PROBLEMS IN MUSIC PEDAGOGY
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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.

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EDITORIAL

It is a great pleasure and honour to present the 1st issue of a new international scientific journal “Problems in Music Pedagogy” (PMP). On behalf of the editorial board I express sincere gratitude to the Scientific Council of Daugavpils University, especially professor Arvid Barshevsky, vice rector for research of Daugavpils University, for moral and material support of this project; to the contributors for their patience, perseverance; to the international editorial board for wisdom, tolerance and collaboration; to the editorial staff and Daugavpils University Academic Publishing House “Saule” for fast and qualitative preparing and printing of this edition.

The main aim of the journal is to create publicity for the forum of academically and practically valuable contributions, facilitate the effectiveness of practical implementation of these contributions in the field of music pedagogy. Topic areas include music teaching/learning process in a new education paradigm context, music learning outcomes, music teacher competence in the context of sustainable development, assessment in music teaching/learning process, music education institutional responses to current trends.

The first issue of PMP focuses on the following areas: development of music teacher’s competence in performance art and moral culture, the importance of computer skills and choir conductor skills for training music teachers; musical environment, development of children’s and pupils’ motivation in families and at comprehensive schools; problems in different level music schools. Contributors from Latvia share their rich experience in music teacher education and training, discuss the content of music teaching process in comprehensive school, evaluation of students’ individual performance, display a range of methodologies, theories and research methods exposing the unconfined quest for the ways toward the person’s support and development in the music teaching/learning process within the context of humanistic and holistic approach. Articles from Finland and Lithuania reflect the situation of different level music education in these countries, describing valuable experience in the development of performer’s interpretational and creative abilities, development of moral culture of future music teacher; and music making at home in the context of socialization and enculturation processes, which could be adopted by others. The article from Sweden deals with an interesting theoretical analysis of the concept muse-ical in an attempt to identify the features of a muse-ical approach and furthermore to describe similarities and differences between the concepts muse-ical and aesthetic. The article from Estonia analyses interesting data of the research on the use of web-based learning system with the aim to develop educational procedures and music study programs in Estonia. All these articles sustain the international model of exploration and enrichment of music pedagogy towards the changes in favour of coherent future and sensible development.

I am grateful to the authors of the articles in this issue for helping to begin a dialogue about problems in music pedagogy. I hope that you, our readers, will respond to the ideas put forth here and contribute more ideas, descriptions of practice, and research that deepen our collective understandings of how to nurture the heart and soul of pupils, as well of effective music educators in 21st century world.

Journal invites all the potential contributors to submit their articles for the next issues of PMP and wish you inspiration, perseverance and consistence on your way toward the innovative music teaching/learning.

Editor-in-chief
Jelena Davidova
PERFORMANCE ART AS A SUBJECT OF MUSICAL TEACHING

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Abstract
A central link in the process of educating a musician-performer is the development of his interpretational abilities. The effectiveness of teaching in this context shows not in the absorption by the student of unbending rules set out once and for all, but rather is in the ability to manoeuvre in the diverse world of musical creativity and the ability to find answers on questions of interpretation that are not only in harmony with the in-depth substance of the piece, but are also responsive to the actual or current impressions of a new historical time. Understanding the reasons for the changing performance effect of musical classics, the ability to cleanse a piece from later stylistic adds on – these are the issues that the pedagogue must address while working with the student.

Introduction
Performing represents a complex and unique area of musical teaching. This uniqueness stems from many factors. First, the performer-musician is the most widespread musical profession. The state of musical culture in any specific historical moment depends very specifically on the performers, since they are the conductors of culture, performing the function of intermediaries between the composer and the end-user of musical work – the listener. The listener absorbs music in the form presented by the interpretation of the performer. The skill and the ability of the performer determine whether he will be able to interest the listener, to make the listener a part of the emotions, to draw the listener into the world of music. Given but this one circumstance, the issues of preparing performers are always relevant and acute.

Another important circumstance is that performance, as an object of teaching, is tied to the wide circle of issues, which must be confronted in the process of training anyway. These are problems of performance physiology and psychology, the formation of different types of finger technique and coordination of movements, the development of skills of reading sheet music, playing by memory and so on. The wide scope of these issues must intrigue the curious researcher.

There exists, however, one more factor, which supports unflagging interest in the issues of performance. This is the issue of musical interpretation. Without diminishing the importance of the issues listed earlier, the central problem in teaching musical performance is, nevertheless, the development of interpretational abilities and creative individuality. At the end, the effectiveness of teaching is in forming such professional and artistic skills and knowledge as to provide the future performer with the ability to understand correctly the artistic substance of the piece, and to recreate the played music on the concert stage in a worthy manner.

1 All references in the text to “him”, “his”, “he” etc. are shorthand that should be read to include both genders.
In this paper we look first of all at the issues of the dynamic nature of musical interpretation, its changing nature and multiple presentations, as well as related pedagogical problems of forming performance skills and abilities.

**Musical Classics in the Process of Training a Performer**

The interpretational aspect of performance teaching appears, first of all, in the fact that its basic materials are made up of the classical musical inheritance. When musical classics are studied, the student explores the deep meanings and stylistic idiosyncrasies of music, his interpretational skills are formed, and performance technique is honed. The introduction to musical classics in the process of education also acts to ensure a high professional and artistic standard of musical activity.

The use of musical classics in the pedagogical activity places a substantial responsibility on the pedagogue. The teacher is the authority who decides to what extent the performance interpretation of the student comports with the idea of the composer; what constitutes due freedom of a performer’s self-expression; and what, on the contrary, should be judged only as wilful deformation of the piece and non-conformance with the stylistic tradition of a given era.

The preparation of the performer takes place with the understanding of the contradictory nature of the art of interpretation. Musical interpretation never repeats itself – it is always in a dynamic state, evidencing the renewal of perception of musical classics and the spread of new views and judgments.

The dynamic nature of musical interpretation is simultaneously an important resource and a difficult problem of musical teaching. It is a resource because it permits the development of a creative approach and does not limit the individual learning inflexible rules. It is also a problem; however, because it stems from the idea of the relativity of our knowledge, the impossibility once and for all to set out what is a creative discovery and what, on the contrary, may be judged as a failure. The goal of the teacher is to help the student find the right to orient points and to teach the student to use them in moving further.

One of the most universal orienting points, permitting the performer to build his interpretational concept on a correct basis, is surely the sheet music. The musical text is an objective input, which must always be taken by the performer as a starting point. The text is that line beyond which the musician may not go in fantasies and creative imagination. Absorbing and acknowledging this postulate is more important when musical classics form the pedagogic material. Taking care with the classics, ingrained in the student during the educational process, will determine how the performer will present the music to the audience.

**Reasons Leading to Changes in Understanding Musical Classics**

In his interpretation, the performer will always try to get close to the idea of the composer embodied in the musical piece. However, a musical work gains a deeper and newer sound texture with each new performance. The classics are constantly renewed in accordance with the general logic of artistic development. This is, in fact, one of the most problematic matters in performance teaching.
During the process of education it is extremely important to understand the objective reasons underlying changes in understanding musical classics – changes which give them new meanings and new expressive appearance. Aware of these reasons, the musician may get closer to the authentic meaning of the original source and is able to diagnose and thereby overcome later interpretational layers, which deform our understanding of the musical text.

The reasons underlying changes in understanding musical classics and in reading sheet music can be divided, for simplicity’s sake, into three groups. These are factors connected with:

- changes in the models of thinking;
- improvements in the means of musical activity, and first and foremost in musical instruments;
- renewal of performance stylistics.

Changes in Models of Thinking

The interaction of the performer with the musical heritage is a creative process, which has as its central element the individual perception of music. The perception of music in any given historical moment is inevitably under the influence of the concrete artistic context within the bounds of which the creative activity of the performer takes place. In his artistic activity, the artist uses those models of thinking which he believes to be relevant and resonant to his era. It is as if in his judgments and interpretations, the artist implants the views and discourse of his time. This is quite natural, since humans, copying their own time, modernize the objects of activity and add to them the breath of the historical moment.

The paradox of interpretation is that musical classics - that is, the main subjects of the activity of a performer - often not only shift the performer towards the era of their original creation, but are also subject to a shift towards renewal in their concert stage existence, taking on the unavoidable increase in speed that goes with modernity.

The modernization of the classical heritage poses a serious aesthetic problem. The current artistic context, in which the musical heritage finds its place thanks to the efforts of the performer, as a rule differs starkly from the epoch in which such heritage was created. The new artistic reality, as the projection of a completely new world perception, is extrapolated onto performance activity, resulting in ever more modernized musical interpretation, distanced from its artistic original source. It is possible to give many examples, with perhaps the clearest being the romanticizing of musical interpretations of pieces from the baroque era. Romanticized interpretations of baroque music (a superficial virtuosity, an excessive sentimentality, unfounded expressiveness etc.) are presented as artistic givens, although, having been formed in a different historic epoch, they have brought entirely new, and sometimes alien elements into the world of baroque art.

Does all of this mean that the inevitable historical modernization of the classical heritage is solely negative in its essence? Such a judgment would seem superficial and one-sided. Renewal is that unavoidable price which must be paid for the full-blooded existence of musical classics. Changing and renewing models of thought, while
continuously distancing the classics from their initial auditory context, at the same time adapt them to ever-renewing artistic reality and to new spiritual demands. This adaptability sustains the unfading beauty and eternal mystery of the classical inheritance.

**Improvement of Means of Activity**

Another important source of renewal of musical classics is the modernization of the means of musical activity. Both tangible and intangible means of effecting musical activity are involved in this process. The tangible include the development of musical instruments, including voice; evolving techniques of recording, replay and transmission of sound; new technologies for creativity and so on. The intangible include evolution of musical language; layering of new music theories; elucidation of new teaching methods etc. The relationship between renewal of the classical inheritance and the development of the means of musical activity is seen most clearly in the changes in the array of musical instruments.

The following definition is well known: architecture is frozen music. This definition is fully applicable to musical instruments. The musical instrument carries within itself a clearly defined potential sound palette, but this palette gains real expression in sound only thanks to the efforts of the composer and the performer.

The instrument influences all aspects of musical activity. Thus, a musical piece is inseparable from the musical instrument. The musical idea that is born within the imagination of the composer always carries within itself an element of instrumental sound. However, each outstanding composer hears a given instrument differently. Thanks to these differences, in his creations that composer widens the artistic horizons of the capabilities of the instrument and thrusts it into new spheres of musical expression. In his work, a composer realizes his individual hearing of the instrument; but within his work, every following generation of musicians finds ever-new aspects. The reverse effect of this mechanical process is that with the passage of time, the perception of the instrument changes fundamentally. Thus, later musicians not only discover ever-greater new possibilities of musical expressiveness, but also gain distance from earlier, traditional views of the instrument. It is not difficult to see this in comparing, for example, the piano music of Chopin and Prokofiev, Beethoven and Hindemith, Brahms and Messiaen.

The ever renewing image of the instrument brought in the formation of new views about the abilities and substance of that instrument in the performer. By including into his repertoire more and more new music, the interpreter cannot help but hear the musical heritage of past eras in a new way – the influence of the audio experience of his times is simply too strong.

Another important source of renewal in performance art is the continued improvement in the physical construction of musical instruments. With the passage of time, instruments become more perfect, and new technologies are used in their making. Naturally, new elements are introduced into antique music when it is performed on such modified instruments. A good example of this comes from the construction of organs. Although every organ is a unique, singular instrument, it nevertheless always reflects the aesthetic of sound prevalent in the era of its
construction. Inasmuch as the sound capabilities of each concrete organ are consistent with the music performed on it and inasmuch as this consistency (or inconsistence) influences the final auditory result – these are factors that determine the degree of closeness of the performer to the authentic sound of the original epoch of the piece.

The communion of the performer with an ever-renewing repertoire and the constructive evolution of musical instruments lead to the gradual development of entirely new forms of performance technique. New principles of fingering, new methods of extracting sound, a new stage manner – all of these affect the performer’s reproduction of the classics and change the stage sound of musical inheritance.

**Renewal of Performance Stylistics**

The stylistics of performance, which are dependent on many factors, are the core component of general artistic development that optimizes the entire artistic process. The renewal of stylistics of performance is the universal mechanism of cultural evolution that ensures the relevance of the sound of music independent of when that sound was first created. It is precisely the change of performance stylistics that ensures the safekeeping of the musical heritage: thanks to the ability to constantly renew, the heritage adapts to changing artistic perceptions and tastes, and finds the ability to enter a new cultural context.

The renewal of performance stylistics is a contradictory and inconsistent source of both artistic **gains** and **losses**.

With renewal comes the inevitable loss of artistic authenticity. Neither the artistic meanings of a given piece, nor the artistic traditions that assist in the historically true interpretation of such meanings, are capable of firm fixation. In its interpretational aspirations, every later era tries to reconstruct the meanings of the earlier era, but as a rule the results only distance the piece from its original context, given the loss of knowledge, experience and skills. A simple example: in the musical texts of the baroque epoch we find over 100 different symbols of ornamentation, but today our reading of these symbols is simplified to a minimum, and in their interpretations performers limits themselves to a few primitive types of ornaments. This occurs despite the fact that more than 200 charts of ornaments of the 17-18th centuries survive, with explanations of their uses. Unfortunately, such is the power of inertness and indifference prevalent among musicians.

Happily, the process of renewal of performance stylistics is not limited to the irreversible loss of original artistic authenticity. New artistic contexts give classical music wondrous new artistic discoveries and achievements. Musical interpretation is a wonderful example of the fact that different historical eras not only oppose each other in the artistic plane, but also in a way echo each other, forming a unique configuration of creative signs. Interpretation of musical classics is marked with achievements, the basis of which is formed by the weird mixture of artistic intentions of different eras. At times such interpretations engender truly revolutionary transformations both in the performance and in understanding the heritage of the past. Gould’s reading of Bach can be counted among such interpretations – it has programmed, for many years into the future, the creative search of a whole generation of performers.
An interesting example of the renewal of performance stylistics is the interesting tendency towards the artificial ageing of interpretation. Currently, this tendency is quite noticeable in the performance of baroque music. It appears in the close study of remaining original documents and materials, which permit the reconstruction of the performance traditions of baroque; and in the attempt to resurrect the instruments of the past and once again to introduce them into the concert circuit. It is doubtful that these efforts will lead to the return of traditions lost for hundreds of years; however, this route will add the specific visage of our own time to the classic pieces and will permit interpretations to gain a unique colouring.

Goals of Teaching in the Context of Dynamic Evolution of Performance Perceptions

The dynamism of performers’ views of musical classics puts the teacher in a difficult situation. At every moment of communication with the student, the pedagogue must know how to combine strict academic demands with the liberty of individual creative choice. Moreover, the teacher is tasked with teaching the student to make the right choice independently - in other words, to form a system of evaluation criteria, which could permit the student to orient himself in the multidimensional world or art.

The solution to this problem lies in intense attention to the process of education and the accumulation of the auditory and creative experience of the student. After all, it is precisely on the basis of this experience that the student forms the ideal of performance mastery to realize and follow, and to which the student will always compare his interpretational quest. The richer and more multidimensional the auditory experience of the musician, the broader his horizon and the more justified and well based his choice. At the right moment, auditory experience will draw on the memory’s necessary analogies and associations and will suggest the right solutions. When it comes to the role of the pedagogue in the formation of the auditory experience, the pedagogue acts like a guide in the complex labyrinth of musical interpretation – he explains and analyses it and shows its connections with tradition and with the new historical era.

The recommendations on developing the auditory experience of the student are simple and traditional:

- To play a lot of music different in its genres and stylistics, since any creative solution is based on knowledge and accumulated experience: we are able to do only what we know.
- To listen to varied interpretations, to be prepared for the thought of multiple variants in performance, since the encouragement of the interest and initiative of the student is the foundation of his creative development.

Conclusion

The thoughts and recommendations given above probably seem unoriginal; on the contrary, they are probably rather conservative. However, it is precisely this way that musical teaching has continued from generation to generation. Following these
traditions, it is possible to see the evidence of self-preservation of art: everyone absorbs the achievements differently, and everyone reaches for new horizons in his own way. Thus, it is no accident that many outstanding pedagogues repeat the following universal principle of performance: in music, it's not the correct that is good; it's the good that is correct.
HOW CAN WE MAKE MUSIC EDUCATION MORE “MUSE-ICAL”?

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Abstract
In this article I will focus on a theoretical analysis of the concept muse-ical in an attempt to identify the features of a muse-ical approach and furthermore to describe similarities and differences between the concepts muse-ical and aesthetic. I will also discuss how we can make music education in our schools more muse-ical. This is an analysis based on selected previous writings and research regarding the concepts muse-ical and aesthetic/esthetical. The approach taken to this reading is mainly hermeneutical.

In a historical perspective the origins of muse-ical can be traced back to antique Greece and the nine muses that were given to mankind by the gods. The concept of muse-ical is today mainly applied in educational settings and appears in educational contexts during the mid 1920’s in Germany. The foremost aim is not to give an artistic contribution but to aim towards other goals, critical for the development of the individuals.

My first conclusion from the theoretical analyses is that the muse-ical domain should be understood as an approach to learning. A second conclusion to be drawn from the analysis of the scientific texts is the risk faced when equalising approach and method. Another aspect that I also consider necessary to make our education more muse-ical is to remember that all subjects consists of three parts, science, craft and art. Especially in education in our schools we often forget the art aspect. How can we then work more with the art aspect? One way, as I see it, is to work more muse-ical.

Background and purpose
The background of my thesis (Grahn, 2005) is a recent reform of Swedish teacher education. The reform opened possibilities for restructuring the subject matter areas included in a teacher education. One example mentioned as a possible candidate for restructuring is the aesthetic and artistic area. This resulted in a decision at the Department of Arts, Crafts and Design at Linköping University to introduce a program denoted Muse-ical Learning. The program departs from the concept muse-ical and includes, on the one hand, a muse-ical attitude to learning, and on the other hand, tools necessary for engaging in muse-ical activities, i.e. theoretical knowledge and skills in visual arts, dance/movement, drama communication and music.

The purpose of my thesis was twofold (Grahn, 2005), but in this article I will only focus on the first part that comprises a theoretical analysis of the concept muse-ical in an attempt to identify the features of a muse-ical approach and furthermore to describe similarities and differences between the concepts muse-ical and aesthetic. I will also discuss how we can make music education in our schools more muse-ical.
Methods

This article is an analysis based on selected previous writings and research regarding the concepts muse-ical and aesthetic/esthetical. The approach taken to this reading is mainly hermeneutical. This approach to understanding texts puts the reader’s preconceptions in a central position, a necessary prerequisite as well as a potential risk as regards the nature of the outcome of the analysis (Gadamer, 1997; Ödman, 1994, 2004).

My previous experiences as a music teacher, a teacher educator in music and an active participant in shaping the program Muse-ical learning have undoubtedly influenced my selection and reading of texts – for good and for bad. I have aimed for a selection of texts that is as broad as possible and from as many different perspectives as possible. Hereby, I have avoided texts that approach muse-ical learning from specifically artistic, drama, music or movement perspectives. This has been important above all as regards texts about music for two main reasons. One of these is my own background as a music teacher, which means that I can read such texts with another approach than texts about arts, drama or movement. The other reason is that muse-ical is frequently used as synonymous with musical, a confusion that I have tried to avoid (Grahn, 2005).

This study is mainly about understanding and interpreting historical texts, often clearly influenced by political values and, besides, also written in foreign languages (Gadamer, 1997). Some of the texts are written between the two world wars, some shortly after the Second World War and some more recently. Even though my work has, to a large extent, reminded me of putting together a jigsaw puzzle (Ödman, 1994, 2004), it is important to add that the puzzle does not comprise one single motive, rather, it may be laid out in different ways to yield different motives.

How can we understand the concept muse-ical?

In a historical perspective the origins of muse-ical can be traced back to antique Greece and the nine muses that were given to mankind by the gods. They were offered to us to provide opportunities for rest and recreation in daily life. For most people the muses are associated with the fine arts and it is probably less well known that they should also be linked to scholarship and intellectual activities (Kaster, 1993). This latter link is obvious in the meaning of the English word muse, which is equal to reflecting on and considering something very carefully and for a long time. The ancient Greeks realised that artistic and intellectual activities are mutually dependent on each other. A further function of the muses, to care for the collective, social memory, seems also to have been forgotten in our time (Havelock, 1986). Nowadays, when we can store our experiences and knowledge in books, we do not need rhymes, songs, dances, and pictures, etc, to support our own memories. Hence, the fine arts seem to have gradually lost their importance as intellectual tools.

Muse-ical activities also have to be combined with rhythm and harmony to get their ultimate form. This fact reflects the Greek conviction that order is a significant aspect of beauty (Cosmos). Greeks aimed for a balance between the vivacious and engaging of Dionysus and the more strict and ordered of Apollo (Björk, 2000).
I have found a couple of circumstances to be quite confusing regarding the names of the muses and what they symbolise. By utilising a translation from Greek to English these confusions seem to be resolved. It is evident that different translations have focused on different parts of the original descriptions. Some have merely translated the names, others have looked at what they are usually associated with or depicted as. The confusion reveals the danger inherent in too short descriptions. The meanings I have found are:

Κλειϖ\(=\) Cleio = The Proclaimer, muse of History
Θαλεια\(=\) Thaleia = The Flourishing, muse of comedy and of playful and idyllic poetry
Ερατω\(=\) Erato = The Lovely, muse of love poetry and mimicry, her instrument = lyre
Ευτερπη\(=\) Euterpe = The Giver of Pleasure, muse of music and the inventor of the double flute
Πολυµνια\(=\) Polyhymnia = She of many Hymns, muse of sacred poetry and also muse of geometry, mime, meditation and agriculture
Καλλιοπη\(=\) Calliope = The Fair Voiced, muse of epic poetry and the eldest Muse
Τερψιχορη\(=\) Terpsichore = The Whirler, muse of dancing, her instrument = lyre
Ουρανια\(=\) Urania = The Heavenly, muse of astronomy
Μελποµενη\(=\) Melponene = The Songstress, muse of tragedy in spite of her joyous singing, the tragic mask (Grahn, 2005, 27).

A second confusion concerns the translation of mousiké to mean music which is the case in Swedish, Danish, Norwegian and English. A closer reading of Plato’s texts has convinced me that the most reasonable would be what Georgiades (Georgiades, 1958) did when he suggested preserving the word mousiké instead of translating it to music. It is not sufficient to point out that the conception of music was broader during the Antique than in our days, because this statement is probably forgotten later on during the reading. It makes a great difference whether our children are to be fostered in mousiké i.e. the arts of the muses and gymnastics, or only in music and gymnastics. Some authors advocate that Plato refers to music when stating what is important in the upbringing of the young, but the German translation made by Georgiades (Georgiades, 1958) has convinced me that Plato refers to mousiké. My conclusion is that Plato was of the opinion that the young should be fostered in mousiké and gymnastics (Grahn, 2005).

The word muse-ical appears in educational contexts during the mid 1920’s in Germany, when the sociologist Hans Freyer introduced the term. Muse-ical education is, in consonance with the ideas from ancient Greece, an integration of poetry, music and rhythmic movements (Warner, 1954).

My first conclusion from the theoretical analyses is that the muse-ical domain should be understood as an approach to learning. It is not a subject matter area of its own or limited to certain subject matters, rather, it is a didactical principle that may be
realised in different ways in different subject matter areas. An important aspect of muse-ical learning is that it represents an integrated notion of human development comprising emotions, will, intellect and body (Kluge, 1973). This view is reoccurring, although in somewhat different forms, in descriptions of the concept in the four countries I have studied closer; Germany, Norway, Denmark and Sweden. Compared to the German notion above, quoted from Kluge, the Danish authors Ronnefeld and Vejleskov (Vejleskov, 1983) refer to a balance between hand, heart and brain as the cornerstone of muse-ical learning. In a Norwegian context Bjørkvold (Bjørkvold, 1991) refers to an ecological integrated notion combining practical and theoretical knowledge. The Norwegian perspective has also influenced thinking in Sweden where a more narrow definition has had some impact.

Another important aspect of the muse-ical is play. This is emphasised in all four countries. According to Pöggeler (Pöggeler, 1973) play is a way of getting in touch with one’s creativity. Bjørkvold (Bjørkvold, 1991) refers to play as an experimental laboratory of learning, and Uddén (Uddén, 2001) calls play man’s original means of scholarship. My conclusion is that to play is to experiment with learning to make it more vivid and joyful (Grahn, 2005).

A second conclusion to be drawn from the analysis of the scientific texts is the risk faced when equalising approach and method (Grahn, 2005).

In opposition to Ronnefeld (Ronnefeld, 1990) I prefer to regard aesthetic and muse-ical as two different concepts, although with some overlap in meaning. The common parts of the two concepts pertain to harmony and rhythm, a close relationship between theory and practice, sensation and logic, imagination and reason. Artistic forms of expression are essential in both activities. Some aspects are borderline cases, i.e. the combined consumer and producer perspective characteristic of the aesthetic, as compared to the muse-ical emphasis on the actor’s own creativity. The medium of imitation typical of the aesthetics, e.g. rhythm and language, is to be compared with the stress on the less rule-bound activities of play, drama and movement in the muse-ical (Grahn, 2005).

There are also, of course, distinct differences. Aesthetics is more focused on the product, whereas the muse-ical is more process orientatated. The latter does also stress a holistic approach and the significance of the social context. The aesthetical emphasises balance and variation within a certain prevailing pattern (Grahn, 2005) (fig.1).

Apart from such differences and similarities there are some other remarks to be made. The concept of muse-ical is today mainly applied in educational settings. The foremost aim is not to give an artistic contribution but to aim towards other goals, critical for the development of the individuals (Grahn, 2005).

Some authors conceive of the muse-ical as something that is critical or doubtful towards technological development. My standpoint is quite different. Even a concept that originates in the Antique may be adapted to be in consonance with the present society.

I consider the muse-ical as an approach to learning that is based on:

- A holistic attitude aiming at a balance between “hand, heart and brain”. The muses were not only associated with the fine arts but also with intellectual skills and scholarship. According to Plato the young should be educated not
only in music and gymnastics but in mousiké and gymnastics. It may also be added that the muse-ical has to be combined with rhythm and harmony. This is an expression of the Greek strive for harmony and order, for a balance between the vivacious and engaging of Dionysus and the harmony and order of Apollo.

- Time for reflection. To have a muse-ical approach is to allocate time to muse, to reflect carefully on what we are learning.
- Muse-ical activities that give opportunities for applying different forms of expression, e.g. activities that comprise movement, sound, colour, form and drama.

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**Figure 1.** Similarities and differences between the concepts muse-ical and aesthetic. There are similarities, parts in the borderline and differences.
- Play is an important component. This is a recurrent aspect of muse-ical learning in most definitions. Play makes us emphasise the process of learning rather than the product.
- The learner is the main actor. The aim is to permit the learner to possess her knowledge rather than imposing it on her.
- The muse-ical perspective is super-ordinate to disciplinary categories of knowledge.
- The muse-ical perspective should not be translated into a rigorous method. It has to remain a perspective with rich opportunities for methodological pluralism and improvising (Grahn, 2005 p. 197-198).

Teachers in all subject matter areas may take a muse-ical approach. Mathematics, history and chemistry for instance are as close to the muse-ical as music or drama (Grahn, 2005).

A muse-ical approach to teaching and learning requires the courage to leave safe ground and to improvise. Teachers from different subject matter areas have to cooperate closely and to develop their cultural, communicative, creative and social competencies. A majority of muse-ical activities take place in social settings, which gives rich opportunities for the students to train their social skills. Several authors point out the importance of the effects of muse-ical learning for society at large (Grahn, 2005).

The points and text above are what I consider necessary to make education more muse-ical.

Another aspect that I also consider necessary to make our education more muse-ical is to remember that all subjects consist of different parts. Below in figure 2 I have borrowed Nielsen’s (Nielsen, 1994, 49) model to show the three “legs” in every subject.

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Subject area
   ↓
Basic components
      ↓
Science    Crafts    Art

"Scientia"

"Ars"
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*Figure 2: Nielsen’s (Nielsen, 1994, 49) model shows the three aspects that every subject consists of.*
Especially in education in our schools we often forget the art aspect. It’s perhaps easier to teach the science and crafts/skills parts and above all they are easier to evaluate than the art aspect. How can we then work more with the art aspect? One way, as I see it, is to work more muse-ical in that way I have tried to describe it above.

Even the ancient Greeks stated that literary learning and sensory experience were mutually dependent on each other. The Swedish National Curriculum for the compulsory school also emphasises the importance of balancing these two modes of learning against each other. The question is “when will we get there”?

Even though it has been a demanding task to express the essence of muse-ical learning, one may perhaps be comforted by realising that the magic of muse-ical learning might disappear were it possible to define it in a distinct way (Grahn, 2005).

References


DEVELOPMENT OF MORAL CULTURE OF STUDENTS WHILE TEACHING ART COURSES

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Abstract

The article analyses the concept of moral culture, pointing out its relations to moral consciousness and its social expression. Relation between moral culture and aesthetic experience is discussed. Reliance of aesthetic experience and especially aesthetic emotions on conditions of music pieces presentation in process of education is being revealed. The dependency of students’ moral culture on goals of education set, on students’ readiness for aesthetic experience and on experienced aesthetic emotions is based on research material.

Introduction

Reform of education in Lithuania had altered the concept of education in essence. During the last decade, authoritarian principles of education were changing to humanistic and democratic ones: student became the central figure of educational process; knowledge and skills are understood not as a final goal of education but as a tool of development of student’s personality. The ability “to impart basics of national and ethnic culture, humanistic cultural traditions and values of Europe and the world to the person; to guarantee conditions for formation of person’s mature national self-consciousness, moral, aesthetic and scientific culture” is indicated as one of the basic goals of upbringing by the Education law of Lithuania (Law of Change of Education Law of the Republic of Lithuania, 2002, 3.4.). However, Lithuanian school still does not have a clear concept of culture; the moral, aesthetic and scientific forms of culture are still not defined, therefore, development of them is problematic. The mentioned forms of culture are quite widely discussed by the author of the Lithuanian culture philosophy S. Salkauskis (See Maceina, 1991). He stated that each of these branches of culture has the basing and the final forms: language develops knowledge: education – morality; technique – art. As we see, the final form as a result of education is morality, but not some knowledge or skills. This view is untraditional in practice of education. Therefore, it makes sense to go deeper into details of the relationship between culture and morality in the sphere of upbringing.

In essay “Milestone of Lithuanian Education Reform” M. Luksiene notes that the problems of education are inseparable from cultural problems. The author states “we educate a person to live in culture, to persevere and create it. The person is the subject of culture and its object at the same time. Therefore, the science of pedagogy cannot avoid basing on two neighboring spheres: psychology on the one hand and so much developed today culturology on the other hand, also referred to as anthropology” (Luksiene, 1993, 29). The questions of personal culture are widely discussed in works of representatives of cognitive anthropology R. D’Andreade, C. Strauss, A. Wallace, etc. Their opinion is based on a new attitude towards culture formulated by W.H. Goodenough in the middle of XX century. This position states “culture is a system of
knowledge, convictions and values, which exist in the consciousness of members of society. It is a mechanism of reasoning, which is used by the members of society for orientation of existence in society. This is the means by which the members of society generate own behavior and accordingly interpret behavior of others” (Casson, 1994, 63). Although, it is the only one of many possible definitions of culture, searching for outlines of moral culture will be based on it, because cognitive attitude to personal culture and morality in context of education will be the most productive.

R. D’Andreade (D’Andreade, 1995) states that culture of personality is formed through corresponding culture models or schemas. The author reveals and analyzes the interrelationship of cultural models or schemas and behavior motivation more widely. It is stated that schema is a conceptual structure which renders the possibility to identify objects and events and foresee possible resolutions of situation originated. It is important that these schemas can function as a goal or motive of behavior. As R. D’Andreade (D’Andreade & Strauss, 1992) stated, cognitive evaluation of situation entails emotional experience. According to the author, the process of cognition is always accompanied by emotions which are caused by relation between the person and cognitive situation. These emotions play a crucial role while internalizing cultural values and other information. This way, knowledge acquires motivational power and can be used while resolving real problems, including moral ones.

For understanding the moral culture, the concept of morality that in modern times is important. We know that we live in a pluralistic society, where moral decisions of an individual are not less important and valued than traditional moral attitudes, codes and customs of society. Morality based on obligation is being changed to morality, based on aspiration, which is mainly dependent on utilitarian values and identity (Leicester, Modgil & Modgil, 2000). Worldwide moral education research today is concentrated on problems of upbringing in pluralistic society. In Lithuania research on moral education is directed towards investigation of moral position in the context of humanistic worldview (Aramaviciute, 1998). Consequently, a more precise definition of moral culture capable of integrating the existing different attitudes to moral education should be looked for. Interrelations between morality and culture will be also discussed in this cultural and moral context. Such connection is optimally described by the term of moral culture. This term is not widely investigated both in Lithuanian and in foreign scientific literature. Therefore, this article seeks to discuss the concept of moral culture and conditions of its development.

Objective of the research: development of moral culture while teaching art courses.

Goal of the research: to reveal the concept of moral culture and discuss possibilities of its development while teaching art courses.

Methods of research: analysis of philosophical, pedagogical and psychological literature, questionnaire for music teachers and students of secondary school, and statistical methods of research.

Goal of the article: to clarify the role of aesthetical experience while developing moral culture.
Concept of moral culture

I. Kant mentioned the concept of moral culture for the first time. The philosopher stated: “Moral culture must be based on maximums but not on discipline, as the later reduces naughtiness when former develops reasoning” (Sileikaite, 2003, 151). Western countries’ scientists of these days do not present a solid concept of moral culture. P. L. Glanzer, who investigated this phenomenon, makes an emphasis on “clear and understandable apprehension of societal and private good” (Glanzer, 2003, 297), M. J. Bebeau presents the model of four components (FCM), which is comprised of “ethic sensitivity, moral reasoning, identity and ethic activity” (Bebeau, 2002, 283), which is close to the concept of moral culture. The problem of moral culture is relevant for the authors of post-Soviet countries. B. Patlakh (Uzbekistan) states: “Moral culture is a dimension of moral values and their practical realization” (Patlakh, 2002, 28). D. Stankov (Bulgaria) relates moral culture to “active attitudes of a person towards the world, while creating the good” (Stankov, 1993, 6). In Lithuania, moral culture was investigated by V. Zemaitis, who stated that “moral culture is a certain culture of reasoning, moral decision and evaluation and moral feelings” (Zemaitis, 1980, 61). The most comprehensive definition of moral culture is presented by B. Bitinas, who states: “Moral culture is perceived as content of moral position of a personality, who is holistically expressed as a unity of social ideas and their psychological mechanisms” (Bitinas, 1990, 149). Although, presented definitions of moral culture are not very close in their content, some features of moral culture presented can be grouped into two levels: moral consciousness and social activity. The level of moral consciousness encompasses knowledge of values, identity, moral emotions, moral reasoning, and decisions implicated by society and created by an individual. The listed features are close to the concept of moral position, which is investigated by V. Aramaviciute in detail (Aramaviciute, 1998). The level of social activity encompasses moral activity while implementing personal values and motives of action in specific cultural context. The relation between institutional codes of behavior and personal values, beliefs and motives is especially important as, following Goodinough (See Casson, 1994), individual culture must ensure successful expression in society. Having generalized the material presented, we can outline the essence of moral culture as a unity of moral consciousness and social expression of an individual in specific cultural surrounding determining successful activity in this surrounding.

Influence of aesthetic experience on moral culture

Lately, the cognitive movement dominating in the practice of education is mostly based on the statement that all mental activity is cognitive. The works of scientists of this movement had an especially significant influence on the concept of artistic cognition, including the concept of artistic education. N. Goodman (Goodman, 1976) equates the artistic means with the system of symbols analogous to linguistic. H. Gardner (Gardner, Davis, 2000) states that art is a form of cognition which operates in symbols. During both traditional and artistic cognition, symbols are used while teaching them new cognitive structures or their variations emerge. According to B. Reimer (Reimer, 2000), creation and experience of art affects our senses the same way as writing and reading affect our reasoning. It organizes feelings, enabling to evaluate the feeling itself reflectively. The author states that artistic experience is closely
related to real experience and allows perceiving and comprehends the aesthetic experience the same way life itself is sensed and experienced. K. Stoskus outlines semantic meaning of art likewise. According to the philosopher, “artist only offers – live for sometime in a specific world: what you will experience, what you will worry about, what you will be rejoicing at, what you will be ill for – will be the thing I wanted to tell you. I created a world for you, so that you could freely experience the joys and worries of a real world, memories of the past and dream of the future, your victories and own incapability for it” (Stoskus, 1983, 40). All of these definitions discuss the ways reality is reflected, which is encoded by artistic symbols and related to aesthetic emotions or emotional relation towards information presented. Comparing the discussed attitude towards aesthetic experience with the concept of cognitive schemas presented by cognitive anthropology (D’Andrade, 1995), we can find numerous similarities. The authors perceive cognitive schemas as conceptual, internalized structure of thought-emotion, comprise of informational and interpretational elements that allow to identify objects and events, as well to interpret true-life experience. A piece of art also presents accumulated information encoded by artistic symbols together with elements of emotional interpretation of this information, inviting to restore reality in a private, special way related to real private experience. Therefore, pieces of art can be equated to cultural schemas that impart true-life experience with interpretational relation to it. Here, the biggest advantage of artistic education is seen - the encoded true-life experience imparted with the help of creations of art can change real true-life experience and, same as the latter one shape the personality of a student through cultural schemas, which direct decision of real life situations to the same direction. In order to have aesthetic cognition becoming a component of personal moral culture, a corresponding emotional intensity of aesthetic experience, which influences internalization of imparted information and values, self-consciousness and moral decisions of an individual, is necessary (Lomboks, 2003, 25).

Aesthetic cognition is influenced by “internal” aesthetic emotions conditioned by specificity of aesthetic cognition and by “external” emotion, which, as in any other process, is caused by relation between individual and the process of cognition.

“External” emotions depend on organization of educational process, pedagogical skills of a teacher, culture of school, temperament of class, and dominating educational philosophy. Basing on profuse research materials, H. F. Abeles, C. Hoffer, R. Klotman (Abeles, Hoffer, Klotman, 1984) state that the biggest part of education success is comprised of proper organization of process. Those teachers who master the class students’ energy and activity weakly do not achieve the goals of education and do not have an authority. It is erroneously to think that the biggest freedom during lectures is accompanied by significant dissatisfaction of the educatees. Freedom often fails to direct to activity, determines poor organization and noisy environment. These results create negative emotional background, which can become an obstacle for internalization of values.

Negative emotions can originate due to improperly selected academic material (Smith, 1992) and inadequate educational goals (Maslow, 2003). They are absorbed together with knowledge as a part of content of cognitive schemas. And proper organization of work, tasks that correspond to students’ abilities, feeling of success experienced, and evaluation of efforts creates students’ background, which establishes
favorable conditions for internalization of values. Aesthetic experience during lessons of artistic education will help in absorption of cultural values transferred by pieces of art only when emotional background of the environment is positive and encourages the process of internalization.

The goals set at lessons of artistic education have direct influence on the process of values internalization. The research was performed among music teachers of Klaipeda, the aim of which was to clarify how teachers perceive the goals of musical education. Results of the research demonstrated that music teachers consider being the most important: enrichment of the educatees’ life with new meanings (95%), rendering of traditional values of music culture (90%), development of students’ values, attitudes towards the environment and individual culture (81%). Music teachers think that it is important to educate students’ aesthetic sensitivity, capability to experience beauty and other values (even 90% of respondents indicated that this is very important or even very important). The most unfavorable evaluation is given to separation of music subject into discrete activities (music writing, music history, music creation and others). These results demonstrate that apprehension of educational goals by music teachers is favorable for establishment of conditions for stimulating of aesthetic emotions during music lessons.

“Internal” aesthetic emotions are conditioned by a piece of art, i.e. originate in the process of aesthetic experience. According to the statement of the aesthetician M. C. Beardsley (See Parsons, 1992), aesthetic experience comprise five components: 1) Singleness of goal (efficiency in the result of purposeful teaching); 2) Apprehended freedom (feeling of independency); 3) Sense of objective affect (feeling of emotional distance and contrivance); 4) Life discovery (joy when comprehending deep connections and meaningful organization); 5) Personal integration (harmony of own personality while sensing apprehension, feelings, emotions, ideas). The latter three components of aesthetic experience are related with emotions. According to the opinion of L. Jovaisa (Jovaisa, 1995), such classical aesthetic categories as wit, sense of grace, glory, nobleness, tragic element, dramatic element, beauty, and ugliness can be referred to as aesthetic feelings as well. V. Matonis states: “Cognitive apprehension of music tones and experience of music values are inseparable phenomena of artistic image, organic unity of which creates the content of apprehension of music” (Matonis, 1991, 91). Aesthetic emotions are important for internalization of values, relations and models transferred by a piece of art. Russian scientist A. Maliukov (Maliukov, 1999) emphasizes special meaning of catharsis – the highest aesthetic emotion experiencing art. The author claims that music has an appropriate influence on student’s personality only when pedagogue presents as an “emotional event”. Multiple emotional experience, which is acquired while experiencing catharsis, develops attitudes towards values of culture for a long time. However, the emotional component of artistic education does not always participate in educational process. When artistic education becomes teaching art or teaching art history and technology, aesthetic experiences are replaced by information about aesthetic experience. Aesthetic experience only then is of full value when it is directly experienced.
Accumulation of aesthetic experience while listening to music

Seeking to clarify how the components of aesthetic experience described by M. C. Beardley manifest themselves, a research was performed in Klaipeda “Vyduno” Secondary School. 124 of ninth to twelfth grade students were participating in the research. The inquiry was whether they experience the following aesthetic emotions while listening to music – comicality, humor, wit, sense of grace, glory, nobleness, tragic element, dramatic element, or ugliness, whether they experience the feeling of life discovery and the sense of personal integration, which are expressed by the notions of beauty, harmony and balance. The music pieces were listened to in three ways: 1) only themes of the pieces were listened to; 2) complete pieces were listened to; 3) the students were prepared for aesthetic experience before listening complete pieces. List of 8 aesthetic emotions as well as descriptions of feeling of life discovery and integration of personality were presented to the students under investigation. The students were asked to evaluate their own experience according to the ten-grade scale. The following data was obtained:

*Figure 1: Changes in aesthetic emotions experienced by the students while listening to music in different ways*

Having generalized the received data, it was established that the least is experienced while listening to the themes of music pieces (average importance 4.06). Listening to a complete piece emotionally was more influential (4.84). While listening to music having prepared for aesthetic experience beforehand, the level of emotions was the highest (average of 5.37). It can be claimed that the level of experience of aesthetic emotions strengthens while listening throughout to a complete piece, since
this way the impact of musical form is sensed. Aesthetic experience is especially strengthened by cognitive and psychological preparation. Experience of negative emotions (ugliness) decreased correspondingly (0.76; 0.6; 0.36).

It was also noticed that the level of experience of emotions depends on the character of piece. For listening to themes, P. Tchaikovsky’s Concert for violin and orchestra was chosen. The creation is quite dramatic; thus, the experience of dramatic and tragic elements is more significant than when listening to F. Mendelssohn’s overture to drama “Mid-summer night dream”. The latter has substantially higher evaluations of grace and wit (listening for a complete piece and with preparation). Such differences in aesthetic experiences while listening to different pieces of music testify that students differentiate aesthetic emotions and perceive tasks adequately.

The level of experience of life discovery that does not depend on the character of music had the most significant changes. While listening to the themes of creation, average importance was 5.61; while listening to a complete music piece the average was 6.25, and while listening to the creation having proper preparation the average of 7.08. It can be proposed that conditions of presentation of music piece are significant for experience of life discovery, and the students hold the information that they discovered themselves much more important rather than the information presented by the teacher (Vaicekauskiene, 2002, 9). Experience of life discovery is relevant in process of internalization of values and for interpretation of pieces of art as well. The feeling of discovery helps to interpret music and relate it to values, situations and circumstances discovered by students and important for them in a more convincing way.

It was also identified that conditions of listening to music had the least influence on feeling of integrity and harmony of a personality. It is possible that students do not comprehend this experience knowingly or they need a longer period of time to have this experience influenced.

Data of the research allow stating that conditions of presentation of pieces of art are more important for the development of moral culture of students than profusion of material being presented or attention for details. This confirms the statement of R.A. Smith about importance of context of a piece of art in evaluation of music. According to the author, “...it is important to clarify how different cultural elements of society and epoch integrate in the creation” (Smith, 1992, 54).

A. Maliukov (Maliukov, 1999) especially emphasizes preparation and disposition for a comprehension of a piece of art. He indicates that the factor of disposition is a necessary condition of the highest aesthetic experience. Other kinds of pieces of art could be used for that: poetry and visual art for music, music and theatre for literature, etc. Not always one pedagogue will easily achieve such integration in his/her class. The best results are achieved while applying the method of projects, where efforts of several teachers are consolidated and materials of different academic courses are integrated for efficiency of the project. The projects under the general topic of “Moral education by artistic activity” that are implemented in Klaipeda “Vyduno” Secondary School are popular among students. Teachers readily participate in organization of these projects, because results usually surpass expectations. Untraditional educational environment and integration of different means of artistic expression (music, art, literature and theatre) allows to achieve a forcible result. The students themselves
create decorations, poems and texts, prepare for discussions, and play main roles. This method also allows to combine efforts of several teachers while preparing students for aesthetic experience. Implemented projects “Love and Death in the Art of the Middle Ages”, “Postmodernism”, “Futurism”, “Gallant Style” became certain artistic events for the students, because they generated aesthetic emotions.

Conclusions

1. Moral culture is a unity of moral consciousness and social expression of an individual in specific cultural surrounding determining successful activity in this surrounding.

2. During the process of art education students experience “external” emotions that depend on organization of educational process and “internal” or aesthetic emotions that depend on properties of a piece of art.

3. Aesthetic experience and aesthetic emotions can influence internalization of values, identity, moral reasoning, and the development of moral culture of students.

4. Components of aesthetic experience (aesthetic emotions, feeling of life discovery, sense of personal integration) manifest themselves poorly while listening to fragments of music pieces and manifest stronger while listening to complete pieces. Having prepared them for listening to music properly, the students gain the strongest aesthetic experiences.

5. The most proper method of development of moral culture while teaching art courses is the method of project teaching, which integrates the means of influence of several kinds of art and unites efforts of teachers of several courses.

References


MULTIMEDIA IN MUSIC EDUCATION – SKILLS AND PERSPECTIVES: CHALLENGE FOR MUSIC TEACHER

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Abstracts
How are students’-music teachers’ computer skills (CS) and teaching material related to their further using of multimedia tools in classroom; how to organise the material and make the course attractive for students, what is the optimal amount of the teaching material?
The case of developing and providing the pilot-courses of Ethno music and Kodaly method in Tallinn University (TPL) in 2004/05 school-year shows evidently some possibilities and problems connected with this field. This attempt to use ICT in teaching was aimed by necessity to economize time for practical musicing. The courses did not contain the creation of music with computer.
The courses were drawn up in web-based learning environment IVA for correspondent MA degree students practicing music teachers (N=12).
The respondents’ CSs, speed of response, quality of homework, elaborating of materials, participation in forum chat and self-analyses were studied as well as the response to the design and amount of the material through the questionnaire and observation.
The study shows significant relation between CSs and managing the learning materials.
In general the attitude towards the learning system was positive even by less than sufficient CSs of the respondent.
The visual design and layout of the teaching materials was considered very important. This was one of the most important factors which kept up the respondents’ interest towards the teaching material. Another important factor was the acknowledgement that this is a new teaching method for future. Respondents were ready to learn and to own competency needed and there was no significant relation to age and perspective for using course materials in classroom in future, though the learning-process has improved CSs competency of half of the group.
The incompetence of using materials and lack of technical tools in school was seen as the prime hindrances.

Introduction
Music education in general is considered to be mostly practical musicing. Well-known English philosopher of music education Keith Swanwick has stressed (Swanwick, 1991) the role of musicing as a social activity which must remain so to a large extent, though all kind of activities also need theoretical knowledge.
Computer offers a large number of opportunities to enhance teaching and economize time for live musicing (music-making). Children often have a capacity for technology that surpasses teachers. Many researchers of music pedagogy and technology have stressed that it makes us critically explore the ways technology can enhance our teaching and our experiences of music (Swanwick, 1991; Dolloff, 2005; Mark, 2002; Salavuo, 2003).
Also, listening to music examples from computer should not be underestimated. From point of view of modern music the education philosophy of appreciative listening is a musical practice in its own right (Bowman, 2005), is becoming ever more predominant as media and technology transforms the world.

Over the past three years the problem of network-based learning became one of the priorities in Tallinn University (TLU).

**IVA**

"IVA" is a metaphor in the Estonian language and means "a seed". IVA is a Web-based learning management system, which is developed in TLU in order to advocate constructivist approaches and practices in e-learning. IVA is a modification of open-source Zope product Fle3.

Differently from other learning environments, IVA is not "pedagogically neutral". The structure and functionalities of IVA system advocate constructivist approaches to learning and teaching.

For constructivists, learning is not merely transmission of objective knowledge - each learner constructs actively his/her own "picture of the world", associating new meanings with previous experiences and communicating with others. This coincides with teaching-learning strategy in music education called *scaffolding* (Elliot, 1995).

According to D. H. Jonassen (2003), the three most important conceptual pillars for designing a truly constructivist learning environment are three CS (IVA, 2005):

- **Meaningful and authentic Context for learning,**
- **Tools, support, time and space for personal knowledge Construction**
- **Support for Collaboration and group reflection and production.**

IVA is designed for user interface in three sections (ibid):

- **BookShelf**, a space and tools for providing context for meaningful learning
- **WebTop**, a space and tools for personal knowledge construction and reflection
- **WorkShops**, a space and tools for student collaboration and group communication.

**Description of the course content**

Materials in the BookShelf were shared into following folders: manual, program of the subject, lecture, and articles for website-discussions, examples, homework and additional material (incl. links).

The first task of the compiler developing the courses was: optimal portion (3 CP) of the learning resources for the student. Therefore there were no any full texts of lectures but only shortened versions (folder for every country in *Ethnomusicology* course), MS PowerPoint presentations, audio music examples, and notations of music, photos, drawings etc.
Because of very different technical situation of the computers in the schools music examples were inserted in the text as hyperlinks but also as files in separate folder. Also video excerpts from classroom musical activities, different performers of world music as well as links to other similar web sites as additional resource were added to the BookShelf.

There was one audio file left into the learning materials and one link which did not open on purpose. This gave a chance to control whether the student had looked through all the materials or not. The students were obliged to give feedback on any problems that might have been occurred.

During the course some good homework of the students were added to homework folder as the examples.

The visual layout of the learning resources was designed as follows – titles, rules and tasks were distinct with borders and different colours, illustrated with photos, drawings, but on a plain sheet of paper.

There were some problems with the choice and the compilation of the materials in addition to copyright, as it was difficult to find and impossible to include examples for all music instruments and all types of folk songs. There arose another problem about old recordings and quality of the examples and format of the music (MP3, waw).

Sample, Methods and Procedures

Twelve respondents aged 22-43 (51) participated in the course. One of them (aged 51) left after first session. Another could not handle the computer what so ever, all learning materials were given to her in paper version. For now she can partly participate in IVA learning environment. Nevertheless, she did not participate in the feedback questionnaire. At the beginning of the course all respondents got an IVA booklet-user-manual.

The research consisted of three parts:
- questionnaire for respondents (N=10);
- observation of the respondents and learning process;
- analysis of learning resources.

Gathering of data was provided by the questionnaire (in February 2005) and observation during the 1st semester of school year 2004/05. The questionnaire was set up as self-analysis of the respondents (open questions and questions with options).

Statistical data was processed with MS Excel and the qualitative data was analysed by coding text. Website visiting frequency was studied, assorted and additional materials’ and links usage, quality and hand-in-speed of homework, as well as reaction to the inside-system problems/letters-mails etc. One of the homework was created as a MS PowerPoint presentation with music excerpts/examples or website about traditional music of neighbourhood countries; also tests.
Analyses

The aim of this study was to investigate the attitudes and perspectives of respondents (music teachers) in connection with computer-based learning/teaching in music in IVA learning environment.

These were the first computer-based courses for music teachers in TLU.

According to the self-estimation, computer competency of the respondents (N=10) was different (Figure 1), mostly of medium level. There was no significant connection between CSs and age noted.

![Computer skills (CS) of the respondents (teachers)](image)

In two cases a high self-esteem did not echo in computer handling. Respondents could not find materials on BookShelf, could not send/put up presentations in IVA, so that the lecturer had to guide them via e-mail. In some sense this could have been caused by the new layout of interface for IVA.

Choices of programs and web browsers used by respondents (Figure 2, 3) showed daily needs of music teacher: texts, tables, presentations and the Nero Burn for music copying, internet for communication. The Internet Explorer was more used than IVA internal mailbox. The extensive use of Open Office and Mozilla is related to the fact that TLU uses this open-source software.
As after two months only three respondents had visited the web-course, the additional IVA instruction (3 hours) was provided. After this more and more web-visits especially by respondents with bad skills have undertaken.

But as a paradox: no advanced computer competency and IVA schooling but additional bonus-points for homework was the most stimulating tool during the course. The questionnaire which gave a significant number of additional points was responded by even those respondents who had been passive throughout the course.

According to the self-esteem, for half a group with good and medium computer-skills the proficiency of computer did not increase or increased only in IVA system.

For other half of the group with sufficient or medium skills the course has given:

- encouragement
- new ways of thinking and meaning-making
- skills for making web-site, PowerPoint presentation

All of the respondents admitted in the essay section of the questionnaire that their skills had somewhat improved that using of IVA and web-based materials in the classroom leads to a greater autonomy. As a result, the respondents would be able to use the computer independently.

The following Figure 4 shows clearly the relation between readiness using IVA educational materials in future and CSs. The respondents managing with computer alone have planned to use IVA materials in classroom teaching. So the need of improvement of teachers’ computer skills is evident. This is the main precondition for spreading computer technology in classroom teaching.
Content and layout of the course was considered medium/normal. More colourful design of the page would attract more very likely. Nevertheless one of the main factors which made most of the respondents (N=7 with low and medium CS) to elaborate the whole material was visual design of the material as well as the fact that the audio examples were integrated in the text: „I wanted to know more about the instrument in the photo and wanted to know how it sounds“. Or another feedback „In Sámi music could be more photos – this would make the course more interesting“. The visual side and the fact that “most of the learning materials are compactly together” was closely related to the willingness to use this material in classroom.

Another important factor was the positive attitude towards the course as a new teaching method.

We should evaluate critically the amount of teaching materials. As all respondents answered that this was enough for 3 CP (correspond to) makes me think that more materials could be added in future.

Problems using the course

In some cases good computer skills had a role of hindrance as these respondents who had good computer skills did not show any initiative working with the materials nor in future class (Figure 4 and 5). Their presentations were less effective. This could be caused by higher self-esteem when it comes to computer skills. The sceptical attitudes’ reasons could be so called control-mistakes left (on purpose) into the learning materials and the changes on IVA interfaces.

As IVA was under development, visual changes in the main panel happened during the course. New layout was one of the main frustrating problems and complains of the respondents, though the new design was more simple and logic (entering and list of the courses). At the beginning this was difficult to find out the system and logic of user interface, find the folder and files (N=4) even for respondents with good CSs.

Such problems as solving the tests, having a logic mind of choosing options, saving answers (N=3) occurred. Also the duration of the test (how much time one has for solving the test) seemed to be an issue.
Sometimes web links (N=2), or files (music examples) did not open, article in BookShelf disappeared – this happens because of the renewing/refreshing of the system.

![Computer skills and frequency of participation in forum](image)

**Figure 5: Computer skill and frequency of participation in forum**

Technical problems and computer terminology for beginners, even very simple and common (i.e. in order to listen to music one should have a phone or loudspeaker and a sound-card in the computer).

Problems with communication – mails about the changes in IVA that were ordered were not received.

And finally: „The problem was me – I just could not manage”.

Participation in forum chat (Figure 5) raised the main problem of the course – how to activate and attract the respondents with medium CS who need some help and who had not visited the forum. According the analyses the data (Figure 4, 5) these respondents can not see also the benefits and possibilities of using web-materials in classroom in future.

General estimation by respondents for the courses was:

- “A progressive way which helps to save time both respondents and lecturers”.
- Most of the learning materials are compactly together (N=2).
- Feedback (assessments/commentaries to the homework) is prompt, such form is more comfortable for correspondent-students (N=3).
- “Good possibility to communicate with others”.
- “Innovative and modern learning environment”.
- “It’s a pity that only two lecturers use IVA, this should be used by other lecturers too”.

General estimation by respondents for the courses was:
Conclusions

In order to use the opportunities offered by new powerful learning environments, both teachers and learners should look deeper behind the routine of traditional educational practices and discover new ways of meaning-making.

In order to use web-based learning:
1) the previous introduction course should be provided, including all technical requirements, details even very common computer terminology in order to understand the instructions;
2) it would be eligible to give learning materials in different formats like Websites, links, videos, PowerPoint presentations etc and to ask students to form their homework in the same manner;
3) as opposed to plenty of learning material but more different experiences, wide range of means encourage the students to use the material in classroom teaching;

The student (music teacher) is open to the new technologies and Web-based learning system with its intuitive user interface and innovative pedagogical tools can help them to endeavour;
4) the students have acknowledged the web-based learning as a new teaching method (for future) and a necessary part of their competency and there was no relation to the age of students;
5) the willingness to use web-based teaching materials in classroom is closely related to the
   a. visual design and organisation of the material;
   b. music examples (excerpts) integrated with text and photos and videos;
6) managing with the course gives courage to create teaching materials for classroom him/herself;
7) some scepticism towards the use of web-based materials in class is sometimes caused by the school’s poor economical situation.

The range of technologies and technological devices available at schools, and interests in development of educational procedures and programs, will furnish music educators with a wider range of means for carrying on music education. This is a challenge for music teachers.

References


DEVELOPMENT OF A CHOIR CONDUCTOR’S COMPETENCE IN A VOCAL ENSEMBLE WITHIN A MUSIC TEACHER’S STUDY PROGRAMME IN A HIGHER EDUCATION ESTABLISHMENT

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Abstract

The theme of this paper is formation of the competence of a music teacher as a choir conductor during the learning process, which is based on a constructive approach: self-development of a learner, development of a learner as a personality, learning as a part of a living process, close links with community etc. A wide range of activities is offered, which are aimed at all round development of a learner is offered: playing music in ensembles, a course “Ensemble class”, the data obtained during the pedagogical experiment are also considered in the paper.

Introduction

The choir singing traditions hold a leading position in Latvia’s cultural life. The culmination of cultural events – the Song Festivals – is not just cultural occurrences or testimony to the riches of our national traditions, but a unique phenomenon not only in Latvia’s but also Europe’s cultural heritage.

To a great extent, the formation of collective singing traditions in schools – in primary, elementary, secondary school choirs and ensembles – ensures the development of amateur choir movement. The results of song festival choir competitions show that secondary school, gymnasium choirs frequently win prizes and are acknowledged as best amateur choirs. Choir organization and singers’ teaching in choirs are music teachers’ activity sphere which requires from the music teacher to master the necessary conducting skills, abilities and knowledge, i.e., to be a competent choir conductor.

The revival of the ideas of democracy and humanism in society and the need for a higher economic and cultural level create the necessity to reorganize aims and content of education and the study process itself. The optimization of the study process is also a current problem, which, in its turn, would promote students’ cognitive activity, improve their mutual relations and promote their self-development.

Aim of the research: to elucidate in what way music-making in vocal ensembles influences the formation of a music teacher’s – choir conductor’s competence during the study process at a higher education establishment.

Methods of the research:

- Analysis of pedagogical and methodological sources on choir conductor’s activity;
- The developing a pedagogical experiment (132 respondents – the DU I – III year students in “Music teacher’s study programme”);
Statistic methods of data processing.

**Basic principles of Constructivism in the study process of a higher education establishment**

Under the conditions of changing pedagogical paradigms where the study process is focused on pupils’/students’ oriented towards humanistic pedagogical values, the study process in higher education institutions is now frequently based on approaches, theory and models of constructivism (Zhogla, 2001).

The practical tendency of the conception of constructivism philosophy, is its work oriented character, acting and transforming trend constitute the essence of this philosophy. The basis of the constructivism approach is the assumption that knowledge is socially constructed through a **human activity**, laying the emphasis on the complex world of “live experience” (Merten, 1998).

The constructivism approach is characterized by the following basic positions:

1) **Students’ self-development** that during the study process makes us create such conditions which enable students to generalize their activities and personal experience by offering them opportunities to solve conflict situations, allowing them to make mistakes and, thus, promoting students’ independence (Vigotsky, 1991; Slattery, 1995). In the study process where the students have an active position they themselves set aims, define content, method and means and ensure the progression of the process towards this aim;

2) **The development of each student as an individuality**, which makes us focus on the study process where the realization human internal potential is emphasized. The students try to achieve the aims personally significant for them by acting and using their own experience. Besides, it is done by students’ own initiative and under their own supervision, taking into account the development of the students’ motive sphere and their involvement into the teaching process significant for them (Maslo, 1995; Belickis, 1995; Gudjons, 1998). Consequently, the study process should be organized so that the student could be active and could achieve the set aims in action. Here the individual’s own activity is actualized because everyone who studies is actively shaping one’s own meanings of stimuli;

3) **Studies in real life activity situations in a close contact with society**. The ruling factor in humanistic pedagogy is the assumption about the primary role of practice, because the stress is laid on students’ self-realization rather than on a separate acquisition of knowledge. The pedagogical process in the sphere of music entails not only study work but also students’ – participants’ in this process – participation in social life (Philpott, 2001; Zarinsh, 2003). M. Ross also considers this factor as the principal one (Ross, 2003). He underlines the idea that student’s own concert activities, though not included in the study plan, are very important. Also, students’ cooperation with well-known professional artists and the observation of their work are equally important for the perfection of students’ professional level. D. Zarinsh points out that the close links which exist between concert life and studies emphasize the usefulness of activities for both students, who in this way can affirm themselves in some kind of music-making, and teachers, who can assess students’ achievements and evaluate their
own activities, and for society as well – for the wide audience of schools, primary schools, concert halls (Zarinsh, 2003).

**Tendencies in perfecting conducting studies**

It should be mentioned that at the end of the 20th century several authors in their works underlined the necessity to perfect conducting studies, paying a greater attention to the diversity and specific character of conductor’s activities. The distinguished conductor and pedagogue S. Kazachkov emphasizes versatility of conductor’s activities, and, in his opinion, a conductor is a synthesis of a vocal pedagogue, music teacher, educator – concert master and, what is essentially important, a synthesis of an artist – performer who is able to demonstrate the common achievements of a collective body by performing in public (Kazachkov, 1998). G. Yerzhemsky, a conductor – practitioner and scientist, acknowledges that “... any attempt to treat conducting otherwise than a united complex of informative and psychological interaction with a musical collective would distort not only the activity itself but also the content, the internal nature of this complicated artistic activity. Therefore the process of a professional conducting training should be oriented not only towards training manual technique skills and abilities, but also towards the acquisition of aspects and nuances of collective cooperation, towards determining main psychological factors and mechanisms of this cooperation” (Yerzhemsky, 1993, 9).

In Latvia, issues pertaining to study process perfection are addressed by the conductor, M. Marnauza who supports the idea about the integration of conducting subjects and about perfection the knowledge in management and interpersonal communication. In this way the education of a prospective conductor should not be confined only to training and forming the conductor’s carriage and technical skills but rather to linking it with other tasks – perfection of conductor’s personal characteristic features, theoretical analysis of a composition, understanding of concepts of conducting and choir singing science, playing choir score, singing of parts, conductor’s performing skills, choir rehearsals, organization and management of concerts. M. Marnauza offers a new integrated study course in conducting “Conductor’s Competence” and versatile, integrated exercises in conducting (Marnauza, 2000, 2001).

Thus, in contemporary understanding, where the conductor’s activities are viewed wider, training of conductors should be directed not only to the acquisition of manual technique skills but also to the acquisition of all other conductor’s activity aspects and nuances by investigating their psychological factors and mechanisms. Conducting should be treated as a cooperation directed towards creating and implementing the artistic image, as an interaction between psychological functions and mechanisms rather than an aggregate of body movements which ensures the conducting of a collective.

When speaking about a conductor’s activity, it is essential to acquire not only the knowledge about conductor’s work and get acquainted with the heritage of choir culture but also to apply this in practice, to act in a real environment and to perfect one’s skills in the process of working with a collective body. Consequently, the objective value of conducting lies only in actual work with the choir, during which a
conductor gets an opportunity to perfect the necessary complex of knowledge, skills and abilities (Znutinsh, 2004).

The Basic Principles of the Study Course “Vocal Ensemble and Methodology of Vocal Training”

The above mentioned general pedagogical topicalities and a wide treatment of a choir conductor’s activities made us focus on structuring the music teacher’s study plan and include in it the study course “Vocal Ensemble and Methodology of Vocal Training” as its structural component. This course is a kind of practical laboratory because it brings a student – choir conductor nearer the real life activities during which a real, systematic cooperation between students – choir conductors and the ensemble takes place by carrying out a complete cycle of choir conductor’s activities – the evaluation of ensemble participants’ abilities, choice of an adequate repertoire, its rehearsing and performing before the public on different occasions. This study course has a cyclic character, and in each cycle five steps should be realized (See Appendix). The study course is built as a range of several and various projects: a project – concert programme, a project – performing, a project – musical matinee, a project – lecture cycle. Projects like these integrate pedagogical activities into social life.

Students are responsible for the selection of repertoire, they make up concert programmes, structure the content of concert lectures, determine the target audience and acquisition time etc., i.e., they actually participate in planning the study work. Here, each ensemble member participates in the decision-making, being aware of the fact that soon they will have to take part in the decision-making in wider circles of society.

By systematically working with the ensemble and going through the whole cycle of these activities (from the selection of repertoire to the performing it at the concert, and its analysis), the students have an opportunity to learn how to learn and to continuously perfect this skill independently by fulfilling new, more difficult cognitive study tasks and tackling problems created by life situations. The student independently selects and transforms information, sets forward a hypothesis, makes conclusions. Problem solving is the most important part of student’s study work because in this process real knowledge and principles are applied in new situations, and a student’s understanding is being verified.

At the same time, the knowledge acquired by studying other subjects should not be treated as a symbolic and objective reflection of the truth of life but rather as the knowledge which is applied to a real activity, the knowledge which promotes the need to shape, understand and perfect one’s own personal priorities and values.

The interpretation of music is directly linked with human subjective perception and their emotional world. It is the individual attitude to a composition and the interpretation of their meanings that determine and shape individuality into an artist. Besides, when students start their studies they have had different musical education before that. They have developed different music perception and experience and each of them has a different level of musical abilities, their musical taste, interests and wishes etc. are different.
If a study process is organized in this way while studying at the university, the prospective music teacher perfects their competence by means of real life activities, i.e., during the study process the students get acquainted with compositions which directly relate to their work (stores up their own individual, unique repertoire), acquire skills of teaching these compositions while working with the choir (on the basis of their individual abilities form their own specific style of work), affirm themselves by performing at real concerts (feel the attitude of the audience, adapt to new concert situations, etc.). The cycle of such activities which culminates in a real concert performance promotes the formation of students’ sense of responsibility. In such an active cognitive process various individual opinions and experiences are being considered and, on the basis of this new knowledge are being. The cycle ends with a critical analysis and assessment of the activities, with setting ultimate goals. In this case, when during the study process the students themselves select the repertoire, rehearse and study it together with the choir and then perform it (demonstrate the result of their work) a complex construction of reality takes place – a full cycle of choir conductor’s activities.

From the constructivism point of view, the university lecturer’s activity should be directed towards providing opportunities for students’ self-realization rather than to what a lecturer personally thinks the students might need. The teacher can plan the process of cognition only after he/she has got familiar with students’ individual peculiarities of cognition, their abilities, needs and interests.

A university teacher’s aim is not to direct students towards quantitative changes but to create a productive environment for the development of their abilities. If a professional activity is organized in this way, it becomes creative and is no longer one-way activity but a mutual creativity. The uniting basis is a free, natural and personal activity from the part of the lecturer and the student.

In the study process horizontal relationships as a hallmark of democratic and humanistic study process are being strengthened. Here the student’s (the subject of teaching) position develops from equal right copartnership into a phenomenon of team which, due to lecturer’s and students’ cooperation, create a study process by using students’ various potencies as priorities and by exchanging values.

In choir conductor’s studies, the mutual relationships during the study process are also influenced by the fact that the teachers

- put themselves in a students’ place (during the ensemble classes from time to time the teachers join the ensemble in the capacity of a singer);
- join the students not only during the work but also during concert performances (common emotional experience);
- are ready to cooperate with students outside the working time regulated by the studies (by supporting students’ self-initiative).

Thus, during the study process the university students shape their complex experience of a choir conductor’s activity in which musical and artistic, psychological and pedagogical activities interact.

The application of new methods in practice requires the analysis of the performed work and the assessment of the efficiency results by using the research methods of pedagogical science.
The Results of the Study Course “Vocal Ensemble and Methodology of Vocal Training” Approbation

To elucidate the usefulness and efficiency of the study course “Vocal Ensemble and Methodology of Vocal Training” a developing pedagogical experiment was carried out in which 132 students in the study programme “Teacher of Music” at the DU Faculty of Music and Arts took part.

In the research the results of the development of a choir conductor’s competence in three groups of students have been compared:

- Experimental group (Eg 1 – 54 students),
- Experimental group (Eg 2 – 56 students),
- Control group (Cg 1 – 26 students).

The evaluation of a choir conductor’s competence was carried out by five experts – teachers of conducting: three docents and two lecturers who have more than 10 year long work experience and remarkable achievements in the development of regional choir music.

The experts were supposed to determine the choir conductor’s competence level according to three criteria:

- The unity of what is subjective and what is objective in the artistic interpretation;
- Mutual understanding;
- Pedagogical productivity.

We worked out and handed out to the university lecturers – experts’ assessment sheets in which the three assessment criteria were indicated (See the table 1).

<table>
<thead>
<tr>
<th>CRITERION</th>
<th>INDICES</th>
<th>LEVELS</th>
<th>STUDENT’S LEVEL CHARACTERIZATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>The unity of what is objective and what is subjective in the artistic interpretation of a composition</td>
<td>Skills in intellectual musicality</td>
<td>A</td>
<td>The student is versatility informed about issues of culture, knows the peculiarities of various styles; perfectly knows the issues of music theory, understands the regularities of harmony and forms of a composition; is able to distinguish between different harmonic and rhythmic concordances and can always react independently to their essential and unessential drawbacks.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>B</td>
<td>The student is competent in issues of culture, knows the peculiarities of various styles; is well-informed about issues of music theory, is competent in regularities of harmony and forms of a composition; is able to hear sounds in the tonal and rhythmic context and can always react to essential and pronounced drawbacks.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>C</td>
<td>The student has an idea about different issues of culture, about the existence of various styles and about some of their peculiarities; has difficulties with some issues of music theory, has an idea about the regularities of harmony and forms of a composition; is able to perceive a sound within the frame of tonal and rhythmic context, cannot always react independently to obvious drawbacks.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>D</td>
<td>The student is poorly informed about issues of culture, has only a rough notion of various music styles; has difficulties with and his/her knowledge of issues of music theory is imperfect, the notion about the regularities of harmony and forms of a composition has not yet been formed; is not always able to independently perceive a</td>
</tr>
</tbody>
</table>
The unity of what is objective and what is subjective in the artistic interpretation of a composition

Skills in emotional musicality

A The student is able to deeply characterize the idea and content of a composition, to establish subtexts and images; is able to vividly picture himself and demonstrate the melody line in a very wide range of emotional expressions; is very convincing and bright when developing the character of a composition in a wide-ranging spectrum, various very bright and less bright emotional nuances, a well-nuanced performance of a text.

B In several aspects the student is able to characterize the idea and content of a composition, to establish the subtext and images; can emotionally imagine and demonstrate the melody line within the range of various emotional expressions; is convincing and bright in developing the character of a composition, various emotional nuances, a well-nuanced performance of the text.

C The student is able to characterize the idea and content of a composition, to establish the subtext and images; is not always able to freely imagine and demonstrate the melody line within the range of various emotional expressions; develops the character of a composition; various emotional nuances; a nuanced performance of the text.

D The student has difficulties in revealing the idea, content and images of a composition; the emotional imagining and demonstration of a melody line cause difficulties; the development of a composition’s character causes difficulties, monotonous and dull performance of the text.

Skills in creative musicality

A The student is excellently informed and competent in the principles of developing the artistic conception of a composition; in the interpretation of a composition the application of invariant and variant musical means of expression interchange clearly, logically and freely; freely and without difficulties diversifies the interpretation of a composition, can offer several logical interpretation versions of a musical phrase.

B The student is well informed about the principles of developing the artistic conception of a composition; in the interpretation of a composition the application of variant and invariant musical means of expression interchange logically and freely; is able to diversify the interpretation of a composition freely and without difficulties; can offer a different version of a musical phrase interpretation.

C The student is able to independently develop the artistic conception of a composition; the application of invariant and variant means of musical expression in the interpretation of a composition does not always interchange logically and freely; the diversification of the interpretation of a composition is not always free and natural; is able to offer different versions of musical phrase interpretation.

D An independent development of the artistic conception of a composition causes difficulties; in the interpretation of a composition the application of invariant and variant means of musical expression can be identified with difficulties; diversifying of the interpretation of a composition and a musical phrase causes difficulties.
<table>
<thead>
<tr>
<th>Mutual understanding</th>
<th>Communication skills</th>
<th>Social and perceptive skills</th>
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</thead>
<tbody>
<tr>
<td><strong>A</strong></td>
<td>The student is short, precise and concise in expressing his ideas; the intonation of the voice and atmosphere are friendly; conductor’s gestures are very clear in reflecting the means of musical expression of a composition (metre, rhythm, melody line et. al); the character and emotions of a composition are displayed in the conductor’s gestures and facial expression very convincingly and with great diversity.</td>
<td>The conductor can effectively diversify the rehearsal process taking into account the singers’ wishes; is able quickly and effectively grasp and vary the run of the performance of a composition depending on singers’ emotional mood, vocal technique, the acoustics of the room etc.; listens to and is open and ready to evaluate constructive proposals of students and exchange opinions with them.</td>
</tr>
<tr>
<td><strong>B</strong></td>
<td>The student is quite concrete in explaining his ideas, the voice intonation is not always adequate to the set tasks; the conductor’s gesture always reflects the means of musical expression of a composition (metre, rhythm, melody line, etc.); the character and emotions of a composition are disclosed in a conductor’s gesture very convincingly and with a great diversity.</td>
<td>The conductor can be operative in varying the rehearsal process taking into account the singers’ desires; can be fast in understanding and diversifying the run of the composition performance depending on the singers’ emotional mood, vocal technique, the acoustics of the room etc.; listens to and often discusses the constructive proposals of students.</td>
</tr>
<tr>
<td><strong>C</strong></td>
<td>The student is not always able to be concrete and precise in formulating his/her ideas and instructions, sometimes digresses from what is essential; sometimes the voice intonation is not expressive; the conductor’s gesture does not always clearly disclose means of musical expression of a composition (metre, rhythm, melody line, etc.) however, they are understandable; the conductor’s gestures and facial expression adequately reveal the character and emotions of a composition.</td>
<td>The conductor tries to vary the rehearsal process taking into account singers’ desires; is able to understand and diversify the run of the performance of a composition depending on the singers’ emotional mood, vocal technique, acoustics of the room etc.; listens to but quite often does not go deep into singers’ constructive proposals, reserved in opinion exchange.</td>
</tr>
<tr>
<td><strong>D</strong></td>
<td>The student’s talk with the singers is not quite concrete, it is difficult to understand the instructions, the tasks are not formulated concretely, work with the choir – quite monotonous, indifferent; quite often the reflection of means of musical expression of a composition (metre, rhythm, melody line, etc.) in the conductor’s gesture is not clear; it is difficult to determine the character of a composition from the conductor’s gesture and facial expression, which is often unchanging.</td>
<td>The conductor has difficulties in varying the rehearsal process when the singers’ wishes should be taken into account; diversifying of the run of the performance of a composition depending on the singers’ emotional mood, vocal technique, acoustics of the room etc. causes quite considerable difficulties; seldom listens to the singers’ proposals, avoids exchanging opinions.</td>
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## Interactive skills

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<tbody>
<tr>
<td><strong>A</strong></td>
<td><strong>The conductor’s activity allows the singers to feel free, be themselves, to realize their own value as individualities; respects the singers’ external, superficial emotions and goes deep into their deeper emotional experiences; maintains and develops friendly, good fellowship relations with all singers.</strong></td>
</tr>
<tr>
<td><strong>B</strong></td>
<td><strong>The conductor respects and takes care of the singers; reacts to the singers’ emotions and tries to interpret their deepest emotional experiences; tries to maintain and improve friendly, good fellowship relations with all singers.</strong></td>
</tr>
<tr>
<td><strong>C</strong></td>
<td><strong>The conductor, to a certain degree, takes the singers into account but occasionally expresses anxiety about their abilities to act constructively: reacts to the singers’ emotions; is not always able to maintain friendly, good fellowship relations with all singers, however, is willing to achieve it.</strong></td>
</tr>
<tr>
<td><strong>D</strong></td>
<td><strong>The conductor has a negative attitude to the singers, no prospects for a constructive cooperation can be observed; ignores the singers’ emotional expressions; it is quite complicated for their to maintain friendly, good fellowship relations with the singers, no wish to improve these relations can be observed.</strong></td>
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## Mutual understanding

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<tbody>
<tr>
<td><strong>A</strong></td>
<td>The conductor respects and takes care of the singers; reacts to the singers’ emotions and tries to interpret their deepest emotional experiences; tries to maintain and improve friendly, good fellowship relations with all singers.</td>
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<td><strong>B</strong></td>
<td>The conductor respects and takes care of the singers; reacts to the singers’ emotions and tries to interpret their deepest emotional experiences; tries to maintain and improve friendly, good fellowship relations with all singers.</td>
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<tr>
<td><strong>C</strong></td>
<td>The conductor, to a certain degree, takes the singers into account but occasionally expresses anxiety about their abilities to act constructively: reacts to the singers’ emotions; is not always able to maintain friendly, good fellowship relations with all singers, however, is willing to achieve it.</td>
</tr>
<tr>
<td><strong>D</strong></td>
<td>The conductor has a negative attitude to the singers, no prospects for a constructive cooperation can be observed; ignores the singers’ emotional expressions; it is quite complicated for their to maintain friendly, good fellowship relations with the singers, no wish to improve these relations can be observed.</td>
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## Skills in implementing the activity

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<tbody>
<tr>
<td><strong>A</strong></td>
<td>The conductor freely, creatively uses a wide and range of methods and techniques, adequate for the situation, varies them; creatively develops pedagogical situations, diversifies this process; with all his activities encourages the singers to be active at the classes; urges them to be interested in and motivated for independent activities.</td>
</tr>
<tr>
<td><strong>B</strong></td>
<td>The conductor freely and creatively uses quite a wide range of methods and techniques adequate to the concrete situation; is creative in developing the pedagogical situation; encourages the singers to be active at singing classes, tries to stimulate their interest and motivation to be independent in their activities.</td>
</tr>
<tr>
<td><strong>C</strong></td>
<td>The conductor freely and creatively uses quite a wide range of methods and techniques adequate for the concrete situation; tries to develop a creative, free, natural pedagogical environment; does not always manage to carry the students away by the task to be performed, however the wish to perfect the arsenal of the means by which to encourage the singers to be active, to stimulate their interest and motivation to be independent can be observed.</td>
</tr>
<tr>
<td><strong>D</strong></td>
<td>The range of methods and techniques used by the conductor is limited, and they are ordinary; the development of a creative pedagogical situation causes great difficulties; the conductor’s activities do not testify to the wish to carry the singers away, to stimulate them to be independent.</td>
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## Pedagogical productivity

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<tbody>
<tr>
<td><strong>A</strong></td>
<td>Almost always and quite precisely, the conductor diagnoses the level of singers’ musical development (including vocal skills), identifies the singer’s voice group; is able to set aims and objectives adequate for the singers’ abilities and interests; is able to precisely prognosticate and plan the composition rehearsing process, its successiveness.</td>
</tr>
<tr>
<td><strong>B</strong></td>
<td>In most cases the conductor quite precisely diagnoses the level of singers’ musical development (including vocal skills), determines the singer’s voice group; is almost always able to set aims and objectives adequate for the singers’ abilities and interests; can precisely prognosticate and plan the composition of the rehearsing process, its successiveness.</td>
</tr>
<tr>
<td><strong>C</strong></td>
<td>The conductor does not always manage to precisely diagnose the level of singers’ musical development (including vocal skills), to</td>
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determine the singer’s voice group; cannot always independently set adequate aims and objectives, however does it by consulting other colleagues and discussing the problems with them; is able to prognosticate and plan the rehearsing process of a composition, its successiveness, sometimes unessential drawbacks are observed.

D An essential lack of knowledge and skills can be observed at diagnosing the level of singer’s musical development (including vocal skills), at determining the singer’s voice group; can seldom independently set aims and objectives adequate for the singers’ abilities and interests; the rehearsing process of a composition is rather chaotic.

<table>
<thead>
<tr>
<th>Skills in perfecting the activity</th>
<th>A</th>
<th>The conductor is able to adequately and objectively evaluate the results of his work, concert performance; is able to give an adequate and detailed analysis and assessment of the developmental dynamics of choir singers’ skills; can adequately evaluate his own activities.</th>
</tr>
</thead>
<tbody>
<tr>
<td>B</td>
<td>The conductor is able to quite objectively evaluate the results of his work, concert performance; can give a detailed evaluation of the developmental dynamics of choir singers’ skills; is able to evaluate the activities though not always in detail.</td>
<td></td>
</tr>
<tr>
<td>C</td>
<td>The conductor is able to evaluate the results of his/her own work, concert performance and is interested in and listens to the assessment of the colleagues; is able to evaluate the development of choir singers’ skills in various (several) aspects; can evaluate his/her own work in several aspects, however, is not always able to reveal what is essential and primary.</td>
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<tr>
<td>D</td>
<td>The conductor has difficulties in substantiating the evaluation of the work results; the assessment of the development of choir singers’ skills is chaotic, comprises separate unrelated aspects, is not concrete; the evaluation of his/her own activities is formal, laconic, superficial.</td>
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</table>

For each criterion there are three indicators, for each indicator – four levels (A, B, C, D) and the description of the levels. The experts were supposed to determine the level of a choir conductor’s competence within each of these nine indicators and mark it as very explicit (3 points), stable (2 points), and not explicit (1 point). To do mathematical calculations for each level and sublevel, a respective number of points within the scale from 0 to 12 were determined.

The experts carried out the measurements of the level of conductor’s competence several times:

- At the beginning of studies the initial competence level was determined in groups Eg 1, Eg 2 and Cg 1;
- In the first phase, after one study year, a choir conductor’s competence level was determined in groups Eg 1, Eg 2 and Cg 1;
- In the second phase, after two year studies, a choir conductor’s competence level was determined in groups Eg 1 and Cg 1.

The changes in groups were determined according to Wilkokson – Mann – Whitney criterion. The research data were processed by means of the SPSS computer programme, therefore the U criterion values were determined automatically. On interpreting the data we assumed that if the value of the bilateral alternative p is > than 0.05, then there is 95% probability that the competence of both groups does not differ
essentially, however, if the value of $p$ is $< 0.05$, we can say that the difference between the groups is statistically significant.

Thus, having processed the data in the SPSS programme according to the Wilkerson – Mann – Whitney criterion we can draw a conclusion that the students’ initial competence level in all three groups is very similar because in all three compared variants the value of the U criterion is $> 0.05$ (0.696; 0.766; 0.605).

Concerning the skills at **developing artistic interpretation**, the experts’ assessment shows that in all three groups the major part of applicants are at inadequate D-level. (63% - 52%), which is quite natural, because to confirm oneself in a new situation and conditions is complicated. The students have certain skills and abilities, however, they do not manage to catch the peculiarities of the vocal sounding, to determine the intonation fluctuations and catch the timbral harmony. The C-level was quite frequent – 27% - 36%. This is due to the students’ previous education – they are students who, though perhaps in another speciality (string instruments, the piano playing), have studied music for a longer period (music school, music secondary school) and therefore can quickly adapt themselves to a new situation. They are familiar with the technologies of the development of interpretation, are quite convincing in developing a musical phrase and are sometimes able to diversify it by changing creatively the idea of the text. To a certain degree, it is facilitated by the repertoire which is to be acquired – folk songs, children’s songs which traditionally have several couplets and some definite plot.

If the development of the conductor’s competence is analysed according to the second criterion – **“mutual understanding”**, the similarities of the results in all three groups are obvious. In all three groups the inadequate level D is predominant (78% - 83%). In experts’ opinion, the predominance of the inadequate level can be attributed to the fact that the students do not have a prior experience of activities in this sphere. If we analyse the indicator assessment in detail, we observe that the verbal interpersonal communication is developing better, however, it is hampered by the lack of pedagogical and methodological techniques, which does not allow the student to be concrete, precise in his/her speech and formulate everything in short, concise and coherent sentences. The non-verbal communication is much more difficult to cope with. To a great extent, it is hampered by the conductor’s gesture – if showing the rhythm according to a definite time is acquired comparatively quickly, the various technical elements – such as indicating the end of the phrase, when and where the breath should be taken, when and where singers should join singing – cause difficulties. The expressiveness of the gesture is closely linked with the necessity to perfect the conductor’s carriage and facial expression.

The analysis of the experts’ evaluation of the level of these three student groups according to the third criterion “pedagogical productivity” has yielded quite similar results with those obtained from the analysis according to the criterion “mutual understanding”. Level D predominates in all three groups which more than 2/3 of students have been evaluated – 77% - 48% respectively. The predominant proportion of level D testifies to the fact that students are not ready for the work with a choir. They know neither the methods of forming vocal sounds nor the techniques of the acquisition of a composition. They also lack knowledge of how to build and diversify the exercises. When starting their work with the ensemble they try to teach the
composition by repeating it many times, they lack gradualness and purposefulness. Some students make an attempt to evaluate what they have achieved and the nuances of their activity; however, this is not a common practice. More often students first make an attempt to “squeeze” the evaluation from someone “aside” (a teacher, other students) and only after that analyse their activity themselves and express their own opinions.

Considering the experts’ assessment concerning the choir conductor’s competence level at the beginning of their studies (initial data), we can conclude that the major part of students is not competent in conducting, and at the beginning of the studies the choir conductor’s competence level in all three groups is not statistically different.

A repeated evaluation of students – choir conductor’s competence was carried out by experts at the end of the study year. In the compared variants the value of the U criterion between Eg 2 and Cg 1 is 0.43, between Eg 1 and Cg 1 – 0.025, which is < than 0.05. This allows us to conclude that in the first phase the comparison of both Cg 1 and Eg 2 and Cg 1 and Eg 1 reveals a statistically significant difference.

In the variant when two experimental groups Eg 1 and Eg 2 were compared the value of the U criterion was 0.532, which is > than 0.05. This indicated that in the first phase the comparison of Eg 1 and Eg 2 did not reveal any statistically significant difference (see figure 1).

As the experts have pointed out, the students of experimental groups were more confident and convincing; they were quicker at perceiving the sound tonal height and detecting imperfections in the length of rhythm. However, they are not able to qualitatively demonstrate what they have intended before; they cannot reveal the diversity and richness of a song. The use of the instrument (the piano) in their work is also extensive. A great part of students are competent in the principles of the structure of music language. They are able to characterize the repertoire to be acquired (in the study programme the acquisition of folk songs and original children’s songs is
envisaged), to vary the performance of songs. Concerning the development of artistic interpretation, its creative feature was surprising and should be marked. Students displayed great originality in interpreting children’s songs, moreover, when performing elsewhere; they essentially changed their initial conception and did it with great enthusiasm and interest.

According to the criterion “the unity of what is subjective and what is objective” and the criterion “mutual understanding”, the experimental groups, unlike the control groups, have students with the qualities characteristic of level A. When working with the group of performers these students are independent, they are more successful at organizing their speech, and they express their ideas more concisely and briefly, although they often lack knowledge in choir science and often use quite jargon and popular words and expressions. Already during the first months of their activities the students were able to demonstrate by their gestures simple time figures and basic technical elements. Unlike the traditional conducting in the classroom, the gesture did not develop in a “pure” form, however, as the students themselves maintain a diverse position of a palm and non-classical arrangement of finger phalanxes do not lessen the purity of a gesture and do not hamper the perception of the conductor’s conception. This also makes the conductor feel free.

The assessment of a choir conductor’s competence according to the criterion “pedagogical productivity” and according to the criterion “mutual understanding” yielded somewhat similar results. The students themselves also state that the achievement of the set aims and implementation of the intended activities depend, to a great extent, on interpersonal communication skills and musicality. The students of experimental groups were able to successfully set the aim, prognosticate how and in what time to achieve it, to predict many difficulties, as well as were able to develop (though often quite intuitively) a logical and gradual process of rehearsing songs. They were more and more successful at choosing the methods for the development of various singers’ vocal skills and improving the sound quality of the ensemble. As the practical work proceeded during the whole year the students were not afraid to experiment (to try different variants of exercises, methods of acquiring the rhythm and melody line of the composition, etc.). The students were also more active and productive at the evaluation of their own and their colleagues’ work. They often shared their opinions about developing interpretations, successful solving of problems, etc.

Having evaluated the development of a choir conductor’s competence as a whole, we see that the students of experimental groups are quite successful at acquiring the conducting art of choir singing. Unlike in the control group, the development of a competence takes place parallelly in all three aspects, moreover in interpersonal communication and pedagogical aspects students make a rapid progress and demonstrate a good performance.

As a statistically significant difference between experimental groups (Eg 1, Eg 2) was not observed, but compared to the control group (Cg 1) both groups revealed a statistically significant difference, we can conclude that the choir conductor’s competence level of students has changed due to the fact that they had studied in different study programmes.

Having compared the experts’ assessment of the second phase, the value of the U criterion between groups Eg 1 and Cg 1 is 0.027, which is < than 0.05, and we can
conclude that in the second phase the comparison of groups Cg 1 and Eg 1 reveals a statistically significant difference.

Having analysed experts’ evaluation carried out according to the criterion “the unity of what is subjective and what is objective in the artistic interpretation”, we can draw a conclusion that in both groups the number of students for whom the development of the interpretation of a composition causes certain difficulties and essential shortcomings can be observed in their independent activities is similar: 12% of the control group students and 10% of those of the experimental group were evaluated at level D. The greatest part of these students shows no interest in the profession to be acquired and formally fulfil the requirements advanced by the study process. A great part of the experimental groups students make music freely and easily, and very seldom have difficulties in demonstrating the melody line and rhythm of a composition though the compositions to be acquired are much more complicated than those of the previous year. The interpretations of school songs are logical and interesting, the invariant music means of expression that is being precisely reflected in the interpretations, and different variants of musical phrase are being tested out. The students admit that they have no difficulties in teaching the ensemble a melody of one voice, with demonstrating it in various variants and in several dynamic and timbral nuances.

The analysis of experts’ conclusions carried out according to the second criterion “mutual understanding” exhibits a much greater difference between the groups. In two years’ time the students of the experimental group have achieved a good cooperation level. 12% of students were recognized as corresponding to level A. In the process of their work, one could see that they are successful at communicating both verbally and non-verbally. Students are quite concrete at expressing their ideas, the work is carried out in a good, moderate tempo, the reflection of the composition’s idea in gestures becomes more nuanced and an adequate expression helps to reveal the character of a composition. More and more often the student “lives in” a composition. One could observe that after the performance the students together discussed their successes and failures, analysed what had been done and set new tasks. The most impressive difference can be observed at level D – in the control group 46% students are still at this level. To a certain extent, it can be explained by the fact that the students have not yet started to work with real performers, their interpersonal communication skills are shaping and developing only as those between a singer and other singers while singing in a study choir.

The experts point out that the level of pedagogical skills of the experimental group students has become higher. The major part of students is able to freely vary practicing process by both using the instrument and singing a cappella. They have also a wide range of methods at their disposal for the development of the vocal sounding qualities, and the students are able to work interestingly and continuously at improving the ensemble’s sounding quality. The students of this group are willing to analyse their own and their colleagues’ performance, and what has and what has not been done. They can characterize their own and other ensemble members’ growth, are able to notice positive things and see what should still be done. If we consider the level of a choir conductor’s activity competence on the whole (See figure 2) we see that the curve of the experimental group is situated more to the right, it has a positive tendency.
We could conclude that the changes made in the study process, the introduction to the study course “Vocal Ensemble and Methodology of Vocal Training” have given wider opportunities for the students in the music teacher study programme to perfect the choir conductor’s competence.

The study process organized in this way ensures the possibility for the students to self-realize, self-organize, self-educate, self-develop, not to be passive observers but be purposeful at identifying priorities and implementing them in real life activities in order to achieve results.

**Conclusion**

The study course “Vocal Ensemble and Methodology of Vocal Training”, which is student oriented and based on the ideas of constructivism, ensures:

- A continuous student’s contact with the “instrument”, which ensures the development of a choir conductor’s competence taken as a whole;
- The development of a conductor’s life experience in real life activities, which form the basis for student’s further independent activities;
- Purposefulness in developing individual conducting techniques because students systematically learn that it is necessary to perfect the respective skills;
- Self-affirmation as an individuality in a musical and artistic activities by performing at concerts, developing conductor’s performing practice;
- Getting better acquainted with the school environment which is to become the students’ future workplace, and with school choir and ensemble activities;
- Participating in the development of school and city cultural life.
References


Appendix

The curriculum in the development of a choir educator’s competence

Abbreviations:
- S – student
- NAOFLA – notions obtained in former life activities
- TC – teacher of conducting
- EP – ensemble participant
- TES – teacher of ensemble singing
- TCS – teacher of choir science
- TSF – teacher of sol-fa
- TP – teacher of pedagogy
- TPS – teacher of psychology
- HLSR – head of the library of sound recordings
- HL – head of the library
- CM – concert master
- C1 – conception of the ideal
- II – implementation of the ideal (in expressive movements)
- L – listeners
MUSICAL SURROUNDINGS OF A CHILD IN LITHUANIA AND IN FINLAND: MUSIC AND MUSIC MAKING AT HOME

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Abstract
This article focuses on musical surroundings of children between 4-14 years in Finland and in Lithuania. The data (n=175) was collected in Lithuania and Finland in spring 2005 using a questionnaire with structured questions and open questions. The questionnaire was sent to the parents of children and they did the answering. The methods used in data analysing were quantitative. This research concentrates on the sources of music and the amount of music surrounding the child. We also speculate on the music attitudes at home in both countries.

The theoretic background of this research is based on the socializing processes and enculturation processes of a small child. The processes described in this report base on the scheme theory and on the constructivist learning conception. The music environment a child in society has meanings in the child’s everyday life; and at the same time the children form their own musical values, attitudes and conceptions about music. Mostly these are adapted from the surrounding society and home atmosphere. The results show the connection between a child’s musical interests and the musical attitudes at home and in kindergarten.

Background

The post-modern society today gives great possibilities to form many-sided musical surroundings for a child. The technical development has brought all music cultures close to each other. The music surroundings of a child are in close connection to the musical values, conceptions and attitudes the parents have as they make decisions of the music listening, hobbies and about the music heard at home. Choices are most valuable to children when they are developing their own music conceptions. It is well known that these conceptions are culture connected and they differ from one country to another. The cultural atmosphere in a country is always correlating with the economic and socio-political situation in each country. These show the appreciation and value people give to artistic phenomenon like music. The relations between different music genres and styles are dependent on the general attitudes, which form very slowly (Adorno, 1953, 1984, 1986).

The two countries, which were in focus of this study, are in a quite different situation in their development. Finland has been an independent capitalistic country for about one hundred years. Lithuania belonged quite long to the influence sphere of the Soviet Union and was a part of the eastern communist countries family. After getting free from the Soviet influence in 1990, a newly independent Lithuania joined EU and NATO in 2004 and is rapidly developing into a modern European country. One of the
big changes in all Baltic countries since the renewal of independence has been the emancipation of the western pop and rock music, which is heard everywhere today (http://www.vilna.info/abc.htm).

The two countries are small on the European scale. Finland has about 5 200 000 inhabitants and Lithuania about 3 600 000 (http://www.vilna.info/abc.htm) and that makes both countries rather receiving partners in music business rather than giving partners. Though, both countries have a very well developed music education system in classic music and the level of amateur artists is very high. Finland has had some improvement in jazz and folk music areas, but pop-rock education is still in a rather weak situation. Jazz and folk music are taught in Sibelius Academy and in some conservatories by now (http://www.musiikkioppilaitokset.org/cgi-bin/iisi3.pl?cid=sml&mid=16&Sid=20081).

In a former communist country, it was typical that art was connected with social and cultural ideas and artists were often working without total freedom of expression. This could be seen in Lithuania as well as in other Baltic countries under the Soviet influence. For example, in the field of modern music there were not many known Lithuanian composers. Though, the strong Lithuanian culture could be seen in the tradition of singing and of course in classical music and folk music (Avramecs & Muktupavels, 2000; Katiniene, 1998; Lasauskiene, 2000). After Lithuania has regained independence, all modern styles and music genres have rapidly entered the Lithuanian musical life. That also means a strong invasion of Afro-American pop and rock music genres, which earlier had been excluded from radio channels and TV. This change has especially influenced the musical worldview of young Lithuanians. The same effect can be seen also among Estonian and Latvian juvenile (Juvonen, 2002, 2003, 2004; Juvonen & Lasauskiene, 2004; Lasauskiene & Juvonen, 2004).

The changes have been rapid and effective in capitalist countries as well, but as they have been open to all influences all the time, the western countries like Sweden and Finland have been able to adapt to these changes more easily. This adaptation can be seen, for example, in teacher training university’s educational programmes which nowadays include many courses prepare to teach and understand pop, rock and jazz music and also to actively learn to play these music styles with the pupils at school. Changes have also been made in the music teacher education and even in entrance examinations in music teacher programmes. Practical and music skills other than just classical music have become more and more valuable. The strong effect of the Afro-American pop and rock music in Finnish musical life can be seen in the development of Finnish rock music: so called “suomirock” has taken most of the elements quite directly from American and British examples. The differences are mainly seen in the lyrics rather than in music styles. This genre or style formation has taken place in Finland in the late 1970’s and early 1980’s and it is still going on in the form of rap hip-hop and other modern genres (Juvonen, 2000).

The deeper contemplation shows that the big change has occurred on philosophic level of music education. This change has lately separated music education philosophy slowly but surely away from aesthetic music education towards new philosophies like the praxial music education presented by Regelski and Elliott (Regelski, 1996a, 1996b, 1998; Elliott 1991a, 1991b, 1993, 1994, 1995, 1996a, 1996b, 1997a, 1997b, 2005). In practice this means taking all music styles and genres into curriculum and building
pupils’ equal appreciation of all kinds of music. The big change is also seen in the
values, conceptions and attitudes of young elementary classroom teachers as well as
young music teachers. The changes at school are always quite slow and gradual, but
they surely had a significant effect on society: the juvenile grow up and build their
own families transmitting their own music values, attitudes and conceptions to their
own children. This point of view makes this research interesting, topical and adequate.

Musical worldview and a child’s development

In music education the term musical worldview has been used to describe the
thoughts of a person about music and musical achievement. Musical worldview forms
the basis for all musical achievement because it includes all values, attitudes and
conceptions concerning music. It has been said that the best perceptible part of musical
worldview is musical taste (Karttunen, 1992). The musical worldview is something
which is built slowly at the same time with socialization, which takes place in
childhood. A child hears music in a modern society almost everywhere: it is played in
shops, busses, trains, taxes etc. It would be difficult to try not to hear any music during
one day.

Musical worldview starts building already before a child is born. The developing
baby inside his/her hears the voices of mother, the rhythm of walking; mother’s
singing or playing a musical instrument. That is why music has some kind of meaning
to all of us, although the different connections and implications of musical
communication may differ a lot. Music is also culturally bound: the music of one
culture is not necessarily sympathized and understood in another country and culture.
Western listeners do not directly understand the meanings of the Chinese opera. This
means that the old phrase “music is a language understood by all people” is not
correct: without knowing the origins and the cultural connections of music it cannot be
rightly understood in the deepest meaning. Different music styles develop different
concepts and behavioural models.

Music is necessary for a child; it brings experiences, helps to express emotions
and feelings, and builds social skills and so on. All the big gurus in music education
say that the whole musical training must always be based on the music which
surrounds children where they are socialized. The terms enculturation and
acculturation are often used to describe the socialization processes of building musical
worldview. Enculturation includes the processes which make children adapt the
elements of their own cultural surroundings. Acculturation is often used when it is a
matter of learning foreign influences in music. A child gets musical experiences both
actively and passively. These experiences are difficult to control; it is possible only in
organized kindergartens and if parents are willing to do it, at home. Before the time of
electric media it was merely singing that the children heard. Music was adopted from
mother’s singing more than anything else. This could be called local musical
worldview. Nowadays a child may hear different music cultures with a push of a TV
switch, and the musical worldview could be called global. All possible musical
experiences form the basis for the cognitive structures, which grow in minds of all
children about music. These structures form the models, which we all use in musical
achievement; they also form the base for adopting new music styles and genres. In the
background of all these models there is the socio-constructivism and the ideas of

Earlier in Finnish and other western music education only the classical music was appreciated. It was often even said to pupils that pop or rock music leads only to bad habits and unmoral behaviour. Nowadays the situation is different. In last decades musical life in the whole world has become more and more many-sided and multidimensional. New music styles are spreading rapidly thanks to new media and network in modern information society. This development has forced music educators and teachers to rethink and adjust their basic philosophy so that it includes all music styles equally in good appreciation and atmosphere. This also means a big change in music conceptions of these music professionals: The former hierarchic music conception with classical music on top must be changed to cultural or autonomic music conception where all music styles and genres are equally valuable (these conceptions were determined in 1990’s) (Karttunen, 1992; Tulamo, 1990, 1993; Väkevä, 1999).

The musical development of a child is connected closely with cultural, interpersonal and educational conditions. Many researchers have come to the conclusion that it is difficult or maybe impossible to phase the development of a child (Gaižutis, 1988; Piliciauskas, 1984; Paananen, 2003, 48; Karppinen, Puurula & Ruokonen, 2001, 123). Though it is difficult, some basic lines of normative musical development have been outlined. One important line is about at the age of four. At that stage a child is moving to the schematic stage where he/she will stay until the end of elementary instruction. Up to this time children learn many dimensions of musical life and music. After this, a child moves on to a stage of regularities where he/she will stay until about 15 years of age. In the beginning a child is very self-centred, but later child becomes more open and starts even liking different music styles (Fredriksson, 2003, 213-214).

The starting point of musical development is learning the basic concepts (Bendrosios programos ir išsilavinimo standartai, 2003; Ikimokyklinio ugdymo gaires, 1993; Karma, 1986). To a four-five year old children it is typical to recognize polarities connected with their own voice: high-low, long short or fast and slow. At this age a child makes observations about voices and is able to remember songs by heart. At this time a child can imitate movements and build his own movements to rhythm of music. A child enjoys spontaneous singing and is willing to listen to musical recordings (Karppinen, Puurula & Ruokonen, 2001; Katiniene, 1998; Kievišas, 1997; Šeckuviene, 2004). The rhythmic imitation, clapping of word rhythms and movement together with reacting to tempo changes occur at this age.

At the age of five to six, a child understands the existence of tonality, rhythm, melody, harmony and accords. He/she is already able to use some concepts of music. At this age many children are eager to start playing a musical instrument as a hobby. At the age of seven-eight, the musical shapes and larger entities start to take form. He/she may understand the connection between formal markings and musical concepts. At this age it is important to be able to experience different kinds of music and to observe musical achievement to broaden general knowledge of music. Before the age of 10-12 it is impossible for a child to estimate or consider all components of
music. All the time it must be remembered that a child is an individual who may be many years ahead of the developmental level of another child.

**Method of the research and collecting the data**

In this article we describe the musical surroundings of children in Finland and Lithuania. The idea is to describe what kind of music surrounds a child at home, what kind of musical achievements children have and what is essential in the musical self conception of a child. We describe and compare (between countries) the elements of musical life (possibilities to take music as a hobby, choices of listening to music in different situations, instruments at home and equipment at home, going to concerts and other music events).

The data of this research was collected in spring 2005 by means of a questionnaire including both open and structured questions (n=175). The parents of the children (children’s age was between 4 and 11) responded to the questionnaire. The research process also included observations of children at school and in kindergarten and interviews of teachers in both countries (*Taskinen & Ylinen, 2005*). In this article we focus on the quantitative analysis of the data. The aim of the research was to find out the similarities and differences between the musical surroundings of children living in two countries. The questionnaire was written in English and then translated into Lithuanian and Finnish language. The answers from Lithuanian data were translated into English. The Finnish data was collected with a similar questionnaire in the Finnish language. The data collection was successful and without big language problems due to quantitative questions with structured answers. Although in every question there was a possibility to give a free answer, there were quite few of them and easily translated into the other language.

The idea in the quantitative research is to show mathematically the connections and correlations between different factors. The main problems are formulated so that they can be measured in a quantitative way. The results of the research can be generalized more widely than qualitative research. The main focus of this article includes results about musical life of homes in both countries. In a wider rapport (*Taskinen & Ylinen, 2005*) also qualitative data was taken into consideration to give knowledge about musical surroundings at school.

Using theoretic background and former research the author has designed the questionnaire. The background questions concentrated on child’s gender, age, music hobbies, music hobbies at home, the musical life of the family in general. Musical instruments at home were inquired as well as the music producing devises (CD-player, TV, radio etc.). Questions were also asked about the music in the background of a normal family life and it was also estimated in hours and minutes.

The collected data was then processed with SPSS-statistic programme for doing analysis. In the cross table analysis we used the normal 5 % risk level to find the statistically significant connections within the data. After checking the chi square p-value, we checked the standardized residuals to find the place of the connection between factors. In some cases we used exact tests (Monte Carlo simulation) to find the confidence intermediate of the Pearson chi square p-value.
Description of the research group

About two thirds of the group came from Finland (70, 3 %) and one third from Lithuania (29, 7 %). In most of the cases the respondents were mothers of the families (85, 1 %). The ages of the parents were between 26-53 years. Lithuanian parents were younger than Finnish.

Parents’ music activities

The Lithuanian parents had music as a hobby (53, 8 %) much more frequently than Finnish (15, 4 %). Most popular hobbies were piano playing and singing in a choir. It shows the difference in music activities in both countries: piano playing (46, 9 %) and choir singing (17, 8 %) were typical of Lithuanian parents. Finnish parents played the piano (9, 8 %) much less as well as they sang in a choir (4, 2 %). The statistic significance is clear (p=0,000).

Finnish parents (51, 6 % answered: sometimes) were more interested in music making together with their children than Lithuanian parents (21, 2 % answered: sometimes). The style or genre of music which parents played together with their children varied between the two countries: Most popular were children’s songs (60, 0 % of all music). Finnish parents played a little less (50, 4 %) children’s songs than Lithuanian (30, 8 %). National pop music was also more popular in Finland (50, 4 %) than in Lithuania (30, 8 %). Spiritual music was more popular among Finnish parents (12, 2 %) than among Lithuanian (1, 9 %). Another big difference was in classical music: Lithuanian parents (19, 2 %) played it much more often than Finnish parents (2, 4 %) with their children.

<table>
<thead>
<tr>
<th>MUSIC STYLE</th>
<th>TOTAL %</th>
<th>FINNISH PARENTS %</th>
<th>LITHUANIAN PARENTS %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Children’s songs</td>
<td>60, 0 %</td>
<td>56, 1 %</td>
<td>69, 2 %</td>
</tr>
<tr>
<td>National pop music</td>
<td>44, 6 %</td>
<td>50, 4 %</td>
<td>30, 8 %</td>
</tr>
<tr>
<td>Spiritual music</td>
<td>9, 1 %</td>
<td>12, 2 %</td>
<td>1, 9 %</td>
</tr>
<tr>
<td>Classic music</td>
<td>7, 4 %</td>
<td>2, 4 %</td>
<td>19, 2 %</td>
</tr>
</tbody>
</table>

Total percentage cannot be counted, because parents could include several music styles in the same answer.

Results

Children’s music hobby and favourite music

Music hobby is more common among Lithuanian children (88, 5 %) than among Finnish children (30, 2 %). The significance is statistically clear (p=0,000). Lithuanian children (17, 3 %) also went to music school more often than Finnish (4, 9 %). Lithuanian children also were singing in a choir much more often than Finnish. The piano was the most popular instrument in both countries: 36, 5 % of Lithuanian and 13, 8 % of Finnish children played the piano as a hobby (p=0,000). Lithuanian children were more regular in their music hobby than Finnish children, the time they
used every day for instrument playing was 15-20 minutes: Lithuanian 26, 8 %; Finnish 14, 2 % (p=0,000).

It is hardly possible to talk about musical taste among children of the age 4-11. The youngest children have not developed a music taste and some of the oldest ones may have done it. Still, usually children know rather well what kind of music they like to hear. Of course, this is in direct connection, while different kinds of music they hear most often in their life. The most liked music styles were quite different in two countries according to the results of the research.

**Finnish children’s top five music styles were:**
- national pop music (61, 8 %);
- modern pop music (36, 6 %);
- children’s songs (35, 5 %);
- national rock music (23, 6 %);
- older rock music (9, 8 %).

**The Lithuanian children’s top five music styles were:**
- children’s songs (50, 0 %);
- national pop music (44, 2 %);
- modern pop music (25, 0 %);
- traditional national music (13, 5 %);
- classical music (7, 7 %).

This comparison shows clearly the musical orientation of children in two countries: Finnish children (35, 5 %) like children’s songs much less than Lithuanian children (50, 0 %). National pop music is quite popular in both countries (Finland 61, 8 %; Lithuania 44, 2 %). Modern pop music is more popular in Finland (36, 6 %) than in Lithuania (25, 0 %). The Finnish children are more oriented to rock music than Lithuanian. The two least popular music styles in Finland are national rock (23, 6 %) and older rock (9, 8 %) music. In Lithuania these were traditional national music (13, 5 %) and classical music (7, 7 %). Parents’ music hobby was statistically connected with child’s liking of classical music (p=0,000). Finnish children focus more on pop and rock music than Lithuanian children. This result directly connected with the musical surroundings of a child.

**Instruments at home**

Many homes have several instruments although they do not have a musical hobby. These instruments may be inherited or received as presents. In some cases instruments have been bought and then the music hobby has ended. Finnish families seem to have guitars, wind instruments and percussion instruments in their homes more often than Lithuanians. On the other hand, Lithuanian homes are more often equipped with the piano or string instruments.
Table 2: Instruments at home

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Total %</th>
<th>Finnish Homes %</th>
<th>Lithuanian Homes %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Guitar</td>
<td>44,0 %</td>
<td>53,7 %</td>
<td>21,2 %</td>
</tr>
<tr>
<td>Piano</td>
<td>40,0 %</td>
<td>34,1 %</td>
<td>53,8 %</td>
</tr>
<tr>
<td>Wind instrument</td>
<td>33,1 %</td>
<td>41,5 %</td>
<td>13,7 %</td>
</tr>
<tr>
<td>Percussion or drums</td>
<td>21,2 %</td>
<td>29,2 %</td>
<td>1,9 %</td>
</tr>
<tr>
<td>String instrument</td>
<td>9,1 %</td>
<td>7,3 %</td>
<td>13,5 %</td>
</tr>
</tbody>
</table>

Total percentage could not be counted because the same respondent could select several instruments at the same time.

The instrument selection shows that the Lithuanian homes are more oriented to classical music instruments than the Finnish homes. Finnish homes are more oriented to pop and rock music instruments. The differences are of significant level ($p = 0,000 - 0,015$).

Music listening equipment at home

Finnish homes are better supplied with sound reproduction equipment than Lithuanian homes. Only the amount of minidisk players is bigger in Lithuanian homes than in Finnish. This may be because of the rapid development in last few years: the Lithuanians are buying up-to-date liniment of sound reproduction while Finns are satisfied with their old CD-players and other equipment.

Table 3: Sound reproduction equipment at home

<table>
<thead>
<tr>
<th>Sound reproduction equipment</th>
<th>Total %</th>
<th>Finnish Homes %</th>
<th>Lithuanian Homes %</th>
</tr>
</thead>
<tbody>
<tr>
<td>CD-player</td>
<td>97,7 %</td>
<td>100,0 %</td>
<td>92,3 %</td>
</tr>
<tr>
<td>TV</td>
<td>97,1 %</td>
<td>96,7 %</td>
<td>98,1 %</td>
</tr>
<tr>
<td>Radio</td>
<td>91,4 %</td>
<td>97,6 %</td>
<td>76,9 %</td>
</tr>
<tr>
<td>Cassette recorder</td>
<td>85,1 %</td>
<td>90,2 %</td>
<td>73,1 %</td>
</tr>
<tr>
<td>Video recorder</td>
<td>79,4 %</td>
<td>94,3 %</td>
<td>44,2 %</td>
</tr>
<tr>
<td>Personal computer</td>
<td>78,3 %</td>
<td>85,4 %</td>
<td>61,5 %</td>
</tr>
<tr>
<td>DVD-player</td>
<td>58,3 %</td>
<td>58,5 %</td>
<td>57,7 %</td>
</tr>
<tr>
<td>MP3-player</td>
<td>22,9 %</td>
<td>24,4 %</td>
<td>19,2 %</td>
</tr>
<tr>
<td>Minidisk-recorder</td>
<td>14,3 %</td>
<td>9,8 %</td>
<td>25,0 %</td>
</tr>
</tbody>
</table>

Total percentage could not be counted because the same respondent could make several selections at the same time.

Going to music events

The Lithuanians are more enthusiastic in going to music event than the Finns. There were about one out of four Lithuanian families (23, 1 %) who go to music events at least once every month but only 4, 1 % of Finnish families did the same. Finnish families answered mostly by “a couple of times every year” (57, 7 %), and only 11, 5 % of Lithuanian families chose that answer. There was almost one family out of ten among Lithuanian respondents who were going to music events almost every week (7, 7 %) but not any respondent among Finnish who would do the same.
All this shows that Lithuanian families are much more interested in using the music event possibilities than Finnish families (p=0.000).

**Background music at home**

13, 1% of all families in both countries answered that they have music playing in the background at home all the time. About one third part (30, 3%) of all respondents told that they listened to music very often at home. Music was regularly played in the background at 27, 4% of homes. One fourth (24, 6%) told that music is played sometimes and only 4, 5% answered that music is played in the background at home very seldom.

Many different music styles were mentioned as the background music at homes in both countries. In this article we present only those styles which had most significant differences between the countries.

**Table 4: Music styles in the background at homes**

<table>
<thead>
<tr>
<th>Music style</th>
<th>Total</th>
<th>Finnish homes %</th>
<th>Lithuanian homes %</th>
</tr>
</thead>
<tbody>
<tr>
<td>National pop music (p=0,000)</td>
<td>74, 9%</td>
<td>83, 7%</td>
<td>53, 8%</td>
</tr>
<tr>
<td>Children’s songs (p=0,000)</td>
<td>45, 7%</td>
<td>36, 6%</td>
<td>67, 3%</td>
</tr>
<tr>
<td>Modern international pop/rock</td>
<td>38, 3%</td>
<td>34, 1%</td>
<td>48, 1%</td>
</tr>
<tr>
<td>National rock</td>
<td>32, 6%</td>
<td>35, 8%</td>
<td>25, 0%</td>
</tr>
<tr>
<td>Classical music (p=0,000)</td>
<td>28, 6%</td>
<td>18, 7%</td>
<td>51, 9%</td>
</tr>
<tr>
<td>Jazz music (p=0,000)</td>
<td>13, 7%</td>
<td>5, 7%</td>
<td>32, 7%</td>
</tr>
<tr>
<td>Spiritual music (p=0,000)</td>
<td>9, 1%</td>
<td>11, 4%</td>
<td>3, 8%</td>
</tr>
<tr>
<td>National folk music (p=0,000)</td>
<td>6, 3%</td>
<td>2, 4%</td>
<td>15, 4%</td>
</tr>
</tbody>
</table>

Total percentage could not be counted because the same respondent could make several selections at the same time.

Finnish families play national rock and pop or spiritual music in the background at home more often than Lithuanian families who prefer children’s songs, international pop music, classical music, jazz or national folk music more. Quite big differences can be seen in habits between the two countries (significant level chi square p-values are marked in the table).

Lithuanian children spend most of their daily working hours in a car than Finnish children do. This may be caused by the location of the respondents: Lithuanian respondents come from Vilnius, which is a big city, and Finnish respondents came from Joensuu, which is a comparatively small town. A Finnish child spends on average about 15 minutes every day while Lithuanian children spend almost double time in a car (p=0.000). A car is a typical place for listening to music. The music styles listened in a car were quite similar with the styles mentioned in table 5. Finnish families seem to listen to the radio in their cars more often than the Lithuanians.
All Finnish respondents (100, 0 %) and most of Lithuanian respondents (97, 7 %) wanted their children to listen to some kind of music. Lithuanian parents were more eager to influence the music their children listened to (46, 2 %) than Finnish parents (30, 2 %). There were differences between the two countries in the styles, which parents would like their children to listen to.

Table 5: Music styles which parents want their children to listen to

<table>
<thead>
<tr>
<th>Music Style or Genre</th>
<th>Total %</th>
<th>Finnish %</th>
<th>Lithuanian %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Classical music</td>
<td>18, 3 %</td>
<td>15, 4 %</td>
<td>25, 0 %</td>
</tr>
<tr>
<td>Children’s songs</td>
<td>17, 7 %</td>
<td>17, 9 %</td>
<td>17, 3 %</td>
</tr>
<tr>
<td>National pop</td>
<td>7, 4 %</td>
<td>8, 1 %</td>
<td>5, 8 %</td>
</tr>
<tr>
<td>Jazz</td>
<td>6, 9 %</td>
<td>4, 1 %</td>
<td>13, 5 %</td>
</tr>
<tr>
<td>(p=0.038-0.049)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Spiritual music</td>
<td>5, 7 %</td>
<td>4, 9 %</td>
<td>7, 7 %</td>
</tr>
<tr>
<td>Traditional national music</td>
<td>5, 1 %</td>
<td>3, 3 %</td>
<td>9, 6 %</td>
</tr>
</tbody>
</table>

Total percentage could not be counted because the same respondents could make several selections at the same time.

Table 5 shows the differences in parents’ orientation about children’s music listening habits in both countries. Lithuanian parents wish to guide their children more towards classic, jazz and traditional Lithuanian music while Finnish parents concentrate on children’s songs and national pop music more often.

The meanings of music

Music has many meanings to different people. The respondents in both countries estimated the meaning of music quite similarly. Still, there were some differences, which are pointed out here. The meaning of music was estimated as follows:

Table 6: Meaning of music

<table>
<thead>
<tr>
<th>Meaning</th>
<th>Total %</th>
<th>Finnish %</th>
<th>Lithuanian %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pleasure, enjoyment</td>
<td>62, 3 %</td>
<td>61, 8 %</td>
<td>63, 5 %</td>
</tr>
<tr>
<td>Pastime</td>
<td>54, 3</td>
<td>61, 8 %</td>
<td>36, 5 %</td>
</tr>
<tr>
<td>Relaxation</td>
<td>52, 6 %</td>
<td>52, 0 %</td>
<td>53, 8 %</td>
</tr>
<tr>
<td>Entertainment, amusement</td>
<td>52, 0 %</td>
<td>55, 3 %</td>
<td>44, 2 %</td>
</tr>
<tr>
<td>Self-expression</td>
<td>27, 4 %</td>
<td>22, 0 %</td>
<td>40, 4 %</td>
</tr>
<tr>
<td>Concentration</td>
<td>9, 7 %</td>
<td>11, 4 %</td>
<td>5, 8 %</td>
</tr>
</tbody>
</table>

Total percentage could not be counted because same answerer could make several selections at the same time.

Finnish respondents state the meaning of music more often as pastime or entertainment. They also use music as a means help concentrating more often than Lithuanians do. Lithuanians’ answers point out self-expression a lot more than Finnish
answerers. This shows that Lithuanian answerers think about music more seriously than Finns who see it more as entertaining achievement.

Conclusion

The research shows that children of today do not listen only to music which is composed for children. They are surrounded by many kinds of music which form their musical surroundings together. There were differences between children in Finland and in Lithuania. Finnish children are more oriented towards national pop and rock music which may be seen as a consequence of the longer development of Finnish rock and pop music tradition. The Lithuanian has its independence for a shorter time, and that is one reason why the national rock genre has had no time to develop as strong as in Finland. Lithuanian children listen more to classic music, jazz music and children’s songs than Finnish children. One reason for the amount of children’s songs is that Lithuanian children were younger than Finnish children. This doesn’t explain the amount of classic and jazz music, though.

A modern child in both countries hears a lot of international pop and rock music and a lot of it is sang the English language. A child needs guidance also to this kind of music to be able to understand the historical, cultural, racial and other nuances connected with these music genres and styles. We must clearly admit that musical surroundings of a child have become different from the times when international media was in a smaller status in our societies. Because the whole music education system should be built so that it is connected to musical surroundings of a child in early childhood, it is most necessary to notice all music styles in which the child has been acculturated and enculturated. This would be following the ideas of all important music educators like Suzuki, Kodaly, Orff, Reimer, Swanwick, Regelsky and Elliott.

Lithuanian music surrounding the children is more oriented towards classical music, which is also seen in instruments of homes. Piano is the most popular instrument in Lithuania. On the other hand there are more instruments and bigger variation of instruments used by Finnish children. It seems that Lithuanian children take their musical hobby more seriously and purposefully than Finnish children who may play music instruments more often without proper guidance of a professional teacher. Many Finnish children also say that they have music as a hobby meaning only listening to music with their statement.

This research shows that national culture and social situation is closely connected with the music habits and surroundings of a child. A life of a child is in a close contact with institutions of society, kindergarten, preschool and school, the whole society and the cultural supply of a country. The parents transfer their own music values, attitudes and conceptions to their children, but the children also get other influences which the parents cannot be able to control all the time. This causes the gradual changes which take place in societies of today. These changes may also be quite rapid as they have been in Lithuania and other Baltic countries.

This research also showed that among younger children there were not a lot of differences in opinions about music compared with their parents. But among older respondents (age 9-11) these differences could already be seen. Often the music a child likes to listen is not what the parents would like him/her to listen to. Also the music
which children were listening was not the kind of music which was focused in the curriculum or in kindergarten and preschool education. The kind of development is natural: juvenile music has always represented rebellion against the adults. This point of view would surely be more obvious if the target group would have been a couple of years older than in this research. Still, questions are rising about the basics of music education: Does the current curriculum notice new music styles sufficiently so that the realistic musical surroundings of children would be taken cognisance of. This is a fatal question because all the music education should start from familiar and move towards unknown or new matters. If some parts of the musical surroundings are neglected it will surely cause problems in music orientation, music education and in ability to enjoy music in life later. This will also cause troubles for the teachers who try to do the music education basing on old-fashioned music conception where only classical music is seen valuable. The modern children see also other music styles as familiar and valuable, these music styles have new meanings for our children and they offer them new ways of expressing their feelings, attitudes, values and emotions.

New music education ideas like the praxial music education show us new guidelines for widening the face of music education into new directions without forgetting the old music styles and values. Classic music must be one of the main focuses in music education – but it cannot be the only focus in it. A modern society needs modern music education.

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ACQUISITION OF POP, JAZZ AND ROCK MUSIC WITHIN THE MUSIC STUDY CONTENT OF COMPREHENSIVE SCHOOLS AS A FACTOR FACILITATING PUPILS’ MOTIVATION TO STUDY

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Abstract
Nowadays the acquirement of music in schools has caused serious discussions in Latvia. There is not sufficient amount of music lessons for musical education in the content of general education and the choir lessons are classified as the elective-education. As a result the number of choirs and singers in Latvia’s comprehensive schools is decreasing. Besides the problem of the number of music and choir lessons, the aspects of content of music must be analysed. It is typical in the education programme for music teachers in Latvia as well that the content of music study subject is based on classical traditions, ignoring the development of music styles and genres in the 20th century and the beginning of the 21st century especially pop, jazz and rock music. Music study subject’s content does not comply with the interests of contemporary students and it reduces the motivation to deal with music remarkably.

In the article there are analysed the researches made by German, Austrian and Danish scientists of music pedagogy. The questionnaire “Orientation and motivation in music learning – questionnaire” has been organized with the goal to produce new information about many different meanings of music in life of 8th grade pupils of today. These researches give the ideas of the appropriate completion for the content of music study subject for contemporary students. The music study subject’s content in Latvia is analysed based on the cognitions of foreign scientists and the author’s experience obtained in schools and academies in Germany and Latvia.

As a result of analysis of music pedagogy and didactics literature and the author’s experience, the contradictions in the music study subject’s content in Germany, Austria, Denmark and Latvia are found. And the argument for developing the recommendations for the completion of the content of music study subject in Latvia is achieved.

Introduction
The acquisition of music in Latvia’s schools has lately stirred up a serious discussion. In the content of general education, musical education has been allotted insufficient number of lessons, and choir singing lessons have been classified as elective education. A rapid decrease in the number of choirs and choir singers in Latvia’s comprehensive schools is a consequence of this process.

On November 7, 2003, in Paris, Latvia’s Song and Dance Festival was listed by the UNESCO among oral and non – material culture masterpieces of humanity. This implies that the UNESCO has taken this tradition under its protection, and also, that the state is ready to take the responsibility for keeping its own heritage, language and identity.
In the spring of 2004, LR government, the Committee of Education, Science and Culture at the Saeima, the LR Ministry of Education and Science and the LR Ministry of Culture were required to adopt a decision about resuming teaching music in comprehensive schools to such an extent and quality that would allow to keep and develop the tradition of Song and Dance Festival.

However, alongside the problem of the number of music and choir lessons music teaching content aspects should be considered and analyzed as well:

Could the decrease in the number of music and choir lessons have been the only reason for such a rapid lessening of pupils’ interest and motivation to sing in school choirs, even if it was offered as an elective education and the pupils were free to choose?

Would the pupils’ interest about choir singing grow if it were introduced as a compulsory subject?

Why aren’t senior class pupils, when faced with the problem to choose between history of culture or music, willing to take music?

The experience obtained in three German Higher schools within the framework of the Erasmus programme allows us to conclude that in Latvia, music teacher education programme and study content of music are based on classical traditions, not taking into consideration the development of contemporary genres and styles of rhythmic music in the 20th and early 21st century. This especially concerns pop, jazz and rock genres. Consequently, pupils’ motivation to learn music has considerably fallen.

This problem has determined the choice and topicality of the research theme.

**The research aim:** to investigate the issues of music subject content as a factor for motivating pupils to acquire music as discussed in the pedagogical literature in Germany, Austria, Denmark, and compare the latest trends in perfecting the study content in these countries with the content development tendencies in Latvia; to work out recommendations for improving the music subject content.

**Materials and Methodology**

During the research the experience of German (Rathgeber, 1996; Bähr, Jank, Ott & Schütz, 1996), Great Britain (Sloboda, 1994), Austrian (Huber, 2000) and Danish (Nielsen, 2002) scientists of music pedagogy was analyzed and pupils’ opinion poll “I and music” was organized in Riga schools and hobby centres. Altogether 426 pupils from classes 1 – 9 participated in the poll: 15 pupils from class 1, 52 pupils from class 2, 39 – from class 3, 19 – from class 4, 41 – from class 5, 54 – from class 6, 81 – from class 7, 80 – from class 8 and 46 – from class 9. The poll is a part of the international cooperation project which is being implemented in the Baltic States and Finland.

**Analysis of the present situation**

In order to analyze the conformity of the music study content to pupils’ interests we, first of all, have to take a deeper insight into the young people’s life perception, which essentially influences their interests in music as well. The German scientist
Richard Rathgeber asks: “What exactly “youth culture” is? In his search for an answer to the question he arrives at the conclusion that the youth culture is:

- spending their leisure time in the sphere of culture;
- perception of music style, dress, body language, which are different from conventional norms;
- diversity of self conceptions;

In Germany, musical activities of young people are especially strong in the sphere of listening to music. They are competent in music styles, can distinguish sound peculiarities, know music sources and influences, can talk and substantiate their opinions about music trends of different compositions.

A lot of young people are engaged in making music; they play instruments or participate in some pop group. R. Rathgeber considers that this kind of approach to music should be encouraged because while listening to music, young people obtain certain emotional experience; learn much about the life, wishes, problems and dreams of other young people (Rathgeber, 1996).

In Germany, the music study content has promoted the development of stable interests about music. Music is becoming an integral part of their further life as well. The principal goal is to employ the subject of music as a means for shaping pupils’ understanding about the diversity of music genres and styles, a means for developing their emotional world, arousing interest about music, which pupils hear, perceive and understand, and for educating a competent music listener, a person for whom music is a spiritual value and part and parcel of his life. Therefore the range of themes in the subjects of music science and music practice of popular, rock, jazz and ethnic music has been extended, and the didactics of these genres perfected (Bähr, Jank, Ott & Schütz, 1996).

More often, the parents’ and teachers’ understanding of musical giftedness is restricted to the sphere of classical music, while the majority of young people are interested in contemporary rhythm music. However, also those who would like to take up this kind of music, need musical education based on the didactics of popular music (Sloboda, 1994).

On analyzing the basic discrepancies concerning acquisition of popular, jazz and rock music in their country, Austrian scientists emphasize that the concept “popular music” is often used in a too general sense. Didactics of popular music is to clearly formulate the differences between those music genres, styles and artists which do not always take a very important place in children’s and young people’s life. Jazz and world music are among the genres most frequently offered at music classes, and a teacher is a competent guide both in these genres and in opera and orchestra music. It would be desirable to pay a greater attention to those music styles which pupils listen to after classes. This, too, would need a well-grounded didactic approach and explanations (Huber, 2000).

In 1999, a scientific – methodological seminar on the issue of how to improve the acquisition of popular, rock and jazz music at school was held in Austria.

The discussion resulted in the following conclusions:
1. **Teacher’s role.** Teaching popular, rock and jazz music at school requires a new understanding of “teacher’s role”. Two components are especially emphasized:

1) maximum of openness to the stylistic diversity of popular music;
2) a high level of social competence: the ability to disassociate oneself from the role of being “the cleverest”, by this ensuring the opportunity for the pupils to express their own interests and competence and skilfully coordinate this process (Huber, 2000).

2. **Reproduction, production and reflection.** It wouldn’t be advisable to restrict popular, jazz and rock lessons to reproductive activities only – to singing, playing arrangements, creating cover versions in the classroom in groups or individually. Classroom activities should also include productive activities and develop reflexive competence as well. Such productive activities might be an attempt to play, though quite unskilfully at the beginning, the music instruments available at school or try to create song texts, to use a computer for composing a song, to develop choreography for some composition and even to implement some theatre project not envisaged by the study programme. In case of reflection, a wide range of activities of analytical type could be offered: starting with an emotional analysis of some composition, which can be done by any individual, going on with organizing the so called discovery trips as classroom activities when pupils exchange information by using their own personal materials – CD recordings, articles written by fans, and other collected materials about their favourite pop musicians or groups, and concluding with a critical discussion by employing a lot of visual materials on popular, rock and jazz music phenomena. In order to competently give a lesson, a teacher should be knowledgeable in music history and styles (Huber, 2000).

3. **Music teachers’ qualification in the sphere of popular, rock and jazz music.** In Austria, there are few teachers who are able to be maximum open to the stylistic diversity of popular, rock and jazz music, whose social competence level is high and who know how to combine their knowledge and skills in theory and practice. Therefore entrance examination requirements at higher education institutions for music teachers should be seriously reconsidered. At present, the skills of prospective teachers in popular, rock and jazz music are quite diverse: they range from qualifications obtained during previous education in this sphere to students who have no skills at all. Therefore, during their studies at universities, it would be advisable to allot more time to eliminating these differences in skills, so that music teachers should be ready to cope with their tasks at school (Huber, 2000).

4. **Premises.** All schools as well as regional centres of culture and music should have adequate premises and equipment to ensure the acquisition of contemporary art and music. However, in Austria not all schools are provided with the needed equipment. At schools, there should also be a room with the necessary equipment where the pupils could develop their musical abilities at their leisure time after classes (Huber, 2000).

5. **Projects.** Projects can comprise both “live – activities” and electronic media (CD, radio, TV, Internet etc.) where individual pupils are involved in joint activities. By means of the media the pupils can directly contact artists and recording studios. Undoubtedly, on teacher’s part the implementation of project requires a longer preparation period (Huber, 2000).
Analyzing the investigations carried out by Danish music pedagogy researchers, we can conclude that in Denmark there are two potential basic tendencies in the didactic perspective of teaching music at school – keeping up traditions, on the one hand, and innovations, on the other, which both are intensely searching for balance and optimal proportion between themselves.

Lately in Latvia too, pupils are more and more eager to find some possibilities to learn playing various popular, rock and jazz music instruments. However, in most cases, this is done at an amateur level, because the teachers themselves do not have professional qualification in this sphere, or they are self–taught and are not competent in popular music didactics. Those pupils who are active participants of various groups very often cannot even read sheet music, and their self – esteem is too high as the reality show “Talent factory” organized by TV Channel 5 showed it. An exception to this is Riga secondary school Nr. 100 where simultaneously with subjects of general education pupils are offered possibilities to acquire more profoundly music history, theory and harmony of pop, rock and jazz music as well as instrument playing. Master classes conducted by experienced foreign and Latvian teachers and organized within the framework of Saulkrasti Jazz Festival are a significant contribution to pupils’ education.

In Latvia, study programmes in popular, rock and jazz music are offered at Riga Dome Choir school and Riga Higher school of Pedagogy and Education Management. Although the offered possibilities are a good solution to the problem for the beginning, and young people’s interest is great, certain difficulties still exist – lack of teachers of some instrument playing, insufficient former musical education of pupils and students, and insufficient material and technical base for the implementation of the programme.

**Research Results**

The opinion poll carried out among pupils of classes 1 - 9 yield the results that testify to the fact that interest as a motive to acquire music is lessening from class to class.

The response to the question whether they like the subject “Music” (see Figure 1, 2, 3) show that almost all pupils of classes 1 – 3 either like it very much – 45% or just like it – 45%. And only 10% of them don’t like it. These results show that children of a younger age group are open to everything that is new, creative, and testify to their willingness to be active in music, express their experience and emotions.
Their liking for this subject rapidly lessens in senior classes. Only 15% of pupils in classes 4 – 6 like it very much, 76% - like it, and 9% - do not like it.

This tendency grows in classes 7 – 9. Only 2% of pupils like music very much, 62% just like it and 36% don't like it.
Thus, “like” as a motive to learn is becoming less important from class 4 to class 9.

This negative dynamics testifies to the fact that, possibly, lessening of pupils’ interest in music is determined by the acquisition process of this subject itself, by its content, teaching methods and the way the teacher cooperates with pupils.

By means of the questionnaire it was elucidated what kind of musical activities and stylistic content of music the teachers offer to the 7th – 9th class pupils. It appeared that the teacher allotted much time to singing, history and theory of music and lesser time to listening to music recordings, not enough time was given to playing music instruments, dancing and music technologies (see Figure 4 – 8).

The 7th – 9th class pupils consider that the teacher pays very much attention to singing and choir (much – 15%; adequately – 68%; little – 17%) This can be attributed
to Latvian choir singing traditions that have always been kept up and alive in schools of Latvia.

Like singing and choir, much attention has been given to the acquisition of theory (much – 30%; adequately – 58%; little – 12%) and history of music (much – 27%; adequately – 61%; little – 12%).

![Instrument playing. Classes 7 – 9](Figure 5: 7th – 9th class pupils’ responses to the question “How much time does the teacher allot to instrument playing at a music lesson?”)

On the other hand, teachers allot quite little time to instrument playing (much – 5%; adequately – 38%; little – 57%). The reason for this situation is the insufficient variety of instruments purchased by Latvian schools. Almost in all schools there are only the pianos and orchestra instruments, besides a lot of parents cannot afford to buy instruments for their children because they don’t have enough money for this. Another explanation could be the fact that, unlike choir singing traditions, instrument playing and orchestra music making traditions are not so well developed in Latvia.

![Listening to music recordings. Classes 7 – 9](Figure 6: 7th – 9th class pupils’ responses to the question “How much time does the teacher allot to listening to music recordings at a music lesson?”)
Teachers do not allot much time listening to music recordings (much – 4%; adequately – 52%; little – 44%).

Such responses can be explained by the fact that the 7th – 9th pupils themselves spend much time on listening to music that interests them. “Music” as the subject provides only an insignificant insight into the diversity of music styles.

![Figure 7: 7th – 9th class pupils’ responses to the question: “How much time does the teacher allot to dancing (interpreting music in movements) at a music lesson?”](image)

Not much time has been given to dancing (interpreting music in movements), too (much – 8%; adequately – 33%; little – 59%). Here the reasons might be two: first, not sufficient attention has been paid to this sphere during teachers’ education and, second, classrooms where music lessons are held are not adequate for such activities. They are small, and often desks and chairs in them are difficult to move.

![Figure 8: 7th – 9th class pupils’ responses to the question “How much time does the teacher allot to computer – based music acquisition at a music lesson?”](image)
It is evident that teachers almost never use computers for promoting music acquisition (much – 2%; adequate – 8%; little – 90%). The reason for this situation is the absence of computers in music teaching classrooms, and the teachers, especially those of senior generation, are not aware of possibilities offered by the new technologies for music acquisition. The responses of the 7th – 9th class pupils to the questions about the acquisition of rhythm music styles at music lessons yield the following results (see Table 1).

Table 1: Acquisition of contemporary music styles

<table>
<thead>
<tr>
<th>Music styles</th>
<th>Much</th>
<th>Adequately</th>
<th>Little</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current hits</td>
<td>1%</td>
<td>22%</td>
<td>77%</td>
</tr>
<tr>
<td>Pop music</td>
<td>2%</td>
<td>27%</td>
<td>71%</td>
</tr>
<tr>
<td>Rock</td>
<td>0%</td>
<td>23%</td>
<td>77%</td>
</tr>
<tr>
<td>Jazz</td>
<td>1%</td>
<td>48%</td>
<td>17%</td>
</tr>
<tr>
<td>Classical music</td>
<td>28%</td>
<td>59%</td>
<td>13%</td>
</tr>
<tr>
<td>Latvian folk music</td>
<td>21%</td>
<td>60%</td>
<td>19%</td>
</tr>
<tr>
<td>Folk music of other nations</td>
<td>16%</td>
<td>63%</td>
<td>21%</td>
</tr>
</tbody>
</table>

These results show that classical music, Latvian folk music, folk music of other nations are taught much and adequately. A little bit more than a half of respondents consider that jazz is taught little, and the prevailing majorities think that pop music, current hits and rock music are taught too little.

Consequently, by expanding music lesson content and including popular, rock and jazz music in it, it would be possible to stimulate the development of pupils’ motivation to acquire music at a comprehensive school.

Discussion

Having analyzed pedagogical and didactic literature sources from Germany, Austria and Denmark, during the research it was possible to identify the basic tendencies in the development of music subject content at schools: traditions and innovations, as well as discussions about what a desirable balance between them should be.

In Latvia, where music subject content is skill based only on classical traditions and is mainly focused on the development of skills in singing, according to the results obtained from questionnaires, many pupils lose their interest in music because the study content does not meet their interests. However, the traditions of Latvia’s choir culture should be taken into account, and the balance between traditions and innovations should be found so that the traditions of Song festivals are kept and developed, but opportunities to acquire new music genres and diversity of styles, including popular, rock and jazz music, should be offered as well.
Recommendations

In order to change the music study content in Latvia so that it should correspond to pupils’ interests, we propose the following recommendations:

1. To provide a modern education for music teachers by means of supplementing the music teacher study programmes with courses in history and didactics of music, this would give knowledge in history and didactics of popular music and develop skills at least at an elementary level in:
   - playing popular, jazz and rock music instruments (percussion instruments, classical, electronic and bass guitar, synthesizer etc.);
   - singing (difference between the basic principles of training the vocal and those of classical singing);
   - computers and music (sheet music programmes, arrangement, basic skills in composition);
   - popular music and performing art.

2. Stimulate compiling and writing new textbooks and to supplement the content of the existent books focused on folk and classical music traditions with contemporary music tendencies, with popular, rock and jazz music, maintaining preconditions for keeping and developing Song Festival traditions as well.

3. To supplement and enrich the acquisition of music content with new and more diverse activities which integrate various forms of musical activities.

4. To organize work at music classes by incorporating various functions in it – productive, reproductive, perceptive, interpretive and reflective.

5. To improve the provision of schools and higher school premises with the necessary facilities and music instruments for the acquisition of popular music by attracting resources from local government and European structural funds.

6. To organize further education courses and seminars for music teachers in history and didactics of popular, rock and jazz music and in practical music playing and use of new technologies.

References


PROBLEMS IN FINNISH MUSIC SCHOOLS

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Abstract

Finnish music school education is in a crisis. Music is a very important factor in children’s life, but the amount of applicants for music schools is going down. Children feel studying classical music to be strange, and music institutes often have no positive meaning for children. Thus, many Finnish music school students get the most important musical experiences outside music schools: when playing or listening to music at home or with friends.

The national core curriculum published by the National Board of Education is mostly based on the humanistic, student-centered conception of person and constructivist conception of knowledge and learning. However, its realization is not meaningful. The culture and teaching practices of many Finnish music schools are totally different from the spirit of the national core curriculum. Values and goals of music school teaching are often teacher-centered. Music is more a means of examinations and social competition than interesting creative processes and pleasurable social life. Also the content of teaching is narrow and one-sided. Sometimes the humanistic objectives which are listed in the national core curriculum present some kind of doubletalk – in the curriculum you can find sophisticated formulation about human growth and expressing one’s inner feelings, but the reality is different. Music means continuous and numbing practicing of uninteresting etudes.

The good intentions of the National Board of Education and its national core curriculum have not always come true because the evaluation of Finnish music schools has been poor. The problems have culminated because of the superficial educational studies at music schoolteachers’ education. Thus, further education of teachers should be focused on the development of pedagogical thinking and knowledge, as well as on creating new teaching methods. The most important thing is to adopt a child-centered approach to teaching. The teacher’s job is not to teach music but the child. Students must be seen as whole human beings in their own life situations, as parts of the present social and cultural environments. Without profound change, music schools can’t exist for a long time.

Introduction

This article deals with both music schools and music institutes in Finland. Children usually study from the age of 7 to 15 at music schools and after that to the age of 18 at music institutes. The Finnish music school system was mainly founded after the Second World War. From the 1960’s to the 1980’s the development has been especially rapid, and music schools have been founded in cities all over Finland. Today there are 88 music schools and institutes having a total of 60 000 pupils and employing about 3500 teachers. This music education system was created not only to give a hobby to young people but also to educate musicians for growing orchestras.
That’s why teaching had high professional and artistic standards from the first lessons of a pupil; studying at a music school was professional for every little child. Music schools have been regarded as an important factor in Finnish culture. Music policy and general cultural policy on the national level have supported them generously. Every year the Finnish Government funds basic training in music with a total of 47 million euros. The state grants cover 49 %, local government payments 34 %, and tuition fees 17 % of the total annual expenditure of music schools. Average tuition per term is 300 euros per child (Association of Finnish Music Schools, 2005).

Each music school draws up its own curriculum, which sets the content and goals of teaching. While the curricula are specific to each school, they are based on the national core curriculum published by the National Board of Education (2002); and in every corner of Finland, the general grading and course completion criteria are the same. During the last 30 years, the Finnish people have significantly raised the quality and amount of its professional classical musicians. This rise in artistic and technical level is mostly a result of three different factors: separate legislation for music schools; state funding, and the existence of an extensive network of music schools and institutes.

As a summary, Finnish municipal music schools and institutes are mostly organized in the same way as those in the Baltic Countries. Children learn to play classical music with all kinds of instruments, first at a music school or institute, and later, the best students may continue professional studies e.g. at the Sibelius Academy, which is the one and only music university in our country. This means also that every pupil or teacher dreams of Sibelius-Academy, which is the “Mecca” of the Finnish Music Education. Music institutions also compete with each other to get their best students to Sibelius-Academy. This means that the evaluation system of student exams is quite rigid and based on the standards set by the Sibelius-Academy, which still is a monopoly in the Finnish Music Education system.

A couple of decades ago, music schools were not studied very actively, but recently, learning and teaching in Finnish music schools and institutes have become an object of constantly accelerating research activity. Two doctoral dissertations were released in 2003. “How young piano students become professional musicians – students of soloist music education as constructors of their identities“ by A. Hirvonen (Hirvonen, 2003) explores the development of successful piano students through their learning history; and “Musician’s road to excellence – the expertise in playing an instrument experienced by the top-players themselves” by P. P. Maijala (Maijala, 2003) clarifies the background of components involved in developing high expertise in playing a musical instrument. The theoretical backgrounds of these studies are based on the theories of talent and expertise not of teaching and learning, and the target groups are composed of extremely successful students. K. Lehtonen (Lehtonen, 2004) has complemented this viewpoint in his book based on psychoanalysis by giving voice to dropout students, i.e. to students who have failed in their music studies. Also Kari Kurkela (Kurkela, 1993) has dealt with psychodynamics of music teaching and learning in his book “Music and the landscapes of the mind” that is based on the British psychoanalytic school. Two researchers A. Tuovila (Tuovila, 2003) and E. Kosonen (Kosonen, 2001) have clarified music making and music studying of children from the hermeneutic and phenomenological points of view. M. Anttila (Anttila,
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2004), for his part, has examined music school learning and teaching in the pedagogics’ frame of reference. Researchers have revealed also teachers’ viewpoints. K. Huhtanen (Huhtanen, 2004) explores the experiences, values and life histories of successful piano students who have become pianists and piano teachers of music institutes; and the latest dissertation is U.-B. Broman-Kananen’s work (Broman-Kananen, 2005), which describes teachers’ versatile experiences in breakages of the Finnish music school history.

These research activities have already changed the field of music schools and institutions, which have remain unchanged for a long time, and the teaching practice has been forwarded from master to apprentice with handwork-like manner without too much theoretical reflection. The most important function of making research is to arouse discussion on the alternatives of the future. It is the main goal of this article, too. Every new investigation means new possibilities for teachers. Sometimes a new investigation means a “thunderstorm” which will cause a lot of emotional reactions and denial. For instance, K. Lehtonen’s investigation caused strong emotionally stressed discussion about the system, which, according the existing myths, is said to be the best in the world and, therefore, should not be criticized.

Crisis

At its best, music is a splendid thing – some kind of game, which, however, has profound mental, social and cultural meanings. Today it belongs, in a way or another, to the life of every Finnish child and adolescent. Music is an important hobby, entertainment or consumption good, but in spite of this, the significance of music school education is quickly going down (e.g. Tuovila, 2003, 122–138). Children feel studying it strange, pupils have motivational problems, and the amount of dropouts is increasing at the same time when the amount of applicants is decreasing. Music and studying often have no positive meaning in the lives of children (Kosonen, 2001; Kärjes-Peltola, 2001; Tuovila, 2003). Music education does not meet the world of young people. Music school system is alienated from people (Lehtonen, 2004). Studies have even shown that music school education may in many ways be injurious to music-loving children. According to K. Lehtonen (Lehtonen, 2004), many pupils will be invited but only a few can succeed. Many pupils learn that they are not musical or they do not have enough competence in order to succeed in those institutions. The institutions are giving the same promise of success to every applicant. Our media tell stories about famous singers and conductors who travel all over the world and whose every step has always been successful. Sometimes also the overenthusiastic parents act in the background asking for more and better success. The consequence will be exhaustion and drop out.

How is it possible that music school education has come to this kind of distorted situation? We think that the problems are consequences of rapid changes in 1) society, 2) music cultures and 3) in education. The values of society have turned to postmodernism; it allows for people to be individualistic. Respect of authorities has vanished and everybody may think him/herself. Thus, the appreciation of classical music has decreased, while the value of pop music has increased. Nowadays, in every age group, different kinds of rock and pop music are listened to and also played much more than classical music. Our music education has not been able to face these
changes because it dates back to modern or even times before modern when the world was stable and rigid. Pupils were willing to obey the roles and play the songs teachers gave them without complaining. Actually, many of the teachers have gone through this kind of system, which still affects their thinking. Our music institutions have been like closed monasteries, which have had their own unchanged hierarchy, values and habits. You can still hear teachers complaining that the former skills of pupils have been going down. Another myth of our music education is that everything is dependent on the inherited musical skills of pupils. If the system is not able to face these new challenges it will not exist for long.

Music cultures have changed, too, and the amount of different cultures has increased explosively. People’s own playing is decreasing, while listening to music in various situations is becoming ever more popular. Music is available everywhere. It’s not necessary to play an instrument; music can be get from shops or even from the Internet. Composers are not creating music with pens on sheets of music for musicians, but with computers directly into an audible form. On the other hand, home computers have given possibilities for everyone to compose easily one’s own authentic music. Children are no longer developing into musicians by practising etudes at a music school, but by creating and playing their own music in their own rooms at home. Music also has a strong therapeutic meaning, which gives people an opportunity to work through their emotions and practice, play and compose music for their own enjoyment. We also have a huge amount of spontaneous groups which play their own songs and spend their time practicing and learning outside the official system. The key word for these kinds of activities is informal learning and learning by doing, which differs from formal learning, exams and other activities of the music institution.

In education and teaching at schools and other institutions, the authoritarian teaching style has turned to learner-centred, supportive and understanding education that approves and utilizes the learners’ own values and goals. The teacher is no longer pouring knowledge into the learners’ head, but helping the learner to create and recreate his/her own structures of knowledge and skills (Anttila, 2004, 19–34). The main goal of teaching and education is to support children’s strivings for individual, satisfactory living. Schooling institutions are for pupils, not the other way round. In many cases, pupils can be very skilled in their own musical interests. For example, there are pupils who can be real experts at making computerised music. These kinds of pupils are a great resource, which can be used in the school situation. The very important tasks for the teacher are to investigate existing “tacit (hidden) knowledge” of their pupils and try to make use of it. The situation has radically changed from times when teacher did everything according to his/her own curriculum without thinking about the special skills of pupils. The field of music is so heterogeneous and complex that it is impossible for teachers to master everything, and that is why they should use their students’ special skills. In the “old world” it sometimes used to be so that teachers tried to hide their incompetence by trying to teach things which were familiar to themselves but boring, old-fashioned and meaningless to their pupils. Very often these kinds of teachers never consciously thought that they were doing something wrong.

In this new situation, music schools and institutes have not been able to develop along with the surrounding world. The goals and contents of teaching, arrangements
and the culture of music schools are out of date. Let’s examine these distortions in detail.

**Discrepancy between the ideal and the reality**

The *national core curriculum of basic music education* published by the National Board of Education (2002) is mostly based on the humanistic, student-centered conception of man and constructivist conception of knowledge and learning (*Anttila, 2004, 217–218*). However, according to the latest research, its realization is not meaningful and arouses criticism. A. Tuovila points out that teaching which happens according to the national core curriculum is almost ideal:

> Teaching of music institutes creates prerequisites of good relationships with music and life-long interest in music as well as readiness to professional studies of music. The national core curriculum emphasizes the supporting of students active learning process: Teaching must consider students’ own goals, values and musical orientation. The core curriculum stresses the individualization of teaching, cooperation of students and the significance of common music making (*Tuovila, 2003, 18*).

However, according to the same study of A. Tuovila (*Tuovila, 2003, 194*), only half of the music school students feel music studying positively significant. At its worst, music school studying is not fun, game-like action takes place according to students’ own abilities, values and situation of life. Sometimes music schools’ hidden curriculum makes studying cruel forced labor in competitive atmosphere. This competition is constant and nobody in music institutions can avoid it. The competition is between pupils, students, teacher and institutions (*Lehtonen, 2004*). It is often hidden in the system, which is checking every pupil’s competence every year. At the same time the institution can check what the quality of teaching is in this institution. These exams are often very stressful and unnatural for pupils or students. The points (between 0–25) make these exams quasi-objective and cause painful stress and competition between everybody. This kind of evaluation dates back to decades and decades ago and it is perhaps the most important structural cause of the distortion of the system.

Children study strange and often indifferent music according to values, curriculums and timetables. Students’ self-confidence and human worth are connected with the success in reaching the teachers’ goals in social competition against the peer group. The hero is the one who *beats* the others; losers leave the arena humiliated, more or less mentally wounded. Music schools are mostly for those extremely talented students who have the capacity to become big artists; too many children become losers (*Huhtanen, 2004, 134*), although, children’s and their parents’ goals are directed to enrich living with versatile, social music making (*Tuovila, 2003*). Our music education is somehow still echoing the values of the former Soviet Union and DDR where everything was done for showing the world that their system was the best and superior compared to the capitalistic system. Finland has never been a socialistic country, but in the cultural field objectives of this kind were easily adopted in our music education. These values also meant that only classical music was good enough for the official system. This kind of claims is crucial because when K. Lehtonen (*Lehtonen, 2004*)
published his book, famous people get angry and said that these things should not be said aloud.

In Finnish music schools and institutes, music is more a means of “shining” at examines and competition rather than interesting creative processes and pleasurable social life. It was clearly seen in K. Huhtanen’s research; most of the music school teachers got their job satisfaction from students “successes in competitions, good grades from examines, and decisions to become professionals” (Huhtanen, 2004, 130). Also many of the interviewed students told that if they did not want to practice for different kind of competition they immediately felt that their teacher lost his/her interest in them. Some of them said that they were like racing horses moving from race to race – competition to competition. This kind of life is stressful and cruel because you had to give up many natural things of life in order to keep up with your fellow competitors.

This does not accord fully with the National Board of Education and its children-centered thinking as it says: “The goal of teaching is to support students’ mental growth, to strengthen their personality, creativity, and the development of social skills”. Usually, the values of music schools are also contradictory to the values in Finnish postmodern society, because music schools suppose that western art music self-evidently is more valuable than the other music styles. It is obvious that these kinds of written objectives cannot change the values or culture in these institutions. Somebody said that the best place to hide a 500-euro note so that nobody will find it is to place it in between the book of written curriculum. The objective will change only if it is based on the human open-minded discussion which everybody takes part in. In the beginning we have to “put the cat on the table” and check the real alternatives for the future. We must also bring students to the round table and listen carefully to their opinions and experiences.

The values of teaching are coming from their conception of personality. K. Lehtonen (Lehtonen, 2004) strongly criticizes music schools’ behaviorist and technocratic ways of thinking and conception of personality. Students are not allowed to have their own opinions about music and studying. The goals and schedules of studying are strictly locked by institutions; nobody asks what kind of goals the students may have and how studying can contribute to their development. It’s difficult for students to engage in studying if they are regarded only as receivers of knowledge – not as whole human beings. Significant learning is always based on students’ lives, social realities and their own cultures (see Anttila, 2004, 9–19). If the educational institution and its teachers can’t recognize this, the value of studying is low, knowledge and skills are separated from students’ life, and studying is felt to be insignificant or even boring (see Kosonen, 2001; Tuovila, 2003). The musical skills and theory will also prove useless if they are not connected with the everyday music activities of pupils. Thus, many Finnish music school students get their most important musical experiences outside music schools: when they play or listen to music at home, with friends or at ordinary school. E. Kosonen (Kosonen, 2001) has stated that many Finnish music school students live a sort of “double-life” because they practice their classical music homework properly, but in their free time they play songs and popular music with friends. This kind of double-life is possible if the difference between these two worlds will not become too considerable (see Juvonen, 2000).
In Finland, primary schools’ conception of knowledge is often accused of being superficial, fragmentary, separated from the reality outside the school, passive, static and lacking criticality (e.g. Voutilainen et al., 1989). What about the conception of knowledge at music schools and institutes? The criticism above is suitable for music schools and institutes, too. Students have to study quite a lot of theoretical and historical material that is often separated from making music. For example, a boy who is studying percussion instruments or trombone can’t easily adopt the specialities of sonata form with a notebook and gramophone record of Beethoven’s piano sonatas. His knowledge remains superficial, fragmentary, passive and separated from his instrumental studies. Also the glorious operas of Verdi, Puccini and Wagner, which were introduced to him at the lectures of music history, don’t touch him particularly deeply. Actually many of this kind of music history lectures are still based on small fragments of music – like 10 minutes of Flying Dutchman and 15 of Sibelius’s fourth symphony and then at the exams trying to tell which is which. For the history exam, the boy may study the stories of the operas and the composers’ years of birth, but this knowledge will probably not reach him/her on the emotional level and will not enrich his/her everyday life. At home after the music school, the learner may listen to Red Hot Chili Peppers or some punk-rock band. Usually, group courses of theory and history are quite an ineffective means to teach applicable knowledge. It’s often more meaningful to do things creatively – play, compose and listen – and be acquainted with theoretical matters under the guidance of the teacher so that theory is directly linked with practice.

In music schools and institutes, learning is traditionally understood as transferring knowledge and skills from the teacher to the student. However, this kind of conception of learning is not conscious of other important factors in studying and leaves students apart from their own possibilities. In modern pedagogy, teaching should focus also on the knowledge, skills and affections concerning the students themselves as well as the musical and social environment, for example, learning strategies, metacognitions, self-directedness, student’s own thinking and shaping of values (Anttila, 2004, 34–45).

Teachers’ values as well as conceptions of person, knowledge and learning are important components in the formation of goals, contents of teaching and grading. Goal-directedness is important in any studying; without it, studying will not be efficient and productive. However, the goals must be meaningful. In Finland, the goals of music school teaching are too often directed only to intensive schooling of western art music (see Lehtonen, 2004). That kind of goal is one-sided compared to the national core curriculum and often the Finnish children can’t share it. Music schools and institutes should have goals of different level and quality for different students. Goal-directedness doesn’t only mean studying according to the teacher’s goals, the teacher should listen to the student and they should form their common, individual goals. Thus, some students may study, for example, in order to enrich life with music or to get pleasure from playing. A wise teacher is able to create the personal development program for every pupil, and while making it together with the pupils, will listen carefully to their own needs, obstacles and environmental background. Also the grading should reflect this kind of personal curriculum.
Nowadays, the Finnish music schools and institutes are functioning too much according to the conditions of future professionals. However, the situation may be changing. The National Board of Education is preparing a new general *core curriculum* for music school departments, especially for amateurs. In such departments, there would be no entrance examinations, theory and solfeggio (ear training) wouldn’t be obligatory, and students could easier choose the study subjects which are more useful for them. The new kind of music school would also lack obligatory, universal examinations. Every student could perform individual examinations when he/she feels to be ready for it. This seems to be an expected reform. However, we must remember that also the present *national core curriculum* is proficient, human, and designed according to educational sciences. Thus, it allows many kinds of curriculums for different music schools, as well as many kinds of teaching practices. In many music schools, there are so called open departments where anyone may study according to the individual curriculum. The amount of students at the open departments is, however, small, and they are not a functioning alternative to ordinary music schools (see Tuovila, 2003, 21). So, the problem does not lie in the *core curriculum* but in the ways and contents of music school teaching – in teaching practices and in teachers. According to the research, the present *National core curriculum* is not completely implemented in Finnish music school teaching (Kurkela & Tawaststjerna, 1999, 101). It’s likely that nothing will change without remarkable investments in further education of teachers; the new general *core curriculum* will not touch the reality of music school lessons. It is hard to bring about a change in the system because Finnish music has had great achievements by educating these “child professionals”. Our state has spent a lot of money on building up this system of classical music education. Now also some Finnish rock and pop groups have gained worldwide reputation. This, ironically, is due to the fact that nowadays our government is also supporting so called “rock-industry”.

In addition to teaching goals, also the contents of teaching are narrow and one-sided (Anttila, 2004, 184–189). Studying music and playing is always connected with practice, music is studied for some kind of use (Elliott, 1995 and 2005). Finnish music schools and institutes are concentrated mostly on the psychomotor skills for concert-type performances of classical music. However, music means much more than those skills. On the one hand, music means emotions and personal growth, which help people to find their ways in society, which is getting more and more complex and demanding. These things about personal growth, meaningful life and emotional balance have been repeated over and over in our core curriculum but educators must remember that these objectives do not come true automatically. They need a lot of rethinking and reflective concentration. The music institutions have to think carefully what is worth saving and what should be changed.

Many music school routines are far from ordinary children and adolescents’ musical world. All the students are not going to be concert players or singers; most of them want to get pleasure out of music. And people listen to and also want to play mostly other kinds of music. So, the skills learned in music schools can only be used inside music schools: at examinations, in order to raise one’s self-esteem with grades in social competition – they are disconnected with the life outside the institutions. Thus, classical music is no longer the only music genre in Finnish society, or even the first one. On the contrary, it is going to be more and more in the marginal position and
that is why it also has to suggest reasons for its demands. The best way of doing this is
to develop teaching so that classical music will still attract people. It is not classical
music, which is wrong, but the old fashioned and rigid ways of teaching it.

The culture in Finnish music schools and institutes is exam-centered,
emphasizing competition between students. However, courage, curiosity and intrinsic
learning motivation are possible only in a non-competitive atmosphere, in which
students are not afraid of failing. E. K. Hyry is calling for creativity to music school
teaching. She sees drawbacks in teaching practices that are authoritative and
performance-oriented. She asks: “Is this the reason why studies become dull, and the
interest is ending at the same time as lessons? Has teaching suppressed the creative
fantasies and ideas of childhood?” (Hyry, 1997, 48).

The evaluation systems of learning, studying and the whole music school
institution should be developed into more meaningful, into supportive to learning and
studying (see Anttila 2004, 190–198). The best assessment and grading method might
be a personal portfolio where students can collect different kinds of proof of their
personal musical growth focusing not only on the psychomotor skills, but on every
part of studying, e.g. on the self-concept and learning strategies. An examination as the
only means of grading is limited. The development of studying and self-evaluation
readiness is best supported by continuing, relative evaluation focusing on the learning
process. A qualitative – verbal or literal – evaluation is better than numeral, because
bare numbers don’t tell very much to students. The numbers are more for comparing
pupils and students with each other. We had to remember that a musical performance
is highly qualitative by its nature, which means that several factors affect its quality. A
numeric evaluation makes the process artificially exact, which actually hinders us from
understanding the whole process behind it. We have to remember that teachers in
music schools and institutions are musicians, not experts of evaluation, which means
that experts must help them to develop new ways of evaluation. There is a doctoral
thesis to be defended in the department of education at the University of Turku about
developing the evaluation in music schools and institutions in Finland.

The evaluation system of music schools system should be focused on the actual
realization of the values and goals of the National Board of Education and its national
core curriculum, and the evaluation should be performed especially from the students’
point of view. A. Tuovila writes about the examinations at Finnish music schools:
“The quality control performed with examinations is guaranteed to produce high-
quality experts of western concert music” (Tuovila, 2003, 17).

The questionable words are: control is guaranteed to produce. Educational
theories tell that the main task of meaningful evaluation and grading is to provide
students with information of their studying, learning and progress – not to control
them. The whole idea sounds out of date and paradoxical: “We control them, smash
them and crash them and then take what is left”. The system has first of all to offer
meaningful learning experiences, and, if it succeeds in this, there will be no need for
control.

No kind of teaching is guaranteed to produce anything. Empirical studies have
shown that music school studying controlled with exams will easily turn students’
motivation to extrinsic, and in such learning environment, the most competitive
students will succeed, and the others (also talented) will drop out.
Present exam arrangements basing on public, numeric marks create social comparison among students, and it is in many ways detrimental. Music schools are afraid of motivational problems if public numeral grading is changed to more private and verbal evaluation (Kurkela & Tawaststjerna, 1999, 127). It’s true that students’ extrinsic motivation and competitive performance orientation may decrease, but their intrinsic learning motivation as well as their pleasure from music itself and playing will increase. Today, a typical successful music school student starts lessons loving music and playing, but after a couple of years, the most important thing is to beat the others at playing, to receive recognition at exams and competitions (Huhtanen, 2004). What has happened to the student’s learning motivation? The student has been abused; his/her love of music and intrinsic learning motivation is spoilt, turned to produce only extrinsic glory. In this kind of situation, decrease of extrinsic motivation easily leads playing and studying to a deep crisis.

However, lack of examinations and social comparison will not decrease motivation if students are encouraged to bind their studying to the intrinsic dimensions of musical expression and the development of themselves without social comparison and fear of failures. In this case, students’ learning motivation is fastened to their intrinsic interest in music itself and studying, and mastering tasks will enhance their self-confidence – and the quality of studying is promoted.

In Finland, the importance of music schools and the amount of applicants decreases because of the values of music school teaching, teachers’ conceptions of person, knowledge and learning, as well as the goals, contents and arrangements of teaching. The development of music schools and institutes for the task to increase interest of teachers in different kinds of music will be a question of life and death. Thirty percent of the Finnish people want to play a musical instrument (Veijola & Klemettinen, 2001, 4). However, music school studies have only a little meaning in the lives of present or former students. Music schools don’t meet the needs of people who love different music styles and genres. The biggest problem is that the teachers are educated to be classical musicians, and it doesn’t give them qualifications for being real teachers and educators or to teach different music genres, e.g. classical pianist can’t self-evidently teach jazz improvisation, heavy rock or rap.

Conclusion

The evaluation of single Finnish music schools and institutes as well as the whole system has been deficient, and that’s why the good intentions of the National Board of Education and its national core curriculum have not always come true in reality (see Anttila, 2004). There has been no systematic follow-up of music school teaching (Kurkela & Tawaststjerna, 1999, 105). Music schools haven’t realized the meaning of curriculum on the levels of institutions, teachers and students, and so the hidden curriculum has taken the power (Lehtonen, 2004). These problems have culminated because of the superficial educational studies at music schoolteachers’ education.

Music schools and institutes are conscious of some problems, but they haven’t been able to do very much to solve them. Only developing written curriculums because many teachers never read them should not reform educational institutes. It can be clearly seen in the research on the open departments of Finnish music schools (Tuovila, 2003, 21). Although, teachers were allowed to experiment with new teaching
methods and contents, they did everything exactly like before. They didn’t work according to the official written curriculum; their action was directed by the unconscious hidden curriculum, which they have learned during their own training. Repetition and similar routines day by day are reality for the most of the teachers. The teacher education system is strongly based on the musical subjects and the educational subjects are often felt to be a pointless drag. There is a lot to do if we try to change this kind of attitudes still existing in the teacher training. We hope that the new polytechnics will help to improve these things. And in addition to this, the present teachers need profound further education focused on the development of pedagogical thinking and knowledge, as well as new child-centered teaching methods.

Now it’s time in Finland to think what to do. How music education institutions could be developed in order to educate professional musicians, as well as to meet the needs of amateurs. The changes should go to deep levels of the Finnish music school culture that is coming mostly from teachers’ values, thinking and pedagogy. Some researchers think that the obstacle to development is the lack of knowledge: teachers don’t know enough about students’ lives, preferences and goals (e.g. Tuovila, 2003, 20). However, today knowledge can be found if only music schools want to and can utilize it. During the last ten years, researchers have published many new studies to support the development of music schools and institutes. These books and articles include also many useful proposals to solve present problematic situation. However, real change can’t begin until the music schools themselves realize their need to develop and the teachers want to change practices. The reality of lessons can’t be developed without the teachers.

Something has already been done. A. Tuovila (Tuovila, 2003, 170–171) tells about music school teachers who have positively developed their teaching and attitude; they have learnt to take a more flexible and personal attitude towards their students and so, in their teaching, they are more child-centred, starting from the students’ own goals – not from the demands of examinations and the institution. This kind of development has had many positive effects on teaching, students, as well as on the teacher. It has helped, for example, to avoid many crises of students and nervous breakdowns of teachers. Teachers with this kind of experiences should be involved in the further education and guidance to such teachers who still are struggling alone with their problems. So they could together develop practical solutions, optimal for their own problems.

Across decades, the Finnish music education system has successfully supported many children’s strivings for a meaningful life. However, everything is not as optimal as it could be. The problems are widely known, but little is done to solve them. Teachers are struggling every day against frustration of students, the National Board of Education publishes new noble national core curriculums, and music schools found new, open departments. In order to develop teaching in the classroom, to solve the practical problems, the teachers need support from each other, students, parents, principals, and researchers and from the government. The desire to change is the starting point but it’s not enough; teachers need new kinds of knowledge and practical skills, too. The most important thing is to adopt a child-centered approach to teaching. The teacher’s job is not to teach music but the child. Students must be seen as whole human beings in their own life situations as parts of the present social and cultural
environments. Music school studying can have positive significance to students, homes and society only if the teaching goals, contents and interaction are coming from this starting point to support of students.

References


EVALUATION OF STUDENT'S INDIVIDUAL PERFORMANCE IN A MUSIC SECONDARY SCHOOL

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Abstract

Within the context of humanistic and holistic approach the evaluation system of students' individual performance designed in this research

• focuses teachers’ attention on a student's development aspect and motivates students for further achievements and the perfection of their skills and abilities;
• allows to judge about the dynamics of students' study achievements and ensures the objectivity of evaluation;
• provides the objectivity of evaluation and the development of students’ self-evaluation in cooperation of students, teachers and parents.

Introduction

In pedagogy evaluation is one of the main aspects of teacher's work. Teacher's activities inevitably involve novel, progressive views about teaching and learning and new aspects of education aims, forms and methods. For several centuries such supporters of the ideas of humanism as M. Montessori, J. Pestalozzi, F. Diesterweg, Sh. Amonashvili, S. Shatsky and others (Montessori, 1915; Diesterweg, 1956; Pestalozzi, 1961; Shatsky, 1980; Amonashvili, 1984 and others) had already been striving to establish in schools more democratic teaching forms and to improve the evaluation system of student's study achievements.

Recently, the issue about the necessity to make changes in the traditional evaluation system has become very topical. The new social conditions, the renewal process of education structures and the changes within the context of the education development require from teachers - practitioners and scientists finding more effective ways of implementing the evaluation function, thus ensuring individually oriented study process.

This problem is especially vital in the system of musical education when it is concerned with training and developing musicians. Within the frame of education development, it is necessary to evaluate the degree of student's individual growth within the context of self-development. The student’s self-evaluation is used as a mobilizing and stimulating mechanism for the self-regulation activity and its success. The problem of evaluating student's creativity becomes topical when student's individual performance is to be assessed. Creative activities are always unique and can hardly be measured in numbers.
Evaluating student's individual performance in music certain difficulties arise from the fact that the range of assessment criteria among evaluation commission members is sometimes quite great. It makes giving the final mark complicate.

Changes in the system also entail changes in the approach to organization and management of the study process, and a greater attention is to be paid not only to the study results but also to the process in which a student is regarded an individual. In assessing student's achievements both the teacher's evaluation and the student's self-evaluation are taken into consideration. Although under contemporary conditions, the necessity to consider student's achievements and personal development is often declared, the discussion about the evaluation system and criteria of student's performance is still going on.

At present, there is no unified and generally accepted evaluation model either in Latvia or anywhere else in the world. On the contrary, there exist many evaluation models and methodologies, which now are turning into potentially applicable models.

The choice of the evaluation model and methodology of student's performance ought to be based on current music education problems.

To introduce into practice an adequate evaluation system of student's achievements in individual performance, it is essential to analyze the experience of music teachers in Latvia as well as in other countries and to determine the methodological basis for designing a model of student's individual performance.

**The research object**: the evaluation process of a music secondary school student's individual performance.

**The research subject**: evaluation criteria and indices of student's individual performance.

**The research aim**: to investigate student's individual performance evaluation process in a music secondary school within the context of the dynamics of the development of student's achievements.

**The research hypothesis**: the evaluation of a music secondary school student's individual performance by criteria and indices designed in this research allow to judge about the dynamics of student's achievements and ensure the objectivity of the evaluation.

**The research methods**:

- Analysis of literature sources on pedagogy, philosophy, psychology;
- Summarizing and comparison of several approaches to evaluation;
- Questionnaires to survey Daugavpils music secondary school and Liepaja music secondary school teachers’, students' and parents' opinions;
- Interviews with the headmasters and assistant heads of Daugavpils music secondary school and Liepaja music secondary school;
- Piloting of evaluation criteria and indices of a music secondary school student's individual performance.

**The research base**:

- Headmaster of Daugavpils music secondary school, assistant head, 14 teachers of instrument playing, 42 students and their parents;
• Headmaster of Liepaja music secondary school, assistant head, 10 teachers of instrument playing, 25 students and their parents.

The theoretical starting-points

The theoretical roots of this study are to be found within the humanistic and holistic approach. Within the context of humanistic pedagogy, every student is a unique being, and the task of a teacher is to develop the potency of each student by involving them in activities, to promote their participation in activities, to promote their self-development in the study process and to prepare students for self-regulated studies. According to the humanistic approach, the position of a student in a study process changes: from an object of a pedagogical process he/she becomes an individual who develops his/her own personal qualities.

Being a complicated didactic function, the evaluation of student's achievements in studies is an integral part of a study process. The essence of an education system basically relates to its aim, objectives, content, forms etc. In its turn, the aim determines the functions and criteria of evaluation.


• constant observation and cooperation,
• giving information about student's achievements,
• diagnosing student's learning,
• increasing student's self-confidence,
• implementing study activities,
• ensuring feedback during the study process,
• mutual relations between students’ levels and experience,
• development of student’s motivation and self-evaluation.

In the cognition process a particular skill to gain experience is needed and a special attention is to be paid to reflection, which is an inner process and relates to human thinking. To be able to successfully participate in the analysis of their achievements the students should acquire the skills of:

• comparing their own work with a standard,
• analyzing their mistakes in order to identify the causes,
• understanding evaluation criteria,
• summarizing and showing their achievements in tables, schemes, diagrams,
• being self-critical about their achievements and failures,
• setting further aims and objectives for the perfection of their study activities (Krastina, Pipere, 2004).

According to S. Langer "the first principle of hearing music is not the ability to hear separate elements of a composition and then to distinguish between them, but to experience the original illusion, to feel the succession of movement and immediately
determine the dominant form which makes this composition into one whole” (from Spruce, 2002, 124). G. Spruce attributes this S. Langer's statement to the evaluation process in music as well, because, in his opinion, evaluation in music should be an undivided whole and all the evaluation elements should be interconnected (Spruce, 2002).

Therefore we can speak about a holistic approach as of a methodological basis for the formation of the evaluation model of individual performance, because a holistic approach involves both the analysis of separate elements of a system and perception of wholeness of these elements.

The holistic approach treats the study process as something whole during which, simultaneously with the development and education of a personality, the formation and evaluation of knowledge, skills and competences take place. Attitudes influence the learning motives and value orientation and, vice versa, study motivation shapes attitudes. Thus, in a study process, a special attention is to be paid to the formation of a student's inner motivation by connecting it with student's needs.

An adequate student's self-evaluation and a teacher's evaluation of student's study achievements are reflected in a student's study results. Today, art is regarded as a unique way of cognition. D. Elliot's conception of performing helps to understand the nature of music playing: he identifies the essential elements of performing with the interpretation of conception in which the performer's practice standards and traditions are expressed. The author marks that they are also the bearers of culture and ideological information (Elliot, 1995).

According to S. Hallam, the nature of a musical performance manifests itself in the interaction between a performer and a listener (Hallam, 1998). Speaking about the pedagogical value of a performance, S. Hallam singles out the following factors of a positive pedagogical performance:

- development of motivation,
- development (promoting) of student's self-confidence,
- development of student's self-respect and self-assurance,
- satisfying student's needs,
- development of standards of listening and musical self-confidence (Hallam, 1998).

Chr. Philpott and Chr. Carden-Price represent the evaluation elements in expressive arts in the following way:

<table>
<thead>
<tr>
<th>PLANNING</th>
<th>EVALUATION</th>
<th>IMPLEMENTATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Research</td>
<td>Presentation</td>
<td>Reflection</td>
</tr>
<tr>
<td>Studying</td>
<td>Performance</td>
<td>Criticism</td>
</tr>
<tr>
<td>Thoughts</td>
<td>Technique</td>
<td>Viewpoint</td>
</tr>
<tr>
<td>Imagination</td>
<td>Skills</td>
<td>Conclusion</td>
</tr>
<tr>
<td>Creativity</td>
<td>Knowledge</td>
<td></td>
</tr>
</tbody>
</table>

*Table 1: Evaluation elements in expressive arts (Philpott & Carden-Price, 2001, 197)*
According to K. Swanwick, during the evaluation process the teacher should pose the main question: What is being evaluated - an individual or activity? During the evaluation process, it is quite inadmissible to take into account only the technique of a performance: other elements, such as musicality, hearing control, expression of form etc. should also be taken into consideration. Likewise, evaluation components cannot be considered separately, in an isolated way, which, unfortunately, sometimes happens in practical pedagogical work (Swanwick, 1999, 2002).

In the result of generalization about the mentioned above authors’ conceptions we can speak about basic approaches relating to the evaluation:

- evaluation should be treated as a strategy which supports and stimulates learning, and both teachers and parents should be involved in this process;
- evaluation should be an intellectual activity which includes the formation of study motives, deliberate planning of one's activity aims and means, shared responsibility for one's own study results;
- evaluation in the whole country should be democratic, with clear evaluation criteria;
- evaluation process of study achievements should combine a teacher's evaluation with the student's self-evaluation in accordance with the requirements of the standard (program).

The essence of the research and the analysis of results

Having analyzed K. Swanwick's, Chr. Philpott's & Chr. Carden-Price's conceptions, levels and evaluation criteria of students' individual performance have been worked out in the given research.

Levels of a student's individual performance are as follows:
1. Low (receptive).
3. Average (reproductive - productive).
4. Average high (productive).
5. High (creative).

Evaluation criteria of student's individual performance are as follows:
- knowing a composition text;
- technical implementation:
  - intonation;
  - sound quality;
  - tempo;
  - rhythm;
  - articulation;
- expressiveness of performance:
  - correspondence of performance to the imagery content of the composition;
- lucidity of musical thought exposition;
- understanding of style;
- structural wholeness of the performance;
- value oriented attitude to the performed composition.

**Evaluation levels, criteria and indices of a student's individual performance** designed in this research are given in a 10-grade integral scale (see table 2):

**Table 2: Evaluation levels, criteria and indices of a student's individual performance**

<table>
<thead>
<tr>
<th>LEVEL OF STUDY ACHIEVEMENTS</th>
<th>GRADES</th>
<th>CRITERIA</th>
<th>INDICES</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Low (receptive)</td>
<td>1 – 2</td>
<td>Knowing the text of a composition</td>
<td>- there are imperfections in the reproduction of the text; - the amount of essential errors in the text character;</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Technical implementation</td>
<td>- the performance is not stable and successive; - technical, expressive and structural content is not demonstrated; - phrasing and intonation are not well-considered; - low sound quality; - the choice of tempo does not correspond to the character and content of a composition; - performance is not rhythmically precise; - articulation in general is not well-considered;</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Expressiveness of a performance</td>
<td>- the formal character of a performance; - the character of a performance does not correspond to the imagery content of a composition; - the exposition of musical thought is not clear;</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Understanding of style</td>
<td>- student’s understanding of style cannot be observed at all;</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Structural wholeness of a performance</td>
<td>- lack of the wholeness of a performance; - the performance is impulsive and not planned;</td>
</tr>
<tr>
<td>Value oriented attitude to a composition</td>
<td>student’s attitude to a performed composition is cannot be detected at all</td>
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<tr>
<td>2. Mediocre (receptive–productive) 3 – 4</td>
<td>Knowing the text of a composition</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tech implementation</td>
<td>the reproduction of the text is incomplete;</td>
<td></td>
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<tr>
<td></td>
<td>there are essential text errors which could be corrected;</td>
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<td></td>
</tr>
<tr>
<td>Technical implementation</td>
<td>technical control is not demonstrated;</td>
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<tr>
<td></td>
<td>in some places phrasing and intonation are not well-considered;</td>
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<tr>
<td></td>
<td>variants of sound coloring and dynamics do not justify the expressive importance and structural content of a composition;</td>
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<tr>
<td></td>
<td>the choice of tempo is not adequate to the character and content of a composition;</td>
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</tr>
<tr>
<td></td>
<td>rhythmic inaccuracies occur often;</td>
<td></td>
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</tr>
<tr>
<td></td>
<td>pulsation changes often;</td>
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<td></td>
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<tr>
<td></td>
<td>control is manifested in the logic of a steady movement speed and a repeated sound model;</td>
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<td></td>
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<tr>
<td>Expressiveness of a performance</td>
<td>performance is not expressive and positive;</td>
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</tr>
<tr>
<td></td>
<td>the imagery content of a composition is not well-considered;</td>
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<tr>
<td></td>
<td>fragmentary exposition of musical thought;</td>
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<td></td>
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<tr>
<td></td>
<td>the movement of musical thought is not well-considered and prepared;</td>
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<tr>
<td>Understanding of a style</td>
<td>a composition is not stylistically well-considered;</td>
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<tr>
<td>Structural wholeness of a performance</td>
<td>spontaneous character of musical form;</td>
<td></td>
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<tr>
<td></td>
<td>no attention is paid to the formation of expressiveness of form and structural organization;</td>
<td></td>
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</tr>
<tr>
<td>Value oriented attitude to a composition</td>
<td>student’s attitude to a performed composition is demonstrated fragmentarily</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Average (reproductive – productive)</td>
<td>5 – 6</td>
<td>Knowing the text of a composition</td>
<td>• knowing the text is unstable;</td>
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<tr>
<td>--------------------------------------</td>
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</tr>
<tr>
<td>Technical implementation</td>
<td></td>
<td></td>
<td>• technical, expressive and structural control is demonstrated fragmentarily;</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• phrasing is inaccurate;</td>
</tr>
<tr>
<td></td>
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<td></td>
<td>• sound quality occasionally does not correspond to the character of a composition;</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• the choice of tempo corresponds to the sound character and content;</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• the choice of movement speed and loudness level is well expressed;</td>
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<td></td>
<td></td>
<td>• occasional rhythmic inaccuracies;</td>
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<td></td>
<td>• melodic and rhythmical patterns are repeated with an adequate articulation;</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>• occasional articulation inaccuracies;</td>
</tr>
<tr>
<td>Expressiveness of a performance</td>
<td></td>
<td></td>
<td>• performance is expressive and has some features of imagery;</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• several expressive means are used (e.g. dynamics, timbre);</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>• movement of musical thought is well-considered but not prepared;</td>
</tr>
<tr>
<td>Understanding of style</td>
<td></td>
<td></td>
<td>• feeling for style is developed poorly;</td>
</tr>
<tr>
<td>Structural wholeness of a performance</td>
<td></td>
<td></td>
<td>• student links the changes in musical material (especially speed and loudness of sounding) with changes in the expressive level without paying attention to structural links;</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• to arouse structural interest, dynamics and phrasing are well-considered and contrasting or multiform;</td>
</tr>
<tr>
<td>Value oriented attitude to a composition</td>
<td></td>
<td></td>
<td>• reproduction of personal attitude is felt</td>
</tr>
<tr>
<td>4. Average high (productive)</td>
<td>7 – 8</td>
<td>Knowing the text of a composition</td>
<td>• a student knows the text;</td>
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<tr>
<td>-----------------------------</td>
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</tr>
<tr>
<td>Technical implementation</td>
<td></td>
<td>• technical, expressive and structural control is demonstrated all the time;</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• convincing demonstration of technical skills;</td>
<td></td>
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<td></td>
<td></td>
<td>• performance attracts attention;</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• phrasing and intonation are well-considered;</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• sound quality corresponds to the character of a composition;</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• choice of tempo is stylistically well-considered;</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• articulation is being considered and corresponds to the content of a composition;</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• the performance corresponds to the imagery content of a composition;</td>
<td></td>
</tr>
<tr>
<td>Expressiveness of a performance</td>
<td></td>
<td>• many expressive means are used;</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• development of musical idea within the content of musical form, harmony and other means of expression;</td>
<td></td>
</tr>
<tr>
<td>Understanding style</td>
<td></td>
<td>• a developed feeling for style and expressive manner of performance can be clearly detected;</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• a student reproduces music within the stylistic context and displays knowledge in the sphere of technical structure and structural technology which characterize expression means;</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• individual understanding of music is demonstrated;</td>
<td></td>
</tr>
<tr>
<td>Structural wholeness of a performance</td>
<td></td>
<td>• it is apparent that a student is aware of how the musical material should be organized in order to achieve a special expressiveness and adequate stylistic coherence;</td>
<td></td>
</tr>
<tr>
<td>Value oriented attitude to a composition</td>
<td></td>
<td>• a student demonstrates feelings according to which it is possible to judge about student’s values and needs in music;</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• personal attitude is obvious</td>
<td></td>
</tr>
<tr>
<td>5. High (creative)</td>
<td>9 – 10</td>
<td>Knowing the text of a composition</td>
<td>• in a free performance, student does not think of a text at all;</td>
</tr>
<tr>
<td>--------------------</td>
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<td>----------------------------------</td>
<td>---------------------------------------------------------------</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Technical implementation</td>
<td>• technical skills completely serve for musical communication;</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• phrasing is expressive and its usage convincing;</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• some subtle changes in the frame of musical elements are observed;</td>
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<td></td>
<td></td>
<td>Expressiveness of a performance</td>
<td>• expressive means are used freely;</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• usage of symbols in the reproduction of musical ideas and communication with listeners;</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• development of musical idea based on the research of structures and elaboration of sources of the musical thought;</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• planned musical effects are achieved;</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Understanding of style</td>
<td>• student uses a definite style and demonstrates his/her understanding of means peculiar to the particular language and stylistic processes;</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• sound quality completely corresponds to the character of a composition and style;</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Structural wholeness of a performance</td>
<td>• understanding of music as a form of a meaningful interaction of symbols;</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• form and expressiveness merge into one definite and clear personal musical position;</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Value oriented attitude to a composition</td>
<td>• student demonstrates an obvious personal attitude during a lasting process of interaction with a particular composition, player or a composer;</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• a deep understanding of musical value is demonstrated, which is determined by a developed sensitiveness, ability to identify the expression and understand the musical form.</td>
</tr>
</tbody>
</table>

In order to approbate the designed evaluation criteria and indices of a student's individual performance, verification of the evaluation system is being carried out.

Within the period of 10.02.2004 - 20.12.2004 the evaluation of student's individual performance in Daugavpils Music Secondary School and Liepaja Music Secondary School was carried out according to the designed levels, criteria and
indices. Before the verification 14 teachers of instrument (piano, string, and accordion) playing and 42 students of Daugavpils Music Secondary School as well as 10 teachers and 25 students of Liepaja Music Secondary School were acquainted with the new evaluation system. By applying this system, academic concerts and examinations in the speciality are being evaluated and assessed.

After the approbation of the new evaluation system, in February 2005, teachers’, students’ and their parents’ opinion poll was carried out by means of questionnaires. The aim of the poll was to determine the usefulness of the designed evaluation system of students' individual performance within the context of the development dynamics of student's achievements (see questionnaire in Appendix).

Responding to the 1st question (Does the designed evaluation system of student's individual performance satisfy you?), 20 out of 24 teachers, 62 out of 67 students and 64 out of 67 parents evaluated the new model positively. Many respondents marked that the system was clear and intelligible for teachers, students and their parents.

Almost all respondents answered positively to the 2nd question Is it possible to objectively evaluate students' performance by applying this new system? Only 3 teachers and 2 students responded by “No”.

The responses to the 3rd question (Does the proposed evaluation criteria take into consideration the level of students' development and preparedness when evaluating individual performances?) can be grouped in the following way:

<table>
<thead>
<tr>
<th>Respondents</th>
<th>The number of positive answers</th>
<th>The number of negative answers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teachers (n = 24)</td>
<td>16</td>
<td>8</td>
</tr>
<tr>
<td>Students (n = 67)</td>
<td>55</td>
<td>12</td>
</tr>
<tr>
<td>Parents (n = 67)</td>
<td>60</td>
<td>7</td>
</tr>
</tbody>
</table>

Almost all the respondents were positive about the 4th question (Does the proposed evaluation system motivate students for further achievements and growth?):

<table>
<thead>
<tr>
<th>Respondents</th>
<th>The number of positive answers</th>
<th>The number of negative answers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teachers (n = 24)</td>
<td>22</td>
<td>2</td>
</tr>
<tr>
<td>Students (n = 67)</td>
<td>58</td>
<td>9</td>
</tr>
<tr>
<td>Parents (n = 67)</td>
<td>62</td>
<td>5</td>
</tr>
</tbody>
</table>

The respondents emphasized the importance of acquainting students with the evaluation system because this greatly influenced their motivation for achievements and further growth.
Almost all respondents (115 out of 118) answered “Yes” to the question Do you observe difference between the existent and the new evaluation system of individual performance?

Speaking about pluses of the new evaluation system,

- teachers emphasize such factors as the objectivity of evaluation, planning of a performance, implementation and evaluation together with a student and the wholeness of the system;
- students lay stress on the evaluation objectivity, common (teachers and students) discussion of a performance, development of motivation and taking interest in the perfection of their performing skills;
- parents mark the development of students' self-evaluation and their taking interest in the perfection of a performance.

Several minuses have been pointed out as well:

- not all teachers are ready to use this criteria;
- not all administrators support the new evaluation system (for instance, head of the secondary school, assistant - head, head of a sub department).

103 out of 118 respondents gave a positive answer to the final question Would you like to use this evaluation system in future?

This means that the proposed evaluation system can be successfully used in any music school.

The information about the new evaluation system obtained from the questionnaire allows us to draw the following conclusions:

- Parents and teachers have accepted the new system, although there will always be people who are against innovations. Lack of knowledge about the new approach and labor-consuming nature of its application might be the main factors why people do not support the new system;
- Teachers are quite unanimous in their opinions that the new evaluation approach is labor consuming but at the same time it promotes creativity;
- The proposed evaluation system is sophisticated but it requires preparedness and understanding of the conception on the teachers’ part.

To verify the part of the hypothesis about the evaluation system of individual performance within the context of the dynamics of the development of music secondary school students’ achievements, the achievements of students of Daugavpils Music Secondary School and Liepaja Music Secondary school within the period of 10.02.2004 - 20.12.2004 were investigated. The individual performance was evaluated according to the designed levels and criteria. The evaluation of a student's individual performance with applying the designed system was carried out at two academic concerts (March and October, 2004) and at two examinations (June and December, 2004). The evaluation results of the individual performance have been processed by means of Wilcoxon criteria in SPSS programmer.

Wilcoxon criterion is based on ranking the absolute differences of pairs of related selection meanings. Then the rank sums of positive differences and negative differences are counted. The basis of the criterion is counting the probabilities of minimal differences providing that the distribution of positive and negative differences
is equivalent and is 1/2. The Wilcoxon criterion has been calculated in SPSS programmer (Analyze, Nonparametric Text, 2-Related Samples ...). Results are given in Tables 5 and 6.

**Table 5: Result analysis of the evaluation of students' individual performance**

<table>
<thead>
<tr>
<th>RANKS</th>
<th>N</th>
<th>MEAN RANK</th>
<th>SUM OF RANKS</th>
</tr>
</thead>
<tbody>
<tr>
<td>May - June</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Negative Ranks</td>
<td>27(a)</td>
<td>27,24</td>
<td>735,50</td>
</tr>
<tr>
<td><strong>Positive Ranks</strong></td>
<td><strong>35(b)</strong></td>
<td><strong>34,79</strong></td>
<td><strong>1217,50</strong></td>
</tr>
<tr>
<td>Ties</td>
<td>5(c)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>67</td>
<td></td>
<td></td>
</tr>
<tr>
<td>October - June</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Negative Ranks</td>
<td>16(d)</td>
<td>19,44</td>
<td>311,00</td>
</tr>
<tr>
<td><strong>Positive Ranks</strong></td>
<td><strong>47(e)</strong></td>
<td><strong>36,28</strong></td>
<td><strong>1705,00</strong></td>
</tr>
<tr>
<td>Ties</td>
<td>4(f)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>67</td>
<td></td>
<td></td>
</tr>
<tr>
<td>December - October</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Negative Ranks</td>
<td>15(g)</td>
<td>22,40</td>
<td>336,00</td>
</tr>
<tr>
<td><strong>Positive Ranks</strong></td>
<td><strong>45(h)</strong></td>
<td><strong>33,20</strong></td>
<td><strong>1494,00</strong></td>
</tr>
<tr>
<td>Ties</td>
<td>7(i)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>67</td>
<td></td>
<td></td>
</tr>
<tr>
<td>December - March</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Negative Ranks</td>
<td>6(j)</td>
<td>20,17</td>
<td>121,00</td>
</tr>
<tr>
<td>Positive Ranks</td>
<td>58(k)</td>
<td>33,78</td>
<td>1959,00</td>
</tr>
<tr>
<td>Ties</td>
<td>3(l)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>67</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

a) MAY < MARCH  
b) MAY > MARCH  
c) MAY = MARCH  
d) OKTOBER < MAY  
e) OKTOBER > MAY  
f) OKTOBER = MAY  
g) DECEMBER < OKTOBER  
h) DECEMBER > OKTOBER  
i) DECEMBER = OKTOBER  
j) DECEMBER < MARCH  
k) DECEMBER > MARCH  
l) DECEMBER = MARCH

**Table 6: Test Statistics (b)**

<table>
<thead>
<tr>
<th>MAY - MARCH</th>
<th>OCTOBER - MAY</th>
<th>DECEMBER - OCTOBER</th>
<th>DECEMBER - MARCH</th>
</tr>
</thead>
<tbody>
<tr>
<td>Z</td>
<td>-1,698(a)</td>
<td>-4,786(a)</td>
<td>-4,285(a)</td>
</tr>
<tr>
<td>Asymp. Sig. (2-tailed)</td>
<td>.089</td>
<td>.000</td>
<td>.000</td>
</tr>
</tbody>
</table>

a) Based on negative ranks  
b) Wilcoxon Signed Ranks Test

The data in table 5 show that the level of a sign change from March to June is not essential (p = 0,089) while it is essential henceforth (p = 0, 0000).

On analyzing and summarizing the results we can conclude that the use of the evaluation system of individual performance has influenced the students' achievements positively.

Of course, we also realize that the factors influencing the achievement development dynamics might be various; therefore we can only relatively speak about
the effectiveness of the evaluation system. However, on the basis of teachers', students' and their parents' responses in the questionnaire and results of students' achievements, we have drawn the following conclusion when the proposed evaluation system of individual performance has been applied, the development dynamics of music secondary school students' achievements is obvious.

Interviews with heads and assistant-heads of Daugavpils Music Secondary School and Liepaja Music Secondary School were carried out in order to clarify the possibilities of introducing the new model and to identify the problems that might arise during the implementation of the system.

On the whole, heads and assistant-heads were positive about the evaluation system of individual performance and underlined the fact that the criteria and indices of the system contribute to the objectivity of the evaluation of individual performance and promote the interaction between teachers and students at planning, implementing and evaluating the performance.

The respondents have also stressed that in order to introduce a new evaluation system of a student's performance into music schools, several changes in school organization system are necessary (development and preparing of schoolteachers' staff, constant supervision of and support for the changes with the assistance of competent advisers etc.).

Conclusions

1. Evaluation is a process during which information is being summarized, interpreted and synthesized in order
   - to make judgments about students;
   - to give students feedback about their progress, strong and weak points in the acquisition of knowledge;
   - to judge about the effectiveness of learning;
   - to furnish information for working out teacher's strategies.

2. A qualitative evaluation is assured by
   - the continuity of evaluation (at determining particular student's needs, choosing research problems at school, planning the development of student's skills, setting aims and determining the strategies for achieving them);
   - the analysis of two basic components (evaluating the process and the end-product);
   - the investigation of the achievements’ development dynamics, cooperating with students, teachers and parents.

   Within the context of the holistic approach, it is especially vital to treat the evaluation process of individual performance as an undivided and whole system, which includes planning, implementation, and evaluation of the performance.

3. The evaluation system of students' individual performance designed in this research
• focuses teachers' attention on a student's development aspect and motivates students for further achievements and the perfection of their skills and abilities;
• allows to judge about the dynamics of students' study achievements and ensures the objectivity of evaluation;
• provides the objectivity of evaluation and the development of students’ self-evaluation in cooperation of students, teachers and parents.

4. In order to introduce a new evaluation system of a student's performance into music schools, several changes in school organization system are necessary:
• administration's support to the new evaluation system,
• development and preparing of school teachers' staff,
• personal responsibility towards school,
• constant supervision of and support for the changes with the assistance of competent advisers,
• environment which encourages experimenting and risking.

References
Appendix
Questionnaire

Dear students (parents, teachers), would you be so kind as to answer the questions in the questionnaire and express your attitude about the designed 10-grade integrated scale for the evaluation of students’ individual performance.

1. Does the designed evaluation model of student's individual performance satisfy you?
   Yes ☐
   No ☐

2. Is it possible to objectively evaluate students' performance by applying this new system?
   Yes ☐
   No ☐

3. Does the proposed model take into consideration the level of students' development and preparedness when evaluating individual performances?
   Yes ☐
   No ☐

4. Does the proposed evaluation system motivate students for further achievements and growth?
   Yes ☐
   No ☐

5. Do you observe difference between the existent and the new evaluation system of individual performance?
   Yes ☐
   No ☐

6. What are the pluses of the new evaluation system?
7. What are the minuses of the new evaluation system?

8. Would you like to use this evaluation system in future?
   - Yes □
   - No □

Thank you for the participation.

The anonymity of your answers is guaranteed.
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 Rich Text Format (RTF) 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 (5th Edition).

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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
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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. Avoid words that are referred in title.
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 300 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:
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For journal articles

For published conference paper

For chapters in edited books

Document on the World Wide Web
(dated and author or sponsor given)

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