

MUSIC EDUCATION: IN SEARCH OF EMOTIONAL, SPIRITUAL AND SOCIAL WELL-BEING

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Abstract

Music education is a heterogeneous field of activity with a positive effect on human development. The aim of this paper is to characterize formal and non-formal music education in the context of emotional, spiritual, and social well-being during the whole lifespan of the individual. Each type of well-being (emotional, spiritual and social) develops differently in every form of music education (formal, non-formal, and interest education). Especially in music education, these types of well-being are closely interconnected. The theoretical material explored in this scientific paper will serve to develop a more specific theory for an empirical study of the development of emotional, spiritual, and social well-being within the various forms of music education at different ages.

Keywords: *music education, emotional well-being, spiritual well-being, social well-being*

Introduction

A large number of studies in different fields and interdisciplinary studies show the positive effects of music on human health and well-being. The aim of the article is to characterise and theoretically analyse formal and non-formal music education in the context of promoting social, emotional and spiritual well-being of different generations.

Although much research has been carried out on the effects of music on well-being, there is a lack of specific studies that directly reveal the effects of music education on different types of well-being. Therefore, the theoretical study given will pave the way for new interdisciplinary directions both in the field of the functions of music education and opportunities for promoting individual well-being.

The positive effects of listening to music, playing music, music lessons, and music education have been studied among children, adults, and older people. It is important to point out that participation in musical activities, regardless of whether they are individual or collective, can have a positive effect on health and well-being throughout life (Welch et al., 2020). At the 16th National Conference of the Australian

Society for Music Education INC (Australian Society for Music Education INC XVI National Conference), Gary McPherson stated that music affects people's lives, children's education and the quality of life in communities, and stressed that research is increasingly showing that music is at the heart of children's creative, intellectual and emotional development (McPherson, 2007). Therefore, music is of great importance at all stages of human life, and it would be necessary to explore more precisely how learning music can contribute to the development and maintenance of well-being.

Music education is one of the most popular and frequent means of learning music. It should be noted that formal and non-formal music education is widespread and in demand among children, youth, adults, and seniors. For example, in Latvia, formal and non-formal music education for people of all ages is particularly closely related to the preservation of Song Festival traditions and development of the Song Festival. The tradition of the Song Festival has been preserved and developed since 1873. Competent music educators are the basis for quality of music education and music collectives, whereas interested, motivated, and continuously improving their musical skills members of music collectives are the continuators of the Song Festival tradition.

Thus, the tradition of song festivals determines the constant need for quality education of young musicians, choir conductors, etc. Preparing for this significant event, many independent collectives – choirs, ensembles, orchestras, folklore ensembles, dance groups, etc. regularly meet and work together. The members of the collectives represent different ages, different professions, and not all of them have a musical education, but they are all united by the desire to play music together and learn new compositions. In Latvia, the strong tradition of the Song Festival motivates people of all generations to participate in music and learn music. The Song Festival itself is also a context for the development and maintenance of spiritual, emotional and social well-being: it can be noticed both during the period of preparation for this festival, time when it takes place, and also after the festival.

Today, well-being and the possibilities to ensure and maintain it are very important areas of research in various, even seemingly unrelated, fields of science. During Covid-19, music, playing music at home, and music lessons on a remote platform helped many overcome the difficult time (Vidas et al., 2021). However, the inability of many non-formal education collectives, both in Latvia and in other countries, to provide face-to-face sessions or lessons endangered the emotional, spiritual, and social well-being of the members of these collectives.

The aim of the given theoretical article: to characterise and theoretically analyse formal and non-formal music education in the context of promoting social, emotional, and spiritual well-being of the population of different generations has been achieved in general.

The following **tasks** were set in this theoretical work:

- To analyse the theoretical and empirical literature on formal, non-formal and interest music education;
- To review the scientific literature on well-being in the context of music education at different ages;

- To gather researchers' opinions about the positive impact of music on the development of spiritual, emotional and social well-being and
- To analyse the scientific literature on the types of well-being in formal, non-formal and interest education in the field of music.

This article will describe formal, non-formal, and interest education on global and national scale, its structure, and importance in the framework of the development of emotional, spiritual, and social well-being. Attention will be paid to the connection between music education and music pedagogy, in addition the development of emotional, spiritual, and social well-being will be emphasised in the contexts of formal, non-formal, and interest music education in Latvia.

Music Education: Formal and non-formal context

In general, music education is a widely developed scope of activities. There are many types of musical activities, and every interested party, regardless of cultural and social affiliation, would have no difficulty finding the right one (Jorgensen, 1997). Similarly, Ligita Stramkale emphasises that the content of music education is often based on the national traditions of a specific country and the understanding of music as a value (Stramkale, 2020). Therefore, it is necessary to note that music is closely related to traditions, cultural policies, and the characteristics of the cultural environment, which are reflected in the content of music education.

Music is a diverse and topical field that can increase the interest of individuals in developing and improving their talents and abilities. The goal of music education is to develop and improve talents, abilities, and skills in the field of music. The goals of music education depend on the type of education: in formal music education at schools music can be taught quite narrowly, but music education outside the institutional framework of school can be very diverse (Jorgensen, 1997). Furthermore, the goals and methods of music education differ depending on the form of education.

Music education involves lifelong teaching and learning, from the most basic to the most advanced levels (Jorgensen, 1997). Consequently, music education is based on a learning system from the simplest to the most complex activities and tasks. Formal music education is usually aimed at children and young people (Bugos, 2017), but non-formal music education in the context of lifelong learning involves adults more and more (Myers, 1995). This allows us to conclude that music education is not aimed at a specific age group, but at the desire of people of any age to learn and improve their musical knowledge, skills, and competencies.

According to the mentioned above, in addition to its place in the academic environment of school, college, or university, music education also takes place in individualised lifelong learning and community contexts (Frühauf, 2019). This means that the ways of acquiring music education are very diverse, both formal and non-formal, and can be suitable for everyone. T. Frühauf emphasises that amateurs and professional musicians generally attend music lessons or short private lessons with an individual teacher with the aim of learning (Frühauf, 2019). Consequently, music can be learnt continuously, even for professional musicians and throughout life. Gruhn (2005) writes that diverse methods and concepts of music pedagogy are used in teaching and learning music in Europe, and they can differ depending on

conditions and cultural politics in a given country (Gruhn, 2005). Therefore, it can be concluded that the multifaceted concept and phenomenon of music pedagogy depend on various factors, including cultural policy in the country. Additionally, music education gives children the opportunity to get to know other cultures and learn to accept differences by acquiring various musical traditions (Váradi, 2022).

Music is one of the subjects in the field of cultural understanding and self-expression, and its content consists of knowledge, understanding and basic skills, as well as cross-curricular skills, values, and virtues (Stramkale, 2020). This allows us to conclude that music as a form of education is important not only as a tool for improving an individual's knowledge and skills, but also as a promoter of values and virtues. Chronological analysis of the development of music education curricula allows us to conclude that the conceptual approach to learning and teaching the subject of music has changed significantly in recent years. Previously, the basic requirements for learning and teaching music were dominated only by the features and types of activities characteristic of music, but now the achievable results on the subject of music have been interpreted in unity with other forms of art (Stramkale, 2020).

What concerns the concept of music pedagogy it could be primarily defined as a sub-branch of the science of pedagogy, which studies not only human musicality in the pedagogical process, but also the general promotion of education, upbringing, and development using the means of music (Stramkale, 2020). Therefore, music pedagogy integrates several processes related both to the pedagogical process itself and to current issues of education, upbringing, and development. Tina Frühauf emphasises that the objectives of music pedagogy focus on abilities, knowledge, experience, understanding, and interpretation in all areas of music (Frühauf, 2019). On the other hand, L. Stramkale (2020) acknowledges that the task of music pedagogy is to pass on from generation to generation a set of musical experiences, developing the ability to perceive and understand music, providing the opportunity to express oneself creatively while playing music, and enhancing understanding of the functions of music and the place of music in society. Therefore, the tasks of music pedagogy are mainly related to the development of human abilities, knowledge, experience, understanding, and interpretation, as well as the possibility of passing musical experience from one generation to another. Music pedagogy includes the concepts of music education, didactics, music teaching, and learning (Frühauf, 2019).

In summary, music pedagogy is a broad field of science that integrates music education, didactics, and learning and teaching processes. Music pedagogy is implemented both in school (formally) and in society (informally). As a subbranch of the science of pedagogy, music pedagogy is closely related to psychology (for example, perception of music, musical abilities, creativity, peculiarities of age development), philosophy (for example, aesthetic categories), general pedagogy (for example, upbringing, education), physiology (for instance, structure of the child's vocal apparatus) (Stramkale, 2020).

Thus, since music education and therefore music pedagogy cannot be separated from psychology, philosophy, general pedagogy, and physiology, they could be interdisciplinary related to such psychological issues as, for example, the potential of music education to promote an individual's emotional, spiritual or social well-being. It can also be seen that music education is of current interest and is desired by

people of different ages. The diverse nature of music education provides opportunities to learn music at different ages and regardless of the individual's social and cultural affiliation, while also gaining the opportunity to promote various aspects of well-being.

In the further presentation of the section, the normative and empirically based definitions of formal and non-formal education will be briefly provided. Since the beginning of the 21st century, a growing number of studies (e.g., Carr et al., 2018; Chang-Bacon, 2021 etc.) have shown that formal education cannot keep up with the dynamic changes in the world. Educational studies around the world focus on how to provide high-quality modern education to schoolchildren, university students, and the necessary lifelong learning to adults. Formal and non-formal education is ways to acquire knowledge, improve skills, and abilities; however, both forms of education have significant differences. The Council of Europe defines formal education as a structured education system that extends from primary school (in some countries from pre-school) to university and includes specialized technical and vocational training programs (Council of Europe, n.d.).

The Education Law of the Republic of Latvia (LR Saeima, 1998) states that formal education is a system that includes the levels of primary education, secondary education, and higher education, the completion of programmes of which is confirmed by a state-recognised educational or professional qualification document, as well as an educational and professional qualification document.

M. Kravale (2006) emphasises that the concepts of non-formal and formal education are defined similarly, and thus the boundaries are difficult to see. She defines formal education as a hierarchically structured and chronologically organised education system from primary school to university, which, along with academic studies, includes several specialised programmes and institutions for full-time technical and professional education. Formal education is an organised model of education, structured and administered by laws and curriculum objectives, methods and content, and aims to assess the knowledge and skills of students, students, and adults (Grajcevci & Shala, 2016). Evaluation of student knowledge or competences is based on the curriculum or the study subject programme, and these documents can, to a greater or lesser extent, be an obstacle to the individual approach to students (Council of Europe, n.d.).

The authors of the monograph *"From Formal to Non-Formal: Education, Learning and Knowledge"* (Žagar & Kelava, 2014) emphasise that informally acquired knowledge can become the basis for formal knowledge, which strengthens the importance of non-formal education. In the first article of Chapter I of the *Education Law of the Republic of Latvia* (LR Saeima, 1998), non-formal education is defined as an educational activity organised outside of formal education that corresponds to interests and demand (LR Saeima, 1998). However, M. Kravale (2006) emphasises that if education can be defined as a system, then non-formal education could be one of its subsystems.

Non-formal education mainly differs from formal education in its flexibility both in terms of curriculum and methodology, and yet learning in non-formal education is not random, it is conscious and organised (Grajcevci & Shala, 2016). Non-formal education is more focused on students, their needs, and interests; it quickly responds to the changing needs of individuals and society. Non-formal education is a

dynamic, diverse educationally developing system that is able to change quickly along with the intensively changing needs of society and individuals (Kravale, 2006).

One of the types of non-formal education is interest education. In the law of the Republic of Latvia, interest education is defined as addressing individual educational needs and wishes of a person, regardless of age and previous education (LR Saeima, 1998). Therefore, the chosen interest education has a close connection with the educational needs and wishes of the individual without limiting age and without requiring previously acquired knowledge. Interest education has a close connection to lifelong learning. G. Strods (2012) suggests that the concept of lifelong education merges with the concept of lifelong learning. Combining formal, non-formal, and informal education is important for lifelong education (Council of Europe, n.d.).

Summarising the above-mentioned about formal, non-formal, and interest education, it can be concluded that formal education is an educational system with a strict structure and procedure, which provides for the evaluation of the knowledge acquired by an individual. Non-formal education is mostly focused on the needs and desires of the individual without requiring prior knowledge and without age restrictions. Interest education is one of the types of non-formal education. All three forms of education – formal, non-formal, and interest education - can be implemented in music education, thus developing individual talents, abilities, and improving skills.

M. Kravale (2006), studying the non-formal education of young people in Latvia, acknowledges that the 21st century is a century of changes in the social, political, and economic spheres, therefore due to this rapid development in Latvia there is a need for changes in the field of education as well. This also applies to changes in educational forms. When evaluating Latvian education documents and on the basis of research and professional experience in the Latvian context, it is obvious that formal education in Latvia fulfils the same functions as in other countries. Formal education in Latvia is a structured system with regulatory documents. Both formal and non-formal and interest education are widely developed, yet little researched fields in Latvia.

The advantage of non-formal education is the implementation of individual educational needs and desires of a person regardless of age and previous education. In Latvia, interest education programmes have traditionally been organised as a form of non-formal education for children and young people, and the regulatory framework provides requirements for obtaining the status of an interest education pedagogue and the procedure for financing interest education programmes. Interest education programmes in Latvia help to develop abilities and talents, improve various skills, and spend free time meaningfully with children and young people (Rēzeknes novada dome, 2022). In Latvia, interest education plays an important role in the formation and motivation of cognitive interests of children and young people. Interest education has great potential for pedagogy; it is a tool for the development of a creative personality. Children and young people spend a few hours a week in interest education classes, and this stimulates them to continue the work they have started or to reflect on it at home (Kalniņa et al., 2012). It can be concluded that interest education is an essential form of education for children and young people, during which individuals can express themselves creatively, develop, and spend time meaningfully.

At the same time, interest education is closely related to career education, as it gives everyone the opportunity to develop career management skills (LR Ministru Kabinets, 2021). Although interest education is traditionally associated with children and young people, it is also quite common among adults and seniors. In the study by the European Commission on the inclusion of seniors in lifelong education in Latvia (Azamatova, 2020) it is emphasised that seniors are exposed to risks such as social isolation, loneliness, depression, and diseases related to disorders of the nervous system more than representatives of other age groups. Non-formal (interest) education in the context of lifelong learning potentially provides an opportunity to ensure the emotional, spiritual, and social well-being of seniors. It is important for older people to belong to a community, feel supported and needed, and feel well emotionally, spiritually, and socially.

In terms of education of different generations, it should be noted that nowadays in Latvia there is a transition from a traditional society to a knowledge society, which, among other things, assumes that each person creates knowledge, thus acquiring independent learning skills and becoming a self-determined individual (Strods, 2012). This transition is closely related to lifelong learning. In Latvia, seniors are not yet included in the lifelong education system, although there are already the first training courses in Riga, Daugavpils, etc. (Azamatova, 2020). That is why it is important to raise the issue of non-formal education (lifelong learning) for adults and seniors, because permanent knowledge acquisition or lifelong learning in the context of the knowledge society is viewed as formal, non-formal, and informal learning (Strods, 2012). Since 2015, a Senior School has been opened in Krāslava, Latvia, which serves as a non-formal education for seniors; there are similar schools in Aglona and Kuldīga (Azamatova, 2020). It should be emphasised that one of the goals of the Senior School is to involve the elderly in an active social life, improve their health and prevent loneliness (Azamatova, 2020). Thus, it can be concluded that Senior Schools are focused on fostering the emotional, spiritual, and social well-being.

As to the formal and non-formal context of music education in Latvia, it is necessary to emphasise that this field has also been studied insufficiently. Music education in Latvia is implemented both in school (formally) and in society (non-formally), including various types of musical activity: singing, playing musical instruments, rhythmizing, listening to music. Today, a music education system in Latvia consists of state, municipal and private education institutions that provide professionally orientated, professional secondary and higher education programmes (LR Ministru Kabinets, 2021). Both formal and non-formal music education is a way to gain new knowledge in music or develop a talent.

However, based on the above mentioned, formal and non-formal music education are two distinct types of music education. Andris Vecumnieks, a professor at the Jāzeps Vītols Latvian Academy of Music, emphasises that learning music in formal education requires systematic and persistent work from both the student and the parent, and that music education requires a certain system, order and responsibility (Vecumnieks, 2020). Thus, formal music education for students is based on systematic work, which probably requires a lot of responsibility and constant attention from both the student and parents. Formal music education requires more systematic work and there is always an assessment at the end of learning, while non-formal music education is a more flexible form of education, which is often more suitable for both students and busy adults and seniors in today's dynamic life.

Non-formal music education is topical at all stages of life; however, nowadays a special emphasis is placed on the non-formal music education of adults and seniors. The State Service for the Quality of Education, with the support of the European Social Fund, has been offering *out-of-formal education* in Latvia since 2015. The main goal is to grant a certificate to a person who has skills and knowledge in the specific field and which has been obtained outside of formal education (IKVD, 2015). Experts in the field of music have an opportunity to prove their knowledge in music by applying for a test in the form of an exam at different music schools in Latvia, such as NVM Riga Dome Choir School, A. Kalniņš Cēsis Music Secondary School, Ventspils Music High School, J. Ivanovs Rēzekne Music Secondary School. Therefore, there is a noticeable development in non-formal music education in Latvia, which in the long term will positively affect the demand for non-formal music education among adults. As a result of the study *Interest education in Latvia and the role of interest education institutions* (Kalniņa et al., 2012), it was determined that the cultural programme, which also includes musical lessons, is the most frequently attended interest education programme. Non-formal music education in Latvia is of special importance, which can also be explained by the old Latvian tradition – singing folk songs at home and the marker of the identity of Latvia – the tradition of the Song Festival for almost 150 years. The topicality of non-formal music education in Latvia for adults and seniors is evidenced by the active functioning of senior choirs throughout Latvia.

Summarising the information on formal and non-formal music education in Latvia, it can be concluded that formal music education involves a certain order in the educational process. Among children and young people, formal music education is not only the development of talents, useful spending of time, but also the way of disciplining oneself and doing work systematically, in which parents also play an important role. However, among seniors, formal music education is not current in Latvia. On the other hand, non-formal music education in Latvia is in demand at all stages of life.

Well-being at Different Ages in the Context of Music Education

Well-being is an important topic for individuals, society, and public policy around the world (Sheppart & Broughton, 2020). Everyone wants to feel good regardless of age: for children, well-being can develop naturally, but young people and adults have an opportunity to take care of their own well-being.

The positive influence of music on human development and well-being has been confirmed by many studies (see, for instance, Hays & Minichiello, 2005). Music and musical activities affect the individual differently at different ages. For preschool children, musical activities include role play, playing games, playing with toys etc. Through these activities, children express their emotions, because the emotional experience of children while playing and listening to music is very clearly visible in children's behaviour, for example, playing music and listening to music can calm a child (Woodward, 2005).

L. Stramkale points out that music a) provides students with an experience that expands their thinking, b) promotes independent and creative application of skills in diverse life situations as well as understanding of the surrounding world (Stramkale, 2020). Therefore, without a doubt, music has a positive effect on the development and well-being of the individual. Gary McPherson (2007) adds that music affects

people's lives, children's education, and quality of life in communities; also research shows increasingly that music is the basis for children's creative, intellectual and emotional development.

In today's complex and stressful world, human well-being is an increasingly relevant issue, as evidenced by the increase in the number of studies and scientific articles on this topic. Well-being is an important factor characterising quality of life and should be promoted at any age. If feeling of well-being is generally easier to promote in children, young people, and adults, or at these ages its improvement depends more on the individuals themselves, older people often encounter loneliness and depression in their everyday life. A study on active music playing as an opportunity to improve the subjective well-being of older people shows the relationship between active music playing and subjective well-being in the lives of older people. Active music playing was confirmed to improve the social, emotional, and cognitive well-being of older people (Creech et al., 2013). Another study (Daykin et al., 2018) concluded that in late adulthood, regular music and singing together help improve and maintain well-being, prevent loneliness and isolation, depression, improve mood, and prevent mental health disorders. Therefore, the collective music and singing together play an important role in creating well-being, helping elderly people not feel lonely and depressed, and maintaining their mental health. Research (Daykin et al., 2018) has also indicated that targeted music and singing practice can improve mood and reduce anxiety in certain age and social groups, including young adults, pregnant women, and prisoners. Therefore, music helps people feel good at different ages and in different life situations.

2011, in a school of New Zealand after the earthquake a study was conducted on the positive effect of singing on students and teachers. Students and teachers sang together every day with the aim not to learn to sing but to feel good. Research (Rickson et al., 2018) showed that unforced singing has a positive effect on the well-being of students and teachers. The study showed that, on the one hand, singing can be a learning process aimed at acquiring or improving skills, but, on the other hand, it can promote participation and the formation of well-being, thus positively influencing the well-being of students (Rickson et al., 2018). W. Gruhn (2005), while studying music education, also believes in a similar way, pointing out that music education in secondary schools is usually not performance-orientated, the main goal being to develop the student's interest in music.

Various types of group classes focused on people's interests are in increasing demand among adults and seniors today. In the recent systematic review of the literature (Sheppard & Broughton, 2020) authors concludes that active participation in musical activities maintains and improves the well-being of older adults. The studies analysed in this review, focused on older adults, show a clear link between social participation in music playing together and positive outcomes in the development of well-being in older people, thus illustrating active participation in cultural life as an important social factor that promotes health (Sheppard & Broughton, 2020). Therefore, playing music or singing together not only has a positive effect on emotional well-being, but is also closely related to social well-being.

From the above mentioned, it can be concluded that well-being is important at all stages of life, and music has a direct connection with the well-being of an individual. Music helps children relax and express their emotions. For students, music

promotes creativity and the application of skills in various life situations. Music for adults and older people helps to prevent depressive feelings and signs of loneliness. Playing music and singing together has an important role in creating a sense of well-being. Research indicates the positive influence of music on the formation of human well-being regardless of culture, social status, and age group. The ways in which music can be learnt to create a sense of well-being are diverse and different for various cultures. It is important to emphasise that music (especially singing) helps create a sense of well-being if the goal is not to 'teach singing', but to sing together and be together. Therefore, unity and togetherness while playing music are important in creating a sense of well-being.

Music Education and its Connection with Forms of Well-being

Music education is a very diverse branch of education and is suitable for different ages. Based on the analysis of literature, it can be concluded that music promotes various types of well-being and factors related to it, but it is especially emphasised that emotional, spiritual, and social well-being can be promoted with the help of music. Today, music is used successfully not only in medical and psychological treatment programmes and interventions (for example, music therapy), but has also found its application in the educational system (for example, using the fact that music lessons strengthen the physical and spiritual health of students) (Андреева, 2016). Therefore, in addition to health care, music has also played an essential role in the field of education, promoting various forms of well-being for people involved in educational processes. Insights and opinions of various authors about the connection of music education with emotional, spiritual, and social well-being will be presented in this section of the article.

A. Music education and emotional well-being

Emotions and their role in promoting well-being are a topical aspect of research today. Emotional well-being is important at all ages, and, according to Suzanne Mauri and Nikki Rickard (2016), in recent years it has been increasingly recognised that social-emotional competence and well-being have a significant impact on how students experience their time at school and how students learn. A doctoral student Gunita Elksne and professor Zanda Rubene (2018) of the University of Latvia, researching the issue of emotional well-being, emphasise that positive emotions can stimulate various abilities and traits like interest, enthusiasm, optimism, loyalty, and motivation to act. Emotional well-being activates thinking and the ability to perceive new knowledge, thus making students' learning more productive.

However, it is pointed out that the issue of participation of children and young people in making music together to improve social and emotional well-being is not adequately researched (Maury & Rickard, 2016). Diana Boer and Amina Abubakar (2014), studying the effect of listening to music in the family on the well-being of parents, children, and young people, have discovered that families play the main role in the social and emotional development of young people; however, there is little empirical evidence of the positive effect of musical family rituals on social and emotional well-being. A study, in which 760 young people from Kenya, the Philippines, New Zealand, and Germany have participated, discovered that in different cultures listening to music in families and peer groups promotes family and peer cohesion. As a result of the study, it was concluded that through music and listening to music, emotional experiences in the family are strengthened and that

thanks to musical activities in families and peer groups, the social and emotional well-being of young people increases in different cultures. Therefore, it can be concluded that music has a positive effect on the emotional well-being of an individual regardless of culture and age.

Chinese scientists Man Chong Leung and Rebecca Cheung (2020), in their study of the importance of music in creating well-being in adolescents, have found that participation of adolescents in music activities, especially in the process of learning music, can promote their emotional development, which is an important ground for their emotional well-being. Thus, not only music as a field, but also music education as a form of activity, is important in the formation of emotional well-being.

Līga Vinogradova (2021), in her study on the role of emotions in preserving and inheriting the tradition of the Song Festival, points out that one of the most emotionally saturated and positive events in Latvian culture is the Song Festival. These events are clearly linked to non-formal music education in Latvia. She has distinguished several sub-themes related to the Song Festival (consequently non-formal musical education for Latvian residents of all ages) and their impact on human emotions.

Emotions can motivate people to participate in celebrations and daily practices; thus, emotions can also motivate a person to participate in non-formal music education. Emotions can be a benefit or an effect of a celebration, which means that by participating in a celebration, we gain positive emotions and experiences. Triggers of positive emotions can be the leaders of collectives, as well as the repertoire of the celebration itself, the meaning of songs and their lyrics. Thus, it is important for group leaders to be competent in their field, to use the basis of formal musical education to promote positive emotions in the participants, and it is also important to note the importance of the repertoire in creating positive emotions in the participants. It should be noted that an event like the Song Festival, by promoting strong expressions of emotions, promotes not only emotional, but also spiritual and social well-being.

B. Music education and spiritual well-being

Spirituality is a complex process that has various definitions. Music and spirituality have been closely related and inseparable fields since the beginning of humankind. Music therapists Liesel van der Merwe and John Habron (2015), in their study on the connection between music education and spirituality, acknowledge that it is important not to look for a definition of *spirituality in music education*, but to provide an analysis of how music educators and researchers, as well as those in related fields, describe spirituality. This means that the view on spirituality can be expressed in different ways in different scientific disciplines and fields of practice, as well as for each individual. Likewise, the development of spiritual well-being in music education can occur differently for each individual.

The relationship between music, health, and spiritual well-being is complicated (MacDonald et al., 2012), and yet there is research on the effects of music on human health and spiritual development in the context of music therapy (e.g., Aldridge, 2006). Of course, people use music in different ways depending on the time, mood and space; for instance, some people use music as motivation, others as a sedative,

others as an alternative therapy, some to gain an understanding of their world or enjoy its abstract qualities (Hays & Minichiello, 2005).

The current importance of spirituality in music education is demonstrated by conferences, for instance, in London in 2017 the *4th Nordoff Robbins Plus Research Conference* and the *4th International Spirituality and Music Education Conference* were organised, dedicated to the exploration of spirituality of music, focussing on the interdisciplinary dialogue between music, well-being, and education. The conferences made it possible to present studies on individual feelings and experiences in the context of music education, as well as to discuss and analyse spirituality in education in the field of music (Hendrick & Smith, 2019).

According to T. Freeman (2002), spirituality in music education promotes deep, meaningful connections between teachers, students, and the process of making music. Spiritual approach also affects the physical, emotional, and cognitive aspects of each student, respecting and supporting each one equally. Students engage in music with greater body strength, clearer understanding, unlimited creativity, and increased enjoyment, and it should be stressed that promoting spirituality in music education also ingrains a positive musical outlook on life.

A recent study by Finnish researcher Sari Murtoten (2018) on the role of music in the spiritual development of young people concluded that music has a positive effect on the spiritual development of Finnish young people. Especially, young people's spirituality was promoted by spiritual music, which was related to the current issues of young people's lives and the early life experience. The theory of music education of Zoltan Kodaly, a Hungarian music educator, aims to teach people in physical and spiritual harmony (Váradi, 2022). Furthermore, art and especially music require creative and critical thinking, which also promotes children's spiritual needs (Freeman, 2002).

In music education, spirituality is expressed mainly in emotions, feelings, thoughts, and experiences that are achieved through music. Suzanne Mauri and Nicky Rickard (2016), studying music as a factor that promotes well-being in the school classroom, show that the way students are motivated to participate in musical activities in the classroom can promote or hinder the formation of spiritual well-being, because both the choice of music and the way of teaching are important.

It should be noted that spiritual well-being is a very little researched area in formal, non-formal and interest education. Studying spirituality is a complicated undertaking because spirituality is related to the unique inner world of each individual, but this does not mean that research on this topic is impossible. Thus, for instance, study has described the spiritual musical environment as a reflection and inspiration of the entire school community (Freeman, 2002). Therefore, one of the responsibilities of music teachers in the context of formal education should also be to care for the spiritual environment of the school.

To promote student's spiritual well-being, the music educator in the music classroom should respect the inner core of each student, ensuring that students are emotionally, physically, and cognitively uplifted, especially during the most stressful and troubling stages of life (Freeman, 2002). It is important that the teacher understands the needs of each student to help build spiritual well-being in the classroom. Spiritually intelligent music educators and their students can gain much

from learning and performing within their classroom (Freeman, 2002). Thus, the level of spirituality and spiritual well-being of the music teacher is also essential for the development of spiritual well-being of his/her students. Tamara Freeman includes her philosophy of spiritual music education in the following original mnemonic (see Table 1).

Table 1. Key aspects of the philosophy of spiritual music education
(adapted from Freeman, 2002)

Sensitivity	The teacher demonstrates empathy and flexibility
Personality	The uniqueness and importance of each student is valued
Insights	Students' knowledge and ideas are intrinsic in the class
Raison d'être	Current and long-term humanistic goals are nurtured
Independence	Standards of excellence support the positive self-image of students
Togetherness	Respect promotes optimal musicking and relationships

Thus, it can be concluded that spirituality can be especially important in music education, because music itself promotes specific emotions, feelings, and experiences in an individual. Spiritual well-being can be promoted by participating in formal and non-formal music education. However, it could probably develop more in non-formal and interest education, where the individual is not tied to certain, often externally set learning tasks and goals. Spiritual well-being in music education can be promoted by listening, seeing, feeling, moving, and coordinating memories, often accompanied by deep emotions that evoke joy, happiness, bittersweet sadness, or other emotional experiences (Altenmuller & Schlaug, 2012). All these activities are possible in formal, non-formal and interest education, and it is evidenced that spirituality is clearly related to emotions, and spiritual well-being is developed in close connection with emotional well-being.

C. Music education and social well-being

One of the important aspects to ensure the social well-being of individuals is their participation in groups and communities that provide opportunities and create an environment for varied and active communication and social contacts. In the study by the Hungarian researcher Judith Váradi (2022) on socioemotional learning and its connection with music education, the influence of the socioemotional field on children's knowledge, skills, attitudes, as well as effective management of their emotions and maintaining social connection in daily communication was emphasised. The study showed that music education is not only related to teaching and learning music, but is closely related to the social and emotional well-being of students.

An important aspect that determines social well-being is a sense of community and belonging. Whether children play music with one parent or with the entire family, they can experience a sense of community, which is a contributing factor to social well-being (Packer & Ballantyne, 2011; Váradi, 2022). Therefore, making music together has a direct connection to the individual's social well-being. Working in groups and presenting performances within the framework of music education builds confidence in children, who can see their achievements, show compassion to others, forgive mistakes, and respect each other during the work process and at the end of the process (Váradi, 2022), thus the learning process in groups is essential both at the learning stage and also at the presentation stage; it teaches and

promotes empathy and social well-being in children. J. Varadi (2022) emphasises that a musical performance is a good opportunity for children to practice various social and emotional skills and that experiencing belonging to a community develops children's individual self-expression abilities. Therefore, it can be concluded that music education, which is based on making music together or singing together, contributes the most to social and emotional well-being.

In 2010, associate professors Jan Packer and Julie Ballantyne of the University of Queensland, Australia, conducted a study on the effects of attending music festivals on the psychological and social well-being of young people (Packer & Ballantyne, 2011), which can be described as the impact of non-formal music education on the psychological and social well-being of young people. The study revealed several positive factors that influenced the social well-being of young people. Young people who participated in the festival and were actively involved felt a sense of belonging to the event much more than those who were in the audience. This finding presents evidence that social well-being in non-formal education is enhanced by active participation in the music making process. Sharing experiences with others provides a sense of belonging and social integration that can often continue beyond the event (Packer & Ballantyne, 2011).

Another important aspect that contributes to social well-being in non-formal music education is that after the end of the event, a new stage begins – waiting for the next event, which strengthens the desire to further engage in non-formal education and strengthens social well-being among young people. Despite social benefits, participating in music festivals can also reduce its positive effects if it is too frequent. The study results emphasised that attending a festival once every few years showed higher social well-being results (Packer & Ballantyne, 2011). Therefore, it is important not to overload young people with participation in festivals to avoid losing their positive influence on the social well-being of young people. It is similar in Latvia, where the Song Festival takes place once every five years. Therefore, it can be concluded that participation in festivals clearly promotes social well-being for young people and all festival participants.

Social well-being is especially important for older people. The educational role of music for people of different ages not only affects the development of their general skills, but also promotes social and emotional well-being (Váradi, 2022). Non-formal music education provides life focus, sustains ongoing interests, promotes socialisation, and provides a way to contribute to society for retirees, thus clearly contributing to social well-being (Hays & Minichiello, 2005).

In a qualitative study on the importance of music in the lives of older people (Hays & Minichiello, 2005) it has been concluded that non-formal music education for older people contributes to their emotional, social, intellectual, and spiritual well-being. Furthermore, L. Vinogradova (2021), studying the role of emotions in preserving and inheriting the tradition of Song Festivals, emphasises that emotions are closely related to the formation of an individual's belonging and identity. Therefore, it can be assumed that through emotions, participants gain a sense of belonging, which is the main factor of social well-being, and also form their identity, which is closely related to spiritual well-being. Thus, it can be concluded that emotional, social, and spiritual well-being are integral and unified phenomena.

Conclusions

1. Topics related to the impact of music education on emotional, spiritual, and social well-being have gradually become more urgent in recent years. At different ages, music and music education contribute to different types of well-being. Music promotes creativity and the application of skills in various life situations for students. Music and playing music for adults and seniors help prevent depressive feelings and signs of loneliness.
2. In the research, various ways have been characterised that allow promoting the well-being of students within the framework of music education. Music education is primarily closely related to emotional well-being, which in turn are also related to social and spiritual well-being. As research shows, music education promotes emotional, spiritual, and social well-being for individuals of different ages through communication and being together, but it is especially important for older people. In the opinion of the authors, social and emotional well-being is often combined with socioemotional well-being, emphasising their complementary importance. Making music and singing together promotes various social skills, thus positively influencing social well-being and, respectively, emotional well-being. It is important to emphasise that making music and especially singing help create a sense of well-being if the goal is not to 'teach singing', but to sing together and be together. Therefore, one of the important aspects of creating well-being is unity and togetherness during music making.
3. From the findings of several authors about the types of well-being (emotional, spiritual, and social) in three forms of music education (formal, non-formal, and interest education), it can be concluded that emotional well-being forms in different ways in music education. Motivation and experience acquisition can serve as factors contributing to emotional well-being in formal, non-formal, and interest education. In all three forms of music education, emotional well-being also overlaps with social well-being, because when learning music, the individual is usually in contact with others. When working in choirs or other music groups, you can feel good emotionally, socially, and spiritually through mediation of leaders who are able to create appropriate conditions for promoting emotional, social, and also spiritual well-being. In terms of spiritual well-being, it should be noted that in formal education, the teacher is responsible for spirituality in the classroom and the way, methods and music selection that promote spiritual well-being. Spiritual well-being is formed on the basis of emotions, whereas emotions are formed under the influence of music. Spiritual well-being can also be gained through participation in non-formal music education, choirs, community musical events, festivals, and concerts.
4. In music education, emotional, spiritual, and social well-being are usually closely interconnected, and one type of well-being can lead to another type(s). There is not much literature on the given topic, and it is not easy to summarise it because of the different research contexts. The theoretical literature studied will serve as a basis for the development of a deeper theory for an empirical study of emotional, spiritual and social well-being and its formation within the framework of various forms of music education at different ages.

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