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

The articles presented in the 7th issue of the journal were written by scientists working in the field of music pedagogy and coming from different parts of the world: Africa, Europe, Latin America.

We have the honour to publish an interview with Susan Hallam concerning the problems of music education. This interview was given to a member of the International Editorial Board of the PMP Journal Michael Shaughnessy from Eastern New Mexico University. In her interview Susan Hallam emphasises the necessity for the reassessment of aims and approaches to music education in order to improve and change the situation in music education today. All works included in this issue pertain to and reflect the problems touched upon by the researcher from Great Britain in the above mentioned interview.

The problem of aims to be achieved in music education is closely related to values: Heikki Ruismäki & Antti Juvonen from Finland have explored students’ opinions about art and its values. The authors have arrived to the conclusion that discussing the relationship between art and real life in order to understand the nature and significance of art might mean a new alliance between producing and understanding art.

Today, the problem of the development of creativity has assumed a great significance, especially in music education: it is very important to provide pupils with the opportunity to express themselves in various forms and in their creative autonomy and personality development. In her study, the Latvian researcher Irina Direktorenko has made an attempt to identify and recognize those means of expression which are common for both music and painting. She has conducted her research during the integrated lessons of visual art and music at primary school level.

Speaking about the development of person’s creativity, we need to stress the role of improvisation in music education. Maciej Kołodziejski from Poland shows an interrelation between stabilised musical aptitudes and readiness for harmonic and rhythm improvisation among primary school pupils and students/teachers. An important reason for undertaking the research was an attempt to find key factors that would methodologically support the planning of music education of a pupil taking into account individual differences to provide the most optimal teaching/learning strategy.

James M. Mutuku & Hellen A. Odwar from Kenya have raised the problem of the continuity in the music curriculum at the upper primary level. The study was based on A. Bandura’s linear interactive social cognitive learning theory, which views a person’s learning, perceptions and behaviour as occurring in sequences.

As always, it is important to acknowledge the contribution made by all the people involved in the preparation of each issue of Problems in Music Pedagogy. Our journal depends on the expertise and collaboration of authors, editorial board members, as well as managing editor and computer compose matter. I express my appreciation to all of them.

I invite 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 development of music teaching/learning.

Editor-in-chief

Jelena Davidova
MUSIC EDUCATION IN THE UNITED KINGDOM AND AROUND THE WORLD: AN INTERVIEW WITH SUSAN HALLAM

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Michael: You have recently co-edited a book with Andrea Creech on Music Education in the United Kingdom - why did you choose this topic, this year?

S. Hallam: There were a number of reasons. Firstly, there has not been a book which has brought together information from across all of the music sectors in the UK. Secondly, we are in a period of ‘austerity’ and it was important to provide policy makers with up to date information about the state of music education on which to base any decisions about funding and also to provide them with up to date information on the wider benefits of active engagement with music.

Michael: What issues do you discuss in music education?

S. Hallam: The book has a chapter on each sector and then specific issues relating to individuals who have special educational needs, listening, the role of singing, learning to play an instrument, creativity, the role of technology, assessment and performance, learning through life and the initial and ongoing education of music teachers.

Michael: What do you see as the main pedagogical problems in music education? (other than these: governments never funding it adequately?)

S. Hallam: There are different issues in each sector. In early years and primary education, classroom music teaching has typically been carried out by the classroom teachers. Many have almost no training to do this. This means that there is huge variability in the quality of the teaching depending on the musical expertise of the class teacher, whether the school employs a music specialist, and the extent to which the senior management value music education. On transfer to secondary education at age 11 there is huge variability in the level of musical skills that the children have: from those with almost none to those who have high level instrumental skills.

For instrumental teachers the issues relate to being able to teach large groups of students. Typically, and related to funding issues, children are generally taught individually or in groups of up to 4 – this is because the parents pay for the lessons. As we move towards giving every child an opportunity to learn to play an instrument free
of charge where groups are taught in large groups teachers often do not have the skills to manage such large groups. This is changing but it takes time.

These changes are underpinned by a reassessment of the purposes of music education. Is it to cater for the few who might go on to become professional musicians or for everyone to give them access to new skills and perhaps future leisure activities? Different pedagogies are required for these different outcomes. Similarly, should the emphasis be on performance of the existing repertoire or enabling children to develop their creative skills through improvisation and composition.

**Michael:** What are some of the issues of performance and assessment not just in England, but world wide?

**S. Hallam:** Assessment is always controversial in the arts particularly in relation to composition, although assessing performance is not without its difficulties as it is largely subjective. Assessors do not agree even when they are experts in the field. Attempts to tighten the criteria against which performance is assessed can help, but in practice there is little difference in outcomes whether holistic or criterion referenced processes are adopted. Other issues include how to assess individual performance when it is embedded within a group, and, of course, the ongoing issue of performers suffering from anxiety which impairs their performance.

**Michael:** What additional training do music teachers require?

**S. Hallam:** The training of music teachers is crucial to ensuring that learners have high quality tuition. At primary level class teachers need an enormous amount of training to be able to deliver the National Curriculum for Music, and at the moment they do not receive this. Secondary school teachers on the whole are well trained, but there are issues relating to the extent that they are able to support students in playing popular music, many of them having been trained in the classical tradition. The issues for instrumental teachers relate to increasingly having to teach very large groups for which they have received no training.

**Michael:** What can we learn from other countries? I have been to Finland and feel I have learned a good deal there...and I have traveled in Poland and learned about some of their leaders.

**S. Hallam:** Every country has different practices relating to the teaching of music and we must try to draw on the best in each.

**Michael:** What are the challenges in the conservatoires in England and around the world?

**S. Hallam:** Conservatoires have particular challenges relating to changes in the music profession. In the UK, there are few opportunities for playing in a full time professional orchestra, so students have to find ways of developing a wide range of skills to enable them to earn their living from music. This may involve teaching, working in small groups, composing, arranging, etc. They also need a range of business skills that will enable them to manage their ‘portfolio’ career. This marks a major change and conservatoires are having to adapt their curricula to meet these needs.
**Michael:** The Year of Music is 2010. What kind of activities have you been involved with?

**S. Hallam:** I carried out a review of the research on the wider benefits of music. A shortened version is in Chapter 1 of the book. A version of it has just been published in the International Journal of Music Education.

**Michael:** How has technology impacted and influenced music education? What problems has it caused and what problems has it solved?

**S. Hallam:** The possibilities for technology to make an impact on music education are huge. In practice, the ease with which learners can make recordings of themselves, either sound or video have had an impact in the classroom. Various computer applications have made it much easier for those with limited instrumental skills to compose and of course software that produces notation from sound has been of huge benefit. There are an ever growing number of packages which support self-learning of instruments, provide accompaniments and so on. Where we have not yet fully exploited the opportunities are the use of skype and video conferencing for all kinds of musical activity. I think this will develop in the future meaning that musicians will be able to play and even perform together even when they are located in different parts of the world.

**Michael:** Let’s talk about issues of creativity. How creative does one have to be to produce fresh, original, vibrant music?

**S. Hallam:** There are a lot of myths about creativity. Highly creative people have to have very high levels of expertise in their chosen domain. To create music requires commitment and practice. Depending on the type of music the specific expertise required will vary from high level training at conservatoire or university to much experimentation informally and trial and error learning to find out what is successful. Great composers and song writers all have some works which manage to capture something which is immediately appealing to audiences. They also have others which almost disappear without trace. What it is that makes the difference between these highly and less successful pieces is very difficult to define?

**Michael:** You have a chapter in your book entitled “The Power of Music”. What do you mean by this?

**S. Hallam:** Music has a very powerful impact on humans. It can affect our behavior, moods, and emotions. It is also able to stimulate us intellectually, and has wider benefits in terms of enhancing our listening skills, language and literacy development and spatial reasoning skills. Active music making provides opportunities for social interaction, and can facilitate the promotion of social skills, team work, and leadership. Music also has benefits for health and wellbeing across the lifespan. Performing also provides opportunities for gains in confidence and self-esteem.

**Michael:** What types of things do music leaders and community musicians need to be doing to enhance music education and development around the world?

**S. Hallam:** In times of austerity music education is vulnerable to cut backs so there is an important advocacy role for all musicians. I think one of the major challenges currently is how we can provide opportunities for large numbers of people to make music together while maintaining high standards. The benefits of music are such that
we should try to be inclusive and give everyone the opportunity to join in. How do we do this if they are at very different levels of expertise? One solution is for arrangements to have parts of different levels of difficulty; another is to use improvisatory compositions allowing everyone to participate at their own level.

Michael: How important is it for musicians to perform live as opposed to simply being in a studio recording?

S. Hallam: Recordings can never replace live performance. The relationship between audience and performer generates energy which can never be replicated in the studio.

Michael: You talk in your book about “learning through life”. What things should a 20 year old, a 30 year old, a 40 year old, a 50 year old be learning - if you will?

S. Hallam: For most people music making is a leisure activity. Typically, they learn an instrument or develop singing skills at school and may continue to actively engage until they leave full time education. Following this, other life events may take priority, getting a job, developing a career, marriage, having a family. During this time musical activities may decline, but in later life as the demands of family and career may lessen many people want to return to making music. There is a great increase in people having lessons, joining choirs or other groups as other pressures decrease. What they learn at this time will depend on their level of expertise, the opportunities available and what they are interested in. Some people prefer to take up a new activity, something that they always wanted to do but never had the opportunity.

Michael: Let’s talk about assessment: assessment of knowledge, growth, development and performance. How much should we be investing in these areas?

S. Hallam: There are two kinds of assessment. Summative assessment which provides a grade or mark indicating what level has been attained and the quality of outcome at that level. More important for music education is formative assessment. This is the ongoing assessment which teachers make about their students’ progress which then informs their teaching. Formative assessment enables to the teachers to plan what needs to be covered next, where things are not secure and may need more work, where they are secure and new things can be tackled. An important element is giving feedback to the learner. The way that feedback is presented and how informative it is for future learning is crucial. Teachers need to offer criticisms in a constructive way, explaining what students need to do to improve. This is a key element of successful teaching.

Michael: What are you currently working on?

S. Hallam: The team at the Institute of Education are currently carrying out research on the benefits of music to older people, and undertaking several evaluations including those of the Musical Futures Project, In Harmony (which is the UK version of El Sistema), a collaborative project which includes musicians from the London Symphony Orchestra, and local Music Services, and a training programme for classroom teachers working with 5-7 year olds. We are also exploring the possibilities of getting funding to research the impact of active music making on pre-school children. In addition to this we are also working with the Guildhall School of Music on projects tracking changes in students as they progress through the conservatoire and
issues relating to Master Classes. We also continue with our personal research on practicing and teaching and learning in instrumental tuition.

**Michael:** How has the training of music teachers changed over the years?

**S. Hallam:** In the UK, the content of the training of specialist secondary music teachers is specified by the Teacher Development Agency which is a government quango. Trainees spend much of their time in schools observing experienced teachers. They also have to learn what is required from them in terms of the National Curriculum for Music. At primary level, the training for class teachers in music is very sparse. Some have almost no training despite the fact that they are meant to teach music to their classes. This is a major concern. One solution is for trained musicians to teach music in primary schools but there are obviously cost implications of this. There are also issues in the training of instrumental teachers. Most receive some sort of induction into teaching at their conservatoire but there are considerable challenges for them when they are faced with teaching large groups of students. There are currently opportunities for them to remedy this through ongoing professional development but not all of them take these up.

**Michael:** What have I neglected to ask?

**S. Hallam:** I can’t think of anything.

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VIEWPOINTS IN MUSIC AND QUESTIONS OF VALUE IN THE PHILOSOPHY OF ART

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Abstract
The aim of the article is to point out some essential concepts about music and also about the philosophy of art based on current literature and student viewpoints. Target group: Helsinki University Students n=46.
In this article we explore student concepts in the context of historic music and philosophical theories of music history and art education. The article demonstrates the many-sided, changing essence of art together with the required subjectivity in producing and experiencing it. Aesthetic and emotional values are emphasized in music and art education.
Key words: music education, music philosophy, art education, value education, creativity.

Study Design and Data Collection
For some years in our lectures on the basics of art and music education given at the Universities of Oulu, Helsinki and Joensuu (since January 2010 part of the University of Eastern Finland), we have been exploring philosophical questions and problem areas in music and art. In this article we have collected our discoveries about the following questions:

1. What is art?
2. How is art manifested in music?
3. What constitutes good music?
4. What makes music so valuable that it should be taught to all children?
This article presents the responses to three questions given by university students in Finland (n=46) who were asked to send their answers by e-mail to the authors. The questions were based on recent literature in music education, art pedagogy and aesthetics (Aristoteles, 1990a (1926), 1990b (1932), 1989a (1933), 1989b; Langer, 1976; Reimer, 1989; Dickie, 1990; Koroscik, 1992; Puurula & Väyrynen, 1992; Elliott & Regelski, 2003), as well as on real life problems, which arose in the course of the lectures and discussions about art and aesthetics. The students gave their answers independently, and anonymously interpolating general information about music and art education into their thoughts and spontaneous reactions. The students’ comments are interpretations and conceptions about real life and thus, are their individual, strongly personal and subjective thoughts about art and its values. We concentrate here on describing the students’ different points of view rather than systematically reporting them.

In our report we point out some conceptions that lighten the substance of the matters described. Although each comment may be understood as an independent object of art in it, in many cases we used general elements for the aim to describe a phenomenon. In addition, we have reported the comments that offer something new for understanding the structure of real life.

Readers have been given opportunity to interpret and form their own ideas themselves. We have used the stoic principle “The conception is good when it manifests wisdom” (Tatarkiewicz, 1970, 192-199). After all, the writings of the students have not been classified according to any special criteria. We have selected them in order to emphasize their individuality; their interpretation and multi-level nature offer points of contact in the context of both science and art. We presume that the using different fonts and styles will indicate the meaning of the message.

The Problem of Defining Art

Traditionally philosophy has been seen as a field of science that explores real life. For that reason the philosophy of art should reveal the essence of art generally. We might say that a human being must willingly or unwillingly straighten out his relationship with art.

Art may be approached in many ways. Ongoing research and many theories are built around art. Even if an individual had no theoretical or aesthetic knowledge about art, he/she could still manifest his/her point of view: “I don’t understand anything about art, yet I know what I like”. To adapt I. Kant’s viewpoint, beautiful is what pleases without preconceptions.

Although the enjoyment of art based on knowledge may not be as genuine as enjoyment experientially and immediately experienced, knowledge may enrich our ability to enjoy art. On the other hand, it is well known, for example, that knowing a composition thoroughly may sensitize the listener to hearing all the mistakes and in this way reduce our ability to enjoy music. Many craftspeople involved in art as well as artists are often impatient with theories about art. In art the most important thing is to produce it, not to theorize about what was done. We must remember that aesthetics is merely the philosophy of art; it is not an empirical science that could offer all the right answers. Aesthetics almost never gives final answers to questions, but moves in
general fields that try to answer conceptual questions such as what does interpretation mean?

The task of defining art began during the seventeenth century. In those days different types of artistic skills were clearly distinguished; the aim was either beauty or purchase of aesthetic enjoyment (Vuorinen, 1993, 2001). The positive function of many different conceptions of art is that they focus on the essential elements of art. Many theorists, for example, W. Kennick (Kennick, 1958) and M. Weitz (Weitz, 1956), see art as such a many-sided phenomenon that one definition alone will never suffice to explain it completely. There are only some identification marks that will transform from one art object to another. Art is an open conception, which makes it unnecessary to formulate a comprehensive theory of its essence (Sepänmaa, 1991, 142). The following conceptions and discoveries show the students' views about art:

"Art is creativity expressing the emotions of the producer. It is also meant to arouse emotions in the observer of art".

"Art aims to awaken sensations/experiences, which it does not necessarily do".

"Art appeals or it should appeal (to be genuine) to a human being' emotions in some way, either charming or antagonizing, that is, art affects the emotional part of an individual. Making art is strictly in connection with creativity, a need to produce and create something".

"If an art object appeals to the emotions of even one person, there it has attained the criteria required of being art";

"My opinion is that everything a human being has shaped, produced, experienced, felt in his thoughts or brought for others to see and observe is art".

"It may be a composition, a painting, a sculpture etc."

"It may be produced by hands, teeth, toes, with machinery or with other tools";

"Is art hiding in the observer's eyes, or more, generally in his senses? Do the concepts or the words “art” and “skill” somehow belong together? The so-called art object is meant to be admired, explored, and observed. On the other hand, everyday objects may also be art objects. Should an item be beautiful to be an art object or should it be skillfully made? Beauty is also in the eyes of the beholder. Which of them, or both? A gracelessly made or a skilfully made object?..."

"ANYTHING, THAT AN ARTIST WANTS TO BE ART IS ART, AND EVERYTHING AROUND ME IS ART IF ONLY I EXPERIENCE IT THAT WAY".
“Art is everything that is thoroughly created by someone. What someone experiences as art is not necessarily art for another person”.

“I personally connect art to something “positively loaded”. It is very closely connected to my experiences, what I feel, see or hear and what brings me good feelings!”

“A performance, a picture, etc., which does not bring a positive value, is often questioned: «Could that be art?» This is a point of view as rising from experiencing things”.

“Another way of thinking is to be the one where one imagines oneself making art”.

“I think that anything which is produced through the “agony of creation” can be art”.

“It is in the senses of the receiver how he experiences it”.

“Art is an expression of a state of mind. It is a part of the creator’s inside, which no one is able to see other than through experiencing his art”.

In the students’ comments we see clearly the open and ambiguous nature of art. They easily mix the concepts of beauty and aesthetics with one another. It is the vision of the artist that becomes concrete through creativity as an art object. In making art, as well as experiencing it, there is always a strong emotional component both on the artist’s side as well as on the receiver’s. Art lifts the subjectivity of a human being to its own level. Producing different sensations and pleasure is more concentrated in art than is the concept of beauty or the experience of beauty on which, in previous centuries aesthetics mainly focused.

The field of art is continuously widening: it is constantly seeking and creating something new and ongoing through perpetual transformation in the context of changing cultures, which makes its essence impossible to define unambiguously.

It is also interesting to note that Plato’s imitation theory (later taken up by his student Aristotle) does not exist as such in the students’ comments. They are more involved in imitating their own subjective experiences and underlining the intention of the artist. Plato’s view of art as imitation was widely adapted and the dominant view, as late as nineteenth century. Plato’s imitation theory mainly concentrates on the objective qualities of the art object (Dickie, 1990; Kuisma, 1991). On the other hand, Plato supported the emotional theory about the origins of art and its effects. According to his way of thinking, time imitates eternity. Among other things, Plato explored the problems of making art and those of imitation and inspiration as well as the relationship between an artist and the society (Kuisma, 1991, 2). Plato also saw music as the skill of imitating. Music imitates human nature or, more precisely, human characteristics (Kuisma, 1991, 36).

Plato’s thoughts on art are quite negative. The students’ comments did not resemble Plato’s ideas about the insignificant role of art and music in society. Plato viewed art as a kind of perversion, a substitute, a distorted achievement engaged in by those who
cannot themselves be the thing that they imitate. Inspiration as an explanation for the starting point of art has a negative value. According to Plato, inspiration has a dark side that invokes insanity and injudiciousness. Plato saw value in activity that could be thoroughly explained and rationalized. He thought for example, that in their inspired state of mind, poets worked just like madmen.

Medieval culture (400-1400) was homogenous by nature. Religion and morals were essential. Beauty was seen as an instrument for executing these intentions. Art was not separated from other skills or beauty from other values. All values were basically one: everything was seen in the context of the hereafter, God and the way to heaven. The enjoyment of music was seen as a foretaste of heaven’s euphoria (Vuorinen, 1993, 100-109; Vuorinen, 2001). Augustinus (around 400 AD) explored the problem of beauty: Are objects beautiful because they attract us, or do they attract us because they are beautiful? Why are the objects beautiful, if not because their parts are suitable to each other and because they have suitably been joined together and form a perfect entity in harmony with each other? Augustinus was trying to form some kind of concept for defining the origins of beauty. In the beginning of the eighteenth century F. Hutcheson wrote: "The word beauty means the ideas of beauty growing inside us, and by the expression 'sense of beauty' we mean our ability to receive these ideas". J. Locke saw beauty as an idea inside the mind; the target of the senses, thoughts and understanding.

Since the eighteenth century the diversity of beauty has been widely emphasized: artistic works are impressive and aesthetically valuable in their own way. Here we should remember that not only romantic comedy, for example, may be aesthetically valuable, but also a tragedy may be just as valuable. The development of expression theory in nineteenth century can be seen as part of the emotional theories (those explaining the origins of art) changing to a general theory of art. After the expression theories, the focus turned from artistic work to the artist himself. Plato’s imitation theory was object-centred while the expression theories were artist centred.

We must emphasize that hearing, seeing and sensing overall always include interpretation. Psychologically-oriented art research is especially interested in how the sensitivity to artistic structures and qualitative qualities develops (Saarnivaara, 1993, 4). According to that, perception is a part of cognitive activity, and an aesthetic reaction is seen in much the same way. In the background there is N. Goodman’s idea of art as a system of symbols (Goodman, 1988). Art may also be seen as a form of communication in which the composer, the music, the listener and the performer form an entity dependent on each member (compare: Swanwick, 1988, 1992a, 21, 1992b; Reimer, 1989, 58; Elliott, 1991a, 1991b, 1993, 1994, 1995, 1996a, 1996b, 1997a, 1997b; Regelski, 1996a, 1996b, 1998). The way the interpretation is done depends on our objectives and expectations. An object or an achievement is used as an artistic work only when it is seen as a symbol and is being interpreted.

The Occurrence of Art in Music

M. Beardsley underlines an aesthetic view of art (Beardsley, 1958; Lammenranta, 1987, 14-34; Haapala, 1990, 54). The stronger the aesthetic experience, the better the art work at hand. An aesthetic object is not dependent on the receiver’s qualities. The
essential elements in aesthetic experience are consistency, polymorphism and intensity. When we deal with education, aesthetic qualities especially need to be practised in order to be noticed.

Although aesthetic experiences may be found in nature, sports, science and elsewhere, according to M. Beardsley art objects are especially made for this kind of experience. They may also be valuable for other reasons, for information, morally, or educationally, but their value as an art object depends only on their aesthetic value. This is why the aesthetic experience is excuse enough to justify the existence of art. Art has its place among the finest things in human life (Beardsley, 1958; Vuorinen, 1993; Vuorinen, 2001).

Many of the arguments in the aesthetics discussion were already pointed out in the classical period, but the basic borderlines were drawn later. The essential definition of beauty was done already in medieval times and art was separated from other types of achievement in the eighteenth century (Vuorinen, 1993; Vuorinen, 2001).

Beauty is often seen as a synonym of aesthetics. Aesthetics and beauty are always equipped with a positive value, an idea that could be seen in some of the students’ statements. We may say that if an art object does not bring the receiver any kind of enjoyment, then it is aesthetically worthless, ugly. Beauty is often defined also as harmony, symmetry, harmoniousness, abstinence, control or regular form. In many of the students’ comments they underlined the significance of the interpretation when writing about artistic experience in the field of music. Also experiential and enjoyable experiences in connection with the artist’s personal joy in producing and creating art were emphasized in the early definitions of art.

In the history of art philosophy the problem of artistic taste was often brought up in the eighteenth century. Almost everyone has his/her own point of view in judging and evaluating art works (Bourdieu, 1984; Synteesi, 1991). The questions are: Is who has good artistic taste and who does not? What really is valuable in art? How could these questions be examined? We may, for example, explore things that have pleased people throughout history and around the world. On the other hand, we may discover what kinds of art have survived for centuries. Whom can we trust in matters of good taste? Or is taste as subjective as we often suppose?

To D. Hume (1711-1776) beauty was not the quality of an object, such as roundness, which can be proved by measurement. Beauty is a matter of emotions and sentiments. In this way he approved the phrase “beauty hides in the eyes of the beholder” which also appeared in one of the students’ comments. D. Hume speculated whether it would be possible to find a standard for good taste, meaning a principle to separate good taste from bad. D. Hume’s idea of the standard was that beauty is a matter of emotions and sentiments, but there are objects that are truly beautiful. These can be found by identifying people who are equipped with good artistic taste (Vuorinen, 1993, 167-169). In this way, D. Hume transformed the problem and shifted the focus of the discussion from emotional and sentimental questions to the ability of the critic.

The following phrases have been selected from the students’ comments about how art may occur in music:
“I believe that artistry may occur in any kind of music. Art shows when the performer is doing it “by heart”, seriously concentrating on what he is doing. The performer puts his personality into the presentation and reaches for highest possible level”.

“Art in music occurs in the co-operation of the composer, the performer and the instrument”.

“Art music” is usually mentioned when we speak about classical music and sometimes also in folk music (folk art), but much more sparsely when talking about entertainment music or popular music. This could lead to the conclusion that art should be found in the differences between these music styles. What might they be?”.

“An artistic composer can create something new by using old musical concepts or totally getting rid of them”.

“Music is art if the creator or listener experiences strong emotions, either predictable or not”.

“I began to think about the word “art music”, which traditionally has referred to classical music. To some people it has meant “something I don’t understand at all” and to others “the only right type of music”, or maybe something in between these two concepts. This makes it a pretty personal experience as art always is”.

“Interpretation is often the essential factor; even a modest piece of music may be a great source of artistic enjoyment if it is interpreted devotedly. If the composition is made seriously, it may become art as it is”.

“Music is not necessarily art as written on paper. It becomes art no earlier than when an artist puts himself in the game and tells something about himself and about his own thoughts about the music through his interpretation”.

It seems that in all art, literature, music, drama and so on there is always the matter of a human being’s ability to wake up, to open his/her mind and process the stimuli encountered. Art offers experiences of emotions and feelings, not exact information about the feeling. In many of the students’ comments artistry was seen to occur in the interpretation of the music. The interpretation upraises the performer and interpreter as the essential elements in mediating music as art. The interpretation is also connected with the emotional life of the performer as a form of expression. Although art as a concept is broad, it seems to be connected with classical music more often than with popular music.

Highlighting emotional aspects emerged in the expression theories of the nineteenth century and replaced the idea of art as imitation. When the philosophies of Romanticism were formulated in the world of art, new opinions arose about the artist's task along with interest in artistic creation. The creative process was described as discharging emotions at the same time as it was connected with reaching for higher knowledge. First, the expression theories tried to show that art can offer something important to human beings. Secondly, the expression theories tried to connect art
more closely with people’s normal lives. Emotions can be experienced in some way, and their importance is quite obvious to everyone. Thirdly, the theories tried to explain emotional qualities in art by the way art interacts with emotions. Music had quite a remarkable position in the philosophers’ thinking during the Romantic era, which opens the way to expression theory in music (Dickie, 1990, 39-40).

G. W. F. Hegel (1770-1831) expressed three central ideas about art, which he thought to be right and generally approved: first, an art work is not a natural product, it is a man-made artefact; secondly, art works are made for human beings and, more specifically, for their senses or from a material that cannot be sensed so well; thirdly, an art object has a purpose in itself (Hegel, 1968, 136; Vuorinen, 1993, 249; Vuorinen, 2001).

The first two points separate an art object from natural objects: a work of art is man-made and has a significant function. Nature may be beautiful, but a work of art is made for other people. Finally, the third point separates art from other human achievements. Art is not just a means of teaching morals or something else; it clearly has its own aim: beauty.

A. Schopenhauer explored this problem in the early nineteenth century: when we say something is beautiful, we simultaneously manifest that the object is being aesthetically observed. The significance of a work of art brings its own addition to its structure. M. Beardsley was very strict about this. He thought that in instrumental music, there is almost no addition, because “…music does not express anything nor does it mean anything” (Beardsley, 1958, 337; Vuorinen, 1993, 369). Music may include “local human qualities” such as gloominess, tranquillity, determination, peacefulness, sensuality, insecurity, but we should not speak about significance or expression because it may draw the art work itself, usually a composer’s psychic life or to the listener’s associations.

**Good Music**

Art or artistry as a concept has often been used to classify, to separate or evaluate. We may speculate on whether an object is a work of art. Often a work of art means a good, high standard work of art. At the same time the concept of a work of art also means a positive evaluation of the object. This is why when we speak about art, we actually mean good art.

The essentials of good music were described in the students’ comments as follow:

“To be good music is not dependent on the music genre; it is how well the music is composed or performed. A good funk song may well be as good music as good as a Sarabande”.

“Good music causes the listener good feelings”.

“Good music brings pleasure to life”.

“Music is good when it makes you forget everyday thoughts”.

“Good music gives the performer and the listeners some experiences”.
“Every musical genre includes good music. Somebody likes only art music and someone else, only dance music as good music. It depends on who is doing the evaluation. As an educator, I see good music as such, which answers the educational needs at the time”.

“Good music gives a listener the emotions which he or she is expecting. Of course, sometimes there are surprises”.

“Music being good does not depend on the genre; there is good Baroque music as well as good rock music”.

“Good taste is always subjective, which means that there are many kinds of definitions for good music!”.

“Good music relaxes, entertains, and stimulates imagination ...”

“The elements of music combined in a certain way serve the listener's vision!”.

“Good music depends on musical taste. Every listener has his own vision of good music. Good music is natural, easy to listen to. Music gets better or sometimes does not get into the ears of the listener”.

The students did not see any connection between the genre or musical style and the definition of good music. On the one hand, good music is a question of taste; and on the other hand, it offers the listener experiences that are mostly pleasant and focus on positive enjoyment. Good music is expressive: a good composition, as well as a performance share expressiveness. The comments underline the experience, though not the aesthetic experience about which philosophers of art speculate a great deal. The students’ conceptions shared the idea of ambiguousness in what is “good” in music. Experiences, enjoyment and positive emotions were central in the students’ comments, as well as L. Tolstoy’s (1828-1910) concept of expressiveness in the arts.

L. Tolstoy broadened the conception of art so that the aim of the art work changed from beauty to expression. B. Reimer (Reimer, 1989) too describes art as moving the emotions. L. Tolstoy saw the expression of emotions as an achievement in which the emotions were transferred to another person or “infected” them (Reimer, 1989, 19; Vuorinen, 1993, 297-305; see also Swanwick, 1988, 1992a, 1992b, 1996, 1998; Vuorinen, 2001). According to L. Tolstoy, a good work of art must be able to transfer the emotion to another person. Students, too, brought up similar ideas. L. Tolstoy also added an ethical point of view by saying that the emotion the work of art is reflecting should be similar to the highest ideals of the era or at least should not oppose them. L. Tolstoy’s ideas were quite close to G.W.F. Hegel’s: both thought that good art reflects the highest aspects of humanity in an enchanting way.

According to G.W.F. Hegel, entertainment and enjoyment are not essential to art: if a work of art has had significance in developing human self consciousness, it shows the possibilities for art that entertainment has left untapped (Hegel, 1968; Vuorinen 1993, 254). L. Tolstoy said that, if art is to be really significant, then it has to be understandable to everyone (Vuorinen, 1993, 305-306). A work of art may not be foggy or incoherent; otherwise, it only offers the recipient bad feelings. This means that if
we wish to spread our own emotions widely, then we should make simple works of art. L. Tolstoy was convinced of the importance of such art. He believed and hoped that in the future the current value of beauty in art would vanish and be replaced with the good art he sketched. The art of the future will not be a continuation of current art: it will be based on totally different, new essentials that have no connection with the current art of the upper class today (Tolstoi, 1898, 208; Vuorinen, 1993, 311; Vuorinen, 2001). L. Tolstoy's prophecies about beauty-based art changing or disappearing have mostly come true. It is easy to draw an analogy between L. Tolstoy's ideas and popular art as well as media-arbitrated art. The aesthetics of beauty has changed into the experiential aesthetics experienced by the masses, including the subjective viewpoint of each individual. Perhaps, that is one of the reasons for the popularity of pop and rock music. Music also carries aesthetic values other than those based on beauty. The essence of art has even broadened, become an everyday achievement and changed into a cultural and artistic industry, which has its own rules and orders.

Tolstoy's concept of art was emotional and communicative. Through a work of art, the artist expresses his/her emotions, transferring them to the recipient, emotions such as humility, love, hatred and so on. By expressing emotions, an artist raises an emotion into consciousness.

Although the concept of classical art survived during the three first decades of modern times, it slowly stiffened into academicism and lost a certain part of its absoluteness. Along with beauty governed by rules, "unexplainable splendour" became important. Through different artistic styles it became obvious that there are many kinds of beauty; imitating nature may be beautiful, as well as miracles performed by human beings.

Highlighting artistic diversity replaced the traditional idea that certain numerical relations could be beautiful. More often recipient's pleasure was now in the spotlight instead of the qualities of the artistic object, the idea being that there may be many valid rules and many good artists, all good in their own way. The opposites might also be good art (Vuorinen, 1993, 125-126).

Artists were required to show individuality, creativity, talent, imagination and intuition. In the seventeenth century beauty was considered a phenomenon of the emotions and imagination; it had no rules. According to Descartes, the same stimulant may be pleasant or irritating, beautiful or ugly, depending on what kind of experiences had been connected with the stimulant earlier. These points of view offer interesting ideas for modern educational research as well.

Artists saw many purposes to art and various means of measuring values; exposing truth directly or indirectly, promoting virtues, arousing emotions or reaching for beauty or sweetness (Vuorinen, 1993, 129). With the side lining of the task of making art, the focus shifted to the aesthetic value, as quality is what makes the difference.

The aesthetes of the twentieth century were of the same opinion as L. Tolstoy, as they closely connected beauty with pleasantness, decorative environment, joy and enjoyments and they also connected "aesthetics" not only with beauty, but also with art, where the aesthetically valuable did not have to be beautiful (Vuorinen, 1993, 312-313).
The Significance of Music and Values in Education

All cultural experiences are valuable to education. Only through aesthetic education may a human being become free and morally creative. According to A. Puurula and P. Väyrynen (Puurula & Väyrynen, 1992, 9), art education has a strong connection with aesthetic education because it offers both opportunities for self expression through art as well as skills and information about the field of art that is being taught. The main goal of art education has often been to teach certain values. Art education has never tried to promote self-congratulatory understanding of art.

The following quotations show students' viewpoints in what they see as so valuable in the art of music that it should be taught to all school pupils:

"Through listening and practising musical exercises will enrich children's imagination".

"The children may get great experiences through music and everyone should have an opportunity to have these experiences through which they can grow as persons and human beings, and get to know themselves".

"Many other things besides musical skills, for example, social skills, can be taught by using music. It is a something children like and find easy to learn".

"At school international reasons make people learn foreign languages as well as their mother tongue in order to maintain their own cultural identity. The language of music is understood everywhere. Still at the same time music expresses the basic identity of each nationality".

"Music as all the other arts builds and strengthens the conception of self".

"Music develops the abilities to listen and at the same time the whole personality".

"Music is important to young people (everyone listens to some kind of music)".

"Music develops the emotional world (for example, heavy metal music offers a chance to feel hatred as well as love)".

"Through music children may express themselves, the inmost also by creating something. At best it gives good skills for life".

"Music interrupts the everyday school work, stimulates and offers new experiences (performances, etc.)".

"It is difficult to cite anything else because already one point is enough to justify why music is WORTH teaching every pupil in school. Of course, GOOD music teaching is required to achieve these aims. It means an ability to open the secrets of the world and lead pupils to adventures in music".
“Music – enjoyed the right way - makes life so much better that it would be wrong if everyone were not offered the opportunity to enjoy it”.

“Well done music education makes children start music as a hobby, not only as listeners, but also as music makers. And look: they are getting happier all the time”.

“Music is a connecting language, a power that is understood everywhere. On knowing this, a human being becomes a much more positive creature”.

“Music is the road to the fantasy world. Through music, we may live out our fantasies and dreams”.

“Music connects people”.

“Music includes positive energy”.

According to Plato, art also has negative effect on the human mind: where the arts flourish in a society, enjoyment rules instead of law and order (Vuorinen, 1993, 44–45). Art is bad for young people when it imitates persons who cannot be held up as model examples. Plato said that only Dorian and Phrygian church modes imitate good qualities of mind, which makes them suitable for education (Platon, 1981, 399). Plato viewed art as dangerous because it directly affects emotions, not the intelligence: it feeds the emotions, makes thinking dizzy, and that makes the arts an obstacle to those who aspire to wisdom.

The students' comments show that they are quite far from Plato's ideas. On the contrary, developing and widening emotional life with the positive effects of communication can be seen in their comments. The meaning of music is to produce enjoyment; it is a refreshing element that makes mental activity possible and even initiates and fulfils it Aristotle supported the arts. He did not view the stimulation of emotions by the arts as a bad thing. He saw people coming from dramatic performances of tragedies not excited but calmer and more balanced. The drama raised emotions of pity and fear, but also quieted down these emotions. In the same way, the suggestive Aulos-music stimulates and excites the listener, but through stimulation, also balances. Aristotle answered Plato's condemnation of art by emphasizing that in connection with general truths and providing enjoyment through arousing emotions art is not harmful, but healthy (Vuorinen, 1993, 64). The students' viewpoints strongly recall the Aristotelian view of art as an opportunity to influence emotions and feelings.

In the seventh book of “The Politics” Aristotle explored art as an element of education and gave several reasons why music should be taught to young people: musical activities should not be done for only one reason, but for several, namely 1) for education (Greek: paideia); 2) catharsis; 3) music may be used to pass the time (diagoge), to help in relaxing and refreshing oneself from exertion (anapausis). The ideas of Aristotle are still current (Aristoteles, 1991, 1341; Vuorinen, 1993, 65). According to Aristoteles, music is not only pleasant, but also a serious achievement and in this way, an essential part of a happy life.
Aristotle also speculated on why young people should be taught drawing and playing an instrument. On playing music Aristotle noted that most people do it, “...because it brings pleasure” and that playing should be practiced to the extent “that one is able to enjoy beautiful melodies and rhythms” (Aristoteles, 1991, 1337-1341; Vuorinen, 1993, 65-66). These statements show how Aristotle jumped to broad, many-sided conclusions about music as a means of education. He accepted the use of music as a means to develop temperament and character, but also focused on catharsis, relaxation and refreshment together with beneficial ways to spend leisure time.

According to M. Beardsley, the aesthetic experience might help with psychic tensions, calm down thoughts of self destruction and offer a harmless way of achieving excitement; it may solve internal contradictions and help clear the mind so that many external problems seem less fraught. Music ennobles the ability of sensing and power of resolution and in this way might help in human relationships; in the same way it also helps develop the imagination and break routines. These factors help in retaining mental health and connecting people through similar experiences. Finally, music offers one virtue in human life (Beardsley, 1958; Vuorinen, 1993, 380).

Conclusion

From the viewpoint of education it is important that teachers and educators offer information, as well as concepts about the world of art through the language. Following the research of M. Saarnivaara (Saarnivaara, 1993, 101), there is a danger of looking at art from the elitist point of view or that of the art specialist’s, which might lead to a situation in which one’s own interpretation about an artistic experience would lose its significance. This can be avoided if students can be shown that specialists’ statements are only interpretations. Exploring together has provided the clues to understanding the art of different times and different traditions. Discussing the relationship between art and real life in order to understand the nature and significance of art might mean a new alliance between producing and understanding art.

References


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INTERACTION OF DIFFERENT TYPES OF ART AS A MEANS FOR CREATIVE DEVELOPMENT OF PRIMARY SCHOOL PUPILS

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Abstract
The article is devoted to pedagogical issues that are related to the interaction of the art forms such as visual art and music. Primary school pupils' creative development problems are addressed in this article. Creativity development today is a great value that pedagogy should not lose. It is important that a pupil is not prevented in expressing him/herself in various forms and in its creative autonomy and personality development. This problem is particularly acute at primary school level. Music and visual arts are the subjects that are aimed at pupils' creative work. New methods are needed in music and visual arts lessons to develop pupils' creativity. One of such methods is learning music and graphic means of expression during the integrated lessons at primary school. The author offers a range of topics and methodological approaches for the integrated arts lessons.

Key words: music and visual art means of expression, creativity, pupils' creative activity.

Introduction
Nowadays, more and more teachers pay attention to the creativity topic, looking for better ways to develop the creativity in a person in order to prepare active, independent people for life, who do not only get the necessary knowledge and practical skills, but also reinforce the intellectual capacity, develop aesthetic taste and spiritual needs. Creative person is able to set goals, think differently and decide independently. This person does not only have the ability but also the need and desire to realize himself/herself in a creative work.

While studying the creative process, the L. Vygotsky's predecessor found that the driving force of human development and the cause of any creativity is a person's aspiration towards the truth and self-expression. Moreover, crystallized spirituality in works of art supplies people with force, illuminating a person's path to self-perfection (Vygotsky, 1997).
It is important that such a guideline is received on time, that is, in primary school, when a child is particularly susceptible to the rich emotional language of art. Particularly, at this age, when the syncretic perception of the world is the most natural one, the aesthetic and moral foundations are laid. This is the age of active interest in artistic and creative activities. L. Vygotsky argues that for a child, an organic combination of several kinds of art activity is immanent to the process of development (Vygotsky, 1997).

It is significant to encourage creative personality formation already at a primary school level: pupils develop positive identity in order to be creative, because, according V. Hibnere, “...creative personality is a cultured person of high level, he/she is free, independent, initiative-rich, socially active, responsible, morally balanced, harmonious - particularly aesthetically, morally and intellectually developed, able to create” (Hibnere, 1998, 23).

Thus, the task of educating a whole-hearted personality does not only reveal the importance of the aesthetic cycle subjects, but also dictates a comprehensive approach to the educational process - the integration of music and painting. However, very little is done in the teaching practice of synthesis of different kind of arts.

One of the main reasons for these problems is the fact that during the classes few tasks are offered, which require creative, interesting and original solution to the problem, and, therefore, pupils are not accustomed to search for a creative approach to task solution. Secondly, the lack of the active use of creative methods during the classes at schools reduces pupils’ interest in the subject. It is important to realize child’s personal creativity through arts: personality is expressed in the action, and, in its turn, personality, self-esteem, and self-discovery develop in action.

One way to encourage the development of the pupil’s creative personality is through the variety of artistic activities, which pertain to both music and visual arts; cross-integrating these subjects, since music and visual art are not only a cultural manifestation, but also a teaching means for personality’s growth. By using different artistic tasks, integrated lessons we can activate pupils’ cognitive functioning, perception, imagination, creative thinking. The study attempted to find and recognize the common means of expression in music and painting during the integrated lessons of visual art and music.

**The subject of research:** to analyze the primary school pupils’ creativity development opportunities at integrated lessons.

**The object of research:** pupils’ creative activity.

In the study it is also important to analyze the theoretical framework for: 1) the development of creativity, 2) pupils’ mental processes that take place during creative activities, 3) music and visual art means of expression and their mutual relationship.
Theoretical Framework of the Creativity Development

The focus on creative development of a personality has become a hot topic lately in the modern pedagogical science and practice. The Latvian version of the concept of creativity has been introduced by a Latvian, R. Bebre (Bebre, 1999-2000), who believes that creativity (from the Latin creatio – “creation”) is a human ability which can:

- be manifested in thinking, feeling, interaction, several types of activities;
- characterize the personality as a whole (Bebre, 1999 – 2000).

Creative person is characterized by abilities to creatively solve problems, create new spiritual values, express original ideas, implement new approaches etc. These abilities are developed during the education process and professional activity. This is a part of the intelligentsia, whose activities are connected with the creative, literary, artistic work, literary or artistic creation.

J. Elshout believes that creativity can be studied via three directions: creative personality, creative process and creative outcomes. To a large extent the author compares the creative outcome to the problem solving. Both are seen as search processes (Elshout, 1996).

By contrast, a creative process is often spontaneous and not controlled by a will. Creative process is usually unconscious and is impacted by consciousness. As we know, during the first stages of the creative process, when the problem is set, consciousness is active, but the solving processes happen as well unconsciously. However, the consciousness may dominate in decision selection and accuracy assessment. According to E.P. Torrance, creative process consists of problem awareness, search for a solution, hypothesis formulation, testing and results identification (Torrance, 1965). The author associates creativity also with daring.

In psychology creative activity is explained as an activity which leads the personality to daring and doing something individually expressed. For example, L. Vygotsky believes that creativity is a characteristic that helps to perceive things from a different perspective, find or create something new (Vygotsky, 1997, 80). According to A. Maslow, creativity is an inherent potential of all human personalities, but it may be lost if the education is directed towards predictable outcomes (Maslow, 1954).

We can conclude that creativity can be explained as unintentional, spontaneous, process, as a search for different solutions, as a daring to create something new, viewing things from another perspective. It is important to encourage daring already at primary school age, because it helps pupils to discover themselves in a creative work and realize their potential.

It is important to note that creativity is expressed in perception, imagination, thinking, interests, motives, needs, wishes, attitudes. We can say that:

- creativity is a process that encourages combining material and spiritual values; the whole person participates in the creative process (his/her body, mind, feelings, will, experience, etc.);
- creativity is characterized by positive emotions, positive feelings;
- creativity is related to self-realization (Lieģeniece, 2003).
Thus, all said above is diverse manifestations of creativity in different activities, so the teacher’s role in a child's development is important. First, it is important to understand that the pupils’ personal creativity is encouraged by early perceived artistic impulses, experiences of the nature perception and reproduction. Secondly, it is needed to involve pupils in active creative process, using a variety of teaching methods. Thirdly, as noted by D. Lieģeniece, a teacher him/herself should be creative (Lieģeniece, 2003).

Creativity is promoted by an organized school’s mental atmosphere. In the point of view of L. Vygotsky, such environment is characterized by:

- the pupil’s psychological security (recognition of the child’s creative activity value and co-experience);
- psychological freedom (freedom to express thoughts, feelings);
- imaginative freedom (made possible by choosing the time, place and funds);
- result significance (children are interested in the creative process which provides moral and aesthetic enjoyment) (Vygotsky 1997, 120).

It is important to foster student’s motivation at all stages. E.P. Torrance particularly emphasizes creative thinking as a mandatory basis for any creative search, which is indicated by productivity, flexibility and originality (Torrance, 1965).

J. Valbis writes on a creative process, that

- the creative process is always related to the imagery in thinking and action;
- the imagery is always targeting to achieve something specific;
- in the result of these processes something original is created;
- the result must be linked with the target (Valbis, 2006).

Creative activity framework distinguishes two components - the process and the result. The same activity process is associated with internal activity. There is a view that self-criticism, self-control and self-assessment are internal actions, reflection in the creative process (Hibnere & Grasmane, 2000). In the result of a creative activity, the intended image gets reassessed and rethought, which is linked to the continuing dynamics, variability, new image or idea solution. The main task is to make an individual to act independently, freely, creatively unshackled. In the result of an activity, a visual image is produced (if we talk about painting), it can be a self-composed melody, the rhythm accompaniment (if it is music), as well as a heard or self-composed musical work displayed in an art work. In the result of an action, the author expresses his/her self-esteem, self-expression, and self-revelation. We can conclude that the very process of creativity is very important because it creates a large emotional experience in a child and affects other pupils’ mental processes, such as perception, creative thinking, imagination, memory and attention.

**Theoretical Framework for Pupils’ Mental Processes in Creative Activity**

Cognitive action is necessary for creative activity, which begins with the direct cognition - sensor processes, which later in the mind get processed into indirect cognitive processes - imaginary thinking and creative imagination. According to
V. Hibnere, an intended character appears on the basis of feelings and emotions; this character is realized in child's practical work and passes through his/her subjective „I“ consciousness (Hibnere, 1998). Perception of reality begins with the senses – a child receives information about an object’s separate external characteristics with sensory organs.

Auditory senses are definitely more important in music. Wholesome musical experience, as recognized by I. Nelsone and L. Rosenberga, depends on the pupils’ skills to perceive, distinguish and understand the importance of sound qualities: the sound speed, pitch, and tones (Nelsone & Rosenberga, 1998). In everyday life, at using words short, long, high, low, children associate them with the apparent (table is low/high, etc.). It is more difficult to extend these properties to the sound, because the sound is not visible. It is therefore important in the learning process to back up on visual information, which in a visual form shows hardly perceivable patterns, like a graphic image helps to perceive a melody more quickly. Rhythm, movement models prepare children to the perception of songs and musical metro-rhythm.

The most important in an artistic activity is a visual sense, tactile sense and kinetic sense. Sight is a distance sense, which is acquired from an object's recognition on a greater or lesser distance. Visual sensations have a close relationship with the child's emotional sphere: colour sensations are very important in a person’s visual artistic activity.

Kinetic sensations are the feelings of the body movements and positions. Children mainly use fingertips or stylus to move hands, moving them around an object, when making a drawing, modelling, etc. The motion also includes music: when the tune is set, the speed is associated with the corresponding movement, for example, beating the rhythm of the tune or performing the finger game songs.

Pupils' sense development is closely related to perception. According to A. Vorobjovs, a prerequisite of the full perception is the greatest possible diversity of feelings. Perception, being complex, also includes past experience (Vorobjovs, 1996). Artistic activity requires figurative perception. In V. Hibnere’s work, imaginative perception is cognition, recognition, visual object's image-making in the mind according to their characteristics as a whole, all parts together (Hibnere, 1998). It provides visual information about the visible signs of the object - about the size, shape, proportion, texture, lights and darks, about the frontal, linear, colour perspective, etc.

Pupils start thinking of something that they perceive. So the perception is associated with thinking. Creative visual thinking is important in an artistic activity. In a practical operation, when a man composes music, paints, as J. Valbis admits, creative thinking and other creativity skills are developed (Valbis, 2006).

Psychologist G. Svence recognizes that imagination is a creative imagination, the image of something unseen. Imagination is one of the most necessary cognitive processes of child's creativity. In its course the creation of new images in the mind takes place on the basis of previous experience (Svence, 1999). The creative nature of a child is manifested in the imagination, when new combinations are able to substitute old ideas and images.
J. Valbis writes about imaginative activity that the creative process is not the same thing as fantasizing or imagining, though it may include both of them. It is not just the idea of creating an image of the non-existent things or of something that has not been experienced. By the activity of imagination we mean the process of creating something original - creation of alternatives for the expected, traditional and conventional (Valbis, 2006).

Productive or creative imagination of a child significantly contributes to the artistic development. At the same time it prevents the development of reproductive activity, stereotypes and pattern-based pictures in drawing. Imagination can appear in any of the five sensory ways: it can be perceived visually, auditory, with movement, smell or taste. Visual perception is usually the most powerful for most of the people.

Imagination is also closely associated with memory. In visual artistic activity the following types of memory are mainly required: visual, tactile, emotional, verbal, and movement memory (Hibnere & Grasmane, 2000). Emotional memory is also very important, because it affects the emotional experience areas, which are an integral part of the process of a pupil’s creative activity. Auditory memory is important to remember a variety of melodies and sounds, which can later be reproduced at any moment.

Creative activity is not only intellectually but also emotionally rich. Certainly, when working creatively - drawing or playing music - a child develops his/her world of feelings, especially that of aesthetic feelings. There occurs the perfection of aesthetic attitude to the beautiful all around: in nature, in society, in life, in human relationships, in arts. V. Hibnere recognizes that a child expresses his/her feelings, interests and personal experiences in an artistic, creative work. Every creative process develops on a positive or negative mental state background. It is promoted by inspiration, joy, but is hampered by a bad mood, dejection, depression. Practice shows that a child is experiencing the greatest emotional rise when he/she has realized his/her intention. Child hastens to show it to others, to share his/her feelings, wants to hear a positive assessment (Hibnere, 1998).

As stated by J. Anspaks, the art creates an elevated mood, causes a certain emotional state, which is so essential for stimulating any personality’s activity (Anspaks, 2004). Positive emotions get expressed in expressive, creative activities, which in turn lead to the joy of achievement.

Theoretical Framework for Music and Visual Art Language Means of Expression and their Mutual Relationship

At a primary school level creative activity occurs during the music and drawing lessons. In our study, these subjects are integrated. Therefore, it is important to discover the significance of each of these subjects in the process of developing pupils’ creativity and define means of expression of the language of music and visual art.

For children, drawing is not only natural but also a necessary process. L. Vygotsky called children drawings a “graphical language” (Vygotsky, 1997, 73). V. Kavacs believes that a drawing is a drawn image, graphic mode. This is a work of art that is made with pencil, charcoal, and ink (Kavacs, 1998). Drawing gives pupils wide
knowledge about various artistic means of expression, techniques, which allow children to express themselves better, understand the value of the works of art created by other people and also art and its value in general.

At junior school-age music is very important in children's education and upbringing. It plays a prominent role, because it affects children's emotional sphere, making their life brighter, and children themselves – gentler, more responsive (Stabulniece, 1999).

Music offers a variety of emotional feelings that create different emotions. They may lead to different creative activities, to musical self-expression. It is important to generate interest in music, because a child's musical success depends on the music learning process, on the child's interest and willingness to act. If the interest exists, emotional experiences will develop and the pupil will work creatively in the process of music acquisition – not only when singing, but also listening to music and playing musical instruments and composing music (Nelson & Rosenberga, 1998). Teachers should take into account the fact that if a student has learned something to sing or play, he/she should be given an opportunity to creatively demonstrate it, to show, play and perform. A pupil will be able to portray the heard in a painting, in movements.

While listening to music, a pupil tries to understand and identify the role of musical expression means in the image making process. Pupil's creative activity is of great help here. While experimenting and improvising, a pupil him/herself creates a musical image. The image of the music depends on the used musical means of expression. The use of different art work reproductions could contribute to understanding the musical image during listening to music.

If visual art is combined with music, we find that drawing attracts and involves children, gives them satisfaction, stimulates the emergence of emotional experience. By combining music with drawing we excite pupil's attention, give rise to fantasy and imagination, develop memory and creativity, improve listening skills etc. It is important to develop pupil's ability to hear the world of sounds, to understand the language of sounds, composition. Pupils may express their impression of the composition in a drawing: it develops their associative thinking.

So it is highly recommended that music should be associated with drawing, as this will help pupils to look for similarities in life, nature and art, and encourage creative development. Integrated lessons, where both subjects are equally important, can link music and drawing lessons. At these lessons pupils learn drawing and musical means of expression in general, based on the musical image: it is necessary to discuss these means of expression.

**Graphical Means of Expression**

Visual art expression means are essential for the development of creativity and the perfection of individual pupil's artistic abilities. These means are: image specificity and visual, materialized, relative, imaginative “language” through which the author individually interprets different objects, nature and public mood, states and processes, feelings, expresses his/her aesthetic attitude to reality phenomena (Hibnere, Grasmane & Villerusha, 1985).
Various artistic expression means enrich not only the educational content but also the experience of visual perception and creative activity. V. Hibnere and L. Grasmane note that openness is a characteristic feature of childhood: if artistic expression means are introduced to a child gradually and in “small portions”, a child “accepts” the new visual information with emotional rise and selects it for the “expressive expression” (Hibnere & Grasmane, 2000, 42).

In the learning process children acquire expressive means via exercises and creative activities in order to express their experiences (positive, negative), thoughts, beliefs and feelings in images. To reveal the intended image several tightly interrelated means of expression can be applied, however one of them is the dominant and by means of it the individual highlights his/her idea. Artistic expression means and techniques are independent but at the same time also closely linked components. This means that in a creative process one of these components cannot exist without the other. Artistic expression means are: line, dot, silhouette, shape, colour, colour spot, texture, and area.

V. Hibnere and L. Grasmane recognize that a line is a key element in a child’s drawing. It has different directions - horizontal, vertical and slanted; different shapes - straight, curved, broken; various length and width. The line may be continuous, broken, and composite (combined). It may be single or they may be in different groups, for example, grouped by two, three or more lines together. All kinds of lines usually come together in various configurations (Hibnere & Grasmane, 2000).

The emotional and expressive role of a line is revealed in the opportunity to express personal feelings, emotions and to create in an alert and sensitive viewer a subjective emotional mood, associations, thoughts and experiences, which do not require a word transcript (Martina, 1995). So, lines can show abundance of energy, certainty, joy, sadness, nervous insecurity, anxiety, that is, any nuance of a person's intellect and emotional spiritual movement.

A dot is an elementary expression means, from which all other elements are derived. With the help of a dot a pupil can draw, for example, people, different ornaments, and, if dots of various size and intensity are used, flowers in a vase can also be depicted, etc. Thus, V. Kavacs recommends drawing a picture of one’s dream by using colour dots arranged on areas of various shapes (Kavacs, 1998).

An important expressive tool in visual arts is a stripe: a stripe is drawn by hand at one stroke; it can be horizontal, vertical or sloping; stripes can be rhythmically arranged singly or in groups.

Hatching in turn is a set of stripes arranged in groups. It is obtained by making several hand movements. Pupils achieve particularly good results in hatching when they use pencils and pens of various kinds. Hatching has different variations. The direction of hatching lines depends on the shape of the object depicted, which can be either of some definite (geometric) or free form. Hatching highlights structural characteristics of the object, depicts the plane, spherical or otherwise curved surface, spatial character of the given object (Hibnere, Grasmane & Villersha, 1985).

Silhouette is another tool of expression: it is a flat type image of an object or a figure, and it can be monochromatic or colour. For example, a musical image can be
represented by a pupil in a silhouette, which he/she associates with the music; in this case it is possible to use such musical compositions as C. Saint-Saens's "Animal Carnival".

Such means of expression as colour spots in drawing and timbre, tempo, metrohythm, register in music can be successfully combined. Colour spot is an area of a random shape covered with colours (Hibnere & Grasmane, 2000). In watercolours it may also be a patch of white paper (for example, clouds, and snow in early spring). The colour spot may have distinct edges but be of indefinite form, it can be blurred, but at the same time ornamental, in gouache or watercolour technique. While listening to two various music fragments pupils will get concrete associations, which will help them to choose appropriate colours and create drawings by means of colour spots.

The expression means of physical and visual properties of surface is the texture. In children’s drawings it is mainly graphic, created by means of dots and various short lines arranged in groups. At a primary school level the texture can be employed to depict the patterns made by wood grain on some observed piece of furniture etc. Texture may be an independent décor: a background, an element of a picture or an ornament (Hibnere, Grasmane & Villerusha, 1985). This time listening to folk music can be successfully used (Latvian or other folk music).

Thus, an intensive creative activity, when children use a variety of graphic means of expression while listening to diverse music can help develop pupil’s observation skills, imagination, fantasy, aesthetic perceptions, emotions and feelings, and develop skills to independently create beauty, to find one’s own approach to the drawing.

**Expression Means of Music**

Musical experience is dependent on students’ skills to perceive, distinguish and understand the music content, the importance of sound qualities: the sound tempo, pitch, intensity of tones. Every day using such words as short, long, high, low, children relate them to the visible, but it is more difficult to attribute these words to sounds, because a sound is not visible. Therefore, according to I. Nelsone and L. Rozenberga, visual information has an important role in music teaching. This information visualizes for the pupils correlations that are difficult to perceive. For example, the graphical image of a melody helps to perceive the melody of a song or a composition much quicker (Nelsone & Rosenberga, 1998).

Any piece of music which we listen to consists of a number of expression means and they are all converging in a composition.Combined variously, they form a whole musical image. Each composition affects the listener's emotions and thinking. If musical expression means change, nature of the composition, emotions, impressions, thoughts that occur to the listener, also change.

Rhythm is one of the main expression means. Rhythm is the relation of the music sound duration and accents. Merging in defined sequences, sound durations make up rhythm groups, out of which, in turn, a musical rhythm pattern is established. Pupils can successfully develop the sense of rhythm by practically playing music, using a variety of percussive musical instruments, ostinato rhythms, vocal gestures,
composing their musical accompaniment for songs and tracks. Such activity has a creative nature.

Meter helps pupils to understand the rhythm, which creates in music smooth movement or pulsation (2nd, 3rd, and 4-piece). In this movement pupils need to learn to recognize accentuated sounds (polka, waltz, march). Meter and rhythm in music can be successfully compared with a drawing, depicting the rhythmic movement in lines, stripes.

Also the tempo has a big role in understanding the musical content. Tempo (slow, moderate, and fast) rely on musical content and nature. Music tempo and the volume (dynamics) have an effect on the human psychological condition. It is possible to spur the listener’s breathing and heart beat - to speed it up or slow it down. So the tempo of music affects the listener on the physical and psychological level that is expressed in terms of reaction, emotions. For example, minor sound colour and slow tempo, results in an overall sadness mood, but the slow tempo in major hues represents calm emotional mood, creates relaxation, contentment. As well as the fast tempo in minor sound brings severity - the nature of the music is dramatic, alarming. While the fast, fun tempo in major shade models the joy emotion.

An important expression means is timbre – a hue of a sound, melody or chord. Melody's timbre can be bright, dark, warm, cold, juicy, dry, clear, faint, etc. Each musical instrument has its own distinctive timbre. Also, register has its own expressiveness, because one and the same melody which sounds in high, middle and low pitch change the hue of the melody. Different tones, shades are also in visual art, they can portray emotions, associations, which the listener gets while listening to timbrally diverse music.

Melody as the main musical expression means has its own mood or character (sweet, happy, etc.) and its own graphic pattern (upward, downward, discontinuous), which pupils learn to analyze. Pupils can “paint a melody” with the lines to perceive the piece of music.

When combining music and drawing in the learning process, it is important to choose tasks so that everyone can actively be involved in creative activities and have emotional experiences.

**Research Design and Results**

The study method is based on the fact that music and graphic expression means can be successfully combined in integrated lessons at primary school. It gives pupils the opportunity to learn these means, in this way to develop the understanding of art images.

During the study, integrated lessons at primary school were grouped by topics. Each topic included a number of tasks, which were aimed at pupils’ positive emotional experiences. By solving tasks pupils had the opportunity for creative self-expression.
1st topic: "Seasons in Sounds and Colours"

The drawing task is to depict seasons in watercolours, using lines, circles, colour space, etc. and develop a narrative about pupils’ picture. The musical task is: while looking at picture, to sing a familiar winter, spring, summer, autumn song, symbolizing seasons, or to create pupils’ own vocal improvisation with or without words (it is possible to make the performance richer by employing children musical instruments, vocal gestures). In order to develop pupils’ associations and imagination, the teacher asks questions, which help them to develop their own approach to meeting the challenge:

- How did you feel on a cold winter day when the frost bit your hands?
- How did your spring mood, when grass was green, sweet scent spread throughout everything and the sun illuminated the whole world, differ from your winter moods?
- What are your feelings about winter, spring, summer, autumn now?

2nd topic: "Nature Sounds"

The music task is to listen to a variety of nature sounds (sea sough, wind, gull cries, voices of dolphins, seals, ripple of a river, brook, voices of different birds, etc.) and to describe their characteristics (volume, register, timbre). The drawing task is to display the heard sounds by using gouache. Additionally, the colour blending, harmony, conformity, tonal variety, such as when depicting sea water, is being discussed.

3rd topic: "I Draw Music"

The music task is to listen to melodies (2-3), to analyze expression means (its nature, pace, dynamics), and musical form (how many parts). Musical image understanding is reflected in the narrative, which pupils create after listening. The drawing task is to depict pupils' impressions by using different techniques: watercolour, or gouache. It is important to note that listening to different kinds of pieces, their display can change colour – pale, dark, warm, cold tones; the layout, shape can change too, etc. Probably, during the work a still life, a landscape, or a mere ornament, colour composition will be depicted. According to M. Mikhailova, the main thing is to make children feel and enable them to reflect the sounds produced by various musical instruments by their own expression means (Mikhailova, 1997).

The drawing task is to display pupils' favourite Latvian folk song's plot and present it, saying why it is the favourite one, but without mentioning the song's name. Others have to guess it. The music task is to sing the song in chorus. Using various graphical expression means, pupils depict not only the plot of the song and its character, but also their emotions, associations, related to the chosen song, and as a result an original drawing is created.

4th topic: "Line and Sound"

The drawing and music task is to create abstract line compositions, depicting the rich environment sounds, musical instrument sounds, using colour pencils/felt-tip pen. Different types of lines are used, when different sounds are heard - free flowing and wavy lines, when slow and peaceful music is heard, straight and curved lines, when
a certain tune, full-bravado music is played and discontinued lines, when easy and jerky melody is heard. The colour of the line is chosen by a pupil as appropriate for the particular musical fragment.

Pupils can depict water, fire, smoke, light with different types of lines; sound - high, low, drawn; instrument sound - saxophone, violin, etc. Thus, they make drawings of the different lines in the rhythm of the music associated with the rhythm.

5th topic: "Ornament Sound"

The drawing and music task is to understand and represent musical forms using symbols or ornaments. Pupils can depict the musical themes, tempo, phrases or musical parts with some particular ornament. For example, such graphical forms are offered: □ - one piece; □ ○ - two pieces; □□□□□□□□□□□□□□□□ - three pieces (Mikhailova, 1997).

Thus, when perceiving a musical form creative fantasy illustration emerges, based on the pupil's own created ornament, which they involve in a story, highlighting it and displaying a certain rhythm.

Integrative lessons, in which 13 pupils of first grade participated, were given in Riga X secondary school, the first half of the school-year 2008/2009. Pupils' creativity development was evaluated by the following criteria:

- the originality of the performance of tasks (individually performed task, self point of view, and imagination);
- perceptual ability (the ability to feel, to go deep into, the ability to find one's own associations);
- independence.

In order to triangulate the data, we conducted video and observations of pupils’ behaviour during integrative lessons and noted general impressions about effectiveness of this kind lessons. We also observed preparatory behaviour of each pupil at the pre-test and post-test.

To determine the developmental level of pupils' creativity a three-point system was used: 1 point – low; 2 points – average; 3 points – high. We developed non-traditional tasks which envisaged the use of music and graphic expression means (lines and sounds, colours and sounds).

1st task “Silence and Colour”: pupils listen to the sound of silence, portray it in gouache and tell about their associations created by it.

2nd task “How Do I Breathe”: pupils pay attention to their breathing, feel and hear the breath sound (loud/quiet) “inhale-exhale, inhale-exhale” etc. Pupils could modify the respiratory rhythm, shortening or extending the inhale or exhale. Then, they listened to the rhythm of their heart, after that they listen to and hear the breath and heartbeat simultaneously. Pupils depicted the rhythms with lines, and also tried to explain the idea of the work.

3rd task “Environment Sounds”: pupils listened to various sounds, fixing characteristic features to a particular sound (e.g. the one that is close, sounds more
explicit, more loud, but the one that is far away, sounds weaker) and looked for a visual representation of the heard, using gouache paint (there is a discussion about the colour blending, about warm, cool shades). Students pictured the heard sound with colour lines or with the help of the colour space.

![Figure 1. Pupils' Creativity Level at the Beginning of the Research](image)

During the research non-traditional tasks were designed, which contributed to pupils' understanding of music and graphic expression means. Pupils pictured different self-composed rhythms in paintings; rhythms were made with the help of children musical instruments: for example, listening to E. Grieg's composition "Butterfly", and analyzing the timbre of musical instruments (light, soft, dark), registers (high, medium, low), depicting it with paint.

1st task: to find various things like cups, vases, bottles, jars, blocks etc. in the classroom. Each selected object was observed, the object's shape was felt by touch, and the sound created by the object was listened to. Pupils searched for the colour of the sound. The object was depicted with gouache paints, and so was the sound of the object. Pupils' task was to pay attention to the sounds of the objects, and to identify whether it is high or low, trying to identify the sound hue or timbre. Colour blending and colour shades were discussed.

2nd task: each pupil chose one percussion instrument, employed it, listening to the sound flow. After that, by using various lines and colour space, pupils depicted the selected musical instrument sounds, showing the visual form of the sound, and presented it. The instrument tune hue and timbre were discussed jointly afterwards. For example, we found out that the triangular timbre is bright, clear, and slightly cool.

Then it was suggested that pupils look at two works that showed different tone. It was achieved with the help of lines. One work showed black, broken, straight, and
discontinued lines, while in the second they were colour, free flowing and of varying length and width.

Initially, pupils focused on the forms of the lines, on the picture background, as well as on the colours with which the line and the background were depicted. After that, one by one, pupils came up to one of the drawings, and chose the instrument from a wide range of percussion instruments to represent the visible picture. Each pupil explained his/her selection.

Then teacher asked pupils to split into two groups. One group’s task was to create a performance, featuring black lines, while the other had to display it with colour lines and areas. To fully capture it, the pupils could use their voices as well, dragging a sound or humming an appropriate melody. When depicting a drawing with musical instruments, the teacher urged pupils to turn their attention to how by music it is possible to achieve the desired effect, such as playing musical instruments quietly or loudly, playing them fast or slow pace, with a certain rhythm.

During this task, the pupils got very involved and were active: this was because pupils were given the opportunity to operate in practice with various musical instruments. Children's performances were interesting and even involved movements. When depicting a picture in music, with the appropriate musical instruments, the characteristic mood, emotions, hues, were depicted. A drawing with dark lines was pictured by pupils at a slow pace, quite loud, by drum and stick beats, feet tapping; while for depicting a drawing with colour line they chose jingling percussive instruments, such as the tambourine etc.

After this task it can be concluded that interesting, unusual tasks, which require pupils own practical activity, contribute to pupils’ desire to be active, involving both their imagination and creative thinking, which certainly also contributes to pupils creativity development.

3rd task: teacher suggested to the pupils displaying music in colours. Initially, pupils listened to Grieg’s composition “Morning” performed by Symphony Orchestra. The teacher set the task to visualize the musical image by analyzing the nature of sound and motion (speed, rhythm): music had to be portrayed by colour lines, dots, areas, using finger-painting techniques. The pupils got absorbed into the sounds of music, after that the heard music was portrayed in a visual form.

Watching from side, we can say that pupils loved music: Ernest and Martha tried to make their works with the eyes shut, expressing their emotions through the colour and spontaneous arm swing. Pupils also needed to give the title for their works.

The works were very colourful. Music evoked pupils’ imagination, fantasy; therefore, pupils’ commentaries on their own works were also interesting and original. Each pupil has perceived the heard music differently, for example:

Anna: “My work is called “Spring Butterflies”... I heard that there are butterflies and flowers”.
Sania: “The work is called “Coloured Bows” because I thought that music runs like numerous, colourful ribbons”.
Henrihs: “My work is called “The Woods”: I heard that a boy goes through the forest and meets animals. He hears a bird twittering. Then came the evening, and the boy went home. The next day the boy went back to the woods”.
Niklāvs: “My work is called “The Blossoming of the Rose”. A rose grew from small seeds. From the beginning it was small. Then it grew big”.
Karina: "The work is called “The Dance of the Notes”. I listened how the notes dance”.

When the third task was fulfilled, pupils’ works were evaluated by using pre-set criteria.

![Figure 2. Pupils’ Creativity Level at the End of the Research](image)

![Figure 3. Comparison of Pupils’ Creativity Levels throughout the Research](image)
The diagram shows that during the research pupils’ creativity level has increased: one pupil has a low level of creativity; nine pupils have an average level of creativity, and three pupils - a high level of creativity. So we can conclude that the creativity level of all pupils has increased during the research period (see Figure 3).

Pupils’ creativity level increased during the research, because different creative tasks related to music and graphic expression means were offered. They stimulated pupils’ interest and willingness to be active. During the research, pupils developed observation skills and perception sensitivity, which activated the pupils’ visual and creative thinking, and involves the development of the imagination as well. Pupils often dared to express a variety of spontaneous, original ideas, demonstrating active, unconventional thinking, and personal attitudes. At combining the visual arts with music teaching, most pupils showed a creative approach and artistic ideas. In carrying out these tasks, pupils’ observation skills were developed by fixing their observations in a visual form, and simultaneously experiencing environmental sounds, noises, smells, etc. and searching for their visual expression. These tasks required pupils’ active participation, unconventional thinking, and also their personal attitudes. Pupils’ knowledge of both graphic and musical means of expression and searching for the links between them were also encouraged.

Conclusions

1. Pupils’ creativity is successfully encouraged during the integrated music and visual art lessons based on the simultaneous learning of music and visual art expression means.
2. Linking music with drawing activates pupils’ attention, excites their fantasy and imagination, develops memory and creativity, and improves listening skills.
3. It is important for the teachers to create an emotionally stable, motivating, creative environment, so that the pupils’ self-expression, self-discovery in creative activity could successfully occur.

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MUSICAL APTITUDES VS. READINESS OF PUPILS AND STUDENTS FOR HARMONIC AND RHYTHM IMPROVISATION BASED ON POLISH RESEARCH

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“...in art, just like in nature and life, interdependencies define ways of interaction”
John Dewey (Dewey, 1975, 163)

Abstract
The author conducted a correlation study of the interrelation of developmental and stabilised musical aptitude and readiness for (harmonic and rhythm) musical improvisation, having assumed that musical aptitudes are one of the most important determinants of musical achievement and readiness for improvisation. Hence using improvisation is a clear indication of the individual’s command of musical skills related to building the musical language of audiation, the issue under discussion significantly contributes to the contemporary discourse on egalitarian musical education. Multiple references by the author to the American theory of Edwin E. Gordon’s Music Learning Theory suggest that the author undertook a hypothesis testing research in the Polish educational reality. The results of statistical analyses seem to confirm the main hypothesis, which implies further research into the relation between musical aptitude and various musical – and probably intellectual – achievements.

Key words: developmental and stabilised musical aptitudes, readiness for harmonic and rhythm improvisation, musical aptitudes testing, Gordon’s Theory of Music Learning, Pearson’s correlation.

Introduction
This article is of empirical character as the author seeks interrelations between developing and stabilised musical aptitudes understood as multi-dimensional aptitudes (Gordon, 1989, 75–81; Gordon, 2002, 5–12) and readiness of pupils and students for harmonic and rhythm improvisation. The article refers to a series of test research conducted on various age groups (Polish primary school year three pupils,
primary school year four pupils, students of pedagogy with music or non-music majors) between 2008 and 2010 (some of the research was published: Kołodziejski, 2009a, 91-108). As the research was aimed at confronting the theory of music learning by Edwin E. Gordon with the reality of Polish education, the study falls mainly in the category of verification and correlation research and is of strictly quantitative character (Gordon, 1986, 29; Gnitecki, 2003, 89; Rubacha, 2008, 203-249; Creswell, 2009, 145-172). An important reason for undertaking the research was an attempt to find key factors that would methodologically support the planning of musical education of a pupil taking account of individual differences to provide the most optimal teaching/learning strategy if possible (Kołodziejski, 2009, 23-33).

Academic literature proves that musical aptitude is one of the most important predictors of musical achievement (in addition to motivation, consistent work, involvement and favourable educational conditions) and people with low level of musical aptitude represent low achievement in different forms of musical education (singing, playing instruments or musical improvisation) (Sacher, 1995, 77-78; Gordon, 1999, 69-72; Gordon, 2008, 81-82; Kołodziejski, 2008, 167-169). In the Polish educational reality creation and musical improvisation are one of the five forms of musical education in the general education system. Unfortunately, the author's observations and the existing body of research show multiple omissions by teachers in the implementation of the form (Kołodziejski, 2010, 62-70) and difficulties in its implementation (Kawa, 1999, 80-81). Improvisation in music, in addition to creativity and everyday creation (Kołodziejski, 2009b, 5-16), is an important element of the musical education process leading to individual development through spontaneous exploration, creation of melody and rhythm in music (Mickolajak, 2003, 40). In E.E. Gordon's theory, improvisation is the last but one stage in the process of sequential learning of musical skills (Gordon, 1999, 125-191). Therefore, it becomes the objective of musical education focused on creative and versatile pupil's development. This important stage in child's musical education is noted by many academics who consider improvisation to play a key role in child's active development (Gordon, 2000, 8-9; Koutsoupidou, 2005, 363-381; Whitcomb, 2007, 5-10).

Selected Views on Musical Aptitude

Classical psychologists have always expressed a view that innate capacities determine the optimum of an individual's achievement in terms of development of the basic musical aptitudes. Most academics involved in studying musical aptitudes agree that all the people have some musical inclinations or predispositions (Kamińska, 2002, 35). According to C. E. Seashore, musical aptitudes symbolise a set of specific unrelated talents that may be possessed to a varied extent or not possessed at all, and each of these aptitudes functions independently from one another (quoted after: Gabrielsson, 2000, 277). B. Teplov calls musical aptitude "a qualitatively specific combination of capacities that enables effective" musical activity (Teplov, 1952, 25). Three basic aptitudes form the core of musicality. In the light of B. Teplov's theory, musicality is accumulation of the basic musical aptitudes that include: tonal feeling, i.e. ability to emotionally discern tonal functions of melody sounds, listening imagery capacity, i.e. ability to freely use aural imagery that reflect the vertical movement of tones and musical rhythm feeling, i.e. ability to experience music actively (using movements), to feel the emotional expression of musical rhythm and to accurately reproduce the emotional expression of musical rhythm (Teplov,
J. Wierszyłowski, a Polish music psychologist, defined musical aptitude as “all the basic psychological conditions that determine the musical achievement of an individual in a given specialty” (Wierszyłowski, 1979, 152). Sh. Suzuki expresses a view of musical aptitude that differs from the ones presented above. He is of the opinion that everyone is born as a tabula rasa, rejecting any heredity in terms of musical aptitudes. Accordingly, an individual is born with a natural capacity to learn (Suzuki, 2003, 18–44).

The most adequate word to describe a musical aptitude is audiation, which in music is analogous to thinking in a language (Gordon, 2004, 9), thus the sense of audiation is included in sensory perception (Apostoli, 2009, 6). According to E.E. Gordon, “music aptitudes is described best by the word audiation, which is to music what thought is to language” (Gordon, 2004, 9). Audiation is fundamental to both – music aptitude and music achievements. Musical aptitude, according to E.E. Gordon, is a measure of the music learning potential. The audiation instrument develops until nine years of age and then stabilises, hence the term stabilised aptitude which cannot be developed after nine years of age. Stabilisation of musical aptitude means a threshold moment in which training becomes decisive in musical achievement. Audiation is a foundation for both musical aptitudes and musical achievement. Audiation potential may not be learnt as it comes naturally as a result of the knowledge acquired (information and skills) and experience gained (Gordon, 2004, 9–10). A stabilised aptitude, called crystallised by researchers before (quoted after: Gordon, 1998, 18), is a combination of three components: tonal, rhythm aesthetic/expressive/interpretive. Empirical evidence indicates that the tonal dimension is one of tonal audiation dimensions while the rhythm dimension is a dimension of rhythm audiation. When we hear, recall, understand, anticipate and predict what is absorbed as tonal elements, we do that rather in a circular, not linear, manner. Such a manner of reasoning appears in the first three stages of audiation, which is perceived as the essence of musical aptitude (Gordon, 1998, 60). A music aptitude is innate and it is the potential to achievement (Gordon, 2002, 5).

In the light of the research conducted, it would be a negligence not to mention critical opinions on E.E. Gordon’s theory of music learning. W. Jankowski notes marginal and superficial impact of Gordon’s theory in the American music education system (Jankowski, 1997, 68). A. Kozłowska-Lewna, in the light of her experience as a music hearing educator, sees low effectiveness of E.E. Gordon’s theory for the development of children’s musical aptitudes mainly due to difficulties general school teachers have in mastering it and due to the lack of relation between the abstract tonal and rhythm motives with the music material used at music classes (Kozłowska-Lewna, 2007, 17). Also Ch. Hoffer is not much interested in E.E. Gordon’s achievements, and in his book “Introduction do Music Education”, Second Edition, the name of the author of the music learning theory appears only in a context, which may make us conclude that the theory of music learning is not applied in the American general education (Hoffer, 2002). Other critical opinions refer mainly to disconfirmation of the said theory from the perspective of achievements obtained in other research on education (Woodford, 1996; Stoces, 1996).
E.E. Gordon’s Tests of Musical Aptitudes and Readiness to Harmonic and Rhythm Improvisation

With appropriate conditions created in a modern school, children should freely develop until they reach limits set by their own potential. Equality of chances mainly depends on providing everyone with an education that will develop the individual’s unique talents. It is E.E. Gordon who is an author of the music learning theory accompanied by a set of various tests: of aptitude, preference and music achievement. In reference to the hypothesis of the existence of developing and stabilised aptitudes, E.E. Gordon created a set of tests to measure developing aptitudes (which are measured periodically) and stabilised aptitudes (which require only one measurement). E.E. Gordon often emphasises the usefulness of using musical tests related mainly to a diagnostic approach to musical aptitudes and prognostic approach to aptitudes and achievements. The knowledge of the level of a child’s musical aptitude potential protects it against excessive expectations of parents or ambitious teachers towards them (Gordon, 1999, 18–21). The research presented included the following research tools by E.E. Gordon.

Intermediate Measures of Music Audiation (IMMA) test measures two basic elements of a musical aptitude: tonal and rhythm aptitudes. Tasks include recordings of short phrases played from a CD, used in a group test. IMMA test is used for the following purposes:

- To periodically assess and compare melodic and rhythm talents in children – idiographic analysis;
- To identify talented children who could receive additional musical education in music bands at school, at dancing classes, or musical instrument classes;
- To periodically compare tonal and rhythm musical aptitudes in same age children – normative analysis (Gordon, 1999a).

Another tool used in the research quoted is Musical Aptitude Profile (MAP) by E.E. Gordon. The test is an advanced perceptive tool to measure stabilised aptitudes and is aimed at 4th to 12th grade children in American schools and in Poland, the test is recommended starting from the fourth year of the primary school. The profile is made up of three parts: Tonal Imagery Test (includes Melody and Harmony tests), Rhythm Imagery Test (includes Tempo and Metre subtests) and Musical Sensitivity Test (includes three subtests: Phrasing, Balance and Style). MAP measures three basic components of a musical aptitude such as musical sensitivity, aural perception and kinaesthetic musical feeling. The main aim of the test is to provide an objective assessment of musical aptitude in pupils, based on an analysis of the profiles of specific results of the test parts. The test requires no musical preparation and may be used to test people with different levels of musical aptitude (Kotarska & Bogdan, 1980, 5–13).

The Advanced Measures of Music Audiation (AMMA) was published in 1989 in USA. There was no intent to use the test results to deny applicants admission to music programs in institution of higher learning (Gordon, 2004, 7). The Advanced Measures of Music Audiation test used in the research diagnoses the stabilised musical aptitude and contains two sub-tests: tonal sub-test and rhythm sub-test.
The results obtained from the test may be used for the following purposes:

- They may be used as a partial recruitment criterion for higher musical or non-musical schools (where education is provided to future music teachers);
- To identify talented students who may achieve high standards in music aware of the fact. The knowledge of the student’s actual potential in terms of musical aptitudes may help in designing a proper curriculum which may lead the student to achieve more than suggested by his/her potential, because work that takes account of individual differences includes many variables characteristic of individuals who are unique by nature;
- To establish objective and attainable expectations for musical achievement of graduates of musical and non-musical faculties at universities;
- to adjust music teaching to private lessons, group teaching in a school class or work with a musical band, to individual differences in musical aptitudes between students;
- To allocate students to relevant music classes/groups/individual classes whose curricula are designed in such a way as to address individual musical needs;
- as an aid for secondary school and university students in making decisions concerning their professional careers (Gordon, 1989, 7);
- To begin research into the interrelation between musical aptitude and achievement in foreign languages, school subjects and musical achievement.

Readiness for harmonic and rhythm improvisation was studied using two research tools: *Harmonic Improvisation Readiness Record (HIRR)* and *Rhythm Improvisation Readiness Record (RIRR)* developed by E.E. Gordon. The results of HIRR and RIRR may be used for the following specific purposes:

- To determine objectively whether a given student has the required harmonic and rhythm readiness to develop his improvisation skill;
- To show which type of methodological influence preparing for improvisation is most useful for students who attained their harmonic and rhythm readiness and ones who haven’t yet;
- To help the teacher adapt the improvisation teaching method to individual musical differences between every single student’s level, harmonic and rhythm readiness (Gordon, 1998, 5).

**Methodological Assumptions for the Author’s Research**

The research was conducted between 2008 and 2010 on a non-random sample of 45 pupils of general primary school year three, 41 pupils of general primary school year four, 50 pedagogy students with non-music majors and 40 pedagogy students majoring in music. The following research tools were used: a test for diagnosing developing musical aptitudes *Intermediate Measures of Music Audiation (IMMA)*, profile of stabilised musical aptitude *Musical Aptitude Profile (MAP)* and a test for diagnosing stabilised musical aptitudes *Advanced Measures of Music Audiation (AMMA)* by E.E. Gordon as well as tests for analysing readiness for harmonic and rhythm improvisation *Harmonic Improvisation Readiness Record (HIRR)* and *Rhythm
Improvisation Readiness Record (RIRR). The main method of collecting data for the research was the testing method that "enables the use of data describing the respondents and aspects of their activity in the dimensions that represent non-observable variables, estimated through a test" (Rubacha, 2008, 181). The author used a model of diagnostic and correlation research (Gordon, 1986, 28–31) with a testing method that remains in the hypothesis testing research area.

The main objective of the research was to show an interrelation between stabilised musical aptitudes (main independent variable) and readiness for harmonic and rhythm improvisation (dependent variables) in primary school pupils and students of pedagogy (music and non-music majors), i.e. primary education and music teachers to be.

The main research problem is contained in the question: *Is there an interrelation between musical aptitudes and readiness for harmonic and rhythm improvisation in the age groups in question, and how strong is it?*

The following detailed research questions were identified:

1. What is the level of stabilised musical aptitudes in the groups studied?
2. Is there a statistically significant difference between the level of tonal and rhythm aptitudes as measured inside the group?
3. Does the study group show readiness for harmonic improvisation?
4. Does the study group show readiness for rhythm improvisation?
5. Is there a statistically significant relation between the stabilised musical aptitudes results (tonal subtest, rhythm subtest, total result) and readiness for harmonic improvisation?
6. Is there a statistically significant relation between the stabilised musical aptitudes results (tonal subtest, rhythm subtest, total result) and readiness for rhythm improvisation?
7. Is there a statistically significant relation between the results of the subtests and the total IMMA, MAP and AMMA results in the study groups?
8. Is there a statistically significant relation between the HIRR and RIRR test results in the study group?

Main practical hypothesis: there is an interrelation between musical aptitudes and readiness for harmonic and rhythm improvisation in the age groups in question.

The hypothesis is justified in American research as the relation was found thanks to a statistical analysis of specific results (IMMA vs. HIRR and RIRR, MAP vs. HIRR and RIRR, AMMA vs. HIRR and RIRR) in the research conducted by E.E. Gordon (Gordon, 1998, 50–84). In Poland, the research is conducted for the first time, thus E.E. Gordon’s theory needs to be verified.

The following practical research hypotheses were put:

1. The level of stabilised musical aptitudes in the study groups is rather average and low (as shown by the previous diagnostic research concerning developing and stabilised musical aptitudes).
2. In the study groups, the level of musical aptitudes in terms of rhythm is higher than the level of tonal aptitudes. This is shown in the previous research.
3. The study group shows readiness for harmonic improvisation. The hypothesis is confirmed by the research conducted in students with non-musical majors [Kołodziejski, 2009, 103].

4. The study group shows readiness for rhythm improvisation. The hypothesis is confirmed by the research conducted in students with non-musical majors, thus it is obvious that students majoring in music also show the readiness (Kołodziejski, 2009, 103).

5. There is a statistically significant relation between stabilised musical aptitudes results in (tonal subtest, rhythm subtest, and total result) and their readiness for harmonic improvisation. A statistically significant relation is found in research conducted by the author of the Music Learning Theory, E.E. Gordon (Gordon, 1998, 56–57; Gordon, 2000a, 31–33).

6. There is a statistically significant relation between developed and stabilised musical aptitudes results in the study groups and their readiness for rhythm improvisation. Such relations may be found in research conducted by the author of the Music Learning Theory, E.E. Gordon (Gordon 1998, 56–57, Gordon 2000a, 31–33).

7. There are statistically significant relations between the results of the subtests and the total Edwin E. Gordon's IMMA, MAP and AMMA results. Such relations may be found in the research by Edwin E. Gordon on the normalisation of the tests (cf. Gordon 1999a, Gordon, 1989, 44).

There is a statistically significant relation between the results of E.E. Gordon's HIRR and RIRR tests. Such relations were observed in E.E. Gordon's research using tests of readiness for improvisation (Gordon 1998, 58).

A required statistical analysis showed that the distribution of variables is normal, which enabled using a parametric test of significance of the differences between t Student medians (Creswell, 2009, 153) to the empirical material under analysis. In the research, also the Pearson’s linear correlation coefficient was calculated, which enabled to establish the presence or the lack of relation between the variables under analysis. In all the calculations, a significance level of p≤.05 was adopted as characteristic for social sciences.

9-year-old Pupils (year three of general primary school)

In the pupil group studied (N=45), average (75%) and low (25%) developing musical aptitudes are dominant. In the tonal subtest, the median result was M=32.5, in the rhythm subtest it was M=27.7, while the general result in the Intermediate Measures of Music Audiation (IMMA) test was M=60.02. The statistical analysis conducted showed that pupils rated better in the tonal subtest where the difference between tonal and rhythm subtests was t=4.8 and was statistically significant for p≤.05, where p=.00.

The majority of the studied group (this group of pupils did not take the readiness for harmonic improvisation test (HIRR)) of pupils showed readiness for rhythm improvisation (N=28), however, it was disturbing that as much as 38% (17 pupils) did not show such readiness. This confirms the proposition that early musical education is neglected, especially in the area of creation and musical improvisation. The picture that may be drawn from the research confirms that most teachers (N=60) fail to
introduce content related to creation and improvisation in early education during musical activities (Kołodziejski, 2010, 62–70).

The following table presents calculated coefficients of linear correlation between developing musical aptitudes and readiness for rhythm improvisation in general primary school year three pupils which show unequivocally that there is a positive linear correlation between the general result of the Intermediate Measures of Music Audiation (IMMA) test and the Rhythm Improvisation Readiness Record (RIRR), which is expressed by \( r = 0.50 \) and is statistically significant for \( p \leq 0.05 \).

<table>
<thead>
<tr>
<th>IMMA/RIRR</th>
<th>Tonal</th>
<th>Rhythm</th>
<th>Total</th>
<th>RIRR</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tonal</td>
<td>-</td>
<td>0.36</td>
<td>0.67</td>
<td>0.21</td>
</tr>
<tr>
<td>Rhythm</td>
<td>0.36</td>
<td>-</td>
<td>0.89</td>
<td>0.53</td>
</tr>
<tr>
<td>Total</td>
<td>0.67</td>
<td>0.89</td>
<td>-</td>
<td>0.50</td>
</tr>
<tr>
<td>RIRR</td>
<td>0.21</td>
<td>0.53</td>
<td>0.50</td>
<td>-</td>
</tr>
</tbody>
</table>

Source: own compilation based on research conducted

We can also see that rhythm musical aptitudes are more correlated with RIRR results, where \( r = 0.53 \) than tonal aptitudes, where \( r = 0.21 \) (there is a correlation in this case but it is statistically insignificant). We may therefore assume that pupils with higher musical aptitudes in terms of rhythm will be characterised by readiness for rhythm improvisation, which will enable teachers to design higher quality methodological strategies for specific groups of pupils showing different musical aptitude potentials.

In E.E. Gordon’s research on the relation between developing musical aptitudes and readiness for improvisation, statistically significant correlations were found in the area of rhythm improvisation. Results of primary school pupils were taken into account, where IMMA vs. RIRR was \( r = 0.38 \), tonal subtest vs. RIRR was \( r = 0.41 \), while rhythm subtest vs. RIRR was \( r = 0.27 \) (Gordon, 1998, 58).

### 11-year-old Pupils (year four of general primary school)

The analysis conducted of stabilised musical aptitudes in a group of 11-year-old pupils (\( N = 41 \)) attending year four of a general primary school shows that in the group studied average (63.4%) and low (34.1%) musical aptitudes are dominating. Only one person did achieve a high rating in the Musical Aptitude Profile by E.E. Gordon. As concerns the results of the Tonal Imagery Test, the results reported show diversity of aptitudes with predominating average aptitudes (as much as 70.7%, or 29/41 pupils), and the rest being low (11 children, or 26%) and only two persons rated high. In terms of the Rhythm Imagery Test, we can see that children have higher aptitudes in the rhythm area (Tempo and Metre subtests) than in the Melody and Harmony subtests. Five pupils (or 12.1%) rated high, 20 pupils (48.7%) rated average and 16 pupils (39%) rated low. The results slightly differ in the Musical Sensitivity Test, as three people rated high, 30 pupils rated average (73.1%) and only eight pupils rated low (19.5%). The issue is illustrated in detail in the table below.
Table 2. Level of Stabilised Musical Aptitudes in the 11-year-old Groups Studied

<table>
<thead>
<tr>
<th>N=41</th>
<th>Low</th>
<th></th>
<th>Average</th>
<th></th>
<th>High</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>N</td>
<td>%</td>
<td>N</td>
<td>%</td>
<td>N</td>
<td>%</td>
</tr>
<tr>
<td>Melody</td>
<td>9</td>
<td>21.9</td>
<td>30</td>
<td>73.1</td>
<td>2</td>
<td>4.8</td>
</tr>
<tr>
<td>Harmony</td>
<td>8</td>
<td>19.5</td>
<td>31</td>
<td>75.6</td>
<td>2</td>
<td>4.8</td>
</tr>
<tr>
<td><strong>Tonal Imagery Total</strong></td>
<td>11</td>
<td>26.8</td>
<td>29</td>
<td>70.7</td>
<td>1</td>
<td>2.4</td>
</tr>
<tr>
<td>Tempo</td>
<td>11</td>
<td>26.8</td>
<td>26</td>
<td>63.4</td>
<td>4</td>
<td>9.7</td>
</tr>
<tr>
<td>Meter</td>
<td>15</td>
<td>36.5</td>
<td>24</td>
<td>58.5</td>
<td>2</td>
<td>4.8</td>
</tr>
<tr>
<td><strong>Rhythm Imagery Total</strong></td>
<td>16</td>
<td>39.0</td>
<td>20</td>
<td>48.7</td>
<td>5</td>
<td>12.1</td>
</tr>
<tr>
<td>Phrasing</td>
<td>11</td>
<td>26.8</td>
<td>28</td>
<td>68.2</td>
<td>2</td>
<td>4.8</td>
</tr>
<tr>
<td>Balance</td>
<td>10</td>
<td>24.3</td>
<td>29</td>
<td>70.7</td>
<td>2</td>
<td>4.8</td>
</tr>
<tr>
<td>Style</td>
<td>5</td>
<td>12.1</td>
<td>31</td>
<td>75.6</td>
<td>5</td>
<td>12.1</td>
</tr>
<tr>
<td><strong>Musical Sensitivity Total</strong></td>
<td>8</td>
<td>19.5</td>
<td>30</td>
<td>73.1</td>
<td>3</td>
<td>7.3</td>
</tr>
<tr>
<td><strong>Musical Aptitude Profile</strong></td>
<td>14</td>
<td>34.1</td>
<td>26</td>
<td>63.4</td>
<td>1</td>
<td>2.4</td>
</tr>
</tbody>
</table>

Source: own compilation based on research conducted

Differences were noted for the results of Tonal Imagery Total and Rhythm Imagery Total (for convenience, the author used his own abbreviations: TIT (Tonal Imagery Test), RIT (Rhythm Imagery Test), MST (Musical Sensitivity Test), MAP (Musical Aptitude Profile – Total)), which are – obviously – statistically significant for the rhythm sensitivity test at the level of $p \leq .05$, where $p=.004$. The medians and standard deviations of the MAP profile in the studied group were presented below.

Table 3. Medians and Standard Deviations in the Group of 11-year-old Pupils in Terms of Musical Aptitudes and Readiness for Improvisation

<table>
<thead>
<tr>
<th>N=41</th>
<th>M</th>
<th>Sd</th>
</tr>
</thead>
<tbody>
<tr>
<td>Melody</td>
<td>23.2</td>
<td>4.2</td>
</tr>
<tr>
<td>Harmony</td>
<td>21.8</td>
<td>3.5</td>
</tr>
<tr>
<td><strong>Tonal Imagery Total</strong></td>
<td>45.0</td>
<td>6.3</td>
</tr>
<tr>
<td>Tempo</td>
<td>26.5</td>
<td>6.3</td>
</tr>
<tr>
<td>Meter</td>
<td>21.5</td>
<td>5.5</td>
</tr>
<tr>
<td><strong>Rhythm Imagery Total</strong></td>
<td>47.8</td>
<td>10.9</td>
</tr>
<tr>
<td>Phrasing</td>
<td>17.6</td>
<td>4.0</td>
</tr>
<tr>
<td>Balance</td>
<td>16.5</td>
<td>4.2</td>
</tr>
<tr>
<td>Style</td>
<td>18.0</td>
<td>3.4</td>
</tr>
<tr>
<td><strong>Musical Sensitivity Total</strong></td>
<td>52.5</td>
<td>9.5</td>
</tr>
<tr>
<td><strong>MAP Total</strong></td>
<td>145.4</td>
<td>20.6</td>
</tr>
<tr>
<td><strong>HIRR</strong></td>
<td>25.2</td>
<td>5.6</td>
</tr>
<tr>
<td><strong>RIRR</strong></td>
<td>21.3</td>
<td>3.7</td>
</tr>
</tbody>
</table>

Source: own compilation based on research conducted

Readiness of the pupils studied for improvisation was assessed based on standards developed in detail by E.E. Gordon, where the raw result is expressed in percentile (Gordon, 1998, 34). The analysis of results conducted showed that most pupils had readiness for harmonic improvisation (as many as 33 pupils, or 80% of the group
studied. As for rhythm improvisation, the situation is much worse, for as much as 40% of pupils do not have such readiness.

Table 4. Internal Correlations within the MAP (Musical Aptitude Profile) by E.E. Gordon in the Studied Groups of 11-year-old Pupils

<table>
<thead>
<tr>
<th></th>
<th>Melody</th>
<th>Harmony</th>
<th>TIT</th>
<th>Tempo</th>
<th>Meter</th>
<th>RIT</th>
<th>Phrasing</th>
<th>Balance</th>
<th>Style</th>
<th>MST</th>
<th>MAP</th>
</tr>
</thead>
<tbody>
<tr>
<td>Melody</td>
<td>-</td>
<td>.33</td>
<td>.85</td>
<td>.31</td>
<td>.41</td>
<td>.43</td>
<td>.29</td>
<td>.19</td>
<td>.39</td>
<td>.34</td>
<td>.65</td>
</tr>
<tr>
<td>Harmony</td>
<td>.33</td>
<td>-</td>
<td>.77</td>
<td>.32</td>
<td>.14</td>
<td>.36</td>
<td>.05</td>
<td>.14</td>
<td>.19</td>
<td>.05</td>
<td>.42</td>
</tr>
<tr>
<td>TIT</td>
<td>.85</td>
<td>.77</td>
<td>-</td>
<td>.38</td>
<td>.35</td>
<td>.49</td>
<td>.22</td>
<td>.04</td>
<td>.37</td>
<td>.23</td>
<td>.67</td>
</tr>
<tr>
<td>Tempo</td>
<td>.31</td>
<td>.32</td>
<td>.38</td>
<td>-</td>
<td>.51</td>
<td>.85</td>
<td>.39</td>
<td>.24</td>
<td>.34</td>
<td>.43</td>
<td>.77</td>
</tr>
<tr>
<td>Meter</td>
<td>.41</td>
<td>.14</td>
<td>.35</td>
<td>.51</td>
<td>-</td>
<td>.78</td>
<td>.27</td>
<td>.38</td>
<td>.26</td>
<td>.36</td>
<td>.69</td>
</tr>
<tr>
<td>RIT</td>
<td>.43</td>
<td>.36</td>
<td>.49</td>
<td>.85</td>
<td>.78</td>
<td>-</td>
<td>.32</td>
<td>.27</td>
<td>.35</td>
<td>.39</td>
<td>.86</td>
</tr>
<tr>
<td>Phrasing</td>
<td>.29</td>
<td>.05</td>
<td>.22</td>
<td>.39</td>
<td>.27</td>
<td>.32</td>
<td>-</td>
<td>.50</td>
<td>.57</td>
<td>.81</td>
<td>.61</td>
</tr>
<tr>
<td>Balance</td>
<td>.19</td>
<td>.14</td>
<td>.04</td>
<td>.24</td>
<td>.38</td>
<td>.27</td>
<td>.50</td>
<td>-</td>
<td>.47</td>
<td>.83</td>
<td>.54</td>
</tr>
<tr>
<td>Style</td>
<td>.39</td>
<td>.19</td>
<td>.37</td>
<td>.34</td>
<td>.26</td>
<td>.35</td>
<td>.57</td>
<td>.47</td>
<td>-</td>
<td>.79</td>
<td>.66</td>
</tr>
<tr>
<td>MST</td>
<td>.34</td>
<td>.05</td>
<td>.23</td>
<td>.43</td>
<td>.36</td>
<td>.39</td>
<td>.81</td>
<td>.83</td>
<td>.79</td>
<td>-</td>
<td>.74</td>
</tr>
<tr>
<td>MAP</td>
<td>.65</td>
<td>.42</td>
<td>.67</td>
<td>.77</td>
<td>.69</td>
<td>.86</td>
<td>.61</td>
<td>.54</td>
<td>.66</td>
<td>.74</td>
<td>-</td>
</tr>
</tbody>
</table>

Source: own compilation based on research conducted

The most interesting fact in terms of the objective of this article were correlations between musical aptitudes (as measured by E.E. Gordon’s MAP) and readiness for harmonic and rhythm improvisation (as measured by Edwin E. Gordon’s HIRR and RIRR tests) in groups of 11-year-old pupils. The table below clearly illustrates the correlations found using the Pearson's linear correlation coefficient in the statistical analysis.

Table 5. Correlations between Musical Aptitude Profile and HIRR and RIRR Tests

<table>
<thead>
<tr>
<th></th>
<th>MAP</th>
<th>HIRR</th>
<th>RIRR</th>
</tr>
</thead>
<tbody>
<tr>
<td>Melody</td>
<td>.31</td>
<td>.29</td>
<td></td>
</tr>
<tr>
<td>Harmony</td>
<td>.13</td>
<td>.08</td>
<td></td>
</tr>
<tr>
<td>TIT</td>
<td>.29</td>
<td>.24</td>
<td></td>
</tr>
<tr>
<td>Tempo</td>
<td>.30</td>
<td>.34</td>
<td></td>
</tr>
<tr>
<td>Meter</td>
<td>.14</td>
<td>.29</td>
<td></td>
</tr>
<tr>
<td>RIT</td>
<td>.24</td>
<td>.25</td>
<td></td>
</tr>
<tr>
<td>Phrasing</td>
<td>.40</td>
<td>.38</td>
<td></td>
</tr>
<tr>
<td>Balance</td>
<td>.14</td>
<td>.13</td>
<td></td>
</tr>
<tr>
<td>Style</td>
<td>.24</td>
<td>.26</td>
<td></td>
</tr>
<tr>
<td>Musical Sensitivity Total</td>
<td>.31</td>
<td>.31</td>
<td></td>
</tr>
<tr>
<td>MAP Total</td>
<td>.36</td>
<td>.35</td>
<td></td>
</tr>
<tr>
<td>HIRR</td>
<td>-</td>
<td>.41</td>
<td></td>
</tr>
<tr>
<td>RIRR</td>
<td>.41</td>
<td>-</td>
<td></td>
</tr>
</tbody>
</table>

Source: own compilation based on research conducted
The table shows that there is a relation between HIRR and RIRR tests where the correlation coefficient is $r=.41$ and is statistically significant at the level of $p\leq.05$. Not much less significant relations were found in E.E. Gordon’s research where the HIRR vs. RIRR correlation were: $r=.24$ for primary schools, $r=.30$ for middle schools and $r=.32$ for high schools (Gordon, 1998, 58).

There is a relation between musical aptitude (MAP total) and readiness for harmonic improvisation ($r=.36$) and readiness for rhythm improvisation ($r=.35$). The correlation is low and the dependency clear but low (statistically significant at the level of $p\leq.05$). We can also see linear correlations between specific MAP subtests: Melody subtest vs. HIRR and RIRR ($r=.31$; $r=.29$), Tempo subtest vs. HIRR and RIRR ($r=.30$; $r=.34$) as well as Phrasing subtest vs. HIRR and RIRR ($r=.40$; $r=.38$). This means low correlations and dependencies clear but low (Guilford dependencies based on: Nowaczyk, 1985, 107).

**Pedagogy Students (music major N=50 and non-music majors N=40)**

The level of stabilised musical aptitudes in the group of pedagogy students with music and non-music majors was presented in the table below.

<table>
<thead>
<tr>
<th>AMMA</th>
<th>Low</th>
<th>Average</th>
<th>High</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>N</td>
<td>%</td>
<td>N</td>
</tr>
<tr>
<td>Music</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major N=40</td>
<td>0</td>
<td>.0</td>
<td>35</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Non-Music</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major N=50</td>
<td>5</td>
<td>10.0</td>
<td>45</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Source: own compilation based on research conducted

The above table shows that the average level of stabilised musical aptitudes is dominating on the studied group of students. Only one person with non-music major does represent a high level of music talent while there are eight such cases in music-majoring group (20% of students). As we can see, people with music background show a higher level of music talent (tonal and rhythm). Unfortunately, the situation concerning musical aptitudes of music-unrelated persons is not optimistic. The table below contains median values for specific stabilised aptitudes of the studied groups of pedagogy students.

<table>
<thead>
<tr>
<th>AMMA</th>
<th>Tonal</th>
<th>Rhythm</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Raw</td>
<td>Percentile</td>
<td>Raw</td>
</tr>
<tr>
<td>Music Major (N=40)</td>
<td>27.2</td>
<td>65.9</td>
<td>29.8</td>
</tr>
<tr>
<td>Non-Music Major (N=50)</td>
<td>23.9</td>
<td>50.1</td>
<td>25.2</td>
</tr>
</tbody>
</table>

Source: own compilation based on research conducted
As concerns stabilised musical aptitudes in the tonal dimension, the study group of music-majoring pedagogy students achieved a lower median of $M=27.2$ than in the rhythm dimension where $M=29.8$. In the general dimension, the median was $M=57.5$ in terms of AMMA. The difference between the tonal and rhythm subtests was $(2.52)$ and was statistically significant at the adopted level of $p \leq 0.05$, where $p=.00$. The observations of rhythm aptitudes in E.E.Gordon’s research confirm the present research as both in music-majoring and non-music groups and in secondary school pupil groups, the rhythm-related results are higher (Gordon, 1989, 44). In the research quoted, the following AMMA results were obtained in the research conducted by E.E. Gordon: for students and graduates of higher musical schools (tonal $M=28.3$, rhythm $M=30.8$, total $M=59.1$), for students and graduates of non-musical faculties (tonal $M=24.3$, rhythm $M=27.4$, total $M=51.7$) and for secondary school pupils (tonal $M=23.8$, rhythm $M=26.8$, total $M=50.6$) (Gordon, 1989, 44). If we compare the results obtained here with the results of E.E. Gordon’s research, we can see that students majoring in music are (in E.E. Gordon’s research) between the results of musical school students and non-musical school students.

In the present study, a comparison was also performed between the results of music-majoring and non-music-majoring students in the AMMA test. A statistical analysis shows that the clear differences between pedagogy students with music and non-music majors are statistically significant (in favour of the music-major group). This is illustrated by the table below.

Table 8. Comparison of Median Values, Standard Deviations and Differences in the AMMA Test between Pedagogy Students with Music Major and Non-music Major

<table>
<thead>
<tr>
<th></th>
<th>N=50 Music Major</th>
<th>N=40 Non-Music Major</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Tonal</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>$M$</td>
<td>23.90</td>
<td>27.20</td>
</tr>
<tr>
<td>$t$</td>
<td>-4.50936</td>
<td></td>
</tr>
<tr>
<td>$Sd$</td>
<td>3.65</td>
<td>3.13</td>
</tr>
<tr>
<td>$p$</td>
<td>.00</td>
<td></td>
</tr>
<tr>
<td><strong>Rhythm</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>$M$</td>
<td>25.20</td>
<td>29.70</td>
</tr>
<tr>
<td>$t$</td>
<td>-6.00074</td>
<td></td>
</tr>
<tr>
<td>$Sd$</td>
<td>4.01</td>
<td>2.84</td>
</tr>
<tr>
<td>$p$</td>
<td>.00</td>
<td></td>
</tr>
<tr>
<td><strong>Tonal Score</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>$M$</td>
<td>49.00</td>
<td>57.52</td>
</tr>
<tr>
<td>$t$</td>
<td>-5.90194</td>
<td></td>
</tr>
<tr>
<td>$Sd$</td>
<td>7.46</td>
<td>5.83</td>
</tr>
<tr>
<td>$p$</td>
<td>.01</td>
<td></td>
</tr>
</tbody>
</table>

Source: own compilation based on research conducted

The above table clearly shows that students with a major in music report higher results in E.E. Gordon’s AMMA test than non-music-major students. All the differences are statistically significant at the level of $p \leq 0.05$. The data are confirmed in the research of E.E. Gordon (Gordon, 1989, 44).

Based on the adopted criteria and quantitative data obtained in the research using E.E. Gordon’s HIRR and RIRR tests, only two individuals out of 40 students majoring in music were deemed as lacking readiness for harmonic improvisation. All the
respondents were found to have readiness for rhythm improvisation. This was illustrated in the following table. The median results show that the respondents majoring in music achieved higher results in readiness for rhythm improvisation area \((M=32.00)\) than readiness for harmonic improvisation \((M=29.10)\). The difference is statistically significant at the level of \(p<0.05\) where \(p=0.00\).

In the case of non-music-majoring students, as many as six out of 50 respondents did not have the required readiness for harmonic improvisation and four out of 50 lacked readiness for rhythm improvisation \((\text{Kołodziejski, 2009, 103})\). The difference \((t=2.54)\) between results obtained with HIRR test \((M=26.74)\) and RIRR test \((M=29.28)\) is statistically significant at the level of \(p<0.05\), where \(p=0.002\). The research clearly shows that students majoring in music are better prepared to deal with both harmonic and rhythm improvisation.

**Interrelation between Musical Aptitudes and Readiness for Harmonic and Rhythm Improvisation in Students with a Major in Music**

An interrelation was found between stabilised musical aptitudes and readiness for harmonic and rhythm improvisation in students with a major in music the correlations calculated: for AMMA (total) vs. RIRR \(r=.40\), which means a moderate and statistically significant correlation \((\text{for } p<0.05)\), and vs. HIRR \(r=.09\), which means that no correlation was found. In the AMMA tonal and rhythm subtests vs. HIRR no correlation was found, but there was a moderate and statistically significant correlation between the AMMA rhythm subtest and RIRR where \(r=.51\) for \(p<0.05\). It is also interesting that a correlation was found between the AMMA tonal subtest and RIRR where \(r=.31\), meaning a weak but clear correlation, statistically significant for \(p<0.05\). No significant correlation was found for HIRR vs. RIRR \((r=.11)\).

If we look at correlation studies conducted in pedagogy students with non-music majors \((N=50)\), the correlation between AMMA and HIRR was \(r=.20\) and was not statistically significant. There are weak correlations for AMMA vs. RIRR \((r=.27)\) and rhythm subtest vs. HIRR \((r=.22)\) and RIRR \((r=.25)\) but all these results are not statistically significant for \(p<0.05\). In E.E. Gordon’s research, practically no correlation is found between AMMA and HIRR. Such correlations were found exclusively in students involved in the activity of a musical band \((N=105)\). However, it should be noted that the search for correlation of AMMA (total result) vs. HIRR in groups of professional choir singers \((N=30)\) brought positive results in the form of moderate statistically significant correlations \((\text{where } r=.66)\) \((\text{Gordon, 1998, 5})\).

Some clear correlations are also visible between AMMA and RIRR in groups of European music teachers \((N=62)\) where AMMA (total result) vs. RIRR is \(r=.44\) (analogously as in the discussed research on the group of students with a major in
music), AMMA tonal subtest vs. RIRR, where $r=0.23$ and AMMA rhythm subtest vs. RIRR, where $r=0.59$ (Gordon, 1998, 56).

As regards interrelation between the AMMA total result and the tonal subtest, a strong and significant correlation is visible (where $r=0.84$), which is statistically significant at a level of $p\leq 0.05$ and confirms the research results of the Music Learning Theory in terms of tests. There is also a similar correlation between the AMMA total result and the rhythm subtest (where $r=0.83$), which also means a strong and significant correlation that is statistically significant at a level of $p\leq 0.05$. Also the occurrence of a correlation between the tonal and rhythm subtest within the AMMA test ($r=0.69$) was important for the research, which means a moderate but statistically significant correlation of these two variables, statistically significant at a level of $p\leq 0.05$.

The above statistical analyses prove the occurrence of clear interrelations between musical aptitudes and readiness for rhythm improvisation. This means that individuals with higher musical aptitudes (tonal and rhythm) may be expected to have a higher readiness for rhythm improvisation. This also means that individuals who have high rhythm aptitudes may also manifest high tonal aptitudes.

In research conducted by E.E. Gordon, we see even stronger correlations in typically musical groups (with the status of confidence according to Guilford) related to the following dimensions: tonal subtest vs. AMMA (total result) where $r=0.94$, rhythm subtest vs. AMMA (total result) where $r=0.93$ and tonal subtest vs. rhythm subtest (similarly lower as the results obtained by the author) where $r=0.78$ (Gordon, 1989, 44).

The detailed analysis of correlation between AMMA test results and HIRR and RIRR records was presented below.

<table>
<thead>
<tr>
<th></th>
<th>Tonal</th>
<th>Rhythm</th>
<th>AMMA</th>
<th>HIRR</th>
<th>RIRR</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tonal</td>
<td>-</td>
<td></td>
<td>.69</td>
<td>.86</td>
<td>.14</td>
</tr>
<tr>
<td>Rhythm</td>
<td>.69</td>
<td>-</td>
<td>.83</td>
<td>.14</td>
<td>.31</td>
</tr>
<tr>
<td>AMMA</td>
<td>.86</td>
<td>.83</td>
<td>-</td>
<td>.09</td>
<td>.40</td>
</tr>
<tr>
<td>HIRR</td>
<td>.14</td>
<td>.04</td>
<td>.09</td>
<td>-</td>
<td>.11</td>
</tr>
<tr>
<td>RIRR</td>
<td>.31</td>
<td>.50</td>
<td>.40</td>
<td>.11</td>
<td>-</td>
</tr>
</tbody>
</table>

$N=40$. The rates of correlation are statistically significant $p<0.05$.
Source: own compilation based on research conducted

A summary of the above considerations over the relation between musical aptitudes and readiness for harmonic and rhythm readiness is presented in the table below that contains the calculated correlation coefficients and their statistical significance for $p\leq 0.05$. 

Table 9. Pearson’s Linear Correlation Coefficient for AMMA, HIRR and RIRR in the Study Group of Students with Major in Music
### Table 10. Correlation Coefficients between Specific Dimensions of Musical Aptitude and Readiness for Harmonic and Rhythm Improvisation in the Groups Studied

<table>
<thead>
<tr>
<th></th>
<th>HIRR Pearson’s correlation</th>
<th>Significant</th>
<th>RIRR Pearson’s correlation</th>
<th>Significant</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>IMMA</strong> N=45</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tonal</td>
<td>.21</td>
<td>No</td>
<td>.53</td>
<td>Yes</td>
</tr>
<tr>
<td>Rhythm</td>
<td>.50</td>
<td>Yes</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>IMMA Total</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Melody</td>
<td>.31</td>
<td>Yes</td>
<td>.29</td>
<td>Yes</td>
</tr>
<tr>
<td>Harmony</td>
<td>.13</td>
<td>No</td>
<td>.08</td>
<td>No</td>
</tr>
<tr>
<td><strong>Tonal Imagery Total</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tempo</td>
<td>.30</td>
<td>Yes</td>
<td>.34</td>
<td>Yes</td>
</tr>
<tr>
<td>Meter</td>
<td>.14</td>
<td>No</td>
<td>.29</td>
<td>No</td>
</tr>
<tr>
<td><strong>Rhythm Imagery Total</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Phrasing</td>
<td>.40</td>
<td>Yes</td>
<td>.38</td>
<td>Yes</td>
</tr>
<tr>
<td>Balance</td>
<td>.14</td>
<td>No</td>
<td>.13</td>
<td>No</td>
</tr>
<tr>
<td>Style</td>
<td>.24</td>
<td>No</td>
<td>.26</td>
<td>No</td>
</tr>
<tr>
<td><strong>Musical Sensitivity Total</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Musical Aptitude Profile Total</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>AMMA</strong> N=40</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tonal</td>
<td>.14</td>
<td>No</td>
<td>.31</td>
<td>Yes</td>
</tr>
<tr>
<td>Rhythm</td>
<td>.05</td>
<td>No</td>
<td>.51</td>
<td>Yes</td>
</tr>
<tr>
<td><strong>AMMA Total</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>AMMA Total</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>AMMA Total</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Non-Music Major</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tonal</td>
<td>.14</td>
<td>No</td>
<td>.14</td>
<td>No</td>
</tr>
<tr>
<td>Rhythm</td>
<td>.23</td>
<td>No</td>
<td>.25</td>
<td>No</td>
</tr>
<tr>
<td><strong>AMMA Total</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>AMMA Total</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Source: own compilation based on research conducted

### Verification of Practical Hypotheses

The research considerations presented in this article prove the main hypothesis that there is a relation between both developing and stabilised musical aptitudes and readiness for musical improvisation. The most visible results were found for rhythm aptitude dimensions and total results of the specific tests vs. readiness for rhythm improvisation (IMMA: rhythms subtest and total vs. RIRR, MAP: tempo subtest vs. RIRR, AMMA in the music-majoring group: tonal and rhythm subtest and total vs. RIRR). Surprisingly good results were reported for the musical aptitude profile (MAP) vs. HIRR and RIRR (melody, tempo and phrasing subtests vs. HIRR and RIRR, and MAP total vs. HIRR and RIRR). This means that MAP may be a good tool for forecasting readiness for musical improvisation in primary school pupils. Analysis of test results showed that the level of musical aptitudes among the study groups was rather average and low. An exception to that is the music group of students where 20% of respondents obtained high results in terms of musical aptitudes (tonal and rhythm).

Practical hypothesis one was thus confirmed. As concerns practical hypothesis two, E.E. Gordon’s thesis that children have higher developing aptitudes in terms of melody is confirmed (measurement with IMMA test showed statistically significant differences). Also the hypothesis that the average values in terms of rhythm aptitudes are higher in the phase of stabilised musical aptitudes is also confirmed by the research under discussion (MAP and AMMA tests used). Differences in favour of the
rhythm subtest are statistically significant. Practical hypotheses three and four) were partially confirmed as most respondents showed readiness to undertake harmonic and rhythm improvisation. The fewest respondents with such readiness are found among 9-year-old schoolchildren. Statistical analysis shows that the relation between musical aptitude and readiness form harmonic improvisation exists only in the results obtained among primary school pupils as tested with the MAP test and equals $r=.36$ for the total MAP and HIRR results and is statistically significant for $p≤0.05$; no significant correlations were found in the other groups. Practical hypothesis five was thus not confirmed. However, there is an interrelation between musical aptitudes and readiness for rhythm improvisation in all the tested groups. The correlation is not statistically significant only in the non-music-majoring students group, which completely confirms practical hypothesis six. The last practical hypotheses seven and eight, concerning statistically significant correlations between specific subtests in the IMMA, MAP, AMMA, HIRR and RIRR tests, was completely confirmed. Statistical analysis shows unequivocally that the correlations described were not found only between HIRR and RIRR tests in the non-music students group. In the other cases, we can clearly see a significant correlation between the subtests.

Final Conclusions

1. Developing musical aptitudes occur in the study group ($N=45$) at average and low levels. This is not much at variance with the research of the analyses presented in the article where similar values were reported for a groups of 7-year-old pupils ($N=101$), and after a year of experimental influences low and average values grew slightly (Kołodziejski, 2008, 128–138).

2. In terms of specific dimensions of the developing musical aptitude, we can see that tonal aptitudes occur at a bit higher level than rhythm aptitudes. However, the difference is statistically significant and confirmed by the existing relevant research (see in: Kamińska & Kotarska, 2000, 69–70; Kołodziejski, 2008, 131; Kołodziejski, 2008a, 42).

3. There is a significant number of pupils who have no readiness for rhythm musical improvisation (the author did not study readiness for harmonic improvisation). This is probably related to low improvisational culture of the society (environmental factor), lack of improvisational experience in school education of teachers conducting early education classes and poor preparation for conducting music classes with little children.

4. There is a positive linear correlation between developing musical aptitudes) as measured with E.E. Gordon’s IMMA test) and readiness for rhythm improvisation (as measured by E.E. Gordon’s RIRR test).

5. In the fourth year age group (11-year-olds), rather average and low values are predominating in the stabilised musical aptitudes, which are confirmed by the results of previous research (Kołodziejski, 2008, 139–144; Kołodziejski, 2008a, 42). However, we can see that rhythm aptitudes are higher at that age than tonal aptitudes, which was also confirmed in Polish studies (Kołodziejski, 2008, 143).
6. Most pupils show readiness for undertaking harmonic improvisation, with poorer results in terms of readiness for rhythmic improvisation.

7. There is an interrelation between stabilised musical aptitudes as measured by E.E. Gordon’s MAP test and readiness for undertaking harmonic and rhythm improvisation. The most significant relations are reported for the Melody, Tempo and Phrasing subtests vs. HIRR and MAP total vs. HIRR and RIRR.

8. Stabilised musical aptitudes of pedagogy students with music and non-music majors differ significantly in favour of music-related students and the difference is statistically significant. Therefore, we can see that the music-majoring group of students also has musical aptitudes higher than the other (non-music) groups, and more importantly – among them there is a numerous group representing high aptitudes.

9. The vast majority of students have readiness for undertaking harmonic and rhythm improvisation. However, higher readiness is reported for music-majoring students, which obviously is not a great discovery, but proves that the group has stronger musical background.

10. There is an interrelation between musical aptitudes and readiness for rhythm improvisation only in students with a major in music.

11. Also, strong intercorrelations were calculated between the specific dimensions of musical aptitude studied in E.E. Gordon’s subtests, which significantly confirms the statistical calculations of the author of the Theory of Music Learning through audiation (Gordon, 1998, 58–59; Gordon, 2000b, 47).

References


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CONTINUITY IN THE MUSIC CURRICULUM IN UPPER PRIMARY SCHOOLS IN VIHIGA DISTRICT, WESTERN PROVINCE - KENYA

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Abstract
The music curriculum reveals that a student begins to learn the basics of music theory at primary school level. These include definition of music, musical elements, identification of clefs and the construction of major and minor scales. A student who has gone through this level is expected to have some of the basic skills required in musical reading and writing, which provides a good basis for continuation of music education at secondary school level. However, students studying Music at secondary level exhibit lack of knowledge in some of these basics which may be an indication of content problem at primary level. One of the factors that could be attributed to this is the lack of continuity in the content of the music curriculum. Therefore the study sought to investigate the continuity in the music curriculum at the upper primary level. The study was based on A. Bandura's linear interactive social cognitive learning theory as expounded by M.L. Bigge and S.S. Shermis (Bigge & Shermis, 1992), which views a person's learning, perceptions and behaviour as occurring in sequences. Data was gathered by analysing the content of upper primary music syllabus to establish whether there is continuity in the content and through oral interviews with ten primary school music teachers, in Vihiga district purposively sampled. The study reveals that the music curriculum at upper primary level lacks continuity in the content material. Hence the study recommends redesigning the curriculum to enable learners acquire sequenced music knowledge.

Key words: Music, Curriculum, continuity, primary schools, Kenya.
Introduction

There has been great concern by a number of scholars regarding the continuity of content in the music curriculum at various levels of learning in Kenya. For example, E.A. Akuno in her book “Issues in Music Education in Kenya” conclusively states that “music education in Kenya has, for a long time, been characterized by lack of continuity in the curriculum at succeeding levels of learning” (Akuno, 2005, 10). This book addresses issues surrounding the teaching of music using children songs instead of western melodies. R.A. Ongati in agreement with the concern raised states that “a scrutiny of the Kenyan Primary school music syllabus of 2002 reveals lack of chronological/sequential flow of materials, events and content leading to lack of interconnectivity and continuity of learning content” (Ongati, 2005, 248). Her main concern in this article is to demonstrate how Luo game songs and folktale songs can be used as teaching resources in the musical arts education of a Luo child. This study was motivated by the concern raised by these music educators.

The aim of this study was to establish whether there is continuity in music curriculum designed for upper primary school level in Kenya with specific reference to schools in Vihiga district.

Theoretical Basis

This study is based on A. Bandura’s linear interactive social cognitive theory as expounded by M.L. Bigge and S.S. Shermis (Bigge & Shermis, 1992). The theory views a person’s learning, perception and behaviour as occurring in sequences. According to this theory, learning should be sequential building on what the students already know and developing it further to a more complex and advanced level of knowledge on a concept or skill. This implies that topics in any subject should be ordered in such a way that, each topic leads to the next without gaps in between. Hence the applicability of the theory to this study which sought to establish whether there is continuity in upper primary school level music curriculum for meaningful learning to take place.

Related Literature

Studies on curriculum in general may be many. However, studies on continuity of curriculum content in Music seemly are rare or they may not be readily available. According to A. Pearson (Pearson, 2006), children’s growth is continuous; therefore their early educational experiences must also be continuous. The author tries to explain that one experience builds on another creating a thread of meaning which runs through a number of experiences forming a coherent, whole, continuous learning curriculum for young children. This is what D. Cunningham (Cunningham, 2004) refers to as “Fluid” transition across potential stages of dislocation, such as the Primary/Secondary interface. The term “Fluid” in this case is used to explain a situation where learning is connected in such a way that one cannot separate the "molecules" within the content which ensures continuity. A. Pearson (ibid) explains that when there is such continuity, children have the time and opportunity to see relationships between facts, develop ideas, generalise, and extrapolate and to make
a tentative intuitive leap into new knowledge. This leap, from merely learning a fact to connecting one fact to another is an essential step in the development of thinking.

From a recent research on "Transfer and transition", M. Galton, J. Gary and J. Rudduck pointed out the need for schools/colleges to work more on curriculum continuity and to pay attention to academic transfer and “the specific strategies that help sustain students’ progress" (Galton, Gary & Rudduck, 2003, 14). Authors refer to curriculum continuity thus: firstly, knowing which topics and texts have already been covered; secondly, knowing what skills and understanding have been well established, and finally, knowing the pace and style of previous lesson in the subject. This knowledge is then used to launch the students’ education in a way that will reassure them, challenge them and take them forwards rapidly. It is important, that there is continuity of learning in one level, so as to enable sequential progression in the next level. The authors further recommend the use of bridging material or transition units - a set of materials started in the last few weeks in the primary school and continued after transfer to secondary school, which is increasingly used to support continuity in curriculum and pedagogy. Their research report also recommended the involvement of teachers in a joint planning of the units or the curriculum as evident in the following statement “it was noticeable that where primary and secondary colleagues engaged in joint planning of these units, there was both continuity and a greater variety of activities so that pupils’ motivation was sustained after transfer” (ibid).

Several issues need to be considered when advocating for the curriculum to be offered to the learners. This is the concern of F. Bobbit when he writes:

“The central theory (of curriculum) is simple. Human life, however varied, consists in the performance of specific activities. Education that prepares for life is one that prepares definitely and adequately for these specific activities. However numerous and diverse they may be for any social class they can be discovered. This requires only that one go out into the world of affairs and discover the particulars of which their affairs consist. These will show the abilities, attitudes, habits, appreciations and forms of knowledge that men need. These will be the objectives of the curriculum. They will be numerous, definite and particularized. The curriculum will then be that series of experiences which children and youth must have by way of obtaining those objectives” (Bobbit, 1918, 42).

Curriculum should not be as a result of “armchair speculation” but a product of systematic study. R.W. Tyler (Tyler, 1949), in support of this, comes up with a theory that is based on four fundamental questions. The first question is What educational purposes should the school seek to attain? This deals with the objectives and goals of the school. The second question is What educational experiences can be provided that are likely to attain these purposes? The main concern here is the subject content to be given to the learners to achieve the set objectives. The third question is How can these educational experiences be effectively organized?

D.J. Elliott (Elliott, 1995) indicates that practical curriculum making holds that the most important solutions to curriculum problems will not be found in highly specific written plans or the abstract conjuring of curriculum theorists. Solutions will be found, instead, in the professional reflections and judgments of individual teachers/educators engaged in specific teaching and learning situations. Practical curriculum making holds that the
best curriculum arises when teachers focus on their own circumstances, rather than on the generic scripts of theorists and publishers who tend to see similarities across teaching situations that cannot be grouped together defensively in reality. S. Grundy (Grundy, 1987) states that curriculum develops through the dynamic interaction of action and reflection. Curriculum is not simply a set of plans to be implemented, but rather is constituted through an active process in which planning, acting and evaluating are all reciprocally related and integrated into the process. Thus mapping the curriculum involves clustering situations based on relationships identified in concept maps and sequencing learning of concepts that relate to both thinking and action, based on logic consistent with practice.

To meet the goals intended for an education system, the objectives should be attainable. Teachers sometimes tend to set objectives that are not achievable. The objectives of a system of learning should lead a learner to higher levels of learning without confusing the learner. J. Conway and P. Little (n.d.) in an internet article (http://pbltpedu.sg/curriculum%20planning/articles/JaneConwayPennyLittle.pdf) puts it that the most difficult aspect of developing the curriculum package is in writing learning objectives that identifies concepts to be followed/applied throughout the package rather than a list of content for students to learn.

R.A. Ongati (Ongati, 2005) confirms that objectives of any programme are supposed to shape, guide, direct and help educators and/or facilitators achieve the goals outlined for that programme. In the Kenyan situation especially at the primary level, since the theatre arts syllabus is designed to integrate arts and craft, music and drama, the objectives stated are not specific to any subject area. They are more inclined towards arts and craft than music. The author suggests that it would be better to state objectives specific to each of the three study areas that fall under creative arts for each requires unique and special attention.

M.L. Bigge and S.S. Shermis (Bigge & Shermis, 1992) argue that for any learning to take place, there should be transfer of learning which occurs when a person’s learning in one situation influences that person’s learning and performance in other situations. If there were no transfer at all, students would need to be taught specifically every act that they ever were to perform in any situation. Continuity in learning is imperative to avoid situations of this nature. This will enable the learners to connect or transfer knowledge gained in the learning of a situation to another similar to the first one. In its broadest sense, transfer of learning is basic to the whole notion of schooling. Those who support, as well as those who carry out education in schools, assume that matters being taught today will have some learning value in later times in different situations. Accordingly, the assumption that underlies our entire educational system is that, knowledge gained in school not only will be available in the future but also will be applied to the solution of new problems as they arise in future school and life situations. A predominant purpose of formal education in schools is to facilitate learning outside them. It would be difficult to justify any achievement of school learning that had no bearing upon students’ future learning and life situations. Nevertheless, according to M.L. Bigge and S.S. Shermis (ibid), what is learned in school often contributes very little to children and youths in solving their future problems. Thus there appears to be much room for improvement in our teaching procedures so that transfer of formal learning to other situations will be enhanced to a greater degree than at present. The aim of this study was to establish whether there is continuity in the music curriculum for the upper primary classes in Vihiga district, Western Province, Kenya.
Methodology

The study was mainly based on content analysis of the upper primary school music syllabus. The upper primary constitutes classes 4-8. The syllabus was analyzed to find out whether there is or there is no continuity in the content. Additional data was collected through oral interviews with ten primary school music teachers, in Vihiga district purposively sampled. Data was analyzed qualitatively and presented in prose form and on a table.

Findings and Discussion

The study reveals that continuity in classes is compromised because there is a lot of repetition. For example, singing in standard four requires students to learn Kenya National anthem and then other songs which include folk, topical, patriotic and sacred songs. The content which is singing in standard five is repeated as it was in standard four. In standard six, national anthem is still being taught and other songs with the suggested areas being two part song and topical songs. At least there is an inclusion of a new element – two part songs which is missing in standard seven but resurfaces in standard eight which is a repetition of what was learnt in standard six. In standard eight there is also the subtopic – other songs including topical/patriotic songs and three part singing. The biggest question that one asks is why do the learners sing these songs? What is the objective behind the singing the songs? No wonder the mentality of many Kenyans is that the subject Music is considered to be singing. Students and teachers thus develop the notion that Music is only singing. That is why teachers and administrators wonder why quality time should be wasted in singing which can be done by anybody with no formal education in Music. While these may be good concerns, but they are made by persons that do not understand what Music is all about simply because they are misinformed by the areas in the curriculum which prioritise singing. Moreover, there is a lot of singing in upper primary which does not seem to be objective driven.

The topic rhythm from standard four to eight entails clapping and tapping of rhythms with note values: standard four – crotchets and minimis; standard five – quavers, crotchets and minimis; standard six – quavers, crotchets and minimis; standard seven – dotted minimis, then standard eight – quavers, crotchets and minimis, semibreve, dotted minim and dotted crotchet. There is, at least, a bit of progressive learning even though topics are jumbled up. In standard six, for example, learners repeat what is learnt in standard five; in standard seven, note values learnt previously are left out only to re-emerge in standard eight. Other topics that need to be well ordered and sequenced are pitch and melody for they don’t seem to flow smoothly from one level to the next. Harmony is not done at all in the primary level of education as suggested by the syllabus. There is only one topic on harmony that is two and three part singing. This topic lacks clarity as to whether it is different voice parts in or two or three voices in unison. There is need for at least an introductory topic in harmony especially in standard seven and eight.

One of the main contentious issues concerning music teaching in primary schools is the fact that music is not examinable. All the ten teachers who were interviewed confirmed that though there is music in the curriculum, but it is never taught. Schools
concentrate on teaching the examinable subjects at the expense of the non examinable ones like music. Teachers adopted this practice as a result of the introduction of the “mean grade” of a school’s performance in mock tests and at Kenya certificate of secondary education (KCSE) examination as measure of judging performance of a school. Hence teachers and schools are striving for the best “mean grades”. The scenario has resulted in the maltreatment of Music in schools, for example, time slotted for music in the timetable is used to teach the examinable subjects. The only sign of music left in primary schools is singing which is done for the sake of competition during the annual nation-wide music festival. None of the ten primary schools sampled teach music as a subject. All the ten teachers indicated that schools view teaching of music as a waste of valuable time and therefore use that time to teach other subjects. This poses a big problem to students who wish and choose to study Music at secondary level because the general assumption is that the students have acquired basic music knowledge at the primary level. The content of the secondary school music syllabus is designed on the assumption that students bring with them basic music knowledge from primary school hence students find it difficult to grasp the intended material and teachers also find it difficult to deliver as well. Many a time they must go back to cover the rudiments which could have been done in primary school.

Amalgamation of several subjects has also contributed to the gaps evident in the music curriculum. The current Kenyan primary school syllabus is designed to integrate Art/Craft, Music and Drama to form what is referred to as the “Creative Arts”. It is true that all these subjects are creative arts but to what extent are they related that merits them being grouped to be taught together? All teaching and learning should be related in such a way that what is taught today naturally leads to what will be learned tomorrow. There is, at least, resemblance content-wise between music and drama because there is music in drama and drama in music, but how is craft related to music? The amalgamation has not brought changes on the time allocated for teaching “Creative Arts”. The time that was meant for the subject remained the same, that is, three lessons a week. One would expect too much from teacher to be able to deliver the knowledge in the three subject areas within three lessons a week. Hence curriculum developers end up reducing the content in these weighty subjects. This affects the learners because they do not get enough content material in each of the three areas hence they don’t learn what they are supposed to and at the end of the day they are not well grounded in the subjects.

Even though the introduction section of the Syllabus Volume 1, clearly states that “...the content in each topic has been systematically developed with new knowledge, skills and attitudes being incorporated at each level” (Syllabus, 2002, 158), one sees contradiction between the content and topics. For example, in this syllabus

- Topic 1 - Picture making,
- Topic 2 - Singing,
- Topic 3 - Pattern making, and so forth.

There is nothing systematic in these topics that lead learners from one level of knowledge, skill and attitude to the next. The other question that comes into one’s mind is, even if one was to reorganize the topics, how these topics would be taught bearing in mind that all of them are weighty and there are only three lessons per week each lasting only 35 minutes.
Still in the introduction section of the said syllabus there is another statement that casts some doubts to the readers: “The content has also been carefully selected to infuse emerging issues related to child labour, drug abuse, HIV/AIDS and integrity”. This is a worthy idea but seems rather misplaced. Creative arts have very little in connection with these pertinent issues in life. There are other relevant subjects that these issues can be easily assimilated to in order to achieve the targeted objectives. In our opinion, these issues can be included in the natural sciences, home science, social studies and also in the various religious studies including Christian religious education, Islamic religious education and Hindu religious education.

Even with the assumption that all other topics not related to music are taught separately, the relationship between topic two - Singing and topic four – Rhythm seem to lack connection. The content in topic two (Singing) includes subtopic one - words of the Kenya national Anthem verse 1 in Kiswahili. Subtopic two - other songs includes simple songs from learners’ immediate environment, simple songs with family themes, simple songs on emerging issues for example HIV/AIDS, integrity, sacred songs, story songs and lullabies. This is a good starting point if developed further using the same issues. J.M. Mutuku (Mutuku, 2005) had the opinion that teaching and learning of music using African resources should be based on the folk songs which are part and parcel of the learners from childhood therefore if topic four (Rhythm) is connected to the singing that was done in topic two learning would have been more rewarding than it is. The songs that are sung should not be sung just for the sake of it. There should be an objective as to why a child in standard One is learning a particular song. In contrast to this the objectives in topic four indicate that by the end of the topic the learners should be able to clap and tap rhythms to songs in free styles and also accompany songs with percussion instruments. The question that one may ask is whether there is relationship between this topic and the previous one. In our opinion the clapping and tapping should be done concurrently with the songs learned or using the songs that have already been learnt but not introducing new songs for the same.

The topic after rhythm is pitch. The content in this topic is listening to sounds and imitating sounds. The resources suggested, indicating the origins of the sounds are vehicle, animal, human and other sources of sound. We would rather teachers use the pitches in the songs already learnt. Some of the suggested pitches like those of a vehicle, animal, door etc. cannot be found in the standard western scales.

As stated earlier the singing of the Kenya National Anthem (KNA) runs throughout the eight years of primary education. This is summarized on Table 1:
Table 1. Repetition of the Topic - Kenyan National Anthem over the First Eight Years of Education

<table>
<thead>
<tr>
<th>CLASS</th>
<th>TOPIC</th>
<th>SUB-TOPIC</th>
<th>CONTENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Singing (pg 160)</td>
<td>Kenya National Anthem</td>
<td>Singing verse 1 in Kiswahili</td>
</tr>
<tr>
<td>2</td>
<td>Singing (pg 165)</td>
<td>Kenya National Anthem</td>
<td>Singing verse 1 in English</td>
</tr>
<tr>
<td>3</td>
<td>Singing (pg 168)</td>
<td>Kenya National Anthem</td>
<td>Singing verse 2 in Kiswahili</td>
</tr>
<tr>
<td>4</td>
<td>Singing (pg 172)</td>
<td>Kenya National Anthem</td>
<td>Singing verse 2 in English</td>
</tr>
<tr>
<td>5</td>
<td>Singing (pg 179)</td>
<td>Kenya National Anthem</td>
<td>Singing verse 3 in Kiswahili</td>
</tr>
<tr>
<td>6</td>
<td>Singing (pg 185)</td>
<td>Kenya National Anthem</td>
<td>Singing verse 3 in English</td>
</tr>
<tr>
<td>7</td>
<td>Singing (pg 191)</td>
<td>Kenya National Anthem</td>
<td>Singing verse 3 in Kiswahili/Reciting the loyalty pledge</td>
</tr>
<tr>
<td>8</td>
<td>Singing (pg 198)</td>
<td>Kenya National Anthem</td>
<td>Singing verse 3 in Kiswahili and English. Sol-fa notation and two-part singing including the melody</td>
</tr>
</tbody>
</table>

From the above analysis, it can be deduced that the Kenya National Anthem is learnt in eight years. This means that words contained in the three stanzas of the Kenya National Anthem are usually learned for eight good years and the song is in the strophic form, what changes are the words but the melody is the same in the three stanzas! Where is the continuity or advancement in learning? It is only in standard eight where we find sol-fa notation being introduced and a bit of harmony (two-part singing). Close scrutiny of this indicates that singing standard three of this song is done in standard five and again repeated at a higher level that is standard seven. The question one asks is what the essence of this repetition is? This paper suggests that the singing of the song can go up to standard three thereafter other elements of music can be taught using the same song; elements like rhythm, melody, harmony, form and many others. This would present sequential learning than repeating the same thing over a period of eight years.

Conclusion

The paper established that there is need for the music curriculum at the upper primary to be designed in such as way as to provide for continuity of content. The paper observes that there is need to separate the different study areas forming the creative arts because they don't seem to have much in common to be taught as a single subject. They present disjointed areas of study which need to be revised because it brings confusion both to the learner and the teacher. A complete review of the syllabus needs to be done to make the content continuous so as to provide learners with music knowledge that is built upon previous concepts or skills ensuring learning new concepts in a continuous manner. The example of singing that we have made reference to in this paper (see Table 1) points to that fact that it is not beneficial for
learners if singing is done for memorization purposes for a period of eight years without attaching more meaning to the songs. The objectives of singing should be knowledge, concept and skill development. This is crucial since objectives of any programme are supposed to shape, guide, direct and help educators and/or facilitators achieve the goals outlined for that programme.

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Main objectives
- To provide a forum for sharing problems, challenges, research and practices;
- To highlight the impact of new music teaching/learning approaches;
- To foster interaction between young and experienced researchers and music teachers;
- To establish international networks.

Theme and Sub – Themes
Under the general theme of Problems in Music Pedagogy, the contents are organized into 4 subs – themes:
- Music learning outcomes, assessment and teaching and learning activities;
- Music teacher competence in the context of sustainable development;
- Institutional responses to current trends: accountability and professionalism.
- Music teaching process in a new education paradigm' context.

Conference Structure
Each of the four subs – themes is addressed by an opening keynote speaker and followed by lectures by invited speakers, paper presentations and symposia. At the end of each day there is full discussion of the main ideas and conclusions.
A final workshop with the keynote speakers, invited lectures and session reporters is due to make a synthesis of conclusions.

Proposal deadlines
Acceptance notice: by 15th June 2011.

Selection criteria
Proposals will be selected based on appropriateness with the Conference theme, relevance of the topic and innovation. All accepted abstracts and papers would be published in a CD, the best – in a journal "Problems in Music Pedagogy".

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Conference Location

Daugavpils, Latvia

With a population of around 110 000, Daugavpils is lively city at the south of Latvia of a Latgale region, which is named as a blue lakes land. It is easily accessed by motorway or railway (Riga – Daugavpils).

Daugavpils University

Daugavpils University (http://du.lv), created in 1921, has become one of the most innovative higher education institutions in Latgale.
Notes for contributors

Submission of manuscripts
Manuscripts, ideally between 5000 and 8000 words (including abstract, diagrams, references and tables), should be sent as an attachment in original format or Word document format (DOC). Manuscript should be submitted in English and only for Problems in Music Pedagogy in accordance with the publication manual of the American Psychological Association (APA).

Refereeing
All manuscripts are normally reviewed by at least two referees (in addition to the Editor). Refereeing is anonymous unless a referee chooses otherwise. Referee comments are passed intact to authors, apart from editing. Proofs should be returned to the Editor as soon as possible. The Editorial Board has the right to reject a manuscript if after the first review it is submitted repeatedly with unsatisfactory corrections. The selection of articles for inclusion in the journal will be based on these reviews.

Specifications for contributions
Manuscript must be typewritten with a font size of 12 points (font Times New Roman) on one side of A4 paper. Contributors are asked to use MS Word 5.0 or a later version.

Style
Papers must be written in clear, concise style appropriate to an international readership.

Manuscript specification
Title. Include title of the paper, name(s) of author(s), affiliation, mailing address (include postal codes, e-mail address and fax-number).

Manuscripts should begin with an Abstract of up to 120 words that contains concise factual information on objectives, methods, results, and conclusions.

Key Word Index should follow, including a maximum of 5 Keywords. 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:

For books

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For chapters in edited books

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

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