kindergarten:

"Getting to know different methods of teaching music. I became acquainted with new methods for music activities with children of pre-school age. We have practiced music methods and got introduced to different musical activities. Learning how to teach children to sing a new song. We have been introduced to the music activities in the kindergarten. What is positive is that in kindergarten music activities are being very much encouraged. How to integrate theory into practice. How to connect other courses with music activities and how to integrate music through all kindergarten activities."

In a few answers, students from Split have also positively evaluated the methodology of teaching syllabus:

"Visits to the kindergarten, creating comfortable and positive atmosphere, creating drama plays, how to attract the interest of the children, situation settings in which children have to be thought certain songs, how to arrange the learned songs together with children in the kindergarten, we learned the exercises of breathing and exercises of silence in the music activities with children. We have learned how to arrange a song and ways how to integrate music activities. Adopting different ways of performing methodical activity. A new experience in work with children in the kindergarten. Implementation of the overall music knowledge. "

Several students from Zagreb and Rijeka have stated their positive impressions about how music subjects are taught during the pre-school studies, which shows us their favourable attitude to music education at these institutions. Only in one answer a student from Zagreb has positively evaluated the use of children's percussions during teaching the children's songs and number rhymes. Moreover, only one answer from Rijeka has indicated the positive effect of learning Folklore music (traditional and local music) at the music courses of the pre-school teacher training.

We would like to single out some interesting answers as to positive impressions about music education at the pre-school institutions in Croatia, which show us students' satisfaction. Positive attitudes also reveal that the students have acquired competence in teaching during their studies as well as have an attitude of quality towards the pre-school vocation in general.

"I learned how to play an instrument and how to read musical notes, considering that until then I have not played anything. I learned how to read musical notes and started to intensively use my voice. Now when I am able to independently play children's nursery, I feel very satisfied. Now we will be able play to children, not only play songs on a CD. We will be able to offer them to play the percussion. For the first time, some of us have begun actively expressing ourselves with music. We started to show more interest for music and playing in general. We gained the independence in reading the nursery notation and the possibilities to independently learn, practice, play and sing children's songs."

In general, many respondents provided answers offering negative impressions about the subject of music education at the pre-school teacher training institutions in Rijeka, Zagreb and Split

Students from Zagreb:

A. On teaching:

"Too much trouble with music courses which are not used in practice. Not enough insisting on simultaneous playing and singing. Not enough music exercise classes. Too much theory and not enough hours of playing an instrument and singing. Too much theory which is not used in practice. Unnecessary tests on playing lengthy compositions and fast learning of notes which are learned by heart instead of learned with understanding. What is missing is learning the notation with understanding, testing is minimal with chances of passing the test relied on the pure luck. Learning notes and notation is reduced to mere rote learning. I would like to have fewer courses on playing the instrument. It is very strenuous and hard to exercise, especially with chords, a lot of effort is invested in the senior years but the course counts only 1 ECTS credit. Not enough hours for learning how to play (especially for those playing an instrument first time in their lives). Too much emphasis on the music culture"

"Insufficiently explained music theory. Too many songs to learn and not enough hours of teaching the music theory. Too many demands on music theory. Too much theory in comparison with lesser amount of exercise in the class. Too much theorizing on examples with which we are (in real terms) not facing in the future. Too many hours spent on exercise. Too

many hours of music culture. Busy schedule with too many hours of music culture. Too difficult exams at the end of music courses. Adjusted program for the degree of our music knowledge due to insufficient prior knowledge. Insufficient number of elective music courses."

B. On linking theory and practice:

"Not enough time spent on the subject of carrying out the musical activities with children. Too many needless tests on music theory since we do not have even a third of the needed practice on what is being asked from us. Not enough practice with children in real life situations in the kindergarten."

C. On professors:

"Too many expectations regarding the level of knowledge and free time. Too heavy test conditions that are costing some students even the fall of the year only because they do not have music abilities according to the criterion of the professor. Inconsistency and disputes between professors from the music department whereby students are the ones who suffer. Mismatch of different professors of the same course. Expectations of the large prior knowledge in playing."

"No understanding of students in terms of too much pressure on their own course and setting a large number of tasks that require a lot of practice at home but minimal work in the class. It is not good that courses are not equally valid, as for example art and music courses. Nobody at the art class did not insist that we know how to paint or draw perfectly, as it is a case with the music courses. Professors at the department are not aligned and everyone is doing their own thing whereby the students are the ones who suffer in the end."

"The fact that we have to know how to sing excellently in order to pass the exam of Methodic of music culture, which is in my opinion not fair because not all of us know how to sing or have talent. If the singing would be so important, checks on the music abilities would be included in the entrance examination. The stress and the fear because of singing in front of the group of colleagues and fear from the professors who do not have understanding for people without prior music education."

"Stress because everyone has to sing in front of the other colleagues. Given the fact that not everyone comes to this study with single music knowledge and abilities, it might be a little too demanding in the field of music education. It is sad that music education could be an elimination factor for some of the future pre-school teachers because they do not have certain music abilities or they cannot learn how to sing. Nobody helps to students with no musical abilities or a sense for singing; on the contrary, it is expected to learn everything by them."

Students from Split:

A. On the teaching education throughout the study:

"Too much music theory and not enough hours of music practice. Not enough practice of music education, not enough hours of playing. Not

enough hours of playing for those who did not, prior to the study, go to the music school. The theory is not well developed, should be more elaborated. Not enough of practice in the kindergarten. Poorly distributed hospitations in the kindergarten."

"Large amount of hours of Methodic of music (theory). Large groups of students in the hospitation group. Playing that is not always necessary. Not enough of practical work in the music class. Writing of unnecessary seminars in the music class when it would have been better to have music practice. Too much of theoretical part of the lecture and not enough of the practical part. Long-term theory learning, methodology only at the end of the study. Learning the theory, Methodology of music only at the 3rd year."

B. On linking music theory in the class with pedagogical practice in the kindergarten:

"Methodology of music only at the beginning of the 3rd year is insufficient, especially when our knowledge has to be immediately evaluated, i.e. without any prior music experience. Very little contact with children has caused the problem of anxiety in performing playing in front of the children. Not enough introductions to the various music situations."

C. On mentors, students shared the following impressions:

"Poor work of mentors in the kindergarten. Unprepared example classes. Professors' indifference in the work with students. Mentors are not trying enough. Poor mentors. Mentors have not even bothered to prepare students for the music activities or to show in which way to perform them. Mentors in the kindergarten are mostly poor. Bad mentor in the kindergarten, she did not engage in helping us in performing the music activities."

Students from Rijeka:

A. On music courses:

"Syllabuses in music courses are the most undefined ones. Many music courses are not linked with practice and the contents of the music courses mostly overlap. Too much hours of music theory. Not enough practical examples in playing the instrument. Small number of elective courses."

B. On teaching:

"Boring classes without any practical side. Not enough of Methodic of music. Extensive material in a short time period. I think learning about the history of music is unnecessary because we had to learn it in the high school. Lack of space and time for exercises of playing and singing. Learning the music theory without any contact with the instrument which was for me as a beginner way too abstract. More practice less theory and writings. Little emphasis is given to singing. Marks of somebody else's singing. Poor teaching of chords. Insufficient number of concrete music examples for the kindergarten activity. I am of the opinion that it might have been better to have less theory lessons and more emphasis on the practical work in the kindergarten. Not enough

examples and music games in methodical sense and too much unnecessary theory. More practical parts and less writings. We should have more practice in the kindergarten, i.e. more work with children by learning songs and music games. To introduce more music games because we know so little of them. No group performance of music activities."

C. On professors:

"Unrealistic expectations from students who did not finish music school or had additional courses in music. Professors expect too much in a short time. Unrealistic expectations in terms of beginners' playing quality and his music abilities, especially at the junior year where some students meet with playing an instrument for the first time. Too many expectations from students. I would single out the negative part and that is when a professor expects from all students to sing and play in the exact perfect intonation, or when professors do not accept the absence of the talent."

"Professors complain when somebody does not have the perfect intonation. The fact that professors complain if somebody does not know how to sing a song in a perfect intonation. The fact that the singing is marked equally even if not everybody is equally naturally talented (and in my opinion they don't have to be.) An approach when error occurs during playing is too strict. Marking of somebody else's singing."

"When they insult you by saying "Why did you enrol in this study if you do not know how to sing?", I think the expectations from students who are not musically talented are too big, moreover because there was no admission test for the music abilities. Some students find it difficult to sing but they can be good at playing the piano or in encouraging the music activities, or the other way around, they can be good at singing but poor in playing and encouraging the music activities. The fact that some professors expect too much from students who have no prior contact or knowledge of music or playing an instrument."

D. On linking theory with practice:

"Negative side is that despite the practical part, students have minimal opportunity to observe and be a part of any music activity. Not enough practice in the kindergarten, only 2 hours spent in observation the activities in the kindergarten. The lessons of the course Methodic of music in the integrated curriculum do not have enough connection with the practice. Not enough activities with children. Too much studying the theory, while visits to the kindergarten are limited only to 6 times, where 1 of the visits is self-performance. A small amount of work with children."

We will single out the answers which sound devastating for students who are the future educators with the mission to educate children:

"I doubt I will, on my own initiative, "dare" to start some music activity in my future work", "I don't like music education so I don't have anything positive to share".

The students gave the following answers as suggestions how to improve music education at the pre-school teacher training institutions:

"Patience and understanding of the professors. Higher level of understanding in starting the singing and playing an instrument. No evaluation of somebody else's voice. To be more supportive of student's self-confidence in singing. To stop with piano agony and to offer bigger choice of the instruments. To offer more instruments for playing. To offer more instruments for playing throughout the studies. More instruments for playing during the studies. To give the students an opportunity to learn more than one instrument. More courses where we will learn more instruments. More music instruments (guitars) and a choice of the instruments. Maybe to introduce one more instrument or the opportunity for students to chose which instrument they would like to play."

"To give students an opportunity in the area of the music creation. Less theory, more practice. More music courses during the semester. More children's songs, music games etc. More practical examples, children's songs. Less theory more practice. Greater attention towards the linking practice and theory. Separate course just for singing (or more singing during the playing of the instrument). To link theory with practice. More practice in the kindergarten. There should be more practice. More work in practice. More practice less theory."

"More examples for motivating children. More examples of integrated music games or activities with which one can connect different music stimuli. More work with children in the area of music activity in the kindergarten. Giving greater number of examples on the ways how to spend quality music activities with children. Giving more concrete examples of music games in practice. To work more on concrete examples of bringing the music activities into practice. More practical examples. More work with children. More practical part. Greater awareness regarding music i.e. on ways how to work in a group. More practical examples. Greater choice of independent performance theme in the kindergarten. More practice in the kindergarten and practices associated to music. Quality mentors."

"There is a possibility to improve the singing technique (it is necessary to introduce a course dedicated only to singing). To assign larger number of hours to the course Instrumental accompaniment with singing. To organize student workshops for correct singing that will not be a part of the evaluated course. Mandatory choir singing or maybe mandatory choir singing but with no strict evaluation or an attendance log. I think it is more important to sing and work on our voice than extensive work on the instrument because the voice is the only instrument that we can always count on in the kindergarten."

"More games with singing, more group music and more joint singing during music exercises. More exercises for developing the hearing. A little bit more hours for exercises with the instrument and more hours for clarifying the music theory. It is most important to learn the music basics. Reduce the number of playing hours and increase the number of hours in the kindergarten. Professors who teach us how to play an instrument disregard the fact that majority of students are the beginners and that this is their first contact with notes and the instrument itself."

"Picking out" the piano isn't of any use for me and just takes my time. To learn how to play instruments that can be used in our work with children,

i.e. instruments that can be played by children too (children's instruments). To introduce new and more interesting music courses. To equalize the importance of the courses in relation to other courses. More understanding for students with weaker music abilities. To adjust the syllabus. More singing or to introduce a course devoted only for developing singing abilities. Modernize the contents of the courses in order to touch off our interest as future pre-school teachers and consequently the children we will be educating. Less theory more practice. Theory doesn't have any sense if we cannot practice or use it."

"Congruity of the program – theory with the practice. More practice. The more practice the better (real life practice, concrete situations in the kindergarten) and less theorizing (or to align the theory with practice). More visits to the kindergarten to perform music activities. More understanding for students with weaker music abilities. An adjusted program for students with no prior music education. To change an unpleasant atmosphere of singing in front of other colleagues even though I know that waits for me in the kindergarten, but in kindergarten there is no pressure, marks or cold atmosphere. Instead of student singing the song alone, we could sing songs all together (one group at the time during music exercises)."

"Groups of students should be smaller in order for professors to be more focused and more elaborative towards the problems which students encounter during their studies. I think the courses of playing the piano are overrated because they are mandatory during several semesters which are in my opinion strenuous and unnecessary. To reduce the expectations from students related to individual playing of the instrument because we seldom meet the learned instrument in the kindergarten. Individual consultation for the weaker students who need longer time to learn how to sing or how to play an instrument."

"To avoid situations of playing the children's song on a CD in today's kindergartens, and in order to know how to play children's songs sung by children, it is important to have only a medium enough education on music."

"I think that after finishing his studies, every pre-school education teacher should be able to play a certain number of songs on two instruments (piano, guitar and percussion). Forcing the notation reading and depth knowledge of the chords are in my opinion unnecessary for the practice itself."

"I am sorry that my flute was not recognized as an instrument for the work in the kindergarten, because according to my experience flute delights children and I will be working with it even though I cannot play and sing at the same time."

"I will certainly not play the piano in the kindergarten because I will not learn how to play it good or well enough."

Conclusion

The assessment of students' positive and negative impressions show us a level of students' motivation for studies, a level of their engagement during the study process and a level of their knowledge acquired. The assessment shows us an advancement of students' knowledge, their own standards and criteria, their attitudes and ideas about the material they have already learned and the material to be still learned (Bruce, 2001).

Students who give answers about positive and negative impressions on music teaching during their studies show that they have developed the ability to assess and discriminate the good from the bad. Whereby, they show the level of self-confidence in their knowledge, abilities and skills which in the end we can conclude, are responsible for their future profession and their professional work (Rolheiser & Ross, 2001).

Judging by students' negative impressions about music education at the pre-school education institutions we can see the ways students analyze the teaching material according to their own abilities. Dwek recognizes such students' evaluation in relation to different types of students' goals and their achievements (Dwek, 1996).

In scientific literature, the evaluation of students' positive and negative impressions about teaching, professors, organization and implementation of teaching materials is defined as the reflective indicator and a valuable feedback about advantages and disadvantages of professors' and students' work (Koutsoupidou, 2010).

In our research, students have expressed their satisfaction with the organization of music education at the pre-school teacher education institutions in Croatia by stating: that they have learned how to sing and how to play an instrument which is mainly a keyboard instrument (a piano or a synthesizer); that they have also learned a large number of children's songs which they will be able to use in their future work as pre-school teachers in the kindergarten; how to read music in order to be able to play children's songs and how to teach children to sing songs.

The most common negative impressions at the above mentioned pre-school studies were connected with the low number of practice hours, the lack of time to acquire the teaching material in the class and the biggest dissatisfaction being the lack of time/content interconnection of theory and practice in the kindergarten. They are dissatisfied with the organization and implementation of pedagogical practice. Namely, they are dissatisfied with a low number of pedagogical practices. They have particularly singled out an insufficient number of practice hours and also dissatisfaction with mentors (educators) in the kindergarten who should present a sample class of the music activity. Students have also expressed their dissatisfaction with the existing curriculum, music courses and acquired music competencies which they expected to get at the end of the music studies at the pre-school education institutions. These points to the reflection on the syllabus of music courses at the pre-school teacher education institutions which did not properly set music competencies that should help students to acquire quality music education for their future professional work with children.

This research can be used as a students' evaluation of the implementation of the Bologna process for the music education at the pre-school teacher education

institutions in Croatia. Pointing out the deficiencies of music education, students have particularly singled out the lack of practice; both at the singing and playing classes at the university as well as in the performance of music activities during the implementation of pedagogical practice in terms of visiting lessons in the kindergarten. These results are very likely to reflect students' feelings of self-confidence related to teaching music activities to the children in the kindergarten.

References

- Babić, N. & Irović, S. (2005). Construtivism and education of pre-school teachers. In A. Peko (Ed.), *Zbornik znanstvenih radova, Suvremena nastava*. Osijek: Sveučilište Josipa Jurja Strossmayera, Filozofski fakutet u Osijeku, 25-33 (in Croatian).
- Bruce, L. (2001). Student self-assessment: Making standards come alive. *Classroom Leadership*, 46-51. Retrieved 11.03.2013 from <http://www.ascd.org/portal/site/ascd/template.MAXIMIZE/menuitem.29d4046bbea38f2eb>
- Dwek, C. (1996). *Social Motivation: Goals and social-cognitive processes*. In J. Juvnen, & K.R. Wentzel (Eds.), *Social Motivation, Understanding Children's School Adjustment*, 181- 195.
- Ken, A. (1992). Discipline knowledge and confidence to teach science: Self-perceptions of primary teacher education students. *Research in Science Education*, 22, 11-19.
- Koutsoupidou, T. (2010). Self-assessment in generalist preservice kindergarten teachers' education: Insights on training, ability, environments and policies. *Arts Education Policy Review*, 105-111.
- McMillan, J. & Hearn, J. (2008). Student self-assessment: The key to stronger student motivation and higher achievement. *Educational Horizons*, 40-49.
- Nikolić, L. & Ercegovac-Jagnjić, G. (2010). Uloga glazbenih sposobnosti u glazbenom obrazovanju učitelja primarnog obrazovanja [The role of music abilities in music education of primary education teachers]. *Metodika*, 20, 11 (1), 23-33 (in Croatian).
- Palekčić, M. & Sorić, I. (2005). Student's study interests and satisfaction with study. In A. Peko (Ed.), *Zbornik znanstvenih radova, Suvremena nastava*. Osijek: Sveučilište Josipa Jurja Strossmayera, Filozofski fakultet u Osijeku, 15-25.
- Reić Ercegovac, I. & Jukić, T. (2008). Zadovoljstvo studijem i motivi upisana studij [Satisfaction with study and the motives for the study enrolment]. *Napredak*, 149 (3), 283-295 (in Croatian).
- Rolheiser, C., & Ross, J. (2001). *Student Self-Evaluation: What research says and what practice shows*. Retrieved 07.06.2013 from http://www.cdl.org/resource-library/articles/self_eval.php?type=subject&id=4
- Rončević, A. & Pejić Papak, P. (2012). Praktično osposobljavanje studenata učiteljskog studija za razvoj kompetencija učiteljske struke [Practical training of teacher education students for the development of teaching profession competences]. In M.Valenčić Zuljan, G. Gojkov, A. Rončević, & J.Vogrinc (Eds.), *Pedagoška praksa i proces razvijanja kompetencija studenatabudućih učitelja u Hrvatskoj, Srbiji i Sloveniji*. Vršac: Visoka vaspitačka škola "Mihailo Palov", 79-109 (in Croatian).
- Šenk, L. & Ercegovac- Jagnjić, G. (2004). Poteškoće u nastavi sviranja na učiteljskom studiju [Difficulties in playing classes during the teacher study]. *Život i škola*, 12(2), 116-124 (in Croatian).

Received 10.08.2015.

Accepted 24.08.2015.

CLASS TEACHER STUDENTS' EMPATHY STORIES ABOUT GIVING A MUSIC LESSON

Katri-Helena RAUTIAINEN

University of Jyväskylä, Finland

e-mail: katri-helena.rautiainen@jyu.fi

Abstract

The purpose of this study was to investigate class teacher students' views on successful and unsuccessful music lesson variation with the help of empathy stories. The writers' ability to reflect on the given lesson and use that experience in the planning of the next lesson was studied from the variation of these two frame stories.

The empathy method was used to collect the data. In the research, students (n=50) empathized with giving a 4th grade music lesson. Variation of the given frame story was either a successful or an unsuccessful lesson. The principles of data-driven content analysis and quantifying were used in analyzing the empathy stories.

In regards of the given lesson and planning of the next lesson, for instance the importance of group assignments and brainstorming emerged from the successful empathy stories. Respectively, unsuccessful descriptions concentrated e.g. on taking the students' competence level into account and issues related to class control. Common factors in successful and unsuccessful lessons were e.g. the progression of instrument teaching

When examining the reflection of the given lesson and the next lesson, the writers of the successful variation had discussed the experiences of the given lesson more widely than writers of the unsuccessful variation. In contrast, in unsuccessful lessons the experiences gained from them were utilized more in the planning of the next lesson than in stories of successful variation.

Key words: *empathy story, music lesson, frame story, music pedagogy, course of the lesson, investigative teacher, reflecting teacher ship.*

Introduction

In Finland, class teacher students study education as their major subject. The education also includes basic studies of subjects to be taught, which gives them qualification to teach all school subjects in the elementary school. Students are therefore also qualified to teach music in elementary school. The amount of music teaching provided by universities has declined dramatically over the years. Changes in

the amount of contact teaching can be seen for instance in the study guides of 1992-1993 and 2007-2009 of Jyväskylä University's Faculty of Education. In the early 1990s the basic studies of music comprised of 6 study weeks. Students had a total of 120 hours of teaching during the first and second academic year. More than 10 years later, the multidisciplinary school subject studies comprised of only 2 study weeks (= 4 credits), which equals to 60 hours of teaching (Kasvatustieteiden tiedekunnan opinto-opas, 1992, 143-144; 2007, 166-167). Since the resourcing and goals of the education and have clearly changed, educators teaching music have had to adjust the activity culture of teaching in a new way, and also change the focus and contents of their teaching. The central goals now seem to be the pedagogic starting points and working methods of music teaching, rather than students' own knowhow. Based on these starting points and according to the principles of the investigative teacher, I embarked on studying the students' ability to analyze the different aspects of school's music teaching from a pedagogic viewpoint.

I carried out my research during spring semester 2008, when the study guide of 2007-2009 was in use. The music lessons were enough for carrying out the functional work as well as for students' short internship and teaching sessions. However, reflecting the students' pedagogic (cf. e.g. Laine, 1993; Isokorpi, 2003; Suhonen, 2008; Whitney & Clayton, 2010; Ghaye, 2011; Juuti, Krzywacki, Toom & Lavonen, 2011; Buchan, 2012; Huhtinen-Hilden, 2012; Bound, Keogh & Walker, 2013) skills and a deeper analysis thereof (e.g. writing a learning diary) could not be fit within the study points in use. As an educator I wanted more in-depth information e.g. on students' ability to act as music lesson teachers, which is why at the end of the Music pedagogy 1 course, I wanted my students to write an empathy story. This drove me to narrow down my research subject more precisely and implement the research, and eventually analyze the vast data and finish the research process.

With the help of empathy stories, the objective of my research was to study class teacher students' views on giving a music lesson, which had either succeeded or failed. Furthermore, I also aimed at investigating students' reflection skills on the experiences of the given lesson and utilizing them in the planning of the next lesson. On the basis of these objectives, the subject was narrowed down to the following research problems:

1. Which factors influence a successful and an unsuccessful music lesson?
2. How do the variations of the frame stories influence the empathy stories?
3. How are the writer's reflection skills on the given lesson?
4. How do the writers utilize their experiences in the planning of the next lesson?
5. What is a successful and an unsuccessful story type like?

Research Methodology and Sample

A. Empathy method

I chose the empathy method as my research method. In the empathy method the participants write a story on the basis of my instructions. The participants got a prewritten frame story that orientated them to empathize and write a continuation to the story or describe what has happened before that (Eskola, 1991, 1998, 2010; Eskola & Suoranta, 2005; Helavirta, 2006). In the analysis of data collected with the

help of the empathy method, I focused on what changed in the stories. When one factor at a time is changed in the stories, we can also see connections to experimental research in them (cf. Eskola & Suoranta, 2005).

The empathy method produces stories that spring from the respondent's free thinking and choice. Writers themselves get to decide how they answer and how close their description is to a real situation. Stories can therefore include descriptions of both made-up and real-life situations. The problem of the empathy method lies in the fact it may produce stereotypic answers (Eskola et.al., 2005). At their best however, they give information about the respondents' level of knowledge.

B. Writing the frame story

I started planning the frame stories in late 2007. I continued working on them during Music pedagogy 1 course (POM11MU) in spring semester 2008. This course was primarily directed at first-year class teacher students (n=50). At first, there were several frame stories. After careful consideration I chose two variations as my frame story, as I wanted to limit the variation of the responses and their comparison.

I pre-tested the successful frame story variation with a fifth-year student. The test person thought that the task was demanding. The student thought that it was essential to know whether one had prepared for the lesson or not. On the basis of the feedback, I specified my frame story and added that one had prepared well for the lesson. This addition was also in line with the course goals, as students were guided towards planning and giving a music lesson. Thus, I selected the following form as the frame story. Except for the response variation (successful or unsuccessful music lesson), the story was the same for everyone. Below is an example of a successful frame story:

You gave a successful music lesson for fourth-graders this week. You had prepared well for the lesson. After the lesson you took notes on the lesson and discovered that the lesson had been successful. Empathize with the situation and write how you acted and why you succeeded in your pedagogic and practical solutions and how you would utilize your experiences and continue from them in the next lesson.

C. Collecting and organizing the data

I collected the data at the end of Music pedagogy 1 course in spring 2008, when we had the last demo session. At the end of the lesson I gave short orientation instructions for the frame stories and for writing the empathy stories. Students could not prepare for them beforehand. The frame stories were written in the upper corner of an A4-sized paper. Students could therefore write the stories below the frame story, and, if needs be, continue writing on the other side of the paper. Students spent approximately 20 minutes on writing the empathy story.

After collecting the data, I wrote down the date, place and group on the papers and grouped the responses in two piles according to the response variations. I also numbered the stories with consecutive numbering and added a letter before the number to indicate the type of response variation. Successful stories were coded with O1-O25, while unsuccessful stories were coded with E1-E25. In order to secure the participants' anonymity, I excluded the writers' names and group codes from the coding, as they bore no relevance to the research results. After that I typed out the

empathy stories on my computer. Majority of the stories were one A4 paper in length. The shortest answers comprised of 4-7 sentences, while the longest stories continued on the other side of the paper. The total number of pages was the same both for successful and unsuccessful response variations.

D. Research strategies and data analysis methods

Empathy stories as a data collection method inspire for many kinds of discussions. Each writer can create a fictional story about the subject matter and handle the issues in whatever viewpoint they want. In a way, there are no wrong answers. All variation elements of successful and unsuccessful lessons brought up by students are meaningful and therefore valuable viewpoints in this study. Although primarily qualitative by nature, my research thus also has a lot in common with phenomenological research, in which I as the researcher aim to approach the research object without any presumptions (cf. Anttila, 2000; Eskola & Suoranta, 2005; Laine, 2010). Furthermore, I will examine the writers' fictional experiences and how their understanding develops through the experiences. The research strategy is also closely related to phenomenography, in which the writers of the stories experience and write about the lesson in a different way. The aim is to find out the writers' different conceptions of the phenomenon under study (cf. Laine, 1993, 2010; Anttila, 2000; Rissanen, 2006; Suhonen, 2008; Paakkari, 2012). Hermeneutic interpretation can be seen in the results and discussion, when I as the researcher analyze the meanings rising from the empathy stories (cf. Siljander, 1988; Anttila, 2006; Karjalainen, 2009; Laine, 2010). When studying hermeneutics more carefully, there are some similarities to hermeneutic-pedagogic research as well (cf. Tuomi & Sarajärvi, 2009). According to Moilanen (1990), in hermeneutic-pedagogic research the foundations of the educator's i.e. the teacher's actions can be reviewed (cf. also Siljander, 1988; Lehtovaara, 1992). Moilanen has defined the theses that define the boundaries of hermeneutic pedagogy in terms of teacher's solutions and choices as well as his/her actions (Moilanen, 1990).

In this research I first carried out a content analysis for the empathy stories. In data-driven content analysis the data is first reduced and then clustered, i.e. the things that mean the same are grouped, combined into one category, and named. At the end, abstraction is performed, in which the researcher picks up the information relevant to the research, for instance (Tuomi & Sarajärvi, 2009; cf. Gay, Mills & Airasian, 2006) I used coding in the categorization, i.e. I grouped the text by underlining and numbering words and sentences that handled the same or almost the same issues (cf. Eskola & Suoranta, 2005; Gay et al., 2006; Tuomio & Sarajärvi, 2009).

In addition to qualitative data-driven content analysis, I also carried out a quantifying qualitative analysis. By quantifying I therefore also got quantitative results. Analysis units that emerge from the empathy stories are often fragmentary, because the writers bring up factors affecting the music lesson rather randomly in their empathy stories. The purpose of quantifying is to create a meaningful and clear information unit from a fragmentary data such as this (cf. Eskola & Suoranta, 2005; Tuomi & Sarajärvi, 2009).

In addition to content analysis and quantification, I also used typing, in which I combined and summarized the different stories into type descriptions according to their response variation. With the help of them, we can for instance study how the

variation of the frame stories influences the empathy stories (Eskola & Suoranta, 2005; Saaranen-Kauppinen & Puusniekka, 2006). In this research I summarize the type descriptions in a theory model.

Implementation and Results of the Research

In the clustering phase of the data-driven analysis, I named the analysis units on the basis of factors emerging from the frame stories. The first criterion for finding the categories was that they were somehow connected to the course of the lesson. That ensured that only the factors truly influencing the teaching occasion were picked from the texts. My second selection criterion was that I only marked one occurrence of the same factor, even if it was mentioned several times in the same frame story. Therefore if an issue was mentioned only once in an empathy story I still counted it as an analysis unit. In quantitative analysis I was more interested in the existence of different categories i.e. elements affecting the lesson, rather than their total incidence in one individual empathy story. In this article I have presented the implementation and results of the qualitative and quantitative analysis side by side, although I analyzed them consecutively, moving on from qualitative to quantitative analysis. The tables provide a summarized picture of the categories that emerged from the data.

Empathy stories were divided into two response variations according to the frame story. Within these variations, the writers empathized with a) describing the given lesson, and b) planning the next lesson. Six major categories emerged as the main themes of the analysis units. They emerged from stories of successful and unsuccessful music lessons: 1) preparing for the lesson, 2) external factors outside the lesson, 3) people, teacher's and students' personal qualities, 4) teacher's pedagogical and functional solutions. Furthermore, these main categories were divided into several subcategories, of which some split into even smaller analysis units. The aim was to maintain an analytic take on the object of study that was as accurate as humanly possible. Therefore, in accordance with the phenomenological and phenomenographic research view, I will consider each empathy story that has meaningful individual descriptions. From the main categories introduced above, only two emerged as the main categories of planning the next lesson: 1) preparing for the lesson, and 2) teacher's pedagogical and functional solutions. On the other hand, these two categories could be combined, as they are both concerned with the teacher's preparing and writing a lesson plan for the next lesson.

A. Descriptions of a held music lesson

Teacher's preparing (main category 1)

Teacher's preparing for the next lesson was divided into six subcategories. They were syllabus, period plan, lesson plan, practicing teacher's knowledge and skills, getting to know the subject matter beforehand, and other preparing. From these subcategories, the importance of a lesson plan seemed to be significant in both successful (S) (O=8/25) and unsuccessful (U) (E=8/25) stories (see Table 1).

In successful lesson descriptions a good plan prepared the teacher to act in different teaching occasions and helped them make practical solutions. At the same, a good plan also boosted their teaching confidence. The lesson plan had to be so flexible that the

teacher could change the plans according to the situation. Respectively, in unsuccessful lesson descriptions the lesson had failed in spite of good planning, because the teacher had made a lesson plan that was so specific that they could not deviate from it at all during the lesson. Another reason for failure was an unexpected situation that the teacher had not prepared for. Sometimes the students and teacher got too excited about the subject to be taught, which lead to a chaotic situation.

Table 1. Teacher's preparing affecting the music lesson (main category 1)

SUBCATEGORIES	*S N=25	U N=25
1. Syllabus	0	1
2. Period plan	0	1
3. Lesson plan	8	8
4. Practicing teacher's knowledge and skills	2	1
5. Getting to know the subject matter beforehand	6	0
6. Other preparing	3	0

**S= successful, U=unsuccessful*

The importance of getting to know the subject matter beforehand (0=6/25) was brought up only in successful stories. The purpose of all these actions was to help children better adopt the things to be taught. The upcoming subject matter or song had been handled in previous lesson by singing, by means of a story, or rhythmically.

Other subcategories were mentioned less than six times or not at all in the stories. Out of these, practicing teacher's knowledge and skills was mentioned in both response variations. Teacher's musical readiness therefore turned out to be one of the criteria for a successful lesson. Other preparing, which included premade group divisions and collecting material, came up only in successful lesson descriptions. In contrast, in unsuccessful variation only the syllabus and period plan were mentioned.

External factors (main category 2)

Only a few external factors affecting the lesson were brought up in the empathy stories (see Table 2). These factors were the classroom, other people, time of the lesson and other colleagues. In successful stories only the classroom was considered to affect the teaching occasion. For instance a large classroom (0=2/25) with no desks was considered as such. Respectively, one of the factors of an unsuccessful lesson was using the auditorium for teaching (E=1/25). It was considered unfit for music teaching in all respects. The lack of an accompaniment instrument such as a piano could have been compensated with body and rhythm instruments.

Table 2. External factors affecting the music lesson (main category 2)

SUBCATEGORIES	S N=25	U N=25
1. Class room	2	1
2. Other people	0	1
3. Time of the day	0	1
4. Other colleagues	0	2

In unsuccessful empathy stories other people were also mentioned as external factors affecting the lesson. In this category, arguing with one's spouse emerged as an effective factor in the stories. In other words, the teacher's own emotional state can affect the course of the entire teaching occasion. This is a rather humane factor. Time of the day and day of the week also seem to influence the outcome. In one unsuccessful lesson story, Friday afternoon was considered to be an unfavorable time for a music lesson. The music lesson had been the children's last lesson of the week. This indirectly also tells something about the appreciation of music as a school subject: less important lessons are often the last lesson of the day, when children are usually tired and waiting for the weekend to start. Teacher colleagues' consultative role came up indirectly in two descriptions of unsuccessful lessons, and specifically when the teacher wanted to share their problems and discuss the experiences with another teacher before or after the lesson.

People (main category 3)

A third main category that emerged from the empathy stories was people affecting the teaching occasion. This category was further split into four subcategories: teacher, student, the whole class, and student group (see Table 3). In all empathy stories (N=50) the teacher's actions and persona were considered central factors affecting the course of the teaching occasion. The teacher was thought to be an important person who guides the class activity with his/her own actions and helps to reach the goals. Another cluster was formed by students as a class or as a smaller group.

The whole class or student group (E=10/25) rose to a central position in the course of an unsuccessful lesson. In descriptions of a successful lesson only (O=5/25) of the respondents mentioned that the whole class had affected the course of the lesson; and in only one story a student or student group was seen as a central factor. It seems that in unsuccessful lessons the students' influence plays a larger role than in successful lessons.

Table 3. People affecting the music lesson (main category 3)

SUBCATEGORIES	S N=25	U N=25
1. Teacher	25	25
2. Student	1	2
3. The whole class	5	10
4. Group of students	1	10

Writers of the empathy stories felt that the pupils' general energy level affected the lesson so vitally that there really wasn't much the teacher could do about it, even if he/she had planned a decent lesson. The situation got even worse if the teacher, too, was tired. In addition, one individual student's or student group's actions caused confusion and distracted other students' learning. Teacher's own solutions may not have been sufficient to solve the situation, which is why the teacher had a big influence on the lesson. In successful stories the teacher could, for instance, turn the restlessness into a positive thing with his/her own actions. Alternatively, one student's inspiring idea could motivate the entire class, and the teacher managed to utilize it in his/her pedagogical solutions. In one successful description the positive energy in the class contributed greatly to a successful lesson.

Teacher's personal qualities (main category 4)

Teacher's personal qualities were described more in unsuccessful than in successful lesson descriptions (see Table 4). Only the subcategory 'teacher's enthusiasm, attitude and motivation' was the same in both (O, E=5/25). Teacher's enthusiastic attitude had a great influence when the lesson was successful. When the teacher was wholeheartedly dedicated to the lesson, the positive attitude and joy of doing spread to the students, too. On the other hand, teacher's enthusiasm alone was not enough to guarantee a successful lesson.

Table 4. Teacher's personal qualities affecting the music lesson (main category 4)

SUBCATEGORIES	S N=25	U N=25
1. Enthusiasm, attitude, motivation	5	5
2. Insecurity and confidence	0	5
3. Experience, knowledge and skills	2	6
4. Nervousness	0	4

Teacher's insecurity (as opposed to confidence) (E=5/25) about their own skills only came up in unsuccessful descriptions (see Table 4). Reasons for this could be found in their inexperience in music teaching and lack of needed substance knowledge and skills. Inexperience in operating under unexpected conditions also caused insecurity, which even caused panic reactions. Likewise, nervousness (E=4/25) came up only in unsuccessful lesson descriptions. This sensation sprang from inexperience. The teaching occasion could even turn out to be so distressing or unbearable for the teacher that s/he started to fear those situations. On the other hand, the teacher can prepare for insecurity and inexperience beforehand by acknowledging his/her weaknesses and, via that, learn to cope with those situations (O=2/25, E=6/25).

Students' personal qualities (main category 5)

According to the empathy stories, also students were seen to affect the teaching occasion (see Table 5). In this categorization I used the same elements as with teachers in order to better compare them to each other. Only a few writers had described the pupils somehow. This clearly indicates that students in the beginning of their studies concentrate on describing the teaching from the teacher's point of view. As with teacher's personal qualities, students' qualities affecting the teaching occasion were also enthusiasm, attitude and motivation in unsuccessful stories (E=5/25).

Students' enthusiasm is also reflected in the teachers' activity so that teachers can utilize the enthusiasm in their teaching. It also refers to the subcategory four under main category 6 (see Table 6), in which the teacher's ability to read the class and change his/her activity accordingly is scrutinized more closely. Also in unsuccessful lessons the teacher's functional solutions affected the students' attitude if the solutions were not in line with the students' competence level. At the same time it says a great deal about the teacher's ability to take the students' starting level into account. For instance exercises that are too easy do not motivate children. In all examples mentioned earlier the starting point is the student, after all.

Table 5. Students' personal qualities affecting the music lesson (main category 5)

SUBCATEGORIES	S N=25	U N=25
1. Enthusiasm, attitude, motivation	1	5
2. Insecurity and confidence	0	0
3. Experience, knowledge and skills	0	1
4. Nervousness	0	1

Teacher's pedagogic and functional solutions (main category 6)

Teacher's pedagogic and functional solutions (main category 6) were divided into 15 subcategories. Some of them were further divided into smaller analysis units. First of all, activity motivating the start of the lesson was considered an important starting point for a successful lesson. About half of the respondents of successful (O=13/25) and unsuccessful (E=10/25) variation considered that the way the teacher started the lesson was of utmost importance. In successful stories the teacher had introduced the upcoming song in an interesting way that had caught the children's attention. Starts of the lessons were different in different stories, depending on what the lesson's main goal was. For instance listening, watching, voice opening by singing, and rhythmic were found to be good motivating starts for the lesson. In unsuccessful stories this aspect had failed or the teacher had not done it at all.

Choosing the subject matter is in a way intertwined with the start of the lesson i.e. motivating. Here it is, however, separated as its own unit, as it emerged from the descriptions as its own subject area. The criteria for successful subject selection (O=7/25) were connecting the subject matter to larger entities and choosing the subject from the children's interests. The subject also had to raise questions in children, to which they sought answers together.

Taking the children's competence level into account turned out to be a significant factor in unsuccessful lesson descriptions. Almost half (E=12/25) of the respondents thought that it was a key issue that had contributed to the failure. Respectively, in successful stories this factor only came up in a few (O=4/25) writings (see Table 6). The reason why taking the students' competence level into account is so important was that teachers tend to overestimate the class's competence level. Consequently, the activity around the song did not work in that class. Only in a couple of stories the reason was said to be learning material that was too easy.

The fourth subcategory was the teacher's ability to read the class and change the activity according to the situation. It is, thus, concerned with the teacher's ability to sense the general atmosphere and competence level in the class, and flexibly transform and change the activity into a desired direction. This criterion also turned out to be an important factor in unsuccessful descriptions. Almost half of the respondents (E=12/25) mentioned that this issue affected the outcome. In successful descriptions it came up in approx., one fourth of the answers (O=6/25).

Table 6. Teacher's pedagogic and functional solutions affecting the music lesson (main category 6)

SUBCATEGORY	S N=25	U N=25
1. Start of the lesson	13	10
2. Choosing the subject matter	7	2
3. Taking the students' competence level into account	4	12
4. Teacher's ability to read the class and change the activity according to situation	6	12
5. Combining theory and practice	0	3
6. Progression of teaching	=66	=41
a) voice opening	9	5
b) lyrics/text of the song	12	6
c) rhythm	14	2
d) singing	12	8
e) instruments	9	11
f) connecting the previous phase to the next one step by step	10	9
7. Instructing	2	4
8. Consistency	2	2
9. Working methods	=69	=21
a) playing music together	3	2
b) group assignments	9	3
c) brainstorming, improvisation	4	0
d) functionality	7	3
e) teacher-lead	1	2
f) problem-solving and discussion	5	1
g) teacher's and students' joint planning	5	0
h) repetition/echo	5	4
i) model	2	3
j) listening	11	0
k) images	3	0
l) drawing	1	0
m) drama	3	1
n) dance, creative expression, music sports, song plays	9	3
o) different senses	1	0
10. Differentiation	1	2
11. Unhurried teaching/hurry	5	8
12. Class control	0	11
13. Creating the atmosphere	3	1
14. Feedback, evaluation, experiences of success	5	0
15. Students' post-class activity	5	0

I further divided the teaching of singing into six smaller analysis units: voice opening, lyrics, rhythm, singing, instruments, rhythm and melody, and connecting the previous phase to the next phase step by step (see Table 6). These areas turned out to be significant factors affecting the course of the lesson in both response variations, but were particularly prominent in successful empathy stories. Meanwhile in unsuccessful lesson descriptions, teaching and practicing the rhythm received less attention (E=2/25). In unsuccessful variations the most critical points were instrument rehearsals (E=11/25), teaching phase by phase i.e. in small steps (E=9/25), and teaching of singing (E=8/25).

The stories revealed that voice opening should be intertwined with theme of the song. This way the start of the lesson can be connected to the lesson's main theme. Careful voice opening had a major effect on the outcome (O=9/25). In unsuccessful lessons

voice opening was absent or students did not warm up their voices sufficiently, which made singing difficult (E=5/25).

Practicing the lyrics and rhythm were therefore central factors in successful lesson descriptions (see Table 6). Step-by-step teaching (O=10/25; E=9/25) is also related to these aspects. In step-by-step teaching the teaching is a pedagogic continuum that progresses step by step. In the categorization it is treated as its own analysis unit, because writers brought it up as one factor affecting the course of the lesson. Successful empathy stories offered detailed descriptions of the step-by-step pedagogic continuum of teaching, in which students e.g. practice the lyrics by means of story, echo practice, in basic rhythm, and finally, learn the special rhythmic of the lyrics by clapping. This is followed by listening to the melody of the song, learning it in parts and by following the teacher's example, and finally moving on to other stanzas of the song and singing the whole song through, repeating the first stanza, and then singing the second stanza. In unsuccessful descriptions the teacher had not proceeded pedagogically phase by phase in small steps, or had not done it thoroughly enough.

In regards of factors related to teacher's educational and pedagogic solutions, only a few empathy stories mentioned instructions and consistency (see Table 6). In successful lessons the instructions were clear and the lesson had proceeded coherently. Unsuccessful lessons were flawed in this respect. Not knowing what to do, the students became restless. Combining theory and practice also received very little attention (E=3/25), as it was only mentioned in unsuccessful stories.

Working methods refer to singing and playing in this context. In my analysis I separated them from other working methods, because otherwise the lesson structure would have been shattered. Furthermore, singing and playing were described in greater detail in the stories, while other working methods were mentioned only briefly. I therefore divided the working methods to less than 15 analysis units (see Table 6). Mentions concerning the working methods are clearly more prominent in successful descriptions. Out of the working methods, group assignments (O=9/25), students' functionality (O=7/25), listening (O=11/25) and dance, creative expression, music sports, play (O=9/25), problem-solving and discussion (O=5/25), as well as planning together and repetition (O=5/25) were mentioned the most in successful descriptions. In unsuccessful empathy stories, however, the number of mentions was only one thirds of that of successful stories. Furthermore, the six subcategories were not mentioned at all. This gives reason to study how the writers reflect on their experiences. In unsuccessful stories, the notions related to working methods concentrated more on singing and playing rather than on other working methods. In successful lesson descriptions the progression of teaching and different working methods related to it were in a more important role than in the other response variation.

In successful stories concerning the working methods, for instance the students' own productions were considered an important working method that could be utilized in all activity in music lessons. At the same time it motivates students to brainstorm (O=4/25) rhymes in group assignments (O=9/25). All this leads to students' functionality (O=7/25), in which the teachers' role moves from didactic to instructive. In contrast, in unsuccessful lesson descriptions the teacher-lead working

did not produce desired results. It decreased students' own doing and caused restlessness in students, for instance.

Utilizing dance and motion overall (O=9/25) in music lessons was a popular working method in successful lesson descriptions. Motion had been used e.g. in the start of the lesson, voice opening and in learning the lyrics and melody of the song. Motion had also been used as a means of class control. When students had something interesting to do, they did not get distracted or tired of the lesson. In unsuccessful lessons creative motion (E=3/25) had failed for instance because the students had gone a bit wild.

The importance of listening (O=11/25) came up only in successful stories. Listening was connected to the song to be taught or the song's theme. The art of listening is, of course, needed in all musical activity, and also the echo method (O=5/25) is based on it, in which students repeat what they hear in smaller parts i.e. verses. In unsuccessful response variations, repetition (E=4/25) was absent. Students had to therefore adopt the entire song at once. As with listening, teacher's and students' joint planning (O=5/25) was considered important only in successful lesson descriptions. Those way students got to brainstorm or choose songs to be sung, and they agreed together on their implementation.

In regards of the working methods, discussion and problem-solving (O=5/25) appeared in successful empathy stories. In unsuccessful descriptions (E=1/25) it was only mentioned once. In successful empathy stories discussion had been used as a working method for example in the start of the lesson, i.e. students had thought about issues related to the theme of the song and at the same time empathized and oriented themselves to the upcoming theme. In a way, it was also a problem-solving task, in which students together sought answers to the given subject area. In contrast, in unsuccessful lessons the teacher did not leave room for students' own insights. In regards of working methods, playing music together, teacher-lead working, model, utilizing senses, images, drawing, drama and different senses received less attention in both response variations, or they were not mentioned at all.

Differentiation (subcategory 10) was mentioned only in a few stories (see Table 6 and category 10). For sure, differentiating solutions had been made during the lesson, although the word 'differentiation' did not come up in the stories. In a way, differentiation is also included in changing the teacher's activity, motivating, and taking students' competence level into account (see Table 6 and categories 1, 3 and 4).

Unhurried and calm teaching pace (subcategory 11) was considered important especially in unsuccessful lessons (E=8/25; O=5/25). Enough time should be dedicated for adopting new things in teaching. Those way students can keep up with the teaching, and the activity and learning progress in the best possible way. Creating the right atmosphere (subcategory 13) was also mentioned in both response variations (O=3/25; E=1/25). The importance of a relaxed atmosphere became particularly evident in situations where student participation, and especially that of shy students, was important.

Class control (subcategory 12) came up only in unsuccessful lesson descriptions (E=11/25). Almost half of the respondents of unsuccessful variation considered it important. It could therefore be assumed that in successful lessons, where everything

goes on smoothly, one does not necessarily have to pay attention to class control during teaching. In unsuccessful lessons the teacher kind of lost control of the class, because s/he had not e.g. calmed down the students at the beginning of the lesson or progressed slowly enough, or had not changed the activity in order to calm down the students. In contrast, feedback and evaluation (subcategory 14) were mentioned only in successful lesson descriptions (O=5/25). With encouraging feedback and evaluation, the teacher managed to spur the students into better performances. When the feedback had been focused on a certain activity, it had a positive impact on the outcome. The children knew exactly what they had to do differently and why. On the basis of these writings, individualized feedback seems work better than open feedback. Furthermore, students' post-class activity (subcategory 15) was mentioned only in successful descriptions (O=5/25). All these stories had one thing in common, which was that music lesson's activities and singing continued also after the class. Furthermore, children's activity either took place in the class or during break. Children even got so excited about the song that they wanted to perform it at a party.

B. Planning the next lesson

Teacher's preparing for the next lesson (see Table 7) was divided into six subcategories: teaching, period and lesson plan, practicing teacher's knowledge and skills, getting to know the subject matter beforehand, and other preparing. In unsuccessful empathy stories the making of the lesson plan was considered important (E=6/25). In that, the attention was focused on the lesson plan itself and connecting it to larger entities. Some of the writers did, however, warn about making lesson plans that were too detailed. They thought that in the previous lesson it had restricted the lesson too much and lead to a failed lesson. Other subcategories were only mentioned briefly or not at all. Except for the period plan (O=1/25), the other subcategories of Table 7 were not handled at all in successful descriptions.

***Table 7. Teacher's preparing for the next music lesson
(main category7)***

SUBCATEGORIES	S N=25	U N=25
1. Syllabus	0	1
2. Period plan	1	2
3. Lesson plan	0	6
4. Practicing teacher's knowledge and skills	0	1
5. Getting to know the subject beforehand	0	2
6. Other preparing	0	0

Table 8 consists of the same subcategories as the analysis of the given lesson (cf. Table 6). In addition to these, the new subcategories were utilizing the experience (16), party, recapping and deepening (17), history of music, as well as illustration under the category 'working methods'.

Table 8. Plan for the next lesson (main category 8)

SUBCATEGORIES	S N=25	U N=25
1. Start of the lesson	0	1
2. Choosing the subject	0	3
3. Taking students' competence level into account	1	6
4. Teacher's ability to read the class and change the activity according to situation	0	2
5. Combining theory and practice	0	0
6. Progression of teaching	=16	=23
a) voice opening	0	2
b) lyrics	2	3
c) rhythm	1	1
d) singing	2	6
e) instruments	11	8
f) step by step, connecting to the previous phase	0	3
7. Instructing	0	4
8. Consistency	0	0
9. Working methods	=19	=11
a) playing music together	0	0
b) group assignments	4	1
c) brainstorming, improvisation	3	0
d) functionality	1	3
e) teacher-lead	0	0
f) problem-solving and discussion	2	0
g) teacher's and students' joint planning	1	4
h) repetition and echo	1	1
i) model	0	0
j) listening	0	0
k) images	0	0
l) drawing	0	1
m) drama	2	0
n) dance, creative expression, music sports, song plays	4	0
o) different senses	1	0
p) illustration	0	1
10. Differentiation	0	0
11. Unhurried teaching, hurry	0	5
12. Class control	0	8
13. Creating the atmosphere	2	2
14. Feedback, evaluation, experiences of success	3	2
15. Students' post-class activity	0	0
16. Utilizing the experiences, learning from them	2	5
17. Party, performance	4	0
18. Repetition, deepening continuing from here	7	5
19. History of music	1	0

In regards of planning the next lesson, taking the students' competence level into account (subcategory 3: E=6/25), teaching of singing (6.d:E=6/25), functionality (9.d:E=3/25), planning together (9.g:E=4/25), and utilizing the experiences and learning from them (16:E=5/25) were handled more in unsuccessful than in successful stories (see Table 8). For instance in regards of taking the students' competence level into account, writers stressed that it must be ensured that even the slowest pupils can keep up with the lesson, and that the students' level of knowhow is

in line with the activities. In regards of teaching singing, in one lesson description the writer wanted to go back to the previous lesson's failed teaching of singing, and carefully go through the lyrics again. In addition, in a few empathy stories the teacher wanted to switch to an entirely new song and go back to the song of the failed class later. Respectively, in the successful response variation the writers felt that the goals of the first lesson had been reached, i.e. the children had learned the lyrics, rhythm and melody of the song. Therefore the new goal was to go through the melody of the song taught in the previous lesson, and then move on to other stanzas of the song or add motions to it. On the basis of this, it could be assumed that in successful descriptions the lesson had gone so well that there was no need to pay attention to these issues or reflect on them when planning the next lesson. The importance of planning together was brought up in unsuccessful lesson descriptions so that the teacher would consider the students' opinions when choosing the song, and thereby also increase their interest in music. In one successful story the teacher let the students come up with a common voice opening story (O=1/25). The teacher also stressed that they should not give up upon failure, but try again (subcategory 16). In these descriptions failure was seen as an important opportunity for growth in regards of teacher's learning. This experience should be utilized when planning future lessons. In successful lessons (O=2/25) it even boosted their confidence. Furthermore, in successful story descriptions group work (9.b:O=4/25, E=1/25) was handled slightly more. Students would, for instance, learn to use bar instruments in groups.

In regards of planning of the lesson, instruments (category 6.e.) received a lot of attention in both response variations. In successful lesson descriptions the importance of instruments was particularly evident (O=11/25, E=8/25). From the previous lesson's subject matter and aims the students wanted to move on to the song's text and melody, and from body instruments to real instruments, as a kind of pedagogic continuum. At the same time, this addition brought new challenges to the students and repetition of old things in the new lesson. Teaching the rhythm was only mentioned once in both response variations. On the other hand, in some descriptions it was combined with rhythm and melody instruments as an orientating practice, from where the students moved on to more challenging tasks step by step. The purpose of the instruments was to increase the students' motivation. One reason for a failed lesson was also that the teaching of rhythmic and instruments as a pedagogic continuum had failed. Another reason for failure was that the teacher had given all the instruments to students at once, or too soon before the actual practice. Also the significance of recapping and deepening was stressed (category 18. O=7/25, E=5/25). In these descriptions the goals of the previous lesson were continued as a pedagogic continuum. In unsuccessful lessons this continuum just needed to be fixed where it was necessary.

In the planning of the next lesson, working methods therefore increased by one analysis unit. Illustration was a new working method. As in the progression of teaching, there were not many mentions about working methods. Some of the categories were not noted at all. Out of the working methods, group assignments (9.b:O=4/25) and dance, motion expression, empathizing, music sports and song play (9.n:O=4/25), as well as brainstorming and improvisation (9.c:O=3/25) stood out from successful lesson descriptions. Other working methods were only mentioned less than three times, if at all. In unsuccessful lesson descriptions planning together (9.g:E=4/25) and students' functionality (9.d:E=3/25) stood out. Other working

methods were mentioned only once or not at all. At this point it is noteworthy to point out that the writers did not pay much attention to the working methods when planning the next lesson. In some descriptions several working methods had been combined in the same practice. Furthermore, in the subcategories there was some overlapping for instance in playing music together and group assignments. In these cases I divided them into their own categories according to their primary purpose, as I had done in my previous categorization. Finally, it must be noted that playing music together, teacher-lead activity, learning by model, listening and the importance of images were not handled in either response variation. Working methods were mentioned slightly more often in successful empathy stories than in unsuccessful stories. Since working methods were not mentioned that much at all, the writers most probably felt it was unnecessary to change the plans after a successful or unsuccessful lesson. Or did some other factors instead of working methods have a bigger influence on the lesson? At least the category 'progression of teaching' introduced above, and especially instrument teaching, received special attention. On the other hand, this gives feedback on first-year students' reflection skills, because in the planning they rather concentrate on teaching singing and playing on general level than on more analytic and learner-centered approach. Therefore the diversity of the working methods is largely omitted.

In planning after an unsuccessful lesson the writers brought up 10 different factors that only emerged in unsuccessful lesson descriptions. Especially unhurried teaching (subcategory 11: E=5/25) and class control (subcategory 12: E=8/25) stood out from the texts. According to the descriptions, unhurried teaching provides the preconditions for class control, as it eliminates all extra hassling going on in the class. It ensures that all students can keep up with the teaching pace, and the teacher can evaluate each child's presence and needs in the best possible way. Forming common rules is important, and it is indispensable that students understand that it is for the common good of the class and everyone affects it with their own input. It could therefore be concluded that especially excess hurrying and class control skills are significant factors affecting the outcome of the lesson. Only unsuccessful lesson descriptions (E=4/25) gave instructions for the teacher for the next class (see category 7). In these writings the teacher wanted to correct their teaching in order to do a better job next time and ensure that children understand the content correctly. When children knew what to do, it simultaneously aimed to eliminate the so-called hassle. The other seven subcategories in unsuccessful stories were mentioned less than four times. These were start of the lesson (E=1/25), choosing the subject matter (E=3/25), teacher's ability to read the class etc. (E=2/25), voice opening (E=2/25), connecting the next phase to the previous one step by step (E=3/25), drawing (E=1/25), and illustration (E=1/25). For instance in choosing the subject matter, students stressed aspects such as returning to the previous lesson's subject and the subject's suitability to children's world. Teacher's ability to read the class and change the activity according to the situation reminded that sensitivity to listen to pupils and quick changes of plan are an important part of the teacher's job.

Respectively, the following subcategories were mentioned only in successful empathy stories: brainstorming (9.c: O=3/25), problem-solving and discussion (9.f: O=2/25), drama (9.m: O=2/25), dance etc. (9.n: O=4/25), different senses (9.o: O=1/25), party or performance (17: O=4/25), and history of music (19: O=1/25). Writers highlighted that a successful song practice laid the foundation for performing at parties, for instance.

In unsuccessful lessons they had not progressed that far: singing needed to be practiced more. Both history of music and different senses came up only in one description. In an example story the song had been rehearsed in the previous lesson by listening to it and in the form of a story. Now background factors of the song, such as the history of music, came along.

Creating a positive atmosphere (subcategory 13) and feedback and evaluation (subcategory 14) received less attention in both response variations. The atmosphere is created through activities, when children get meaningful things to do (O=2/25, E=2/25). At the same time it guarantees that children work in a relaxed atmosphere that encourages everyone to participate. In feedback and evaluation (subcategory 14, O=3/25, E=2/25), encouraging and constructive feedback plays a major role. In addition, evaluation between the teacher and students motivates all participants to work better. Feedback would be collected orally and in writing. Furthermore, teaching of lyrics and rhythm (from the progression of teaching) and the importance of repetition (from working methods) were only mentioned a few times in both response variations.

In regards of planning the next lesson, neither alternative empathy story handled combining theory and practice (subcategory 5), consistency (subcategory 8), playing music together (subcategory 9.a.), teacher-lead teaching (9.e.), giving a model (9.i.), listening (9.j.), using images (9.k.) or differentiation (subcategory 10). Furthermore, pupils' post-class activity (category 15) was absent. This was assumable, because the writers empathized with the upcoming lesson. They did not yet know how the children would react to the events.

Generally speaking, the empathy stories of both frame story variations handled teachers' actions for the next lesson surprisingly little (see Tables 7 and 8). In some stories the planning of the next lesson was not dealt with at all (O=8/25 and E=4/25) or it was only mentioned briefly (one sentence: O=6/25 and E=3/25). In unsuccessful lesson descriptions the subject area was, however, handled in greater detail than in successful lesson descriptions. Writers possibly felt it was necessary to mention about corrective actions for the next class. It looks like students in the beginning of their studies concentrate more on their failures than success. Therefore the writers of the unsuccessful frame story sort of reflected more deeply on their experiences than writers of the successful lesson variation. On the other hand, both writer groups' descriptions of the next lesson's teaching were rather short in length.

Conclusions

In this research class teacher students participating in a music pedagogy course aimed at first year students wrote an empathy story about giving a music lesson for fourth-graders. On the basis of their experiences, the students had to make a plan for the next lesson on how they would continue their teaching. The response variations of the frame stories were divided into successful (n=25) and unsuccessful (n=25) music lessons. The writers were free to write about the subject matter as they wished within the given instructions. Therefore they could write an entirely fictional story or mix their own experiences of music teaching into it. Furthermore, the purpose of the research was to discuss/study reflection skills of students in the beginning of their studies via the empathy stories.

After analyzing the data, I compared the categories emerging from the successful and unsuccessful lesson descriptions. The comparison is summarized in Figure 1, in which I collected the common categories appearing in both response variations in the middle of the figure. On the left side of the figure I grouped only factors that came up in successful empathy stories, whereas factors brought up in unsuccessful stories were placed on the right side of the figure. Furthermore, Figure 1's grouping of the planning of the next lesson continues in the same way as that of the given lesson. I also did the comparison on the vertical axis, i.e. I compared the categories emerging from the successful lesson descriptions to the analysis unit emerging from the planning of the next lesson. I did the same comparison also to unsuccessful lesson descriptions. In Figure 1 I have thus compiled a typical successful and unsuccessful music lesson with the categories included in them. The figure therefore summarizes the type description of both response variations into a theory model.

1. According to the research, factors affecting the course of the music lesson were 1) teacher's preparing, 2) external factors outside the lesson, 3) people, teacher's and pupils' personal qualities, and 4) teacher's pedagogic and functional solutions. In regards of planning the next lesson, teacher's preparing and teacher's pedagogic and functional solutions stood out from these main categories. Each category was further divided into smaller subcategories.
2. The empathy stories had one thing in common: the teacher rose to an important role in the descriptions of the given lesson. Especially the teacher's personal attitude and motivation as well as the start of the lesson had a major impact on the outcome. In regards of progression of teaching, the importance of step-by-step instrument teaching was stressed in both response variations. In contrast, in the planning of the lesson the only common factors were factors related to instrument teaching and recapping the previous lesson's goals and deepening them. When comparing the common factors between the given lesson and the plan on the vertical axis of Figure 2, descriptions concerning the instruments were the only common category.
3. In addition to common factors, there were also differences between the lesson descriptions. In the successful variation, getting to know the subject matter beforehand and the importance of subject selection, voice opening, lyrics, teaching of singing and rhythm, feedback and evaluation as well as post-class activity were brought up. Furthermore, the variation of different working methods was rather extensive. Respectively, in unsuccessful lesson descriptions the factors influencing the lesson were the whole class or student group and teacher's insecurity, lack of experience and knowhow, nervousness, and factors related to class control. The teacher also had to acknowledge the students' competence level.
4. In the planning of the next lesson, the variations of the frame stories affected the emphasis of the empathy stories so that in successful lesson descriptions the next lesson's activities were introduced very briefly. The descriptions focused on group assignments, which included brainstorming, improvisation, dance, and creative expression. Furthermore, parties and performances were also mentioned, which were absent in descriptions of the given lesson and in unsuccessful variations. When planning the next lesson after an unsuccessful lesson, more subcategories were brought up than in descriptions of the given lesson. First of all, positive attitude to the upcoming was considered important: one can learn from failure, and it can be utilized in the planning of

the next lesson. In the planning, special attention should be paid to the lesson plan, selection of subject area, step-by-step pedagogic progression of the song's melody, clarity of the instructions, and unhurried teaching. Furthermore, teacher's and students' joint planning and functional working methods were seen to affect the implementation of the upcoming lesson. Finally, when comparing the lesson of unsuccessful variation and the planning of the next lesson, the only common factors are issues related to class control and taking the pupils' competence level into account.

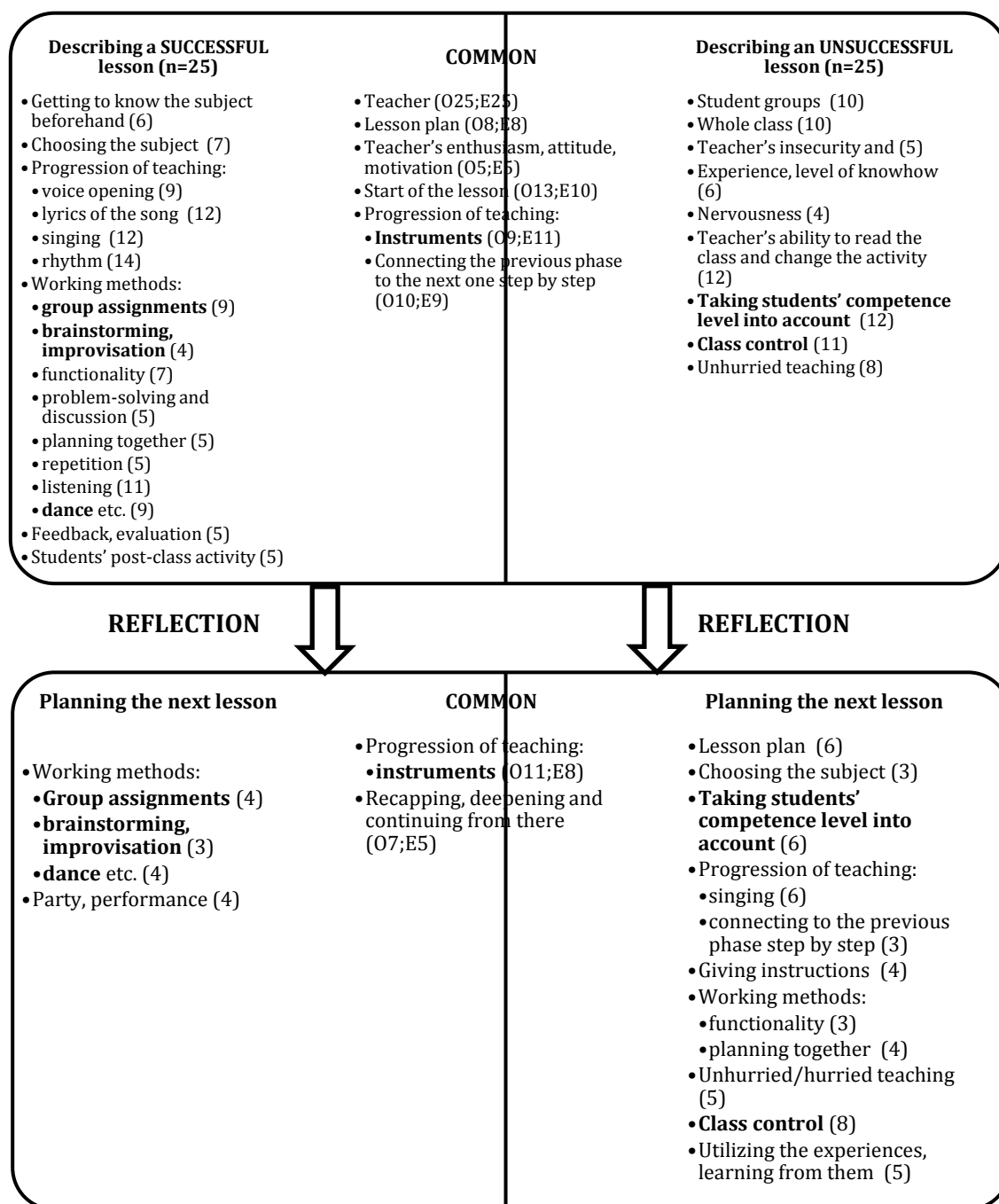


Figure 1. Differences and similarities between successful and unsuccessful music lessons concerning the given lesson and planning of the next lesson

5. Variations of the frame stories had an impact on the empathy stories. In successful lesson descriptions the writers reflected on the factors influencing the lesson in greater detail than writers of unsuccessful stories. This can be seen especially in the large number of working methods. Respectively, unsuccessful empathy stories concentrated more on the factors leading to a failed lesson and how it affected the content of the next lesson. According to the results, students in the beginning of their studies reflect more on the course of events than examine their cause-and-effect relations more analytically. Wide-ranging discussion was also missing. A remarkable difference in the reflection depth could be seen in the planning of the next lesson: unsuccessful empathy stories focused on planning the content of the next lesson in greater detail. In successful stories students rather thought they would continue their teaching in the same way. On the other hand, when investigating the successful and unsuccessful stories about the given lesson and about planning the next lesson, it seems that successful stories inspire students in the beginning of their studies to write about factors affecting the lesson in more detail than unsuccessful experiences. From the educator's point of view, it would be important to create successful experiences of music teaching for students. At the same time, one must bear in mind that students should be encouraged towards planning the next lesson even if the previous lesson has gone well. Students in the beginning of their studies seem to think that after a successful lesson, there is no need to plan the next one as carefully. My fourth notion is that different factors of music teaching did not rise from the textual content of one empathy story, but were compiled from all empathy stories like pieces of a puzzle.
6. When investigating the significance of the results, one must contemplate on teacher's pedagogic development as well as the development of teacher's knowhow in different areas. From the viewpoint of the investigative teacher, teacher's reflection skills are of utmost importance for the teacher's development. At the same time it is intertwined with students' development, because the teacher guides the students with his/her learner-based actions. The teacher also interacts with the students and evaluates and directs the activity on the basis of the experiences. Students who are in the beginning of their studies are only starting to form their pedagogic viewpoints of music teaching. Their views are just starting to develop to the direction where they are trying to achieve the pedagogic depth of creative teaching, note the different dimensions of children's comprehensive growth, and experience the meaningful and creative learning.

REFERENCES

- Anttila, P. (2000). *Tutkimisen taito ja tiedon hankinta: Taito-, taide- ja muotoilualojen tutkimuksen työvälineet* [Skill of Study and Information Acquisition: Research tools of skill, art and design fields]. Jyväskylä: Gummerus Kirjapaino Oy (in Finland).
- Anttila, P. (2006). *Tutkiva toiminta ja ilmaisu, teos, tekeminen* [Investigative Action and Expression, Work, Doing]. 2dn ed. Tallinna: AS Pakett (in Finland).
- Bound, D., Keogh, R. & Walker, D. (2013). Promoting reflection in the learning. In D. Boud, R. Keogh, & D. Walker (Eds.), *Reflection: Turning experience into learning*. New York: Routledge, 18-40.

- Buchan, S. (2012). Through music to postgraduate study. In R. Maureen (Ed.), *Reflections on Learning, Life and Work: Completing doctoral studies in mid and later and career*. Rotterdam: Sense Publishers, 53-65.
- Eskola, J. (1991). *Eläytymismenetelmän käyttö sosiaalitutkimuksessa* [Using Empathy Method in the Social Research]. Tampereen yliopiston sosiologian ja sosiaalipsykologian laitoksen työraportteja B:33. Tampere: Tampereen yliopisto (in Finland).
- Eskola, J. (1998). *Eläytymismenetelmä sosiaalitutkimuksen tiedonhankintamenetelmänä* [The Method of Empathy-based Stories as a Method of Acquiring Data in the Social Research]. Tampere: Tampereen yliopisto (in Finland).
- Eskola, J. & Suoranta, J. (2005). *Johdatus laadulliseen tutkimukseen* [Introduction to the Qualitative Research]. 7th ed. Jyväskylä: Gummerus Kirjapaino Oy (in Finland).
- Gay, L. R., Mills, G. E. & Airasian, P. (2006). Qualitative Research: Data analysis and interpretation. In L. R. Gay, G. E. Mills, & P. Airasian (Eds.), *Educational Research: Competencies for analysis and applications*. 8th ed. Upper Saddle River, N. J: Pearson Merrill Prentice Hall, 467-486.
- Ghaye, T. (2011). *Teaching and Learning through Reflective Practice: A practical guide for positive action*. 2nd ed. New York: Routledge.
- Helavirta, S. (2006). Lasten hyvä ja huono elämä eläytymistarinoiden valossa [Children's good and bad life in the light of empathy stories]. In H. Forsberg, A. Ritala-Koskinen, M. Törrönen, & M. Anis (Eds.), *Lapset ja sosiaalityö: kohtaamisia, menetelmiä ja tiedon uudelleenarviointia* [Children and Social Work: Encounters, methodology and data re-evaluation]. Juva: WS Bookwell Oy, 195-219 (in Finland).
- Huhtinen-Hilden, L. (2012). *Kohti sensitiivistä musiikin opettamista: ammattitaidon ja opettajuuden rakentumisen polkuja* [Towards Sensitive Music Teaching: Pathways to becoming a professional music educator]. University of Jyväskylä, Jyväskylä studies in humanities 180. Diss. Jyväskylä: University of Jyväskylä (in Finland).
- Isokorpi, T. (2003). *Tunneälytaitojen ja yhteisöllisyyden oppiminen reflektoinnin ja ryhmäprosessin aikana* [Emotional Intelligence and Community Learning through Reflection and Group Process]. University of Tampere. Ammatikasvatuksen tutkimus- ja koulutuskeskus. Hämeen ammattikorkeakoulu. Diss. Saarijärvi: Saarijärven Offset Oy (in Finland).
- Juuti, K., Krzywacki, H., Toom, A. & Lavonen, J. (2011). Reflektoinnin työtapojen kokeminen opettajaksi kehittyemisessä [Experiencing reflection's working methods in the development into a teacher]. In L. Tainio, K. Juuti, A. Kallioniemi, P. Seitamaa-Hakkarainen, & A. Uitto (Eds.), *Näkökulmia tutkimusperusteiseen opetukseen* [Perspectives on Research-based Teaching]. Suomen ainedidaktisen tutkimusseuran julkaisuja. Ainedidaktisia tutkimuksia 1. Helsinki: Unigrafia Oy, 37-49 (in Finland).
- Karjalainen, A. (2009). Poimintoja objektiivisesta hermeneutiikasta [Selections from objective hermeneutics]. In A. Kivelä, & A. Sutinen (Eds.), *Teoria ja traditio. Juhlakirja Pauli Siljanderille* [Theory and Tradition. Publication in honor to Pauli Silander]. Research in Educational Sciences, 42. Turun kasvatustieteellinen seura. Turku: Painosalama Oy, 235-251 (in Finland).
- Kasvatustieteiden tiedekunnan opinto-opas 1992-1993 [Faculty of Education's Study Guide] (1992). University of Jyväskylä, Jyväskylä: Jyväskylän yliopisto (in Finland).
- Kasvatustieteiden tiedekunnan opinto-opas 2007-2009 [Faculty of Education's Study Guide] (2007). University of Jyväskylä, Keuruu: Otavan Kirjapaino Oy (in Finland).
- Laine, K. (1993). *Opiskelijoiden kasvatus-, opetus- ja oppimiskäsitykset 3: Lastentarhan- ja luokanopettajaksi opiskelevien käsitysten muuttuminen koulutuksen aikana ja muutoksen reflektointi* [The students' Conceptions of Education, Teaching and Learning 3: Changes in the conceptions held by students becoming nursery school and class teachers during their

training]. University of Turku, Faculty of Education. Diss. Rauma: Rauman opettajankoulutuslaitos (in Finland).

Laine, T. (2010). Miten kokemusta voidaan tutkia? Fenomenologinen näkökulma [How the experience can be explored? The phenomenological perspective]. In J. Aaltola, & R. Valli, (Eds.), *Ikkunoita tutkimusmetodeihin II* [Windows to Research Methods II]. 3th ed. Juva: WS Bookwell Oy, 28-45 (in Finland).

Moilanen, P. (1990). *Kasvattajan toiminnan perusteiden tulkinta: toiminnan perusteiden tulkinnan asema hermeneuttisessa kasvatuksen tutkimuksessa, tulkinnan luomisprosessi ja tulkintojen todentaminen* [Interpreting the Grounds for the Educator's Action: The place of the interpretation of the grounds for action in hermeneutic educational research, and the creation and verification of the interpretations]. University of Jyväskylä, Department of Teacher Education. Research 43. Jyväskylä: Jyväskylän yliopisto (in Finland).

Paakkari, L. (2012). *Widening Horizons: A phenomenographic study of student teachers' conceptions of health education and its teaching and learning*. University of Jyväskylä, Studies in sport, Physical Education and Health, 179. Diss. Jyväskylä: University of Jyväskylä.

Rissanen, R. (2006). Fenomenografia [Phenomenography]. Luku 5.1. kokonaisuudesta In A. Saaranen-Kauppinen, & A. Puusniekka (Eds.), *KvaliMOTV - Menetelmäopetuksen tietovaranto*. Tampere: Yhteiskuntatieteellinen tietoarkisto. Retrieved 23.04.2015 from <http://www.fsd.uta.fi/menetelmaopetus/> (in Finland).

Saaranen-Kauppinen, A. & Puusniekka, A. (2006). *KvaliMOTV - Menetelmäopetuksen tietovaranto* [The Method of Teaching Knowledge Pool]. Tampere: Yhteiskuntatieteellinen tietoarkisto. Retrieved 23.04.2015 from <http://www.fsd.uta.fi/menetelmaopetus/> (in Finland).

Siljander, P. (1988). *Hermeneuttisen pedagogiikan pääsuuntaukset* [Main Orientations in Hermeneutic Pedagogics]. Oulun yliopiston kasvatustieteiden tiedekunnan tutkimuksia 55. Oulu: Oulun yliopisto (in Finland).

Suhonen, L. (2008). *Ammattikorkeakoulun lehtoreiden käsityksiä tutkimasta ja kehittävästä työotteesta* [Professional Teachers' Conceptions about "Research and Development-minded" Approach to Working]. University of Joensuu, Publications in Education, 130. Diss. Joensuu: Joensuun yliopisto (in Finland).

Tuomi, J. & Sarajärvi, A. (2009). *Laadullinen tutkimus ja sisällönanalyysi* [Qualitative Research and Content Analysis]. 6th ed. Latvia: Livonia Print (in Finland).

Whitney, B.C. & Clayton, P.H. (2010). Research on and through reflection in international service learning. In R. G. Bringle, J. A. Hatcher, & S. G. Jones (Eds.), *IUPUI Series on Service Learning Research: International service learning: conceptual frameworks and research*. Vol. 1: IUPUI on service Learning Research. Sterling, Va. Virginia: Stylus, 145-190.

Received 28.05.2015.

Accepted 17.08.2015.

THE EXPRESSION OF HIGH SCHOOL STUDENTS' CREATIVITY THROUGH CHORAL SINGING

Vaiva DIRŽINAUSKYTĖ

Klaipėda University, Lithuania

e-mail: vaiva.dirzinauskyte@gmail.com

Abstract

In this article the results of the research on expression of high school students' creativity in choir containing 25 choir singers are presented. The data analysis of semi-structured interview has shown that students of high school classes express their creativity while singing in a choir by experiencing musical empathy, individual understanding and interpretation of the idea of musical composition, creating images, experiencing sense of community, creating the atmosphere for the musical composition. Participants emphasized that proper surroundings for expression of creativity are very important: freedom of choice, relationship with other members of a choir and the choirmaster, assessment of choir activity in school and non-school contexts.

Key words: *choral singing, high school students' choir, creativity.*

Introduction

The changes of the 21st century such as globalisation, electronic revolution, quick pace of life, greater opportunities for communication, development of computer technology make us consider a person a unique individual who would be able not only to control those changes, but also to develop new ideas, the one who would seek the best solutions of the problems, and have rich imagination and would be creative. Creativity helps to solve the problems of the changing world; it copes with the rising challenges, and also is an impetus for innovations and the development of the society. *"Creativity is the main source of the meaning of life due to several reasons. First, the majority of things that are interesting, important and humane are results of creativity. Second, while creating we feel like living a full-fledged and happy life"* (Csikszentmihalyi, 2003, 25).

In the European Commission document related to the assessment of key competencies in education (Assessment of Key Competences in initial education and training: Policy Guidance, 2012) it is claimed that there are eight main competencies of lifelong learning in the 21st century: native and foreign language competency, mathematical

competency, science and technology competency, digital competency, learning to learn competency, social and civil competency, initiative and management competency, cultural understanding and expression competency. It is emphasized that creativity occupies an important role in education among all the competencies, and together with initiative, critical thinking, problem solving, decision making and etc. it helps to train them.

Scientists analyse creativity from various aspects: as creative skills (Guilford, 1986; Sternberg, 2003; Runco, 2008; Robbins & Kegley, 2010 etc.), as creative thinking (Torrance, 1984; Copple & Bredekamp, 2009; Kim, 2011 etc.), as a creative process (Wallas, 1926; Eckhoff, 2011; Cheung, 2012 etc.), as a personal feature (Gage & Berliner, 1994; Csikszentmihalyi, 2003; Runco, 2014 etc.), and as a product (Eysenck, 1995; Kaufman & Paul, 2014 etc.). It is recognized that creativity occurs in particular activity. Scientists (Marshall, 2010; Zimmerman, 2010; Tillander, 2011; Gaut, 2012 etc.) distinguish the connection of expression and development of creativity with artistic as well as musical education.

Creativity in music education is analysed in various aspects: as creative thinking (Webster, 1990, 2002; Koutsoupidou & Hargreaves, 2009; Kaschub, Smith & Reimer, 2009), as musical creativity in different areas of musical activity (Girdzijauskienė, 2003, 2005; Odena, 2012; Burnard, 2012), as a process of creation during which a musical product is created (Elliott, 1995, Sawyer, 2014), as creative music composing (Dunbar-Hall, 1999, 2002; Hickey, 2001; Priest, 2001; Morin, 2002; Odena, 2012; Rimkutė-Jankuvienė, 2013), as a creative performance of music (Madura, 1996, Hargreaves, Miell & MacDonald, 2012), and as creative education (Girdzijauskienė, 2004, 2012; Burnard, 2006, 2012, 2014).

Scientists (Webster, 1990; Madura, 1996; Morin, 2002; Girdzijauskienė, 2012; Odena, 2012 etc.) indicate that in musical activity creativity occurs in the following aspects: pupils sensitively react to the character and sounds of music, use musical imagination, have a lot of ideas of how to perform musical composition while performing it. They have distinctive understanding of the composition and try to present it in the most effective way. They are capable of realising the main idea of the composition, of expressing what is thought by it, as well as naming emotions and aesthetic value that were aroused by the composition.

Choral singing is one of the areas of creativity expression which is considered to be a useful tool for educating young people and which influences the whole maturity of an individual and the expression of creativity. Researchers have analysed the choral singing through the aspects of historical base (Covaciu, 2013), of choir as a whole (Einarsdottir, 2012), as a way of self-realisation (Carlow, 2004, Rolsten, 2011), as a way to improve mood and health (Kreutz, Bongard, Rohrmann, Hodapp & Grebe, 2004), as attitude towards singing in the choir (Lucas, 2011). There are also works related to the role of a choirmaster and his/her conducting techniques (Butke, 2003). It is agreed (Cassidy, 1991; Sichivitsa, 2003; Bradley, 2006; Dawe, 2012) that singing in a choir can influence the formation of individual's moral values. Singing in a choir has positive influence on health, helps a person to communicate, to discover himself/herself. Although there are some publications about singing in the choir, the publications related to the expression of creativity, creative education in a choir activity are still very few.

The same problem can be observed in practice as well. Choir is a community that has to perform music accordingly, to obey the choirmaster, to interpret the performed music composition unanimously. No chorister can stand out from the rest by singing differently; each one has to get the same 'breath' of the whole choir. Consequently, there is a concern: how creative can a person be when singing in a choir?

Research question: How does high school students' creativity manifest itself while singing in the choir?

Object of study: students' ability to express creativity in high school classes while singing in choir.

The aim of the research: to indicate the features of high school students' creativity in choral singing.

Methods of research: literature analysis, semi-structured interview with members of choir, research data analysis.

Methodology

Qualitative research was carried out in order to indicate the features of creativity expression of choir members while singing in the choir of high school classes. During the research, a semi-structured interview was used and analysis of the research data was made. The advantage of a semi-structured interview is that the main questions formulated in advance can be modified. On the basis of these questions some additional questions arise: that lead to more detailed discussion of the problem under study. A semi-structured interview enables an easier conversation between a respondent and an interviewer (Bitinas, Rupšienė & Žydžiūnaitė, 2008).

The aim of a semi-structured interview is to gather information about the features of expressing creativity of high school students while singing in a choir. The main questions of the research are framed using features of expressing creativity in musical activity, identified during the literature analysis.

A. Research organisation

The participants of the research were introduced to the aim, topic, and character of the research. Confidentiality and anonymity were guaranteed. Conception of creativity was discussed with the respondents (what creativity is, which person is considered creative). During the interview, respondents were asked to tell about a choir activity referring to creativity; to explain how their creativity is expressed in choral singing, what induces expression of creativity while singing in a choir, what difficulties they face as to expressing creativity in a choir.

B. Scope of the research

The research has been conducted in 2015 from May to June. There were two stages of the research:

1. During the first phase (preparation for the research) were selected 5 choirs of high school classes in Klaipėda which used to take part in various

competitions, festivals, projects, and were the laureates of national and international contests and participants of other projects. Choirmasters were asked to recommend 6 students who had attended choir class for no less than 2 years and had been active and initiative members of the choir. Those students were asked to take part in the research. It was intended to get 30 students, however 25 students agreed to participate.

2. During the second phase, the interviews were conducted with 25 respondents. Individual interviews with 2-3 members of the same choir were held on working days for two weeks from May to June.

The method of content analysis was chosen for the analysis of the research data. All data was interpreted and the answers were discussed trying to figure out what was meant to say (Mayring, 2014). The data was coded and categorized in order to indicate the main features of expressing creativity while singing in a choir.

Results of the Research

A. The features of expressing creativity while singing in a choir of high school classes

When the participants of the research were asked how they express their creativity while singing in a choir, incurred musical experiences were indicated as one of the features of creativity. The respondents relate expression of emotions to one particular composition: *"I often get away from real world while singing, get concentrated on the idea that I want to reveal by the composition that I'm performing. At that moment I live in the emotion that is produced by the composition"*; to sociocultural phenomenon: *"During the Song festival when we were performing the same musical composition about emigration with the whole crowd I experienced strange emotions: it was some kind of sadness because Lithuania is getting smaller. It was a common feeling of pain. I felt like everyone who was performing the composition felt the same"*; the whole atmosphere of choir: *"Sometimes I experience common emotion of the whole choir. It is some kind of expression of creativity because it is hard to create an atmosphere that would make everybody feel as one"*.

The participants of the research also observe that emotions provoked by singing are not always positive. Some negative emotions (fear, anger, anxiety, disappointment etc.) encourage the singers to be more creative. These emotions motivate the singers to make more effort in order to prove one's superiority. This becomes evident in the situation of participating in projects, contests, and concerts when a person finds himself/herself into competitive surroundings: disappointment because of the contest results, one's own performance during the concert, and your partners in a project. These emotions inspire a singer to sing better, to prove other singers your own abilities. Emotions that the participants of the research experience change dynamically depending on the situation and the type of activity: *"<...> we arrived in a very good mood having rehearsed the parts of compositions even during the weekends. And, suddenly, we realised that the German choir barely knew the parts of compositions. That aroused a lot of negative emotions: we were angry that we had to learn the same material, and that they didn't care about the quality of the performance. During the break we decided to rehearse the programme of Lithuanian musical compositions. I*

cannot explain the feeling that we experienced while rehearsing Lithuanian programme... Everyone wanted to show that our choir was the best and each of us did all the best. Each of us shared the ideas of how to present the composition better. I have never heard our choir sounding so well. That was not just technically good sound, it was something more".

As we see, a particular amount of negative emotions can be the source of motivation that can help not only to maintain the common spirit, mood of the choir, but also to get common sound of the whole choir. Seeking for the common aim unites all members of the choir, and this solidarity results in a choir sounding as one unit. That is the goal of every choir.

The emotions experienced while rehearsing and getting ready for performances were mentioned as well. Learning of the songs and lyrics, managing the technique of correct singing, and vocal practice are crucial parts of a choir rehearsal. Rationality, stamina, and concentration are dominant: *"When we were learning the parts of compositions we were thinking only about how to sing our part correctly, we were afraid to make a mistake. <...> At that moment I felt constrained, concentrated only on the notes".* Some students come to choir lessons feeling tired. The rehearsals are organised after lessons, and study curricula are quite busy for students of high school classes. That is why problems such as lack of concentration arise. This influences the appearance of artistic emotions in a bad way: *"I am often tired during my choir lessons and cannot concentrate properly, so singing becomes mechanical, sometimes even not qualitative".*

The respondents ascribe the experienced emotions to features of creativity: both positive and negative emotions are important while singing in a choir. E. Levin (2005) claims the same: a person has to open up if he/she wants to experience some particular feelings - good (joy, happiness, amazement, or other positive emotions) and bad (anxiety, anger, fear or other negative emotions) ones. If the person is not capable of doing that, he/she becomes empathic, closed-minded, and does not experience any emotions.

Scientists (Sa'nchez-Ruiz, 2011; Tatlah, Ali & Aslam, 2012) also notice the connection between creativity and expression of emotions. M. J. Sa'nchez-Ruiz (2011) has ascertained that the more positive emotions a person experiences the more creative and flexible he/she becomes. It is especially true for the representatives of artistic sphere, characterized by greater emotionality, impulsiveness, and expressiveness. Although, there are discussions focusing on whether negative emotions can encourage creativity in the same way as positive ones, M.J. Sa'nchez-Ruiz (2011) researches show that creativity can be encouraged by experiencing negative emotions. Although the emotions experienced by the respondents are rather different, students practise something that they find significant.

Analysis of the data received reveal that creativity while singing in a choir can be expressed by interpreting the musical composition that is being performed. Respondents understand the interpretation of the composition as a mutual interpretation of the composition that has been performed by the choir when choirmaster is responsible for it: *"We often listen to our choirmaster's opinion of how he/she imagines the sound of the composition. The choirmaster experiments, looks for the right interpretation".* The respondents notice that their choirmaster often

welcomes ideas of interpretations. Students can offer their suggestions; discuss the peculiarities of performing a composition. That is why an opportunity to express creativity appears: *"I am one of the most active members of the choir. That is why I often present my ideas to the choirmaster about how to convey the musical composition. Our choirmaster always takes my offers into account and 'borrows' the ones that she finds suitable"*.

Not all members of a choir tend to share their insights about the interpretation of some choral compositions, but they still admit the possibility to interpret compositions in their own way because every member of a choir can have his/her own distinctive understanding. That does not interfere with the interpretation of choral compositions: *I think creativity is mostly expressed when I start searching for ways I would like to perform certain composition. I often think of what composer wanted to show while writing this composition and then I look for ways how to reflect the main idea of the composition and not to stand out from the rest of the choir singers"*. Members of a choir refer to the concept of interpretation not as to a technical but as to a creative process: *"<...> in my opinion every member of choir interprets composition differently because interpretation is not just peculiarities of dynamics, tempo and etc. It is the deeper understanding of the composition"*.

The interpretation of a composition is not possible without understanding the artistic idea of the composition. The respondents identify it with the message encoded by the composer and sent to the listener: *"Every time I perform a song I try to feel not only its idea and style but I also try to get the message that it is sending. I think about what we all want to render while performing this composition"*. Other respondents speak about a precise artistic idea of the composition, which you need to understand if you want to perform it: *"I think that artistic idea of the composition is the starting point. Only having understood the main idea of the composition we can perform it well"*.

Students notice that it is not always easy to understand the artistic idea of the composition: *"If I cannot realise the main idea of the composition, it becomes very difficult to perform it. Then every time I perform it I try to think what the main idea is. Sometimes after repeating the song three times I figure out different ideas referring to it"*. Understanding the artistic idea of the composition is the process of interpretation. Every time performing the same song the chorus singers get different meanings. Only after mastering the composition students can reflect on the main idea of the musical composition. It is a creative process.

During the interviews students have revealed the connection between the interpretation and the artistic idea of the musical composition and their influence on expressing creativity. According to M. Krausz (1993), V. Dumbliauskaitė (2001), L. Melnikas (2007) there is a connection between the interpretation of musical composition and the creative process as such. It is admitted that the interpretation of a musical composition is a continuous creative process since the performer does not merely repeat the notes mechanically, but also presents the composition to the listener in his/her own original way. According to L. Kramer (2011), the interpretation of musical composition refers to understanding its main idea and performing music meaningfully. A. Beylard-Ozeroff & J. Králová (1998) claim that the interpretation of musical composition refers to a creative process when meanings and associations are looked for, and they are being turned into a result.

Analysis of the research data indicates that creation of images is one of the features of expressing creativity. Members of a choir create images from associations arising during the performance of a musical composition: *"While performing a song some associations arise in my head that take me to a particular image"*. Various associations and sensible creation of images help to get into a particular emotional state: *"<...>first I remember the image that I've created, it is easier for me to get the mood of the composition"*. Other respondents notice that after they have learnt the composition well, some images related to the history of the composition arise in their mind: *"Sometimes I just get lost in my dreams while singing. But this happens only when I know the song very well. At that moment while singing in my mind I emphasize with the main character of the composition; I get the story of an image in my mind that I try to sing"*. The emergence of images and associations helps the choristers understand a musical composition.

N. Lieberman & A.J. Edwards (2014) notice that imagination is a part of creativity and that it relates closely to creativity. Rich imagination is one of the features of a creative person (Becker-Textor, 2001). Imagination is related to the ability to create associations, sensible images that help to see and find something that we are not capable of doing when thinking in a usual way. The creation of images is one of the features of the expression of creativity.

Ability to create the atmosphere of a musical composition is also claimed to be the feature of expressing creativity according to the respondents. The participants of the research relate the creation of the atmosphere of the composition to concerts and contests when they get feedback from the listeners: *"The best evaluation of our activity is when a spectator tells us that our performance has 'touched' him/her. Then we all feel very happy that we have managed to create something touching"*. Particular mood, concentration, and seeking for the common goal at the moment of the performance give an opportunity to feel the atmosphere created and the meaning of the performance: *"I am always amazed and pleased with the moments when we perform our compositions during the concerts. Even a little pause is not just a second of silence but rather a second of tension and concentration when the silence has a particular meaning, when we all together create a particular state"*.

Creating the atmosphere of the musical composition is one of the most difficult tasks for the choir community because, first of all, everything depends on the harmony between the members of choir and the choirmaster. It is necessary to feel each other; only then it will be possible to create a mutual atmosphere: *"The most difficult task while singing in choir is to be able to feel each other, to hear each other, not just to sing your own part without listening. It is very important to feel the bond with other members of choir and with your choirmaster because only then we can 'create' evocative music composition to reflect its spirit"*. Students notice that in the beginning of the school year during the first concerts and contests it is the most difficult moment to create the whole atmosphere of a musical composition. Every year chorus singers are replaced by new ones. New members come while the graduates leave. Thus, not only the choir itself changes but also its sounding does, and it can be controlled only within a period of time: *"When at the beginning of the school year we gather for our choir lessons, it is very difficult to sing and work together. <...> It is interesting that the more we get to know each other the easier it is to work in a team, to find the right sound of the choir, to get used to it"*.

In order to create a particular atmosphere of the choral composition the people have to become a firm community. Sense of community makes impact not only on the performances of a choir but also on the whole activity of a choir. Respondents claim that it is very important to become a real member of the community because it helps to reach common goals: *"When you join a choir, you must understand that here you will have to find a compromise between your individuality and being a part of a team. It is a difficult task. But when you make it, you become a part of a choir, a member of a community. We gather here not only for singing, to rehearse for the concert, but also to create something together"*. It is very important for the participants of the research to sing in a united ensemble because it creates the sound of a choir, its artistic interpretation, and the feeling of music.

K. Sawyer (2014) claims that there is group creativity, and she defines it as a process when two or more people are creating at the same time. In the performances of groups the expression of creativity depends on some intangible interaction between the members of these groups. The process of performing a composition is like a conversation between people performing it; it is a creative process. Performers create the idea, atmosphere, and interpretation of the composition by collaborating, sharing ideas and performing composition together. For this reason each performance of the composition sounds differently.

B. Favourable environment for the expression of creativity

All the research respondents had no doubt that the expression of creativity in a choir is possible; however, it depends on many factors. Environment is one of them: it is a factor, has been described in a rather general way. First of all, they referred it to school: *"It is very important to find out how the choir is perceived at school. I have noticed that the choral singing is not appreciated in other schools. Students who attend choir lessons are even mocked at because this kind of activity is not considered as the 'cool one'"*. In such cases students do not choose to sing in a choir. Respondents also notice that the tradition to sing in a choir is very old in their school. It is considered as one of the values of the school: *"Attending choir is a naturally perceived thing in our school; we attend the choir of 5th-8th classes and then choose the choir of 9th-12th classes because we wanted to foster this tradition"*.

The environment and relationship with choirmaster are very important for students. They can feel secure, free and independent when attending the choir: *"Due to the fact that we join the choir having been already acquainted to many of its members and choirmaster, we do not have any problems when we want to express our opinion, wishes and to suggest some ideas for interpreting a composition"*. According to respondents, such environment encourages expressing one's own opinion, listening to others' opinions and leads mutual improving.

It is hard for the new choristers to adapt to a new group. Respondents notice that in the choir there are leaders who are not afraid to express their own thoughts, discuss or share their ideas. A person who has joined it recently feels uncomfortable: *"It is often hard for me to get involved into the activity of choir because I don't feel as if I were liked by other members of the choir. I try not to interfere with our leaders who like to be dominant. It is difficult to think about singing, thus, most often I think only about notes"*. As we can see, respondents emphasize relationship with members of the group. R. Fisher (2005) claims that creativity is encouraged by various factors: clearly

formulated goals, exchanging the opinions and the ideas among themselves, discussions and arguments, security and self-confidence, involvement into activity, searching for common ideas, kind and sincere relationship with the members of the team.

Freedom of choice also encourages creativity. The lack of choice causes discomfort and freedom of choice provides various opportunities: *"I wanted to sing very much but I was afraid to go to an ensemble or sing solo. I was worried because of the huge responsibility so I joined a choir with pleasure and I feel great here"*. Respondents have also spoken about freedom of choice. Students value the fact that a choirmaster discusses the repertoire with them, takes into account their suggestions, and does not criticize their attitude to a particular musical composition.

However, the relations between a choirmaster and members of a choir are not always good. Respondents claim that teachers often force them to attend choir lessons because they lack well singing students in a choir: *"Teacher promised that I would be able to skip some music lessons. She promised to give me good marks for attending choir. That is why I joined it"*. By looking for various ways of attracting better singing members choirmasters not only restrict students' freedom of choice but also spoil the atmosphere in a choir as a community. There are schools where art lessons are obligatory: students have to choose among art, theatre, and choir lessons. In this case the choice of participants of the research is restricted. Emotional involvement is important for expressing creativity, and in this case freedom of choice is restricted. That is why the participants of the research do not feel satisfaction. Consequently, there is less space for the expression of creativity.

Conclusions

1. Choral singing is an effective means for educating young individual's personality and has impact on the whole maturity, creativity, motivation, and personal experience. Choir that consists of students from high school classes is one of the activities to develop creativity. Figure 1 presents the summary of the research data revealing features of creativity expression while singing in the choir of high school classes.

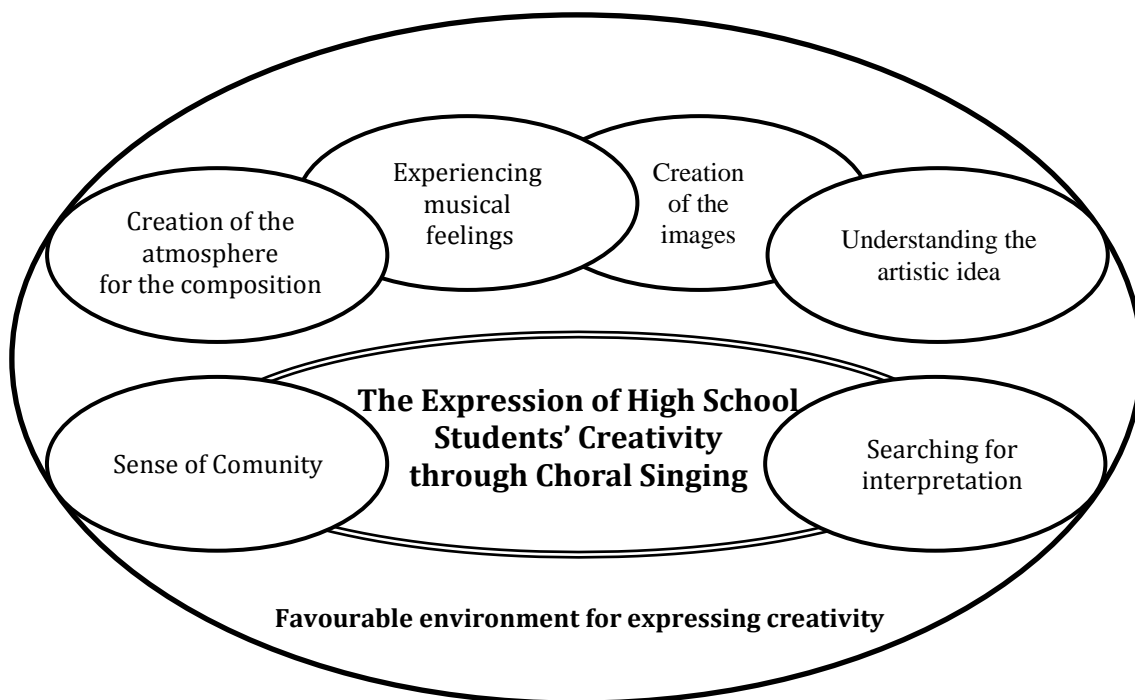


Figure 1. The features of creativity expression while singing in choir of high school classes

Six main features of creativity expression of students of high school classes during singing in a choir are distinguished: sense of community, creation of the atmosphere for the composition, experiencing musical feelings, creation of images, understanding the artistic idea, searching for interpretation.

2. The results of the research have proved that the expression of creativity while singing in a choir of high school classes depends on a favourable environment, which is freedom of choice, good relationship with a choirmaster and with other members of a choir.

References

- Assessment of Key Competences in initial education and training: Policy Guidance* (2012). Retrieved 20.06.2013 from http://eur.pascalobservatory.org/sites/default/files/eu_121120_com_-_07_reth_education_-_annex_key_competences.pdf
- Becker-Textor, I. (2001). *Kūrybiškumas vaikų darželyje* [Creativity in a Kindergarten]. Vilnius: Presvika (in Lithuanian).
- Beylard-Ozeroff, A. & Králová, J. (1998). *Translators' Strategies and Creativity: Selected Papers from the 9th International Conference on Translation and Interpreting, Prague, September 1995*. Praha: Benjamins Translation Library.
- Bitinas, B., Rupšienė, L. & Žydžiūnaitė, V. (2008). *Kokybinių tyrimų metodologija* [Qualitative Research Methodology]. Klaipėda: S. Jokužio leidykla-spaustuvė (in Lithuanian).
- Bradley, D. (2006). *Global Song, Global Citizens? Multicultural Choral Music Education and the Community Youth Choir: Constituting the multicultural human subject*. Retrieved 11.04.2011 from <http://files.eric.ed.gov/fulltext/ED518074.pdf>

- Burnard, P. (2006). The individual and social worlds of children's musical creativity. In G. McPherson (Ed.), *The Child as Musician: A handbook of musical development*. Oxford: Oxford University Press, 353-375.
- Burnard, P. (2012). *Musical Creativities in Practice*. Oxford: Oxford University Press.
- Burnard, P. (2014). *Developing Creativities in Higher Music Education International Perspectives and Practices*. New York: Routledge Research in Higher Education.
- Butke, M. A. (2003). *Reflection on Practice: A study of 5 choral educators' reflective journeys*. Retrieved 12.04.2011 from https://etd.ohiolink.edu/rws_etd/document/get/osu1054056360/inline
- Carlow, R. (2004). *Hearing Others' Voices: An exploration of the musical experiences of immigrant students who sing in high school choir*. Retrieved 12.04.2011 from <http://drum.lib.umd.edu/bitstream/1903/2088/1/umi-umd-2056.pdf>
- Cassidy, J. W. (1991). Effects of special education labels on peers' and adults' evaluations of a handicapped youth choir. *Journal of Research in Music Education*, 39 (1), 23-34.
- Cheung, R. H. P. (2012). Teaching for creativity: Examining the beliefs of early childhood teachers and their influence on teaching practices. *Australasian Journal of Early Childhood*, 37, 43-51.
- Copple, C. & Bredekamp, S. (2009). *Developmentally Appropriate Practice (in early childhood programs, serving children from birth through age 8)*. Washington, DC: NAEYC.
- Covaciu, P. A. (2013). *Choral Church Music in Maramureş*. Retrieved 12.09.2014 from 193.231.20.119/doctorat/teza/fisier/1312
- Csikszentmihalyi, M. (2003). *Creativity and Development*. Oxford: Oxford University Press.
- Davis, G. A. (1997). Identifying creative students and measuring creativity. In N. Colangelo, & G.A. Davis (Eds.), *Handbook of Gifted Education*. Needham Heights, MA: Viacom, 269 - 281.
- Dawe, N. L. (2012). *Exploring Professional Knowledge in Music Education: A narrative study of choral music educators in St. John's, NL*. Retrieved 02.05.2013 from https://tspace.library.utoronto.ca/bitstream/1807/33975/1/Dawe_Nancy_L_201211_PhD_thesis.pdf
- Dumbliauskaitė, L. (2001). *Paklausyk, ką kalba muzika* [Listen what Music Speaks]. Vilnius (in Lithuanian).
- Dumbliauskaitė, L. (2006). *Kur eini, Lietuvos chorvedy?* [Where are You Going, Lithuanian Conductor?]. Kaunas: Krantai (in Lithuanian).
- Dunbar-Hall, P. (1999). Composition as the site of music teaching: Pre-service students' attitudes to teaching through creative activities. *Australian Journal of Music Education*, 1, 44-62.
- Dunbar-Hall, P. (2002). Creative music making as music learning: Composition in music education from an Australian historical perspective. *Journal of Historical Research in Music Education*, 23(2), 94-105.
- Eckhoff, A. (2011). Creativity in the early childhood classroom: Perspectives of preservice teachers. *Journal of Early Childhood Teacher Education*, 32 (3), 240-255.
- Einarsdóttir, S. L. (2012). *J. S. Bach Everyday Life: The choral identity of an amateur "art music" Bach choir and the concept of "choral capital"*. Retrieved 02.05.2013 from <https://ore.exeter.ac.uk/repository/bitstream/handle/10036/4022/EinarsdottirS.pdf?sequence=2>
- Elliott, D. (1995). *Music Matters: A new philosophy of music education*. New York: Oxford University Press.
- Eysenck, H. J. (1995). *Genius: The natural history of creativity*. Cambridge: Cambridge University Press.

- Fisher, R. (2005). *Teaching Children to Learn*. 2nd edition. UK: Thornes Ltd.
- Gage, N. L. & Berliner, D. C. (1994). *Pedagoginė psichologija* [Pedagogical Psychology]. Vilnius: Alma littera (in Lithuanian).
- Gaut, B. (2012). Creativity and rationality. *The Journal of Aesthetics and Art Criticism*, 70(3), 259-270.
- Girdzijauskienė, R. (2003). *Vaikas, muzika, kūryba* [Child, Music, Creativity]. Vilnius: Gimtasis žodis (in Lithuanian).
- Girdzijauskienė, R. (2004). *Jaunesniojo mokyklinio amžiaus vaikų kūrybiškumo ugdymas muzikine veikla* [Education of Junior Students' Creativity through Musical Activity]. Klaipėda (in Lithuanian).
- Girdzijauskienė, R. (2005). Muzikos pedagogų požiūrio į mokinių kūrybiškumo raišką per muzikinę veiklą ypatumai [Peculiarities of music teachers' attitude to students' expression of creativity through musical activity]. *Pedagogika*, 78, 36-42.
- Girdzijauskienė, R. (2012). *Kūrybiškumui ugdyti palanki aplinka Lietuvos mokyklose* [Benevolent surroundings for educating creativity in Lithuanian schools]. *Tiltai*, 4, 79-89 (in Lithuanian).
- Guilford, I. P. (1986). *A Psychomotoric to Creativity*. California: University of Southern California.
- Hargreaves, D.J., Miell, D.E. & MacDonald, R.A.R. (Eds.) (2012). *Musical Imaginations*. Oxford, UK: Oxford University Press.
- Hickey, M. (2001). An application of Amabile's consensual assessment technique for rating the creativity of children's musical compositions. *Journal of Research in Music Education*, 49, 234-244.
- Kaufman, S. B. & Paul, E. S. (2014). *The Philosophy of Creativity*. New York, NY: Oxford University Press.
- Kaschub, M., Smith, J. & Reimer, B. (2009). *Minds on Music: Composition for creative and critical thinking*. New York: R. L. Education.
- Kim, H. K. (2011). The Creativity crisis: The decrease in creative thinking scores on the Torrance Tests of Creative Thinking. *Creativity Research Journal*, 23(4), 285-295.
- Koutsoupidou, T. & Hargreaves, D.J. (2009). An experimental study of the effects of improvisation on the development of children's creative thinking in music. *Psychology of Music*, 37(3), 251.
- Kramer, L. (2011). *Interpreting Music*. Berkley-Los Angeles-London: University of California press.
- Krausz, M. (1993). *The Interpretation of Music: Philosophical essays*. Oxford: Clarendon Press.
- Kreutz, G., Bongard, S., Rohrmann, S., Hodapp, V. & Grebe, D. (2004). Effects of choir singing or listening on secretory immunoglobulin A, cortisol, and emotional state. *Journal of Behavioral Medicine*, 27(6), 623-635.
- Levin, E. (2005). *Humanism of the Other*. USA: University of Illinois Press.
- Lieberman, N.J. & Edwards, A.J. (2014). *Playfulness: Its relationship to imagination and creativity*. USA: Elsevier Science, Academic Press.
- Lucas, M. (2011). Adolescent male attitudes about singing in choir. *Applications of Research in Music Education*, 30(1), 46-53.
- Madura, P. D. (1996). Relationships among vocal jazz improvisation achievement, jazz theory, knowledge, imitative ability, musical experience, creativity and gender. *Journal of Research in Music Education*, 44(3), 252-267.
- Marshall, N. (2010). Thinking outside and on the box: Creativity and inquiry in art practice. *Journal of Art Education*, 63(2), 16-23.

- Mayring, Ph. (2014). Qualitative Content Analysis: Theoretical foundation, basic procedures and software solution. Klagenfurt. Retrieved 12.04.2015 from <http://nbn-resolving.de/urn:nbn:de:0168-ssoar-395173>
- Melnikas, M. (2007). *Muzikos paveldas: epochų ir kultūros sankirta* [Music Heritage: Fusion of epochs and culture]. Vilnius: LMTA (in Lithuanian).
- Morin, F. (2002). Finding the music „within“: An instructional model for composing with children. In L.R. Bartel (Ed.), *Creativity and Music Education*. Toronto, ON: Britannia Printers, 152- 178.
- Odena, O. (2012). *Musical Creativity: Insights from music education research*. UK: MPG Books Group.
- Priest, T. (2001). Using creativity assessment experience to nurture and predict compositional creativity. *Journal of Research in Music Education*, 49(3), 245-257.
- Rimkutė-Jankuvienė, S. (2013). Development of musical creativity of higher class pupils using musical computer technologies. *Social Technologies*, 3(2), 303-315.
- Robbins, T.L. & Kegley, K. (2010). Playing with thinker toys to build creative abilities through online instruction. *Thinking Skills and Creativity*, 5(1), 40-48.
- Rolsten, K.K. (2011). *The Performance Production Process of an Outstanding High School Choir*. Retrieved 02.05.2013 from <http://scholarcommons.usf.edu/cgi/viewcontent.cgi?article=4516&context=etd>
- Runco, M. A. (2008). Creativity and education. *New Horizons in Education*, 56, 96-104.
- Runco, M. A. (2014). *Creativity. Theories and Themes: Research, development and practice*. USA: Elsevier.
- Sa'nchez-Ruiz, M.J. (2011). Stress and creativity. In M. Runco, & S. Pritzker (Eds.), *Encyclopaedia of Creativity*, Vol. 35. New York: Academic Press, 384-389.
- Sawyer, K.R. (2014). *Group Creativity: Music, theatre, collaboration*. New York: Psychology Press.
- Sichivitsa, V.O. (2003). College choir members' motivation to persist in music: Application of the Tinto Model. *Journal of Research in Music Education*, 51(4), 330-341.
- Sternberg, R.J. (2003). *Wisdom, Intelligence and Creativity Synthesised*. Cambridge: Cambridge University Press.
- Tatlah, I.A., Ali, Z. & Aslam, T.M. (2012). Role of intelligence and creativity in the academic achievement of students. *International Journal of Physical and Social Sciences*, 2(7). Retrieved 02.03.2014 from http://www.ijmra.us/project%20doc/IJPSS_JULY2012/IJMRA-PSS1252.pdf
- Tillander, M. (2011). Creativity, technology, art and pedagogical practices. *Journal of Art Education*, 63(2), 47-52.
- Torrance, E. P. (1984). The role of creativity in identification of the gifted and talented. *Gifted Child Quarterly*, 28, 153-156.
- Wallas, G. (1926). *The Art of Thought*. New York: Harcourt.
- Webster, P. (1990). Creativity as creative thinking. *Music Educators Journal*, 76(9), 22-28.
- Zimmerman, E. (2010). Creativity and art education: A personal journey in four acts. *Journal of Art Education*, 63(5), 84-91.

Received 31.07.2015.

Accepted 19.08.2015.

TAKING PART: SINGERS' PERCEPTIONS OF TWO ETHNIC COMMUNITY CHOIRS

Antonios VERVERIS

Aristotle University of Thessaloniki, Greece
e-mail: antonis_ververis@yahoo.com

Nigel MARSHALL

University of Sussex, United Kingdom
e-mail: N.A.Marshall@sussex.ac.uk

Abstract

This paper presents the findings from a study which explored a variety of perceptions held by singers who were members of one of two choirs which are associated with two different ethnic communities in the London area; namely the Welsh and the Brazilian community choir. The findings of the research suggested that a combination of different social, musical and personal factors motivated singers to become members of the choir; however the findings also suggested that a hierarchy of factors exists and these can vary from singer to singer. The findings also suggested that both choirs were homogenous concerning their singers' goals which were easily identified.

The participants agreed that developing their skills and knowledge and making music to a high standard were desirable elements in their membership of a choir; however, absolute technical precision was regarded as a positive and desirable element but not as a need.

Findings from the study also suggested that whilst singers accepted the conductor's authority when it was limited to musical issues they also preferred their opinion to be heard on issues such as repertoire selection. For most participants, it appeared to be important to have a conductor who was encouraging and inspiring, who conveyed their passion for the music and demonstrated a good conducting technique. Public performances were regarded as an important and very rewarding part of choral singing by most of the singers and finally, the promotion of a culture different from the 'dominant culture' was regarded as important by all singers. Most participants agreed that they would choose to sing good music rather than music in their own language.

Key words: *community choirs, singers' perceptions, choral education, participation.*

Introduction

Numerous research studies have explored and reported on the benefits which individuals can gain from participating in choral activities (Varvarigou & Durrant, 2011; Sanal & Gorsev, 2014). More specifically, choral activities have been found to contribute to social growth and increased self-confidence (Parker, 2011), increased wellbeing and quality of life in the elderly (Yinger, 2014), decreased levels of anxiety (Sanal & Gorsev, 2014) and some aspects of gender identity (Elorriaga, 2011). Most recently, G. Dingle et al. (2014) suggested that the emotional and health benefits of choral activity could be grouped according to three main themes of impact namely (1) *personal impact* – including emotional, spiritual and self experiences, (2) social impact – including interactions within the choir and between the choir and audience as well as higher levels of social functioning; and (3) functional outcomes – including health benefits and creating routines. Certainly, in terms of health benefits the past few years have seen an increasing interest in a wide range of choral issues. Recent projects including ‘Sing Up’ (Welch et al., 2011), ‘Singing for the Brain (Alzheimer’s Society)’ and ‘Sounds of Wellbeing’ (Horsford et al., 2014) have highlighted not only the benefits of singing but the benefits of belonging to a choir.

However, in spite of the increased interest in choral work and choir membership, there is still a relatively limited number of publications dealing with choral singing as a sociological phenomenon. In the present study, choirs are regarded as social groups and consequently as environments in which social interactions occur. One way to understand better these interactions and as a consequence to understand better how a choir ‘operates’ is to investigate the singers’ perceptions on a number of issues related to choral singing. Thus, the purpose of the present study was to explore singers’ perceptions on a number of issues. The participants were members of two choirs which were associated with two different ethnic groups (communities) in the London area of the UK. More specifically the research focused on five different areas of interest namely: (1) choirs as learning environments, (2) choirs as social groups, (3) singers’ perceptions of the conductor’s role, (4) singers’ perceptions of their public performances and (5) choral singing and national identity as the participants were members of two choirs related to two different ethnic groups in London.

Review of the Literature

P. O’ Toole (2005) used critical feminist perspective and Foucault’s theories of power in order to describe her experience as a singer in a choir. She argued that in the ‘choral world’ a very strict system has been formed in which the conductor possesses power over singers “who are subject to a discourse that is more interested in the production of music than in the labourers”. However it seems that this is not an issue for singers who believe in the need for a hierarchical relationship between the director and the choir and as a result the system of ‘conductor as director’ is relatively well accepted.

Research by C. Durrant (2005) carried out in Sweden and Finland, suggested that one of the most important roles of a conductor, at least according to the singers, is to create appropriate conditions for singing and to transfer his/her knowledge and enthusiasm to the choir. The study also noted singers’ preference for less ‘controlling’ conductors who allowed singers a sense of freedom. In addition, singers in Finland

commented on the importance of Finnish folk songs and songs in the Finnish language; in other words, choral music has been used in this country as a means of developing and maintaining a national idea since they gained their independence from Sweden in 1917. Similarly, R. Faulkner and J. Davidson (2006) investigated male voice choirs in Iceland and found a choral movement also associated with the development of their national identity. This study added support to the idea that motivation for these men was not simply related to a need for meeting and socialising “in general leisure pursuit terms”, nor simply the aesthetic involvement with music works. One important factor for them was that they sang in harmony. When singing in harmony, singers appear to make sense of themselves and their place in the world by recognizing their own voices and the different voices of those around them and by collaborating to find an ideal vocal and social state (Faulkner & Davidson, 2006); in fact B. Illari et al. (2013) suggested that *‘singing might be an optimal activity to foster cultural understanding because songs offer a means to talk about different peoples.’*

The study by M. Kennedy (2002) examined the participation of American junior high school boys in choral music and their perceptions of the ‘Choral experience’. The study highlighted the fact that the teacher can be the prime motivating force for adolescents. As well as appreciating both the musical and interpersonal skills of the teacher-conductor, the children’s replies suggested that singing, a good, according to them, choice of repertoire and performing music are significant reasons for their enjoyment of the choir. Non-musical aspects of enjoyment mainly concerned the fact that music was a non-academic course. However, the majority of students’ comments by far concerned the social aspects of the choir including their friendships, the experience of belonging to a group and field trips. In a study of the use of African folk music with choirs in South Africa, van R. Aswegen & H. Potgieter (2010) noted how taking part in the music facilitated ... *“a general acceptance of, and respect for, other cultures regardless of racial and other differences”* and the performance of folk songs encouraged the children, as performers, to take pride in singing songs in *“...their own mother tongue as well as in other languages in South Africa”*. Similarly, Sheridan et al. have documented the wide range of social values, traits and practices which can be gained through engaging with more traditional styles of singing and learning songs.

Choirs are social structures within which people derive satisfaction from social approval and acceptance, with some authors taking the extreme view that collective singing is a basic human need (Durrant, 2003). Therefore it could be argued that people appear to join choirs because “they feel socially safe”. Secondly, as choirs are also learning environments, people want to develop skills and knowledge and make music to as high a standard as they possibly can. C. Durrant and E. Himonides (1998) conducted a case study of a London choral society *“in order to gain insight into the phenomenon of collective singing”*. From the participants’ responses it was noted that most had experienced increased feelings of well being through being introduced to other people and forming new friendships as well increasing their musical skill and knowledge. The Conductor was regarded not only as a person with knowledge of music but a source of inspiration, encouragement, trust, humour, discipline and even chastisement when necessary.

S. Clift and G. Hancox (2001) studied the perceived benefits of singing in a university college choral society, with special interest in health related benefits. Their study

suggested that six dimensions of benefit associated with singing could be identified namely: (1) feelings of general well-being and relaxation, (2) breathing and posture, (3) social, (4) spiritual, (5) emotional and (6) heart and immune system. They also noted that women were significantly more likely to experience benefits from increased feelings of well-being and relaxation whilst younger people were more likely to report social benefits, whilst those professing religious beliefs were more likely to experience spiritual benefits. M. Unwin, D. Kenny and P. Davies (2002) measured the change of mood in 81 Australian participants in two conditions namely: when they were singing and when they were listening to singing with the results suggesting that both singing and listening to singing could significantly alter mood. Two subsequent studies by L. Silber (2005) and by B. Bailey and J. Davidson (2005) both focused on the therapeutic effects of choral singing for people who for different reasons, felt they have been rejected by society. Silber investigated the reactions of female inmates in an Israeli prison who participated in a choir. Results suggested that choral singing helped participants to improve their self-esteem, their self-confidence and enhanced their trust in other people. Lack of trust between inmates had been identified as a significant problem amongst the prison population; however, the study noted that as singers increasingly understood that the quality of choir's output correlated with the degree of cooperation between them, the level of trust between choir members was also found to have increased. Furthermore, singing in harmony was again seen as an important issue as each individual was required to both control her voice while at the same time to cooperate with the sound of other voices.

B. Bailey and J. Davidson (2005) conducted research into two Canadian choirs for homeless people. A third group consisting of middle-class singers was added in order that a number of further comparisons could be made. Findings suggested that the importance of the social component of participating and performing with a choir was more intense for the homeless singers. These particular participants reported significant feelings of security within the practice room, where they had the opportunity to engage in a variety of social interactions that were missing from their everyday life. Through choral performing, they felt able to introduce themselves to society *"in a way that is removed from the stereotype of the street dweller"*. Finally, it appeared that the choir provided them with the opportunity to express themselves and to be treated with respect, something which in turn contributed to increased feelings of self confidence. In contrast, what appeared to be more important for middle-class singers was not how the group contributed to the overall well-being of the singers, but rather how singers contributed to the quality of the musical product. There were two further issues for middle-class singers; firstly public performance was felt to be subordinate to practicing, as the audience was often felt to detract from the pleasure of the choral experience and secondly many felt that it was practice which helped them to increase their musical knowledge base which in turn allowed them to appreciate and speak about music from a more informed position.

Thus, the reasons why people decide to join, to belong to and to take part in a choir and the benefits and positive experiences to be gained from the membership of such an organisation, are varied and are frequently, individual in nature. The reasons for membership and the individual benefits of membership range from health through to social status and an increase in individual, ethnic, national and musical identity. However, the purpose of this study was to explore the perceived gains and benefits to the individual through their membership of a choir with an association with a

particular ethnic group. In a number of instances, the participants did not necessarily belong to that specific community, nevertheless they had chosen to become a member of the choir representing that community and largely engaging in performing the music of that community. The participants in this research were either members of choirs representing either the Welsh or the Brazilian communities living in London, UK.

Research Methods and Sample

The research project followed a mixed method approach including observations, interviews with choral directors and questionnaires with two choirs. Observations were carried out of three rehearsals of each of the two choirs. In each case, the first visit to the choir involved an open observation, the second visit included an observation of the rehearsal followed by an interview held with the choral director whilst the third visit involved an observation plus a questionnaire distributed to and completed by singers (n=38 in choir one and n=18 in choir two).

Participant choirs:

- A. The *London Welsh Male Voice Choir* is a men's choir with a long history and tradition. Currently, the choir consists of approximately 100 members, most of whom, but not all, have Welsh roots or Welsh ancestry. Initial impressions of the group suggested a well organized choir as evidenced by the elected representatives who took responsibility for making decisions on a variety of issues ranging from the operation of the choir, the policy on the acceptance of new members and the selection of the repertoire. All members behaved in a very hospitable way towards the researchers, and were also very positive about the research and its results. After a few months they contacted the researchers asking about the progress and the results of the research.
- B. The '*Nossa Voz*' (*Our Voice*) Choir was established in 2003 and as the conductor stated "*this is a Brazilian choir and we sing Brazilian music*". However, the choir is also open to non-Brazilians with an interest in singing Brazilian music. The choir consists of approximately 20 singers, half of which are Brazilian. One of the rehearsals was followed by a workshop of Brazilian choral music in which the researchers were also invited to participate.

Analysis of the data consisted of an initial analysis of the questionnaire data, which enabled a number of provisional findings to be identified. These findings were treated as initial outcomes and further analysis of the observations and the interviews were used to augment these outcomes. That is, the priority data produced initial findings which were then either supported or contrasted with further findings from the observations and the interviews.

Choirs as Learning Environments

According to C. Durrant (2003) choirs are learning environments. As a result, many people joining choirs want to develop skills and knowledge and make music to as high a standard as they can. "They want and need to get better at it". Taking into consideration this view, the authors decided to test the validity of this stance, as expressed by C. Durrant, by questioning whether or not the participants of the present research really want and/or need to improve their personal skills. In other words, are they concerned about the musical standards of their choir?

In order to further examine this question, participants were asked to rate their agreement/disagreement with two specific statements namely:

- *In choral groups, I want to develop my skills and knowledge and*
- *In choral groups, I want to make music to as a high standard as possible.*

The percentage of agreement with these two statements was high and surprisingly, was identical for both statements; with 94.7% for the Welsh choir (LWC) and 100% for Nossa Voz (NV). However, when asked to rate the importance of technical precision for a choir, 58% of the London Welsh Choir and only 25% of Nossa Voz rated this as an important issue. The contrast between the percentages of singers' acceptance of the statement regarding making a high standard of music and their perception about the importance of technical precision is interesting, as both statements seem to have similar meaning. However one differentiating factor could be that wanting 'to make music to as a high standard as possible' relates to individual efforts and achievements and not to the achievements of an entire ensemble. In addition, when singers were asked to rate the importance of member's ability to read music, only 11% of LWC singers and 25% of NV rated it as important, which seems to contradict their wish to develop their skills and knowledge. It can be assumed that singers appear to have higher expectations about their personal development and attainments compared to the standards they have for their choir as a group. Some further support for this view came from the fact that even singers with formal musical training rated the ability to read music as being unimportant. More specifically, of the 42% of LWC singers and 62.5% of NV singers who had formal musical training, only 11% and 25% respectively of these participants rate the ability to read music as important. However, this does not mean that singers are not concerned with the musical level of their choir. When asked what they liked and what differentiated it from other choirs, a significant number of responses referred to musical elements like the high standards of the choir and the skills of their conductor.

These seemingly contradictory opinions concerning the musical standards of their choir, present an interesting issue with participants expressing a degree of pride in the high standard of the choir, but at the same time they do not seem to regard high standards as being important. One possible explanation could be that even if singers wish to develop their personal skills and want to make music to a high standard, they do not want to feel that they are obliged to. More specifically, it is the authors' view that the singers wished to perform music really well. However, they possibly believe that 'chasing technical precision and perfection' is a constricting factor which could generate stress instead of pleasure. Technical precision is significant but appears to come at a price. As pointed out by P.O'Toole, (2005); it can be the case in a choir that,

“singers become subject to a discourse that is more interested in the production of music than in the labourers”.

The participants in the present study do not deny the importance of commitment, as the importance of “members’ enthusiasm and dedication” was rated as the most important characteristic of a good choir with 89% & 88% for LWC and NV respectively. The difference is that dedication is regarded as the result of members’ enthusiasm and not as the result of an obligation. Furthermore, it could be argued that when commitment to the choir (and therefore desire for self-improvement and contribution) is presented as an obligation to the entire group, non-professional singers react in a negative way possibly because they regard it as a constriction related more, to professional musical settings. Therefore singers regard technical precision as a positive and desirable element but not as a need.

In the present research, there was also an attempt to investigate if the potential for developing skills could also be a factor that encouraged people to join choirs. Thus, singers had to express their agreement or disagreement to the statement “I attend choirs because I need to get better” (see Durrant, 2003, p.46). Singers of both choirs seemed to agree with this statement (62% - LWC & 57% - NV). However the level of agreement is not sufficient to indicate a general trend. It should be also mentioned that this question provided an unexpected and unique result, in that many participants decided not to respond to this (dichotomous) question and left it blank. One possible explanation is that participants were confused by the statement or possibly, the use of the word ‘need’ again caused some sense of ‘obligation’ which was rejected by a high percentage of the participants. However, a clearer view on this subject was provided by responses to another question in which singers were asked about their reason for joining their choir. 75% of NV responded with *“to develop musical skills (sight reading/singing)”*, but in contrast only 13% of LWC gave the same response. This result suggests that the development of musical skills can be a prime factor of motivation for some singers to join a choir, but not for everyone. The fact that far less members of the LWC held a similar view suggests that this is not a common trend. For the LWC singers, the most important reason that prompted them to join their choir was *“enjoying making music with others”* (74% of the responses). This indicates how important singing and making music with others is for members of some choirs; something that gives a social dimension to choral music. This supports the view given by previous studies (Durrant & Himonides, 1998; Clift & Hancox, 2001; Kennedy, 2002; Durrant, 2003) and is therefore considered further.

Choirs as Social Groups

When asked about the positive and distinctive elements of their choirs, 46% of the LWC singers specifically mentioned social elements, frequently using words like *‘comradeship’, ‘friendliness’, ‘fun’, ‘enjoyment’* and *‘outings’*, factors which were confirmed through the observations. For example, it seemed that many members of the choir arrived at the London Welsh Centre early and remained after the end of the rehearsal. Visiting the pub in the Centre in order to meet friends from the choir seemed important for many of the singers and Thursday evenings had an important place in their weekly agenda, not only because of the choir but also because of the opportunity to socialize with friends. In contrast, only 25% of NV singers mentioned

social factors through the use of words like '*community*', '*friendship*' and '*care for others*'. This relatively low percentage corresponds with the finding that, development of musical skills was regarded as more important than enjoying music with others.

However, even though NV members did not regard the social aspects of choral singing as the main reason for joining their choir, they still recognized the social elements as being an important and necessary element of a good choir. As can be seen from their responses to the importance of "group identity and pride in the group" (84% - LWC and 63% - NV) and they also agreed on the importance of members getting on well together with 68% and 75% respectively.

Singers' Perceptions on Conductor's Role

As mentioned previously, the singer's perceptions about conductor's role in ensuring discipline within a choir can vary from choir to choir. This became clear after comparing the findings of three studies (Durrant & Himonides, 1998; O' Toole, 2005; Durrant, 2005) in which a number of contrasting ideas were presented. For some singers, the conductor is a "presence of authority" while others prefer less controlling conductors and in general they prefer working within a more 'democratic' context. The results of this research support this view as the singers of the two choirs tended to have different and contrasting views.

More specifically, 84% of the members of LWC, when asked to rate the characteristics of an 'ideal conductor', agreed that it was important for a conductor "*to have confidence and presence of authority*". On the contrary, only half of the NV singers (50%) felt that this was important. This contrast supports findings from the literature suggesting that singers' opinion on conductor's authority may differ from choir to choir, according to singers' expectations and social and cultural background. Another factor could be the size of a choir. For example, in LWC which is three times bigger than NV, a more disciplined approach is perhaps more necessary. It is interesting that more positive answers were given when singers were asked if "*the conductor must be a music authority*". 92% of the LWC members and 75% of the NV members agreed with this statement. This suggests that singers more easily accept the conductor's musical authority rather than the situation reported by O'Toole, (2005) where "*conductor possesses power over singers*". However, even if singers seemed to more readily accept the statement about the conductor's music authority, they did not appear to believe that "*musical decisions are best made by one person*" (79% of LWC and 75% of NV members disagreed with this statement). This suggests that singers prefer to be conducted by a person who is a music authority; perhaps because this makes them feel more secure. However, choir members still appear to prefer being able to express their individual opinions on issues that concern the choir. For example the participants of this research agreed (74% in LWC and 88% in NV) that they prefer their opinion to be heard when selecting the repertoire. As stated previously, LWC have an elected council, the role of which is to select the repertoire to be performed by the choir.

Despite the different perspectives concerning the conductor's authority, the results from this research suggests that some common perceptions regarding the conductor's role do exist. For example, having a conductor who is encouraging and inspiring was a

characteristic which the majority of participants (95% for LWC and 100% for NV) rated as important along with the importance of having a good conducting technique (97% for LWC and 88% for NV) and another important factor was the conductor's skill in transmitting his/her passion for music (89% for LWC and 88% for NV). These findings echo the work of C. Durrant and E. Himonides' case study (1998) which found that choral participants regarded their conductor as a source of inspiration, encouragement and trust.

Finally, despite the contrasting views on the importance of the conductor's authority, evidence from the observations suggested that the members of both choirs had great respect for their conductors. For example, LWC singers who arrived late always waited until the conductor asked them to take their seat. This is a common practice in professional ensembles in which passing in front of the conductor while he/she is conducting is regarded as a cause of distraction and very often as sign of disrespect towards conductor. Members of NV showed their respect by calling the conductor '*mestre*' (maestro) and never by his name.

Singers' Perceptions of Public Performances

According to B. Bailey and J. Davidson (2005), middle-class singers regard public performance as subordinate to practicing, as an audience can often detract from the pleasure of the singing experience. On the other hand the marginalized singers who participated in their research and suffered from social isolation, public performance was seen as being vital as an opportunity to communicate with society. One of the aims of this study was to investigate singers' perceptions towards public performances. Participants of the present research were asked whether they agreed or not with the following statement: "*The performance is the most rewarding part*". The singers of both choirs mainly agreed with this statement, almost equally (76% for LWC and 75% for NV) and therefore did not support Bailey's and Davidson's findings. The important role that public performance played for the participants in this research was in terms of their responses to the open-ended question requiring them to describe a very important personal experience in the choir. 42% of the respondents in LWC, and 37.5% in NV, referred to personal experiences in relation to public performances of the choir and responses could be divided into four categories: (1) venues, (2) emotional reasons, (3) increasing self confidence and (4) opportunities to socialize and have fun.

A. Venues

Especially for the members of LWC, singing in famous venues like the Royal Albert Hall or in Cardiff Sports Stadium at the Rugby World Cup seemed to be a factor that made these moments unforgettable. Many singers also referred to the importance of singing in Cathedrals or in other venues with good acoustics.

B. Emotional reasons

A number of the LWC singers referred to more specific instances in which they had performed at the funerals of old friends and colleagues and other moving moments that remained in their memory. As one singer described,

"One of our young choristers was tragically killed in a car accident whilst on holiday. We sang at his funeral. When the hearse left the church we lined in the street and gently sang 'Speed your journey'. As the cortege passed in front of us and we could see the face of the widow, everyone was too choked up to sing..."

C. Strengthening of self-confidence

It is interesting to note that participants in both choirs referred to solo singing (especially for NV singers) in public concerts or in front of the other members. Due to the relatively small number of participants, members of NV reported having many opportunities for solo singing and also being encouraged to do so by the conductor. Correspondingly in LWC (which has about 100 singers), this was a relatively rare event. In all of these cases, respondents described such experiences as a great challenge that had to be overcome, and their success made the whole experience unforgettable. As a NV singers points out,

"Performing in front of crowds, especially doing solo parts challenges me to break out of the comfort zone to reach a higher level."

While another NV singer recalled the first time she sang as a soloist with the choir,

"Never imagined that I would have a solo part and be appreciated for it by friends and choir members!"

A third NV singer gave an interesting dimension to this by describing the first time he was asked to improvise in front of the other members of the choir a practice that was common in his choir.

"The feeling I got when I first improvised within the group was scary and exhilarating at the same time – this wasn't a technique I was used to, yet I realized I had done it privately for years. It felt both strange and natural to sing without a script. You get closer to other people through this sharing of confidences. It was a bit like sharing a secret."

One interesting response provided by a LWMVC member, described a concert in his home town. This reference indicates the importance of making his singing activities known to the members of his local community as he wanted his friends to know and to understand the value of his activities with the choir. Perhaps, this need for approval could be seen as a factor that strengthens his self-confidence.

"Singing at a concert in my home town... Therefore, showing friends and local community what I do as a hobby and enjoy this activity."

D. Opportunities to socialize and have fun

Some singers mentioned that public performances gave them the opportunity to meet new people or to have fun with their colleagues. That is, for many singers, tours were seen as one of the most important activities of the choir, and were therefore regarded as more of a social activity rather than an opportunity for the choir to perform.

Choral Singing and National Identity

The present study investigates choirs associated with a culture different from the 'dominant culture' therefore, some additional elements were investigated. Further questions explored issues such as *'why are such choirs formed?'* and *'why do singers join these cultural choirs instead of more 'traditional' choirs?'* According to the conductor of LWC, one of the fundamental aims of the choir was *"to further choral singing in the Welsh choral tradition, and to keep the Welsh language"*. The choir is open to anyone regardless of nationality, *"as long as he agrees to support Welsh culture and is prepared to learn certain items in the language of Welsh."* In a similar way, Nossa Voz was established in 2003 as a 'Brazilian cultural group' where people interested in singing Brazilian music, regardless of background, could meet. The choir mainly performs arrangements of Brazilian songs in Portuguese. Both choirs are open to anyone regardless of background.

Analysis of the questionnaires suggest that in both choirs, members agreed that the promotion of a "non-English" culture in London was significant to them regardless of whether or not they belonged to the cultural background the choir represented. More specifically, both Welsh and non-Welsh members of LWC, agreed that their community benefited from the presence of the choir, as it promoted Welsh culture, brought people to the London Welsh Centre and was a place where people could socialize. For the Brazilian members of NV, their community benefited as the choir was a place where Brazilians could meet and socialize and contributed towards making Brazilian culture known to others. Members, who were not Brazilian, saw the main benefit as being the opportunity to learn more about another culture. In this respect, participants' responses agreed with W. Baker's (1985) view that

"...if the ethnic minority activity, by including outsiders, leads to exchange of ideas and a better understanding of the culture of a group, then it is accomplishing the main aims of any artistic activity and should be encouraged under any label".

It seems that both Welsh and Brazilian members of the choirs believed in the importance of making their culture known to others, while correspondingly to the "others", the opportunity to learn about another culture was seen as important. Therefore, it can be suggested that the promotion of a culture different from the 'dominant culture' was regarded as important by all singers. Participants were also asked to express their level of agreement with the following statement: "In a multicultural society, it is one's duty to promote his/her cultural identity to the wider community". Overall, singers from both choirs tended to agree with this statement with 69% for LWC singers and 62.5% for NV. However, the percentage of agreement was not as high as expected, perhaps due to the use of the firm word "duty".

Finally, participants were asked if they agreed or not with two statements about language. The low percentages of agreement (47% in LWC and 50% in NV) indicated that singers tended not agree with the statement with responses such as "I feel the meaning of the music more when I sing in my native language", being most common. The second statement: "I would like to choose to sing good music rather than music in my own language", was agreed with by members of both choirs with 84% for LWC and 86% for NV. This suggests that singers in the present study are more interested in singing good music no matter if it is in their native language, something that was

expected by the “outsider” singers but not by those whose identity is represented by their choir.

Conclusion – “Why do people sing in choirs?”

As the two case studies clarified, there are many different factors that motivate singers to join a choir and these tend to be social, musical and / or personal. Mostly, the drive that motivates singers to join a choir is a combination of all these factors. Nevertheless findings from this study suggest that there is perhaps a “hierarchy” of factors which differ from singer to singer. The findings also indicate that both choirs were “homogenous” concerning their singers’ goals which were easily identified. For example most of the LWC members joined their choir because they enjoy making music with others, while most of the NV members wanted to develop their personal skills and knowledge. The participants tended to agree that in choirs, they wanted to develop their skills and knowledge and this was especially so for the NV members, who gave this as the prime motivating factor in joining the choir. Furthermore, the majority of the participants wanted to make music to the highest possible standard however, technical precision was regarded as a positive and desirable element but not as a need. A possible explanation is that the attainment of technical perfection can demand singers to sacrifice some of the joys of singing in a non-professional choir. According to the singers, the most important factor for a good choir is to have members that are enthusiastic and dedicated. The fact that most of the LWC singers join choirs because they want to sing and make music with others gives a social dimension to choral music. Even NV singers, who do not regard the social aspects of choral singing as the main reason why they joined their choir, still recognize their importance as a necessary element of a good choir.

Apart from the reason for joining a choir, singers appeared to disagree on the conductor’s authority suggesting that singers’ perception on this issue may differ from choir to choir, according to their social and cultural background and possibly even the size. Nevertheless, despite singers’ disagreement, in both cases the conductor was always respected. Findings also suggested that singers more easily accepted the conductor’s authority when it was limited to musical issues. However they still wished their opinion to be heard on issues that concerned the choir, for example selection of the repertoire. It was seen as important in both choirs to have a conductor who is encouraging, inspiring, transmits his/her passion for music and has a good conducting technique. Public performances were regarded as important by most of the singers and were also regarded as a very rewarding part of choral singing. Some performances are more significant than others due to factors associated to the venues where they performed, emotional reasons or the strengthening of self-confidence.

Finally, the promotion of a culture different from the ‘dominant culture’ was regarded as important by all singers no matter if they relate to this culture or not. Most of them agreed that they would choose to sing good music rather than music in their own language.

References

- Alzheimer's Society. (2015). *Singing for the Brain*. Retrieved 20.02.2015 from http://www.alzheimers.org.uk/site/scripts/documents_info.php?documentID=760
- Aswegen, R.V. & Potgieter, H. (2010). Folk music for children's choirs: The challenges and benefits of cultural diversity. *Journal of the Musical Arts in Africa*, 7(1), 51-78.
- Bailey, B. & Davidson, J. (2005). Effects of group singing and performance for marginalized and middle-class singers. *Psychology of Music*, 33(3), 269-303.
- Baker, W. (1985). *The Arts of Ethnic Minorities: Status and funding*. London: Commission for Racial Equality.
- Clift, S.M. & Hancox, G. (2001). The perceived benefits of singing: Findings from preliminary surveys of a university college choral society. *Journal of the Royal Society for the Promotion of Health*, 121(4), 248-256.
- Dingle, G.A., Brander, C., Ballantyne, J. & Baker, F.A. (2014). 'To be heard': The social and mental health benefits of choir singing for disadvantaged adults. *Psychology of Music*, 41(4), 405-421.
- Durrant, C. (2003). *Choral Conducting: Philosophy and practice*. London: Routledge.
- Durrant, C. (2005). Shaping identity through choral activity: Singers' and conductors' perceptions. *Research Studies in Music Education*, 24(1), 88-98.
- Durrant, C. & Himonides, E. (1998). What makes people sing together? Socio-psychological and cross-cultural perspectives on the choral phenomenon. *International Journal of Music Education*, 32(1), 61-70.
- Elorriaga, A. (2011). The construction of male gender identity through choir singing at a Spanish secondary school. *International Journal of Music Education*, 29(4), 318-332.
- Faulkner, R. & Davidson, J. (2006). Men in chorus: Collaboration and competition in homo-social vocal behaviour. *Psychology of Music*, 34(2), 219-238.
- Horsford, R., Rumbold, J., Varney, H., Morris, D., Dungan, L. & Lith, T. (2014). Creating community: An arts-based enquiry. *Journal of Applied Arts & Health*, 5(1), 65-81.
- Illari, B., Chen-Hafteck, L. & Crawford, L. (2013). Singing and cultural understanding: A music education perspective. *International Journal of Music Education*, 31(2), 202-216.
- Kennedy, M. (2002). 'It's cool because we like to sing:' Junior High School Boy's experience of choral music as an elective. *Research Studies in Music Education*, 18(1), 26-36.
- Legg, R. (2013). Reviewing the situation: A narrative exploration of singing and gender in secondary schools. *Music Education Research*, 15(2), 168-179.
- O' Toole, P. (2005). I Sing in a Choir but I have "no voice!" *Visions of Research in Music Education*, 6(1). Retrieved 12.02.2015 from <http://www.usr.rider.edu/~vrme/v6n1/visions/O%27Toole%20I%20Sing%0In%20%20Choir.pdf>
- Parker, E.C. (2011). Uncovering adolescent choral singers' philosophical beliefs about music-making: A qualitative inquiry. *International Journal of Music Education*, 29(4) 305-317.
- Sanal, A.M. & Gorsev, S. (2014). Psychological and physiological effects of singing in a choir. *Psychology of Music*, 42(3), 420-429.

Sheridan, M., McDonald, I. & Byrne, C.G. (2011). Gaelic singing and oral tradition. *International Journal of Music Education*, 29(2), 172–190.

Silber, L. (2005). Bars behind bars: The impact of a women's prison choir on social harmony. *Music Education Research*, 7(2), 252-271.

Unwin, M., Kenny, D. & Davis P. (2002). The effects of Group Singing on Mood. *Psychology of Music*, 30(1), 175-185.

Varvarigou, M. & Durrant, C. (2011). Theoretical perspectives on the education of choral conductors: A suggested framework. *British Journal of Music Education*, 8(3), 325-338.

Welch, G., Himonides, E., Saunders, J., Papageorgi, I., Rinta, T., Preti, C. & Hill, J. (2011). Researching the first year of the National Singing Programme Sing Up in England: An initial impact evaluation. *Psychomusicology: Music, Mind & Brain*, 21(1), 83-97.

Yinger, O. S. (2014). Adapting choral singing experiences for older adults: The implications of sensory, perceptual, and cognitive changes. *International Journal of Music Education*, 32(2), 203-212.

Received 25.02.2015.

Accepted 29.05.2015.

SPECIFICITY OF THE DEVELOPMENT OF MUSICAL MEMORY AT IMPROVISATION LESSONS

Jurijs SPIGINS

Latvia

e-mail: jurijs.spigins@gmail.com

Abstract

The author interprets the acquisition of the basics of musical improvisation as the formation of skills of applying improvisation techniques in the context of main specific and non-specific factors of improvisation.

The research on the basics of musical improvisation was conducted within the context of the history and theory of music. These aspects were investigated in their mobility and changeability and not as some unchanging phenomena with unequivocal content.

At describing the content of a problem situation in the sphere of the acquisition of improvisation, a vital necessity arose to explore other scholars' alternative or similar opinions concerning these issues as reflected in the scientific literature. For this purpose, the analysis of Latvian and foreign literature dealing with different approaches to interpreting the content of the problems in acquiring the basics of improvisation was made.

Among various approaches to understanding the content of the problem reflected in scientific literature, provisionally three trends can be identified.

The first trend is concerned with the research on kinds of the development of personality's creativity during the classes of music performance, composition and improvisation, and also with the research on the conditions necessary for the manifestation of creativity and on the specific features of the correlation between the peculiarities of a creative personality and scope of his/her musical experience.

The second trend deals with the research on methods for optimizing creative processes.

The third trend is concerned with the research on the possibilities of modelling and the structural analysis of a creative process.

Researches within the limits of these three tendencies do not consider specificity of the development of musical memory at improvisation lessons at scientific level.

Key words: *musical improvisation, music psychology, content-analysis of improviser's activity.*

Introduction

In the result of the analysis of Latvian and foreign scientific literature reflecting different approaches to the understanding of the content of the problem in the field of teaching the basics of improvisation, provisionally three trends can be identified. The content of the problems described by these three trends is very topical for the development of scientific thought in the field of music pedagogy in general. The first trend is concerned with possibilities of investigating pupils' creativity at the lessons of music performance, composing and improvisation, as well as with researching the conditions necessary for the manifestation of creativity and specificity of the correlation between the peculiarities of a creative personality and the scope of his/her musical experience (for example, Green & Gallwey, 1987; Burnard, 2000; Burnard & Younker, 2004; Thompson & Lehmann, 2004; Barrett, 2005; Koutsoupidou, 2005; Webster, 2005; Goncy & Waehler, 2006; Hickey, 2009). The second trend studies the methods for optimizing creative processes (for example, Reimer, 1989; Elliott, 1995; Hamilton, 2002; Martin, 2005; Hallam, 2006; Спигин, 2008; Shaughnessy, 2012). The third trend is concerned with the research on the possibilities of modelling and the structural analysis of theoretical processes (for example, Pressing, 2000; Ward, 2004; Kertz-Welzel, 2004; Zariņš, 2005; McPherson & McCormick, 2006; Dairianathan & Stead, 2010; Kingscott & Durrant, 2010; Davidova & Znutiņš, 2011; Spigins, 2013).

The researches had done within the frame of these three trends address also the problem relating to the development of musical memory; however the specificity of the development of musical memory at the classes of improvisation has not been discussed at the scientific level. They do not reveal the specific features of its functioning at a psychological level under conditions of unpredictability of the flow of musical text in improvisation, unlike performing a composition with a rigidly fixed text. In this case the performer implements only:

- General figurative flow on a textural level (for instance - baroque preludes);
- Thematically marked, period-like flow on a syntactic level (for instance – baroque suites, classical sonatas): a) homophony, b) poly-melodics, c) synthesis;
- Compositionally comprehended flow (starting from the form of a whole);
- These are concrete intonational-textural expressions; their three-level manifestation (Назайкинский, 1982).

There lacks a description of non-specific and specific factors which determine different conditions on the level of improvisation. First – a number of quite definite but, so to say, non-specific as yet to the improvisation factors. Second – a number of factors already strictly specific to improvisation.

The comparison of the group of stable conditions and the group of mobile conditions can also be considered as a factor influencing the peculiarities of musical memory functioning during the process of improvisation (Спигин, 2008).

Research object: the basics of acquiring musical improvisation.

Research aim: to describe non-specific and specific factors of acquiring the basics of musical improvisation; to distinguish the correlation of the group of stable conditions and the group of mobile conditions at forming and developing students' knowledge

and skills in the process of acquiring the basics of improvisation (*Spigins, 2013*). To creatively consider the results obtained in the case study on acquiring the basics of improvisation.

Research methods: the analysis of literature on pedagogy, logical method, modelling.

Non-Specific and Specific Factors Determining Different Conditions on the Level of Improvisation

A. Non-specific factors

Even in case of an absolutely spontaneous solo or ensemble improvisation (the main process of jazz music-making) musicians face the need to control (on the level of consciousness or sub-consciousness) some non-specific factors characteristic of both improvisation and academic performing art. There are basically four non-specific factors whose implementation is based on memory:

- Acoustic-artistic setting of some definite span of time or the process of organizing the time of sounding;
- Structuring of this process, subjecting it to an uninterrupted metric pulsation (non-stop process);
- Communicative (non-specific – communicative) factors: genre, style, form, syntax of the whole;
- Factor of mastery, *ardour of virtuosity* (also of a communicative character).

The problems of the implementation of memory-based four non-specific factors and the tradition of academic performing art as well as the tradition of improvisation have been dealt within an extensive body of literature on the issues of its development (for instance, Муцмакер, 1984; Мартинсен, 2003; Фейнберг, 2003; Маккиннон, 2009; Гофман, 2010).

If in the tradition of academic performing art these four basic non-specific factors are taken into consideration and they are implemented on the basis of memorizing a stable composer's text in detail, then in the tradition of improvisation art the text is mobile and memory has to keep an enormous corpus of texts. They are the result of improviser's activity regulated by four general principles:

- Free variation of the thematic material;
- Free figuration of basic intonations of a melody (or unrelatedly to them);
- Different manifestations of ostinato (for instance, general, thematic, melodic, harmonious, rhythmic, textural, partial);
- Interpretation of soloist's improvisation, as a kind of exposition of the average-type material into a standard three-part form.

B. Specific factors

Even if due to varieties and aims of musical art there dominates the type of musical creativity where the moment of improvisation is minimized but not excluded still, then in the solo or ensemble improvisations musicians are encountered with the necessity to control (on the level of consciousness or sub-consciousness) apart from

some non-specific factors typical of both improvisation and academic performing art also certain specific factors of improvisation art whose implementation occurs on the basis of memory:

- Simultaneousness in combining the functions of composing and performing. From this follows that any delay in the implementation of one or the other of these functions (possible if preparedness is not adequate) leads to making the simultaneous proceeding of these two functions impossible; historically, this phenomenon has covered the way from syncretism through overcoming the objective division to synthesis;
- Constant control over the uninterrupted process of functions of composing and performing sounding on three levels – phonic, syntactic and communicative. From this follows that the skills of uninterrupted movement are the key to improvisatorial art;
- Conception of musical time of improvisation. It differs from the conception of musical time characteristic of academic performing art: the lower density of information (semantic, event, plot compactness) is caused by the presence of a greater number of stable elements (peculiarity of a tradition) and a lesser manifestation of mobility of intonational-imaginative form-developing means. Together with factors of mastery and virtuosity, the information density is a direct indicator of the complexity of improvisatorial art (to some extent this may refer to the non-specific factor as well).

Comparison of the Group of Stable Conditions and the Group of Mobile Conditions

A. The group of stable conditions

The tremendous role of memory for both the tradition of academic performing art and the tradition of the art of improvisation is obvious, however within the framework of academic performing art the development of musical memory is determined by a group of stable conditions:

- Semantic grouping – division of the composition into fragments, episodes, each of them representing a logical finished semantic unit of a musical material;
- Semantic correlation – the use of mental operations to compare the characteristic features of tonal and harmonic planes, melody, accompaniment, rhythm patterns of the composition.

These mental operations are appropriate only if there is a stable text.

B. The group of mobile conditions

In improvisation the text is mobile and is in a constant regeneration. Memory is unable to keep all the nuances of changes made in the original musical idea – sometimes only vague images have remained from it, but this is enough for an instantaneous birth and implementation of new or unrecognizably changed old ideas. However, this is only possible, if during the classes of improvisation memory is constantly enriched by new musical ideas coming from the most different music

styles, is based on universal methods, procedures and spontaneously generates creative impulses.

In order to describe them, they may be roughly grouped into four more general and fundamental groups (though practically, in a single or an individual improvisation the improviser can apply several methods and procedures simultaneously, often one overlapping the other), namely:

- Paraphrase improvisation–ornamental variation on theme or on only some parts of it, which is still recognizable;
- Formulaic improvisation – the creation of a new material from a multitude of fragments of motivic ideas, formulas-cliches (the principle of motif combination);
- Motivic improvisation – the creation of a new material through the development of a single or several fragments of a motivic idea (the principle of motivic variation);
- Interrelated methods.

C. Paraphrase improvisation

This may be either melodic or harmonic. Melodic paraphrase is the key, fundamental method of variation. It can be heard in any piece based on a melodic theme, especially in themes based on the traditions of swing, be-bop with a character of ballad, but also regularly in other contexts. The modification of melody may be no more complex than the introduction of several ornamental embellishments, or it may be simply a little bit different presentation of the material by repeating the theme of the original melody.

The motivic development presupposes the change of melody and rhythm. In the first case, the variation of the melodic pattern of a motif takes place (by maintaining its rhythmic figures); in the second case variation of its rhythmic figures (by maintaining the melodic pattern of the motif). Most frequently, both are modified. In bolder solutions, modification may entail quite a serious figurative variation of the melody which remains recognizable only by its harmonic structure or by some maintained distinct construction of a phrase or rhythmic-melodic element.

The main harmonic structure which in jazz is an element identifying the theme remains unchanged though it, too, may undergo local alteration and ornamentation.

The embellishment of theme's harmony or some part of it may be called a harmonic variation of paraphrase. Chordal sequences of American popular songs which basically provide the material for improvisation not always remain unaltered. The song version protected by the copyrights is usually either simplified or complicated and in many cases does not correspond with the original by the identity of some chords.

D. Formulaic improvisation

When the method of paraphrase improvisation is not applied, at developing the form, the improviser usually focuses his attention on musical fragments varied in different other ways. Essential differences in the techniques and sequence of actions at their varying do not lie in the structure or the character of fragments as they appear before us, but rather in ways by which they are combined and conducted in the

improvisation (Спигин, 2008). For the sake of clarity, here the word *motif* is used when discussing the motivic improvisation, while *formula* – discussing the formulaic improvisation. Frequently, not the motif itself or its rhythmic structure, but only some of its parameters are being varied.

This method is implemented in a formulaic improvisation. This is the most general type of improvisation comprising all those styles whose traditions the improviser relies on. In formulaic improvisation a multitude of different formulas intertwine and unite, intersect within the limits of incessant melodic lines which are exposed to a comprehensive elaborating development of melodic-harmonic figurations.

Within the frame of motoric stereotype of performing movements, the principle of improvisational formulas (*clichés*) is implemented, which enables the improviser focus the attention mainly on the harmonic and tonal logic.

The right hand performs a virtuoso movement based on general, insignificantly individualized intonation formulas and forms of movement.

The problem of mastery in the above described type of improvisation lies in the procedures of forming, uniting different fragments into a single whole, comprehensive in its consistency.

Many formulas are difficult to perceive by ear, and sometimes it is difficult to decode them accurately. Consequently, in case of the formulaic improvisation, independent of style, their lasting use can be assessed as positive or negative only judging by the improviser's ability to avoid transforming the formula into a *clishe*, creativity - into a dogma.

E. Motivic improvisation

In a motivic improvisation, the improviser takes one or several motifs (unlike in formulas, a lot of motivic material is never used) as the basis for creating one chorus of a piece, the whole piece or a group of choruses united by a common idea. The motif is being developed by using embellishment, transposition, change of rhythm, diminishing, increasing or transforming the motif within the context of a comprehensive intonational development of the material. Unlike the musical ideas used in the formulaic improvisation, the final musical ideas in this type of improvisation attract attention, they are willy-nilly evaluated by the mastery and taste the improviser develops them. Here the difficulty does not lie in the formal, though masterly, modification of the motif, but rather in avoiding trivial repetitions and mistakes, by which some musicians actually replace a genuine improvisational magic.

The most frequent method of the motivic improvisation is the one where the only but unrelated to theme motif forms the principles of the whole improvisation or of its isolated choruses, however there sometimes are cases when two or three motifs are used simultaneously. The most magic thing in the art of improvisation is the fact that during the process of different transformations the motif, as if having exhausted itself, turns into the next motif. And the latter, at first being different than the others but prepared by the previous development, gradually transforms and passes into the next motif.

F. Interrelated methods

The principles of combining different methods of improvisation are usually complicated and they constantly change. For instance, in the improvisation on a popular song the improviser may first perform a paraphrase on the theme, but then a new, rapid melodic line, combining motifs-formulas with the right hand while the left hand would support the harmonic structure with its own local variation: now creating stereotypical lines of the accompaniment of a specific type, called a walking bass, moving by crotchets from the basic chord tone of one harmony to the basic chord tone of the other, or playing the rhythmic figure of the pattern, modifying the swinging rhythmic figures and irregularly putting accents on octaves, on separate one-voice exclamations or chords by the left hand.

Conclusions

1. The results of the scientific paper open new opportunities for pedagogue's and students' creative activity during the classes of improvisation. The principles are revealed according to which methods for developing memory within the frame of tradition of academic performing art must not be mechanically applied for the development of musical memory at the classes of improvisation.
2. In order to develop this thesis the research distinguishes four basic non-specific factors of improvisation art:
 - Acoustic-artistic setting of some definite span of time, or – the process of organizing the time of sounding;
 - Structuring of this process, subjecting it to an uninterrupted metric pulsation (non-stop process);
 - Communicative (non-specific – communicative) factors: genre, style, form, syntax of the whole;
 - Factor of mastery, *ardour of virtuosity* (also of a communicative character).
3. Three basic specific factors of improvisation art:
 - Simultaneousness in combining the functions of composing and performing. From this follows that any hindering in the implementation of one or the other of these functions (possible if preparedness is not adequate) leads to making the simultaneous proceeding of these two functions impossible; historically, this phenomenon has covered the way from syncretism through overcoming the objective division to synthesis;
 - Constant control over the uninterrupted process of functions of composing and performing sounding on three levels – phonic, syntactic and communicative. From this follows that the skills of uninterrupted movement are the key to improvisatorial art;
 - Conception of musical time of improvisation. It differs from the conception of musical time characteristic of academic performing art: the lower density of information (semantic, event, plot compactness) is caused by the presence of a greater number of

stable elements (peculiarity of a tradition) and a lesser manifestation of mobility of intonational-imaginative form-developing means. Together with factors of mastery and virtuosity, the information density is a direct indicator of the complexity of improvisatorial art (to some extent this may refer to the non-specific factor as well).

LITERATURE

- Barrett, M. (2005). A systems view of musical creativity. In D.J. Elliott (Ed.), *Praxial Music Education: Reflections and dialogues*. New York: Oxford University Press, 177-195.
- Burnard, P. (2000). How children ascribe meaning to improvisation and composition: Rethinking pedagogy in music education. *Music Education Research*, 2(1), 7-23.
- Burnard, P. & Younker, B. (2004). Problem-solving and creativity: Insights from students' individual composing pathways. *International Journal of Music Education*, 22, 59-77.
- Dairianathan, E. & Stead, E. P. (2010). Improvisation as inventive space. In W. Sims (Ed.), *Proceedings of the 29th ISME World Conference*. London: Sage, 52-55.
- Davidova, E. & Znutiņš, E. (2011). Practically oriented approach to writing a professional master's thesis in the field of music pedagogy. In S. Vaitekūnas (Ed.), *Changing Education in a Changing Society*. Klaipėda: Klaipėdos universitetas, 150-160.
- Elliott, D. (1995). *Music Matters: A new philosophy of music education*. New York: Oxford University Press.
- Goncy, E. & Waehler, C. (2006). An empirical investigation of creativity and musical experience. *Psychology of Music*, 34 (3), 307-321.
- Green, B. & Gallwey, T. (1987). *The Inner Game of Music*. London: Pan Books.
- Hallam, S. (2006). *Music Psychology in Education*. London: Institute of Education.
- Hamilton, A. (2002). The art of improvisation and the aesthetics of imperfection. In G. Spruce (Ed.), *Teaching Music in Secondary Schools*. New York: Routledge Falmer, 209-225.
- Hickey, M. (2009). Can improvisation be 'taught'? A call for free improvisation in our schools. *International Journal of Music Education*, 27 (4), 285-299.
- Kertz-Welzel, A. (2004). Didactics of music: a German concept and its comparison to American music pedagogy. *International Journal of Music Education*, 22(3), 277-286.
- Kingscott, J. & Durrant, C. (2010). Keyboard improvisation: A phenomenological study. *International Journal of Music Education*, 28(2), 127-144.
- Koutsoupidou, T. (2005). Improvisation in the English primary music classroom: Teachers' perceptions and practices. *Music Education Research*, 7 (3), 363-381.
- Martin, J. (2005). Composing and improvising. In D.J. Elliott (Ed.), *Praxial Music Education: Reflections and dialogues*. New York: Oxford University Press, 165-176.
- McPherson, G. & McCormick, J. (2006). Self-efficacy and music performance. *Psychology of Music*, 34 (3), 323-336.
- Pressing, J. (2000). Improvisation: Methods and models. In J.A. Sloboda (Ed.), *Generative Processes in Music*. Oxford: Clarendon Press, 129-178.
- Reimer, B. (1989). *A Philosophy of Music Education*. New Jersey: Prentice Hall.
- Shaughnessy, M. (2012). An interview with Mark Dal Porto: The composer, composition and the craft. *Problems in Music Pedagogy*, 10, 82-86.

- Spigins, J. (2013). *Improvizācijas pamatu apguve topošo mūzikas skolotāju studiju procesā*. [The Acquisition of the Fundamentals of Improvisation in the Study Process of Prospective Music Teachers]. Rīga: SIA Jumi (in Latvian).
- Thompson, S. & Lehmann, A. (2004). Strategies for sight-reading and improvising music. In A. Williamon (Ed.), *Musical Excellence*. London: Oxford University Press, 143-159.
- Ward, V. (2004). The performance teacher as music analyst: A case study. *International Journal of Music Education*, 22 (3), 248-265.
- Webster, P. (2005). Creativity as creative thinking. In G. Spruce (Ed.), *Teaching Music in Secondary Schools*. London: Routledge, 87-97.
- Zariņš, D. (2005). *Radoša pieeja klavierspēlē* [Creative Approach to Piano Playing]. Rīga: RaKa (in Latvian).
- Гофман, И. (2010). *Фортепианная игра: Ответы на вопросы о фортепианной игре* [Piano Playing: Answers to questions about piano playing]. Москва: Классика (in Russian).
- Маккиннон, Л. (2009). *Игра наизусть* [Playing by Heart]. Москва: Классика – XXI (in Russian).
- Мартинсен, К. (2003). *Методика индивидуального преподавания игры на фортепиано* [Methodology of Individual Teaching the Piano]. Москва: Классика – XXI (in Russian).
- Муцмакер, В. (1984). *Совершенствование музыкальной памяти в процессе обучения игре на фортепиано* [Improving Musical Memory in the Process of Teaching Piano]. Москва: Музыка (in Russian).
- Назайкинский, Е. (1982). *Логика музыкальной композиции*. [Logic of Musical Composition]. Москва: Музыка (in Russian).
- Фейнберг, С. (2003). *Пианизм как искусство* [Piano Playing as Art]. Москва: Классика – XXI (in Russian).
- Спигин, Ю. (2008). *Импровизация в контексте теории и истории музыки и её проявление в джазе: Монография* [Improvisation within the Context of the Theory and History of Music and its Manifestation in Jazz]. Rīga: JUMI (in Russian).

Received 31.05.2015.

Accepted 24.07.2015.

ISSN 1691-2721

Daugavpils University

**PROBLEMS
IN MUSIC
PEDAGOGY**

Volume 14(2)•2015

PROBLEMS IN MUSIC PEDAGOGY

VOLUME 14(2), 2015

CONTENTS

SEEKING FOR VALUE-BASED INTERPRETATION IN MUSICAL INSTRUCTION	95
Arvydas GIRDZIJAUSKAS	
HOW PUPILS CREATE COMPOSITIONS: THE ANALYSIS OF THE PROCESS OF MUSIC CREATION	107
Rūta GIRDZIJAUSKIENĖ	
PHYSIOLOGICAL FEATURES OF DEVELOPING 6-8 -YEAR-OLD CHILDREN'S VOCAL APPARATUS	119
Jelena DAVIDOVA, Galina ZAVADSKA, Oksana ŠERŠŅOVA, Asta RAUDUVAITE & Ming-Jen CHUANG	
OPPORTUNITIES FOR THE DEVELOPMENT OF LEARNERS' EMOTIONAL SPHERE AND IMAGINATIVE THINKING AT MUSIC LESSONS IN PRIMARY SCHOOLS	129
Irina DIREKTORENKO	
MENTAL TRAINING AND ITS USE IN STRING PEDAGOGY	145
Fiona Mary VILNITE & Māra MARNAUZA	
CRITERIA, INDICATORS AND LEVELS OF MASTERING PIANO PLAYING	161
Larisa MAŁKOVA	
KEEP LEARNING AND KEEP PLAYING YOUR INSTRUMENT: AN INTERVIEW WITH GARY GARNER	171
Michael F. SHAUGHNESSY & Jeremy SMALL	

SEEKING FOR VALUE-BASED INTERPRETATION IN MUSICAL INSTRUCTION

Arvydas GIRDZIJAUSKAS

Klaipeda University, Lithuania

e-mail: arvydas.girdzijauskas@gmail.com

Abstract

Quite numerous researches have analyzed how and why children listen to music and what the attitude of the young is to the music that has been listened to. However, the dependence of value-based interpretation on variety of the ways how the music is listened to has not been widely analyzed. The study of natural students' responses to music revealed that associative responses in listening to music are dominant, as compared with abstract or formal reactions. Even so, students' responses to music and reasons for listening to it are far from consciously reflective, mindful and value-based. Consequently the aim of this research is to explore how different ways of listening to music can be employed in teaching pupils to interpret music mindfully, looking for its deep meaning and value-based sense.

The current research investigates how higher-grade students' associative responses to music are employed while listening and interpreting piano piece "Pavane" by Maurice Ravel, comparing spontaneous interpretations with those directed by the teacher, channeling students' activity into a certain area related to contexts, values and meanings.

The data obtained was analysed qualitatively and quantitatively using a mixed method of research. It revealed that reflective and value-based interpretations are not natural for higher-grade students. Value-based insights in interpretations are highly dependent on teacher's intentions: especially concerning directedness of the tasks which are aimed at evoking value-related associations and generating meanings. The most effective model of task is the one that triggers students' imagination, touching upon fields important or interesting for them. Then music can become a powerful tool of enhancing a value-based development of personality.

Key words: *different ways of music listening, value-based interpretation, task modeling.*

Introduction

People encounter music everywhere and at any time of a day - in the car and on radio, watching TV and adverts, films and concerts, etc. Sometimes we listen to it, and

sometimes it sounds just as some background for other activities such as driving, reading, or in movies or drama performances while creating some mood or interpreting action. However, at times we listen to music seriously reflecting on it, assessing interpretation or looking for some sense or meaning. Sadly, it happens not often.

Quite numerous researches have analyzed how and why children listen to music and what the attitude of the young to the music that has been listened to is (Abeles, 1980; Hargreaves, 1992; Flowers, 2001; Kerchner, 2001, Kokkidou & Tsakaridou, 2009 et. al.). Some findings of these inquiries could be mentioned here. The research done by M. Kokkidou & A. Girdzijauskas (2012) studied reasons for listening to music among young people in Greece and in Lithuania. For research purposes a 20-item questionnaire was developed, each item consisting of a reason for which one might choose to listen to music. These formed closed questions with a response on a ten-point ordinal scale. 1.400 young people, 700 Greeks and 700 Lithuanian students between the ages of 17 to 25, responded to these questions declaring the reasons for which they choose to listen to music. The survey disclosed that a vast majority of young people listen to music for fun or for relaxation (these reasons for listening were evaluated higher than eight points from ten) and quite seldom listen reflecting on music or seeking to organize ones thoughts (reasons for listening evaluated between four - five points from ten). The research data discloses that listening to music in the majority of its manifestations is quite far from mind-full processes, described by D. Elliot (1995) as the processes which require us to interpret and construct auditory information in relation to personal understanding and beliefs. These processes make listening to music and cognition the act of creation rather than act of copying. Despite the fact that the natural students' responses to music are mainly of associative character (related to everyday life images) and such responses are dominant (Elkoshi, 2009; Girdzijauskas, 2013), students' reactions to music and reasons for listening to it are far from being consciously reflective, mindful and value-based. According to humanistic pedagogy representative Sh. Amonashvili (1991), we can enter the natural inner world of children and can expect that our teaching will leave some impact on pupils' value attitude and personality development only when our teaching is based on things that come naturally. Therefore methods of listening to music should be based on natural processes and responses directing them to mindful and value-based interpretations. The dependence of value-based interpretation in musical instruction on variety of methods of how music is listened to has not been analyzed widely. Therefore in music education practice we do not know much about how to get closer to reflective and mindful listening to music while keeping our natural-processes-based teaching close to students' preferences. Why is this important in musical instruction? Because only reflective and mindful listening to music can fully disclose the value of music, and its cognitive and aesthetic functions, also enabling impact of music on pupils' personalities, their attitudes, values and culture.

The aim of the research: to explore how different ways of listening to music can be employed at teaching pupils to interpret music mindfully, looking for its deep meaning and value-based sense.

The object of the research: value-based interpretation of music listened to.

Methods and Methodology

The current research investigates how students' natural and guided responses to music are employed while listening and interpreting piano piece "Pavane" by Maurice Ravel, comparing spontaneous interpretations with those directed by the teacher, channeling students' activity into a certain area which is related to different contexts, values and meanings.

The interpretations of higher-grade students (17-19) were studied by analyzing their characteristics while modeling tasks differently. Five groups of outcomes were analyzed:

- The students from the first group – 23 respondents – were asked to express their very natural responses to music, giving no explanations about the piece or composer, just presenting the short version of the name of the composition – "Pavane".
- The second group – 22 respondents – was asked to describe their associative responses triggered by the full name of the piece "Pavane for the Dead Princess". The respondents were told that no particular princess died at that time. Probably the composer invented the story about the death of the princess or somebody else that could be called a princess. Students were asked to re-create this story or situation and write it down in their interpretations.
- The third group – 19 respondents – was introduced to the realistic context of the composition focused on interpersonal relations. Pupils were told that the piece "Pavane" was composed by Maurice Ravel at the beginning of his career imitating styles of other composers, looking for his own manner of creating music and presenting some imagined story, which may be derived from composer's relations with his friends or social environment. Students were asked to include into their interpretations the narratives, insights or images they would find in that piece of music.
- The fourth group – 18 respondents – was introduced to the context, related to World War I. Though the piece was created before the war, students were told that the composer had taken part in the war, had lost some friends in military actions and had been wounded himself as well. Pupils were informed that these events had left a deep scar on composer's personality and after the war he had created several compositions relating one way or another to the war theme.
- Associations and mental images of the fifth group – 18 respondents – were created by presenting them picture "The Sick Child" by Edvard Munch before listening to music and leaving this image on the screen during the listening. The story relating to the picture was told. The respondents were told that this image had been very important to the artist. It referred to his sister who died from tuberculosis in her childhood, and all his life Edvard Munch grieved he had not been the one who died from the disease. The artist had returned to that topic five times during his lifetime. Students were asked to explain whether the moods and stories in both pieces of art – M. Ravel's "Pavane" and E. Munch's "The Sick Child" – are similar or different and also identify those similarities and differences by concentrating on the interpretation of music.

Totally, 100 pupils from Klaipeda gymnasiums took part in the survey.

The data obtained was analysed qualitatively and quantitatively using a mixed method of research (Creswell, 2009), namely spontaneous and guided interpretations were analysed qualitatively, applying content analysis method. Value-related features of musical characteristics were traced picking out descriptions of fundamental dimensions of life, human relations, religious aspects, personal identity, response to the challenges of life, beauty, encounters with the goodness or the evil, personal values and purpose of life. The indicators for value-related characteristics of music were extracted from the definition of spirituality presented by the National Curriculum Council (UK), where spirituality is defined as “*applying to something fundamental in the human condition (...). It has to do with relationships with other people and, for believers, with God. It has to do with the universal search for individual identity (...). It is to do with the search for meaning and purpose of life and for values by which to live*” (NCC, 1993). Experienced emotions and visual representations were analysed as well, realizing that these characteristics are not directly value-related. Afterwards outcomes were analyzed quantitatively comparing the results of all the groups statistically, using SPSS data analysis tools.

Results of the Research

The outcomes between the groups differed significantly. Some interpretations were really mindful, disclosing rich imagination and deep reasoning, related to human values and spiritual qualities of life. The others were quite primitive, describing spontaneous reactions and images, mostly related to the descriptions of emotions and visual representations. Each group of students performing different tasks of listening acquired some dominant characteristics which were typical only of a particular group. The distribution of results between the groups is presented in Figure 1.

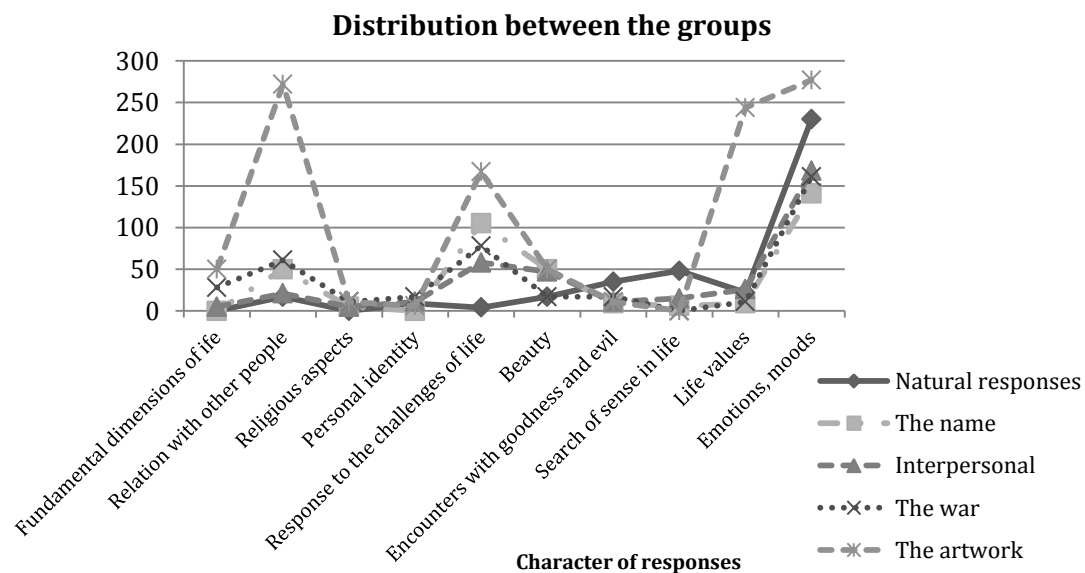


Figure1. Distribution between groups

At first sight one can see that spontaneous reactions of the first group were expressed mostly in descriptions of emotions and visual representations (which are very typical

of lower grade pupils, Elkoshi, 2009). Emotions and visual representations comprise about two thirds of all the characteristics. While value-related characteristics manifested themselves most obviously in the interpretations of the fifth group, in which the task of listening to music was combined with the interpretation of E. Munch's picture. Interpretations of this group are rich in presentation of human relations, responses to the challenges of life, encounters with the good and the evil, whereas spontaneous responses, related to emotions and visual images refer to only one third of all characteristics. From the rest of the groups the interpretations of the second group (imagination triggered by the full name of the piece - *Pavane for the Dead Princess*) and the fourth group (task related to the war context) appeared to be rich in value-related responses. Let's look at the results of each group more closely.

The results of the first group represent natural, not channelled students' responses evoked during listening to M. Ravel piano composition "*Pavane for the Dead Princess*". Students were asked to reveal in their interpretations thoughts and images this music had provoked in their minds. Neither additional preparations nor explanations were provided. And the name of the piece was announced just as "Pavane", without additional associations with death or princess. Presenting the task in such a way the imagination of the respondents was not directed to any certain area, therefore the interpretations depended only on natural personal reactions to music acquired during the process of education and on experience of listening to music. The results of interpretations are presented in Figure 2:

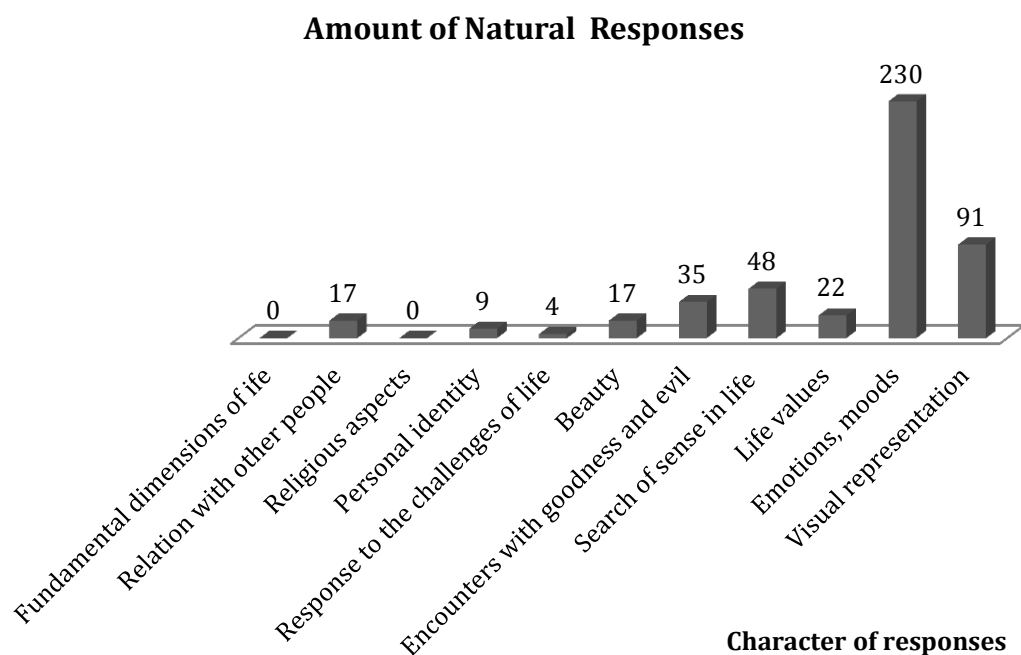


Figure 2. The results of interpretations in the first group

One can see in the Figure 2 that emotional and visual remarks constitute about two thirds of all comments. Respective responses describing emotions constitute 49 percent and those characterizing visual representations – 19 percent. Value-related features make up about one third of the responses where such traits as 'search for sense in life' (10%), 'encounters with the good and the evil' (7%) and 'life values' (5%)

appeared to be comparatively more significant. We can see that responses to music of this group are more spontaneous rather than reflective or thoughtful; they are expressed in emotion descriptions or visual representations. This result indicates low level of mindfulness and reflectiveness in natural responses to music that has been listened to among the higher grade gymnasium students. Most of the responses are not thought over, far from human values, often just expressing spontaneous emotional reactions or visual images. This research is aimed at finding a way to make interpretations more reflective and value related.

The second group got nearly the same task - to express their thoughts and impressions in the interpretation, only the context was changed a little. Students were asked to give the interpretation of the composition named *“Pavane for the Dead Princess”*. This time the full name of the piece was presented. The task was supplemented by two important words - death and princess - and that changed the results of the interpretation significantly. The outcomes can be seen in Figure 3.

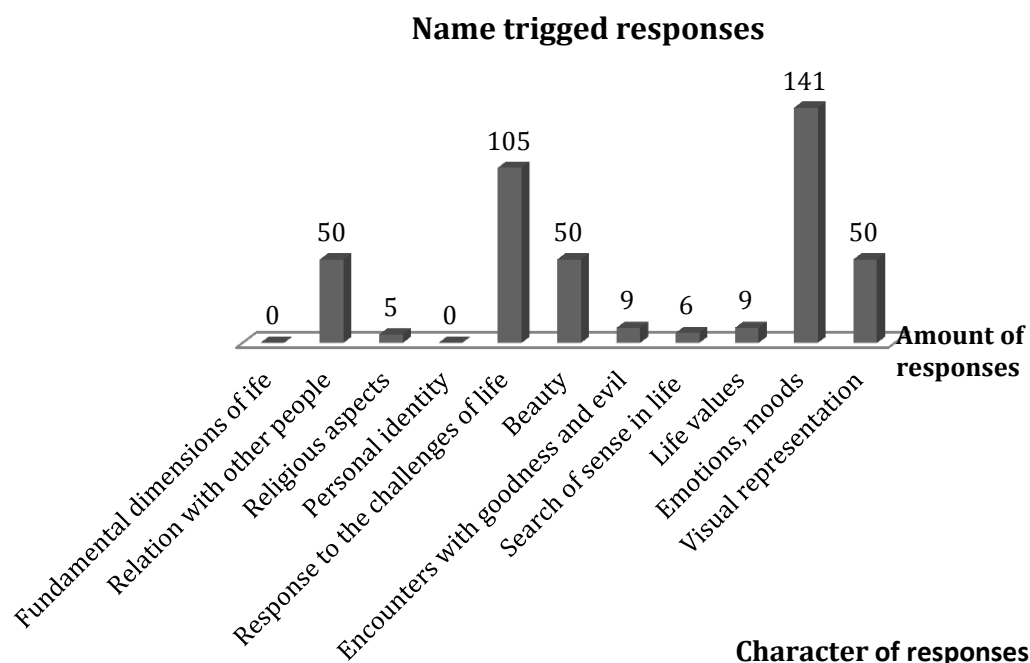


Figure 3. The results of interpretations in the second group

We can see in the Figure 3 that the area of value-related responses has increased significantly, whereas that of spontaneous responses - decreased. The highest increase is seen in responses describing encounters with challenges of life - to 25%; fields of relation with other people and beauty expanded to 12% each. Respectively fields of emotions went down to 33% and visual representations decreased to 12%. As a result of these changes, the area of reflective characteristics increased to 55%, while the area of spontaneous responses decreased to 45%. These changes could have resulted from students' imagination triggered by two words: death and princess. These words worked as some symbols, having figurative meaning, as it was explained to the respondents that no particular princess was known to have died at that time, and the image of the princess was invented by the composer to send his message figuratively. These

symbols triggered students' imagination and it resulted in increased impressions related to fields '*response to the challenges of life*' (probably death) and '*beauty*' (probably the princess).

The listening task of the third group was grounded on a realistic context focused on interpersonal relations. The respondents were informed that the piece "Pavane", evoked by an ancient Spanish dance, was composed by Maurice Ravel at the beginning of his career, imitating styles of other composers, looking for his own manner of creating music and presenting some imagined story, which might have been derived from composer's relations with his friends or social environment. Students were asked to point out in their interpretations the narratives or images they found in that piece of music. The data obtained at analyzing interpretations of this group could be seen in Figure 4.

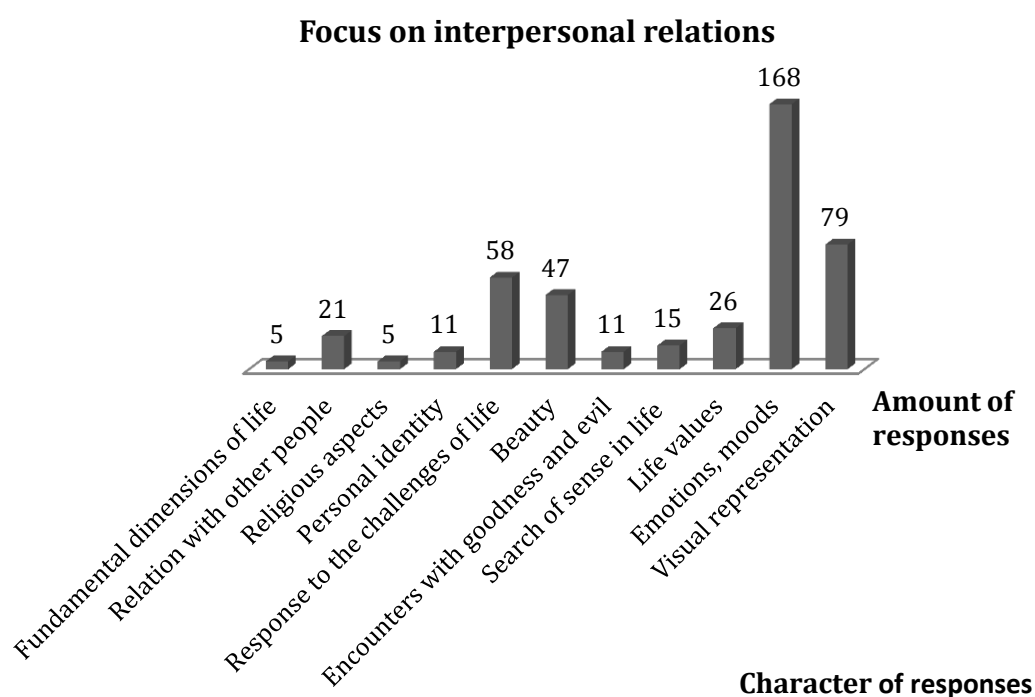


Figure 4. The results of interpretations in the third group

It could be seen in the Figure 4 that spontaneous responses (describing emotions and visual representations) are dominant again, only in a lower proportion than in the results of group No. 1. Spontaneous reactions expressed in emotion descriptions and visual images constitute 55% of all responses; in the value-related area such indicators as '*responses to the challenges of life*' (13%) and '*beauty*' (11%) are standing out. This could mean that the context information with which students were provided before listening to music did not motivate them to value-related responses. The context description and focus on interpersonal relations did not act as a trigger of mindful-reasoning or reflection. Therefore we can make a conclusion that information we render students about certain music is not the most important thing to promote reflective, value-related interpretations.

The task for the fourth group was based on the war context in which the composer personally took part. Modelling the task, students were informed about composer's participation in military actions, losses of friends, personal injury. Pupils also knew that some compositions by M. Ravel reflected composer's war time experiences. Students pointed out natural and emotional relations between the war context and the piano piece "Pavane" quite easily and expressed them in their interpretations. The data is presented in Figure 5.

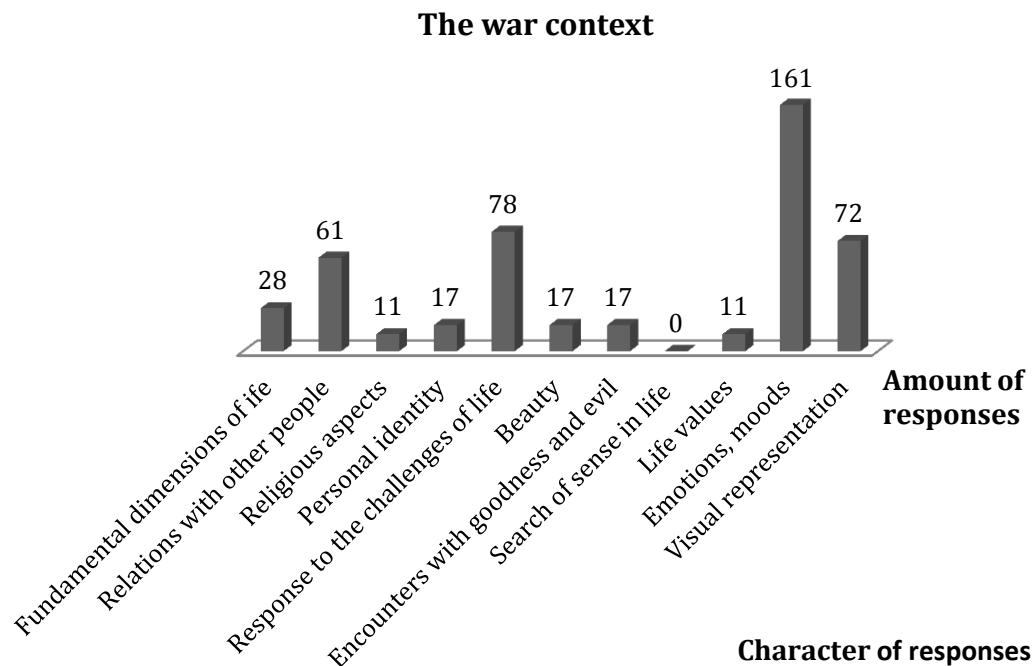


Figure 5. The results of interpretations in the fourth group

The results show that this task has produced more value-related responses than the previous one. Students' thoughts about relations with other people (13%) and responses to the challenges of life (16%) were most visible. What is more, such indicators as fundamental values of life, personal identity or encounters with the goodness or the evil were mentioned quite often as well. Perhaps, we can assume that the war context has triggered students' imagination in the fields of relations with other people, responses to the challenges of life, fundamental values of life, personal identity, besides, spontaneous reactions expressed in the description of emotions and visual images.

The fifth group gave their interpretations after seeing the picture "The Sick Child" by Edvard Munch. The pupils were informed about the background of the piano piece "Pavana for the Dead Princess" and about the background of the picture as well, revealing very sensitive and dramatic experiences of the artist in his childhood. The respondents were asked to compare insights produced by the pieces, their moods and visions, to explain similarities and differences in both suggestions, supporting their ideas with clear arguments. The results of this task are presented in Figure 6.

In general, students considered both pieces of art identical - no differences between the artworks were mentioned, so this comparison has proved that the picture strengthened impressions gained while listening to music. One can see in Figure 6 that this task has affected students' interpretations related to values quite strongly. Ratio of responses describing relations with other people increased distinctly - to 23% of all replies; life value-related responses have reached 20%, and responses to the challenges of life - 14%. Responses related to fundamental dimensions of life and beauty turned out to be significant as well. Thus, the artwork-related task turned out to be most effective in provoking value-related features in students' interpretations: a value-related field increased in general to 63%, whereas spontaneous reactions related to emotion description and visual images decreased to 37%. This proportion is almost exactly opposite to the one described in the group of natural responses.

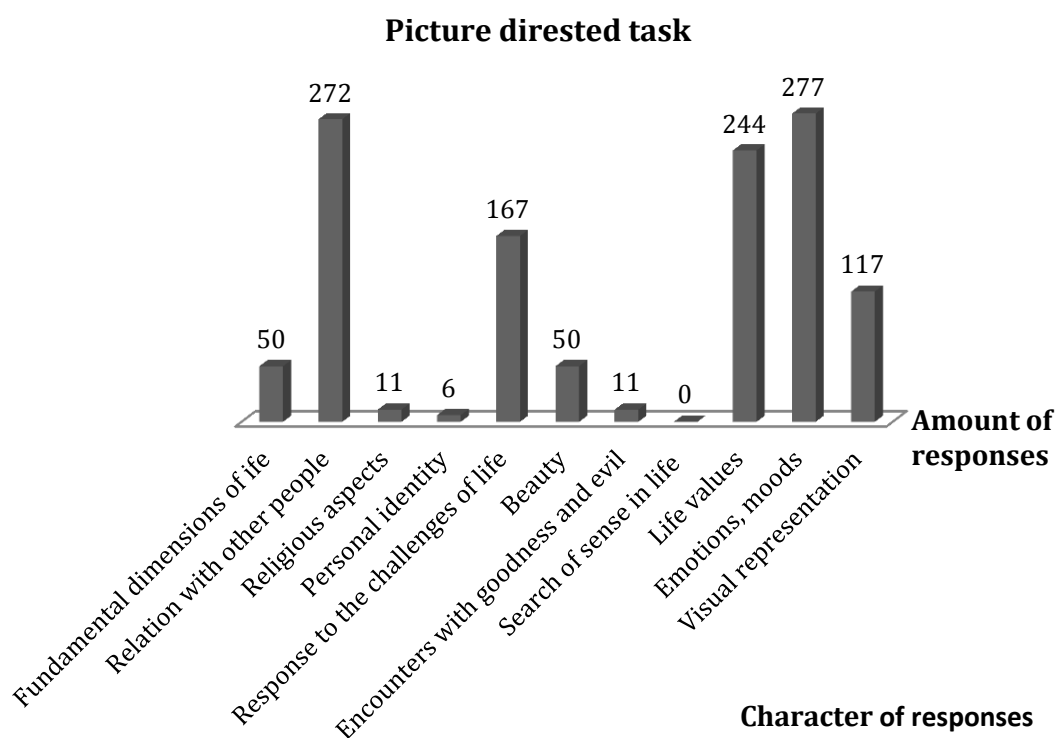


Figure 6. The results of interpretations in the fifth group

On summarizing the results of all groups we see that the task involving the combination with another artwork, E. Munch's picture *"The Sick Child"*, has been the most productive concerning value-related interpretations. The interpretations of the second group, whose task was based on the full name of the composition *"Pavane for the Dead Princess"*, appeared to be rich in value-related responses as well. The war-context based task triggered students' imagination in some fields. However, information about the context of composition and channelling attention into interpersonal relations did not result in value-rich responses. It appeared that reflective and value-based interpretations are not natural for higher-grade students. Value-based insights in interpretations are highly dependent on teacher's intentions: especially on tasks directedness aimed at awakening value-related associations and generating meanings.

The importance of task directedness has been widely discussed in works of other researchers and music educators (Малюков, 1999; Piliciauskas, 1998; Navickiene, 2001 etc). A. Maliukov (Малюков, 1999) argued that emotional predisposing to aesthetic encounters can help to approach highest aesthetic experiences leading to value-based insights and impact on personality of the learner. The scientist suggests using methods of surprise, contrast, improbability to arouse students' curiosity and readiness to aesthetic experiences. A. Piliciauskas (1998) and L. Navickiene (2001) discuss the importance of attitudes of listening to music, which are defined as a set of questions which students get before listening to music channelling attention of the listener into a certain direction, awakening the interest to music composition and serving as the basis for further discussion. Besides, L. Navickiene (2001) suggests using artworks of all kinds (poetry, visual art, dance, etc.) to strengthen emotional impact of music that has been listened to. The current research shows that preparatory channelling of students' attention, thoughts and emotions is very important. However, not all the questions or information are valuable equally. The most effective model of task is the one that triggers students' imagination touching upon some fields important or interesting for them: in our case it was death and illness, war and losses, princess and secrets of beauty. The results of the research revealed that dry information about the context of the composition and directing pupils' thinking to certain field (egg. interpersonal relations in the task of the third group) are not sufficient if these not related to imagination arousing images. However, in all cases the description of emotions was on a higher level than reflective and mindful value-related insights. It is the question of further research how these emotional responses could be directed to value-based interpretations.

Conclusions

1. Natural responses to music that has been listened to by higher grade students are far from mindful and reflective listening or value-based interpretations.
2. Value-based responses to music are increasing when the task of interpretation is channelling attention, imagination and inspiring listeners' fancy.
3. Preparatory information about the context of composition is not sufficient for value-based interpretation, if it is not provoking or challenging, and pertaining to the fields of students' interest.
4. Other artworks (painting, poetry, etc.) used while modelling the task can strengthen students' value-based reasoning.
5. Emotion-related responses and visual representations are more or less dominating in all the interpretations with little reference to the character of the listening task.

References

- Abeles, H. F. (1980). Responses to music. In D. A. Hodges (Eds.), *Handbook of Music Psychology*. Sawrence, KS: National Association of Music Therapy, 105-140.
- Amonashvili, Sh. (1991). Doing what comes naturally. In *The UNESCO Curier*, May, 22-26. Paris: UNESCO.
- Creswell, J. W. (2009). *Research Design: Qualitative, quantitative, and mixed methods and approaches*. Thousand Oaks, CA: Sage Publications.
- Elliot, D. J. (1995). *Music Matters: A new philosophy of music education*. Oxford: Oxford University Press.
- Elkoshi, R. (2009). Children listen to a classical work: A study of verbal and graphic responses to a piano piece by Claude Debussy. In M. Kokkidou, & Z. Dionyssiou (Eds.), *Proceedings of the 6th International Conference of the Greek Society for Music Education "Music: Trains, Educates, Heals"*, Athens, 30.10–01.11.2009. Athens: Greek Society for Music Education, 58–72.
- Flowers, P.J. (2001). Patterns of attention in music listening. *Bulletin of the Council for Research in Music Education*, 148, 48–59.
- Girdzijauskas, A. (2013). Spiritual approach to teaching music for children aged 6-12. *The Changing Face of Music and Art Education*, 5 (2), 69-87.
- Hargreaves, D. J. (1992). *The Developmental Psychology of Music*. New York: University of Cambridge Press.
- Kerchner, J. L. (2001). Children's verbal, visual, and kinesthetic responses: Insight into their music listening experience. *Bulletin for the Council of Research in Music Education*, 146, 35–51.
- Kokkidou, M. & Girdzijauskas, A. (2012). Why do young people listen to music: A comparative field study among students from Greece and Lithuania. In *Proceedings of the 30th ISME World Conference on Music Education*. ISME.
- Kokkidou, M. & Tsakaridou, E. (2009). Why do young people listen to music: To feel upset, upgraded or uplifted? In M. Kokkidou, & Z. Dionyssiou (Eds.), *Proceedings of the 6th International Conference of the Greek Society for Music Education "Music: Trains, Educates, Heals"*. Athens: Greek Society for Music Education, 116-126.
- Малюков, А. Н. (1999). *Психология переживания и художественное развитие личности* [Psychology of Emotional Experience and Artistic Development of Personality]. Дубна: Издательский центр Феникс (in Russian).
- National Curriculum Council (NCC) (1993). *Spiritual and Moral Development: A discussion paper*. York: National Curriculum Council.
- Navickienė, L. (2001). *Emocinio imitavimo metodas muzikos pamokoje* [The Method of Emotional Imitation in Music Lessons]. Vilnius: Mokslo aidai (in Lithuanian).
- Piličiauskas, A. (1998). *Muzikos pažinimas* [Cognition of Music]. Vilnius: LAMUC in Lithuanian).

Received 30.07.2015.

Accepted 08.08.2015

HOW PUPILS CREATE COMPOSITIONS: THE ANALYSIS OF THE PROCESS OF MUSIC CREATION

Rūta GIRDZIJAUSKIENĖ

Klaipėda University, Lithuania

e-mail: ruta.gi@takas.lt

Abstract

In the article the results of the research that sets out to reveal the peculiarities of the creative process of pupils' compositions are presented. Twenty inventories of the creative process of compositions that were submitted for Lithuanian contest of pupils' music creation have been analyzed. It is concluded that creation of pupils' compositions can be defined as the process consisting of four stages: generation of an idea, research, testing and improvement of the first variant of the composition, presentation of the results of creation. Pupils' creative ideas are generated at different times; creation is inspired by various external and internal stimuli. Specificity of the creative process depends on genre, style, and form of a composition. In all stages of the creative process evaluation and recognition by others (friends, teachers, parents) is important to pupils.

Key words: *composing, composition, creative process, creativity.*

Introduction

Composition is referred to: as the process of creation of compositions, during which a new musical product is created (Girdzijauskienė, 2004), as the process of music creation leading to a musical product (Sawyer, 2006), as the process of preparation and presentation of a musical composition (Burnard, 2012). It is one of musical activities most widely investigated in scientific literature and its analysis is based on the studies of the creative process. It is assumed that composition is the sphere of musical activity most closely related to creativity (Perkins, 1981; Weisberg, 1986; Balkin, 1990; Hickey, 2003; Webster, 2002; Barrett, 2003; Girdzijauskienė, 2004; Sawyer, 2006; Running, 2008). It is also worth remembering that in the works of contemporary scientists creativity is analyzed as a complex and manifold phenomenon. During the previous decades creativity has been analysed within the intricate context of a personality, society, and culture. Some scientists relate creativity to a person's abilities, other scientists aim at investigating qualities of a creative personality, still others analyse it as a creative process with its results (see Girdzijauskienė & Penkauskienė, 2014). The importance of a creative process is recognized in the works

of all authors who have investigated creativity. As it can be seen from the definitions of composition presented, first, composition is defined as a process. Therefore, it is not surprising that studies of the creative process carried out by pedagogues, psychologists, and philosophers have had a significant influence on the research of music composition (Wallas, 1926; Guilford, 1950; Torrance, 1966; Clark, 1986; Sawyer, 2006).

In literature, most frequently the conceptual models of the process of music creation are presented, where specific stages of the creative process are identified. Although the G. Wallas's (1926) *Model of Creative Process* consisting of four stages (preparation, incubation, illumination, verification) is recognized as suitable for musical creation; however, it is also argued that this model is based more on theoretical considerations than on empirical research. On the other hand, works by G. Wallas have encouraged designing other models of a creative process, including composition.

J. Sloboda (1985) was one of the first scientists who presented *The Model of the Process of Music Creation*, covering four stages: creation of the holistic image of the composition, generation of the main idea of the composition, its development, presentation of the complete composition. A. Balkin (1990) referred to the stages of creative process by G. Wallas (1926): according to the researcher, a musical idea is generated during the preparation stage when musical knowledge and skills necessary for the performance of a given task play a crucial role. In the second stage the musical idea is developed consciously or/and unconsciously, the variant of solution of the problem is matured. At the moment of illumination (or EUREKA) the idea is formulated, later it is tested and implemented in a particular musical composition. B. Moor (2003) presents the creative model consisting of six stages: detection of an interesting problem, foreseeing the overall image of the composition, preparation of the first 'draft', its assessment and improvement, identification of positive and negative aspects of the final product, presentation of the results of creation. D. Perkins (1981) and R. Weisberg (1986) argue that creativity is the process of application of knowledge, logical argument, reproduction in memory and visualisation. M. Hickey (2003) compares the process of creative thinking with the process of problem detection and highlights its following stages: flexible use of musical expression means, exploration, identification of the elements of the problem and selection of the most important ones.

By a detailed analysis of what happens during one or another creative process, authors presented valuable insights. As M. Hickey (2003) claims, preparation to musical creation starts with the questions what I want to create, what instruments I intend to use, what style the composition is going to be. The research results carried out by J. Wiggins (2003) have showed that before creating instrumental music pupils have to decide what instruments will be used and who will be playing them, what role one or another instrument will have in a general architecture of the composition, what style/genre/form the composition will be, what its texture will be like. If it is going to be vocal music, a decision has to be made what text to choose. The author also differentiates between three kinds of composition: individual creation, creation in pairs and in groups. Each kind of creation has its own patterns; however, the author notices that creative process itself, whether working in pairs or in groups, does not differ significantly from the aspect of the stages of creative process.

In the second stage of research pupils experiment with music sounds, test various ways of creation, use familiar strategies of creation or invent new ones, generate and evaluate musical ideas, plan creative process, develop rhythmic and melodic motives, combine separate parts of the composition into a whole M. Espeland (2003). The main characteristics of the research stage are repetition of musical motives and fragments of a musical work. It is not just a mechanical aim to memorize what was created. At the same time it is the way to complement or to try out other variants of solution. The whole composition is being constructed from fragments.

For the definition of the research stage P. Webster (2003) uses concepts *revision*, when the primary idea of the composition is reconsidered and re-evaluated, and *extension*, when the primary idea is reorganized or complemented with new means of musical expression. In opinion of M. Hickey (2003), time is required to create/complete a composition. It is the period of incubation to step back from composing, consciously or unconsciously reflect, evaluate what has already been created, consider how the composition could be improved. The final stage is devoted to the completion of the composition and its presentation to the listener. It is also observed that young creators avoid returning to complete compositions; they are unwilling to improve them. The more experience in composition a person has, the longer it takes him/her to create it; these compositions are improved and corrected. Assessment takes place not only having completed the composition, but also during the creative process, i.e., it is considered how separate musical elements or parts of the composition correspond to the general idea of the composition.

D. Elliott (1995) criticizes the models of creative process which have a linear nature. The author compares creative process with the game of dominoes, when specific steps of creation (e.g., a melodic motive is created, a harmonic plan is chosen for it) change the primary idea of the composition and influence further decisions. D. Elliott agrees that making primary decision about what one wants to create is necessary. However, according to the author, creative process consists of specific actions that have impact on each other and, therefore, are hardly predictable in advance. The author defines creation as the constant process of raising problems and looking for their resolution, when one decision (step) implies occurrence of new problems and promotes looking for ways of their solution.

The authors who have investigated the process of creation of compositions also discuss what influences the creation of compositions, what problems are encountered at teaching pupils to create music. According to J. Wiggins (2003), the level of pupils' musical culture, their experience in music, and cultural context influence the quality of pupils' compositions and creative process. The research carried out by the author shows that many of pupils' compositions remind of the music they listen to (in films, through media channels) and are written in duple meter, in accordance with the principles of classical harmony, using rhythmic derivatives, form, accompaniment typical of one or another genre. Most often songs are in a couplet form, and the words of the refrain are related to the title of the song. Other internal and external factors influencing the creation of compositions are also identified: traditions of teaching/learning in a classroom, methods and strategies applied by the teacher, the way of task presentation, teacher's expectations (Espeland, 2003); pupils' skills in playing an instrument, experience in music listening in school and out-of-school contexts (Staufer, 2002; Barrett, 2003); experience in music performance and creative

activity (Elliott, 1995; Morin, 2002; Menard, 2015); the vocabulary of tonic and rhythmic derivatives that a child possesses (Gordon, 1993); excellence at school (Byrne, MacDonald & Carlton, 2003); values cherished by teachers, examples of creativity (Clark, 1986).

Limitations on time and place for creative activities, complexity of assessment of creative works (Kennedy, 2002), lack of knowledge in music, insufficient culture of music performance in a classroom, physical environment of the classroom unfavourable to group and/or individual work (Menard, 2015); inadequate level of freedom for creation, too specific requirements to creation, limited teachers' experience in music creation; pupils' opposition when they are invited to improve, to correct their creation (Webster, 2003) pose challenges to teachers. According to P. Webster (2003), if a teacher presents strict instructions, then a pupil only follows them and does not make his/her own creative decisions. It is also likely that many teachers have not attended lessons of composition. Therefore, a pedagogue's suggestions how to develop or improve a composition are not based on personal practice. The teacher without experience in creative activity can only present a limited number of suggestions and advice. Lack of knowledge about pupils' creative process can demotivate pupils to create and at the same time can limit the development of pupils' creativity.

Summarizing the analysis of the research on the process of music creation, we can state that music composition is the sphere which has been studied quite widely. However, some theoretical and practical aspects of composition have not been sufficiently analysed. Most often the scientific literature is concerned with the composition process when pupils create in a classroom. Research of this nature was enhanced by the introduction of creation as an independent musical activity into curriculum. Given that various kinds of creation are possible (individual, in pairs, in groups), insufficient attention is devoted to revealing differences and similarities from the aspect of a creative process. As D. Runing (2008) claims, there is little awareness about music composition process and creative experience of individual pupils, since creation of children differs from that of adults (Barrett, 2003). Therefore, during the research problematic issues were raised: How do pupils create musical compositions? What questions and problems do they encounter? What decisions do they make while creating? What is characteristic of the process of music creation by pupils?

Aim of the research: referring to the inventories of the creative process presented by pupils to characterise the process of creation of music compositions.

Object of the research: the process of creation of pupils' music compositions.

Methodology of the Research

The qualitative research approach has been applied to the data collection. Qualitative research allows understanding how pupils perceive and construct social reality, how the meanings created by pupils influence their behaviour. In qualitative research the data expressed in oral form, statements, categories are analyzed and subjectively evaluated (Creswell, 1998; Silverman, 2001).

The data was collected using the method of free thematic essays. The subjects were suggested to write an essay on the topic '*The process of creation of a composition: from an idea to completion*'. The topic was formulated so that the content of the composition could reveal experiences of pupils' creative process; detect the elements of creative process. It was just the method of free thematic essay that made it possible for pupils to openly express their experiences, reveal difficulties encountered, value-related attitudes, and thoughts independent of content or form.

Purposive sampling was used. Essays were written by pupils, who had created musical compositions and participated in the republican competition of musical creation of Lithuanian pupils in April, 2015. Thirty-eight pupils between the ages of 15 and 18 participated in the contest (the average age of the contestants - 17 years). There were 22 girls and 16 boys. Ten young composers admitted that they were publicly presenting their music for the first time. All contestants performed the composition they had created and presented the inventory of the process of its creation that they prepared independently (an essay on the topic '*The process of creation of a composition: from an idea to completion*'). During the contest were presented: 10 songs, 20 instrumental music compositions for various groups of performers and 8 pieces of computer music. There is no evidence of differences in the creative process at creating music of various genres. Therefore, for analysis the essays have been chosen irrespective of both genre of the composition and the results of the contest.

Out of 38 presented essays twenty have been analyzed. The following criteria have been applied to select the essays: the creative process is presented in the essay, the inventory of creation is sufficiently detailed (at least 300 words). Essays that did not comply with the requirements (there were 18 of them) were not analyzed. In some of the rejected essays only musical analysis of the composition had been performed, in other essays the information related to the context of creation but not the process of creation had been presented (e.g., the experience of learning music at a music school is described). Other contestants presented information about the composition and its creator just in a few sentences. Meanwhile, 20 of the analyzed essays were detailed and allowed understanding what happened while pupils created music and how it was done.

Qualitative data analysis was carried out after collecting empirical information in the form of a text. The performed content analysis allowed obtaining information, understanding meanings, and the peculiarities of the subjects' life and worldview (Schwandt, 1997; Silverman, 2001). While categorizing and coding the essay texts of the subjects, *memos* (in accordance with the marked comments) helped to clarify the coded categories, and to substantiate the final analysis and interpretation of the data (Schwandt, 1997). Following the principles of ethical research, the authors of the quotes, presented in the part of the analysis of the research results, are coded by numbers from 1 to 20.

Results of the Research

When analyzing pupils' essays, attention was drawn to the fact that before creating their music pupils doubted whether and how they would be successful at creating a

musical composition. Some of them do not trust their creative abilities: (*„In the beginning I thought how I will create a composition. It is such hard work’* (Pupil No.5)), others worry about public evaluation of the composition (*„If I created just for myself, it would be easier. But now I will have to perform in public“* (Pupil No.8)). Still others think about the quality of the composition, i.e., if they could succeed in creating an original and interesting musical composition. Generating the idea of the composition, uncertainty before starting to create there are typical of many creators. The creators who already have some experience do not feel so distressed, they often know that creative ideas and then a composition emerge if creation is targeted and purposeful.

„To me limited time is the best inspiration. When I have to complete the composition until a certain date. I am not the one who carries blank music sheet and looks for inspiration in the fields. If I hear some melody in my head, most often it is the melody of 2 bars, similar to other melodies. To me inspiration is knowing when work has to be completed“ (Pupil No.11).

The idea about creative inspiration can be found in the essays of other pupils as well *„Inspiration comes automatically when you have some kind of authority. Then you try to follow his/her footsteps“*(Pupil No.6); *„Sometimes inspiration comes automatically, and sometimes when you remember something“* (Pupil No.8). Pupils do not talk about some special feeling or state of inspiration. Inspiration is related to the search for a creative idea.

The process of generating an idea is described in the essays of almost all pupils. Possibly, this was predetermined by the title of the essay. On the other hand, the stage of the search for a creative idea is discussed in great detail when the process of creating the compositions is analysed. The analysis of pupils' creative works has shown that ideas are generated at very different moments; creation is inspired by various external and internal stimuli:

- Geopolitical situation: *„War and peace’ – a musical fantasy consisting of seven parts and reflecting the beginning, course, and the end of war. Such composition was inspired by increasingly serious geopolitical situation – war in Eastern Ukraine“* (Pupil No.1);
- Travel impressions: *„I wrote the composition after an impressive summer journey to France. When I came back, I felt elated, full of bright thoughts, but my soul missed the time that passed, impressions, and dear people“* (Pupil No.2);
- Listening to music of other composers: *„Everything started from the idea having listened to the songs of other performers“* (Pupil No.6); *„The idea to create this song was born when I was listening to the groups whose creation is significant as it tells about societal and social problems“* (Pupil No.16);
- School task: *„The idea of the composition came when I was sitting in a lesson and had to create a composition“* (Pupil No.7); *„Creation of the composition began from the necessity to create something for my speciality exam“* (Pupil No.20);
- Coincidence: *„I wanted to play recently created composition and accidentally pressed a wrong key. The sound was interesting. Unexpected consonance inspired me to create a new composition“* (Pupil No.4); *„The composition was born unexpectedly when I heard the melody in my mind. When I have redesigned the melody and adapted it to the accordion, it just fit well“* (Pupil No.9);

- Encouragement of a teacher: *„Undoubtedly, the composition would not have been created without the teacher who encouraged me to write down my creative ideas and to reveal my musical talent“* (Pupil No.7);
- Wish to express oneself: *„I think that compositions tell a lot about the composer, show his/her personality. My composition is very unstable, impulsive, rhythmic. It really corresponds with my personality“* (Pupil No.16).

Description of the second stage - the stage of reflections and tests - has received probably the most of attention from pupils. As it can be seen from the data in the chart, pupils discuss what instruments could be chosen, who will perform music, what will be the form, style, melody, rhythm, genre, harmony of the composition. For songwriters the questions of choice of the text and its concord with music arise.

Table 1. Choices under discussion by pupils when creating compositions during the research stage

CHOICES UNDER DISCUSSION	QUOTES FROM PUPILS' ESSAYS
Instruments	<i>„When I started creating this piece, I meant it for the violin, but in the middle part when harmony developed and melody muffled a little, I decided it should be a prelude like a piano piece. But I still think about its transcription for the violin with piano accompaniment“</i> (Pupil No.3); <i>„Having completed the composition I tried to introduce another instrument: a drum, a xylophone, a glockenspiel. I still wanted something more, but I was not successful. It is hard for one artist to perform it technically“</i> (Pupil No.5).
Form of the composition	<i>„I like when compositions that consist of different parts have something in common (stylistics, consonances, mood), when everything is consistent and logical“</i> (Pupil No.11).
Music style	<i>„I wanted to create a composition of modern music. I was always interested in contemporary art, starting from impressionism and ending in vanguard. I am fascinated by originality, interesting consonances, diversity of music of these styles“</i> (Pupil No.7); <i>„A composition is a traditional rock song for a group, consisting of a vocal, percussion, bass and electric guitars“</i> (Pupil No.9).
Performers	<i>„Writing this composition I thought about concrete people who will perform it“</i> (Pupil No.11); <i>„I chose those two performers because their voice timbre was particularly suitable to my composition and its idea. Salvija has a light, high, transparent timbre – the one I needed. Marija's timbre – lower, dense, and soft, well matching with Salvija's. A perfect duet. When I was creating this composition I already knew who would perform it, there were no doubts“</i> (Pupil No.10).
Genre	<i>„Prelude is a calm piece. In the beginning chords had to prevail, later I added the melody that matched the harmony“</i> (Pupil No.3).
Melody	<i>„Melody is the heart of music, so first I had to create a beautiful, memorable melody“</i> (Pupil No.14).
Rhythm	<i>„I did not have many problems with rhythm because rock music is characteristic of established rhythmic derivatives, rhythmic plan of accompaniment“</i> (Pupil No.19).
Harmony	<i>„While creating, I did not think about the structure of chords. I just tried to find the most beautiful sound. I tried to accompany the melody with one chord, and later with other chords. I believe that harmony is the most successful moment of the composition“</i> (Pupil No.4).
Coherence between music and text	<i>„I wanted to dress rhymes in sounds, I started writing a song from refrain. I wanted my music to render the mood of the selected lines, so that the meaning could be perceived even better“</i> (Pupil No.13); <i>„When reading this poem, the text was notable among other verses created by the poetess. The melody was easy to create, it did not take a long time“</i> (Pupil No.14).

The most pertinent issue for almost all young composers is what instruments could render their idea the best. Given that the contest requirements included performing the composition live, it was also important who would perform it. Both the choice of instruments as well as of performers is associated with the idea of the composition, impression on the listeners, and the character of discussions depends on the genre of the composition. Timbres of instruments are important to the creators of instrumental music (*„We chose trombone because wind instruments seemed mysterious to me... Particularly trombone gives softness, lightness, and calmness to the composition“* (Pupil No.12)), but consonance of music and text – to authors of songs (*„Versification of this poem is unfavourable to melody. There are too many syllables in the stanza, so it was difficult to create a unified rhythm“* (Pupil No.17)), the form of the composition – to creators of computer music (*„I paid the greatest attention to harmony between individual parts of the composition. For me it was very important to create an interesting, dramaturgically effective composition“* (Pupil No.20)).

It has been observed that the creative process itself differs in each case. Some pupils are successful in creating their compositions at the very first attempt: *„I knew that deadline was coming and I had to complete the composition in 3 days. So I worked until I finished it“* (Pupil No.10). For other pupils it took a longer time to create the composition; first, they wrote the main part of the composition, later the introduction and the end: *„Everything was going very slowly. It took me almost five months to finish the composition. I created the beginning and the end after I had thematic material“* (Pupil No.3). Others, having written down the composition, devoted much attention to its improvement: *„Having put everything together, I listen to my composition for many times, then I hear its pluses and minuses that I can improve“* (Pupil No.6). There were cases when the idea of the composition was put aside for some time and work on it was resumed later: *„The melody of the prelude came to my head 2 years ago. Then its harmony was primitive. I did not develop the composition, but I started creating a new one. Some months ago I unexpectedly found the melody in the draft and I thought I should continue working on it“* (Pupil No.3). There were also cases when the primary idea was consistently developed and was simultaneously supplemented all the time, finally completing the composition.

„At first the composition was for the piano, but later I introduced other instruments that gave my music more colours. I considered various possibilities of instrument use. I tried to adapt the melody to the accordion, or the flute. Finally, I decided that timbre of the violin would reflect the mood of the composition best. It is accompanied by the cello and a drum which, to my mind, is inextricably linked with narrow evening streets of French towns“ (Pupil No.2).

While creating, pupils encounter various problems: completeness of the composition form, abundance of ideas and difficulties with selecting the most important one, lack of knowledge and musical competence. Creators' independent work, their search for information, and wish to close the gaps in musical competence are also valuable: *„I had to consult serious books on music, encyclopaedias. I also had to see and communicate with my music teacher more often; to remember already known music genres and to find out about new ones. I found out a lot of new things and I understood that there was still much more to learn“* (Pupil No.5).

Experience in music is vital for the process of creation. Pupils' remarks testify to the fact that knowledge is important to the idea as well as to its implementation:

- Music style that is used for creation: *„I did not have any doubts regarding genre or style of the composition, since I myself most often perform instrumental classical music“* (Pupil No.10);
- Genre that is used for creation: *„A prelude is a lyrical piece. So I chose an expressive melody, and calm accompaniment“* (Pupil No.3);
- Works of composers: *„My mass is minimalistic. I tried to create such mass because I did not want any Baroque pomp, nor I wanted to show myself as a sophisticated creator... I think some creators of mass try to compete with each other: who will write a more refined AMEN, whose fugue will have more thirty-second notes“* (Pupil No.10);
- Music theory: *„For creation a lot of knowledge is needed. You need to understand harmony, meter, and rhythm, as well as to be capable of writing everything down. I started studying some choral compositions by Lithuanian composers, their harmony, and arrangement of voices. I tried to reproduce everything in my creation“* (Pupil No.17);
- Potential of an instrument: *„I wanted to show that with the accordion you can play music of various styles – from classical to pop. I wanted to reveal and show maximum technical potential of the accordion“* (Pupil No.9).

It is not only the understanding of the technical potential of an instrument that is related to the knowledge of the instrument, but also the complexity level of the composition and writing down the part in a sheet music are concerned with it.

„I wrote a composition for two violins, the flute, and the cello. The first combination of instruments seemed a little different. I expected to create a composition for a string quartet and the flute. However, this idea was a failure because I understood that it was very hard to write down the part of the viola. I have not studied the clef of the viola. I also do not know well stylistics and peculiarities of the instrument. People whom I talked to regarding instrumentation encouraged me to choose these instruments and not to be afraid. I think, only such knowledge is not enough to create a good composition“(Pupil No.11).

It was noted that an individual creative process differs from the creative process while working for a group and in a group. If in the first case pupils make decisions themselves, then in case of the creation in a group the initiative belongs to the creator, though advice of peers is taken into account, and sometimes some peers may become creative partners.

„When I created the song, I showed it to the members of the group. Then we created the part for the bass guitar together with my friend. Later we created parts for vocal and solo guitar; together edited the text of the song. The drum part came naturally. Each member of the group is important when creating, so in the song each performer has an opportunity to express his/her abilities“(Pupil No.18).

The data analysis revealed that pupils pay surprisingly great heed to social context. Even in the beginning of the creative process they displayed a tendency to create something original, effective: *„I wished my composition could touch the heart of other*

people, would let them feel what I felt" (Pupil No.2). The opinion given by other people (parents, peers, and teachers) is also important during the creative process. When the composition is being developed, improved, comments and suggestions are taken into account: *„When I played my composition to my parents for the first time, they did not quite understand the topic, they said that life seemed very sad, so I introduced major key harmony instead of minor key"* (Pupil No.5). Sometimes even criticism gives important impetus to create and/or improve the compositions: *„I wrote the composition when I was angry with those who criticized my work, who wanted to cause negative feelings. I proved to myself that I can create"* (Pupil No.19). However, recognition by other people has the greatest effect not only on creative motivation, but also on intensity of the creative process and its quality: *„When in some events I saw that people liked my works, I decided to continue my music career"* (Pupil No.6). In all cases opinion and evaluation given by other people are important to pupils.

Conclusions and Discussion

The analysis of the inventories of pupils' creative process suggests that the creation of compositions can be defined as the process consisting of several phases where 4 stages clearly stand out: generation of the idea, research, testing of the first variant of the composition and its improvement, presentation of the results of creation. Division of a creative process into such stages is consistent with works of other authors (Sloboda, 1985; Weisberg, 1986; Balkin, 1990; Moor, 2003; Hickey, 2003; Wiggins, 2003; Burnard, 2012), who have tried to identify the parts of the process of creating compositions. Only the stage of illumination highlighted by G. Wallas (1926) and the authors who have followed his concept of creative process (Balkin, 1990) was not recorded.

The aim to structurize pupils' creative process is conditional and reflects only general patterns of creation. We can agree with D. Elliott (1995) who claims that a creative process is not of linear nature since every creative decision influences the character of a further creative process. Depending on pupils' experience in music and in creation, on genre of creation, on the personality of the creator, the length of a creative process (from several days to several months), time devoted to an individual moment of creation (e.g., for some it takes longer to find the idea, for others to test it, for still others to prepare the final variant of the composition), the quantity of problems arising (choice of the combination of instruments, adapting form and harmony of the composition, search for particular performers, realization of oneself as of a creator), character of necessary help (musical knowledge, consultations regarding appropriateness of style and means of musical expression, encouragement and/or support) vary.

On the other hand, at analyzing the creative process of a particular composition, according to D. Elliot (1995), we just ascertain what happens during the creation one or another composition, we only find out how one or another composition was created. However, each creator is a distinct representative of the world of creation, who creates in the manner appropriate to him/her. The research results show that the specificity of the creative process depends on genre, style, form of the composition, i. e. whether a composition of vocal or instrumental music, or a composition to a solo performer or an ensemble are created, a young composer creates alone or in

cooperation with the others. It is likely that at creating another composition the creative process of the same pupil will take other forms and scope. To paraphrase P. Burnard (2012), who claims that there does not exist only one musical creativity, but there are many of them, we can say that the same is true about the process of creation of compositions.

Evaluation and recognition (by friends, teachers, and parents) is important during all stages of the creative process: when generating the creative idea, creating a composition, presenting it to the listeners. During the stage of extension and improvement of the composition one is highly sensitive to comments and evaluations, which is not surprising. According to S. Barrett (2003), music composition is a socially engaged activity. Various music practices, agreements, artefacts, values that are recognized by others significantly affect the process of pupils' composition and its results. Each composition is a result of social and cultural context where pupils create.

Creative ideas come to pupils at very different moments; creation is inspired by various external and internal stimuli. While creating, pupils contemplate what instruments could be chosen, who will perform music, what will be form, style, melody, rhythm, genre, harmony of the composition. So when encouraging pupils to create, more attention could be paid to the exploration of the variety of sounds and understanding of the diversity of composition methods (Hickey, 2003), knowledge of music and composition necessary for creation could be provided (Clark, 1986), favourite methods and means of creation, forms of performance/presentation of the composition could be tested and chosen (Guderian, 2012). Quality and non-quantity of compositions should be priorities when encouraging pupils to create.

References

- Balkin, A. (1990). What is creativity? What is it not? *Music Educator's Journal*, 76, 29–32.
- Barrett, M. (2003). Freedoms and constraints: Constructing musical world through the dialogue of composition. In M. Hickey (Ed.), *Why and How to Teach Music Composition: A new horizon for music education*. MENC: The National Association for Music Education, 3–30.
- Byrne, C., MacDonald, R. & Carlton, L. (2003). Assessing creativity in musical compositions: Flow as an assessment tool. *British Journal of Music Education*, 20(3), 277–290.
- Burnard, P. (2012). *Musical Creativities in Practice*. Oxford University Press.
- Clark, W. H. (1986). Some thoughts on creativity. *Journal of Aesthetic Education*, 20(4), 27–31.
- Creswell, J. W. (1998). *Qualitative Inquiry and Research Design: Choosing among five traditions*. Thousand Oaks, CA: Sage.
- Elliott, D. (1995). *Music Matters: A new philosophy of music education*. Oxford: Oxford University Press.
- Espeland, M. (2003). The African drum: The compositional process as discourse and interaction in a school context. In M. Hickey (Ed.), *Why and How to Teach Music Composition: A new horizon for music education*. MENC: The National Association for Music Education, 167–192.
- Girdzijauskienė, R. (2004). *Jaunesniojo mokyklinio amžiaus vaikų kūrybiškumo ugdymas muzikine veikla* [Development of Creativity of Junior School Children through Musical Activity]. Klaipėda: KU leidykla (in Lithuanian).

- Girdzijauskienė, R. & Penkauskienė, D. (2014). Characteristics of favourable environment for development of creative thought at Lithuania's comprehensive school. *European Journal of Educational Sciences*, 1(1), 19–29.
- Gordon, E. E. (1993). *Learning Sequences in Music: Skill, content, and patterns*. Chicago: GIA.
- Guilford, J. P. (1950). Creativity. *American Psychologist*, 5, 444–454.
- Hickey, M. (2003). Creative thinking in the context of music composition. In M. Hickey (Ed.), *Why and How to Teach Music Composition: A new horizon for music education*. MENC: The National Association for Music Education, 31-54.
- Kennedy, M. A. (2002). Listening to the music: Compositional processes of high school composers. *Journal of Research in Music Education*, 50, 94–110.
- Menard, E. (2015). Music composition in the high school curriculum: A multiple case study. *Journal of Research in Music Education*, 63(1), 114-136.
- Moor, B. (2003). The birth of song: The nature and nurture of composition. In M. Hickey (Ed.), *Why and How to Teach Music Composition: A new horizon for music education*. MENC: The National Association for Music Education, 193-210.
- Morin, F. (2002). Finding the music “within”: An instructional model for composing with children. In L. R. Bartel (Ed.), *Creativity and Music Education*. Toronto, Ontario, Canada: Britannia, 152–178.
- Perkins, D. N. (1981). *The Mind's Best Work*. Cambridge, MA: Harvard University Press.
- Running, D. (2008). Creativity research in music education: A review (1980–2005). *Applications of Research in Music Education*, 27(1), 41-48.
- Sawyer, K. (2006). *Explaining Creativity: The science of human innovation*. Oxford: Oxford University Press.
- Schwandt, T. A. (1997). *Qualitative Inquiry*. London, Thousand Oaks New Delhi: Sage.
- Silverman, D. (2001). *Interpreting a Qualitative Data: Methods for analysing talk, text and interaction*. London, Thousand Oaks New Delhi: Sage.
- Sloboda, J. (1985). *The Musical Mind*. Oxford: Clarendon Press.
- Stauffer, S. L. (2002). Connections between the musical and life experiences of young composers and their compositions. *Journal of Research in Music Education*, 50(4), 301–322.
- Torrance, E. P. (1966). *The Torrance Test of Creative Thinking: Norms-technical manual*. Lexington, MA: Personnel Press.
- Wallas, G. (1926). *The Art of Thought*. New York: Harcourt, Brace.
- Webster, P. (2002). Creative thinking in music. In T. Sullivan, & L. Willingham (Eds.), *Creativity and Music Education*. Canada: Britannia Printers and Canadian Music Educators' Association, 16-33.
- Webster, P. (2003). What do you mean “Make My Music Different”? Encouraging revision and extension in children's music composition. In M. Hickey (Ed.), *Why and How to Teach Music Composition: A new horizon for music education*. MENC: The National Association for Music Education, 55-68.
- Weisberg, R. W. (1986). *Creativity: Genius and other myths*. New York: Freeman.
- Wiggins, J. (2003). A frame for understanding children's compositional processes. In M. Hickey (Ed.), *Why and How to Teach Music Composition: A new horizon for music education*. MENC: The National Association for Music Education, 141-166.

Received 30.07.2015.

Accepted 19.08.2015.

PHYSIOLOGICAL FEATURES OF DEVELOPING 6-8 -YEAR-OLD CHILDREN'S VOCAL APPARATUS

Jelena DAVIDOVA, Galina ZAVADSKA, Oksana ŠERŠŅOVA

*Daugavpils University, Latvia
e-mail: jelena.davidova@du.lv*

Asta RAUDUVAITE

*Lithuanian University of Educational Sciences, Lithuania
e-mail: asta.rauduvaite@leu.lt*

Ming-Jen CHUANG

*National Taichung University of Education, Taiwan
e-mail: mjc557@yahoo.com.tw*

Abstract

Singing is the leading and one of the most loved children's musical activities. The physiological features of children's development are closely linked to developing coordination between their musical hearing and vocal apparatus. The present article deals with the physiological aspects of the process of coordination between 6-8-year-old children's musical hearing and vocal apparatus, among which an important role is played by the structure of vocal apparatus, mechanism of sound making and correct organisation of sound making process.

Research aim: *to study the physiological features of developing 6-8-year-old children's vocal apparatus.*

Singing – a psycho-physiological process, which is related to the operation of vitally important systems (respiratory, circulation of blood, endocrine system, and others). All parts of the vocal apparatus are in close interrelation and are interdependent: respiratory system, larynx, articulation apparatus, nasal cavity and side cavity. The vocal apparatus of younger children is very fragile: 6-8 -year-old children's voice is soft, very small in terms of volume and high sounding, as it tones at the upper resonator. Therefore, it is necessary that sound making is organised in a correct and natural way, so that the child would feel comfortable, sing with ease and with pleasure.

Key words: *6-8-year-old children's vocal apparatus, sound making, imprecise intonation, physiological aspects of the process of coordination between musical hearing and the vocal apparatus.*

Introduction

The art of singing has always been and still is an integral part of world's culture, the aim of which is to develop the spirituality and creativity of society. Singing is the leading and one of the most loved children's musical activities. Through singing child's emotional, musical and cognitive development is carried out. In singing, as is no other kind of musical activity, the intoning pitch hearing is being developed – one of the main musical abilities, without of which musical activity becomes impossible.

Singing is a psycho-physiological process, which is related to different child's emotional states and significant changes in vitally important acts of organism, such as, respiration, gas exchange, arterial pressure, circulation of blood, heart rate, work of the endocrine system, and others (Bozeman, 2007). Correct singing for a child is accompanied by the feeling of psycho-physiological comfort, what contributes to forming a positive attitude towards the process itself, and consequently, to the subject as a whole.

All the above mentioned together with purely physical data affecting, for example, respiration (small volume of lungs), show that the period from 6 to 8 years is extremely important in developing the voice. On the one hand, it can be called a period of limited abilities, on the other hand - a period of formation and development of correct musical skills.

In contemporary researches on problems related to developing children's voice great attention is paid to the anatomical and physiological aspect of the structure and operation of the vocal apparatus (McAllister, Sederholm, Sundberg & Gramming, 1994; Titze, 2000), voice training (Hirano, Kurita & Nakashima, 1983), researches on child's vocal qualities (Smith, 1963; Gordon, 1985; Stathopoulos & Sapienza, 1993; Корлякова, 2008), impact of the environment and society on vocal qualities (Огороднов, 1972; Shaw, 2013), etc. However, at the moment often there appears a conflicting idea of the nature and methods of developing child's voice. First of all it can be explained by the complexity of interrelation between child's physiological and psychological development and the level of development of his/her musical skills. Therefore, a comprehensive study of the physiological aspect of a child's voice is necessary for the understanding of many theoretical problems associated with the vocal pedagogy, as well as for a successful solution of practical problems of coordination between sound formation of children's singing voice and musical hearing.

The research aim: to study the physiological features of developing 6-8-year-old children's vocal apparatus.

Research method: analysis of different theoretical conceptions in the context of the present research.

Features of the Structure of the Vocal Apparatus

The nature of a child's voice is determined by the physiological characteristics of the structure of the vocal apparatus. Human vocal apparatus is a result of a coordinated

operating of several organs, which are in the way when the air leaves the lungs. According to F. Peng's (Peng, 2005) conclusions, the vocal apparatus includes:

- the respiratory system, which creates air pressure below the vocal cords (source of sound energy);
- larynx with vocal cords included in it (source of creating sound waves);
- articulation apparatus, which serves for creating a clear speech;
- nasal cavity and side cavities, which participate in forming separate sounds.

All parts of the vocal apparatus are in a close interrelation and interdependence. Larynx - the central organ of sound making - performs three main functions: respiratory, protective and vocal. All of them are associated with the movements of the vocal cords - the main group of the larynx (see Figure 1).

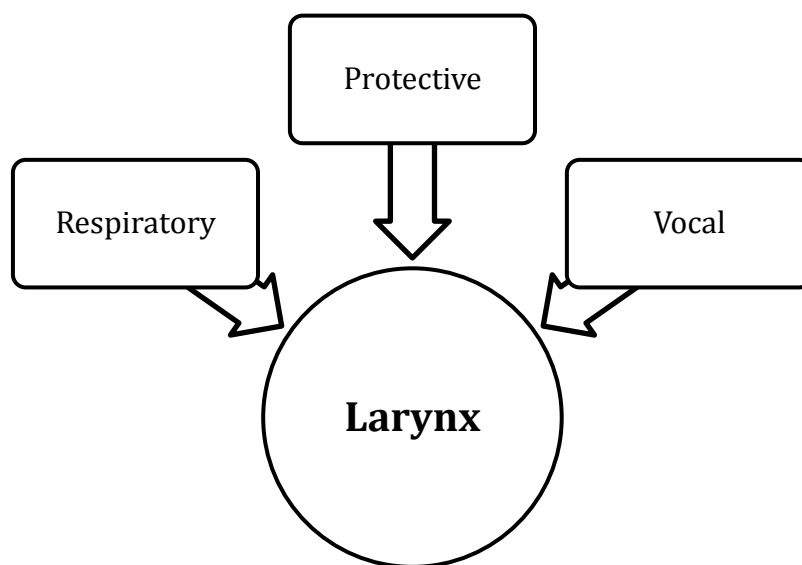


Figure 1. The main functions of the larynx

Functioning of the vocal apparatus as a whole is subject to the regulatory influence of the cerebral cortex. The larynx is closely related to the central nervous system. It is a complex structure consisting of cartilage, muscles and ligaments. The position of the larynx in the process of its functioning does not remain constant: when swallowing it significantly rises, during exhalation and inhalation, respectively, slightly rises and goes down (McAllister & Sjölander, 2013). Child's larynx is very flexible and responsive. Larynx and breathing are closely related in the sound-making process: *glottis vera* serves as a shield for breath, so that it could not freely escape during the sound making process. In vibration of vocal cords during the sound making process the respiratory flow is engaged (Koldenhoven & Publishing, 2007). Coordination between breathing and larynx softly follows the multiple movements of the larynx and changes it: voice rapidly develops and resonates in pharyngeal cavity, head and chest (Damsté, 2011).

In vocal practice, to the position of the larynx a great importance is attached. The size of the larynx depends on the child's sex, age and individual features. For men it is approximately 1/3 bigger than for women. The cartilage of female larynx is thinner. The growth of the larynx in the process of development of an organism is uneven. For boys the intensive growth occurs in the first three months of birth, as well as in the 8-9th month; for girls - during the first to the seventh month of the first year of life (Brünger, 2005). As G. Welch (Welch, 1991) notes, the volume and shape of the larynx do not change a lot. Children differ in the proportions of the body, and in the specific anatomy of the respiratory system and larynx (McAllister & Sjölander, 2013). From 3 to 14 years, that is, before the period of mutation, the development is slow and gradual. During the period of mutation its growth becomes more intense. *Corpus Callosum*, which contains fibres conforming link between the two brain hemispheres, markedly increased around the age of seven years (Baars & Gage, 2010).

A. McAllister, E. Sederholm, J. Sundberg and P. Gramming (1994) noted that, if the development of organs that make up the vocal apparatus (such as the lungs, bronchi, trachea, oral cavity, nasal cavity) takes place gradually, then the larynx before the period of occurrence of the mutation develops very slowly and unevenly; it creates a certain imbalance between the growth of the larynx and all other parts of the vocal apparatus.

Physiological Aspects of the Children's Voice

Sound making in the singing voice is a result of the interaction between the respiratory and articulation organs with the vocal folds. The mechanism of sound making is an extremely complex process. By the beginning of phonation the vocal folds come together and close up tightly. As the active force acting in this process the pressure of respiratory flow comes out: the stronger the vocal folds stretch and contract, the greater is the frequency of their vibration, and the higher the voice is, and vice versa. The frequency of their vibrations is determined by the properties of the tissue of the vocal folds depending on the tension. The respiratory system provides external force acting on the vocal folds: this force moves apart the folds and it also causes the opposite effect, when the folds are open (Titze, 2000).

Singing in primary school age (including 6-8-year-old children) is carried out only by marginal tension of ligaments and has a remarkable character of falsetto. During this period, low mobility of the larynx is peculiar to children, as the ramifications of the nerves that control it have just begun to form. Strengthening the nervous system gradually leads to the creation of strong links between the respiratory, protective and vocal functions. At this time, all basic sound making skills are being learnt, which obtain their complete development in the future. The mechanism of voice building by its structure is quite simple. During phonation the vocal cords vibrate, mainly by their inner edges, resulting in a so-called falsetto (or rather, the head) sound.

Young children's vocal apparatus is very fragile: a 6-8-year-old child's voice is soft, very small in terms of volume and high sounding, as it tones at the upper resonator. When properly taught the voice develops smoothly as for the boys and so for the girls, as there is not a significant difference in their vocal apparatuses yet.

The process of voice formation goes through several stages. A.Orlova, P.Estrova and A.Kalmykova (Орлова, Эстрова & Калмыкова, 2013) distinguish several stages of development of children's vocal apparatus, of which the following are important

- school children (the youngest) period - 7-10 years;
- pre-mutation period - 11-13 years;
- mutation period - 13-15 years;
- post-mutation period - 16-17 years.

In accordance with the distinguished age periods, the anatomic structure of the vocal apparatus and child's voice change. Each age period is characterized by specific features. The different structure of the vocal apparatus at different stages is determined by the changes of acoustic parameters: frequency of the basic pitch, intensity of voice, range, tone, one or another mechanism of voice formation, the certain character of voice sounding, register, and features of respiration.

It should be noted that at childhood "head" sounding with the involvement of resonating is a natural, mainly head resonator, which gives a special quality to the sonority of voice and flight of singing voice. Sonority compensates lack of strength, which cannot be required from children's voices: this contradicts the anatomical and physiological characteristics of children's larynx (Glaze, Bless, Milenkovic & Susser, 1988).

Sounds of the singing voice have the following physical properties: pitch, tone, strength and duration. The pitch of the singing sound is determined by the oscillation frequency of the vocal folds. The tone and the pitch of the voice range are individual for each singer and depend on its natural anatomical and physiological features of his/her vocal apparatus. The strength of the singing sound is determined by the scope of the movement of the vocal folds - the amplitude of their oscillations. It is known that the larger the amplitude, the stronger the sound is. The amplitude of the oscillations depends on the force of contraction of the vocal muscles, on the magnitude of the air stream and on the condition and arrangement of resonator parts (Hirano, Kurita & Nakashima, 1983).

M. Zimmerman (Zimmerman, 2011) in his study of children's voice says that they achieve the ability to sing a wide range of tones at a relatively early age. The range of 6-8-year-old children's voice usually spans from D of the first octave to D of the second octave. This natural range is determined by the capabilities of the vocal cords, which are thin and short. For some children, as noted by R. Smith (1963), even sounds of a small octave (C and A) can be found, but usually they sound soft and intense. For another group of children quite a beautiful sounding of E2 and even F2 can be found. However, for the majority of all children the most characteristic sounds are D1 - D2. The best voice qualities are shown on the middle sound of the overall range.

E. Malinina (Малинина, 2013) recognizes the falsetto singing style as the basis of sound making for all children under the age of 10, that is, before signs of mutation of voice appear. When she describes the voice of a child of this age, she identifies four main indicators:

- the voice is light, bright, reed like, silvery, force is small;
- the oscillatory manner of vocal cords happens only with their edges;
- the sound attack is “soft”;
- the larynx is at a raised position.

The most complete timbre of children’s voice is shown only at a moderate sounding. It is at the age of 7 - 10 years, when the characteristic qualities of the singing voice are establishing. The timbre of the voice appears due to the concomitant fundamental tone overtones, arising in the glottis by vibrations of the vocal folds, but mainly - by the passage of sound through the nasal cavity and paranasal sinuses. Distinction is made between a) resonators of constant type (hard palate), and b) mobile resonators, which alter the timbre of the voice during speech or singing, and also the expression of emotions. Timbre is an innate quality: by training it can be improved or changed. Timber of children at this age is still very uneven, especially when singing vowels: in this regard, it is especially important to pay attention to the participation of resonator cavities (pharynx, mouth) in the singing, as their size has a large impact on the quality of voice (Pribujsiene, Uloza & Kardisiene, 2011).

Intonation Problems of 6-8-year-old Children

The development of children’s singing culture creates many difficulties. The foremost and, we can say, the most acute among them - imprecise intonation. Contemporary vocal teacher trainers (Gordon, 1985; Apfelstadt, 1988; Goetze, Cooper & Brown, 1990; Phillips, 1992; Atterbury & Silcox, 1993; Koldenhoven & Publishing, 2007; Harris, 2009 and others) are interested in the causes of this problem. L.Thurman and G.Welch (Thurman & Welch, 2000) note that 30% of children at the age of seven cannot sing at precise intonation and 5% cannot do that even at the age of eleven. In turn, M. Goetze (Goetze, 1986) in his study notes that 70% of children at the age of 6-8 were inaccurate in singing. For some children, as emphasised by S.Forcucci (Forcucci, 1975), inaccurate singing may persist until late childhood, which is a serious problem in learning to sing. S. Forcucci highlights two components in singing: hearing and self-control. He is convinced that controlling voice is almost always the key component.

Many researchers point out different causes and conditions why children sing inaccurately: some reasons are associated with the development and maturation (Levinowitz, Barnes, Guerrini, Clement, D’April & Morey, 1998), musical abilities (DeYarman, 1972; Jones, 1993), singing range (Cleall, 1970), home environment and heritage (Eikum, 1963), age (Mizener, 1993) and several others.

Relying on the research by J. Shaw (2013), the following groups of causes for imprecise intonation can be distinguished:

- physiological (accessing the singing voice, respiration, vocal coordination, kinaesthetic awareness, vocal health);
- psychological (pitch perception, tonal memory, emotional/attitudinal, hearing, perception, emotion);
- organic (disease, malformation, delayed maturation);
- environmental influences (musical exposure, singing models).

Let's consider the physiological group of causes for children's inaccurate intonation, the main of which, according to many researchers (Огороднов, 1972; Gordon, 1985; Bertaux, 1989), is the lack of coordination between the hearing and the voice - the so-called 'buzzing'. Lack of coordination between auditory perception and its realisation with the voice is determined by the underdeveloped relevant parts of the cerebral cortex and is a consequence of the fact that the child simply cannot cope with his/her vocal apparatus, does not know how to shape the sound in singing. First of all, it refers to the inability to use head resonator in singing. Such children are excellent at hearing the melody, but sing it a quart or a fifth lower than the others.

Another reason could be an impairment of the structure of the vocal apparatus. Such children with violation of the vocal apparatus need intervention of a laryngologist (Bernstein & Oxenham, 2006).

Unambiguously, singing is interrelated with musical hearing. Precise intonation in singing can also depend on how well child's musical hearing is developed. S.Korlyakova (Корлякова, 2008) notes that according to how precisely a child can sing a melody the sound pitch and melodic hearing can be diagnosed.

Another reason for imprecise intonation is related to the group of physiological reasons is a bad articulation. It results in an incorrect pronunciation of individual sounds, syllables, words, and finally there is a false singing (Bunch Dayme, 2009).

Low range of voice sounding can also be one of the physiological causes for an inaccurate intonation by children (McAllister & Sjölande, 2013).

Since singing is a psychophysiological process that is associated with the operation of vitally important systems (respiratory, circulation of blood, endocrine system and other) it is necessary that sound making is organised in a correct and natural way, so that the child would feel comfortable, sing with ease and with pleasure. With proper voice formation child should not feel tension of the larynx, which results in a tired voice, and the voice, in this case, will sound unnatural - heavy and plain. It is necessary to observe a correct mode of voice formation which is the result of a special work on training children's singing voice. Therefore, it is important to start this work with children during the preschool years which are favourable for the development of basic singing skills.

Conclusions

1. Development of a child's voice is a qualitative and quantitative change in the state of the vocal apparatus and the main characteristics of its sounding, as well as the development of specific musical abilities. The vocal apparatus includes respiratory system, larynx, articulation apparatus and nasal cavity and side cavities. The singing sound can only be formed, when all the parts of vocal apparatus operate completely and interactively.

2. Among the physiological group of reasons for “buzzing” and imprecise intonation are
 - lack of coordination between hearing and voice;
 - violation of the structure of the vocal apparatus;
 - underdeveloped musical hearing;
 - poor articulation;
 - low range of voice.
3. Different structure of the vocal apparatus at different stages causes changes in acoustic parameters: frequency of the basic pitch, intensity of voice, range, tone, one or another mechanism of voice formation, the certain character of voice sounding, register, and features of respiration. Understanding and awareness of the physiological features of the child’s voice can help teachers-vocalists in proper vocal training and development of children’s singing skills.

References

- Apfelstadt, A. (1988). What makes children sing well? *Research in Music Education*, 7(12), 27-32.
- Atterbury, B.W. & Silcox, L. (1993). The effect of piano accompaniment on kindergartners’ developmental singing ability. *Journal of Research in Music Education*, 41(1), 40-47.
- Baars, B. & Gage, N. (2010). *Cognition, Brain and Consciousness*. Oxford: Elsevier.
- Bernstein, J. A. & Oxenham, A. J. (2006). The relationship between frequency selectivity and pitch discrimination: Sensorineural hearing loss. *Journal Acoustical Society of America*, 120, 3929–3945.
- Bertaux, B. (1989). Teaching children of all ages to use the singing voice and how to work with out of tune singers. In D.L.Walters, & C.C.Taggart (Eds.), *Readings in Music Learning Theory*. Chicago: G.I.A., 92-104.
- Bozeman, K. (2007). A case for voice science in the voice studio. *Journal of Singing*, 63(3), 265-279.
- Brünger, P. (2005). Abreißende traditionen: Daten zum singen im Kindergarten. *Musik und Kirche*, 75(3), 170-179.
- Bunch Dayme, M. (2009). *Dynamics of the Singing Voice*. Wien: Springer-Verlag.
- Cleall, C. (1970). *Voice Production in Choral Technique*. London: Novello.
- Damsté, P. (2011). *The Relation of Voice, Speech and Language*. Retrieved 21.04.2015 from <http://home.tiscali.nl/knmg0234/VOICE.html>
- DeYarman, R. M. (1972). An experimental analysis of the development of rhythmic and tonal capabilities of kindergarten and first grade children. In E.E.Gordon (Ed.), *Experimental Research in the Psychology of Music: 8*. Iowa City: University of Iowa Press, 1-44.
- Eikum, R. L. (1963). *Singer vs. Non-singer: An educational research study of the Clarkston, Washington elementary school system concerning the students’ ability to sing and factors affecting singing ability*. Chicago: Follett Educational Corporation.
- Forcucci, S. (1975). Help for inaccurate singers. *Music Educators Journal*, 62(2), 57-61.
- Glaze, L., Bless, D., Milenkovic, P. & Susser, R. (1988). Acoustic characteristics of children’s voice. *Journal of Voice*, 2(4), 312–319.

- Goetze, M. (1986). *Factors Affecting Accuracy in Children's Singing*: Doctoral dissertation. Retrieved 14.03.2015 from ProQuest Dissertations & Theses database.
- Goetze, M., Cooper, N. & Brown, C. (1990). D. Deutsch (Ed.), *The Psychology of Music*. San Diego: Academic Press Series in Cognition and Perception.
- Gordon, D. S. (1985). A survey of literature and practice in assisting the pitch-defective singer in the elementary school. *Pennsylvania Music Educators Association: Bulletin of Research in Music Education*, 16, 11-18.
- Harris, M. (2009). *Music and the Young Mind: Enhancing brain development and engaging learning*. New York: R&L Education.
- Hirano, M., Kurita, S. & Nakashima, T. (1983). Growth, development and aging of human vocal fold. In D.M.Bless, & J.W. Abbs (Eds.), *Vocal Fold Physiology*. San Diego: College Hill Press, 22-43.
- Jones, M. (1993). An assessment of audiation skills of accurate and inaccurate singers in grades 1, 2, and 3. *Update: Applications of Research in Music Education*, 11(2), 14-17.
- Koldenhoven, D. & Publishing, A. (2007). *Tune Your Voice: High voice*. Chicago: Alfred Music Publishing.
- Levinowitz, L.M., Barnes, P., Guerrini, S., Clement, M., D'April, P. & Morey, M.J. (1998). Measuring singing voice development in the elementary general music classroom. *Journal of Research in Music Education*, 46, 35-47.
- McAllister, A., Sederholm, E., Sundberg, J. & Gramming, P. (1994). Relations between voice range profiles and physiological and perceptual voice characteristics in ten-year-old children. *Journal of Voice*, 8, 230-239.
- McAllister, A. & Sjölande, P. (2013). Children's voice and voice disorders. In *Seminars in Speech and Language*, 34(2), 71-79. Retrieved 18.04.2015 from <http://dx.doi.org/10.1055/s-00331342978>
- Mizener, C. (1993). Attitudes of children toward singing and choir participation and assessed singing skill. *Journal of Research in Music Education*, 41, 233-245.
- Peng, F. (2005). *Language in the Brain*. New York: Continuum International Publishing Group.
- Phillips, K.H. (1992). *Teaching Kids to Sing*. New York: Schirmer Books.
- Pribujsiene, R., Uloza, V. & Kardisiene, V. (2011). Voice characteristics of children aged between 6 and 13 years: Impact of age, gender, and vocal training. *Unbound Medline*, 36(4), 150-155. Retrieved 12.04.2015 from <http://informahealthcare.com/doi/abs/10.3109/14015439.2011.569756>
- Shaw, J. (2013). *Strategies for Working with Inaccurate Singers*: Paper presented at the Illinois Music Education Conference. Retrieved 11.03.2015 from http://www.ilmea.org/site_media/filer_public/2013/01/11/shaw.pdf
- Smith, R. (1963). The effect of group vocal training on the singing ability of nursery school children. *Journal of Research in Music Education*, 11, 137-141.
- Stathopoulos, E. & Sapienza, C. (1993). Respiratory and laryngeal measures of children during vocal intensity variation. *The Journal of the Acoustical Society of America*, 94, 2531-2543.
- Thurman, L. & Welch, G. (2000). Bodymind and voice: Foundations of voice education. In G. Welch (Ed.), *The Developing Voice*. London: Bodymind & Voice Minnesota, the Voice Care Network, 704-717.
- Titze, I. (2000). *Principles of Voice Production*. Iowa City, IA: National Centre for Voice and Speech.
- Welch, G. (1991). The developing voice. In L.Thurman, & G.Welch (Eds.), *Body, Mind and Voice: Foundations of voice education*. Minneapolis, MN: Voice Care Network, 704-718.

Zimmerman, M. P. (2011). Musical characteristics of children. *Visions of Research in Music Education*, 17. Retrieved 21.06.2015 from <http://www--usr.rider.edu/vrme~/>

Корлякова, С. (2008). Психологический аспект диагностики музыкальных и музыкально-исполнительских способностей школьников и студентов [Psychological aspects of diagnostics of pupils' and students' musical and performing abilities]. *Психология в вузе*, 2, 120-131 (in Russian).

Малинина, Е. (2013). *Дефекты звукообразования* [Defects in Sound Making]. Retrieved 14.05.2015 from <http://nsportal.ru/shkola/muzyka/library/2014/04/18/metodicheskaya-razrabotka-defekty-zvukoobrazovaniya> (in Russian).

Огороднов, Д. (1972). *Музыкально-певческое воспитание детей в школе* [Music and Singing Education of Children in School]. Ленинград: Музыка (in Russian).

Орлова, А., Эстрова, П., Калмыкова, А. (2013). Особенности развития детского голоса в онтогенезе [Features of the development of children's voices during the ontogeny]. *Специальное образование*, 4, 92-104 (in Russian).

Received 25.07.2015.

Accepted 18.08.2015.

OPPORTUNITIES FOR THE DEVELOPMENT OF LEARNERS' EMOTIONAL SPHERE AND IMAGINATIVE THINKING AT MUSIC LESSONS IN PRIMARY SCHOOLS

Irina DIREKTORENKO

Riga Academy of Pedagogy and Education Management, Latvia
e-mail: direktorenko@inbox.lv

Abstract

Music stimulates individuals' emotionality and allows them to express feelings more freely, as well as stimulates their self-expression. This becomes especially vital in early adolescence when identity is being developed and young people wish to find their place among the others. Though the impact of music upon the development of emotional sphere and imaginative thinking is indisputable, we also see that the contemporary learners are becoming too rational. Observations testify to the fact that at schools, too, attention is mainly focused on knowledge and skills, on the cognitive aspect, intellectual development, while personality's emotional development as well as maintaining balance between the emotional and imaginative spheres is neglected. Unfortunately, this concerns the process of music teaching as well. Thus, in pedagogical practice there is an apparent contradiction between the need for the development of emotional sphere and imaginative thinking via the process of learning music and the emotional indifference of the present adolescents.

During the research problems relating to the development of learners' emotional sphere were identified, teaching strategies for the development of learners' emotional sphere and imaginative thinking were formulated and their effectiveness was verified.

Research aim is to verify the opportunities for the development of learners' emotional sphere and imaginative thinking during various musical activities in forms 7, 8, 9.

Key words: development of emotional sphere and imaginative thinking, musical activities, teaching strategy.

Introduction

The issue of maintaining balance between the rational and emotional spheres is topical in education since the early 20th century. Art pedagogy scientists acknowledge that music is the most emotional art among all other arts; it helps to develop human's emotional sphere, provides the opportunity for gaining emotional experiences of music, oneself and the world. A. Dauge (Dauge, 1925) valued the role of art in human's

life very high. He emphasized that art teaches to observe and understand life, people, nature, teaches to perceive the soul of every living thing. Art helps to develop ability for empathy since it is the basis for understanding other people.

The education of a harmoniously developed personality is the principle aim of contemporary pedagogy, and it is oriented towards developing the unity of human mind, will and feelings. The development of a harmoniously developed personality is unimaginable without being in touch with art. Within this process, the process of musical education occupies a special place (Liduma, 2004).

Music lessons at a primary school, which involve both listening to music and various music making activities (singing, playing instruments, musical-rhythmical movements, listening to music, creativity), relate just to the development of emotional sphere and imaginative thinking. It is important that at music lessons learners gain emotional experience, that they feel personal attitude to art objects and to their own musical activity as well. V. Hibnere (1998) writes that only the people who have experienced the noble power of art are able to really recognize the necessity for it, to evaluate its beneficial and inspiring influence. Concerning the artistic education of teenagers the author considers that this has to be done through introducing learners to the original works of art and making them do creative activities themselves.

During adolescence the individual experiences surrounding world especially deep; the ideas, thoughts and evaluations made during adolescence are emotionally rich, and on them depend teenagers' attitude to people, to joys and sorrows. V. Suhomlinskis (Сухомлинский, 1975) considers that the trend of teenager's thinking is directly reflected in his emotional state, provoking not only intellectual feelings but also making an impact on his/her whole spiritual life. On how emotionally rich are the ideas, thoughts and evaluations you have got to know during adolescence depends teenager's attitude to people, to joys and sorrows. In this context, teacher's task is to achieve that the intellectual work is an activity, an active manifestation of mental powers, self-assertion. The role of learners' practical work and selection of musical material in regard to the repertoire of songs and compositions are very important.

If the emotional-imaginative sphere is not well-developed, goals get disarranged in our society. However, it is important to realize that just feelings are those that determine the first motions of the soul, the first desires, and only then the action follows. The object of cognition in the emotional-imaginative sphere is not the reality of life but rather the emotional attitude to this reality (Неменский, 1991). The above said directly refers to primary school learners. However, the pedagogical practice shows that teenagers give preference to recording and performing popular music, excluding classical or traditional music from the scope of their interests, they have little interest in the origin of music, make little music in practice, thus they miss the opportunity of perceiving, understanding and analyzing different kind of music. Of course, a lot of learners are much cleverer, better educated than the previous generations at their age, but in regard to their emotional sphere they have become much poorer and more indifferent. Reasons for this are several: the opinion of many parents that music in primary schools is not needed as well as learners' own unwillingness to immerse themselves in emotions, and indifference to the best examples of music.

Research object: musical activities and music lessons in a primary school.

Research aim: to study the opportunities for the development of 7-9-form learners' emotional sphere and imaginative thinking during various kinds of musical activities.

Research Design

The aim of the empiric research was to study the opportunities for the development of emotional sphere and imaginative thinking, to analyze and determine the dynamics of developmental levels of 7-9-form learners' emotional sphere and imaginative thinking during the research. The following methods were employed in the research: the analysis of pedagogical, psychological and methodological literature on problems of emotional development and their solution, pedagogical observation, analysis of pedagogical situations and analysis of statistic data processing.

The research was conducted for four months at music lessons, which were given once a week in each form of X school in Bauska region. The research involved 37 learners from form 7, 30 learners from form 8 and 38 learners from form 9.

The research was carried out in two stages: during the first stage it was important to observe and evaluate learners' emotional manifestations in different music activities, making use also of their link with such subjects as visual art and the Latvian language; during the second stage, a regular activity was done at the lessons, and it was aimed at developing learners' emotional sphere and imaginative thinking by applying the designed strategy.

During the research all learners were given the opportunity to express their emotions, tell about their associations provoked by the music they have heard, analyze and give their opinion about the content of music in singing, listening to music, playing instruments as well as in musical-rhythmical movements.

The developed criteria, indicators and levels of the development of emotional sphere and imaginative thinking helped to observe the dynamics of emotional-imaginative development during the research. Five development levels and indicators were determined (see Table 1).

Table 1. Levels, criteria and indicators of the development of emotional sphere and imaginative thinking

LEVELS	CRITERIA	INDICATORS
A – low level	<ul style="list-style-type: none">Emotional responsiveness;Associativity;Understanding of music content	<ul style="list-style-type: none">emotional responsiveness is not manifested;associations are not formed;understanding of music content/image is not developed
B – almost average level	<ul style="list-style-type: none">Emotional responsiveness;Associativity;Understanding of music content	<ul style="list-style-type: none">Emotional responsiveness is manifested inadequate to the content of music;Associations are seldom formed;Understanding of music content/image is poor

LEVELS	CRITERIA	INDICATORS
C – average	<ul style="list-style-type: none"> Emotional responsiveness; Associativity; Understanding of music content 	<ul style="list-style-type: none"> Emotional responsiveness is poor; Associations are incompletely formed; Understanding of music content/image is average
D – almost high	<ul style="list-style-type: none"> Emotional responsiveness; Associativity; Understanding of music content 	<ul style="list-style-type: none"> Emotional responsiveness is almost adequate to the content of music; Associations are formed almost strong; Understanding of music content/image is good
E – high	<ul style="list-style-type: none"> Emotional responsiveness; Associativity; Understanding of music content 	<ul style="list-style-type: none"> Emotional responsiveness is adequate to the content of music; Associations are formed very strong; Understanding of music content/image is perfect

Emotional responsiveness reflects learner's joy of singing, empathy, adequacy of emotional reaction to the content of music. Associativity is related to emotional perception which derives from personal experience, and understanding of the content of music develops when a learner gets familiar with, observes and analyzes the means of expression in music.

Table 2. Research methods and practical activity during the process of the development of emotional sphere in the first stage of the research

CRITERIA	RESEARCH METHODS	ACTIVITY DURING THE RESEARCH
Emotional responsiveness	Observation	<ul style="list-style-type: none"> Singing songs of different character by ear or from sheet (observation of learners' emotional manifestations during singing); Listening to the composition and depicting the emotions in narrations, drawings (observation of emotional-imaginative manifestations); Musical-rhythmical movements: listening to the composition and depicting of the emotions in movements (observation of emotional-imaginative manifestations) Instrument playing: composing of rhythmical and/or instrumental accompaniment for the given melody (observation of emotional-imaginative manifestations during composing or performing).
	Analysis of pedagogical situations	Analysis of learners' activity in all activities.

Associativity	Observation	<ul style="list-style-type: none"> • Singing songs of different character by ear or from sheet; discussions on the impressions received (observation of the formation of learners' associations, perceptions on the song); • Listening to the compositions and depicting the emotions in narrations, drawings (observation of images learners have formed); • -Musical-rhythmical movements: listening to different character compositions and depicting the emotions in movements; discussions on the image of music and associations (imitation of music images in movements and observation how associations are triggered); • Instrument playing: composing of rhythmic and/or instrumental accompaniment for the given melody; discussions on associations (observation of the formation of associations).
	Analysis of pedagogical situations	Analysis of learners' activity in all activities.
Understanding of music content	Observation	<ul style="list-style-type: none"> • Singing: analysis of different character songs (observation of learners' understanding of songs); • Listening to the compositions and their characterization (themes, character, musical expression means of the composition) (observation of learners' understanding of the content of the composition); • Musical-rhythmic movements: listening to the composition and depicting the emotions in movements; analysis of the image of music, movements and music expression means (observation of the formation of learners' understanding of the content of composition); • Instrument playing: composing of rhythmical and/or instrumental accompaniment for the given melody; analysis of the employed music expression means (the adequacy of the expression means to the melody).
	Analysis of pedagogical situations	Analysis of learners' activity in all activities.

The observation and situation analysis were carried out by music teachers who worked with the 7-9-form learners in practice, and by the author of the paper as well. Learners of every form were given musical material selected for the fulfillment of each task, which was also coordinated with the content of music taught and was included in thematic plans; they also got songs and compositions selected in addition.

The analysis of pedagogical situations is an important method. A pedagogical situation is the interaction between a teacher and a learner or a collective of a class and it involves two forms of human activity: the individual's behavior and his/her emotional reaction. The analysis of a pedagogical situation helps to identify complex processes of

personality's actualization and in due time interfere in the development of these processes (Пономарева, 2015). In music, the processes of personality's actualization apply to the emotional sphere. A.Vorobjovs (2000) considers that the emotional sphere allows a personality to evaluate images and thoughts created on the basis of a cognitive activity, their significance, value and ensures a positive or negative attitude to them.

Results of the Study

The development of the emotional and imaginative spheres during music classes relates to the development of learners' spiritual feelings. Psychologists call these feelings the highest feelings, and among them moral and esthetic feelings could be singled out. The human esthetic experiences are manifested through the feelings of nobleness, beauty, the dramatic, the comic and other feelings (Vorobjovs, 2000). The source of such feelings is art works, and according to V. Hibnere (1998) a creative activity and products of this activity are especially important during adolescence. In our case, the products of the activity are fulfillment of singing tasks, creating instrumental and rhythmic accompaniments, listening to music and other activities. During the research these products of learners' activity as well as a creative process itself were observed and evaluated.

The results of the first research stage allow concluding that in terms of emotional development there are certain difficulties at music lessons. For example, in Forms 7 the emotional responsiveness was on a low (A) or almost average (B) level, but in Forms 8 and 9 this indicator is higher (levels C and D). This implies that the learners of Form 7 still feel too shy to express their feelings and emotions. It was also established that the indicators of the development of emotional responsiveness are low for all forms.

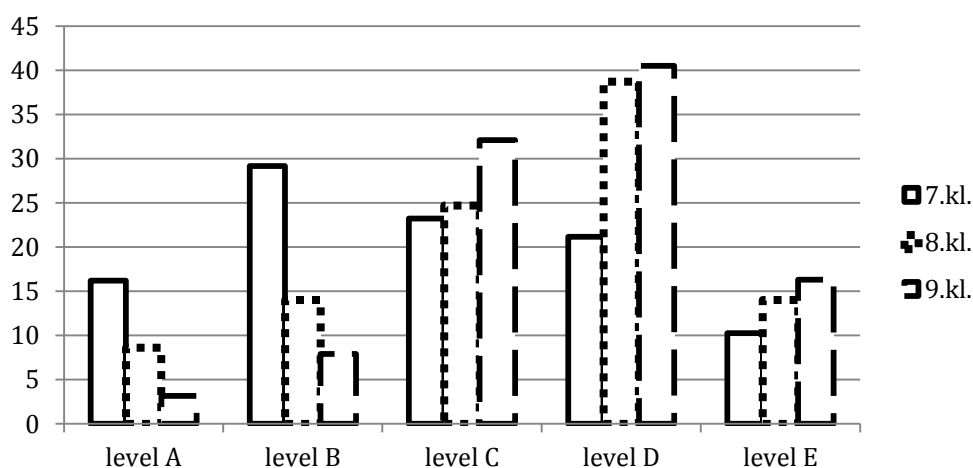


Figure 1. The level of the development of 7-9 – form learners' emotional responsiveness in the first research stage (%)

During every musical activity (listening, singing etc.) learners have to perceive and demonstrate the emotional content of music. D. Zariņš (2003, 58) maintains that the emotions embodied in the compositions have such a multitude of nuances that to express them in words is impossible. The only task of each learner is to prepare him/herself to perceive this emotional diversity.

The observations show that during the process of listening or music making the learners' emotions is individual, and this complies with B. Dodonov's (1987) statement that emotions are "intimate" since they are inherent in a specific individual, and he also emphasizes the subjective significance of emotional processes. No theory denies the fact that emotions are reflected in external manifestations. All psychologists and pedagogues are unanimous about the fact that the presence of emotions can be identified by individual's behavior and appearance. They show up in facial expression, gestures, change of breathing, speech intonation (Izards, 1977; Додонов, 1987; Iļjenkovs, 1989). Of course, during the research learners' external manifestations not always coincided with their internal emotional experience, which the formation of learners' associations and understanding of the image testified to.

The esthetic experience is the highest point at which the oppositions of categories appear: beautiful – ugly, comic – tragic etc. The esthetic perception, experience and understanding of music open up the opportunities for a philosophical insight (Marčēnoka, 2007). Emotional experiences are tightly linked with learners' activity and behavior. The experience of music perception and knowledge about it gave the learners the opportunity to experience the emotions embodied in music, and they showed their attitude to the phenomena of the surrounding environment. The learners could express the outcome as pleasant, unpleasant, joyful, and sad, and they perceived in music such moods as "thoughtful", "sorrowful", "calm", "jubilant". Learners' positive emotions and feelings were aroused, for instance, at creating rhythmic accompaniment and joint playing of instruments, listening to music. Everything that proved to be a failure provoked negative emotions and feelings (singing of some songs); in these cases learners considered that the musical material had been uninteresting.

Consequently, to satisfy teenagers' needs new working forms need to be sought for and additional musical material selected. It is important that the impact is made on those aspects of the personality development which are mainly within the power of musical experience. This power *"manifests itself in the diversity of emotional feelings which the mankind has been forming over centuries, as well as in activating the intellectual elements of music understanding and in the perception of images of art"* (Zariņš, 2003, 54). Thus, if learners learn to recognize emotions and the sources of their origin, the opportunities for developing their creative potential and establishing closer relations with classmates in a joint music making will open for them.

During the research one of the tasks was to develop the feeling of the artistic image and to form associations. We know that a musical experience is provoked by artistic-musical images which reflect various human moods, experiences, ideas, emotions, feelings and other elements of human intellectual life (Zariņš, 2000; Marčēnoka, 2007). In a musical image equally important are both the emotional and the rational component, though the human consciousness first perceives the emotional side. A.Vorobjovs writes: *"The emotional sphere enables a personality to evaluate cognitive-*

activity-based images and thoughts, their importance, value and to ensure a positive or a negative attitude to them” (Vorobjovs, 2000, 57).

During the process of activity the learners could tell about their associations triggered by listening to music and by other activities. The research proves that the learners of all forms have obtained the highest results on the average level (C), and the lowest results – on the high level (E).

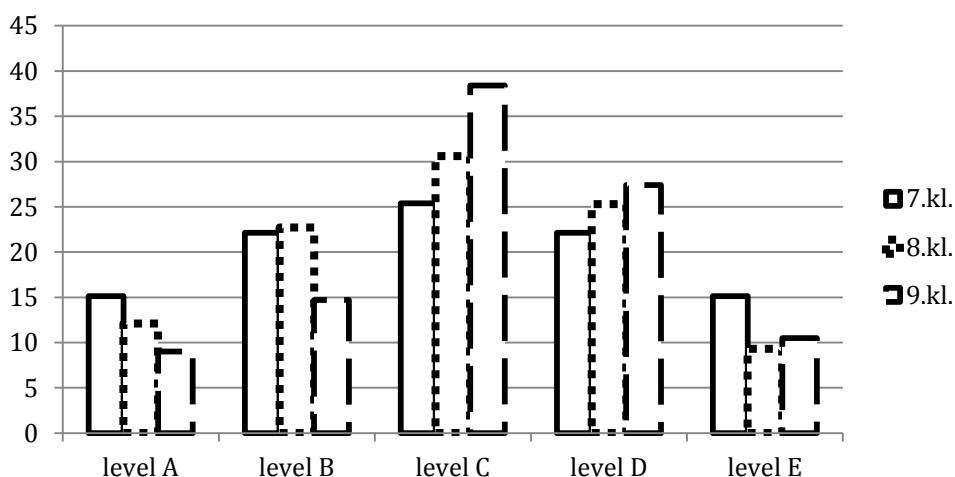


Figure 2. The level of the development of 7-9-form learners' associativity in the first research stage (%)

The development of learners' emotional-imaginative sphere is closely linked with music perception. If the perception of music is on a high level, learners have an integral perception of music characterized by a diversity of associations. Consequently, the associations created about music do not yet give a learner the understanding about a specific musical image in general: here the analysis is needed. In her research *“Interaction between Music Perception and Musical Taste”* (2007) among several criteria of music perception M.Marčenoka distinguishes also such as: emotional responsiveness to music; associations triggered during listening to a composition; joint creative activity, understanding of musical image and having a personal sense. Thus, we can say that it is vital for learners to form the perception about a composition, associations, but the image of music will be perceived consciously and adequately to the content of music, if the analysis of music (composition, song) is made.

Therefore, during the research learners' understanding of the content of music was checked. Learners analyzed expression means of music, the body of performers, composition as a whole and by details, form and style of music and studied also the origin of the composition. Thereby a comprehensive analysis of a composition was done. The outcome shows that according to the criterion *“Understanding of music content”* the results in all forms are on the average level (C) and the best results were shown by Form 9.

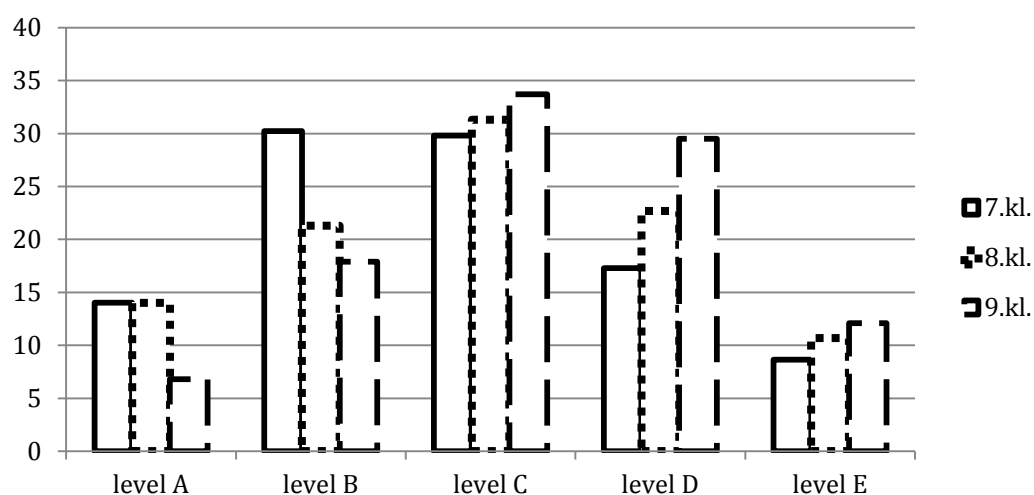


Figure 3. The level of 7-9-form learners' understanding of music content in the first research stage (%)

We can state that within the period from Form 7 to Form 9 adolescents' perception is becoming more planned, intentional, and diverse. Psychologists write about this phenomenon, emphasizing the fact that adolescents are able to make important analysis and synthesis, their abstract thinking continues developing, logic and volition assume still greater significance and learners still better perceive those things which they can visualize (Svence, 1999; Jurgena, 2002).

Consequently, an adequate understanding of the emotional content is not possible without many and diverse cognitive processes. A lot of psychologists emphasize the link between the emotional sphere and the cognitive sphere (Izards, 1977; Додонов, 1987). In order a teenager could perceive music h/she has to perceive its image. The perception of the image is determined by imaginative thinking which is based on memory objects and images. In this case the analytical-synthetic activity takes place by means of the image. For the perception to be complete, the level of comprehension should be reached. *"Comprehension is the ability to place the perceived things into a definite group of objects or phenomena and attach a name to them, i.e. to define them...This regularity determines the relatedness of perception to thinking and speech, and thereby enriches the perception linking the sensitive and the abstract reflection of the world"* (Vorobjovs, 2000, 47).

The research established that the most difficult thing for the learners was to speak about music. The deepest nature of music can never be properly explained in words, however this complicated sphere of getting to know feelings cannot either be approached without words. The explanation of music is to involve something poetic, something that would bring words nearer to music. Functions of a word enable the individual to bring back the images of respective objects at the right moment without directly observing them. Of course, a teacher has to guide this process and has to use different means to promote the perception of the content (electronic resources, films, reproductions, poems, movements etc.).

Thus, the difficulties and obstacles in the educational process identified during the first research stage highlighted the necessity for developing teaching strategies oriented towards eliminating shortcomings in the development of learners' emotional-imaginative sphere. The second research stage, therefore, in all kinds of musical activity envisaged work oriented towards the development of both emotional and cognitive aspects. Integrated methods based on the link of musical activities with literature, visual art and movements were applied.

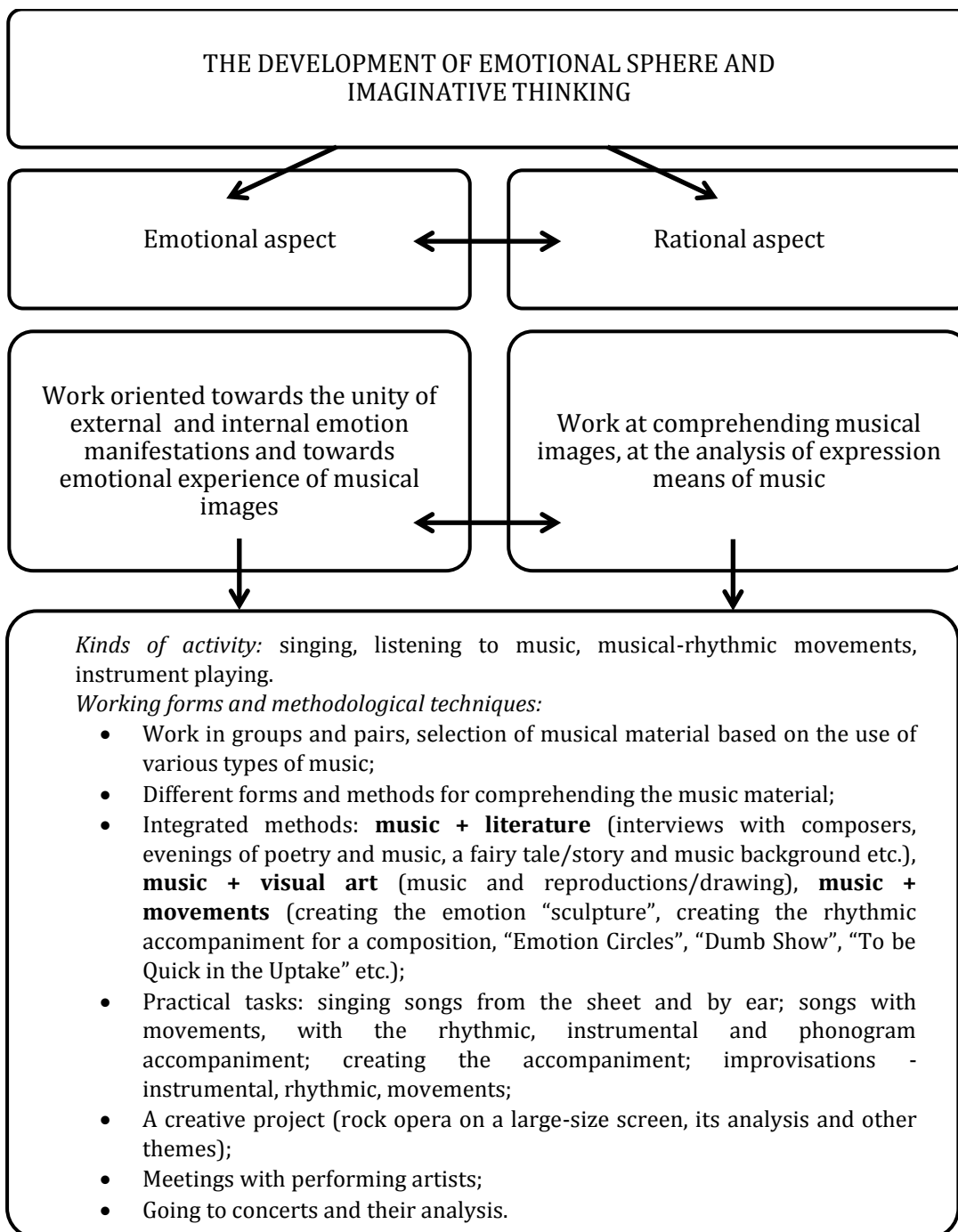


Figure 4. Teaching technologies for the development of 7-9-form learners' emotional sphere and imaginative thinking

During the music lessons it is important to use music of different style and genre, including that of popular music. Though according to D.Zariņš (2003) the perception and experience of contemporary music examples are distorted by the invasion of pop-culture which has overtaken the whole music field and music pedagogy is the final barrier in the struggle against anti-culture. Of course, there are a lot of examples of non-qualitative music, but there are also good examples, besides, a teacher has to take into consideration what teenagers like, what they listen to, what songs they sing. It is vital for a teacher 1) to react to them adequately and together with learners analyze both positive and negative examples; 2) to be competent in musical processes, in what he/she tries to teach to their learners.

During the second research stage it was essential to integrate into standard kinds of activity (singing, listening to music, playing instruments, rhythmic movements) other kinds of art: fine arts; movement, dance, games; literature (poetry, fairy tales) as well as craft (making instruments).

The integration of *Visual art* into the educational content of music was implemented by employing reproductions, practical drawing for a better understanding of music. The acquisition of music by employing visual art offers new opportunities in respect of conducting lessons and the development of emotional sphere.

We can use elementary music instruments as a means contributing to learning music. During the process of working, instruments incited natural activity, joy to work, and facilitated a more rapid musical development. They gave a notion about expression means of music, about the elements of the language of music.

Movement, dance, musical games developed not only learners' motor skills, coordination of movements, but also such features of the emotional sphere as opening out for communication, acceptance of other individuals, etc. At interpreting music by movements a learner learnt to feel the image of music, sensing the minutest nuances.

Literature has been integrated into music since the very beginning, because text which helps to understand the image of music underlies almost all music. On involving poetry and fairy tales into musical activity a learner gets the opportunity to form his own associations, and interpretations which underlie creativity.

During the research, employing the above mentioned methodological techniques; learners had the opportunity to work individually, in pairs and groups. The educational material enriched by interesting compositions and songs as well as by music making tasks was acquired successfully, and observation results of the second research stage are summarized in Figures below.

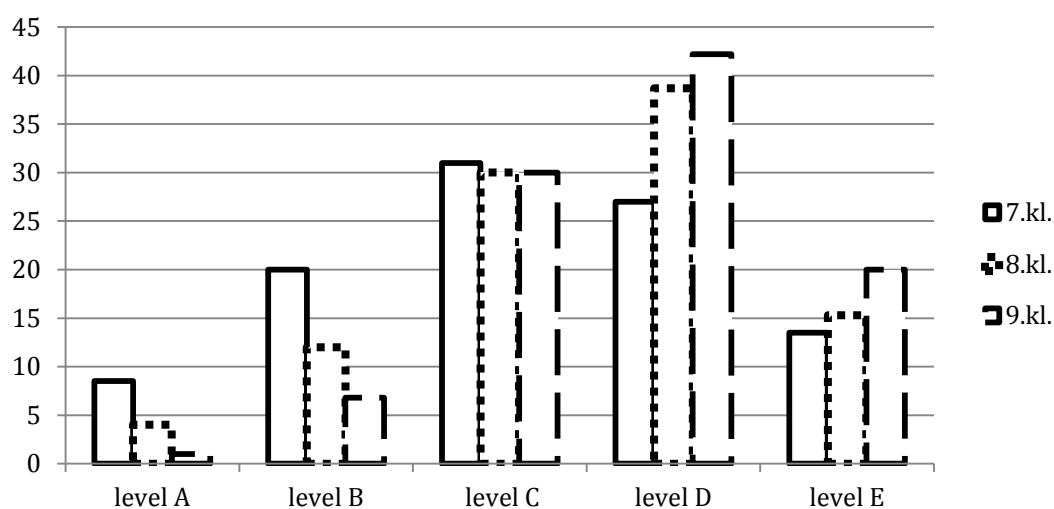


Figure 5. The developmental level of 7-9-form learners' emotional responsiveness in the second research stage

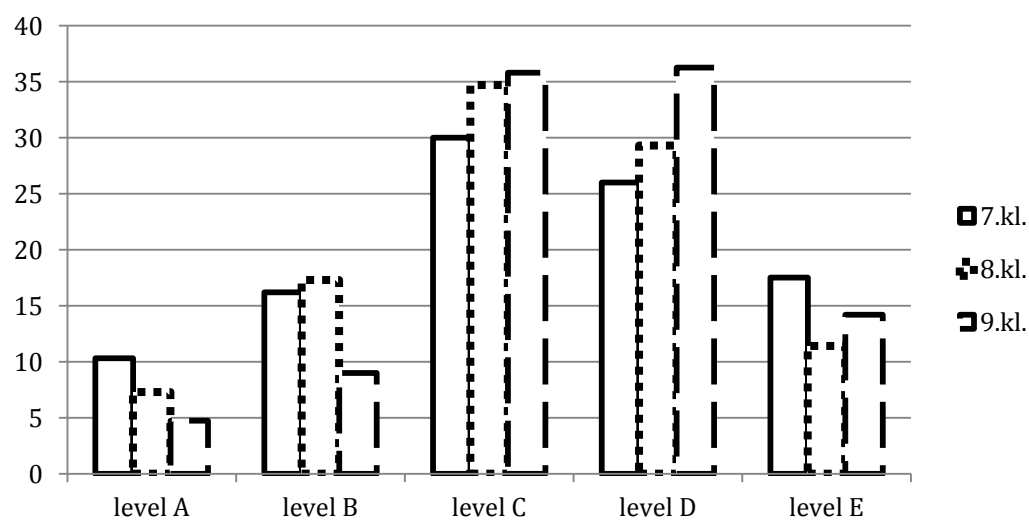


Figure 6. The developmental level of 7-9-form learners' associativity in the second research stage

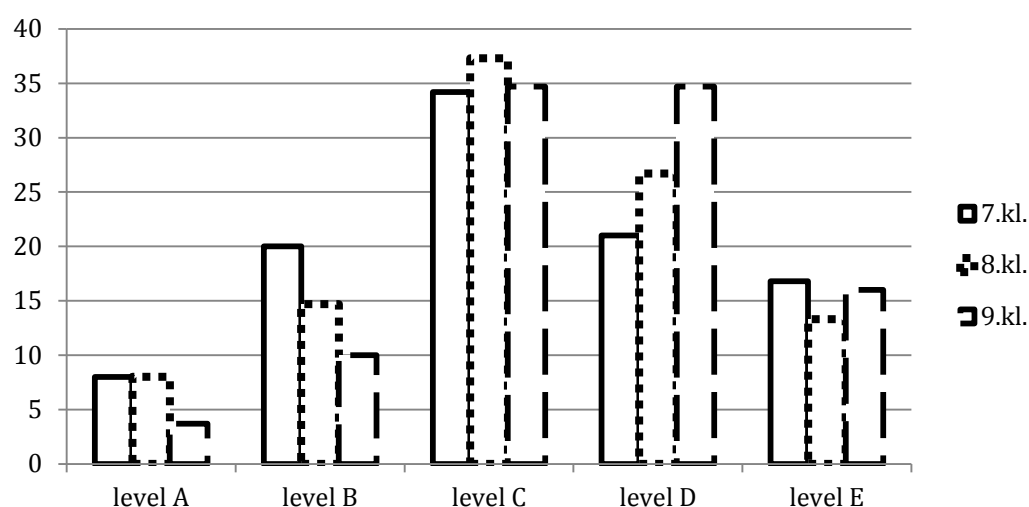


Figure 7. The developmental level of 7-9-form learners' understanding of music content in the second research stage

Table 3. The results of the development of 7-9-form learners' emotional sphere and imaginative thinking in the first and second research stage

CRITERIA	LEVELS	STAGE 1			STAGE		
		F7	F8	F9	F7	F8	F9
Emotional responsiveness	A	16.20	8.60	3.15	8.50	4.00	1.00
	B	29.16	14.00	7.90	20.00	12.00	6.80
	C	23.22	24.70	32.10	31.00	30.00	30.00
	D	21.16	38.70	40.50	27.00	38.70	42.20
	E	10.00	14.00	16.30	13.50	15.30	20.00
Associativity	A	15.12	12.10	9.00	10.30	7.30	4.74
	B	22.14	22.70	14.70	16.20	17.30	9.00
	C	25.38	30.60	38.40	30.00	34.70	35.80
	D	22.15	25.30	27.40	26.00	29.30	36.26
	E	15.12	9.30	10.50	17.50	11.40	14.20
Understanding of music content	A	14.04	14.00	6.80	8.00	8.00	3.70
	B	30.24	21.30	17.90	20.00	14.70	10.00
	C	29.80	31.30	33.70	34.20	37.30	34.70
	D	17.28	22.70	29.50	21.00	26.70	34.70
	E	8.64	10.70	12.10	16.80	3.70	16.90

On the whole, the research results are statistically significant: it is established that the applied teaching strategy is successful and can be widely used in pedagogical practice.

Conclusions

1. The research revealed that the development of emotional sphere and imaginative thinking relate to learners' skill to evaluate images and ideas, their significance, value and also to ensuring positive or negative attitude to them. The development of learners' emotional sphere cannot occur without emotional experiences, since through them learners take a personal attitude towards art works and towards their own musical activity as well.
2. The development of emotional sphere and imaginative thinking takes place in two aspects – emotional and rational (cognitive). The emotional aspect involves emotional responsiveness, formation of associations. Emotional responsiveness reflects learners' joy of singing, empathy, adequacy of emotional reaction to the content of music. Associativity relates to the emotional perception gained in the result of personal experience. Cognitive aspect is related to learners' understanding of the content/image of music, which involved the analysis of music expression means, body of performers, the analysis of composition in general
3. The research proved that the development of 7-9-form learners' emotional sphere and imaginative thinking proceeds successfully, since the integrated method, based on the link of musical activities with literature, visual art and movements, was incorporated into the teaching strategies.

References

- Dauge, A. (1925). *Māksla un audzināšana* [Art and Education]. Rīga: Valters un Rapa (in Latvian).
- Hibnere, V. (1998). *Bērņa vizuālā darbība: Pedagoģiskā psiholoģija* [Child's Visual Activity: Pedagogical psychology] Rīga: RaKa (in Latvian).
- Izard, C. E. (1977). *Human Emotions*. New York: Plenum Press.
- Iļenkovs, E. (1989). *Mācīties domāt kopš jaunības* [To Learn Thinking since Childhood]. Rīga: Avots (in Latvian).
- Jurgena, I. (2002). *Vispārīgā pedagoģija* [General Pedagogy]. Rīga (in Latvian).
- Līduma, A. (2004). *Muzikalitātes būtība un struktūra* [The Nature and Structure of Musicality]. *Skolotājs*, 6, 48-53 (in Latvian).
- Marčenoka, M. (2007). *Mūzikas uztvere kā skolēnu muzikālās gaumes pilnveidošanās nosacījums: Promocijas darbs* [Music Perception as a Precondition of Perfecting Learners' Musical Taste: Doctoral thesis]. Rīga: Latvijas Universitāte (in Latvian).
- Svence, G. (1999) *Attīstības psiholoģija* [Psychology of Development]. Rīga: Zvaigzne ABC (in Latvian).
- Vorobjovs, A. (2000). *Vispārīgā psiholoģija* [General Psychology]. Rīga: Izglītības soli (in Latvian).
- Zariņš, D. (2003). *Mūzikas pedagoģijas pamati* [Fundamentals of Music Pedagogy]. Rīga: RaKa (in Latvian).

Неменский, Б.М. (1991). Эмоционально-образное познание в развитии человека [Emotional-imaginative cognition in the human development]. *Вопросы психологии*, 3, 9-17 (in Russian).

Додонов, Б. И. (1987). *В мире эмоций* [In the World of Emotions]. Москва: Политиздат (in Russian).

Пономарева, Ж. (2015). *Педагогическая ситуация: Анализ педагогической ситуации, примеры педагогических ситуаций* [Pedagogical situation: Analysis of pedagogical situation, examples of pedagogical situations]. Retrieved 07.06.2015 from http://www.syl.ru/article/170477/new_pedagogicheskaya-situatsiya-analiz-pedagogicheskoy-situatsii-primeryi-pedagogicheskikh-situatsiy (in Russian).

Сухомлинский, В. А. (1975). *О воспитании* [On Education]. Москва: Политиздат (in Russian).

Received 17.07.2015.

Accepted 04.08.2015.

MENTAL TRAINING AND ITS USE IN STRING PEDAGOGY

Fiona Mary VILNITE

*Riga Teacher Training and Management Academy, Latvia
e-mail: musicforstrings@gmail.com*

Māra MARNAUZA

*Riga Teacher Training and Management Academy, Latvia
e-mail: mara.marnauza@choir.lv*

Abstract

Originally developed in the field of sports psychology, the components of mental training have been used successfully in preparation for musical performance (Green & Gallwey, 2012). Yet, studies often deliberately focus on one particular aspect of mental training - such as mental rehearsal, mental imagery, or mental preparation. Taking into account research in neuroscience, however, which helps to broaden the understanding of mental processes, this paper discusses the advantage of an inclusive approach to mental training, to include components such as the circumstances and influencing factors that affect mental processes and ultimately musical performance.

The paper includes the results of a survey carried out amongst 126 string teachers from 32 different countries, outlining the current use of mental training in string pedagogy. The results found that mental training is being used in string pedagogy more intuitively than purposefully, and proposes that purposeful use of mental training, or at least an understanding of its components and basis, could help to make the teaching and learning process more effective.

Key words: *mental imagery, mental training, string pedagogy.*

Introduction

The purposeful use of the components of mental training has been acknowledged as improving performance in both sports and music (Driskell, Copper & Moran, 1994), yet the literature suggests that conscious or systemised integration of it into instrumental lessons is rare and is frequently left as a peripheral adjunct to the musical experience at conservatoire level (Haddon, 2007). It is even rarer at novice levels where there is a particular scarcity of literature and applied research in both sports and music. Those studies that exist show that novices are able to gain concepts with ease using mental training (Orlick & McCaffrey, 1991; Li-Wei et al, 1992), and

strongly point to the potential effectiveness of including mental training in teaching and learning processes.

Yet conscious and purposeful inclusion of mental training into general education has not been extensively studied and is also scarcely documented in string pedagogy. Indeed, string players and teachers who wish to consciously use mental training must consider how to adapt concepts from sources directed at musicians in general (e.g. Klöppel, 1996), or even athletes (e.g. Gallwey, 1974; Mayer & Hermann, 2011), since currently there is not a single publication on mental training that would comprehensively address the issues faced in string playing, teaching and learning. The more general components of mental training that could be more easily adapted to any instrument, including concepts of approach to teaching and learning, can actually be traced to some components in early pedagogical texts on instrumental playing (e.g. Wieck, 1853), however they may be easily overlooked by string players, since they are centuries old, not specifically presented as mental training and often within texts that are not stringed-instrument specific. Whilst there are useful components and concepts in general stringed instrument pedagogical texts that relate to mental training, such as Leopold Auer's observations on the influence of personality in learning styles (Auer, 1921) and Constantine Dounis' comments on training memory and the brain in practice routines (Dounis, 1921), there is also a large amount of material that is essentially at odds with concepts of mental training. The 'traditional' notion that teachers need to find the 'correct' pupils who have certain inborn, natural capabilities so that they may begin to learn the violin in earnest (e.g. Mozart, 1770; Spohr, 1832; Auer, 1921), for instance, still pervades attitudes towards learning and teaching a stringed instrument, despite the existence of methods such as *El System* or the Suzuki method, which can be used to illustrate that this certainly does not have to be the case.

Indeed, the question of *how* teaching and learning strategies can be devised and adapted to make training more effective for pupils with different musical backgrounds and experiences could be more widely addressed in texts on string pedagogy. In fact, there are many useful techniques used practically in string pedagogy, such as the "visualisation" techniques and use of metaphors, clearly illustrated in the violin master-classes of Maxim Vengerov (Vengerov, et al, 2008) and Pinchas Zukerman (Zukerman, 2014), which are not textually documented and which actually could be used to address many issues in teaching and learning at all levels. These are the types of technique that could easily be assigned to "spontaneity" in teaching, to approach or even personality of the teacher. Yet, identifying techniques, such as these as tools of mental training, could help in applying them in string pedagogy consciously and purposefully, so that their use could be more effective in the process of teaching and learning.

It is possible to understand the persistence of the questions of approach and its relation to mental development of the pupil, addressing issues of *how* to teach and learn, not just *what* to teach and learn that appeared in Ferdinand Wieck's work over 150 years ago (Wieck, 1853) and why they are still topical in music and string pedagogy today. Historically, it has been difficult to assess the effects of approach, since it was not possible to objectively trace the development of mental processes when actual brain mechanisms could not be witnessed. Of course, there have been studies in music where standards of improvements in playing were compared pre- and post-mental training-type exercises, and studies that compare groups using

mental rehearsal or mental practice methods with those who do not (e.g. Ross, 1985; Rubin-Rabson, 1941), but it is only now with the insights and explanations from neuroscience enabled by the development of techniques such as fMRI, that some of the mechanisms involved in mental training have become more "visible" and their significance noted. In addition, it can help to identify components of mental training that already exist in string pedagogy and may help to understand how the varied techniques of mental training may be organised to be most effective.

Indeed, the nature of playing a stringed instrument requires precise coordination of physical and mental attributes to result in creative and imaginative musical interpretations. Could teaching and learning a stringed instrument be possible without the use of mental training? To what extent is it consciously or unconsciously used in string pedagogy?

Aims of the research: to clarify to what extent mental training is being used in string pedagogy.

Object of the research: the pedagogical process of teaching and learning a stringed instrument.

Methods and Methodology

The theoretical basis of this paper is the literature concerning mental training in music (Rosenberg & Trusheim, 1989; Klöppel, 1996; Green & Gallwey, 2012), mental training in sports (Gallwey, 1974; Orlick & McCaffrey, 1991; Mayer & Hermann, 2011), mental imagery research in cognitive science and neuroscience (Kosslyn et al, 1990; Kosslyn et al, 1995; Decety, 1996; Buccino et al, 2001; Ganis et al, 2004; Reiniger & Court, 2005; Zatorre & Halpern, 2005; Dinstein et al, 2007; Iacoboni, 2009) and approaches used in violin playing and violin pedagogy (Vengerov et al, 2008; Zukerman, 2014).

The empirical section reports on the results of a survey conducted among 126 string teachers to determine the current use of mental training in string pedagogy.

Definitions and Basis of Mental Training

To determine the extent of the current use of mental training in string pedagogy, first, it is necessary to briefly explore its main components and attributes.

In the context of sport, mental training has been defined as 1) the process of mentally practising an action without accompanying it by an actual physical movement (Eberspächer, 2007; Mayer & Hermann, 2011), and 2) the psychological and cognitive elements which influence learning and performing a task (Mayer & Hermann, 2011). Music authors have noted the similar nature of the components of mental training in sport and music (see Klöppel, 1996; Green & Gallwey, 2012), and so the terms used are similar in both spheres. Scientific papers in both music and sport frequently concentrate on a particular component of mental training and use different terms to describe them, though all of these components could be considered a part of mental training. These terms include *mental rehearsal* and *mental practice* (see Richardson,

1967; Driskell et al, 1994; Annett, 2004), which belong to the first definition of mental training given above. The second definition of mental training practically and pedagogically can concern concepts of the approach taken during the learning process and both parts of the mental training definition could be regarded as based upon the formation of *mental imagery*.

Often referred to also as “visualisation”, mental imagery mirrors actual perceptual experience, but occurs mentally without this actual experience taking place (Thomas, 2014). Exercises built on mental imagery, where a movement or a sound etc. is imagined, such as those in *mental rehearsal* and *mental practice* routines, can employ visual, auditory, haptic or motor sense modes and any combination of them. Research has shown that deliberate visualising, or mental imaging a sound (Zatorre & Halpern, 2005), a movement (Decety, 1996; Cisek & Kalaska, 2004) or an image (Ganis et al, 2004), for instance, involves many of the same neural processes as do actual hearing, movement and perception. This may explain why mentally represented exercises are successful, since it has been acknowledged that the more you use a set of neural pathways, the stronger they become and the easier the skill or task becomes (Willis, 2006), and since both actual and imaged practice uses many of the same neural mechanisms, it would seem that both states of practice can strengthen neural connections needed for skill development. Besides, using mental imagery is not an abstract concept or skill that has to be especially created, since it is also an everyday process that is spontaneously employed consciously or unconsciously in response to stimuli or related information (Kosslyn et al, 1990) in memory recall (Kosslyn et al, 1995) or in “visualising” the events and characters of a story being read (Sadoski, 1985). Using mental imagery purposefully in mental rehearsal routines could be considered as a development of a mindful and purposeful use of mental mechanisms that are already being used.

A mental rehearsal routine can involve purposeful using of mental imagery to imagine playing a concert at a possible future concert venue and may also include all of the musical interactions and interpretations a player might encounter there (e.g. Rosenberg & Trusheim, 1989). The use of mental imagery in this manner - in the projection of a future event - in its turn can be linked to research in cognitive sciences, where the spontaneous role of mental imagery has been noted for predicting and anticipating situations or events that may or may not be experienced in the future (Moulton & Kosslyn, 2009). Based on the nature of previous experience(s), the projected future may consist of images that are positive or negative in nature. Research in various fields has shown the importance of positive imagery - imaging an action with the sense of ease and/or imaging a positive result of that that action, such as successfully putting a golf ball (Woolfolk et al., 1985), indeed improves performance and can also lead to an improvement of mood (Pictet et al, 2011). Negative imagery, on the other hand, has been shown to decrease results in performance (Morris et al, 2005), even in normally confident practitioners. Indeed, negative imagery has been shown to increase anxiety (Hirsch et al, 2006), which is not desirable in the learning process, since it can cause the activation of the “fight or flight” mechanism, where all information, except that vital for survival, is blocked, causing eventual lifelong learning difficulties (Perry, 2006). In fact, anxiety, especially when the receiver perceives it as being uncontrollable, has been cited as the cause of impaired prefrontal cortex brain function - a condition which is unfavourable for cognitive abilities (Arnsten & Goldman-Rakic, 1998).

It would therefore seem that training needs to be based on positive realities which can then in turn lead to positive imagery.

Interestingly, the observation of a familiar task can also activate brain areas associated with completing that task, as shown in one study describing pianists watching a performance of a musical work they had previously learnt (Haueisen & Knösche, 2001), suggesting that watching a task being performed could also strengthen the neural connections associated with that task. Observation and its subsequent mental representation have also been linked to the mirror neuron system (Dinstein et al, 2007), where spontaneous imitation of actions and emotions on the part of observers has been noted (Buccino et al, 2001; Reiniger & Court, 2005; Iacoboni, 2009).

Mental training, then, can be considered as a method that incorporates awareness of mental imagery, the techniques of its practical application, and how it can be applied consciously to acquire skills and complete goals in a positive manner. Its strength lies in the fact that it can be based upon modern research in cognitive science and neurosciences, so that training can also be founded upon awareness of brain processes.

Introduction of Mental Training in the Teaching and Learning Process

The challenge for a pedagogue seems to be the problem of *what* components of mental training could be incorporated into everyday pedagogical situations and *how* to do it. In sports, mental skill training is not frequently employed, and a general awareness about this method is not great either, since there is a belief that mental skills are innate and cannot be trained and, even if a pedagogue is aware of mental skills, pretexts are made of a lack of time for including the skills in regular training (Weinberg & Gould, 1995). However, at analysing the conditions required for mental training, it becomes clear that the requirements needed can be indeed fulfilled at every lesson: creating positive experiences that can be drawn upon by students, so that their mental images, which are most likely to be produced spontaneously anyway, can be positive in nature, observation of tasks, focusing attention on the “feeling” of playing in a certain position or a certain posture and the type or quality of the produced sound. All of these aspects will be referenced later by the student in mental imagery - unconsciously or even better, consciously, since this can indeed help to train an awareness of mental imagery involved. These foundations only require little adjustments in approach and theoretically need not involve special time considerations in lessons.

Practical Application of Mental Training in Pedagogy

So how exactly this approach can be developed at lessons? Students’ different needs and personalities may imply that the method of creating positive experience in lessons also needs to differ from pupil to pupil. What is positive for one actually may be negative for the other. Research suggests that simply making positive verbal statements without specifically relating the statements to imagery could darken

individual's mood, if he/she suffers from a gloomy mood or anxiety (Holmes et al, 2009), and that focusing attention on the positive imagery relating to a statement is much more effective (Pictet et al, 2011). Significantly, E.A. Holmes' study (Holmes et al, 2009) involved statements that were preceded by the instruction "imagine," which prompted conscious mental imagery in the subjects. Indeed, instructing a student to mentally image a positive situation or successful performance at a concert could be used in string pedagogy.

As can be seen, these are issues of approach - or more specifically - issues of the *language* which guides the approach in the situation of teaching. In the sphere of sport, the author who has given a particular attention to the language used by a teacher at lessons is T. Gallwey (1974), stating that the teacher's verbal instructions are repeated by a student as *self-talk*, which interferes with performance. He notes that this self-talk can often be of a negative nature - consisting of self-doubt and nervousness. He therefore warns the teacher against "over teaching" and suggests reducing verbal instructions, replacing these with demonstrations. Further, he suggests that students could mentally place themselves into the image of the task performed by the teacher. T. Gallwey's generally Freudian-based text, which references the interplay of the two selves in mental tasks, appeared two decades before the discovery of the mirror neuron system, yet aspects of his approach can clearly link up with this later research, where demonstration and observation would indeed be needed for its practical application in a pedagogical environment. Additionally, T. Gallwey's observations on the subject of judgement in the teaching and learning environment can link to later research in positive and negative image formation and its relation to anxiety and negative self-assessment (Hirsch et al, 2006). Here he suggests not criticising a student's mistakes, since it fuels negative self-instruction and also surprisingly suggests not judging a student positively, since this also can imply that something can be judged negatively. Compliments, he noticed, are actually criticisms in disguise. In fact, the ability to reverse the direction of thought, for example: if something can be added it can be subtracted, was noted by Jean Piaget as an ability that is already present in the third stage of cognitive development between the ages of seven to eleven (Piaget, 1973), and so is certainly topical in all stages of learning a stringed instrument.

In fact T. Gallwey recommends teacher-student equality, which indeed could be considered as reducing external pressure and the fear that there is an element of the "uncontrollable", as mentioned earlier.

Application of Mental Training in String Pedagogy

Whilst there is little literature on including mental training within the teaching and learning process of music, research suggests that children starting from the primary school age group are naturally using mental training-type skills, such as mental rehearsal - singing music aloud and fingering the notes on the instrument, to help them to learn and memorise a piece of music on their instrument and mentally "photographing" a score, so that the contours of the music could be memorized (McPherson, 2005). Interestingly, the study indicates that the skills were not learnt purposefully in the lesson situation but, as in the case of the mental photographing, at home with their parents as a method of learning telephone numbers. Perhaps this is

why some students appear more “naturally” mentally prepared in pedagogical situations, though of course in reality they have simply had more experience of using mental strategies. Needless to say, these strategies could also be introduced and supported during instrumental lessons.

A general method that is used during instrumental lessons and master classes is the use of a metaphor. The use of metaphors is overlooked in many texts on mental training subjects. Yet, if the connection to imagery is made, it could be regarded as an effective tool in the mental training tool kit. One reason for this, perhaps, is the fact that it is seen with little relevance in sport where many of the mental training components had been developed. According to J. Mayer and H-D. Hermann (2011), this method is indeed little used in sport. In music, however, metaphors have been identified as useful (Green & Gallwey, 2012). They have been identified as helping to illustrate three main areas in musical instruction: 1) acquisition of technique, 2) explanation of expression, aesthetics, musical meaning, and 3) combination of technical instruction and aesthetic intention (Schippers, 2006). Added to this list could be a general conceptual level of metaphor that, perhaps, sets the attitude towards a certain piece. All of these components can clearly be seen in the master-classes of eminent performer and teachers, such as Pinchas Zukerman, who uses the metaphor of “salt and pepper” to explain the different types of bow strokes needed in a musical work and the metaphor of a “rainbow,” which helps to illustrate concepts in and attitudes towards playing musical works (Zukerman, 2014). For illustration of the technique, he likens the clear sound of the *spiccato* bow stroke required in a passage of the P.Tchaikovsky violin concerto to “diamonds” in order to illustrate the type of hard, short, clear, angular movements needed to accomplish the required result. Indeed, this metaphor could also be taken to illustrate a combination of technical and musical components, since the sound that is produced is precisely what is needed to balance a large orchestra at that moment. Additionally P. Zukerman’s metaphor “chocolate” is used to illustrate both the smooth bow strokes needed and the quality of sound, and so also could be put into this category. Maxim Vengerov’s using of story-scenarios during his master-classes clearly illustrates the interpretation and expression that could be used to accomplish a logical and interesting musical experience (Vengerov et al, 2008).

Metaphors created by these artists and teachers effectively create a combination and collaboration of student’s visual, auditory and motor mental imagery. In the case of P. Zukerman’s “diamonds”, a visual mental image is first built of the diamonds themselves and then imitated in sound and movement by the student. In effect, the student is using an image of something which he/she has previously experienced and uses that experience to help develop a new one. The potential this could have in the earlier stages of learning an instrument is still to be explored yet, but it seems that it could potentially speed up the process of mental training, since usually a student has to experience a movement to be able to mentally represent it, but if a movement could be linked to an already-existent experience, this process could be potentially simplified. Additionally, using metaphors could help the student build up a collection of keywords that could be used for technical and musical memory prompts later.

Whilst H. Schippers (2006) notes the use of negative imagery used by some pedagogues to stop students creating an incorrect movement or sound, and which also emanate from publications of concert reviews, these would seem to have the effect of

producing negative imagery, except occasionally it may seem that this imagery in a metaphoric sense could introduce humour into a pedagogical situation: *“When Ali Akbar Khan perceived a lack of crispness and clarity (metaphors in themselves) in the sounds produced by his Indian music students, he likened the sound to what emanates from the backside of a donkey”* (Schippers, 2006, 212).

In fact, fun has indeed been identified as an important component in mental training with children (Orlick & McCaffrey, 1991). However, the pedagogue needs to make sure that a student does not take comments such as the one above as a negative judgement which could also be repeated later as negative student ‘self-talk’.

Summary of the Components Needed for Successful Integration of Mental Training into the Teaching and Learning Process

In summary, it would seem that creating clear, positive imagery during the teaching and learning process is an important basis for mental training in a pedagogical situation. The teacher can provide this experience by

- 1) maintaining a positive attitude, which links to the research in mirror neurons where actions and emotions are spontaneously imitated by the observer (Buccino et al, 2001; Reiniger & Court, 2005; Iacoboni, 2009) and teacher-pupil equality to reduce feelings of uncontrollable stress (Gallwey, 1974; Arnsten & Goldman-Rakic, 1998);
- 2) providing demonstrations in lessons, where mirror neuron system activation and spontaneous mental imagery has been noted (Dinstein et al, 2007);
- 3) use of metaphors and mental rehearsal/practice, which can help build an awareness of the required sight, feel, posture, movements and sound and can be based on previous experience (see Figure 1).

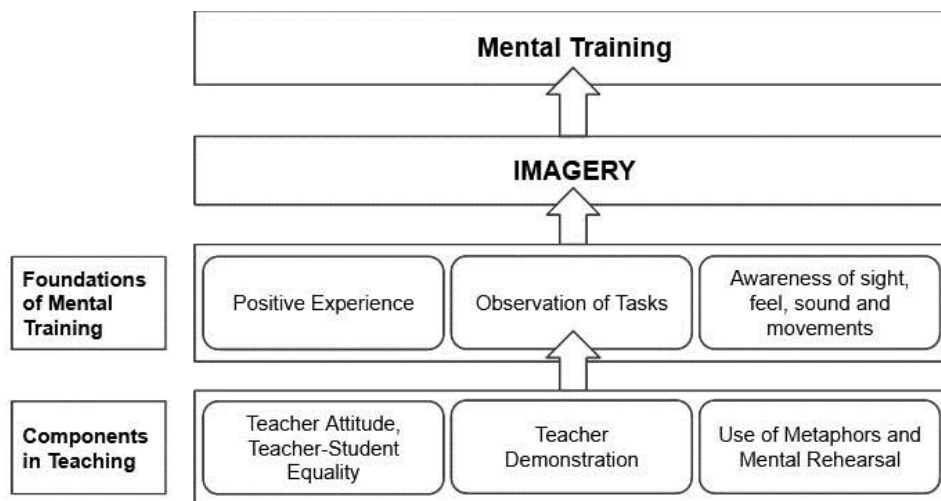


Figure 1. Foundations of mental training in the teaching and learning process

Most important would seem the awareness of mental training, since its components are being used whether planned by the teacher or not.

Survey Design

A survey was conducted amongst string teachers with the aims to study the general awareness of mental training amongst string teachers and to discover to what extent mental training is already being used in the one-to-one stringed-instrument teaching and learning process, whether it is being used consciously or perhaps unconsciously or intuitively. This was done by presenting to string teachers the questions based on the observations of T. Gallwey (1974) and the resultant principles of teaching with mental training, the mental imagery and visualisation techniques used by M. Vengerov (Vengerov et al., 2008) and P. Zuckerman (2014) and questions which would reveal whether demonstration - a skill which, according to the literature, seems to help students develop mental imagery, activate relevant brain areas according to the movement being observed and connect to the mirror neuron system. Questions were also designed to assess whether there are any areas in teaching that may potentially lead to student's stress or negative imagery during the lessons.

The survey, which was carried out online, followed a short paragraph introducing the idea of mental training, explaining that the methods can involve introducing the idea of practising without an instrument, mental imagery or visualisation. All participants provided information on their geographical location, age group and length of teaching experience. Followed by a number of questions survey designed to explore the nature of mental training skills that may be used in everyday string pedagogy. These questions had four answer options: 1) yes, 2) more yes than no, 3) more no, than yes and 4) no.

The participants were 126 string teachers: 89 violin teachers, 17 viola teachers and 20 cello teachers from 32 different countries. The largest number of responses came from the United Kingdom and the USA (60%), which might have been expected, since the survey itself was in English.

Results of the Research

The survey revealed that only 36% of string teachers had heard about mental training and of these only 30% had learnt about the methods just for their instrument. Indeed, 87% of those who had learnt about mental training just for their instrument (which represented 26% of the overall respondents) said they acquired the methods from their teachers, thus confirming the observation in this paper, that there is little literature on mental training for teachers and students of stringed instruments. The age group best of all informed about mental training was that between the ages of 51-60, where 45% of teachers knew about mental training.

Interestingly, 26% of the respondents in total also stated that they use mental training as pedagogues in teaching situations. This directly corresponds with those 26% who said that they had learnt the skills from their teachers. This would seem to show, firstly, that mental training in lessons is successful and teachers are happy to pass on the skills to their own students and, secondly, that skills may be passed on from

teacher to student as an oral tradition. Additionally, this result shows that the remainder of the group, who had heard about mental training but had not learnt it from their teachers, did not use the methods in their lessons either.

At assessing the individual mental training skills that teachers may use in lessons either consciously or intuitively, the following results appeared: 68% percent of all teachers surveyed stated that they definitely used demonstration in lessons, and the other 22% percent chose the option "more yes, than no". The combined result here (90%) is higher than that yielded by those who said they had heard of mental training, of course. Yet, demonstration and student observation is an important component in mental training.

89% of the respondents said that they used visual mental imagery to help develop musical interpretations with their pupils. Concerning teacher-pupil equality only the minority of the teachers thought that there definitely should be teacher-pupil equality (18.4%), whilst a little more of them (39.2%) thought that there probably should be teacher-pupil equality (more yes than no), which may, perhaps, imply that these teachers understand the benefit of teacher-student equality, but do not believe that it actually exists at their lessons. These two groups taken together represented 57.6% of the respondents in total. Only 18.4% percent were of opinion that there definitely should not be teacher-student equality, and 23% thought that there probably should not be teacher-student equality during lessons. The results also showed that the age group over 70 represented the age group with the highest percentage of respondents who disagreed with teacher-pupil equality (75%). However, the small number of respondents in this age-group (being only three in number) may indicate that this does not represent the overall situation in this age-group. The next age group that showed lack of enthusiasm for teacher-pupil equality was the age group of 51-60 (39%), which is perhaps surprising, since respondents in this age group also showed the highest percentage in prior knowledge of mental training. This could suggest that the knowledge teachers have of mental training is indeed peripheral - as was indicated in the literature review of this paper - rather than being detailed in nature.

The majority of teachers did not think it was a good idea to criticise a student before an exam (37.6%) or thought that it was probably not a good idea (46.4%), which gave a combined total of 84% of all of the respondents. This showed a general tendency towards an agreement with the theory.

The goal of one question was to reveal whether teachers used methods that do not help in pedagogical situations according to methods developed in mental training: in this case motivating the pupil to work with the fear of the potential exam grade attainable. As can be seen from the research, this could create stress, due to the possible or perceivable uncontrollable nature of the outcome. Opinions seemed to be more divided on this question. Those who decisively thought that exam marks should not be used as motivation, were only 37 in number (29.6 %), whilst those who held a different opinion were 29 (23.2 %). Overall, however the balance of opinions was slightly towards the feeling that exam marks should not be used in motivating pupils and constituted 51%. Again, in the age group who were best of all informed about mental training, the use of motivation with potential exam marks was the highest (see fig. 2), apart from the age group over 70, which could perhaps be disregarded, due to the small number of respondents.

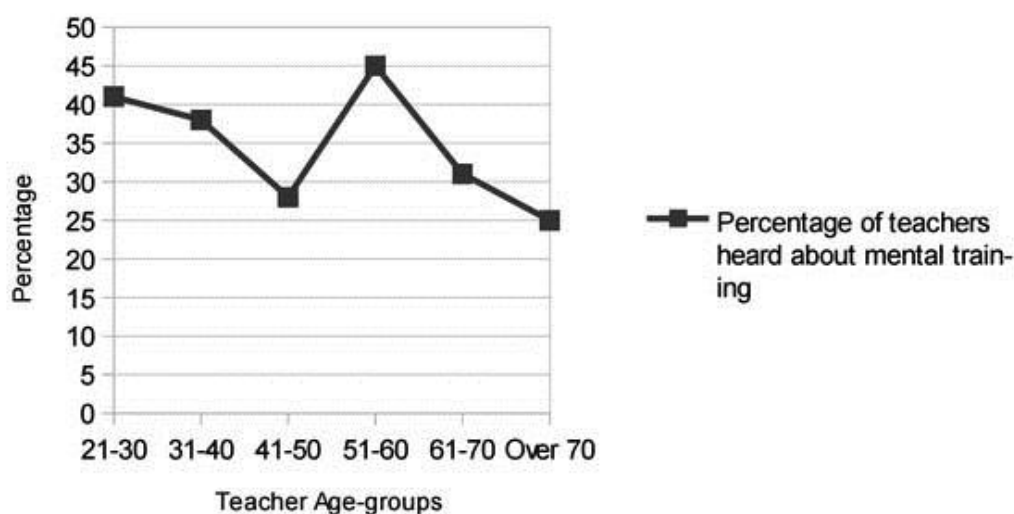


Figure 2. Percentage of teachers who motivate pupils with potential marks (shown according to teacher age-group)

Concerning the use of mental rehearsal techniques in the pedagogical process a question about helping students to visualise a performance venue and associated stage processes received positive results: 58% definitely used the technique, 26% used it more frequently than not (equal to 84 % altogether) versus the 16% of those who do not usually use it and who definitely do not use it. Additionally, 91 respondents (73%) were positive about a question on whether they help their students to learn the music without the instrument and 72% of string teachers reported that they encourage their students to imagine themselves actually playing their musical works. Additionally, 82% of the respondents said that they generally recommend students to invent their own stories and scenarios to help students develop musical interpretations. When comparing these results to the 36 % who had heard about mental training, these results perhaps suggest that many teachers use mental training techniques intuitively, rather than purposefully; that many more use the associated skills, but do not realise that this is a skill of mental training.

Many of teachers definitely did not think that the success of a student was related to the criticism they received from their teacher (55%), and other 31% thought that their students' successes were probably not related to teacher's criticisms, showing that the majority (86%) generally seemed to agree with T Gallwey's observations on the disadvantages of criticism (Gallwey, 1974).

About giving compliments - 99 % teachers indicated that they did this. Though this also goes against the recommendation of T. Gallwey, other authors have noted the value of issuing compliments to children (Orlick & McCaffrey, 1991). Perhaps the question needs to be asked, however: when should we stop complimenting the child?

Considering the responses from the survey, it can be concluded that:

- Mental training is still relatively unheard of by teachers of stringed-instruments and the majority that claims to have heard of mental training did not learn about the methods in connection with their instrument. Those that

did learn about it in connection with their instrument had learnt it orally from their teachers. This result confirms that there is a lack of written literature for string players and teachers on mental training;

- Components of mental training are being used by a large percentage of teachers during lessons, such as mental rehearsal and mental imagery to encourage musical interpretation, but many teachers seem to be unaware that these are components of mental training;
- There are indications which suggest that a part of teachers do not implement some components of mental training during their lessons. These include concepts of motivation and equality between teacher and pupil. Nuances such as these could prevent mental training from being used to its full potential;
- Those who thought they knew about mental training methods showed lesser use of mental training skills than those who use the components of mental training intuitively'
- Teachers were divided in opinion over the issue of teacher-student equality and motivational method. Since these concepts help to dictate approach in lessons, the effectiveness may be affected by using any mental training components.

Overall, it seems that mental training components are being used in string pedagogy, but that its use is more intuitive than planned. It would seem that some components of mental training could be used more confidently, if there was more awareness of the potential benefits from using mental training skills. Additionally, some methods currently used by teachers, such as those that could potentially induce anxiety and initiate negative imagery, may be used less frequently, if there was an awareness of mental training.

Conclusions

1. The literature suggests that since mental imagery is a spontaneous, everyday process used to represent such concepts as thought, memory and anticipation of the future, any training in fact does include mental training components. So, it is probably safe to say that no learning can take place without the occurrence of 'mental training'. It is possible to conclude that being aware of these mental processes can help to illustrate opportunities for consciously manipulating them - in the true meaning of the term *mental training* - and encourage positive, optimistic fulfilment of tasks. Further, this awareness can help to identify components that are already being used in the pedagogical process and are in accordance with mental training components as a basis for their potential systematic inclusion in the pedagogical process.
2. From the survey, it is possible to conclude that mental training skills are being included in string pedagogy, but that it is generally done intuitively. Those who had heard of mental training might not actually be using it purposefully, since practically these respondents seemed to use fewer mental training skills in lessons than those who used mental training skills intuitively.
3. The results of this research suggest that there is a need for the components of mental training to be clearly and logically organised, so that the skills can be

consciously and effectively included in the stringed instrument pedagogical process. Since components of mental training are already used in the teaching and learning process, actually identifying these as mental training skills and understanding their basis could lead to a more purposeful use and further effectiveness. It would seem that, considering the spontaneous nature of mental imagery formation, even string teachers who do not especially plan to use mental training in their lessons would benefit from having an awareness of it.

References

- Annett, J. (2004). Mental rehearsal. In R.L. Gregory (Ed.), *The Oxford Companion to the Mind*. Oxford: Oxford University Press. Retrieved 01.07.2015 from <http://www.oxfordreference.com/view/10.1093/acref/9780198662242.001.0001/acref-9780198662242-e-582>
- Arnsten, A.F.T. & Goldman-Rakic, P.S. (1998). Noise stress impairs prefrontal cortical cognitive function in monkeys. *Arch Gen Psychiatry*, 55(4), 362-368.
- Auer, L. (1921). *Violin Playing as I Teach it*. New York: Frederick A Stokes Company.
- Buccino, G., Binkofski, F., Fink, G.R., Fadiga, L., Fogassi, L., Gallese, V., Seitz, R.J., Zilles, K., Rizzolatti G. & Freund H.J. (2001). Action observation activates premotor and parietal areas in a somatotopic manner: An fMRI study. *European Journal of Neuroscience*, 13, 400-404.
- Cisek, P. & Kalaska, J.F. (2004). Neural correlates of mental rehearsal in dorsal premotor cortex. *Nature*, 431(7011), 993-996.
- Decety, J. (1996). Do executed and imagined movements share the same central structures? *Cognitive Brain Research*, 3, 87-93.
- Dinstein, I., Hasson, U., Rubin, N. & Heeger, D.J. (2007). Brain areas selective for both observed and executed movements. *Journal of Neurophysiology*, 98 (3), 1415-1427.
- Dounis, D. C. (1921). *The Artists' Technique of Violin Playing op.12*. New York: Carl Fischer.
- Driskell, J.E., Copper, C. & Moran, A. (1994). Does mental practice enhance performance? *Journal of Applied Psychology*, 79(4), 481-492.
- Eberspächer, H. (2007). *Mentales Training*. München: Copress.
- Gallwey, W.T. (1974). *The Inner Game of Tennis*. New York: Random House.
- Ganis, G., Thompson, A. & Kosslyn, S.M. (2004). Brain areas underlying visual mental imagery and visual perception: An fMRI study. *Cognitive Brain Research*, 20, 226-241.
- Green, B. & Gallwey, W.T. (2012). *The Inner Game of Music*. Kindle edition, Amazon Media EU S.à r.l.
- Haddon, E. (2007). What does mental imagery mean to university music students and their professors? In A. Willamon, & D. Coimbra (Eds.), *Proceedings of the International Symposium on Performance Science*. Utrecht: European Association of Conservatoires (AEC), 301-306.
- Haueisen, J. & Knösche, T.R. (2001). Involuntary motor activity in pianists evoked by music perception. *Journal of Cognitive Neuroscience*, 13(6), 786-92.
- Hirsch, C.R., Mathews, A., Clark, D.M., Williams, R. & Morrison, J.A. (2006). The causal role of negative imagery in social anxiety: A test in confident public speakers. *Journal of Behaviour Therapy and Experimental Psychiatry*, 37, 159-170.

- Holmes, E.A., Lang, T.J. & Shah, D.M. (2009). Developing interpretation bias modification as a "cognitive vaccine" for depressed mood: Imagining positive events makes you feel better than thinking about them verbally. *Journal of Abnormal Psychology*, 118(1), 76–88.
- Iacoboni, M. (2009). Imitation, empathy, and mirror neurons. *Annual Review of Psychology*, 60, 653-670.
- Klöppel, R. (1996). *Mentales Training für Musiker*. Kassel: Gustav Bosse Verlag GmbH.
- Kosslyn, S., Seger, C., Pani, J.R. & Hilliger, L.A. (1990). When is imagery used in everyday life? A diary study. *Journal of Mental Imagery*, 14, 131- 152.
- Kosslyn, S., Behrmann, M. & Jeannerod, M. (1995). The cognitive neuroscience of mental imagery. *Neuropsychology*, 33(11), 1335-1344.
- Li-Wei, Z., Qui Wei, M., Orlick, T. & Zitzelberger, L. (1992). The effect of mental imagery training on performance enhancement with 7-10 year old children. *The Sport Psychologist*, 6, 230-241.
- Mayer, J. & Hermann, H-D. (2011). *Mental Training*. Berlin: Springer.
- McPherson, G.E. (2005). From child to musician: Skill development during the beginning stages of learning an instrument. *Psychology of Music*, 33(1), 5–35.
- Morris, T., Spittle, M. & Watt, A. (2005). *Imagery in Sport*. Champaign: Human Kinetics.
- Moulton, S.T. & Kosslyn, S.M. (2009). Imagining predictions: Mental imagery as mental emulation. *The Royal Society. Phil. Trans. R. Soc. B*, 364, 1273-1280; DOI: 10.1098/rstb.2008.0314. Retrieved 01.06.2014 from: <http://rstb.royalsocietypublishing.org/content/364/1521/1273>
- Mozart, L. (1770). *Versuch einer gründlichen Violinschule*. Augsburg: Johann Jacob Lotter. Retrieved 15.03.2015 from [http://imslp.org/wiki/Versuch_einer_gr%C3%BCndlichen_Violinschule \(Mozart, Leopold\)](http://imslp.org/wiki/Versuch_einer_gr%C3%BCndlichen_Violinschule_(Mozart,_Leopold))
- Orlick, T. & McCaffrey, N. (1991). Mental training for children for sport and life. *The Sport Psychologist*, 5, 322-334.
- Perry, B.D. (2006). Fear and learning: Trauma-related factors in the adult education process. *New Directions for Adult and Continuing Education*, 110, 21-27.
- Piaget, J. (1973). *Main Trends in Psychology*. London: Allen & Unwin.
- Pictet, A., Coughtrey, A.E., Mathews, E.A. & Holmes, A. (2011). Fishing for happiness: The effects of generating positive imagery on mood and behaviour. *Behaviour Research and Therapy*, 49(12), 885-891. Retrieved 20.06.2014 from <http://www.sciencedirect.com/science/article/pii/S0005796711002282>
- Reiniger, H. & Cort, J. (2005, January 25). Mirror Neurons. PBS. Retrieved 10.09.2013 from <http://www.pbs.org/wgbh/nova/body/mirror-neurons.html>
- Richardson, A. (1967). Mental Practice: A review and discussion. Part 1. *Research Quarterly: American Association for Health, Physical Education and Recreation*, 38(1), 95-107.
- Rosenberg, H.S. & Trusheim, W. (1989). Creative transformations: How visual artists, musicians and dancers use mental imagery in their work. In J.A. Connella, P. Robin, J.E. Shorr, & M. Wolpin (Eds.), *Imagery: Current perspectives*. New York: Plenum Press.
- Ross, S.L. (1985). The effectiveness of mental practice in improving the performance of college trombonists. *Journal of Research in Music Education*, 33(4), 221-230.
- Rubin-Rabson, G. (1941, November). Studies in the psychology of memorizing piano music VI: A comparison of two forms of mental rehearsal and keyboard overlearning. *Journal of Educational Psychology*, 32(8), 593-602.
- Sadoski, M. (1985). The natural use of imagery in story comprehension and recall: Replication and extensio. *Reading Research Quarterly*, 20(5), 658-667.

Schippers, H. (2006). 'As if a little bird is sitting on your finger...': Metaphor as a key instrument in training professional musicians. *International Journal of Music Education*, 24(3), 209-217.

Spohr, L. (1832). *Violinschule*. Wien: Thobias Haslinger.

Thomas, N.J.T. (2014). Mental imagery. In E.N. Zalta (Ed.), *The Stanford Encyclopedia of Philosophy*. Retrieved 16.06.2014 from <http://plato.stanford.edu/archives/fall2014/entries/mental-imagery>

Vengerov, M., Barenboim, D. & Broughton, S. (2008). *Maxim Vengerov: Playing by heart & masterclass*. KULTUR VIDEO 100 minutes.

Weinberg, R.S. & Gould, D. (1995). *Foundations of Sport and Exercise Psychology*. Champaign: Human Kinetics.

Wieck, F. (1853). *Clavier und Gesang: Didaktisches und polemisches von Friedrich Wieck*. Leipzig: F. Whistling. Retrieved 15.06.2015 from <http://babel.hathitrust.org/cgi/pt?id=mdp.39015009618292;view=1up;seq=7>

Willis, J. (2006). *Research-based Strategies to Ignite Student Learning: Insights from a neurologist and classroom teacher*. Alexandria: ASCD.

Woolfolk, R.L., Parrish, M.W. & Murphy, S.M. (1985). The effects of positive and negative imagery on motor skill performance. *Cognitive Therapy and Research*, 9(3), 335-341.

Zatorre, R. J. & Halpern, A.R. (2005). Mental concerts: Musical imagery and auditory cortex. *Neuron*, 47, 9-12

Zukerman, P. (2014). *Violin/Viola Masterclass*. Royal College of Music, October 28, 2014. National Arts Centre. Retrieved 21.03.2015 from <https://www.youtube.com/watch?v=0A1gFKNCa3I> (21.03.15)

Received 30.07.2015.

Accepted 20.08.2015.

CRITERIA, INDICATORS AND LEVELS OF MASTERING PIANO PLAYING

Larisa MAŁKOVA

*Rīga Secondary School No.88, Latvia
e-mail: lara.malkova@gmail.com*

Abstract

In our dynamic time it is vital to encourage learners' aspiration for self-realization while being at school. The main content of the humanistic paradigm of pedagogy is formed by recognizing a personality as a value and understanding education as a universal value. This factor determines the need for strengthening the axiological trend in education.

The investigation of scientific and methodological literature on pedagogy of music and piano playing reveals that there is a considerable axiological potential in the process of mastering the piano. The possibilities to apply the theoretical basis of axiological potential have not been sufficiently explored in both Latvian music pedagogy and in pedagogy of piano playing as its essential component so far. From this an objective necessity arises to investigate and improve mastering piano playing within the context of the axiological approach for promoting learners' self-realization.

The article is concerned with working out the criteria, indicators and levels for mastering piano playing which are based on the theories of researchers of humanistic psychology about self-realization as a value which is expressed in its aspects: motivation, creativity, self-organization, communication.

In the article, these aspects are treated as the criteria for promoting learners' self-realization in mastering piano playing. The research analyses learner's cognitive motivation and motivation for achievements. Both aspects of motivation are studied from two angles: directed towards oneself – internal motivation, directed outwards – external motivation.

Key words: *learner, self-realization, mastering piano playing, criteria, indicators, levels.*

Introduction

In our dynamic time it is essential to encourage learners' aspiration for self-realization while being in school. The wave of innovations that has swept over the society requires from the personality the ability to be competent in the information flow and to develop one's own position of life. The German scholar in pedagogy, G. Boehme, considers that today's pedagogy has to enable the individual to build his/her life by

taking the responsibility upon himself/herself, to express his/her opinion about the society and problems of his time; so that he would be able to participate in the development of culture. This should be the education giving not only pleasure, but creating also the opportunity for becoming a talent, for promoting self-realization (Bême, 2007).

Therefore, the necessity has arisen for studying practical experience and searching for new approaches that would comply with scientists' findings in the contemporary philosophy, psychology, pedagogy, music pedagogy, and also with the demand of the society for a personality who would be able to self-realize within the system of values.

Research aim: to develop criteria, indicators and levels of mastering piano playing by improving the correlations between mastering piano playing and music education content in the context of the axiological approach in order to promote the preconditions for learners' self-realization.

Research subject: the development of criteria, indicators, levels of mastering piano playing by learners.

Research methods:

- A. Theoretical methods: philosophical, psychological, pedagogical, analysis of methodological literature; modelling;
- B. Analysis of sixteen festivals of Latvian young pianists (1998 – 2015).

The research is based on the axiological approach, evaluating the theoretical findings for establishing the research categories and interpreting the process and results of mastering piano playing in connection with the opportunities to improve self-realization preconditions.

Self-realization as Key Element at Mastering Piano Playing

In literature, at characterizing the sequence of similar phenomena the terms *self-actualization* and *self-realization* are frequently used. The author of self-actualization theory A. Maslow (1987) and later also C. Rogers (2004) used the term *self-actualization* – a human's aspiration for a more complete demonstration and development of one's abilities.

German psychologist and sociologist E. Fromm (1976, 2010) and Austrian psychologist and sociologist A. Adler (1964, 2002) used the term *self-realization* – the realization of one's abilities.

Russian psychologist L. Korostilova (Коростылева, 2005) has acknowledged that a certain difference exists between the terms *self-actualization* and *self-realization* only in respect of their interpretation. This relates to the subjective and objective understanding of the concepts. Self-actualization reflects basically personality's internal developmental processes, while self-realization is a more external process. The scientist maintains that both of them imply the manifestation of self: self-actualization being the actualization of self and self-realization – being the realization of self. The nuance of a 'process' is more inherent in self-actualization, while that of a

‘result’ – in self-realization, though for the realization of oneself a person always needs some process, too.

We can conclude that in the research made by scientists (Adler, 1964; Fromm, 1976; Maslow, 1987; Rogers, 2004) self-realization has been interpreted as self-actualization, i.e. a psychic development, demonstration of human abilities. Self-realization has been studied as one of the highest spiritual needs of a human, oriented towards the realization of human forces and aptitude, towards constant development of abilities, and improvement of the quality of one’s activity.

According to American psychologist G. Allport (1961), self-realization is a conscious and subjectively important process of revealing the opportunities for the development of personality’s abilities, activity and attitudes. Self-realization as a process has the following features: identification of oneself with others, creative activity, openness to experience and its broadening.

Criteria, Indicators, and Levels of Mastering Piano Playing in the Context of the Axiological Approach

In order to determine the effectiveness of piano lessons for the development of self-realization it is important to work out criteria, indicators and levels. A criterion is one of the most essential properties characterizing the essence of some phenomenon. It is the expression of the aim of a many-sided process. In practice, it is not the criterion itself that is being used, but rather the complex of its indicators, because the criteria are diverse.

In order to work out the criteria and indicators (see Table 1) of the development of self-realization at mastering piano playing, the criteria of self-actualizing personality developed by the scientists of humanistic psychology – A. Maslow (1987) and K Rogers (2004) – have been analysed:

- Focusing on the aim;
- Skill to live in the present time;
- Sensibility towards one’s needs and feelings;
- High-level creative activity;
- Self-respect, acceptance of oneself and the others;
- Skill of developing interpersonal contacts.

The test for the self-actualization as a prerequisite for self-realization worked out by the American psychologist E. Shostrom (1968) has been also analysed. This test includes 126 questions. They were divided into several blocks:

1. The principal scales:
 - a. The skill to live in the present time, understanding the indivisibility of the present, past and future time;
 - b. Scale of independence.
2. The additional scales:
 - a. Block of values;
 - b. Block of feelings;
 - c. Block of self-perception;

- d. Block of human conception;
- e. Block of interpersonal sensibility;
- f. Block of the attitude to cognition.

The criteria of mastering piano playing offered in the paper (see Table 1) are based on the findings by humanistic psychology scientists A. Maslow (1987) and C. Rogers (2004) about self-realization as a value which is expressed in its aspects: motivation, creativity, self-organization and communication.

In the paper, these aspects are taken as the criteria of the development of learners' self-realization at mastering piano playing. The research analyses learners' cognitive and achievement-oriented motivation. Both aspects of motivation are studied from two sides: oriented towards oneself – internal motivation, and oriented towards outside – external motivation.

The developed criteria of mastering piano playing are based on:

- A. The considerations of the test by psychologist E. Shostrom (1968) and findings of humanistic psychology scientists A. Maslow (1987) and C. Rogers (2004) about self-realization as a value which is expressed in its aspects: skill to set the aim, skill to plan time, skill to overcome difficulties, skill to carry out self-evaluation and make corrections in it, to be sensible, to accept the others such as they are, and skill to establish contacts;
- B. Findings of psychology scientist E. Ericson (1963) about the age peculiarities of elementary school pupils which have been recognized as values of personality's development;
- C. The analysis of the results obtained from the survey of learners, parents and teachers about the needs required by the process of mastering piano playing. They are expressed in the form of a value hierarchy (see Malkova, 2010);
- D. Studying the 35-year-long pedagogical experience of the author.

In the formulations of indicators, the formulations of statements used in the questionnaires offered to the participants of Latvian young pianist festivals have been used (see Malkova, 2010).

To assess the indicators five levels have been established: 1. – Yes, 2. – Sooner yes, 3. Sooner no, 4. – No, 5. – Don't know (see table 1). The indicators of the development of mastering piano playing derive from investigating the content of the research subject, in our case – from mastering piano playing. According to D. Pret (Prets, 2000), mastering is a purposefully organized learners' activity during which the values of the educational content (knowledge, skills, attitudes) become the acquisition of a learner. At acknowledging that knowledge, skills and attitude are values, D. Pret (Prets, 2000) specifies that *attitudes* are learner's feelings, opinions and value-orientation which influence the choice of behaviour regarding some object, person or event; *skills* – ability to perform some action in compliance with the needed quality and scope; *knowledge* – the totality of findings the learner has acquired while learning, investigating (pp.72-83).

In the context of the axiological approach, the indicators of mastering piano playing are based also on the findings of V. Slastenin (Сластенин, 2003), scientist in pedagogical axiology, about the indicators as an objective feature of a process, activity,

procedure, and situation; as an essential quality by which one can judge, orientate oneself, and evaluate. This is why the titles of the learners', festival participants' questionnaire became the indicators of the research and are developed by taking into account the content of indicators described by V. Slastenin (Сластенин, 2003), since it comprises the acquisition stages starting from the lowest to the highest one. The scientist defines such classification characterizations as adaptive, reproductive, heuristic and creative.

- *Adaptive (the lowest) – the initial characterization of the orientation.* A learner has just begun a cognitive activity and does not have yet stable musical conceptions. However, if the cognitive process is considered to be a value, it allows presuming that during the process of mastering a learner will reach the next – reproductive – stage. The teacher strengthens learner's motivation for mastering piano playing.
- *Reproductive (medium) – value-oriented comprehension and evaluation stage.* Learner's activity is still on the level of imitation, however attempts to evaluate the experience of the others is already observable, which might become the source for one's own independent activity. Having established that a learner is in this stage, the teacher has to stimulate learner's cognitive activity and to direct him towards revealing new ideas.
- *Heuristic (high) – a new developmental stage on principle.* Here, the value-oriented re-evaluation of previous knowledge takes place. A learner himself evaluates his performance trying to improve it. A learner is able to formulate his/her viewpoint, values and aims. For a teacher, it is important to constantly hold a dialogue with a learner.
- *Creative (the highest value-oriented stage) – independence, skill of acting outside the customary framework, skill of improvising, inquisitiveness.* During this stage, the system of person's value-orientation is developed. This is the stage when a learner acquires a creative-cognitive style whose features according to V Slastenin's (Сластенин, 2003) theory are:
 - Creative activity, sensibility towards everything that is new;
 - Acquisition of variable technologies;
 - Abilities of self-reflection.

Table 1. Criteria, indicators, and levels of mastering piano playing in the context of the axiological approach

CRITERIA	INDICATORS	LEVELS*
1. Motivation		
1.1. Cognitive	A learner:	
1.1.1. Internal	1.1.1.1. Wants to master piano playing by playing popular or jazz compositions; 1.1.1.2. Wants to master piano playing by performing any kind of music;	
1.1.2. External	1.1.2.1. Wants to master piano playing because he will perform music which the audience likes.	
1.2. Achieving success	A learner:	
1.2.1. Internal	1.2.1.1. Wants to master piano playing because he will feel more confident among friends; 1.2.1.2. Wants to develop technical skills needed for further professional activities;	

1.2.2. External	1.2.2.1. Wants to master piano playing because is supported by the audience.
2. Creativity	A learner: 2.1. Wants to learn performing music on the piano by ear; 2.2. Wants to acquire skills of improvising on the piano; 2.3. Is interested in music of various styles.
3. Self-organization	A learner: 3.1. Is able to set the aim; 3.2. Knows how to plan time; 3.3. Is able to overcome difficulties in learning; 3.4. Is able to make self-evaluation and corrections in it.
4. Communication	A learner: 4.1. Is sensible – sensitive to his own emotions and needs; 4.2. Accepts the others such as they are; 4.3. Can establish contacts.

**Levels: 1. – Yes; 2. – Sooner yes; 3. – Sooner no; 4. – No; 5. – Don't know*

Within the context of the axiological approach, mastering of piano playing is a teacher-learner or subject-subject process with many aspects to be improved. One of them is related to the main inconsistency in the organization of contemporary educational process entailed by a mass teaching process and the individual character of the teaching process. In the educational process of piano playing at general education schools offering professionally-oriented music programs this contradiction is made more obvious by still another factor: the contradiction between the general instructive character of pedagogical aids (outdated methodology, piano programs inadequate to primary school tasks) and the internal character of learner's learning process (skills, abilities and needs of mastering, creative work and investigation).

This contradiction can be dealt with by actualizing personality-oriented education, which implies a purposeful development of personality. In practice, this requires teaching pupils to learn, and transforming the independent work into self-education, self-development and self-realization.

Personality-oriented Educational Process

Personality-oriented education is a vital necessity recognized by the society. The European Commission's report of 2009 to the Euro parliament, when focusing on tasks set for schools as to preparing young people for the 21st century, states: to succeed in a globalized economy and a pluralistic society young people have to acquire more skills than before. With the world becoming more complex, creativity and ability to continue learning and introduce innovations will assume the same importance (if not greater) than knowledge acquired in some specific field, which may soon become out-of-date. By better adapting teaching methods to the needs of each child, it is possible to increase learners' interest and involvement in the educational process and thereby ensure better results, but from this all learners should benefit equally (European Commission, 2009).

Pedagogy scientists I. Yakimanskaya and Y. Bondarevskaya (Якиманская & Бондаревская, 2000) and A. Pligin (Плигин, 2003), all working on the development of the personality-oriented educational model, but slightly differing in their conceptions, still agree that the model has to be based on learner's personality and its individualization. Therefore, in this research it is important to analyse the concepts of *personality and individualization*.

A. Leontyev (Леонтьев, 2004) maintains that personality is not merely a biological unity but rather a higher – historical-social - unity. S. Rubinstein (Рубинштейн, 2000) has studied personality as a bearer of consciousness able to develop attitude to the world. Latvian psychologist Ā. Karpova (1994) emphasizes also social relationships which essentially characterize a personality: personality is an individual who has established certain social relationships, is aware of these relationships and as the subject of an active activity is able to transform the world and take responsibility for the results of this transformation. The founder of personality studies G. Allport (1961) has acknowledged that personality is such a dynamic organization of individual's psycho-physical systems which determines the unique way of individual's adaptation to the environment.

According to the research made by psychologist K. Platonov (Платонов, 1986), personality is a totality of three basic components: biogenetic capacities, social factors (environment, norms, and rules) and the psychosocial core "Ego". The author has developed personality's biosocial hierarchical structure based on the conception of the structure of a dynamic functional personality (see Table 2).

**Table 2. Components of Personality's Structure
(according to K. Platonov)**

TITLE OF THE COMPONENT	CONTENT OF THE COMPONENT	SOCIOBIOLOGICAL CHARACTERIZATION
Tendency	Wishes Interests Personal meanings Will	Socially determined level which is promoted by education; Biological conditions-minimal
Experience	Knowledge Skills Attitudes	Acquired in the process of education; Biologically and genetically determined
Forms of reproduction	Thinking Memory Perception Attention Emotions Feelings	Biological level prevails; Promoted by exercises, i.e. the frequency of their use is important
Biological constitutional qualities, temperament	Speed of nervous processes; Balance between the processes of excitation and inhibition; Gender, age peculiarities	Biological level; Determined by physiological properties of the brain; Determined by the energy of nervous processes; Social conditions - minimal

Within the framework of the paper, the analysis of this structure, in particular the characterization of the social biological components of personality is significant for personality-oriented mastering of piano playing.

To understand how and to what extent the development of every structural component should be promoted it is vital to study learner's personality, the basic values of the educational process as well as structural components.

A. Pligin (Плигин, 2003) states that the concept *personality* implies a complex quality of an individual as the subject of his own activity and social relations. This quality develops in the result of an active transformation of the world and the subject himself. Personality is distinguished by a developed self-confidence, which manifests itself in the skill of implementing one's choice into action and taking responsibility for the results of this choice, which, to a great extent, provides a high level of self-realization. An active member of society, endowed with consciousness, performing an action or process, is the subject. Within the context of a humanistic paradigm, the didactic model *teacher's activity – learner's activity* is implemented within the relationships *subject – subjects*. A. Pligin has worked out the criteria of features of the subject:

- Skill of independently setting the aim;
- Skill of selecting the means of activity and planning the course of their implementation;
- Independence in implementing the activity;
- Skill of correcting the activity;
- Achieving the individual result of the activity.

Piano playing is basically mastered at individual lessons. Individualization is such kind of structure in the educational process within whose framework the differences between the methods of learners' teaching and learning have been preserved and strengthened, and the promotion of the development of the aspects of any individual learner's experience occurs. During the educational process, a learner, first, acquires what is within his/her abilities, what is within the range of his/her interests, and not what is requested by norms.

The dynamics of the development of learners' self-realization during the lessons is a factor which will be taken into account at judging about the effectiveness of piano lessons.

Conclusions

1. The developed criteria, indicators and levels of mastering piano playing are based on theoretical findings about the correlations between the process of mastering piano playing and improvement of learners' self-realization, and reflect the effectiveness of mastering piano playing for a further learners' self-realization.
2. Within the context of the axiological approach to mastering piano playing, the verification of lesson effectiveness for promoting learners' self-realization by applying the developed criteria, indicators and levels reveals the necessity of developing axiological-approach-based author's piano program for general education schools offering in-depth music studies.

References

- Adler, A. (1964). *Social Interest: A challenge to mankind*. New York: Capricorn Books.
- Allport, G. (1961). *Pattern and Growth in Personality*. Harcourt College Pub.
- Bēme, G. (2007). Humānisms postmodernajā Eiropā [Humanism in Postmodern Europe]. *Skolotājs*, 6, 4-8 (in Latvian).
- Ericson, E.H. (1963). *Childhood and Society*. New York.
- European Commission (2009). *European Commission Report*. Retrieved 20.01.2009 from <http://ec.europa.eu/education/policies/2010/doc/basic2009.pdf>
- Fromm, E. (1976). *To Have or to Be*. London: Abacus.
- Karpova, Ā. (1994). *Personība un individuālais stils* [Personality and Individual Style]. Rīga: Latvijas Universitāte (in Latvian).
- Malkova, L. (2010). Axiological approach to piano playing mastering: Results of the research. *Problems in Music Pedagogy*, 6, 55-74.
- Maslow, A. (1987). *Motivation and Personality*. New York: Addison-Wesley.
- Prets, D. (2000). *Izglītības programmu pilnveide* [Improvement of Education Programs]. Rīga: Zvaigzne ABC (in Latvian).
- Rogers, C. R. (2004). *On Becoming a Person*. London: Constable and Robinson.
- Shostrom, E.L. (1968). *Man the Manipulator: The inner journey from manipulation to actualization*. Bantam.
- Адлер, А. (2002). Очерки по индивидуальной психологии [Essays on individual psychology]. In *Классики психологии* [The Classics of Psychology]. Москва: Когито-центр (in Russian).
- Коростылева, Л. (2005). *Психология самореализации личности: Затруднения самореализации в профессиональной сфере* [Psychology of Personality's Self-realization: Difficulties in self-realizing in the professional sphere]. Санкт-Петербург: Речь (in Russian).
- Леонтьев, А.Н. (2004). *Деятельность. Сознание. Личность* [Activity. Consciousness. Personality]. Москва: Академия (in Russian).
- Платонов К. (1986). *Структура и развитие личности* [The Structure and Development of Personality]. Москва: Наука (in Russian).
- Плигин, А. (2003). *Личностно-ориентированное образование: История и практика* [Personality-Oriented Education: History and practice]. Москва: КСП+ (in Russian).
- Рубинштейн, С. (2000). *Основы общей психологии* [Fundamentals of General Psychology]. Санкт-Петербург: Питер (in Russian).
- Сластёнин, В. (2003). *Введение в педагогическую аксиологию* [Introduction to Pedagogical Axiology]. Москва: Академия (in Russian).
- Фромм, Э. (2010). *Человек для самого себя: Исследование психологических проблем этики* [A Person for Himself: Research on psychological problems of ethics]. Москва: АСТ (in Russian).
- Якиманская, И. & Бондаревская, Е. (2000). *Технология личностно-ориентированного обучения в современной школе* [Technology of Personality-oriented Education in Contemporary School]. Москва: Сентябрь (in Russian).

Received 31.05.2015.

Accepted 21.07.2015.

KEEP LEARNING AND KEEP PLAYING YOUR INSTRUMENT: AN INTERVIEW WITH GARY GARNER

Michael F. SHAUGHNESSY & Jeremy SMALL

Eastern New Mexico University, Portales, New Mexico, Mexico

e-mails: michael.shaughnessy@enmu.edu; Jeremy.g.small@enmu.edu

1. *Dr. Garner, you have taught for more than 39 years. What were your greatest accomplishments and greatest challenges?*

My greatest challenge? One of them, certainly, was dealing with athletics, and athletic directors, at least in terms of the frustration level. Beyond that, funding and sometimes unenlightened and ineffective administrators. And one of the great exceptions to that, at the other end of the spectrum was our former Provost, now your president, of Eastern New Mexico University, Steve Gamble. He was the best, absolutely the best.

I taught at West Texas for thirty-nine years. Before that, I taught for five years in the Lubbock schools in Texas and four years at the University of Southern California. I guess my greatest accomplishment has been seeing the West Texas Band's rise in quality and quantity.

2. *What are the differences between being a public school band director and a university band director?*

I did make up a little chart here in response to the written questions you sent. It has two columns, one of pluses, the other minuses, reflecting what I see as the differences between the two. Certainly a plus in favor of public-school teaching is, often, a closer association with students. That's not invariable, of course, and I'd emphasize that I did enjoy a close association with my West Texas students. When you're dealing with really young kids, it's truly a thrill to see how fast they can progress.

If typical college freshmen could progress at the same rate of speed as first-year beginners (assuming they were getting good instruction), they'd be the best players in the world. I well remember the great pleasure I would experience as a junior high band director when my beginning students would play something that would be at least recognizable at their first public performance.

One advantage college teaching has over public-school teaching is that there are far fewer discipline problems. I have almost never had a discipline problem with college kids. I must admit, however, I did find it necessary to remove three students from band over that thirty-nine year period.

So that's pretty good.

Yeah, considering. Back to the public schools, I put principals in both columns of the chart, good in one, bad on the other. I had three principals in my public-school teaching days, and they all ranked right up at the top of the "good" ones.

Parent problems are much more common these days than when I was teaching in the public schools, which was actually a rather brief time. It started in 1954 and ended in 1959 when I went to USC. I'm happy to say I never had a parent problem, and on those few occasions when I had a problem with a student, I'd just call the parents, and the invariable answer was, "Don't worry, Mr. Garner, we'll take care of that," and they always did.

Now, and I hear this all the time from band directors in public schools, many parents just can't believe that their child would do anything wrong. It has to be the teacher's fault. And especially if it's an affluent area, they often believe they know far better than the teacher does how the program ought to be run. That never happened back in the day, ever, but it's quite common now.

In my college teaching, parent problems were almost non-existent. Almost I had none at the University of Southern California and three in thirty-nine years at West Texas. All were with parents of twirlers.

A couple of other changes in public schools are the enormous emphasis on testing now, as compared with the old days, and conflicts with other activities. About all I had to worry about was football with the boys, but since Title IX, it is girls as well. You know what Title IX is?

No, I'm not familiar with it.

Title IX is a law Congress passed mandating that girls be given all of the same opportunities in athletics that boys have. I fully agree with that. But there are so many conflicts: boys' and girls' basketball, boys' and girls' soccer, boys' and girls' track, football, of course. All I ever had to worry about when I was teaching in junior high, and that was not very much, was boys' football. The coach and I were good friends, and we never had any problems, ever. We were both careful not to put a student in the middle when the two activities conflicted. That seems all too rare nowadays.

On the plus side of the college column, and this is the big one, is the opportunity to play more advanced literature. On the minus side, committee meetings. I'd also put recruitment in the minus column for college, and it sometimes can be with public schools as well, along with retention. Inadequate funding. That can be true at both levels of course, and how severe it is depends on a number of variables. We constantly struggled with it at West Texas, and there were times when I thought we were victimized by our own success. "Hey, you're doing fine," seemed to be the thinking. "You don't need more money."

Regarding administrators, I experienced both the best and the worst at West Texas. This may be an unfair generalization (possibly a cynical one as well), but it's been my observation that on the whole, the higher up the administrative ladder they ascend, the less likely they are to focus on the true mission of the institution: the education of students, rather than on their own careers. We did have a long succession of

wonderful deans and department heads. But bureaucratic arrogance and ego inflation is more pervasive in the upper echelons of institutions of higher learning, it seems to me.

Greater flexibility in scheduling is an advantage in college teaching. I didn't work any less hard; I probably put in more hours in my college teaching, actually, but did have a little more freedom in determining the allocation of how those hours were spent.

3. *What are the problems that seem to plague musicians?*

I'd say at lower levels, poor fundamentals, and at the higher levels, and this is certainly not invariable by any means, insufficient reading skills and overall musicianship. I don't think, by and large, that we do terribly well in those areas. Without a doubt, however, there are many outstanding exceptions. Too often, we spend far too much time trying to perfect those three contest pieces. We beat them to death and, in the process, do too little reading. It's a great loss and, in my opinion, a real disservice to our students.

4. *What are the challenges of being a "marching band" director - as opposed to other, for example, jazz bands?*

Well, in my marching band days, it was dealing with jocks and wannabe jocks. At one point, I worked out a deal with the WT Athletic Director that I would never have to speak directly to a coach. And I didn't from that point forward. It seldom turned out well when I did. There were a couple of good ones, one really good one - and the rest of them were - well. In the interest of delicacy, I'll leave it at that. They seemed to think that - and this is a typical attitude - that the school revolves around athletics and everything else is secondary. Unfortunately, that attitude is also widespread among alumni and other supporters.

Another concern with marching band was always worrying about the weather. During football season, the first thing I'd do every morning was hop out of bed and look out the window to see if we were going to be able to rehearse that day. We required all wind and percussion music education majors to be in marching band every year. Unsurprisingly, there would be a few, though not many that would much prefer not to, and that could be a bit of a problem.

5. *Now, what are the difficulties of directing a symphony, particularly when the piece is relatively unknown?*

Bowing for the strings was sometimes a problem, occasionally resulting in fierce disagreements among string players. Again, this is a gross generalization, but string players are not infrequently resistant to a piece that's very far out of the mainstream, particularly if it's very complex rhythmically; young string players, as a group, tend to have problems in that area. I should add, though, that many of the most rhythmically secure musicians I've ever known were string players.

Why do you think that is?

Some string teachers are so consumed with the mechanics of playing the instrument that rhythm is often given too little attention. I've found this to be true in the vocal world as well. There's a little joke about that: An orchestra is having its dress

rehearsal. The conductor says, "All right, orchestra, over here at letter B we have 2/4 time, but I think we're probably going to do that in 3/8 time, and then at letter D we have 4/4 time, but we'll probably do that in 5/4. He announces several other such changes as the musicians are scribbling away, marking them all in their parts. When he finishes, the soprano soloist says "Maestro, did you want me to make those same changes?" "No," he replies, with a rather condescending tone, "just keep doing what you're doing." I've lived that joke more than a few times.

6. *Time for practice and rehearsal seems to be a dilemma - how do you address it?*

Time for practice? I tell them they should put practice at the top of their priority list. It sounds simplistic, I know, but it must be done. For ensembles, it's important for the conductor to know the music, be well prepared with a detailed rehearsal plan, and a backup plan, but not hesitant to depart from the plan when it's not yielding the hoped-for result. I think it's critically important not to abuse the students' time. I can honestly tell you that in thirty-nine years, I never had a called rehearsal. We operated during the time that was specified in the catalog, and that was it. If some things received too little attention, it was my fault for not preparing well enough, or not selecting the music well enough, or for not rehearsing efficiently enough. There's certainly no reason to punish the students for my short-comings. We've got a contract; you're going to be here at the designated time, and I'm going to stop at the designated time.

7. *How has the field of music instruction and band instruction changed since you first began?*

The answer to that is, in countless ways. For one, we have more information available, a great deal more, and it is so readily accessible. There was very little material to be found about the field in those earlier days. There were a couple magazines — *The Instrumentalist* and the *School Musician* - then what you could learn from others, and very little more. Instruments are far better today, but there are also so many distractions, especially texting and computer games.

8. *What are the biggest challenges you face when guest conducting?*

It's hard to say because situations tend to be so different. Probably how well the musicians are prepared, their level of rehearsal skills (which can vary widely), and whether the music is appropriate to their level of advancement would rank at the top of the list.

9. *With all the changes in society and technology, what are some of the issues now that educators have that did not exist in the past and how should we be preparing educators to face those?*

A band director, like any other teacher, really, has to wear many hats. Obviously, you've got to be a good teacher, know your subject thoroughly, and be able to communicate it well. Beyond that, you sometimes have to be something of a mother, a psychologist, and certainly a highly skilled motivator and disciplinarian.

With respect to discipline - or classroom control which is the more acceptable term in the educational jargon of today - that could easily be a book in itself. Whatever approach the teacher takes, I believe strongly we must always treat students with

human dignity and respect. One of the best pieces of advice I got early in my career is that you can't ever afford to dislike a student. You may intensely dislike the behavior, but not the individual. At first, I thought that couldn't be possible, but I found that it is. Fairness and consistency are of fundamental importance. You treat everyone the same, always, and what was unacceptable yesterday is unacceptable today, and will be tomorrow.

There are many kinds of motivation. Some motivate through fear (an approach I adamantly reject, incidentally), others by positive reinforcement, or by competition, or by any number of other means. I think I had the greatest success in motivating students as a junior high band director through competition. We had a very active program of challenges going. Any student could challenge any other student in the section. If the last chair challenged and beat the first chair, they simply exchanged chairs. They could extend one challenge a week and the challenge material was rather extensive.

Every week?

Yes, oh yes. That was powerful stuff, and I think it still would be today, but not many people seem to do it. Of course you've got the grade thing to hold over their heads, and sometimes that matters to kids, sometimes it matters not at all. But competition, I'd say, is almost always a strong motivator for almost every student - if it's handled right, that is.

10. You talked about a lot of the positives and negatives in the high school and the college, -administrators and the bureaucracy; that's a big fear, now, for students going into education; they've heard a lot of horror stories. What would you say to encourage them?

Well, for one thing, it's not exclusive to the field of education. We're all answerable to someone; even a CEO is still answerable to the board, you know? So, everybody's got a boss, and there are good bosses and bad bosses and all kinds in between. As I said, it's not peculiar to education; it's a legitimate concern, but can be helped immensely if you do your job, keep your nose clean, keep your administrator informed, and always ask permission if there's the slightest doubt. There is that mentality that it's easier to ask forgiveness than for permission. I think it's a pretty dangerous philosophy. And by all means, be honest. Always tell the truth, even when you might suffer for it, in fact especially when you might suffer for it. Another important point: never say anything to a student you'd be uncomfortable hearing repeated in the principal's office.

11. That's some really good advice. Just thinking for me, going into this field; I'm terrified of failure. You know, we learn from it, I know we learn from it, but can you think of a particular moment that you might say was a really big mistake, but you learned from it?

I remember when George W. Bush was asked that, and he couldn't think of one; he got a bit of heat for it. I'm sure I made loads of them. A couple comes immediately to mind. I made one recently that I greatly regret. I ran into a former student from years before at the state convention. He had become seriously overweight. I felt a surge of anger at what he'd done to himself, and, knowing the health issues that would likely ensue, I jumped right in the middle of him about it with his friends standing there. It was

unforgivable, an absolutely in- excusable thing for me to do; my intentions may have been good, but to embarrass him like that in front of his friends was entirely inappropriate. I came home just riddled with guilt. I called him and offered my abject apology, and he was gracious enough to accept it. A couple of years or so later, incidentally, he underwent heart bypass surgery. Still, that was a mistake.

Here's another. Quite a number of years ago, one of my female students came to me in a state of considerable distress, complaining about a couple of boys in the band that were saying things to one of her friends that she claimed were so hurtful, it brought her to the point of tears. I immediately went to the boy that was alleged to be the primary offender and came down on him very hard. He listened patiently until I'd finished my little tirade, and then calmly spoke words I'll never forget: "Would you like to hear my side of it?" I was completely taken aback. He did indeed have a "side," and I'd simply accepted the first account without question. The experience made a great impression on me. They say we learn from our mistakes, and that proved to be a valuable lesson for me.

There are times when your interaction with students can be unpleasant. Once, when three of our band members missed a parade for no good reason, it couldn't be overlooked. I certainly didn't want to establish the wrong precedent. I told them they each needed to apologize to the band for letting them down (which they had) and they'd then be put on probation. If another such lapse should occur, they would be dropped from the rolls. Two of them unhesitatingly did so, but the third refused. He was music major, and an excellent player. I explained to him that if he didn't pass band that semester, he'd be required to take an additional semester of band after he'd completed all his other requirements in order to graduate. Sadly, he brought his uniform in the next day and dropped out of school. I greatly regret the outcome of that story, but I still believe I did what had to be done.

12. After teaching for so long, what have you learned that you wish you knew when starting out?

I like to think I've learned a lot about how to teach, about music, and about the various instruments of the band. So, as far as my ability to do this job today, compared with 1954, there really isn't much comparison, nor should there be. Experience is indeed a good teacher. You've got to grow on the job as a beginning teacher, trying to learn, not just letting it happen to you, but making it happen, seeking help and information from people you know and respect, reading, studying, listening to great music well performed (and not just by bands), and keeping up on your instrument. We should never stop learning!

I still practice every day, incidentally. I'm utterly convinced that your instrument is your best teaching tool. Would it be more meaningful to hear the conductor explain how to shape a phrase or to hear it? Imitation is one of the principal ways we learn. Some might object on the grounds that that's rote teaching. It's my contention that rote teaching is bad only if it's used as a substitute for learning to read.

13. What do you play?

Flute's my main instrument, but for my doctoral recital, I played all the woodwinds: flute, oboe, clarinet, bassoon, and saxophone. I continue to draw on that and other similar experiences at every rehearsal I conduct.

14. You stayed for thirty nine years at West Texas; what made you stay so long at one school?

I did have other opportunities. In fact, I actually resigned at one point and took another job. I hated the thought of leaving, but it was at a time when the governance of the school was leading it downhill, fast. I didn't want to go down with the ship. But then, the president of the Board of Regents, who happened to be an old high school friend of mine, interceded and set things right. Fortunately, I had not yet signed a contract with the other school. Having grown up in Amarillo and, at that point, spent about half of my life at WT, the thought of leaving was very painful. I loved the school and the students and the area.

Yes, it makes a big difference.

15. Has retirement given you a new perspective on teaching or conducting?

Those things continue to occupy my thoughts most of my waking hours. I'm currently in the process of writing a book that I hope might be of some help to those out in the field.

16. What will your book be about?

Well, it's mostly a lot of little pieces and exercises having to do with things I think are too often overlooked or receive too little attention or are not well understood. Along with the music, it includes fairly extensive notes for the director regarding how it can be used to best effect. They center generally around rhythm, intonation, woodwind alternate fingerings, and improving reading skills.

17. So are these for individual or . . .

No. One of the premises of the book is that the best way to learn is to teach someone else. There are fifteen trios and fifteen quartets, for example, written in a progressive order of difficulty. The idea is that they could be played one on a part or even with the entire band. Ideally, students would do them on their own, with no help whatever from a teacher; in essence, they're teaching one another, and in the process moving them farther down the path to becoming independent musicians. This has been done already with one group and with rather impressive results. Best of all, the kids loved it.

That's wonderful. Are there any other things I failed to ask you?

Can you nail down precisely what you want in this rehearsal, for this concert, and just what it is that leads to a perfect performance? We know perfection is beyond of our grasp, but we keep scratching and clawing, trying to get ever closer to it. Toward that end, several years ago I formulated what has become something of a credo for me and I've repeated it endlessly to many groups, even to the point of making up a little tune

to go with it. Here it is: You've got to get the right note, in the right place, at the right volume, in the right style, perfectly in tune, with a beautiful sound. Cover all those bases, and you're home, my friend.

I've always believed that the teacher's job is essentially four-fold: Information, communication, motivation, and evaluation. You've got to know your subject (I'd make a lousy calculus teacher because I know nothing about it). You've got to find a way to communicate that information to your audience (in this case, the band) in a way that is comprehensible to them. You must find the means to motivate them to want to receive, process, and act on that information. And finally, you have to have a way to evaluate how successful that entire process has been. I've found communication - getting and holding their full attention - to be by far the hardest part. A common beginning teacher's mistake is to assume that once the information has been delivered, his or her responsibility has ended. If only it were so. In fact, it's just begun.

One way I've found that helps move that process along, and that is more likely to ensure I have their attention, is to alert them I'm about to give them a little information, a pearl of wisdom as it were, after which I'm going to ask someone to repeat it back to me. I want each individual to know they might be that person. For example, I may have given them some brief instruction on the three things required to play a good legato. Then I'll pick someone at random and ask them to repeat the first, someone else the second, and another the third. Often, they don't do it very well at first, but after a while it tends to improve markedly.

So do you like to start your rehearsal with that credo, or do you just use it . . .

No, I generally don't start with it, but it'll probably come pretty early in the rehearsal. When I do present it, I'll elaborate on each point. "We know there are no good performances with wrong notes. And they must be in right place, each note starting and ending at the right time. We're talking about rhythm here. There are several considerations involved where volume is concerned. Are we reflecting what the composer appears to be asking for; are we playing the volume that is properly representative of our importance in the musical fabric at any given time, and are we playing the same volume as the others on our part? It's a multifaceted challenge.

The right style in an all-encompassing category, the most important elements of which are articulation, nuance, and phrasing. "In tune" can be something of a nebulous concept to young players. I explain to them that there are three considerations: 1) every note has to be in tune with the note that precedes it (the horizontal), 2) with the other pitches that are being sounded with it (the vertical), and 3) with others playing the same pitch in unison or octaves, this being by far the most important of the three. I usually play a unison on my instrument with the first clarinet or some other player to demonstrate in tune, a little out of tune, badly out of tune. "Does it sound like one instrument?" Yeah. "Okay, what if I play it a little bit flatter, if I vibrate a little slower than she does?" It no longer sounds like one instrument and they can recognize that right away. Then I'll say, "Oh, if you think that sounds bad, I'm going to vibrate a lot slower than she does," and that always draws a lot of groans and pained expressions when they hear it grossly out of tune. "Now, I'm going to start very flat and bring it up gradually to her pitch. See if you can tell that magic moment when our two sounds blend together and become one."

The kids do seem to turn on to that. I want them to know that tuning up is not something we just do at the beginning of rehearsal, but something we do on every note at the moment we play it. I always try to keep them involved in making musical judgments. I usually don't just say, "You're flat" or "you're sharp." I'll ask somebody else to render that evaluation. I want them to remain engaged when they're not involved.

If you're a trombone player, and not playing while we're working with the clarinets, I want you to stay engaged, because I want you to learn something from this, constantly refining your aural acuity. I might ask, "Mr. Trombone player, what did you think about that? Does it sound like one instrument? If not, can you tell who's higher and who's lower?" If he can't, I'll have the two of them exchange short notes, and it becomes immediately obvious which is higher and which is lower. They are then asked to make the appropriate adjustment and play it together again until we achieve a true unison or octave. That's all part of developing into a real musician.

If you could say one thing to new educators, what would it be?

Keep learning and keep playing your instrument. And keep listening. And keep learning!

Received 25.02.2015.

Accepted 22.04.2015.

Notes for contributors

SUBMISSION OF MANUSCRIPTS

Manuscripts, ideally between 5000 and 8000 words (including abstract, diagrams, references and tables), should be sent as an attachment in original format or Word document format (DOC). Manuscript should be submitted in English and only for *Problems in Music Pedagogy* in accordance with the publication manual of the American Psychological Association (APA).

REFEREEING

All manuscripts are normally reviewed by at least two referees (in addition to the Editor). Refereeing is anonymous unless a referee chooses otherwise. Referee comments are passed intact to authors, apart from editing. Proofs should be returned to the Editor as soon as possible. The Editorial Board has the right to reject a manuscript if after the first review it is submitted repeatedly with unsatisfactory corrections. The selection of articles for inclusion in the journal will be based on these reviews.

SPECIFICATIONS FOR CONTRIBUTIONS

Manuscript must be typewritten with a font size of 12 points (font *Times New Roman*) on one side of A4 paper. Contributors are asked to use MS Word 5.0 or a later version.

Style

Papers must be written in clear, concise style appropriate to an international readership.

Manuscript specification

Title. Include title of the paper, name(s) of author(s), affiliation, mailing address (include postal codes, e-mail address and fax-number).

Manuscripts should begin with an *Abstract* of up to 120 words that contains concise factual information on objectives, methods, results, and conclusions.

Key Word Index should follow, including a maximum of 5 Keywords.

The body of the text should begin with a statement of the objectives of the work. It should include citations of published related work and sections on *Methods*, *Results*, *Discussion* and *Conclusions* of the study.

An *Acknowledgement* section may follow the Conclusions.

Figures. Graphics files are welcome if supplied as Tiff, JPG. A minimum resolution for images is 600 ppi. The minimum line weight for line art is 0.5 point for optimal printing. When possible, please place symbol legends below the figure image instead of to the side.

Tables, drawing, diagrams and charts with a clear title should be numbered by Arabic numerals. The approximate position of these materials should be indicated in the manuscript.

Footnotes should not be used.

References. References (all reference in English) should be listed in alphabetical order. Each listed reference should be cited in text, and each text citation should be listed in the References. Basic formats are as follows:

For books

Hallam, S. (1998). *Instrumental Teaching: A Practical Guide to Better Teaching and Learning*. Oxford: Heinemann.
Yeric, J., & Todd, J. (1989). *Public Opinion: The Visible Politics*. Chicago: Peacock.

For journal articles

Peterson, J., & Schmidt, A. (1999). Widening the horizons for secondary schools. *Journal of Secondary Education*, 3(8). 89106.

For published conference paper

Edwards, K., & Graham, R. (1992). The all female expedition: A personal perspective. *Gender on Ice: Proceedings of a Conference on Women in Antarctica*. Canberra: Australian Antarctic Foundation, 75-81.

For chapters in edited books

Philpott, Chr. & Carden-Price, Chr. (2001). Approaches to the Teaching of GCSE. Chr. Philpott, (Ed.). *Learning to Teach Music in the Secondary School*. London, New York: Routledge, Falmer, 184-195.

Document on the World Wide Web (dated and author or sponsor given)

Brown, H. (1994). *Citing computer references*. Retrieved April 3, 1995 from <http://neal.ctstateu.edu/history/cite.html>

ALL CONTRIBUTIONS AND CORRESPONDENCE SHOULD BE ADDRESSED TO:

Professor Jelena Davidova,
Problems in Music Pedagogy,
Daugavpils University,
Parades 1-205,
Daugavpils, LV 5400, Latvia.
Tel.: +371 29140287.

E-mail: jelena.davidova@du.lv

Problems in Music Pedagogy

Volume 14(1), 2015

TRAINING MUSIC TEACHERS FOR THE REAL WORLD: CONNECTING THEORY AND PRACTICE
Mara MENEZES

STUDENTS' SATISFACTION WITH MUSIC EDUCATION AT THE PRE-SCHOOL TEACHER
EDUCATION INSTITUTIONS IN ZAGREB, RIJEKA AND SPLIT
Magdalena MIOČIĆ & Iva VRANIĆ

CLASS TEACHER STUDENTS' EMPATHY STORIES ABOUT GIVING A MUSIC LESSON
Katri-Helena RAUTIAINEN

THE EXPRESSION OF HIGH SCHOOL STUDENTS' CREATIVITY THROUGH CHORAL SINGING
Vaiva DIRŽINAUSKYTĖ

TAKING PART: SINGERS' PERCEPTIONS OF TWO ETHNIC COMMUNITY CHOIRS
Antonios VERVERIS & Nigel MARSHALL

SPECIFICITY OF THE DEVELOPMENT OF MUSICAL MEMORY AT IMPROVISATION LESSONS
Jurijs SPIGINS

Volume 14(2), 2015

SEEKING FOR VALUE-BASED INTERPRETATION IN MUSICAL INSTRUCTION
Arvydas GIRDZIJAUSKAS

HOW PUPILS CREATE COMPOSITIONS: THE ANALYSIS OF THE PROCESS OF MUSIC
CREATION
Rūta GIRDZIJAUSKIENĖ

PHYSIOLOGICAL FEATURES OF DEVELOPING 6-8 -YEAR-OLD CHILDREN'S VOCAL APPARATUS
**Jelena DAVIDOVA, Galina ZAVADSKA, Oksana ŠERŠŅOVA,
Asta RAUDUVAITE & Ming-Jen CHUANG**

OPPORTUNITIES FOR THE DEVELOPMENT OF LEARNERS' EMOTIONAL SPHERE AND
IMAGINATIVE THINKING AT MUSIC LESSONS IN PRIMARY SCHOOLS
Irina DIREKTORENKO

MENTAL TRAINING AND ITS USE IN STRING PEDAGOGY
Fiona Mary VILNITE & Māra MARNAUZA

CRITERIA, INDICATORS AND LEVELS OF MASTERING PIANO PLAYING
Larisa MAŁKOVA

KEEP LEARNING AND KEEP PLAYING YOUR INSTRUMENT: AN INTERVIEW WITH GARY GARNER
Michael F. SHAUGHNESSY & Jeremy SMALL