

Daugavpils University  
Vytautas Magnus University  
Lithuanian Academy of Music and Theatre

# MUSIC SCIENCE TODAY: THE PERMANENT AND THE CHANGEABLE

Scientific Papers

Mūzikas zinātne šodien: pastāvīgais un mainīgais  
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## PREFACE

### *Music Science Today: the Permanent and the Changeable XI*

Editor-in-chief ĒVALDS DAUGULIS

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The collection of research papers includes 24 articles by scholars representing five countries (Latvia, Lithuania, Poland, Russia, and Belarus). The thematic scope of researches is broad and papers are organized in three sections: *Aesthetics and Stylistics of Music*, *Art of Musical Performance* and *Music Pedagogy*.

The first section includes six research papers. The interplay of different styles and aesthetic attitudes in its various forms is discussed in Giedrė Muralytė-Eriksonė's paper *Parallels Between the Songs by Henry Purcell and Benjamin Britten*.

Nelli Matsaberidze's paper *Dialectics of "Dialogical World Outlook" as a Stylistic Paradigm of Contemporary Music* touches upon the shift in the stylistic paradigms of contemporary music, the convergence of traditions, and provides a good insight into the stylistic spectrum of contemporary music by Belarusian composers.

Olesia Platonova in her paper "*La Passion según San Marcos*" by Osvaldo Golijov. *From Bach's Tradition to Modern Interpretation* presents a thorough analysis of O. Golijov's composition from the cultural-historical perspective of 20<sup>th</sup>–21<sup>st</sup> century genre of passion.

Baiba Jaunslaviete's research *Reception of Choral Music by Maija Einfelde as Manifestation of Changing Aesthetic Paradigms* is devoted to the choir music by the outstanding 20<sup>th</sup> century Latvian composer Maija Einfelde. The study considers the reception of Einfelde's choir compositions in different periods of time, as well as the factors (aesthetic paradigms) determining that reception.

The discussion of the relationship between classical and rock music is continued in the paper *From Rock Symphony to Metal Opera: Classical Genres and Forms in Rock Music* by Elena Savitskaya. The author of the paper raises an important question: how do classical and rock genres interact and develop? The study also answers and outlines new issues that are likely to be addressed in the next study.

Ryszard Zoledziewski in the paper *Saxophone in Contemporary Work of Wrocław Composers* analyzes a great range of contemporary compositions for saxophone by composers from Wrocław (a city in Poland); the author provides new information on diverse approaches to the interpretation of contemporary music for saxophone in one and the same composition, as well as discusses the acoustic possibilities from the aspect of the repertoire for saxophone.

The section *Art of Musical Performance* comprises three research papers focusing on diverse particularities of style awareness and performance – Leonidas Melnikas' paper *Stylistic Identity in Music Performance: Laboratory Sterility vs. a Living Creative Process*, Ugnė Antanavičiūtė-Kubickienė's *Musical Interaction in Ensemble Performance: Coherence and Expression as the Main Aspects of Ensemble Performing* and Giedrė Žarėnaitė's *Role of Second Violinist in String Quartet. Essential Differences and Commonalities in Comparison to First Violinist*.

Alexander Koroteev's paper *Wind Art as a Socio-Cultural Phenomenon of the World-Historical Progress of Civilizations* surprises with the extremely broad chronological account of the evolution of wind instrument performance at different times.

The research papers concerning the issues of *music pedagogy* have been developed in different ways. Their authors analyze a wide range of music pedagogy materials, present new information on future music teacher's competences, compare the currently available music education to that of the international level, and pay special attention to the interaction between the educational and the artistic components. There are several thematic guidelines. One of them is general music pedagogy. Rasa Kiriliauskienė and Jolanta Abramauskienė in their paper *Assessment of Music Teachers' Competences: Approach of Heads of Schools* consider the issues of this sphere from the viewpoint of heads of schools; Asta Rauduvaitė and Sun Bo in the paper *Future Teachers' Musical Compe-*

tence and Its Expression at University analyse how future music teachers' competences manifest themselves during their studies at higher educational establishments. Asta Rauduvaitė and Yadian Du in their paper *The Importance of Music Teacher's Competences in Lithuania and China* compare the music education systems in Lithuania and China; Jolanta Lasauskienė and Yuqing Yang in their study *Reflections on Music Teacher Education: Current Models and New Developments* discuss various models of music teacher education, but Youdi Sun focuses on the Chinese system of music education in general. The paper *Versatile Teacher's Competences in the Context of Musical Education of Pregnant Women* by Lolita Jolanta Navickienė and Lina Poškytė considers varied competences necessary for teachers in providing music education to pregnant women; the aspect of the development of children's listening skills is considered in the paper *Diagnosis of Child Listening to Music in the Light of SUMS Application* by Maciej Kołodziejski, Łukasz Pulchny and Paweł A. Trzos; the analysis of the artistic aspect of future music teachers' education is presented in the paper *Expression of Artistic Individuality within Context of Music Teacher Training* by Vilius Tavoras, in which the author considers students' possibilities to express their artistic individuality. Researchers Ewa Parkita and Anna Parkita in their paper *Educational and Artistic Projects as an Important Element of Educating*

*Future Music Teachers in Poland* pay special attention to the interplay of educational and artistic components, while Urszula Mizia's paper *The Artistic Application of Ceramic Instruments* is devoted to various possibilities of artistic application of ceramic instruments. Educational aspects in music schools are approached by Giedrė Gabnytė in her study *Features of Education in Lithuanian Music Schools: Opinion of Students and Graduates*, Anna Stachura-Bogusławska in her paper *Elements of Modern Musical Language in Selected Piano Pieces for Children by Silesian Composers (Poland) from 20<sup>th</sup> and 21<sup>st</sup> Centuries* and Małgorzata Kaniowska in *Selected Issues in Methodology of Conducting a Primary Music School Orchestra*. Eglė Šeduikytė Korienė and Živilė Meilūnaitė, in their turn, discuss the aspect of expression of future organists' concert performance in the paper *Interplay of Performance Expression Elements: Teaching Organists to Perform in Concerts*; Marija Jonilienė and Vida Palubinskienė present the results of their study on the significance of folk music in non-formal education in Lithuania in their paper *Forms of Ethnic Culture Activities in Non-Formal Education of Lithuania*.

The research papers included in the collection encompass various aspects of research – from the intention of the composition in the context of the era to different interpretations, the interaction of genres, music pedagogy, and other important questions.

# MUSIC AESTHETICS AND STYLISTICS

## *Parallels between the Songs by Henry Purcell and Benjamin Britten*

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Henry Purcell (1659–1695) and Benjamin Britten (1913–1976) are the main figures in English musical culture. Britten was particularly inspired by Purcell's illustrative approach to putting together music and text, thus creating fascinating connections between different historical and musical contexts. This paper will present the results of the analysis of the original songs of Benjamin Britten and Britten's realizations of Henry Purcell's songs from the setting *Orpheus Britannicus*. The harmonious language of songs and different thematic motives and their relationship with the poetic text will be considered. It will demonstrate that Britten's songs were very much shaped by thematic structure, intervals like could be found in Purcell's vocal music and they show the correlation between Britten's realizations of Purcell's songs and the input in the original Britten's vocal music. The parallels between the songs of Purcell and Britten will be considered in five aspects: linearity, melody, illustrativity, tonality shifting, and rhythm in vocal and piano parts.

*Keywords:* Henry Purcell, Benjamin Britten, Michael Tippett, songs, realizations, musical analysis, *Winter Words* Op. 52, *Sechs Hölderlin-Fragmente* Op. 61.

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### INTRODUCTION

*Music composed in the first half of the twentieth century is permeated by the music of the past* (Straus 1990: 1). The rebirth of the past music ideas was felt in post-war England, too. Composers Benjamin Britten (1913–1976), Michael Tippett (1905–1998) and others were inspired by English Baroque music. They brought the personality of Henry Purcell (1659–1695) and his wonderful music back to life. Both – Britten and Tippett – composed the arrangements and realizations of Purcell's songs; they took and adopted some composing ideas in their subjective way. In Purcell's songs arrangements, Tippett followed the English musical tradition of the past making it relevant in the present. Indeed, Britten focused much more on Purcell. He started to realize<sup>1</sup> a few songs by Purcell in 1939 and returned to Purcell again with more attention and intensity from 1943 to 1948. *Britten's Purcell realizations are idiosyncratic rather than historically accurate, and make the*

*music seem like the work of one man, Britten-Purcell* (Carpenter 1992: 229). The composer was inspired by Purcell's musical language, which made use of texts in an expressive and free manner.

### THE VOCAL MUSIC OF HENRY PURCELL AND BENJAMIN BRITTEN

Purcell has written many secular and extended songs, most of them for theatre. *There are, however, nearly 90 that were not; and while the songs were produced mainly in the last six years of Purcell's life these independent songs spanned the whole of his career and provided a useful medium for experimentation* (Laurie 1984: 19). The phonetics, intonation of the native language in the vocal music made an impact to Purcell's music character, as well as the use of texts in an expressive and free manner really helped to understand the music. There were many unexpected harmonic and rhythmic changes in the compositions. The composer

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<sup>1</sup> Realize – to give full artistic life to music left by the composer in the contemporary style, to fill out the continuo bass line of a 17<sup>th</sup> or 18<sup>th</sup> century composition (Kennedy 1996: 595).

used melismas, figurations to express the feelings, ideas or even realistic sounds or pictures. *In Purcell's keyboard temperament most of the chords in such remote keys would have sounded distinctly out of tune, and this is clearly a calculated part of the effect* (Laurie 1984: 19). Purcell regarded melody as the most important element in music. *Most important of all is a capacity to match the emotional nuances of the text with illustrative melodic figures which, though still rudimentary in terms of Purcell's own development, is already in advance of that of his predecessors* (Laurie 1984: 19). The use of melismas and appropriate textures was drawn from Purcell's musical legacy. Britten adopted that idea and transformed it in his own way.

Britten is one of the greatest British vocal composers. He was writing vocal music all his life and it shows the evolution of the composer's manner, thoughts, and changes in the music language. The compositions include:

- original songs;
- the arrangements of English, Irish, French songs;
- realizations of Purcell's songs;
- vocal cycles.

Britten had an idea to revitalize English music and literature, to show the beauty, freedom, and vividness of the English language. He was one of the few 20<sup>th</sup> century composers who regarded melody as the most important element in music. The inspiration in Purcell's music could be also traced in the aspect of intertextuality. The identified patterns will be used to explain the linkages between the musical and the poetic text in Britten's realizations of several Purcell's songs, which are expressive and free, more like improvisations, filled with strong notes diatonically and chromatically. In the realizations, Britten was writing idiomatically for the modern piano or using the voice fully in the freely sung manner of the most standard repertoire, as opposed to the restrained tone that was often used in early music. *Britten fully exploited the lower range of the modern 20<sup>th</sup> century piano, which of course Purcell did not have at his disposal (...) (Hendsbee 2007: 202).* The parallels between these composers can be an allusion or real influence. This paper will analyse French and English song arrangements, the realizations of Purcell's songs and some songs from the vocal cycles *Winter Words* Op. 52 and *Sechs Hölderlin-Fragmente* Op. 61.

## THE PARALLELS BETWEEN THE SONGS OF PURCELL AND BRITTEN

The following explanations and analysis will show similarities and parallels which could be found across different songs composed in the years 1943 to 1961. The similarities between the songs of Purcell and Britten (realizations, folk song arrangements, and songs from the vocal cycles *Winter Words* Op. 52 and *Sechs Hölderlin-Fragmente* Op. 61) will be analysed in the aspects of linearity, melody, illustrativity, tonality shifting, and rhythm.

### Linearity

Comparing the songs – Britten's realization of Purcell's song *If Music be the Food of Love* (first version), Britten's French song arrangement *Sweet Polly Oliver* and the song *Die Jugend* from the vocal cycle *Sechs Hölderlin-Fragmente* Op. 61, one can notice the similarities in the way of composing, i.e. polyphonic linearity. Britten was so fascinated by Purcell's music that in realizing and also performing (Britten together with the tenor Peter Pears were performing several recitals including the early music, as well as the works by Purcell) he naturally immersed himself in Purcell's music. *Apart from the many musicological problems which arise in producing a modern practical edition of music belonging to a lost tradition of performance, there is one important aspect of bringing Purcell's music to life which is highly congenial to a vocal composer of Britten's eclectic disposition: the realization of the continuo bass, a lost tradition of improvisation which, within the limits of the harmonic implications of the 'given' lines to be filled in* (Roseberry 1961: 7). Britten himself explained the rules on realizing Purcell's songs in an article; he added to the bass and harmonies prescribed by the figured bass and filled gaps, but only with material that had *a decent change of fitting happily on Purcell's music speech, keeping in mind that texture of a harpsichord, the difference between plucked and hammered strings, honour the form of the song and the mood of the words* (Britten 1959: 7).

Example 1 shows the linearity in the realization of Purcell's *If Music be the Food of Love*.

The arrangement of the English song *Sweet Polly Oliver* sounds very much like the realization. It was written two years later, but the polyphonic way of thinking and putting lines together is very similar (see Example 2).



HENRY PURCELL  
realized by  
BENJAMIN BRITTEN

**Andante con moto**

*p*

If mu - sic be the food of love, Sing on, sing on, sing

*p legato*

4

on, sing on, Till I am fill'd am fill'd with joy For then my list - 'ning

*p*

*sonoro*  
*pp*

Example 1. Britten's realization of Purcell's *If Music be the Food of Love* (first version, mm. 1–8), 1945

Arranged by  
BENJAMIN BRITTEN

**With movement**

As

*p clearly*

sweet Pol - ly Ol - i - ver lay mus - ing in bed, A sud - den strange

*p sempre*

*cresc.*

Example 2. Britten's arrangement of *Sweet Polly Oliver* (mm. 1–10), 1947

One can also notice that idea of linearity modification in the song *Die Jugend*, composed in 1958. In this song, one can hear three voices: vocal line, piano right-hand and left-hand parts.

mit mir. Und wie du das  
with me. And as you de -

Herz Der Pflan - zen er freust, Wenn sie ent -  
- light The hearts of the flowers When they in -

Example 3. Britten's *Die Jugend* from the song cycle *Sechs Hölderlin-Fragmente* Op. 61 (mm. 42–53), 1958

In the examples above we analysed the musical fragments in the aspect of linearity and polyphony. Now we will consider the parallels in the aspect of melody.

### Melody

The examples below will demonstrate the similarities between original Purcell's song *Sound of the Trumpet* (1694) and original Britten's song *The Little Old Table* from the vocal cycle *Winter Words* Op. 52 (1953). In Purcell's song, the melody – melisma – from the words *and gay* is the same as in the song *The Little Old Table* just an octave higher. Of course, Britten has modified it and we see the different tonality – G major instead of G minor – and he has also used the longer vocal line (see Examples 4, 5).

The echoes of Purcell's melisma could be clearly traced not only in Britten's realizations of Purcell's songs but even in Britten's original vocal pieces including the song cycle *Winter Words* Op. 52 (1953). In the *Turn Then Thine*

*Eyes* realization here is a shift in the melody in the vocal line (see Example 6).

On comparing this fragment with Britten's song *Wagtail and Baby* one can notice the same melody which can be better seen in the reduced melody (Example 7). What is interesting is that Purcell used a rhetoric figure in order to express the word meaning. Indeed, Britten does the same to express the movement of a bird.

The parallels between Purcell and Britten's musical language can be traced when comparing it not only in the vocal cycle *Winter Words* Op. 52 but also in *Sechs Hölderlin-Fragmente* Op. 61. On comparing the realization of *If Music be the Food of Love* with the song *Die Jugend* one can find the same melody hidden in the vocal line from the notes G till E above. Britten hides and modifies the melody but it is still very clear. Even the tonalities are from G: the realization is written in G minor, *Die Jugend* – in G major. There are the same tones G–B, B–D–E in the realization and the melody augmentation in the song *Die Jugend* (see Examples 8, 9).

как он мил, как счастлив он,  
how pleas'd he is and gay

чуть у слышит трубный зов,  
when the trumpet strikes his ear,

Example 4. Purcell's *Sound of the Trumpet* (mm. 28–31, from the words *and gay*), 1694

speak, speak, the way you speak Of one..... who gave ....

you to me!

dim. pp

dim. pp

Molissa

May + Min 3rd

Example 5. Britten's song *The Little Old Table* from the cycle *Winter Words* Op. 52 (mm. 13–22, from the words *who gave you*), 1953



**Vivace**

Turn,..... turn,..... then thine eyes, Turn,..... turn,..... then thine

Example 6. Britten's realization of Purcell's *Turn Then Thine Eyes*  
(mm. 1–2 and reduced melody line)

**Gently moving** (♩ = ♩. : 80)

clearly

Example 7. Britten's song *Wagtail and Baby* from the cycle *Winter Words* Op. 52  
(mm. 1–2 and reduced piano part of the right hand)

**Recitativo animato**

If mu - sic, if mu - sic be the food.....

Example 8. Britten's realization of Purcell's *If Music be the Food of Love*, third version  
(mm. 1–3)



Example 9. Britten's song *Die Jugend* from the cycle *Sechs Hölderlin-Fragmente Op. 61* (mm. 91–107)

It is interesting that even the metrical pulse in these songs is familiar: *Die Jugend* – 3/4, *If Music be the Food of Love* – 3/4–3/8.

#### Illustrativity

In the Baroque period, composers used affects to raise and render the feelings of the listeners. They illustrated sounds from reality, used rhetoric figures with a specific meaning, special tonalities, etc. It is interesting that Britten adopted the idea about musical illustrativity from Purcell, too. In

Examples 10 and 11, we can notice the trumpet sound in Purcell's song and the creak of the table in Britten's song.

Example 10. Purcell's song *Sound of the Trumpet* (mm. 7–8)

Example 11. Britten's song *The Little Old Table* from the cycle *Winter Words Op. 52* (mm. 1–4)

The aforementioned example has similarities with Britten's French song arrangement *Eho! Eho!* (Example 12). Clashing chords in the right-hand piano part is very much like in the song *The Little Old Table* (see Example 11).

According to Roseberry, *clashing major and minor seconds in the right hand of the piano part recalls a very personal feature of Britten's own harmonic style* (Roseberry 1961: 9). One can notice these clashing seconds also in Britten's song *The Little Old Table* from the song cycle *Winter Words* Op. 52 (Example 11).

**Poco presto** ♩ = 84

Eho! Eho! Eho! Les ag-neaux vont aux plai-mes.  
Eho! Eho! Eho! Keep your lambs in the val-ley.

Eho! Eho! Eho! Et les loups vont aux bois.  
Eho! Eho! Eho! For the wolf's in the wood.

**p** (poco a poco più agitato)

Example 12. Britten's arrangement of French song *Eho! Eho!* (mm. 1–3), 1942

### Tonality shifting

Tonality shifting is an important aspect that connects Britten to Purcell. Sometimes, a feeling of the instability of tonality can be found in Purcell's vocal music. We could presume that the reason behind this instability is that in the Baroque

era the center of tonality was indeterminate. But we do not find this indeterminacy in every Purcell's composition; therefore, we could expect that it was made like that for the reason, perhaps for the specific effect. In Example 13 we see the fragment from Purcell's original song *If Music be the Food of Love* where G minor is very slightly hidden.

## If Music be The Food of Love

Z.379a

Colonel Henry Heveningham

Henry Purcell (1691/2)

1. If mu-sic be the food of love, sing on, sing on, sing on, sing on till

Example 13. Purcell's song *If Music be The Food of Love* (mm. 1–4), 1691

Britten borrowed that idea and adopted it in his way. In Example 14 one can notice the modification of the tonality center.

*The first song (At Day-Close in November) relies on tonal complexity of a kind that is not*

*common in Britten: there are not simply two poles but shifting modulatory process, in which each chord contains a new contradiction* (Evans 1979: 367). Thus we could say that this is a borrowed and modified idea from Purcell.



Example 14. Britten's song *At Day-Close in November* from the cycle *Winter Words* Op. 52 (mm. 1-6)

### Rhythm

I would like to note the similarities in the rhythm and piano parts in the realization *Fairest Isle* and the song *At Day-Close in November*. In the realization *Fairest Isle*, the melody line and accompaniment used by Purcell (and Britten) consists of frequent syncopes, irregular rhythmic

waves, and astonished modulations of the melody. The composer used a very interesting musical beat – the meter is 3/4, but the pulse goes in the second and the first part of the bar (Example 15).

Later Britten adopted that irregular pulse idea in the song *At Day-Close in November* and one can notice a very similar way of composing the piano part in here.



Example 15. Britten's realization of Purcell's *Fairest Isle* (mm. 1-4), 1945



Example 16. Britten's song *At Day-Close in November* from the cycle *Winter Words* Op. 52 (mm. 1-6)



## CONCLUSIONS

Comparing Purcell's and Britten's songs in the aspects of linearity, melody, illustrativity, rhythm and tonality shifting one can notice that Britten borrowed some ideas from Purcell and adopted, modified them in his own way. Henry Purcell (1659–1695) and Benjamin Britten (1913–1976) were the main figures in the English music, like a bridge between the Baroque and the twentieth century. Britten created not only original compositions but also arrangements of English, Irish and French folk songs (with piano, harpsichord, and guitar) and realizations of Purcell's songs. In these experimental fields, Britten inspired and adopted some musical ideas from Purcell's songs. In that way, comparing Britten's realizations of Purcell's songs with the arrangements and vocal cycles *Winter Words* Op. 52 and *Sechs Hölderlin-Fragmente* Op. 61 composed in the period 1943–1961, one can notice the parallels and the similarities in the aspects of melody, melismas, illustrativity, rhythm, etc. The analysis has shown that *Winter Words* op 52 and *Sechs Hölderlin-Fragmente* Op. 61 were directly inspired by the musical language of Purcell, especially the experimental aspects of Britten's musical language such as the invention of a lively figuration.

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# *Dialectics of “Dialogical World Outlook” as a Stylistic Paradigm of Contemporary Music*

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Contemporary music is recognized for its promiscuity, diversity, and multidirectionality of its artistic manifestations, therefore leading to its stylistic promiscuity. The style is being modified and imbued with the new content, which reflects the change in the semantic field of musical pieces.

Along with the settled parameters of the style, such as artistic (figural, technologic, formalistic), aspect of the composition, its figural component (contextual and functional side of a piece) is subjected to metamorphosis and modification. These changes in style are alleged by the transformation of spiritual atmosphere and the life itself, forming a new mindset. The mindset can be characterized by its ability to create a variety of associative links and paradoxical ability to draw together distant phenomena, creating the *dialogical world outlook* (Медушевский 1984: 16). The situation is being manifested through a special kind of dialectic, which combines *authorial* and *non-authorial* origins, *one's own* and *another's* word, authorial and foreign (from other styles, schools) material. This kind of phenomena obtains the status of a stylistic paradigm of contemporary music by actively manifesting themselves in musical practice.

An attempt of the systemization of the *dialogical world outlook* and its substantiation as a stylistic paradigm had led to the discovery of certain models in the musical practice of 20<sup>th</sup>/21<sup>st</sup> centuries. The principle of communication between authorial and foreign materials (*one's own* and *another's*) is forming the basis of the following systemization.

As a result, the following models can be noted:

- an exact reproduction of one's style as a *stylistic reconstruction*, or with a slight change as a *stylistic transcription*;
- *composer's interpretation* of *another's word* via citing, stylization or allusion;
- inner communication of authorial and borrowed vocabulary, when *another's word* is passed through one's own perception, i.e. *stylistic experience*;
- *stylistic polyphony* as a combination of styles simultaneously;
- *another's word* as *hypertext* is an embodiment of one borrowed idea by different authors.

Thus, the expansion of the inner structure of style by means of the dialectic unity of authorial and borrowed material is uncovering the essential constant of contemporary music.

**Keywords:** contemporary music, stylistic paradigm, dialectics of *one's own* and *another's*, model works with *another's word* in contemporary Belorussian music.

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*Music is a thought about the world, a relationship to it, which is expressed in a form of sound.*

Alfred Schnittke (quoted after: Холопова 2014: 41)

## INTRODUCTION

Each epoch is represented by a complex plexus of various spiritual processes, which portray the reality in their own way. Contemporary music is distinguished by its diversity, richness, and multi-

directionality of its artistic phenomena, predetermining the stylistic inhomogeneity. The category of style is being modified and filled with new content, reflecting the changing semantic field of musical pieces.

The category of style is a sphere of the dialog of the essence with its surrounding diversity. According to Aleksei Losev (Лосев 1994: 29), the category of style asserts itself in the stylistic structure of the form, or in a variety of stylistic alternatives of one and the same epoch. This way, one or another cultural epoch can be seen as an original *personality, individuality*, which is able to have a dialog with the other epochs. It is currently central to examine the contemporary polyphony of musical practice, which is composed of an array of individualized authorial styles, from this perspective.

The target of research is the category of style in modern reality.

The subject is the paradigm of *the dialogical world outlook* in the contemporary musical style.

The aim is to elicit *the essential constant* of the contemporary musical style and its manifestation in practice via stylistic models.

The methods of research are clustering, comparison, systematic and musicological analysis.

As it is widely known, the concept of style implies the alliance of stylistic characteristics in a musical piece, which is rooted in the socio-historical situation, in the world outlook and the mindset of artists, as well as in their artistic methods and in a common regularity of musical and historical processes. However, the modern reality of musical practice often manifests absolutely new approaches to the rendering of enduring paradigms of art studies. There are no contradictions; on the other hand, this can be seen as an occasion to discover new tendencies of development of music, as well as to reflect on the novelty of the understanding of famous phenomena in practice and theory. In this regard, the category of style, in the condition of a variety of manifestations and renderings, is really interesting for comprehension and determination of its paradigm essence.

According to the *Oxford Dictionaries*, in science and philosophy, the word *paradigm* comes from the Ancient Greek word *παράδειγμα*, which in translation means a template, example, speci-

men. This concept signifies a concrete framework of concepts and templates of thinking, including theories, methodology, postulates, and standards, with respect to which the upcoming composition, clustering, and experiments are conducted in one or another area of knowledge (*Definition of paradigm* 2018).

Taking the concept of *style* from these positions, we are consequently approaching the uncovering of a close interrelation of style with a specific type of thinking. As it is known, the constant parameters, which can not undergo a substantial change, can be found in the definition of style. The *artistic aspect of a composing*, such as pictorial, technologic, performing, can be classified as one of the parameters. Its *figural component*, which includes the content-related and functional parts of the piece, undergoes modification.

The principle of dialectic unity of constant parameters (convergence, or saving, process) and varying parameters (divergence, or changing, process) can be traced (Назайкинский 2003: 22).

The principle of stylistic divergence, in the core of which there lies the idea *repeat nothing, that was found by others*, flourishes the most in the 20<sup>th</sup>/21<sup>st</sup> centuries due to the fact that the idea of individuality in creative work becomes one of the leading. On the other hand, this principle allows, within a selected musical piece to enter into a dialog with someone else, thus enriching the individuality and unfolding one's own understanding.

All the changes of style are justified by the transformation of the spiritual atmosphere and the life itself, which consequently form a new type of thinking. It has been defined by Medushevsky as follows: *style is an enormous artistic world, imbued with the author's senses* (Медушевский 1984: 17). The emphasis is put on the fact that the style is closely related to thinking<sup>1</sup>, and its types are characterized by the ability to create a variety of associative connections and paradoxical converging of distant phenomena, leading to the *dialogical world outlook*.

<sup>1</sup> The essential characteristics of artistic thinking of the second half of the 20<sup>th</sup> century come from the following aspects:

*Reflection* as a universal philosophical and esthetical category, which reflects *altogetherness* of the contemporary, new-eclectic stage of culture.

*Postmodernism* as a universal method of artistic creative work, reflecting in a meta-historical style of art and music of the last decades of the 20<sup>th</sup> century.

The generality of the principle of citing has made the *intertextual connections* universal, the analysis of which manifests the effect of *hidden meanings* of many pieces.

This term, given by the researcher, needs some clarification. The *dialog* here does not imply a conversation between two individuals, but rather a principle of thinking, based on a multiphase comparison of several stylistic positions, which creates a *polylog*. The artistic mindset becomes multidimensional in stylistic regard; it responds to all new phenomena and it assimilates them, becoming polystylistic<sup>2</sup> in its essence.

*What is then a style on a polystylistic basis? It is a dialogical world outlook, which is actively and deeply absorbing other points of view, submerging in them, and coming out of them renewed and modified (...). The inclusion of other artistic worlds into the soul of a style does not put in question its [music's] own entirety, on the other hand, it is expanding it. As in the life itself, the understanding of someone else's mind does not belittle one's own, but rather upraises and enriches it, moving it away from monological egocentrism* (Медушевский 1984: 16–17).

The principle of polyphonism of thinking, mentioned by Mikhail Bakhtin while investigating the creative work of Fyodor Dostoevsky<sup>3</sup>, has had a great impact on the stylistic situation. The principle can be discovered in plurality and in the disclosure of mind.

The situation of polyphonism of thinking in contemporary musical practice has revealed itself through the dialectics of a special kind of saying, which combines *authorial* and *non-authorial* origin,

*one's own* and *another's* word, authorial material and borrowed from pieces of authors of other styles, schools, and genres. The problem of inclusion of *another's* saying in *one's own* text is emerging. The situation of a principal *openness* of style is appearing, which has got a name of *polystylism* or *intercontextuality* (if a style in its wider understanding is suggested, and it is not perceived as a text)<sup>4</sup>.

This kind of phenomenon, actively appearing in the musical practice of the 20<sup>th</sup>/21<sup>st</sup> centuries, becomes an attribute of contemporary music; the *dialogical world outlook* becomes a stylistic paradigm of contemporary music, as it is evidenced by wide musical practice.

An attempt of systematization of *dialogical world outlook* and its substantiation as of a stylistic paradigm has led to the discovery of specific models of working with *another's word* in the musical paradigm of the 20<sup>th</sup>/21<sup>st</sup> centuries<sup>5</sup>.

Several factors are taken into account:

- The manifestation of authorial identity in the selection of material, in its processing and in the approaches of working with text when building the main composition.
- The degree of intervention of an author to the original, which allows concentrating the attention on the relationship of the creator of the primary source and the author of the new piece.

<sup>2</sup> Polystylistics was not an accidental pestilence. It had inaugurated the beginning of a new stage in musical development, the process of change, which has not come to its end up to the present moment. Polystylistics had changed the outlook on the essence of a musical piece, in which the content of composition could have been the music itself, its history, the value of separate phenomena. Polystylistics had influenced the structure: *another's word* could have acted as a theme, or a dramaturgic unit, or become a means of development and contrast, etc. Polystylistics had demonstrated the unique features of the contemporary style, its anti-hierarchical principle, openness, and diffuseness.

<sup>3</sup> The investigation of Bakhtin *Problems of Dostoevsky's Creative Work* is known, where he distinguishes the *numerosity of individual voices and minds, a genuine polyphony of full-bodied voices, indeed, is the main particularity of Dostoevsky's novels* (Бахтин 2000: 12).

<sup>4</sup> The definition of *another's word* has come from a famous *Poem Without a Hero* by Anna Akhmatova, which is one of the most intercontextual pieces of the 20<sup>th</sup> century. Such lines can be read here:

(...) and since my paper has run out,  
I'm using your rough draft for writing.  
And here a word not mine shows through...

The first investigation of "another's word" in a text has been conducted by Bakhtin (Бахтин 2000). Yuri Lotman (Лотман 1996) based himself upon Bakhtin's conception, expanding the phenomenon to *another's text*. In contemporary literary studies, a concept of *intertext* has been introduced. The terms *intertext* and *intertextuality* were introduced in 1967 by Yuliya Kristeva in the article *Bakhtin, a Word, a Dialog and a Novel* (Кристева 2000: 427–457). The main characteristic of the examined phenomenon is the ability of any text to get into a dialog with other texts. The intertextuality is introduced to a text via allusion, citing, reminiscence.

<sup>5</sup> In the core of the given systematization there lies the principle of interaction of authorial and borrowed material (*one's own* – *another's*), suggested by Irina Stogniy (Стогний 2011).



As a result of the analysis of music by contemporary Belorussian composers, the following models can be mentioned.

#### STYLISTIC RECONSTRUCTION AND STYLISTIC TRANSCRIPTION

The essence of work with *another's word* is oriented to the exact reproduction of a foreign style or reproduction with a slight reinterpretation of the borrowed material. The created tendency of a *stylistic reconstruction*, or transcription of the foreign material with great solicitude, has become sui generis a specific genre in composing work and therefore poses a specific form of interaction between *one's own* and *another's word*.

There is a fair number of examples in Belorussian musical practice of the turn of the century which testify about composers' interest in such stylistic manifestations: Sergei Yankovich, the transcription of the ballet *Venus and Adonis* of Ernest Vanzhura (1992); Vyacheslav Kuznetsov, orchestral versions of three polonaises of *Maciej Radziwiłł* (1992); Gaetano Donizetti's opera *Rita*, Johann Sebastian Bach's *Italienisches Konzert* (2004) and *Ouverture nach Französischer Art* (2005); *Te Deum Laudamus* by Osip Kozlovsky (2010); Alexander Litvinovsky's two cycles of instrumental versions of early Belorussian music *Vilenskie tabulatury* (Anonymous, 16<sup>th</sup> century, 1992) and *Polotskaya tetrad. Nove melodii* (Anonymous, 16–17<sup>th</sup> centuries, 1992); Victor

Voytik, the concert transcription of *Poem* by Zdenek Fibikh for cembalo (2005).

It should be mentioned that any of the pieces listed above pose a solicitous authorial interpretation with maximum accuracy in regard to the original text.

Let us examine the described stylistic model which is put into practice in the cycle for guitar solo *Intavolatura* (1991) by Litvinovsky. This composition, which consists of nine parts, was one of the first composer's experiences with *another's material* in his authorial compositions. The author has a fine dialog with musical material of ancient European lute music of Renaissance epoch. The usage of semantic characteristics of the epoch becomes one of the principal factors of *another's word*. Such characteristics include thematic invention (a generalized intonation of Renaissance music), timbre (the guitar as a carrier of sound image of Renaissance), genre (Italian dances and instrumental plays such as galliard, canzona, saltarello, siciliana), notation (tablature<sup>6</sup>), the composition of a cycle (the suite principle of contrasting siciliana comparison of ancient Italian dances (fast – slow – fast – slow) and a detached sonorant coloristic of the modern language in four interludes are combined in the resulting coda). As a result, Litvinovsky is very convincing in both of his musical *apparels*. *Another's word* of Renaissance (Example 1. *Galliard*) harmonically co-exists with authorial musical stylistics (Example 2. *Interlude I*), thus creating a harmonic *polylog*.



Example 1. Alexander Litvinovsky. *Intavolatura* (*Galliard*)

<sup>6</sup> Tablature (Ger. Tabulatur, ital. Intavolatura) is a literal or digital system of notation of instrumental music, which was used in European countries in the 14–18<sup>th</sup> centuries; it had a schematic form of notation of music for the keyed instruments (organ, harpsichord), some of the string instruments (lute, guitar) and (rarely) wind instruments. In modern musical practice, only the tablature for a 6-string guitar has remained.



Example 2. Alexander Litvinovsky. *Intavolatura (Interlude I)*

## THE THEATRE OF PERFORMANCE

*The Theatre of Performance* is an artistic dialog with *another's word*; its interpretation is done by the composer via citing, allusion, stylization. The author separates himself from the recreated style. The constructive idea, which lies in the core of the created piece, is to integrate *one's own* and *another's* in such a way that the borrowed elements are used in the organization of the whole, growing into the main dramaturgic process. The author is constructing his piece in a foreign stylistic manner.

Let us look at the process on the example of a single movement Fantasy-Sonata for trumpet and piano *Tak govoril starina Bach* (2009) by Voytik. The composer's creative process was based on several stylistic models: the principles of musical rhetoric of Baroque (the teaching about the shapes), the principles of compositional logic of Classicism (sonata-allegro with an introduction

and a coda) and the signature intonations of the 20<sup>th</sup> century, i.e. jazz. The author has implemented the reflection through the integration of individual musical thinking with the system of musical and linguistic characteristics of Baroque, Classicism and jazz.

The quotation includes 38 bar-lines of Prelude in C minor played by the piano, to which Voytik has added a contrapuntal part of the trumpet (the comparison of the beginnings of the works by Voytik and Johann Sebastian Bach is presented in Example 3).

As a result, the composer used the method of Charles Gounod who had written the vocal line *Ave Maria* to Prelude in C major (*Das wohltemperierte Klavier*, vol. 1) by Bach.

However, in the Sonata-Fantasy counterpoint of the solo instrument has the nature of the development section of expository material (Example 4), which is a four-time repetition of the fate motif.

a)

b)

Example 3. a) Victor Voytik. *Tak govoril starina Bach* (beginning);  
b) Johann Sebastian Bach. *Das wohltemperierte Klavier*, vol. 1, Prelude in C minor (beginning)



Example 4. Victor Voytik. *Tak govoril starina Bach* (the beginning of the development section)

In the development section, a new theme is introduced, it is named chaconne. The theme of chaconne is a jazz harmonization of monogram-theme BACH (Example 5). The nine variations of the lead trumpet are a thoroughly written

melodic line of improvisational nature, woven from the theme of the exposition and typical jazz devices. The location of the section corresponds to the cadenza of the soloist in the classical form of the solo concerto.



Example 5. Victor Voytik. *Tak govoril starina Bach*  
(the development section, the theme of the chaconne, mm. 81–84)

Thus, by entering the dialog with Bach's music, the author seamlessly twines the famous musical themes of the composer into the authorial music. The authorial context fills the themes with new content, consonant to the contemporary reality: Bach is all-embracing, he is an enduring value; he is the fate, he is the ideal harmony, which opens one's own internal dialog with the composer.

This kind of artistic dialog with "another's word" appears also in the following pieces: Alexander Gulay, *Paraphrase Prosto... Mozart* for piano, tympani and orchestra (on the themes of the Symphony No. 40, an individual contemporary view of the music of Austrian genius in jazz stylistics, 2010); Vladimir Korolchuk, *Amadeus-Sonata* for flute and piano (2002); Vsevolod Gritskevich, *Symphony-Paraphrase in jazz style* on the themes of spiritual concerts of Duke Ellington (1999); Valery Voronov, *Orchestration and composition of the second act of the opera Zhenitba* by Modest Mussorgsky (2008); Victor Voytik, *Symphony Litaniya. V chest' D. D. Shostakovicha* for a chamber orchestra (2012).

#### STYLISTIC EXPERIENCE

This model reflects the internal communication of authorial and foreign lexicon, when *another's word* is put through the prism of one's own perception. It is characterized by the fact that the distance between the *one's own* and *another's* style noticeably diminishes or disappears completely. The composer reconstructs foreign stylistic attributes, preserving his own lexicon. The language of a musical piece, a priori, becomes dialogical. This is a dialog with the experience of the past when the author does not simply use the material for his own self-actualization, but he rather sees the past as a rightful dialog partner, who helps to understand the reality.

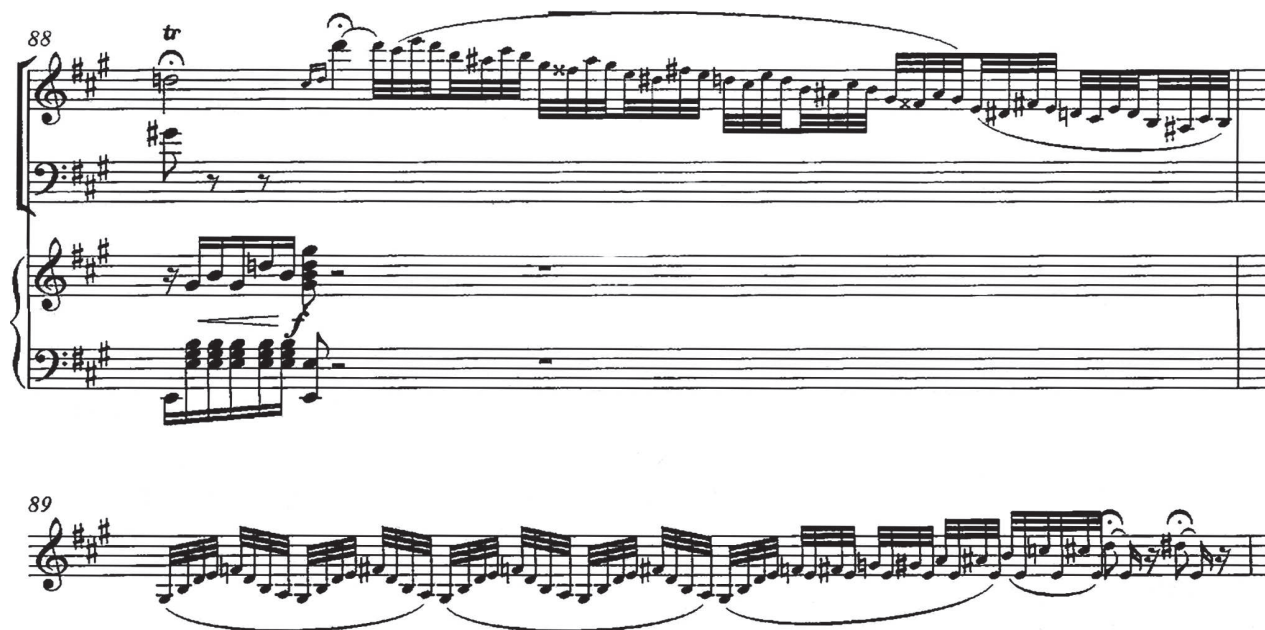
Let us examine the model on the example of Galina Gorelova's play for a violin and double bass *Poklon sen'oru Bottesini* (*A Bow to Senior Bottesini*, 2010). The composer possesses her own vivid authorial style, which seamlessly synthesizes Pan-European and national traditions. Rarely does she use the citation of *another's material*.

*Poklon sen'oru Bottesini* is the second half of a diptych for violin and double bass. *Gran*

*Duo Concertante* for soloing violin and double bass of the Italian 19<sup>th</sup>-century composer Giovanni Bottesini has become an example of the organization of tone quality interaction of the instruments.

In the beginning, Bottesini's musical piece was treated only as a mere model of emulation for the author's own creative work. However, while gradually analysing the pictorial and figural components of the diptych, the author decided to use the musical material of *Gran Duo Concer-*

*tante* directly. The author did obeisance to Bottesini's composing mastery in the named piece. Intentional usage of a foreign material acts as a fillip to the formulation of the conception of *Poklon sen'oru Bottesini*, where appears a citation from the original composition (the violin cadenza material from Bottesini's *Gran Duo Concertante* included in the music piece of Gorelova presented in Example 6).



Example 6. Giovanni Bottesini. *Gran Duo Concertante*. The violin cadenza

The borrowed material, which is interpreted as a perfect embodiment of the tone quality connection of the violin and the double bass, was gradually transforming in the mind of the author into an artistic image, representing *the ideal*. This is where the conventional program of the piece comes from: *it is a search and an aspiration to the lost ideal; it is the gain of the true meaning in the unstable modern world*.

This model of dialogical world outlook can be found in the following compositions by other Belorussian authors: Sergei Beltukov, *Grustnoe prinoshenie Mozartu* for flute, piano and orchestra (2008); Konstantin Yaskov, *I raz, dva, tri... po motivam val'sa J. Straussa in C* for piano, flute, clarinet, violin and cello (2009).

As it is known, *another's word* in musical practice can manifest itself in various ways. The technique of allusion has shown itself as very pro-

misg. The need for more complex processes of the interaction between *one's own* and *another's* word in compositions has emerged in the conditions of dialogical polyphonism. Bakhtin described them as *the shifting of the line between one's own and another's word, gradual oblivion of authors – bearers of another's words*, leading to *another's word becoming anonymous*, like the fine transitions from *foreign – own* to *own – foreign* (Бахтин 1986: 35).

In these conditions the borderline between allusion and citation is blurred; the citation can be camouflaged so that it is not perceived as *another's* music, but rather as a deliberately emphasized allusion. This way it does not have anything foreign in it, but it rather becomes an authorial statement, delivered as *another's word*.

This process can define the emergence of another model of working with *another's word*.



## STYLISTIC POLYPHONY

*Stylistic polyphony* is a simultaneous combination of different styles. The composer comments on the styles as on formed cultural systems, narrating about them in his own language, thus engaging them in the revelation of his own figural realm.

The usage of the following stylistic model can be examined on the example of the music piece by Valery Voronov, who is a contemporary composer with a vivid authorial position and individuality. A vocal cycle of Voronov on the poem of Nikolay Oleynikov (Makar Svirepiy) *Iz zhizni nasekomykh* (*From Insects' Life*) for a singing actress, violin, thereminvox and piano has, in many ways, become innovatory in Belorussian contemporary music.

Voronov's music is hyper-contextual, and it is filled with allusions, associations, elements of polystylistism; the paradoxicality and theatrical-

ism of the composer's thinking are convincingly demonstrated as well.

A number of anthropomorphic portraits of insects are created in the cycle, where the musical signs, which have gotten a specific semantic meaning, are incorporated. For instance, the folk tunes of Christmas carol are *Kuznechik* ("Cricket"), the imitation of the Soviet-pop style balalaika with the guitar is *Ptichka* ("Birdy"), the quotation from Dmitri Shostakovich's *Pesnya o vstrechnom* is *Smorodina* ("Currant"), the tango images and the dead march are *Smert' geroya* ("Character's Death"), the polonaise and the stylistics of Alexander Varlamov's novel *Beleet parus odinoki* are *Blokha Petrova* ("Petrova The Flea"), etc.

The musical material has been held in Baroque traditions in the act called *Mukha* ("The Fly"). The usage of melodic and harmonic formulas (quarter notes in the bass and the sixteenth, thirty-second, sixty-fourth rhythmic values in the upper voice: Example 7) is indicating that.



Example 7. Valery Voronov. The vocal cycle *Iz zhizni nasekomykh*. No. 9 *Mukha*

The structure of the act reminds Bach's preludes, in particular, the preludes in D major and D minor from Volume 1 of *Das wohltemperierte Klavier*.

The poetic text and music are contrasting. The comic element of Voronov's *Mukha* appears due to the discrepancy of the lyrics and the music (Example 8, see on the next page).

#### The concluding fragment

The grotesque accents of the musical piece are intensified by the semantic discrepancy of the musical and the verbal sequences and the paradoxical application of genre and stylistic musical compositions. The experience is also intensified

by the visual imagery. The view screen is taken by the Fly, demonstrating a video from the life of a regular fly. In the named video neither are there the hints of Baroque elements nor of love flush and the charm of the heroine<sup>7</sup>, inherent to Romanticism.

This way, through the game of meanings and the understanding of all the characteristics (musical, tonal, poetical, dramaturgical, and visual), a wonderful polyphony of images is created, which reflects the richness and the polysemy of the whole artistic conception.

And, finally, the last model, which refers to the broad understanding of the dialectic world outlook, accounting for the music as a phenomenon, can be seen below.

<sup>7</sup> The theatricalization is independent of the other rhetorical devices; the actress is telling her story. Two acting figures can be seen on the stage (a character reminding of a fly, and the Fly herself). The actress is sitting at the table, there is a plate with food and a wineglass on it. The first verses, which tell about the youth *Davno*

98

S.   
 серд - це мне глo-жет зме - я и нет ни-ко - го впе - ре - ди о

Vln.

Pno.

102

S.   
 му - ха, о,птич ка мо - я!

Vln.

Pno.

Example 8. Valery Voronov. The vocal cycle *Iz zhizni nasekomykh*. No. 9 *Mukha*

#### ANOTHER'S WORD

*Another's word* is a hypertext that takes the form of a whole complex idea (multiple versions of one idea), written by different authors. It becomes crucial for the theme to be given the semantics of a symbol, which is recognizable on different levels. Such levels are the intonation (Bach's Prelude in C major), the artistic image (the image of Carmen), or of the symbol of the stylistic epoch (the artistic personality of Wolfgang Amadeus Mozart).

There are many examples of such phenomena in musical practice. For instance, the theme of *Moonlight Sonata* can be found in the conception of stylistic dialogs in the sonata for viola by Shostakovich, the third symphony by Schnittke, the second symphony by Boris Tchaikovsky.

The Prelude in C major by Bach is the basis for the thematic invention of many pieces of the 20<sup>th</sup>/21<sup>st</sup> centuries, such as *Prélude* from *Prélude, arioso et fughette sur le nom de BACH* by Arthur Honegger, Prelude No. 1 from the cycle of 24 Preludes and Fugues of Shostakovich, the fragments from Schnittke's Sonata for Piano No. 2.

There are numerous versions of George Bizet's opera *Carmen*, both classical and avant-garde (the musical theatre *Gelikon-Opera* (Russia), the Theatre of Opera and the Philharmonia of Podlaska (Białystok, Poland), the reinterpretation of the genre in Rodion Shchedrin's ballet, Alexander Rosenblatt's *Fantasia on Themes from Carmen* in jazz style, etc.

The theme related to Mozart's creative work and personality stands apart. In the 21<sup>st</sup> century, Mozart has become a symbol of Classicism. It is

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*eto bylo, druzya* ("It was long ago, friends"), the actress is eating, wafting her hand over the plate, whisking aside the annoying fly; according to the poems, it was loved *to distraction* ("lubimaya do bezumiya"). In the instrumental part, the actress changes into the insect by putting on a mask with the fly's eyes. She is flying over the plate, settling and having lunch with her *beloved*.

hard to come up with another creator, whose personality and creative work have given rise to so many contradictory representations. Each epoch perceives the phenomenon of Mozart in its own fashion. At the turn of the 20<sup>th</sup>/21<sup>st</sup> centuries, due to the two anniversaries (in 1991 and 2006), there appeared numerous opuses in which authors used the most popular themes as quotations and allusions. Not only have the famous themes become the carriers of Mozart's style in those musical pieces, but they have also become a personification of the composer. In such pieces, Mozart appears as a real character.

Thus, the entire stylistic tapestry of the 20<sup>th</sup>/21<sup>st</sup> century music is expressed in the motifs by Mozart in a polystylistic or non-romantic composition, or in a Post-Modernist *quotation opus*. Each time it is a brand new image, and the quotations from Mozart's themes play a different role. Mozart can be an ideal, an unattainable example, a model or a subject of nostalgia, but he can also be a dialog participant, for instance, in a dialog of epochs or, on the contrary, in a *head-to-head* dialog of two people, who have met in the same time-space of art.

However, most of the musical pieces in compositional practice emerge as a creative dialog with Mozart. There are numerous examples, and the list remains open. There are many methods of application of Mozart's material, such as: variations on Mozart's themes (Edison Denisov, Dmitri Smirnov, Nikolai Korndorf), quotations, quasi-quotations, allusions to the composer's music, composition of continuations to Mozart's works (Bach's Festival was dedicated to this; it took place in Stuttgart and was dedicated to the 200-year anniversary since Mozart's death), cadenzas to Mozart's concertos (for instance, the cadenzas by Schnittke to concertos in C major KV 467 and C minor KV 491, the cadenzas by Denisov to Concerto for flute and harp KV 299).

Many and various reflections of Mozart's themes can be found in the works of Belorussian composers. For instance, a full-fledged instrumental cycle in *Amadeus-Sonata* for flute and piano (1995) by Vladimir Korolchuk, Dmitriy Dovgalev's rondo *S ljubovyu k Mozartu* (2008), Vyacheslav Kuznetsov's *Kolybelnaya dlya Mozarta* for alpine horn (corno), bassoon (or cello), double bass and snare, the paraphrase by Gulay *Prosto... Mozart* (2010) for piano, kettledrums, and orchestra, which refers to 40 themes of the genius Austrian composer and which gives a modern outlook on the music of the 18<sup>th</sup> century in jazz stylistics. And, finally,

Sergei Beltukov's *Grustnoe prinoshenie Mozartu* for flute, piano, and orchestra (edited in 2008) is infused with romantic feeling. It is a one-part piece, in which the classical intonations neighbour with modern ones, thus creating a nostalgic mood of the lost beauty and perfection. The dialog with Mozart and the aspiration for perfection are apparent.

## CONCLUSIONS

This way, the widening of the internal structure of style via the dialectical unity of authorial and foreign materials uncovers the essence of modern music. The identified methods (i.e. *stylistic reconstruction*, composer's interpretation of *another's word*, *stylistic experience*, *stylistic polyphony* and *another's word* as hypertext), used by composers form a new artistic world outlook on the contemporary music. The specificity of their usage in musical practice brings out several regularities in artistic thinking and reflects the paradigm essence of contemporary music style.

Considering the dialectics as *a form and a means of reflective and theoretical thinking, which investigates contradictions found in the contents of this thinking, the dialectic world outlook* acts as a basis for the stylistic paradigm of modern music. Marina Lobanova's conclusion on the current stylistic situation and the vital need of modern musical practice lends evidence for it: *The creation of the theory of a mixed style is needed, in which the so-called "clean styles" would create sub-systems, and an individual style would be considered from the position of a dialog* (Лобанова 2015: 150).

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# *“La Passion según San Marcos” by Osvaldo Golijov. From Bach’s Tradition to Modern Interpretation*

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The article focuses on *La Pasión según San Marcos* by Argentinian composer Osvaldo Golijov. The main research problem is the interpretation of different genres and styles: from Spanish flamenco and Jewish Klezmer to Gregorian chorale and modern minimalism. The Latin American component plays the main role in *Passion*. It is expressed in the reliance on typical genres (as salsa, rhumba), the unity of singing, instrumental music and dance. The special role of rhythm and improvisation is also marked. Golijov’s composition emphasizes the socio-political, rather than religious sound of the plot, as well as the idea of dialogue, *modulation* of cultures, which is the basis of the whole composer’s work.

*Keywords:* Passion as a musical genre, Johann Sebastian Bach, Osvaldo Golijov, Latin American music.

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## INTRODUCTION

Passion is a type of musical work dedicated to the events of Holy week and based on gospel texts. Since the 4<sup>th</sup> century, when Passion became for the first time a part of Catholic Church music, and until the 21<sup>st</sup> century when a variety of musical versions of the Passion appeared (one of them belongs to Osvaldo Golijov), certain typical features have been formed. It allows us to talk about Passion as a separate genre.

What are these features? The author of the article *The Passions: History and features of a Genre Archetype* E. Rau points to the following components. First, it is the plot of Passions which is based on the text of Gospel. The second is the dependence of music on the text. The third is the unity of the epic, lyric and dramatic beginnings, the inclusion of works of various inserts (interpolations) such as biblical fragments, spiritual or even secular poetry and prose. Fourth is the sense of certain theatricality, associated with the influence of Opera, and with traditions of medieval religious performances (Pay 2013: 90–91).

The quintessence of these signs in some ways was the Passions of Johann Sebastian Bach. We can also note that in Bach’s Passions a specific (oratorical) type of the genre was created. It might seem that no one would be able to reach the great-

ness of Bach. After reaching the top, the crisis of the genre happened in the 19<sup>th</sup> century, but quite unexpectedly in the 20<sup>th</sup> and 21<sup>st</sup> century, when the idea of the crucifixion and suffering of Christ came into resonance with the theme of global cataclysms and suffering of humanity, the revival of the Passion began.

Thus, in the second half of the 20<sup>th</sup> century *St. Luke Passion* by Krzysztof Penderecki (1965) and *St. John Passion* by Arvo Pärt (1982) were created. And in 2000 the whole project *Passions-2000* was implemented. Osvaldo Golijov, among other famous composers, participated in this project.

The necessity of the analysis of the genre of Passion at the present stage of its evolution explains the **relevance and the scope of the research**, as well as **the research object**. It is the implementation of the genre in the musical work of the composer Osvaldo Golijov.

Thus, the main purpose and **aim** of the article is the analysis of Golijov’s *Passion* through the prism of different cultures (German and Latin American), musical epochs (the 18<sup>th</sup> and the 21<sup>st</sup> centuries), as well as the composer’s styles (Bach and Golijov). It requires the following **objectives**:

1. To determine the role of *La Pasión según San Marcos* by Golijov in the context of the evolution of the genre in the 21<sup>st</sup> century;



2. To identify the main stylistic features of the work through the prism of the integral creative evolution of the composer;
3. To briefly analyse the main components of the musical language of the *Passion* (European, Spanish and Latin American).

The specificity of the topic required the use of complex research methods which is typical for musicology, ethnomusicology and cultural studies. It was also necessary to involve systematic, comparative and musical-analytical methods.

#### STUTTGART PROJECT PASSIONS-2000

At the dawn of the new 21<sup>st</sup> century in Stuttgart (Germany), the project *Passions-2000* was conceived and then implemented. It was dedicated to the 250<sup>th</sup> anniversary of Johann Sebastian Bach. The conductor and head of the International Bach Academy, Helmut Rilling was the author of that idea. According to his plan, four composers of different cultures and languages had to write four versions of *Passions* based on four different Gospels. They had to enter a musical and stylistic dialogue with great genius of the past. Then famous German composer Wolfgang Rihm, Russian author Sofia Gubaidulina, Chinese-American composer Tan Dun and Argentinian musician Osvaldo Golijov were invited to the project. And just like the Evangelists presented their vision of the image of Christ, thus also each of the composers created a completely individual work.

Wolfgang Rihm wrote his *St. Luke Passion* in German. Fascinated by the ideas of the musical avant-garde in the past years and turned nowadays to *new simplicity* he was closer like no other to Bach's musical ideas. Rihm connected the sufferings of Christ with the sufferings of modern humanity. Thus he used in the final chorus a poem by Paul Celan *Tenebrae* dedicated to the victims of the Holocaust.

Sofia Gubaidulina, who is known for her deep religiosity, presented *St. John Passion*. She used the Russian canonical text of the Gospel of John and the excerpts from the Book of Revelation (Apocalypse). In Gubaidulina's *Passion*, the theme of Christ's suffering became a symbol of the suffering of mankind. She warns of the *terrible catharsis* and global death of all living beings.

This work deeply relates to the spirit of the Russian Orthodox Liturgy. Thus, the part of the Evangelist (bass) reminds the Russian Orthodox psalmody, and the sound of two choirs (large and chamber), create a specific space reminiscent of both the space of the Cathedral and the spiritual heights of the Human soul. The *St. John Passion* by Gubaidulina has become the quintessence of her work and the expression of her creativity. *I'm a religious Orthodox Christian and religion is understood literally, as a religio – the relationship between life and the ideal height of the units and absolute values, the constant recreation of the "legato" of life. Life is tearing a man apart. He must restore his integrity. This is religion. Aside from spiritual recovery, there is no more serious reason for composing music* (Холопова 2001: 3–4).

Tan Dun has created *Water Passion* in English by using the text of the Gospel according to St. Matthew. He contemplates the Biblical history through the prism of Eastern philosophy, mysticism, and Chinese music traditions. He uses not an orchestra, but a chamber ensemble (quintet) of soloists consisting of a violinist, a cellist, and three percussionists. Tan Dun also applies unusual vocal techniques as throat singing, chorus sonoric effects, *techniques from Mongolian overtone singing to the "calligraphic" style of the Beijing Opera* (Сигитов 2007: 120). Finally, the composer utilizes in his score not only rich ensemble of percussion instruments (as timpani, big drums, bells) but also water.

*Water is a drum (musician hits the surface of water cups). Water is a resonator (hollow glass tube differently voiced blow rubber "mark" depending on the depth of immersion in water, the water calms down the buzz of a metal plate after the bow on it or hitting a drumstick, finally, gurgling air bubbles from a submerged empty bottle). Water itself is a sounding instrument that allows the musician to work with their hands to extract the sound of a splash* (Жирмунский 2001: 1).

Water becomes the most important religious symbol in the work, and it seems that even the very formal (fluid and improvisational) structure of the music relates to water.

Tan Dun with the magic water effects, musical experiments, and fresh ideas could be the leader of the Stuttgart project, but all the viewers were really eclipsed by Golijov's *La Passion según San Marcos*.

LATIN AMERICAN VIEW OF  
THE GOSPEL STORY

It should be noted that Golijov today is quite a famous composer. He is the author of more than 20 opuses, including works for chamber orchestra, vocal cycles, and choral works. The cantata *Oceana* (1996), the Spanish-language opera *Aindamar* (2003) dedicated to the life of Federico García Lorca, the vocal cycle for soprano and chamber orchestra *Ayre* (2004) are among his most significant creations. Golijov also collaborated with the famous film director Francis Ford Coppola; he wrote music for the motion pictures *Youth without Youth* (2007) and *Tetro* (2009), and with Sally Potter, creating the soundtrack for *The Man Who Cried* (2000).

As for the *La Pasión según San Marcos*, it is one of the composer's key musical works. It perfectly reflects the specifics of the composer's method which can be characterized by the combination of various techniques and different musical genres and styles as Gregorian choral, Jewish Klezmer, Argentinian tango, Brazilian bossa-nova, Spanish flamenco, Afro-Caribbean Rumba, American salsa in conjunction with the elements of European and American academic music.

Generally, such eclectic musical preferences are directly connected with the life circumstances of the composer Golijov himself. He was born in Argentina in a multinational family which had Russian, Jewish and Romanian roots. His mother was a classical pianist and thanks to her Golijov was fascinated by the music of Beethoven, Schubert, Tchaikovsky, Mahler, Strauss, Bartok, and Stravinsky. In his childhood, he also had the experience of singing in the Synagogue and playing Klezmer. As for his father, he adored tango. He instilled in his son the passion for tango and, more broadly, for Latin American folklore and popular music. Composer grew up with Piazzolla's music which showed to him that serious academic music can be perfectly combined with the music of the city streets.

Then Golijov spent three years in The Rubin Academy of Music in Israel, where he discovered the world of Arabian music with its concept of *perpetual variations*, variations without a theme with its eternal development. Finally, he completed his training at the University of Pennsylvania where he met the avant-garde composer George Crumb who was also close to the idea of freedom, the connection of West and East, tonal and atonal music.

Thus, the style of the composer has formed. Now it is associated with the idea of a constant state of semi-chaos, the lack of *strong hierarchy* in music, the achievement of freedom. Thus, in his work there appeared the idea of the *modulation of cultures*.

*In the past composers associated certain keys with certain moods, emotions or dramatic situations, like E flat with nobility, C minor with tragedy, and E major with paradise. They went from key to key in search of archetypal moods and situations. It was a code they shared with the audience. Today, people don't necessarily hear modulation. But they are very aware of cultures, and so cultures become like keys. You can modulate from flamenco to Gregorian chant and people will follow* (quoted after: Berger).

The combination of Spanish flamenco and Afro-Caribbean folklore is already heard in the opera *Aindamar*. The intonations of Jewish music appeared in *Yiddishbbuk*. Elements of American minimalism could be heard in the composition *Tekiyah*, written for a film dedicated to the Holocaust. In the *Passion*, the idea of stylistic synthesis and *modulation of cultures* reaches its apogee. This is connected to the fact that Golijov is trying to show how the history of the Passion of Christ could be perceived by a person who has grown up in modern Latin America, and what would it be if Jesus himself could live in Latin America nowadays. *The main thing in this Passion is to present a dark Jesus, and not a pale European Jesus... It's about Jesus's last days on the earth seen through Latin American experience* (Rich 2010: 13).

Moreover, Golijov, being reared in the traditions of Judaism, embodies in his work the social and political idea and not the religious one. *So I imagined my Passion as a popular celebration in a Latin-American slum, with Jesus as a sort of Che Guevara, a political martyr, not the son of God* (quoted after: Conrad 2006).

From this point of view, other musical works can be recalled. For example, Andrew Lloyd Webber's rock opera *Jesus Christ Superstar* in which all the characters speak with the listeners in the language of rock music.

In Golijov's *Passion*, they speak the language of Spanish flamenco, Afro-Cuban Rumba and salsa, and finally, the language of European music.

In the concept of European music, we include a rich range of different elements such as Gregorian chant (No. 14 *Eucaristia*, No. 15 *Demos Gracias al Señor*), Bach's music stylization (No. 26

*Lua descolorida*, Aria of Peter's Tears) and contemporary minimalism (No. 1 *Vision Bautismo en la Cruz*, No. 2 *Danza del Pescador Pescado*, No. 33 *Muerte*, No. 34 *Kaddish*).

The original rhythms and ornate melodies of the flamenco spontaneity can be found in No. 10 (*El Primer Dia*), No. 13 (*Quisiera Yo Renegar*, Aria of Judas), No. 19 (*Agonia*, an aria of Jesus), No. 27 (*Amanecer: Ante Pilato*).

As for the Latin American component, it still can be seen on the different levels of musical development. First, it concerns the orchestration of *Passions*, in which the traditional composition of the Symphonic orchestra (violin, cello, double bass, trumpets, and trombones) is expanded by a whole group of local instruments. In addition to the classical Spanish guitar, the composer used Brazilian string instrument cavaquinho and Cuban tres. In the score of the *Passion* one can also find the richest collection of percussion, sometimes very exotic. There are a Brazilian berimbau and caxixi, drums surdo cortador, surdo resposta and surdo marcacao used in Samba, Cuban bongos, congas, maracas and quiro, Sacred drums of Santeria Bata as well as sea shells, cymbals, cajon, etc.

We can also note the specific vocal colours used by the composer: *open sound* singing, great role of improvisation, dry recitation. It is still peculiar not only to the soloists (Afro-Cuban vocalists Reynaldo Gonzales-Fernandez, Gioconda Cabrera, Manolo Mairena) but even to the choir.

Let us also note one more characteristic feature of the score of *Passions*. It is amazing Trinity of instrumental music, singing, and dance, which is so typical of Latin American music. Some of the key scenes are linked with the dance. It is No. 2 (*Danza del Pescador Pescado*), No. 21 (*Danza de la Sabana Blanca*), and No. 31 (*Danza de la Sabana Purpura*).

In addition, the choir's work is also impressive. Through stage movements, gestures and grimaces, it often shows all the colours of emotions – from prayer contemplation to rage and euphoria.

The composer uses only two musical quotations. Thus, in No. 13 the melody is based on flamenco, performed by Nina de los Peines (Spanish Singer of the first half of the 20<sup>th</sup> century); and in No. 15 he creates choral variations on the theme of the song *Todavía Cantamos* by the Argentinian composer and songwriter Victor Heredia.

But, in the libretto, Golijov uses several quite diverse literary and poetic sources. First, it is the

Spanish text of *St. Mark's Passion*. In the scene of the Mystical supper (No. 15 *Demos Gracias al Señor*) the quotes of Psalms 113–118 are used. In No. 26 (*Lua descolorida*), which is also known as Aria of St. Peter, the text of a poem written in the Galician language is applied. And finally, in No. 34 the Kadish, the Jewish prayer in Aramaic praising the Lord is used.

This diversity of languages, *Babylonian pandemonium* of musical genres and styles relates to a very important idea. The image of Christ becomes the image out of time and space. It is not a personal drama of a common man (here Golijov's Christ is fundamentally different from Webber's Christ). Christ's image is imprinted in every living person, belonging to different cultures, nationalities and even faiths. As the composer himself says, *Jesus represents the voice of the people, transformed into a collective spirit* (Rich 2010: 14).

Therefore, in contrast to Bach's Passions and Passions of the participants of the Stuttgart project, in Golijov's version, Christ's party is transferred to the choir and different soloists (male and even female). The same can be applied to the images of other *heroes* (Evangelist, Judas, Peter, Pilate).

Thus, Golijov's *La Pasión según San Marcos* is perceived not just as a statement of distant events, but as a living reaction to what seems to be happening here and now. At the same time, as the composer himself says, *the characters swing like a pendulum between the forms of absolute good and absolute betrayal without any clear distinctions* (Rich 2010: 14).

## CONCLUSIONS

Formally based on the structure of Bach's Passions, retaining all the features of the genre (the structure of numbers, the participation of the Choir and the soloists, the figure of the Evangelist, the unity of the dramatic, epic and lyrical principles, the visibility of images), using the genres of Latin American folklore and *musica popular*, the Argentinian composer has created a musical work that perfectly expresses the idea of dialogue of cultures or *cultural modulation*. This idea runs through all the creative space of Golijov.

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# *Reception of Choral Music by Maija Einfeldē as Manifestation of Changing Aesthetic Paradigms*

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The paper is devoted to the choral music by the Latvian composer Maija Einfeldē (b. 1939). This genre has brought her international recognition since the latter half of the 1990s (the win at the prestigious Barlow Endowment for Music Composition competition in the United States in 1997, and collaboration with world-renowned musicians).

The research object is the reception of the choral works by Einfeldē in different time periods, as well as the factors (aesthetic paradigms) that determined this reception. The conclusion is that not only well-known mature works but also the composer's early choral compositions deserve the attention of both musicologists and performers.

*Keywords:* Latvian choral music, international recognition.

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## INTRODUCTION

For already half a century, since she graduated from the Latvian State Conservatory in 1966, Maija Einfeldē has been actively composing. She has witnessed many different processes in Latvian music, but at the same time, she has pursued her own path, never affiliating herself with any group of like-minded artists. The composer has always managed to turn musical trends typical of her time into a slightly less common direction. This is true of the chamber music that dominated her early work as well as of her organ compositions, symphonies and, particularly, her choral music, the genre that has brought her international recognition since the latter half of the 1990s (the win at the prestigious Barlow Endowment for Music Composition competition in the United States in 1997 with the chamber oratorio *Pie zemes tālās...* [*At the Edge of the Earth...*]; her subsequent collaboration with world-renowned musicians).

However, less known are many choral works that Einfeldē has created already before the success of *Pie zemes tālās...*. Most of them are not a part of the contemporary choral concert repertoire and are kept untouched on the shelves either in the National Library of Latvia or even in different personal archives. Nevertheless, studying the early works leads to conclude that, in many aspects,

they already predict the mature style of the composer. This raises a question: what is the reason why early choral works by Einfeldē have not been properly assessed although they are not stylistically quite different from her mature and internationally recognized works?

The aim of the paper is to answer the above-mentioned question. Thus, the research object is the reception of the choral works by Einfeldē in different time periods, as well as the factors (aesthetic paradigms) that determine this reception. The research methodology includes the comparative stylistic analysis of certain musical parameters in several choral works (the representatives of both early, and mature style), and the content analysis of different opinions on the choral music by Einfeldē – the insights of the composer herself, several choral conductors, and (regarding mature works) also the reviews of music critics.

## 1. CHORAL MUSIC OF THE SOVIET PERIOD (UNTIL 1990)

Since graduating from the conservatory (1966), Einfeldē has returned again and again to writing choral music. This genre, however, remained in the shadows of her work for quite a long period of time. The composer says: *Conductors were*

not very keen on accepting compositions that I offered them. They made excuses, saying that the music was too complicated for choirs in terms of intonation. Of course, it wasn't distinctly melodic music for the song-festival stage or, more generally, for masses of singers and listeners. I had already almost come to terms with the fact that, come what may, but choir music was probably not the sphere in which I could hope for much success (Einfelde 2016).

However, among the choral conductors of that time, there were also two exceptions: already in the 1970s and the 1980s, Einfelde developed a close collaboration with Ansis Alberings (1925–1999) and Ausma Derkēvica (1929–2011). The latter once said: *I grew to love Einfelde already long before her fame in America*<sup>1</sup> (Derkēvica 2010).

Among the choral compositions from the 1970s, the poem *Dzērves* (*Cranes*, circa 1978) for mixed choir, three percussionists and piano

with lyrics by Ojārs Vācietis is of particularly noteworthy. It was premiered in 1978 by the State Academic Choir (nowadays the State Choir *Latvia*) under the direction of Derkēvica. The sorrowful mood of this work is largely determined by the text of Vācietis, especially the lines: *Ap manu bērību apkritis ir pelēku lapu pelēks lapkritis* ('A grey autumn of grey leaves has fallen around my childhood'). It is not surprising that the influence of Dmitri Shostakovich is felt in this work: Einfelde has loved his music since her youth (watching a performance of *Katerina Izmailova* as a student, she first understood that good music is also able to 'torture' the listener). The arch with Shostakovich's style is reflected in the monologue-like expression with a frequently changing time signatures as well as the scale characteristic of several of Einfelde's early works for choir; these include the intensified Phrygian mode, with lowered second and fourth (and sometimes also other) degrees, which gives the sound a darker colour.

**Molto moderato**

A.

Example 1. Maija Einfelde, *Dzērves*: choral parts (the beginning)

The intensified Phrygian mode has not migrated to Einfelde's later works; nevertheless, the monologue-like expression has remained. Normunds Šnē mentions it when describing *Simfonija* (Symphony, 2003), the premiere of which he conducted: *I particularly like Maija's slow monologues in the string instruments – so deep, intellectual and emotionally saturated, something similar to*

*Shostakovich* (Šnē 2006). Einfelde admits that the Russian composer's typical technique also has served her as stimulation: *I'm most surprised by how he can take a small grain, a thematic impulse and gradually grow it into a sweeping thought. As a solfeggio teacher, I once wanted to play the flute theme from his Symphony No. 15 as a dictation exercise for my students, and... I realized*

<sup>1</sup> By *fame in America* Derkēvica means the international success of the chamber oratorio *Pie zemes tālās...* (*At the Edge of the Earth...*) in 1997.

that I didn't know where to stop it, the endless flow of the melody is so solid and monolithic (Einfelde 2013).

A work of a quite different character is the lively and naughty *Vilku dziesmiņa* (Wolves' Song), set to the lyrics by Māris Čaklais. It was created in approximately 1987/1988 for Cantus, the choir of the Ernests Vigners Kuldīga Children's Music School. Einfelde recalls that the choir conductor Maruta Rozīte initially thought the piece was difficult and was afraid of giving it to her students;

only later did she change her opinion (Einfelde 2016). Thus the song entered the concert repertoire more than twenty years after it was composed, but it was immediately successful in local competitions as well as the World Choir Games in Riga (2015, gold medal) and the 34<sup>th</sup> Festival Internacional de Música de Cantonigras in Spain (2016, second place). *It's a complex song, [they] must sing in parallel seconds. The Cantus choir made it very effective and interesting by adding drums, comments Einfelde (Einfelde 2016).*



Example 2. *Vilku dziesmiņa* by Maija Einfelde (an excerpt): the composer's handwriting

In this case, the conductor's own assessment of the skills of her choir reflects a change in the prevailing aesthetic paradigms. Since 1967, the choir *Cantus* is directed by its founder Rozīte, and it is generally considered as one of the best Latvian children's choirs. However, the skills of this choir in the late 1980s were influenced by the pedagogical repertoire of the children music schools in the Soviet time, namely, by the dominance of the tonal music rooted in the functional harmony. Therefore, the dissonant *Vilku dziesmiņa* by Einfelde had to wait the above mentioned more than twenty years for another children's generation – children who grew up in another, much

freer and worldwide open cultural space, and precisely they have become enthusiastic and successful performers of the work.

## 2. CHORAL WORKS OF THE POST-SOVIET TIME

In the first half of the 1990s, Einfelde created one of her most performed works, *Ave Maria* for women's choir (1994). The piece was written in honour of the conductor Ausma Derkēvica's 65<sup>th</sup> birthday. Derkēvica, who considered *Ave Maria* her favourite composition, commented: *The drama*



of this composition is surprising: *Ave Maria* is usually not tragic, but Maija brings to it truly tragic nuance, especially in the culmination (Derkēvica 2010).

Special attention should be paid to Einfeldē's choral work that marked a radical turn in the composer's career – the chamber oratorio *Pie zemes tālās...* (*At the Edge of the Earth...*) for mixed choir (based on motifs from Aeschylus tragedy *Prometheus Bound*, 1996). Competing with 299 choral compositions, that work has won the main prize in one of the world's most prestigious international composition competitions, the Barlow Endowment for Music Composition Competition in the United States (1997).

The work was created on the initiative by Kaspars Putniņš, the artistic director of the vocal group *Latvian Radio Singers*. At that time he encouraged many Latvian composers to vocal experiments. In the interview, Einfeldē admitted that when writing *Pie zemes tālās...* she had to overestimate also her own opinions on choral music:

*Conductor Kaspars Putniņš' only condition was that it [the chamber oratorio] must be for twelve singers. At first, that shocked me. I've always liked that a choir is a large mass of people and that when they open their mouths, it feels as if the air lightly shimmers – maybe that's an association I have from the Song Festivals. And now suddenly – just twelve people. But as soon as I decided that I would have twelve soloists, and accepted this idea as my own, the process became interesting for me. Seeing that I had no other conditions to fulfil, I could spread my wings creatively from [the pitch] E1 to E6 (Einfeldē 1998: 15).*

The conductor Putniņš, on describing this work, especially stresses: *She feels the choir like an instrument* (Putniņš 2010). In this regard, it is interesting to note that in the chamber oratorio *Pie zemes tālās...*, Einfeldē has partially used the musical material from her vocal chamber work – the mono-oratorio *Saistītais Prometejs* (*Prometheus Bound*, 1986) for baritone, violin, cello, clarinet, French horn, and piano. The transformation of the instrumental parts into choir parts is also indicative of her style as a composer; this feature is highlighted for example in the article by Gundega Šmite (*Maijas Einfeldes kormūzika a cappella: instrumentālās dimensijas un dzejas teksta traktējums* / 'A Cappella Choral Music by Maija Einfeldē: Instrumental Dimensions and Interpretation of Poetry'; see Šmite 2016).

After the above-mentioned win at the Barlow competition, the chamber oratorio *Pie zemes tālās...*, as well as future choral works by Einfeldē have been performed worldwide and have frequently attracted the attention of music critics and other reviewers from different continents. What are the main features characteristic of their reception of the choral music by Einfeldē? Further, the paper offers an insight into this topic.

The first significant group of statements is related to the **emotional content** of the music by Einfeldē. In this respect, the opinions of foreign critics generally correspond with the insights of their Latvian colleagues that usually highlight the tragic notes in the works by this composer. Thus, the reviewer of the portal *New York Music Daily* resumes his impression from the chamber oratorio *Pie zemes tālās...* that he heard on March 12, 2016, by the Cantori New York chamber choir under the direction of Mark Shapiro at New York City's Church of St. Luke in the Fields: The abyss, for this particular Prometheus, is a deep and frigid place (New York Music Daily 2016).

Jeff Foley, a member of the Tanglewood Festival Chorus, describes figuratively his reception of *Lux aeterna* by Einfeldē; he was a participant of its performance on October 25–30, 2018 in Boston, under the direction of James Burton:

*While the beginning of the Einfeldē certainly shimmers; I hear uncertainty, concern, and maybe even desperation within that eternal light. I hear prayers being offered as a plea, by disturbed mourners who aren't convinced that their loved ones are at rest. After the first two minutes of those questions, we get this amazing (and vocally challenging!) tone cluster of voices, with layers of complexity, undulating like a turbulent sea in the wind, and a pleading soprano line rising out of it. (...) Finally, and only at the very end, do we achieve a deep and satisfying consonance – reinforced by the low basses as we drop down to confirm a powerful C major chord, hidden until then (Foley 2018).*

In a way, this reception coincides with the above-quoted conductor Derkēvica's words about *Ave Maria* by Einfeldē where she highlights the tragic mood, unusual for the interpretation of this sacred genre. Another interesting moment in the text by Foley is the mention of the sea. Similar parallels have been observed also by another author from the USA, the conductor Dr. Todd J. Harper, who describes *Lux aeterna* by Einfeldē as follows: *Moving into the end of the first choral section, the texture opens to twelve parts at ...*



*quia pius es, and the universality of the text is coupled at largo with an undulating rhythmic augmentation which recalls what musicologist Baiba Jaunslaviete referred to as Einfelde's "particular attraction to the sea"* (Harper 2013). Indeed, sea as a symbol of the power of nature in its different manifestations, from calm beauty to cruelty, is depicted in many works by Einfelde (*Trīs jūras dziesmas / Three Songs of the Sea; Jūras sagša / The Shawl of the Sea*, etc.), and this topic is also reflected in the article by Ilma Grauzdiņa, *Jūras tēla metamorfozes Maijas Einfeldes mūzikā* ("The Metamorphoses of the Musical Image of the Sea in the Compositions by Maija Einfelde", Grauzdiņa 2016). In this context, it is even more interesting that the two above quoted American authors independently of each other have noticed the indirect influence of the sea motif also in the sacred composition *Lux aeterna*.

Most of the reviewers emphasize that tragic or simply sad moods in the choral works by Einfelde have been revealed convincingly. *Perhaps the most seductive contribution comes from Maija Einfelde's dark, slow-breathing and slow-bending settings of the Latvian poet Fricis Barda*, it is a judgement of BBC Music Magazine about the CD album *Baltic Exchange* (2014, music by several Baltic composers) recorded by the Choir of Trinity College Cambridge under the direction of Stephen Layton (quoted after: Finch n.d.). (...) *a searing setting of excerpts from Aeschylus' Prometheus Bound which culminates in stratospheric soprano lines that burn images of injustice and protest into the listener's brain. A staggering piece, staggeringly well performed*, in such words, the reviewer from the *Daily Telegraph* describes the impression about the performance of *Pie zemes tālās...* at the Huddersfield Contemporary Music Festival (the program of Latvian Radio Singers, *Choral Excellence from Riga*, 2000; see *Daily Telegraph* 2000).

Another topic that deserves attention is the reception of **certain musical parameters** in the choral works by Einfelde. On the one hand, reviewers notice the arch with the tradition of tonal music. Thus *Boston Classical Review* writes about *Lux aeterna* which was performed in Boston on October 25–30, 2018: [...] *Her music possesses the same intimacy and broadly tonal style as does that of her popular compatriot, Ēriks Ešenvalds* (Keebaugh 2018).

On the other hand, the critics see in this tonal music also individualized harmonic and timbral effects. They are highlighted almost in every review of the choral works by Einfelde, for example, in

the description of the performance of the chamber oratorio *Pie zemes tālās...* by the Cantori New York chamber choir under the direction of Mark Shapiro at New York City's Church of St. Luke in the Fields: (...) *the ensemble made their way methodically through minimalistically pulsing, tightly wound harmonies, jarring melodic adjacencies and a very subtle and intricate game of telephone where notes would be handed off from voice to voice* (New York Music Daily 2016).

The highlighting of the instrumental dimension of the voice is mentioned by reviewers as one of the main novelties of the choral music by Einfelde. In this respect, there are also some interesting comparisons. For example, Harry Rolnick, when describing the American premiere of the *Lux aeterna* on November 14, 2017, at the Church of St. Mary the Virgin in New York City (Swedish Radio Choir conducted by Peter Dijkstra), notes parallels between choral voices and organ, as well as their possible autobiographical determinant:

*Yet from the first work, Maija Einfelde's Lux aeterna, one had the feeling that the precision had muted personality, that these 32 singers had surrendered their own voices to be part of a musical automaton. Such thoughts were quickly diffused by the intensity of the work itself. The composition of Ms. Einfelde – the daughter of a Latvian organist and organ-builder – replaced organ color for purely vocal timbres. Starting with a soft concord, building into a great dissonant crescendo and concluding with the softness for "lux perpetua luceat eis"* (Rolnick 2017).

It should be added that Einfelde at the end of the 20<sup>th</sup> century was one of the leading Latvian composers of organ music. For this reason, too, the above-mentioned parallels between this instrument and the choir could be perceived as justified.

Another aspect is reflected in the statement of Dace Aperāne – Einfelde's colleague and active promoter of her music. Aperāne notes the influences of the Latvian folklore in the works by Einfelde, however, at the same time, she highlights also the interest in very glamorous and even exotic timbres as a specific feature. *She [Einfelde – B. J.] frequently employs unusual vocal techniques, for example, the "bending" of the sounds that affect the tone and colour of voice in natural but also exaggerated ways. (...) In this sense, the composer [Einfelde – B. J.] has been at least partially influenced by various recordings of the world music* (Aperāne 2000).

Aperāne quotes also the words by Einfelde: *I try everything with my voice! I listened to Shamanic records – from Tuva, from the Himalayas. The intonative material is very simple, but the manner of producing sound is extremely strange – like the howling of the wind or the howling of wolves. (...) It's something unimaginably beautiful* (Aperāne 2000).

However, to be honest, the influence of southern/eastern singing traditions does not manifest itself very strongly or for very long in

Einfelde's work. It appears only in short, albeit timely flashes of exotic colour, for example, in her works inspired by ancient Greek myths, such as *Pie zemes tālās...* (*At the Edge of the Earth...*; the melismatically free half-tone or microtone slide in measures 102–104 of the first movement) and *Sirēnu sala* (*The Island of the Sirens*; from the beginning until measure 21, as well as in a few other places, such as the primitively simple intonation formulas perceived as arrested signal-type calls in various voices).

The image displays a musical score for the piece 'Sirēnu sala' by Maija Einfelde. It consists of seven staves, each representing a different vocal part: Soprano I (S. I), Soprano II (S. II), Soprano III (S. III), Soprano IV (S. IV), Alto II (A. II), Alto III (A. III), and Alto IV (A. IV). The notation includes various musical symbols such as notes, rests, and dynamic markings like 'sf' (sforzando). The score is written in a standard musical notation style with a key signature of one flat and a time signature of 3/4.

Example 3. *Sirēnu sala* by Maija Einfelde (an excerpt)

On the whole, however, it is the subjective experience rather than national or regional colour as a value in and of itself that comes to the fore in Einfelde's work.

## CONCLUSIONS

Trying to answer how changes of the dominant aesthetic paradigms have influenced the reception of the choral music by Einfelde, we can conclude: in choral music, the spirit of the collectivism as an aesthetic value has always had an important role, and possibly its lack was the reason why the early works by Einfelde mostly were not valued by conductors. However, at the turn of the 20<sup>th</sup>/21<sup>st</sup> century, the tendency towards a sub-

jective directness, and the manifestation of an individualized, refined personality became more and more strongly expressed also in choral music. These qualities were especially appreciated by many chamber choirs. Therefore, it is not surprising that inspired by the Latvian Radio Chamber Singers, Maija Einfelde in 1996 changed also her own view on choir and composed for it as a group of soloists; precisely the works created with this approach brought her an international success. The 'subjectivization' of the choir was manifested in the highlighting of the instrumental dimension of several voices (parallels with timbres of certain instruments). However, the preconditions for this transition to a new understanding of choir were present already in Einfelde's early works with their monologue-like expression.

A new aesthetic paradigm of the 21<sup>st</sup> century, which encouraged many Latvian composers to experiment, was the interest in Non-European cultural traditions. In this sense, and concurrent with some of her contemporaries, such as Imants Zemzaris and Juris Ābols (although unlike Pēteris Vasks, who describes himself as a principled Euro-centrist; Vasks 2011), Einfelde anticipated the trend that is now being vividly continued in the 21<sup>st</sup> century by Latvian composers of the middle generation, including Santa Ratniece, Mārtiņš Viļums and others. It should be added that also some of Einfelde's early choral works reflect a certain interest in oriental motifs; for example, the song-ballad *Pasaka manai māšelei* (A Fairy Tale for My Sissy, lyrics by the Azerbaidzan poet Ramiz Rovshan, no later than 1976).

The underestimation of Einfelde's early choral works is by inertia continued also nowadays – one of the reasons is the composer's indisposition to the actualization of these works or offering them to conductors. Nevertheless, these compositions deserve the attention both on the part of musicologists and performers: they predict also new aesthetic paradigms characteristic of the choral music of the 21<sup>st</sup> century. Thus, their performances could become important events and significantly enrich the repertoire of contemporary choral music.

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# *From Rock Symphony to Metal Opera: Classical Genres and Forms in Rock Music*

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The process of incorporating classical symphonic and scenic genres in rock music began at the turn of the 1970s. It became a field of interest of both rock musicians and professional composers. Many bands expanded their compositions, used symphonic sounds, even toured with orchestras (Procol Harum, ELP, Camel, etc.). The use of the terms *symphony*, *concerto* in titles of rock compositions does not always mean exact accordance to sonata-symphonic patterns because of an important role of rhythmic and melodic ostinato, timbre and dynamics progressions in rock music. Two different approaches to “communication” between rock stylistic and symphonic genres – combination and integration – were demonstrated by Deep Purple in their *Concerto for Group and Orchestra* and by Imants Kalniņš in *Symphony No. 4* respectively. Another important field of genre/style dialogue is rock opera (first examples – *Tommy* by The Who and *Jesus Christ Superstar* by Andrew Lloyd-Webber). In the second half of the 1990s–2000s, rock operas received fresh attention by musicians from heavier styles, with several successful examples of *metal operas* – such as Tobias Sammet’s Avantasia, Arjen Lucassen’s Ayreon, etc. The influence of symphonic and opera genres can be traced also in the so-called concept albums. Thus, classical musical genres received a new life in rock music.

*Keywords:* rock music, genre, form, rock symphony, rock opera, metal opera, a concept album, dramaturgy.

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## INTRODUCTION

The development of genres, forms and ways of expression from the arsenal of classical music in rock began at the end of the 1960s, on the wave of intellectualization of rock music, its interest in *high art*. The primary impetus to these contacts came from rock musicians, who in the late 1960s became cramped in a simple verse/chorus form and three-chord harmony. They wanted to address the listener with serious topics and problems that required a more complex musical language. At the same time, composers of art music became interested in the facilities of rock music, trying to update their musical dictionary, to find new ways of communication with a young audience. The rapprochement of professional and mass spheres, of course, began much earlier – in the interaction between classical music and jazz, which the American jazz musician and theoretician Gunther Schuller in 1957 described as the Third Stream (Schuller

1986). Valentina Konen draws even deeper parallels, seeing the historical, stylistic and social origins of modern mass genres in the *third layer* of artistic culture, which existed long ago along with professional creativity and folklore and interacted with them (Konen 1994). To achieve *a large form* (Didenko 1987), rock music gets involved in diverse experiments with various classical genres, styles, and principles of composition.

The object of the study is the *life* of classical (according to the professional musical tradition) genres in rock music. Among them, one can name an opera, an oratorio, a concerto, a symphony, and a suite. The process of mutual dialogue of genre and style was not simple. Some genres were compatible with the aesthetic foundations of rock, while others persistently *resisted* them. **The aim** of the paper is to identify the reasons for this affinity or the lack of it; to trace the processes of assimilation at different levels of the musical language and form.



The relevance of the study is due to the growing intensity of such contacts in contemporary musical culture. Vividly manifested at the turn of the 1960s and the 1970s, the attention to various types of interaction is intensifying significantly in the 2000s. Especially significant is the revival of the genre of rock opera, which is marked by the emergence of new kinds and labels like punk-, space- and metal operas, a rise of the numbers of both theatrical productions and studio-only projects.

The aspects of this interaction are very diverse. The focus of research interest was mainly directed to the works of professional composers. Meanwhile, the first initiative in those contacts came from rock musicians, whose works have not been sufficiently studied yet. This causes the novelty of the view of the problem. The stated topic required the elaboration and the generalization of a large amount of material. Therefore, to some extent, the paper is of a survey nature, although the most important, in the author's opinion, works are examined in more detail.

The research methodology combines musicological and socio-cultural approaches. The problems of the dialogue between genre and style, between classical and popular music are studied in the works of Tatyana Didenko, Valentina Konen, Valery Syrov, Andrey Vinichenko, Anatoly Zucker, and other researchers; in recent years, a number of new works on rock opera have appeared. In the analysis of musical language, operatic and symphonic dramaturgy, the author followed the works of Boris Asafiev, Mark Aranovsky, and other scholars. The comparative-historical method was also used.

#### CONCERTO, SYMPHONY AND SUITE IN THE CONTEXT OF ROCK MUSIC

The earliest starting point of the process we are talking about can be set in 1969, the year when the rock opera *Tommy* by The Who saw the light of the day, and also the *Concerto for Group and Orchestra* by Deep Purple was performed in Royal Albert Hall. It is interesting that both rock bands, The Who and Deep Purple, belonged not to the *intellectual*, classically influenced progressive rock, but rather to hard rock,

associated with loud and heavy sound, intense performance and excessive energy. Therefore, the exploration of large classical forms began, one might say, with a boom note. However, the style system of rock music in the late 1960s was only being formed, and there was still no strong segregation between different directions, as it happened later.

A *Concerto for Group and Orchestra* was written by Deep Purple keyboardist John Lord. He was a great admirer of classical music and wanted for a long time to create a work that would combine the features of classics and rock music. Lord had to overcome both the resistance of his colleagues in the band and the arrogance of the Royal Philharmonic Orchestra musicians, who, however, quickly became involved and even thrilled at the project. John Lord himself did not have professional music education, but took piano lessons in his childhood, was a great connoisseur and admirer of Johann Sebastian Bach and Edward Elgar's music. Even the timbre of John Lord's instrument, Hammond organ, originally created as an alternative to the church organ, and his sound and playing style followed both Baroque and jazz/gospel traditions.

In his Concerto, Lord applies the features of a Baroque concerto grosso rather than a classical solo concerto (while preserving the traditional three-movement concerto composition) or symphony. The rock band here performs as a collective soloist, first opposing the orchestra, and then entering into a certain consensus with it. Also, every Deep Purple's musician has his own solo episodes. Both the composition and the performance outline the differences, a rivalry between two *worlds*. Even the stage dresses do so: the orchestra is wearing strict tail-coats, rockers are in free coloured clothes. The musical language in the orchestral part is closer to Romanticism, and the band plays mostly in blues/hard rock direction<sup>1</sup>. At the same time, the band and the orchestra might exchange the musical themes, like, for example, the epic woodwind theme from the orchestra introduction which soon returns as a hard rock riff playing by the band. The climax of the whole work is the drum *cadenza* in the finale, whose coda combines the orchestral themes of the first and the third movements.

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<sup>1</sup> Andrey Vinichenko also notes the influence of Baroque and Classicism, as well as symphonic music of the middle of the twentieth century in the Concerto (Виниченко 2017: 47).

Despite being overlong and sometimes not so original melodically and harmonically (especially in the orchestral part), *Concerto for Group and Orchestra* became the first and quite convincing example of combining the structural and style principles of rock and symphonic music. The point of contact here is the very principle of concerto genre – competitiveness<sup>2</sup>, demonstration of virtuosity, a certain show-off and interaction with the audience. Those principles are essential for both rock music and concerto genre (which held a very important place in the 20<sup>th</sup> century music).

After that starting point, many rock bands of the 1970s began to use orchestral sounds. For rockers, it has become a kind of *a game in the classics*. Orchestras even participated in some live performances and tours (Moody Blues, Yes, Camel, Emerson, Lake & Palmer, Electric Light Orchestra, etc.). On the one hand, rock musicians used symphonic timbres in plain songs, ballads, where the orchestra acted as one of the colours in the whole palette. On the other hand, they continued to explore classical genres and forms: for example, the album *Eldorado* by ELO with the subtitle *A Symphony by the Electric Light Orchestra; Symphony No. 2* by Egg, or a more recent example, the track *Inquisition Symphony* by the Brazilian metal band Sepultura. Many musicians followed the path shown by Deep Purple. For example, the virtuoso neoclassical guitarist Yngwie Malmsteen in his *Concerto Suite for Electric Guitar and Orchestra* in E flat minor Op. 1 (1998) directly inherits John Lord's *Concerto*. The maestro itself continued his *classical* experiments in such solo works as *Sarabande* (1976), *Durham Concerto* (2008), etc.

However, the use of the terms *symphony*, *concerto* in the titles of rock compositions rarely means the exact following of traditional sonata-symphonic patterns. Mostly, it is more like rock suites with orchestral or synthesizer arrangements, or single large-scale compositions. It turned out that the classical construction of sonata-allegro or sonata-symphonic cycle (with its tonal opposition of two main themes, the intensive motif and modulation development) *resists* the compositional principles of rock music. After all, the leading role in rock belongs to rhythmic and melodic

ostinato, thematic exposition, timbre and dynamic escalation, associated with jazz, blues and pre-classical principles of composition. In addition, to create such global concepts as a symphony, certain knowledge and experience are necessary.

There were professional composers with such experience and knowledge. The example of such natural synthesis of symphonic forms and rock stylistics is the 4<sup>th</sup> Symphony by the famous Latvian composer Imants Kalniņš. In this work, the principles of development typical of rock music sort of *grow into* symphonic dramaturgy. In the late 1960s, Kalniņš worked simultaneously in rock (being one of the first rock musicians in Latvia) and symphonic genres. *Rock Symphony* (as it is known among listeners) combines these two vectors. It was premiered in Riga (1973) and received much attention.

Despite the fact that a lot has already been written about this work<sup>3</sup>, it is necessary to say a few more words about it in light of nowadays. The Symphony is a four-movement cycle, but its structure is unconventional. In the first movement, the author, stepping away from the *iron* logic of the sonata-allegro, integrates the rhythmic and melodic ostinato and dynamic escalation into classical dramaturgy (a rhythmic pattern of the snare drum, repeated through the whole movement, naturally reminds of Maurice Ravel's *Bolero*). The percussion section of the symphony orchestra is expanded by the rock drum set; however, this is not a *rock band with an orchestra*, but a united sonic entity. Here first appears a theme resembling a medieval sequence *Dies Irae* (*Judgment Day*), it can be viewed as a *destiny theme*. At the same time, there are many themes of the traditional type in the symphony: a beautiful, with delicate chromatic turns, late romantic (in some ways even 'Mahlerian' waltz theme of the slow movement, and the cinematic and heroic main theme of the scherzo).

It is noteworthy that the symphony has two finales. Initially, the version with the female vocal (using the works of American 'beatnik' poet Kelly Cherry) was planned. However, in the Soviet era, due to the censorship, the composer was not able to perform it as planned. For the first recording (1973) he prepared a purely instrumental version.

<sup>2</sup> This is pointed out by Anatoly Zucker (Цукер 1993: 69).

<sup>3</sup> The symphony was paid much attention to in Mark Aranovsky's book *Symphonic Searches* (Арановский 1979: 151–152) and in Anatoly Zucker's *Both Rock and Symphony* (Цукер 1993: 252–261). For the concept of the symphony, see also: Mayen 2015.

It sounded like a carnival or kaleidoscope, where lyrical fragments, meditations and brave marches followed each other. In the finale's coda, we again heard the formidable fanfares and mechanical percussion ostinato. *Rock* – as a fate – closes the circle in this roundabout of life.

The original idea was finally realized in the new recording made in the late 1990s. Singing in English (mezzo-soprano) immediately turns the finale into the kind of a vocal cycle, with brightly feminine, lyrical features. Despite the fact that Cherry's poems are full of sadness, lost love, shattered hopes, and disappointment, this version of the finale seems to be more optimistic. This impression is empowered by a slightly different ending: instead of the slowly fading ominous knock of a snare, there is a powerful orchestral crescendo and a life-affirming major chord.

Another interesting example is *Symphony for Seven Performers* of the Estonian band In Spe (1983) written by Erkki-Sven Tüür (now a well-known classical composer). It is a chamber progressive rock with references to the Middle Ages and Renaissance music. It has transparent polyphonic texture, made by a mix of flute, electric guitar, and keyboard (harpsichord, pianoforte, *strings*) timbres. Again, the piece is based on ostinato and polyphonic development and does not use classical schemes of sonata-allegro. Considering the genres, it is more like a loud request for the rethinking of classical traditions. However, the three-movement structure, in general, is a reappraisal of some kind of sonata-symphonic cycle with its *fast – slow – fast* order of movements.

The synthesis of various styles and genres is presented also in the *Mass* by Leonard Bernstein, *Concerto for Symphony Orchestra*, *Three Electric Guitars and Solo Instruments* by Sergei Slonimsky, *Concerto for a Rock Band and a Typewriter in D* (avant-garde jazz-rock) by Alo Mattiisen (In Spe), etc. However, those experiments were numbered and limited by the 1970s and the first half of the 1980s. As to contemporary works, we can mention the *Concerto Grosso* by Moscow progressive band Kostarev Group, where the genre of early music becomes the object of stylization and parody, and the recent rock cantata *The One Thus Gone* by Anton Batagov, in which minimalism is the *assemblage point* of all the numerous elements.

## ROCK OPERAS AND CONCEPT ALBUMS

For the opera, the synthesis with rock music at the turn of the 1960s–1970s also played an actualizing role. What kind of genre is it – a rock opera? Some equal it with the musical, but it is not true. The key difference between the musical and the rock opera lies in the field of stylistics. The musical, as a successor of operetta, ballad opera and Minstrel Theatre (and a *classical* genre itself up to the 1960s), is based on a complex of jazz and variety style. The rock opera, with similar origins, uses a more rigid, electrified sound, an energetic way of performance that comes from rock music. Another difference is the lesser role of dance, choreographic numbers and other entertainment elements in the rock opera. The presence or the absence of spoken-word dialogues can also be a distinctive feature. In this sense, the musical, where such dialogues are an indispensable part of the action, inherits much from British ballad opera, Austrian-German Singspiel, French opera comique, whereas in the rock opera recitatives are mostly used (as in the grand opera), with some exceptions. There were also transitional forms – for example, the rock musical *Hair* by Galt McDermott (1967), directly paved way to rock opera.

The Russian researcher Anatoly Zucker speaks of the rock opera as a fundamentally poly-genre phenomenon and identifies its important qualities as follows: being allegorical, polystylistic, polytimbral, having dramatic contrasts and making collages (Цыкер 1993: 170). Indeed, these features can be found in almost all rock operas, from basing on mythological and traditional subjects (the myth of Orpheus, Biblical stories, historical, literary plots) to using special collage techniques in stage action. In general, the rock opera can be defined as a synthetic musical and scenic genre, which uses the structural principles of classical opera in combination with rock stylistic.

However, let us go back to 1969 and consider how these characteristics were implemented in one of the first rock operas, which, for some reason, got much less attention than it deserved. We mean *Tommy* by the British band The Who, which was at first released as a double studio album<sup>4</sup>. By the end of the 1960s, The Who were already well

<sup>4</sup> To be fair, it is necessary to point out that the attempts to combine opera and rock have been made before: the term *rock opera* appeared in the press in 1966. However, it had no success.

known for their loud hits and instrument smashing after each concert. However, the musicians understood that such kind of popularity would not last for long. They were looking for ways to keep the audience. The idea to create an opera was proposed by Kit Lambert, the manager of The Who. The reason is that Kit, despite belonging to the camp of *rebellious rockers*, was the son of the respected British composer Constant Lambert, the author of ballets and orchestral works. Thus, Kit continued his father work in his own way. The music and the lyrics were written by The Who themselves. Tommy's story is based upon the memories of guitarist and main music writer Pete Townsend about his own childhood, which was quite difficult and tough.

The plot of the opera is quite phantasmagorical and seems very complicated at first. The protagonist – the deaf, blind and numb boy Tommy magically gets rid of his illness, becomes a new guru, who carries enlightenment to masses. However, soon his *religion* collapses, and Tommy returns to the world of his fantasies. At first glance, Tommy is a typical psychedelic 'Wanderer' and rebel, lost in the maze of his dreams. At the second sight, there are such important themes as miraculous healing, creating and debunking a religious cult, renouncing the spiritual leader, the motif of the magic mirror and the looking-glass. And the very figure of deaf-blinded hero is deeply symbolic by itself. It is a clear reminder of the famous Confucian "three wise monkeys" formula *See no evil, hear no evil, speak no evil*, which represent the idea of staying away from lie and evil actions. However, in The Who's interpretation, this image becomes a critical portrait of modern society, which turns a blind eye to real problems for the sake of imaginary well-being and pleasure.

As already mentioned, the rock opera *Tommy* was originally composed and recorded by the band itself. The roles of all the characters (Tommy, Mother, Father, Doctor, Acid Queen and others) were performed by The Who vocalist Roger Daltrey, who achieved an amazing impersonation ability because of his vocal diversity and special singing techniques (falsetto, screams) and multi-channel overlays. The only orchestral instrument used was the French horn (played by The Who bassist John Entwistle). However, rich sound was created by the intense playing, complementary percussion rhythms and the vocal polyphony.

The opera starts with an instrumental overture, with the themes that later appear as leitmotifs. The central one is the theme *See me, feel me*,

based on the lamento intonations; it becomes a symbol of Tommy's inner state. The opera's final track is a grandiose apotheosis in a major key, summarizing the themes of the previous tracks. Stylistically, the work is based on rock idioms (rhythm & blues, psychedelia, and hard rock), and rock energy itself is the driving force of the development. But there are some moments of stylization too – early music, Dixieland, kind of domestic dances.

After the release, the band played several concerts with the music of *Tommy* in the opera theatres (Coliseum, Metropolitan), thinking that those would be the last performances of the opera. However, the success was so great that it led to the orchestral live version of *Tommy* and to the film adaptation, starring a cast of famous singers (Elton John, Tina Turner etc.), and in the 1990s – to the production as a Broadway musical.

A different case is the next work in this genre – *Jesus Christ Superstar* (1970), a rock opera by Andrew Lloyd-Webber. As this work has already been a subject of various researches (Цыкер 1990, Ткаченко 1993, Конен 1994, Андрущенко 2007, Kenrick 2010, etc.), we will not dwell on it in detail. It is important to mention that the opera was written by a professional composer. Andrew Lloyd-Webber is the son of an organist, graduate of the Royal College of Music (1970), who was just starting his career at that moment, having written a couple of musicals. Together with the librettist Tim Rice, he presented his view of the traditional Biblical story, updating it in the spirit of hippie philosophy.

The composer got creative instincts to mix the stylistic features of various kinds of rock and other styles of popular music with the influence of baroque and classical music. Besides the opera, Webber's work was obviously influenced by the genre of Passions. There are many thematic elements in *Jesus Christ Superstar* that semantically are close to Bach's music – the *motif of the cross* that goes through the whole opera, and the glorious theme of the Superstar. The through-line action, despite the prominence of the traditional forms of opera (recitatives, arias, ensembles, choirs), is masterfully directed to culmination (a scene in the garden of Gethsemane) and catharsis (*Superstar*). It is noteworthy that Webber introduces a *group* character, the Crowd, which is not a commentator, but an active participant of the action. A rich sound palette includes orchestral instruments along with a rock band, often contrasting each other. In 1971, the opera was staged as a



Broadway musical and appeared on stages in many countries. In 1973 a film was shot.

Thus, the first two rock operas – *Tommy* and *Jesus Christ Superstar* – started two main typological branches of the genre. First, the rock opera created by the rock band (the principle of unity of the author and the performer is kept), and second, the rock opera created by professional composers (the author is separated from the performer). On the other hand, these works represent two dramaturgic principles – opera with the *number* structure and opera with the through-line of action<sup>5</sup>. Each of these branches developed their own way. The field of *professional* rock opera in the late 1970s shifted towards the musical (or rather returned to it: *Evita*, *Cats*, *The Phantom of the Opera* by Webber, etc). Rock opera by *rockers* mostly appeared in the form of studio recordings, although some of them received stage or cinematographic implementations. These are *Quadrophenia*, the next rock opera by The Who, the albums *Thick as a Brick* and *A Passion Play* by Jethro Tull, *The Lamb Lies Down on Broadway* by Genesis, *The Wall* by Pink Floyd, and others.

In general, sometimes it is difficult to distinguish rock operas and concept albums – the main type of a *large form* in rock music. Concept albums appeared in the late 1960s primarily as studio works and experienced the influence of opera, vocal cycle, suites, soundtracks, and radio shows. An album can be called *concept* when it is conceived as an inseparable work with a common storyline, rather than a collection of almost unrelated songs. The unity of narrative is achieved by the plot development, the poetical flow, as well as by the unity of the music material, including thematic connections (reprises, leitmotifs, etc.). Concept albums can be composed both as multi-movement cycles (separate movements that form a whole entity) and as extended, internally-expanded rhapsodic forms. Unifying the material often happens also by means of sound engineering – collaging and cross-fading the tracks, changing the sounds (we can draw parallels with the cinema here).

Important criteria for distinguishing concept albums from rock operas are, first, the priority

of studio (rather than theatrical and stage) form of existence (vinyl, CD etc.); second, with some exceptions, the departure from the basic rules of opera dramaturgy. That means the absence of traditional opera elements (overture, “arias” and ensembles) and, more important, the avoidance of statements from the first person (persons) in general – even if the story has the protagonist and other characters<sup>6</sup>. Thus, the plot embodies as a kind of psychedelic trip.

An interesting example is the double album *The Wall* by Pink Floyd (1979), where the main anti-totalitarian idea is shown through the prism of the personal story of alienation and self-isolation of the musician named Pink. This character has practically no lines from the first person, his inner transformation (as well as the plots of other heroes) are shown as if from aside. At the same time, in the dramatic development, there are some elements of an opera performance (features of an overture, leitmotifs, *grand finale* with an ensemble of characters sung by one soloist, thematic *arch* from the introduction to the conclusion). But still, *The Wall* is not a rock opera, but a concept album with the features of a rock opera. However, the theatrical and cinematic potential of *The Wall* was very strong: it was performed on stage (not in theatres though, rather at the huge stadiums and even at the Berlin Wall) as a grandiose theatrical show and the film version was produced.

#### METAL-, SPACE, FOLK-OPERA: A NEW LIFE OF THE GENRE?

In the 1980s, large forms in rock declined. Artists and the public paid more attention to individual tracks, hits, and video clips. The revival of interest in concept albums, rock operas and mixes with classical music gradually re-appeared at the turn of the 1990s. Some transitional forms can be found among the works of Danish heavy metal musician King Diamond (*Abigail* 1987, *Them* 1988, *Conspiracy* 1989, *The Eye* 1990). These albums have detailed plots in the *horror* spirit,

<sup>5</sup> These two types are distinguished by Valery Syrov (Сыров 2017: 149), although in practice they are very often mixed.

<sup>6</sup> The primacy of the studio form and the scoring of all the characters by one singer, as we remember, were typical of *Tommy*, but there were also solo statements, ensembles and other structural signs of the opera (overture, *orchestra* interludes), which makes it possible to qualify this work as a rock opera.

with several characters all performed by Diamond himself. In 1991, Peter Hammill, the former leader and vocalist of the British progressive group Van Der Graaf Generator, recorded the album *The Fall of the House of Usher* and defined it as an *opera* – without the prefix *rock*. Indeed, this work is closer to classical opera performance, despite the fact that it has never been put on stage. The characters' roles are entrusted to different singers (Hammill plays the roles of Roderik Asher and the House), the action is divided into six acts, the number structure (recitative, aria-ballads, and ensembles) is united by dynamic development.

In the mid-1990s, the Dutch musician Arjen Lucassen “invents” the *space opera* genre – the author gives this *label* to his large-scale works on sci-fi and philosophical topics recorded in the styles of progressive rock and progressive metal. Arjen founds the Ayreon project, inviting popular rock singers and instrumentalists for each specific album. One of the best albums is the space opera *Into the Electric Castle* (1998). Here, eight guest vocalists perform the roles of the representatives of different historical epochs, collected by some higher power for an experiment – the survival in the Electric Castle. The result must be the realization of the value of their feelings and emotions. The unifying power is the mysterious Voice, whose mid-song narratives are heard at the beginning of each composition. In the album *The Human Equation* (2004), the hero, falling into a coma, travels through the depths of his memory, meeting there not only his loved ones and friends but also personified feelings and moral qualities (Pride, Rage, Passion, Love, etc.). In this sense, Lucassen's albums pertain not only to operas and ancient Greek tragedy, where heroes obey the will of the gods but also to medieval Morality Play, where allegorical characters act along with the protagonist.

A close-by-intent project is Avantasia of German singer Tobias Sammet, the leader of power metal band Edguy. He uses the term *metal opera* for Avantasia releases, and the name of the project is a merge of the words *Avalon* and *fantasy*, a kind of a magical country where the stories unfold. Two first albums, parts of the initial metal opera *Avantasia*, released in 2001 and 2002, are considered the best. Again, there is the influence of myths and various religious traditions reinvented in fantasy style. For recording (and for the live show), Sammet invites a whole host of singers from popular heavy metal bands, and the stylistics of his music is completely based

on the idioms of the so-called power metal with its *heroic* sound.

Note, however, that in the structure of Ayreon and Avantasia, the through-line development almost loses its importance. The track (number) structure *holds* albums in their rigid framework. Overture is replaced by a small instrumental prelude, the reprise is most often limited to repeats of one of the themes, and the characters themselves are very static. The action is hampered by numerous solo and ensemble numbers (*arias*, ballads, songs, romances, etc.) in the absence of *moving* elements (recitative, symphonized development). However, in the best cases, it is compensated by the quality of the musical material coming to the fore. The manner of singing of many performers is getting close to the opera – high *clean* tenors, well-trained sopranos. For Ayreon, stage performance is not the priority – for all the years of existence, only a few *concerts in costumes* were given. Avantasia's metal operas are quite often performed in concerts, where the lack of stage directions is compensated by emotional acting and playing.

In the 1990–2000s, the *opera approach* infiltrates into other metal subgenres. Good voices are valued (singers often are trained by opera teachers), and the very atmosphere of theatricality, the proximity to *high art* is created also by lush costumes, scenery. Some examples are Nightwish, Rhapsody, Evanescence, Within Temptation, Edenbridge and others. This trend coincided with the boom of the so-called classic-crossover genre on the pop scene: famous opera singers perform popular song repertoire or classical *hits* in pop and electronic arrangements (see Жупкова 2016). The tradition of rock bands playing their hits with symphonic orchestras is also living in the 2000s – from American thrash metal band Metallica to English progressive rockers Jethro Tull and Russian bands Aria, Bi-2, and others.

In conclusion, I would like to briefly describe the way Russian rock opera has evolved. An important push was the appearance of *Jesus Christ Superstar*, which, despite all prohibitions, was well known in the USSR in the early 1970s. The first domestic rock operas created by professional composers carried *self-made* genre definitions. Thus, Alexander Zhurbin's *Orpheus and Eurydice* (stage production – 1975, studio recording – 1980) was named the *song opera* (which emphasized the connection with the Berthold Brecht and Kurt Weill's theatre), *The Star and Death of Joaquin Murieta* by Alexei Rybnikov (1976/1978) – a musical performance based on

the dramatic cantata by Pablo Neruda, his *Juno and Avos* (1981/1982) was defined as the *opera-mystery*, as soon as the studio recording of folk-rock opera *Guslyar* by the vocal-instrumental ensemble (VIA) Pesnyary was labeled a *poem-legend*. The reason was not just the difficulties (if not strict prohibition) of using the word *rock* in the 1970s and first half of the 1980s in the Soviet Union, but also the diversity of genres and styles in those works: from rock and *beat* to popular song, urban music, folklore, sacred music, Neo-classicism and even academic avant-garde. Such a *breadth of views*, sometimes close to eclecticism, is also typical for rock operas that appeared later (*Stadium* and *Master and Margarita* by Alexander Gradsky, *Crime and Punishment* by Edward Artemyev).

From the late 1970s, the underground branch of the Russian rock opera also started to develop. First was the stage production of *Prometheus the Chained* by the band Visokosnoye Leto (1976). Unfortunately, most of those works remained unrecorded. In the 2000s, influenced by foreign colleagues, Russian rock bands also became fascinated with the idea of metal opera based on historical and fairy-tale subjects. The first and very vivid example is the metal opera *The Elven Manuscript* by the Moscow power metal band Epidemia (which has three sequels up to date, each of them having been presented in stage versions). It is worth noting also the *multi-volume* works of the projects Dynasty of the Initiated, Forces United, recent works of the Albion, Kolizei, Kreolis bands. Among the achievements of the Latvian branch of the genre, we can name the rock operas *Ei, jūs tur!* (*Hey, you there!* 1970/71) by Imants Kalniņš and *Lāčplēsis* by Zigmars Liepiņš, based on the Latvian national epos (the production – 1988, the audio version – 1990).

## CONCLUSION

Opera, as one of the most influential music genres, continues to attract rock musicians and gives them new impulses for creative development. Rock refers to opera as the most plastic genre that allows conveying *big* topics and problems, and at the same time as to a very emotional, exciting and sincere art, appealing directly to the listener; these features of opera were noticed by Boris Asafiev (Асафьев 1976). Among the reasons is also the possibility of combining the *number* (small

vocal forms) structure and through-line dramaturgy, visuality, and theatricality, the special communicative abilities of the opera. The moment of the introduction to the *high culture* is also very important, especially at the turn of the 1990–2000s, when rock music experiences a certain crisis, both intonational and semantic. And, of course, to be the author of an opera (albeit with the prefix *rock*) – it is simply rising one's ego and adding to the authority for a rock musician.

Two branches continue to develop today – *composers* and, so to speak, *underground* rock opera, created by rock musicians themselves and recorded/staged on their own (often turning into some kind of *all-stars* project). Meanwhile, there is an increasing number of operas that exist only in a studio version, which makes them closer to the genre of the concept album. The rock opera is enriched with new kinds (space opera, metal opera, punk opera, folk-rock opera), thus significantly widening the range of the style. Besides, some fundamentally eclectic works have appeared. In addition to rock, they involve a wide spectrum of operatic and symphonic *classics*, urban folklore, pop music – such as *Crime and Punishment* by Eduard Artemyev. In this case, the definition of *rock opera* seems to be inappropriate – but the new designation has not been invented yet.

Thus, among the classical genres, opera is the most consonant to rock. Following the fashion, rock opera has proved to be surprisingly stable and flexible at the same time. Symphony and concerto, while being able to carry in the 20<sup>th</sup> century any poetic and emotional content, are more difficult to interpret by rockers because of their strict structural and compositional rules. The greatest freedom in the layout and the content of the material is available with a concept album that sums up different influences of composition and genre: from opera, suite and symphonic poem to modern genres – variety, radio plays, soundtracks. Their interaction requires further study.

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# *Saxophone in Contemporary Work of Wrocław Composers*

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Saxophone plays a significant role in contemporary music. This is evidenced by the number of compositions written for this musical instrument in recent years. From many composers of the creative environment of Wrocław, the author of the paper has chosen four artists, who in recent years have composed valuable pieces for saxophone, and with its participation. They are such outstanding artists as Krystian Kielb, Robert Kurdybacha, Mirosław Gąsieniec, and Adam Porębski. The list of their works and brief analyses of numerous musical examples and concert recordings are supplemented with the musicians' biographical profiles and general achievements. These artists' works have significantly enriched the modern saxophone literature.

*Keywords:* saxophone, Krystian Kielb, Robert Kurdybacha, Mirosław Gąsieniec, Adam Porębski, Wrocław artists, works for saxophone.

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## INTRODUCTION

The work of contemporary composers of the Wrocław artistic community who write music for saxophone is very significant on the scene of Polish art. Among the most important ones are such outstanding artists as Krystian Kielb, Robert Kurdybacha, Mirosław Gąsieniec, and Adam Porębski. Currently, these four artists play a significant role in the contemporary saxophone music for this region of Poland. Their works have been performed at various events, including Music Festivals in Poland, Belgium, the Netherlands, Spain, and Ukraine. Thanks to the involvement of these composers, Polish music literature has been significantly enriched with many valuable saxophone compositions.

DR. HAB., PROF. KRYSZTIAN KIELB:  
COMPOSER, MUSIC THEORIST, ACADEMIC,  
ORGANIZER OF ARTISTIC LIFE

Krystian Kielb graduated from the Karol Lipiński Academy of Music in Wrocław: he had studied in Composition class of Prof. Zygmunt Herembeszta and the class of Music Theory; in both cases receiving the degree with distinction. He also completed the Postgraduate Study Prog-

ramme of Managing Educational and Cultural Institutions. He has composed several dozen musical pieces for various instrumental, vocal and vocal-and-instrumental ensembles. His works have been performed, for instance, in Poland, Germany, Austria, the Czech Republic, UK, France, Sweden, Ukraine, Lithuania, USA, at music festivals, performance courses and competitions, and as obligatory works as well.



Example 1. Krystian Kielb

Since 1992, he has been professionally connected with the Karol Lipiński Academy of Music in Wrocław, where he has conducted the composition class as well as seminars for PhD, MA and BA students in composition and theory of music and has taught theoretical subjects. On many occasions, he has been a supervisor or a reviewer as part of the procedure leading to the conferment of the academic degree of PhD, doctor habilitatus, or professor, or the award of the degree honoris causa. In the period 1999–2005, he was the Vice-Rector, and in 2008–2016 – the Rector of the Karol Lipiński Music Academy in Wrocław. Since 2017, he has been in charge of the Chair of Composition of the Karol Lipiński Academy of Music in Wrocław. Furthermore, in the years 2005–2006, he managed the Section for the History of Silesian Musical Culture, and in the years 2002–2008 – the Postgraduate Study Programme in Managing Educational and Cultural Institutions. In the years 2005–2008, he was actively involved in implementing the Bologna Process in higher education, with a special emphasis on higher artistic education; he also was a member of the Bologna Experts' Team. Currently, he is a member of the Artistic Education Council attached to the Minister

of Culture and National Heritage. He has been a music competition judge. He has received numerous prizes, distinctions and state decorations.

### *Versus* for saxophone and organ

The composition was written in 2017, inspired by highly-regarded, Wrocław-based saxophone player Ryszard Żołędziewski. Its first performance took place on 27 April 2017 at Kharkiv in Ukraine, during the 5<sup>th</sup> International Contemporary Music Festival *Kharkiv Contemporary 2017*. The piece was performed by Duo Sonorus: Ryszard Żołędziewski – saxophone, and Piotr Rojek – organ. The composition was dedicated to its first performers. The title *Versus* refers to the concept of confrontation that is present throughout the piece, becoming its form-shaping factor, and affecting its various facets – from structural elements to sound. As regards time and movement control, the confrontation concerns, for instance, the co-existence of time-stretched sound planes with busy runs. This type of confrontation is presented in Example 2, which shows the sound plane in the organ part confronted with busy runs in the saxophone part.

The image displays two systems of musical notation for the piece 'Versus' for saxophone and organ. Each system consists of two staves: a single staff for the Saxophone (Sxf.) and a grand staff (treble and bass clefs) for the Organ (Org.).

In the first system, the Saxophone part features a melodic line with a triplet of eighth notes. The Organ part has a sustained chord in the right hand and a single note in the left hand.

In the second system, the Saxophone part continues with a melodic line and a triplet of eighth notes. The Organ part has a sustained chord in the right hand and a single note in the left hand. The organ part is marked with 'f' and 'mf' dynamics.

Example 2. Krystian Kielb. *Versus* for saxophone and organ

Confrontations of various acoustic phenomena are shown in Example 3: in the organ part –

sounds of a specific pitch, in the saxophone part – percussion effects.

Example 3. Krystian Kielb. *Versus* for saxophone and organ

DR. HAB. ROBERT KURDYBACHA (1971):  
CONDUCTOR, COMPOSER AND ART DIRECTOR  
OF SOUND FACTORY ORCHESTRA



Example 4. Robert Kurdybacha

Robert Kurdybacha is a graduate of the Composition and Conducting Faculty of the Karol Lipiński Academy of Music in Wrocław. Currently, he works at the Academy running the composition class, lectures on instrumentation, arrangement, as well as directs ensembles specialized in contemporary music.

He is the laureate of more than ten music contests, and his Concert for the guitar and string received the recommendation of International Rostrum of Composers in Paris. He has composed several dozen pieces: from a solo piece for the viola to symphonic compositions that include electric guitars.

He started his career as a conductor and worked with the High Music School Chamber Orchestra in Wrocław. Later he was working with ensembles specializing in modern music: Tech-no Orchestra, R-20 Orchestra and, finally, Sound Factory Orchestra.

#### Concerto for Alto Saxophone

Concerto for Saxophone is a piece comprised of paradoxes such as title instrument has undergone in the history of music – heavily marked by rock and jazz music, though equally found also in classical literature.

It was not created by coincidence. There was a necessity for somebody who would give impetus and inspiration, show sound of the saxophone in a new form and make an effort to perform those curious notes.

Ryszard Żołędziewski, mentioned above, triggered that confusion and the piece, which brought together all the ideas proposed by the performer and processed by the composer's mind, was created.

Concerto for Alto Saxophone and Chamber Orchestra is a specific composition and seems to be written awry. It neither sets a typical theme nor finishes with a striking coda. There is no clear division into parts and the cadenza spills over into orchestral excerpts. The scheme of this piece is like a replica of a creative process, a transfer of all the moments when the sounds, motives, phrases, longer processes are created in the composer's mind. It starts with a single, meaningless note. Since there is no idea what to do, it can be repeated –

once, twice, thrice... later a little pitch inflected, then more and more and... stop, for a while, then get back to it (see Example 5).

The distortion of the particular process is anything but an attempt to the trashing of will to the subsistence of this one note. Multiphonics, screeches and other sound effects strike this steady process but it seems ineffectual. Finally, two musical worlds mix in the thick of struggle leading to the culmination (see Example 6).

It hits with a beat of rock to fade after a while. The continuation is an attempt to save what has to be so attractive for listeners, to top out the Concerto with a striking finale. Not a bit of it. Admittedly, the main theme appears none too legible because somebody repeatedly disturbs and

sets ill-assorted notes. But now it is the end. Enough! (see Example 7).

The Concerto and its premiere were co-financed by the Ministry of Culture and National Heritage of the Republic of Poland within the programme *Collections* – the priority *Composition Commissions* implemented by the Institute of Music and Dance. Polish premiere took place in Wrocław (Poland) on November 20, 2015; the world premiere – on November 23, 2015. The soloist was Ryszard Żołędziewski. The composition was written for Sound Factory Orchestra, which majors in different actions and is able to implement the most sophisticated and imaginative ideas. In that composer took the liberty of doing as much as his creativity prompted him.

The musical score is presented in a standard orchestral layout. The Alto Saxophone part is the most active, featuring a complex, rhythmic melody with many sixteenth and thirty-second notes, marked 'mf'. The string parts are mostly silent, with some sustained notes in the Violin II and Cello sections. The score is in 4/4 time and spans 11 measures.

Example 5. Robert Kurdybacha. Concerto for Alto Saxophone and Chamber Orchestra



Example 6. Robert Kurdybacha. Concerto for Alto Saxophone and Chamber Orchestra

Example 7. Robert Kurdybacha. Concerto for Alto Saxophone and Chamber Orchestra

Sequel to Example 7 see on the next page.

The image shows a musical score for Robert Kurdybacha's Concerto for Alto Saxophone and Chamber Orchestra. The score is written for 11 staves: Violins I (1-4), Violins II (1-3), Viola 1 & 2, and Cellos 1 & 2. The woodwinds and strings are marked with 'ord.' (ordine) and 'f-dim-p sempre' (f-dim-p sempre). The score is in 2/4 time and features a variety of musical notations, including notes, rests, and dynamic markings.

Sequel to Example 7. Robert Kurdybacha. Concerto for Alto Saxophone and Chamber Orchestra

DR. HAB. MIROŚLAW GAŚNIENIEC:  
COMPOSER AND PIANIST



Example 8. Mirosław Gaśnieniec

Mirosław Gaśnieniec was born on 22 May 1954 in Brzeg, Poland. In the years 1972–1980 he studied with Witold Lutosławski, moreover, he was the recipient of Lutosławski's private scholarship. He studied piano playing with Jerzy Godziszewski at the State Higher School of Music (now – the Karol Lipiński Music Academy) in Wrocław from 1975 to 1979 and graduated with distinction. He continued his studies there under the guidance of Zygmunt Herembeszta, and received the second diploma (again, with distinc-

tion) in composition in 1988. He was awarded the scholarship by the Frederic Chopin Society – in 1979 and once again in 1980. In the years 1985–1994 he taught at Wrocław Music Academy, then returned in 1999, and now he is a senior lecturer at the Department of Chamber Music. He held the post of President of the Wrocław section of the Polish Composers' Association from 1991 to 1994. He is the originator, creator and since 1991 artistic director of *Understanding*, the Silesian International Music Festival (later renamed *EuroSilesia*, as of 2003, which remains under the patronage of the illustrious conductor Kurt Masur). In the period 2001–2006 Mirosław Gaśnieniec held the position of Vice President of the Wrocław Frederic Chopin Society, of which he is now the President (since 2006).

Gaśnieniec performs in concerts both in Poland and abroad, as a soloist and a musician of the chamber orchestra. He was a member of the Wrocław Piano Trio in the years 1985–1986. In 2000, he recorded a CD with piano music; he is the author of virtuoso arrangements for solo piano of works by, among others, Johann Strauss, Franz Liszt, and Emil Liebling. In 2001, together with Konstanty Andrzej Kulka, they recorded a CD of Ludwig van Beethoven Beethoven and Johannes Brahms violin sonatas. The year 2008 brought forth a double album containing all the remaining piano works composed by Antoni Stolpe.

Gąsieniec is a prize winner at Polish and international compositional competitions – in Cracow (1977), the *Jeunesses Musicales* in Belgrade (1978), in Stalowa Wola (1979) and the Bad Orb competition in Germany in 1981. In 1990, he was presented the Deserved operator of culture award for accomplishment in culture, as well as received the Silver Cross of Merit and the Golden Cross of Merit in 2000 and 2012, respectively.

His compositional output consists of piano and chamber music, including Piano Quintet, orchestral music, including Ostinato, Toccata, two concerts for trumpet, Kreisau-Oratorio in memoriam Helmuth James von Moltke and cantata music *St Hedwig of Silesia*, *St John of God*, as well as film music. Mirosław Gąsieniec's compositions for saxophone:

- pieces for saxophone ensemble: Barkarola (2012), Bolero (2012), Tango (2012), *Taniec* (2012);
- pieces for solo saxophone and brass band: Bolero (2013), Tango (2013), Spanish Dance (2013);
- chamber pieces: Bolero – trio for soprano saxophone, violin and piano (2013), Tango – trio for soprano saxophone, violin and piano (2013), Tarantela – trio for soprano saxophone, violin and piano (2013), Thema con variationi – trio for alto saxophone, violin and piano (2013).

MAG ADAM PORĘBSKI: COMPOSER, VIOLINIST, PIANIST, IMPROVISER, ARRANGER, PRODUCER, LECTURER, AND TEACHER



Example 9. Adam Porębski

Adam Porębski graduated from the Music Academy in Wrocław, having studied in the composition class of Krystian Kielb (Primus Inter Pares honours) and the violin class of Małgorzata Kogut-Slanda. He also attended compositional master classes in Apeldoorn, Radziejowice, and Cracow. In 2016, he obtained the PhD in musical arts. He has received numerous scholarships from the Polish Ministry of Culture and has won awards at Polish and international composition competitions, e.g., 1<sup>st</sup> prize in the Fourth Witold Szalonek Composition Competition of The Silesian Rostrum of Composers in Katowice (2009), 3<sup>rd</sup> prize in the Grzegorz Fitelberg Polish National Competition for Composers in Katowice (2011), 2<sup>nd</sup> prize in the Krzysztof Penderecki International Composers' Competition ARBORETUM in Radom (2012). His works have been performed throughout Europe, the USA, and Australia. Moreover, he is an avid performer, notably acting as live electronics improviser.

Porębski's output includes pieces with saxophone – solo or as a part of chamber ensemble or orchestra. The most important pieces with saxophone: *Zwrotki* for saxophone orchestra, tuba and drum set (2018), *SubMelodie* for alto saxophone and piano (2017), *Dyskulacje* for five instruments (2017), *Flesz 70* for symphony orchestra (2016), or *ReVerse 3* for clarinet (or tenor saxophone), double bass and piano (2014).

*SubMelodie* is a piece for alto saxophone and piano composed at the end of 2017, dedicated to Ryszard Żołędziewski. The duration of the piece is about 8 minutes and 30 seconds. Structurally the composition can be divided into four sections (I – b. 1-88; II – b. 89-106; III – 107-121; IV – b. 122-160). Each of them is different in terms of character and texture and exploits the potential of instruments in different ways. The piece opens with a punctualistic texture – single piano strokes based on the Lydian dominant scale and the tempo of a crochet = 60 introduce the mood of the composition. As the texture thickens, the saxophone part emerges gradually, evolving from single sounds to melodic motifs consisting of several tones (see Example 10).

The low register of the instrument is mostly used and the dynamics increase gradually from ppp to f. The next section brings in a change of character – the piano part consists of restless three-note motifs played staccato and forte. The saxophone part initially presents descending melodies that slightly relieve the tension (see Example 11).

Example 10. Adam Porębski. *SubMelodie*Example 11. Adam Porębski. *SubMelodie*

In the following bars, the parts of both instruments become united – both the piano and the saxophone play motifs of repeated sounds staccato. Both parts are dominated by interval leaps, in the saxophone part, these are the seventh and the ninth intervals that prevail. The third section is the most cantilena-like. The saxophone plays short repeated phrases against the background of arpeggiated chords in the piano part. Gradually the composition moves towards the high register of the saxophone and approaches the climax, which is followed by the last section in a slightly slower tempo (*meno mosso*, b. 122). It is based on the repetition of a two-bar phrase with a change of dynamics. The piano part is dominated by polyphonic texture and the saxophone doubles individual voices – from the highest to the lowest one. The ending of the piece refers back to the beginning – the Lydian dominant scale is used with similar rhythms and arrangement ideas.

*Zwrotki* [Strophes] is a seven-minute piece composed in 2018 for quite an unusual group of instruments, i.e. saxophone orchestra (2 soprano saxophones, 4 alto saxophones, 3 tenor saxophones, and 2 baritone saxophones), tuba, and percussions set. The tuba part may also be played or doubled by bass saxophone provided that

proper dynamic proportions are maintained. In terms of form, the composition can be divided into two sections. The first one is based on the idea of a gradual dynamic and instrumental growth and constant repetition of a two-bar melodic-and-rhythmic motif (see Example 12).

Example 12. Adam Porębski. *Zwrotki*

The second section contrasts with the previous one in terms of tempo (it is slower), texture and expression. A new motif is introduced and played by the instruments combined in various configurations (see Example 13).

Example 13. Adam Porębski. *Zwrotki*



The section evolves and turns smoothly into the final phase with a new motif, rhythmically related to the initial one. A gradual accelerando culminates in a daring coda where the motif is played jointly by all the instruments (see Example 14).



Example 14. The section evolves and turns into the final phase, which culminates in a daring coda where the motif is played jointly by all the instruments

These composers, chosen from a large group of Wrocław artists, significantly contribute to the enrichment of contemporary saxophone literature not only in Polish but also in the international arena.

#### CONCLUSION

These artists' works have significantly enriched the modern saxophone literature.

Saxophone plays a significant role in contemporary music. This is evidenced by the number of musical pieces written for this instrument in recent years. From many composers of the creative environment of Wrocław, the author has chosen four artists, who in recent years have composed valuable works for saxophone, and with its participation. These are such outstanding artists as Krystian Kielb, Robert Kurdybacha, Mirosław Gąsieniec, and Adam Porębski. The list of their works and brief analyses of numerous musical examples and concert recordings are supplemented with the musicians' biographical profiles and general achievements. These artists' works have significantly enriched the modern saxophone

literature. Kielb's compositional output includes several dozen works belonging to various genres and forms of instrumental, vocal, and vocal-instrumental music. His compositions have had premieres and numerous performances at home and abroad, including Germany, Austria, the Czech Republic, Great Britain, France, Sweden, Ukraine, and the USA. Kurdybacha – composer, conductor and academic teacher related to Academy of Music in Wrocław; he is the winner of more than ten national and international music competitions, creator of a number of symphonic and chamber music pieces and studies. Gąsieniec – the winner of national and international composition competitions. Porębski's creative work includes various genres and forms of instrumental, vocal, vocal-instrumental, and electroacoustic music. Janusz Brych – saxophonist, flutist and composer. Żołędziewski – saxophonist, teacher, educator, arranger, and composer. He studied contemporary music, its artistry and compositional craft under the direction of Henri Pousseur (Belgium) and Urs Peter Schneider (Switzerland). These composers, chosen from a large group of Wrocław artists, significantly contribute to the enrichment of contemporary saxophone literature not only in Polish but also in the international arena.

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# MUSIC PERFORMANCE

## *Stylistic Identity in Music Performance: Laboratory Sterility Vs. a Living Creative Process*

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Musical work, both in composition and in performance, is a never-ending synthesis of practices, ideas, and influences. Such a synthesis presupposes talent in the artist, with the union of opposites resulting in harmony; it is not merely an excuse for yet another disappointment, a thoughtless agglomeration of all upon all. For such a synthesis, one needs knowledge and mastery, since only through knowledge it is possible to transform something in one's art, to grow innovation from it, to bring it into a new creative context. Synthesis is the epitome of the living creative process.

The problems of artistic synthesis are considered from the point of view of stylistic identity in music performance.

*Keywords:* stylistic traditions, canons, musical innovation, fashion.

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### INTRODUCTION

*(...) I always found it impossible to view style in music as a subject of historical tradition. Beauty, not tradition, serves as the criterion of any style. And it is absolutely not necessary to view something as beautiful in the 20<sup>th</sup> century which could be viewed as beauty in the 18<sup>th</sup> century. In me, there's no respect for this shabby word, "tradition", in the sense in which it is widely used. If respect for tradition is brought to its logical end, then all of us should still be living in the Stone Age and acting exactly as our ancestors. Tradition in music, as in all other areas, is the antithesis of progress; it is the letter that kills any living spirit. What is honest and true in one century must change in another in light of different circumstances, since truth progresses. The aesthetic truth of one era, the performance truth of one generation may be deemed a false dogma of the next generation. This is because each era sets its own criteria and forms its own judgments (Ayep 2014: 81).*

These are the words of Leopold Auer, a notable violinist and pedagogue whose students Jascha Heifetz, Nathan Milstein, and Efrem Zimbalist in many respects determined the direction of development of violin performance in the 20<sup>th</sup> century. What does this opinion embody?

First of all, it embodies the relativism and changing nature of artistic notions. In our activities, we are used to operating with truths which, to us, seem solidly grounded and unshakeable. In large measure, such truths include our notions of musical style. As a rule, they are subject to little change within relatively long spans of time (one generation, or the artistic legacy of one musician). However, when we stretch the temporal frames of such canons' life, we immediately see that their stability is quite illusory. Time changes everything. Moisey Khalfin, a wonderful piano teacher who taught Grigory Sokolov among many an excellent musician, often repeated this aphorism during class: *in music, it is not that the right is good, but rather that the good is right* (quoted after Melnikas n.d.). Here, *good* is a value judgment that always corresponds to a certain era and is always historical.

Second, Auer's opinion highlights the confrontation between following canons, on the one hand, and the dynamic nature of art, on the other. The very essence of art presupposes changes: the creation of the new rather than the repetition of the old; originality rather than imitation. The very viability of art is preconditioned on dynamism and the ability to change, rather than the canonization of traditions.

The third set of questions flows from the first two. It is connected with the issue of whether it is at all possible to maintain stylistic canons in *sterile* form. As with artistic activity as a whole, such canons are susceptible to the surrounding musical sphere, the audible phonosphere. Here we confront the problem of safekeeping (stability) vs. dynamism.

The problem of the confrontation of stability and dynamism may be resolved on the basis of the idea of synthesis, which always accompanies actual artistic work. Synthesis precisely embodies the coexistence and merging of traditions and innovations, when the ideas of the past are realized and find a new sound and new meaning. It is the privilege of the performer to search for, find, and bring to the audience all of these changing forms of creative synthesis.

A specific event in the musical life of Vilnius on 2 March 2018 served as the genesis of the idea of analysing these issues in this key. The event was the joint concert of the pianists and spouses Lukas Geniušas and Anna Geniušienė, accompanied by the Lithuanian State Symphony Orchestra conducted by Gintaras Rinkevičius. Two Mozart concertos were performed in the first half: Anna played the Concerto for Piano and Orchestra No. 25 in C major and then she and Lukas together performed the Concerto for Two Pianos and Orchestra in F major. In the second half, Lukas performed the Prokofiev Piano Concerto No. 3 in C major.

Wolfgang Amadeus Mozart and Sergei Prokofiev in the programme of a single concert: what was this combination meant to symbolize?

#### THE FACTOR OF STYLISTIC SYNTHESIS IN THE FORMATION OF A COMPOSER'S MUSICAL THINKING

A photograph has come down to us from 1908 with the 17-year old Prokofiev in front of a bust of Mozart during a ball at St. Petersburg Conservatory (Нестьева 1981: 32). This photograph looks like an artistic manifesto, clearly showing the desire of the young musician to take his own path, to break with the traditions which dominated at that moment in history.

At the time, the tradition of Romanticism determined the views of the professoriate of St. Petersburg Conservatory and dominated musical life more generally. Romanticism dictated

tastes, determined what was considered art, and in many ways suppressed other artistic directions. However, it is a law of nature that the generation of children will never agree to the views of parents, and so young Prokofiev demonstratively protested his teachers' lifeblood and order of thinking. The Romantic canons, in his view, were yesterday's news; they no longer quenched his thirst for the new; he was squarely aiming for the future. In a 1911 concert, which was a part of the Evenings of Contemporary Music, he was the first in Russia to perform Arnold Schönberg's Three Piano Pieces (Прокофьев 1961: 146). In 1912 he wrote the First Concerto for Piano and Orchestra, and in 1913 – the first version of the Second Concerto. That was his creative response, the alternative, in his view, to what surrounded him. The confrontation of views served as the genesis of Prokofiev's conflict with his piano professor, the great Anna Yesipova. She did not accept the modernism of her student, and evaluating contemporary music, their viewpoints were diametrically opposed.

Nevertheless, the musical landscape is never uniform or sterile. While the general mood of St. Petersburg hewed towards Romantic, various innovations were germinating, while the reminiscences of the Classical era were also felt during Prokofiev's early years (the spirit of Classicism is generally very strong in the culture of St. Petersburg). The heritage of the Classical era did not carry the whiff of the rejected Romanticism, since Classicism had existed long before Romanticism and was free of later ideas which, in time, had evolved into stifling caricatures. Viennese Classicism, as an alternative to the by now quite low-brow and well-trod Romanticism, proved quite timely for the young musical *revolutionaries*. Precisely because of this, Classicism naturally merged into Prokofiev's work, leaving an unforgettable imprint in his musical thinking.

Anna Yesipova's lessons were crucial in introducing Prokofiev to and cultivating his appreciation of the heritage of the Classical era. Yesipova had studied with Theodor Leschetizky, who in turn had studied with Carl Czerny, who, of course, had in turn studied with Ludwig van Beethoven. In his childhood, Leschetizky even performed with an orchestra under the direction of Franz Xaver Wolfgang Mozart, the son of the great composer. Hence, the influence of the Viennese Classicists was clearly felt in the piano school of Leschetizky and Yesipova. On the basis of talks with her pupils, Nikolay Bertelson characterized Yesipova's playing as follows: *Small note passages*

*found in her performance lightness, a lace intricacy, and extraordinary clarity. No matter how fast she played them, each was clearly comprehended aurally* (Бертельсон 1960: 110). Here is another, a similar piece of evidence: *An inborn well-bred delicacy, without any flirtation, was a key to her individuality – it was not overthought; her grace was not external but of internal, spiritual order* (Бертельсон 1960: 111).

Yesipova was imbuing her pupils with similar performance aesthetics. In Prokofiev's case, it fell on fertile ground: even as a child, he had listened to Beethoven's sonatas as played by his mother. Nonetheless, he encountered difficulties in taking over the principles of performance of the Viennese classicists from Yesipova. He would complain: *it was difficult for me to unlearn playing a bit dirtily* (Прокофьев 1961: 146). However, Yesipova was persistent, authoritarian and, in the end, successful: in 1914, when he graduated from the Conservatory as a pianist, Prokofiev received the prestigious Anton Rubinstein Prize (Прокофьев 1961: 148). More importantly, he took the knowledge and skills taught by Yesipova and transformed them, in a manner acceptable to himself, within his compositions.

Yesipova's push towards Classical music was not the only influence initiating Prokofiev into the traditions of the past. Most of his teachers, in one measure or another, were the carriers of the artistic canons of Romanticism. It would have been strange if Romanticism did not also settle into his memory, even if through an unacknowledged, subconscious form, and perhaps against the composer's express will. Prokofiev's marvellous lyricism and cantilena are reflections of this great tradition.

It is not difficult to discover varying forms of synthesis in Prokofiev's work. However, he would not be the composing genius known to us if his unique personality had not prevailed above it all. He did not follow the *letter* of the traditions. Rather, he transformed them while creating completely new art, both different and easily recognized.

Many found what he was doing to be very radical. This is what was written about him: *A young author, not even having yet completed his education, and belonging to the most radical direction of the modernists, goes in his bravery and originalism much further than contemporary Frenchmen* (Prokofiev 1961: 139).

In his *Autobiography*, Prokofiev himself sketched the main directions (*lines*, as he called them) of his work:

*(...) the first line – Classical, with the earliest childhood at its source, when I heard Beethoven's sonatas from my mother. Sometimes it takes on a neoclassical look (...), at other times – imitates the classics of the 18<sup>th</sup> century (...). The second line is innovative (...). At first it consisted of the searches for its own harmonic language, and afterwards turned into a search for a language to express strong emotions (...). Although it seems to touch mainly upon the harmonic language, related to it are innovations in the intonation of melodies, in instrumentation and dramaturgy. The third line is of toccatas or, if you will, of motorics (...). This line, likely, is the least valuable. The fourth line is lyrical: at first, it shows up as lyrical-contemplative, sometimes not completely tied into the melodics, at least the long melody (...). This line remained unnoticed, or it was noticed retrospectively. My lyrical side was not recognized at all for the longest time and so, without encouragement, it developed very slowly. However, later I paid it more and more attention. I would have liked to limit myself to these four lines, and to consider the fifth, "grotesque" line which people want to adhere to me, as more probably the curves of the previous lines. In any event, I protest against the very word "grotesque", which has been overused until it engenders revulsion. The meaning of the French word "grotesque" is, in large measure, perverted here. As applied to my music, I would much prefer to replace it with the term "scherzo-ness" or, if you prefer, with three Russian words which give it gradations: joke, laughter, snark* (Prokofiev 1961: 148–149).

In this reflection by Prokofiev, we clearly see the idea of the synthesis of musical expression. All of this comprises the parameters of Prokofiev's style; all of this is found anew and reproduced each time by performers in their interpretations.

#### STYLISTIC SYNTHESIS IN THE PROCESS OF FORMING THE PERFORMER'S MUSICAL THOUGHT

To return to the concert by Lukas Geniušas and Anna Geniušienė, with the piano concertos of Mozart and Prokofiev, we can in broad strokes see how the synthesis phenomenon was fulfilled in their interpretations.

First, about the music by Mozart: the culture of sound simply delighted during the performance.



Yesipova's playing was characterized as *delicate lacework and extraordinary clarity*. The same could be said of the performance style of Geniušas and Geniušienė. Their Mozart was transparent and light. The continuum of the *piano* was unusually broad, while the multitude of colours and timbres was wondrous. Of course, this is first and foremost a sign of the mastery of the performers, but in many ways, it is also a sign of the historical changes that have taken place. New resources of colourful sound resulted from the renewal of the set of musical instruments when the piano replaced the clavichord. The performance on another instrument by itself predetermined the breaking and rethinking of the canon, the return to which became more and more illusory. Gould's thought about performing Bach on the piano is fully applicable to Mozart, too: (...) *there is really nothing, apart from archival consistency, to prevent the contemporary piano from faithfully representing the architectural implications of the Baroque style, and Bach's in particular* (Gould 1990: 21–22).

With the passage of time, the changing aesthetic of sound inevitably leads to the transformation of canons. Here is just one example of this: the conductor Saulius Sondeckis, who became famous for his interpretations of Mozart, frequently said that, when performing Mozart's instrumental music, one should hear the drama of opera (Melnikas 2010–2015). And in this plane, the expressive resources of the piano open new horizons to the performer.

The multi-coloured sound palette created by the pianists made that possible: the sparkle of bells of laughter in the upper register, followed immediately by a reply in the lazy grumbling in the basses; the ceremonial procession, followed quickly by the heartfelt, emotionally rich explication (the last sounded especially convincing in the play of Anna Geniušienė). Such a contrast of *personalities*, characters, and images is very important in Mozart's music, to its nature as an endless dialogue of musician and listener, of musician and musician, of soloist and orchestra. In the 18<sup>th</sup> century, this music was played in small rooms, bringing everyone closer, forging connections from one to another. Today, in our era of gigantomania, this music is played in giant concert halls. The mastery of the performer is expressed in how he invokes this feeling of intimate communion, recreating it in seemingly utterly inappropriate conditions.

The Third Piano Concerto by Prokofiev, performed by Lukas Geniušas, was both different and in some things a continuation of the artistic expression which triumphed in the concert's first, Mozart, section. The virtuoso transparency and the cleanliness of passages of small notes were present. However, Lukas Geniušas's Prokofiev is better compared not to *delicate lace* but rather the metaphor of beads, more realistic and correct when applied to Prokofiev's music. Here was irony, and occasionally a smirk... And, of course, there were the qualities in the sound of this music that differentiate it from the era of Mozart and are associated with the 20<sup>th</sup> century: the sharp harmonies, intentionally emphasized by the performer; the energy of asymmetrical rhythms; and the dynamic tempos, which occasionally teetered on the edge of physical impossibility.

Playing Prokofiev, the pianist created an expression which overtook and *enslaved* the listener, not permitting any distraction or relaxation. In the performance, there was yet no brutality which would later explode in the wartime music of Prokofiev, in his Sixth and Seventh Piano Sonatas. However, there were qualities typical of youth – joy and pride, Prokofiev having found himself and sensing in himself a great creative power. At the same time, as if underneath and without intent, there would appear a slip in a *romantic* note, since one can always hear it in Prokofiev's works.

## CONCLUSIONS

From century to century, out of the weave of many and varied *lines* of creative self-expression, a unique mosaic comes together, signifying the birth of a new truth in art and the gaining by it of a new quality. The creative layering of different eras infuses the music. Musical creation, in the sense both of composition and performance, as well as in the global borders of the multi-layered musical phonosphere which arises in a specific historical moment, is an endless synthesis of practices, ideas, influences, and intentions.

Regarding music performance, such *inter-era* connections work in various directions, both from the past into the present and from the present into the past. The performer, knowing what *followed* in the history of music, interprets differently that which *preceded* it. His accumulated auditory and interpretational experience force him to hear, perceive and comprehend each work

while taking into account the whole set of knowledge which the performer carries. It is up to him which part of this knowledge he will select in each specific instance, and how he shall apply it. He cannot abstract himself from this since in an intermediated form all of his knowledge sounds and plays in his imagination.

Synthesis is then the source of the life force of art. It is a principle of activity rather than a ready *recipe* since each finds his own *ingredients* of artistic expression, his own measure of their combination and proportions. For synthesis, one needs both knowledge and mastery, since only through having certain knowledge and skills does it become possible to create something in one's art, to grow something new, to bring it into a new artistic context. In the end, all of this is really an expression of talent, which unifies opposites into harmony. And it is harmony, rather than a thoughtless piling up of all upon all, which embodies art.

The *clarity* of style is an ephemeral concept, especially in music performance. Theoretically, such *clarity* is possible in the abstract scientific sphere, but never in real life practice, since art always changes and cannot tolerate anything permanent or *set in stone*.

Auer wrote about precisely that in his memoirs over 100 years ago. A lot has changed since then. At no time before did we have such massive amounts of information, had such opportunities to recreate past traditions to such a degree, and, most important, to transmit this *new* past knowledge in such dimensions. The interest in the *authentic* performance of early music arises partly out of this, trying to *cleanse* it of later layers. This is a great achievement of our time. It was not possible in the 19<sup>th</sup> century, but it also was not needed then, when the priority was always individuality.

Today, we enjoy the fact that we know a lot more about the performance of early music, but must we reject everything else in the name of it? Auer's view is no less important. His position was formulated very clearly: *I am convinced that in literature, the style comes from the author, while in music, of course, it comes from the performer* (Ауэр 2014: 78).

Auer's opinion represents the very essence of historicism in music performance since the sounding out of music always corresponds to two eras, the era of the composer and the era of the performer. In this historical duality we find the hidden phenomenon of the eternal renewal of music, and in it – the miracle of performance.

Auer's words and thoughts are unusual and paradoxical, but art is also full of surprises and paradoxes. Dogma has no place here.

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# *Wind Art as a Socio-Cultural Phenomenon of the World-Historical Progress of Civilizations*

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The paper is devoted to the study of one of the specific directions of music, namely, wind art. The history of musical instruments goes back to the depths of centuries in the world history of civilization. The study of musical instruments, including wind instruments, has always been very important and has made a significant contribution to the history of civilization and its component – the artistic culture of mankind. First of all, the study of musical instruments allowed getting acquainted with the peculiarities of the history of the musical development of mankind, taking into account the combination of elements of material and spiritual culture.

The paper reveals the peculiarities of wind art as a socio-cultural phenomenon of the world-historical progress of civilizations.

For specialists, the list of information sources indicated by the author at the end of the paper (see References) will be of interest. The paper is significantly supplemented by the author's own materials, which he has outlined in his publications (30 such publications are also listed at the end of the article).

*Keywords:* civilization, history, material culture, spiritual culture, music, classification of musical instruments, wind art, wind musical instruments.

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## INTRODUCTION

The history of musical instruments and their early types – wind and percussion instruments, goes back to the depths of millennia of the world history of civilizations. But, obviously, musical instruments in themselves could not exist. Anyway, those instruments were indispensable attributes of the early community of human beings, and performing musicians playing these instruments were involved in various social relations with their signal and noise functions and reproduction of simplest melodic successions (religious rituals, tribal rites, military outbursts against battling tribes, etc.). Therefore, wind and percussion instruments, as well as the whole wind art, are considered to be a specific social and cultural phenomenon of the world-historical progress of civilizations.

It should be noted that the etymology of the term *civilization* only appeared in the 18<sup>th</sup> century, and the term was perceived in a complex relationship with such a notion as a *culture*.

The term *civilization* was introduced for the first time by the Scottish historian, philosopher and moralist Adam Ferguson in his *An Essay on the History of Civil Society*, published in 1767. The term was explained by the scientist as a certain stage in social development, which is notable for the availability of public strata, as well as for the existence of urban communities, written language, and other progressive phenomena. Adam Ferguson proposed specific stages for the division of world history: *savagery* – *barbarism* – *civilization* (Казанцев 2014: 235). His opinion was supported by academic communities during the period from the end of the 18<sup>th</sup> century to the beginning of the 19<sup>th</sup> century (Семёнов 2003: 114–115). By taking into account the popular plural and cyclic approach to history, the term *local civilizations* became progressively used under the umbrella term *civilization* at the end of the 19<sup>th</sup> century – the beginning of the 20<sup>th</sup> century (Семёнов 2003: 152).

At the beginning of the 21<sup>st</sup> century, scholars came up with an idea of analysing the following cycles of the formation and development of the

civilization: *generation – development – rise – decay* (Понамарёв, Смирнова 2000: 56–57). But as the development of human history has shown, not all local civilizations undergo all the aforesaid stages of their full life cycle. Some cycles are interrupted due to the occurrence of natural catastrophes (for example, the Minoan period), or in the process of the collision with other cultures (Pre-Columbian periods of Central and South America, Scythian Epoch) (Кузык, Яковец 2006: 92).

*Study of History* by Arnold Joseph Toynbee is one of the well-known historical works on the existence and functioning of civilizations. The results of the fundamental study by this British historian, sociologist and philosopher are set forth in 12 volumes, which were written and published from 1934 to 1961. Toynbee considered the development and the disappearance of 26 civilizations within the history of the mankind development, and he concluded that those civilizations successfully developed owing to their elite leaders (Encyclopaedia Britannica 2014). Toynbee considered the world history as a system of contingently discerned civilizations, which undergo similar phases: from birth to disappearance. These phases constitute the integral historical whole, and as a convincing example, we can cite the analogue of the conglomerate of roots, trunk, and branches with leaves, which constitute the whole tree. Toynbee concludes in his estimates that civilization is an enclosed society, which is characterized by two main criteria:

- 1) religion and form of its organization;
- 2) a territorial feature, remoteness from the place where this society originates.

By proceeding from this point of view, Toynbee particularly describes 21 periods (Тойнби 1996): Egyptian, Andean, Old Chinese, Minoan, Sumerian, Mayan, Syrian, Induan, Hittite, Hellenic, Occidental, Far East (both in Korea and in Japan), Orthodox Christian (main) (both in Byzantium and the Balkans), Orthodox Christian in Russia, Far Eastern (main), Iranian, Arabic, Hindu, Mexican, Yucatan, and Babylonian.

The comprehensive work of Fernand Braudel, *Civilization and Capitalism, 15<sup>th</sup>–18<sup>th</sup> Century* (Braudel 1979) presents the analysis of the civilization history during the 15<sup>th</sup>–18<sup>th</sup> centuries. Toynbee's conception, as well as the conceptions of the German philosopher of history Oswald Arnold Gottfried Spengler, the Russian sociologist, culture researcher, publicist, natural scientist, geopolitician, one of the founders of the civilization approach

to history Nikolay Danilevsky, were met with mixed reception by the scientific community. Although the works by the aforesaid scholars are considered to be fundamental in the field of civilization history studies, their theoretical insights were seriously criticized by colleagues. The Russian-American sociologist Pitirim Sorokin was one of the most dogged critics of the civilization theory, who wrote that *the most serious mistake of these theories consists in mixture of cultural systems with social systems (groups), that the term “civilization” belongs to essentially different social groups and their common cultures – now ethnic, now religious, now public, now territorial, now various multifaceted groups and even a conglomerate of various societies with their inherent aggregate cultures* (Епачов 1998: 50). And for that reason, neither Arnold Joseph Toynbee nor his predecessors could name the main criteria for the determination of civilizations' features or their precise quantity.

Special discourses also refer to the possible existence of any extra-terrestrial civilizations. But over the long millennial period of existence of mankind, nobody could confirm any meeting with the representatives of the developed extra-terrestrial civilization, although many theories concern this issue. For example, according to *the Great Filter* hypothesis, a turning moment occurs in the development of every civilization, which either destroys it or forces to return to the initial primitive stage of the previous origin. Therefore, no civilization can reach the moment in its development, when it will be able to build bridges with distant cosmic neighbours.

But let us return to the problem of the existence of terrestrial civilizations and functioning of wind and percussion instruments as constituent culture components. For example, French philosophers-enlighteners, by considering the notion of *civilization*, pointed out the necessity of interrelation in the society of brain and justice. Besides, in the 19<sup>th</sup> century, the notion of civilization already assumed the intrinsic unity and high level of development of both material and spiritual culture, where wind and percussion instruments were inherent components. That is why the study of musical instruments, including wind and percussion ones, has been very important at all times. The well-known Slovak scholar of ethnic instruments Oscar Elschek has aptly noted: *Information on musical instruments is the required precondition of appreciation of music, as musical instruments are not only the means of phonation, tools of*



*reproduction, – they participate in the process of musical development, musical thinking of every musical epoch* (Эльшек 1974: 21–22). The accumulation of information about the presence of a wind or percussion instrument essentially contributed to the history of every civilization development and its constituent component – the artistic culture of mankind. The history of the evolution of wind art translators presupposes its fixation and periodization. Thus, one of the leading organologists – Curt Sachs, proposes the following periodization of these instruments on the basis of summarized studies by archaeologists:

- the first period – *the Palaeolithic epoch* (ca. 80 000 – 13 000 years BC), when flutes, horns, shell horns came into existence;
- the second period – *the Neolithic epoch* (ca. 5 000 – 2 000 years BC), when various flutes appeared (flutes with play holes; transverse flute constructions; special nasal flutes; the birth of a Pan flute with its progressive design), transverse horns and metal horns existed. During that period wind musical instruments were also complemented with varieties of fipple flutes with both ordinary and double tabs (i.e. reeds) (Левин 1973: 3; Sachs 1930). But the most important thing was that when early musical instruments were made during those historical epochs, their makers were aware of a special sound production principle for those instruments: the shorter air column is in the musical instrument channel, the higher sound could be breathed in, and the longer air column is in the musical instrument channel, the lower pitch could be breathed in.

It turned out, that traditionally those musical instruments came to be called *folk wind and percussion instruments*, to what some scientific articles by specialists of the wind art were dedicated, including the author of this article (see References at the end of this article).

Researchers of material and spiritual culture are pleased to learn those new artefacts, which occasionally appear owing to archaeological surveys. Ancient musical instruments or only their fragments can sometimes be encountered among these artefacts. Thus, scholars – archaeologists, historians, and art experts were much interested in the finding of Ukrainian archaeologists during the excavations in 1908 in the territory of Mezin village of Korop region of Chernigov province in Ukraine on the front bank of the Desna River. This is the worldwide renowned Mezin Palaeo-

lithic site, its age amounts to almost 20 thousand years. Archaeologists managed to discover the early settlements of Cro-Magnon men of the late Palaeolithic epoch – the generic collective of the matriarchate period. Hunting wild animals were the primary occupation of those early representatives of Modern Humanity. At the main site, archaeologists discovered fragments of dwellings, which were built from solid materials – mammoth bones – by ancient humans. Unique findings of the ancient art were discovered among material artefacts – ornamented figurines made of mammoth tusks, figures of animals, meander bracelets and even the whole set of musical instruments made of bones of animals (Биби́ков 1981; Шамов 2010). According to the author of the monograph Sergei Bibikov, *The ancient musical complex made of mammoth bones: the essay of material and spiritual culture of a Palaeolithic man, a set of musical instruments found in the Mezin house with supports* is a rare opportunity to confirm the community essence of the organization of patrimonial and tribal structures of Cro-Magnon men and the same rare belonging by archaeological authenticity of Mezin Palaeolithic decorated mammoth bones to ancient percussion musical instruments (Биби́ков 1981: 79). During the excavations, archaeologists discovered grouped mammoth bones: a plate-bone, a hip, a pelvis, two jaw bones and a skull fragment with the residual ornament and traces in the form of dents and shock pitting, a bracelet with decorated plates, which was made of isolated plates, shaped out of a tusk and analogous to musical instruments of the castanet type. All that constituted a functional single complex, which was intended for the reproduction of rhythmic sounds. It should also be pointed out that the ornamented mammoth bones were not only used in their natural form. For example, the study of a mammoth hip bone, which could be used in the horizontal position, by analogous play of the modern straw-fiddle, made it possible to establish the fact, that a special procession method was used for the amplification of resonating properties of hips. For that purpose, a cavity was specially hollowed out during the procession of the mammoth hip. It was a made-up amplifier of acoustic properties of the mammoth hip bone, its sound and tone. The evidence analysis of ancient percussion instruments by scholars allowed concluding that those instruments made of mammoth bones had been used by Cro-Magnon men for a rather long period of time.

The proposal of sound distribution to a group of musicians of percussion instruments from the symphonic orchestra of the Kiev Philharmonic was especially interesting, as they tried to expose to sound that ancient musical complex of mammoth bones. Obviously, that was not the reconstruction of real folk tunes, which most probably had the ritual character. But professional musicians successfully coped with the task of demonstration of possible meter-rhythmic combinations with the account of dynamic, acoustic and tuning capabilities of the unique ancient musical finding.

Percussion instruments have always played an important role in human lives – primarily, this concerns those functions that belonged to these musical instruments (signal, noise, ritual, communicative, etc.). And it is not by chance that the professor of ethnography Georges Niangoran-Bouah from the Abidjan University, by studying the functions of drums of African tribes, fixing their rhythmic peculiarities, deciphering them and explaining the essence of using drums, was the founder of a new research area – ‘drummologie’ (Niangoran-Bouah 1981; Ларионова 1988).

The assertion of the existence of wind and percussion musical instruments, starting from the Palaeolithic epoch, emphasizes their wide diversity even before the Nativity of Christ. But mysteries of the history of the mankind development on the whole and of civilizations, in particular, lie in various artefacts, which cannot even be explained by contemporary researchers (Петров 2018). Thus, the finding named as *corrugated spheres* cannot be explained. During the work of miners in South Africa, mysterious metal balls of unknown origin were found. Their diameter is approximately equal to 1 inch (2.54 cm). Three parallel lines passing along the axis of these surprising findings are engraved on some of these balls. The mystery lies in the fact that stones, where they were discovered by miners, date back to the Pre-Cambrian period, i.e. 2.8 billion years! Who made them, how did they appear and for what – scholars still cannot explain. No answers exist to such artefacts as semi-oval metal pipes, which were drawn from chalk beds of the Cretaceous period, which was, as it is known, started 145.0 million years ago and ended 66.0 million years ago, although sixty-five million years ago no representatives of human beings, seemingly, existed. This list does not contain artefacts referring to wind musical instruments, but, probably, it is about timing – these facts may appear. It must be understood that early wind and percussion musical instruments were made

of materials at hand (cane stalk, bark, young tree branch or stock, animal bone, etc.), and therefore, possible artefacts in the bowels of the earth’s crust in the form of musical instruments made of these materials could simply be lost.

In spite of continuous investigations concerning the issue of the development of civilizations, neither of conceptions or typologies of civilizations presented in the scholarly literature can be acknowledged as the only true and doubtless. Therefore, having analysed various scholars’ opinions about the term *civilization*, we explored the wind art as the social and cultural phenomenon of the world-historical progress of civilizations, but we confined ourselves to its consideration by only starting from the existence of ancient Oriental civilizations.

#### SPECIFICITY AND ORIGINALITY OF WIND AND PERCUSSION INSTRUMENTS AND SELF-IMPORTANCE OF SPIRITUAL ART

Music as art presupposes a creative process of creating a musical composition and its subsequent reproduction by musicians by means of various musical instruments, among which the functioning of wind musical instruments is distinguished by unique specifically attractive features (tune, gradation of dynamic and acoustic contrast, sounding duration, range of the whole group of instruments, etc.) (*Музыкальные инструменты мира* 2001: 14–78). Percussion musical instruments also have their specifics and wide diversity (*Музыкальные инструменты мира* 2001: 88–161).

In spite of the existence of numerous systems for the study of musical instruments, numerous instruments of various epochs and continents, only in the second half of the 19<sup>th</sup> century the special science – organology, which studies musical instruments, including wind and percussion instruments, have been engaged in their systematization. This term combines two notions:

- 1) *organon*, translated from the Old Greek as *an instrument*;
- 2) *logos*, translated from the Old Greek as *a thought, notion, definition, theory*.

Organology is aimed at the meticulous description of structural peculiarities of musical instruments, their features, comparisons, which are connected with general improvements of musical and technical capacities of these instruments.

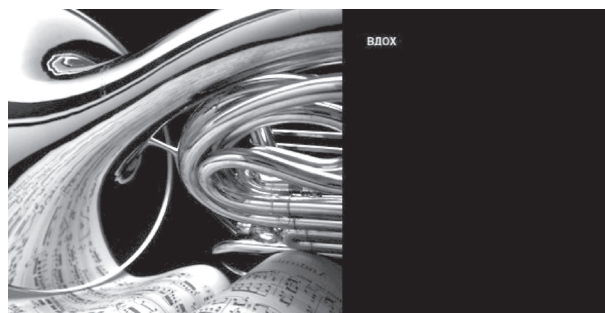
In 1914, the universal structural classification of musical instruments was taken as the basis for the systematization and study of wind and percussion instruments, by taking into account the principle of sound generation. The system was proposed by German organologists Curt Sachs and Eric von Hornbostel. That classification became classical; its postulates are still taken as basic ones (*Музыкальные инструменты мира* 2001: 8).

By considering the problems of the development of wind art, not only specifically attractive features of these instruments and the dependence of their tone on the material of manufacture should be understood, but also the triad essence of the artistic process of music performance by using these unique musical instruments:

- 1) sound generation method;
- 2) sound generation peculiarities;
- 3) deep amplitude process (either in motive or in an expanded phrase).

Let us set aside discussions on such wind musical instruments as an organ (a big keyed-wind musical instrument), a chromatic accordion (reed keyed-pneumatic musical instrument), an accordion (reed keyed-pneumatic musical instrument), and turn to aerophones proper, which serve as solo instruments, or they are included in bands, orchestras of wind and percussion instruments, as well as to symphonic, chamber, folk, light music, and jazz orchestras.

The phonation method on labial wind instruments takes place either by means of an air stream cut-off in a wind cap of folk wind instruments or in the head part of instruments, as in flutes. Phonation is also carried out by means of vibration of the central part of lip muscles – the aperture, when playing brass wind instruments, or by means of vibration of an ordinary or double pipe, when playing reed instruments (see Example 1).



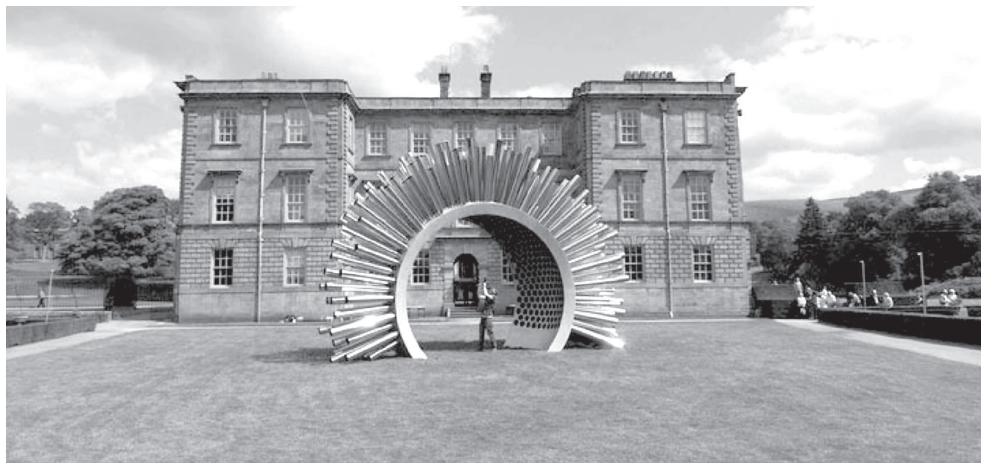
Example 1.

But by means of the directed air stream cut-off, the pitch also changes in nature – puffs to tree branches or vibration of protruding edges of its bark give birth to combinations of sounds, which can even form certain melodic themes.

The well-known Hungarian ornithologist, musical expert Peter Seke has studied sounds of nature, the chant of birds and proved that music had existed long before the germ of life on the earth (Cěke 1983). He reviews music in three world dimensions:

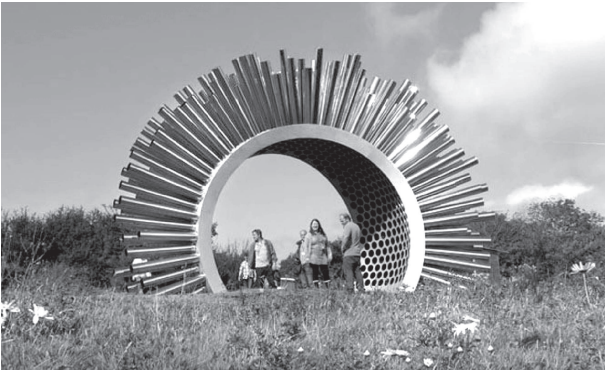
- 1) the physical world;
- 2) the biological world with an example of the chant of birds;
- 3) the so-called human music world.

The *Aeolian* harp is proof of the existence of sound musical combinations in the physical world or wind music, as this phenomenon is called. In the 21<sup>st</sup> century, Luke Jerram constructed the interactive pavilion *Aeolius*, where he demonstrated the unique instrument – *Aeolian harp*. Formerly, *Aeolian* harps were only represented in the form of chordophones, and then the wind *Aeolian* harp appeared. In the author's opinion, this instrument is a symbol of the unity of a human being and nature (see Examples 2, 3).

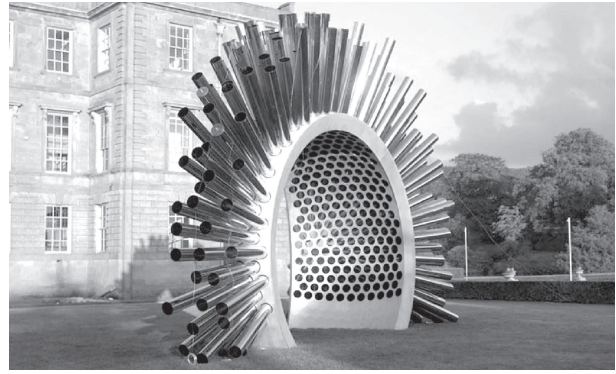


Example 2.





Example 3.

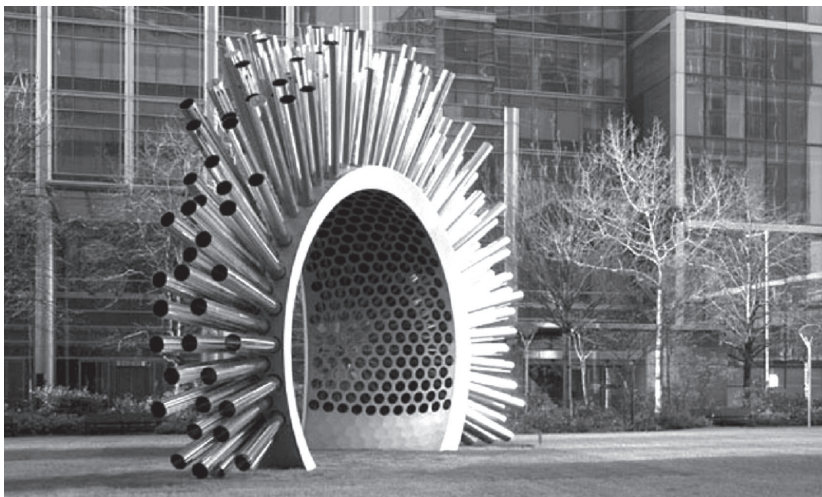


Example 4.

Many people may argue that the *Aeolian* harp is not a musical instrument in a strict sense – as performing musician's participation is unavailable here. Luke Jerram spent three years for the development of that model. As a result of searches for exposition and project implementation, the wind *Aeolian* harp was exhibited, which included 310 metal pipes. The pipes of the same diameter are designed by the author so that they sound even when the wind is supposedly unavailable. As opposed to the soft string melody of previous chordophone harps, the modern analogue of unusual musical instrument emits low-frequency fantastically cosmic sounds. A visitor coming inside can hear not only unusual combinations of sounds, but he/she also meets the optical illusion, which appears due to the polished inside surface of the pipes (see Examples 4, 5, 6).



Example 5.



Example 6.

But let us turn to the consideration of the wind art proper in the context of the development of civilizations.

As it has been pointed out, in the 18<sup>th</sup> century Adam Ferguson introduced the notion of civiliza-

tion into the scientific discourse; it was associated with the notion of culture. But, owing to the retrospective method of historical cognition, we can classify those phenomena, which took place in the history of mankind in the field of music and,



in particular, wind art. Successive penetration into historical events makes it possible to disclose the mechanisms of performance functioning and development mechanisms on wind instruments with the aim of revealing the events that took place in the wind art.

As it is known, musical instruments (devices, constructions) belong to the instruments, which, with a human's participation, can reproduce noise, signal effects and sounds fixed by pitch, dynamics, tone, rhythm and duration of phonation.

The history of musical instruments and, first of all, percussion and wind musical instruments goes back to millennia of world civilization history. The study of musical instruments has been important at all times, and it essentially contributed to the artistic history of mankind.

First of all, the study of musical instruments made it possible to get acquainted with the peculiarities of the history of musical development of mankind by taking into account the combination of convincing elements of material and spiritual culture. Material culture included information on the creation of one or another material object, including musical instruments as artefacts. Researches in the field of spiritual culture and study of specific functioning of various musical instruments, including wind instruments, presupposed the consideration of achievements in developing works of music and their real embodiment in the performance practice. The appearance and the functioning of numerous musical instruments, including wind instruments, had either eventful, episodic and ascertaining character, or those musical instruments went as far to the level of an artistic event and social and cultural importance in the history of this or that civilization.

The typology of musical instruments in the civilization history should be studied from this point of view. The most well-known early description of musical instruments belongs to the Old Greek scientist Aristides Quintilianus, who lived in the 3<sup>rd</sup> century BC. For example, the classification of Old Indian musical instruments was fixed in the medieval tractate of the leading Indian theoretician Sharngadeva *Sangitana tnakara* ("Ocean of Music"). The Old Chinese classification system of musical instruments was developed by Boethius on the basis of their subdivision into eight classes according to the material of construction: 1) stone, 2) metal – brass, 3) wood, 4) cane, 5) leather, 6) dried pumpkin, 7) soil – clay, 8) silk (as a rule, ancient musical instruments

were made from accessible natural materials). Thus, in a program of the popular satellite and cable TV channel *Discovery Channel*, musicians-enthusiasts demonstrated playing wind instruments made of various vegetables. After that playful presentation, unordinary musical instruments were eaten. Apart from this Old Chinese system of Boethius, other world-famous classification systems of musical instruments should be mentioned: the system of Old Chinese philosopher Sun Tzu, who was able to compare sounds of different musical instruments in ensembles of the 1<sup>st</sup> century BC; the Ancient Roman system by Cassiodorus; the Ancient Spanish system by Isidore of Seville; the Old Arabic system by Avicenna (Ibn Sina), etc. The German priest Sebastian Virdung was the first classical organologist in Europe, who classified string, wind, and percussion musical instruments in the second half of the 15<sup>th</sup> century by adding graphic symbols of those instruments. The work of Sebastian Virdung was continued by his fellow countryman and contemporary Martin Agricola, who illustrated in his fundamental three-volume investigation not only peculiar evolutions of instruments, but also substantiated the rendering of the performance technology and training principles, what was due to a wide scale of music making by urban residents at the turn of the 15<sup>th</sup>–16<sup>th</sup> centuries.

The development of wind music in the context of civilizations is inextricably connected with unique phenomena and eventful historical facts of its existence and broadness of musical instruments, the evolution of social and cultural consciousness, the intensity and the diversity of performing forms.

The analysis of tendencies of development of wind and percussion performance, by starting from the Paleolithic, Neolithic epochs and up to the present time of Australia, Asia, America, Africa, and Europe allows getting acquainted with divisive musical instruments and tracing the evolution of all main forms of performance and their correlation in musicians' concert and performing activities. In one of our researches, we considered those processes, which found their reflection in the musical culture of the East European region. The method of the system comparative analysis of peculiar genesis, development of wind art in the countries of Eastern Europe allowed us to detect a number of analogous tendencies on the basis of organological studies and researches of the evolution of performance forms in Belarus, Russia, and Ukraine. The objective on-going pro-

cess of wind art development in these countries convincingly demonstrates their shared structural and content-related achievements in this process (Копотеев 1998).

The prestige of wind art as such can already be observed in the life of ancient oriental civilizations – Ancient Egypt, Mesopotamia, Palestine, Phoenicia, China, India, Ancient Greece, and Ancient Rome, where the principle of syncretism dominated in the music. Thus, for example, in Ancient Egypt *musicians had the privileged position; celebrated singers, performers, leaders of bands were considered related to pharaohs, and they occupied rather high steps of the hierarchy stair* (Левин 1973: 6). Developed wind ensembles of the ancient epoch were fixed on carved stones (the third millennium BC), in particular, an octet of flute players (Левин 1973: 7). Already during the New Kingdom epoch (from the 16<sup>th</sup> to the 11<sup>th</sup> century BC) not only drums, but also wind instruments, and particularly direct natural taper bronze pipes, were used in military orchestras in a regular army (Левин 1973: 9). In Ancient China, early wind instruments were found in excavations of the Shang (Yin) dynasty – the 15<sup>th</sup>/17<sup>th</sup> centuries BC. Out of metal wind instruments, bronze pipes were used, mainly for military purposes: with big shanks – *da-chung-ku*, and with small shanks – *xiao-chung-ku* (Левин 1973: 14–19). The use of wind instruments in Ancient Rome has originated since ancient times (Левин 1973: 30–32). There is information that during holidays with military dances, special pipes were used, which were called tubes and considered sacred (Левин 1973: 30). Unique compositions of ensembles appeared which included not only homogenous but also different instruments, where the mandatory aulos was the dominating one (Левин 1973: 31). In the 1<sup>st</sup> century BC, the performance of solar recitals of virtuosos of aulos began to be practiced, and in the A.D. beginning once per four years musical competitions of the best virtuosos were held not only on the aulos of Rome but also of other countries. That was rather prestigious, as the winners were acknowledged at the international level (Левин 1973: 32). As known, Ancient Greece had the leading place among ancient Oriental civilizations; in this region, the wind and percussion instruments occupied an important place (Левин 1973: 22–30). As Semyon Levin indicated, *music played a really great role in the public life of Hellas: magic and medicinal functions were attributed to it; it was treated as not only a psychic but also a physiological state of a human being. Plato*

*considered that music is the basis of the power structure – the better music is, the better is the state* (Левин 1973: 22).

In the 15<sup>th</sup> century, certain harmonization takes place in wind musical instruments, and it was the evolutionary step for the development of the wind art. Various uniform instruments are created, where sounds were located by a quint from each other, by the analogue of sounding of various textures of a human voice: soprano, alt, tenor, bass.

The greatest flourishing of wind art was achieved in Venice in the second half of the 16<sup>th</sup> century, where such a developed form as the ensemble performance constituted essential sides of musical life and received active development up to the contemporary state of the development of artistic culture. We can also remember the initial attempts of organizing representative wind bands, for example, the participation of 120 priests, who played during the consecration of the Temple of Solomon in Ancient Palestine in the 9<sup>th</sup> century BC (Левин 1973: 10).

The instrument reform of the 19<sup>th</sup> century was an essential stage in the qualitative development of wind art (Левин 1983: 99–130), owing to which wind instruments were structurally improved thus expanding the possibilities for the development of musicians' capabilities. In particular, at the modern stage of artistic culture and wind art development, new wind and percussion instruments appear and are improved (sub-control models of flute, saxophone, French horn, pipes, tuba phone). In order to present true information on the evolution and the modification of wind musical instruments, the achievements of the repertoire of wind music, existing information resources should be taken into account (Копотеев 2008c). The prestige value of modern wind art under the conditions of progress of the mankind and civilization, on the whole, depends on searches of effective social and cultural forms of performances of solo instrumentalists, bands and orchestras of wind and percussion instruments. Unique and specific performances with the use of *defiler* elements and various reconstructions during orchestra sounding are unique social and cultural forms and forms of musical enlightenment and wind art popularization, which are typical of creative activity of wind and percussion instruments only. Of course, this is the dominating superiority of wind orchestra compositions over other types of the orchestra. The problem of the formation of artistic and visual thinking of wind

art specialists must not be overlooked (which has been considered in the article: Kopotееv 2006d), as well as the peculiarities of historical and artistic reflection of genres and stylistic searches of composers. The high level of artistic and visual thinking of wind art specialists provides qualitative and successive development of wind art, popularization of the best examples of artistic works, fulfilment of social and cultural functions of wind art performance – solar, chamber, instrumental, ensemble, orchestra (Kopotееv 2006e; 2007; 2012c), supplies informational resources for discussing problematic issues in wind art.

### CONCLUSIONS

The research on typical unique specifics of wind art has allowed us to reveal its artistic and creative vectors. We suggest that specifics of wind art with its artistic and creative vectors should be determined by means of concrete specific features.

Therefore, in our opinion, WIND ART is a component, a variety of music art and one of its perspective directions. Wind art is also a constituent part of the culture. Wind art has the following typical features:

- 1) Wind art develops in two spheres: a) professional wind art; b) amateur wind art within the framework of popular art.
- 2) Wind art is implemented in five main forms of performance: recital, chamber, instrumental, ensemble, a cappella or orchestra performance playing traditional folk wind instruments, as well as modern orchestra wind instruments.
- 3) Wind art possesses convincing gradation of dynamic, acoustic, toning and coloristic sounding; it has specific capabilities for plain-air performance with the use of *defiler* components, momentary reconstructions during musical performances in motion.
- 4) Wind art covers the following artistic parameters: a) creative activity of performers playing wind and percussion instruments; b) conducting; c) creative activity and components of experimental searches of composers of wind music.
- 5) Wind art fulfills important social and cultural functions, including:
  - social and enlightenment function for the popularization of classical and contemporary composers;

- moral and aesthetic function for the development and the implementation of not only participants of students' wind orchestras, but also the development of the appreciation of art by audiences;
  - organizational and mobilizing function by performing military-patriotic and civil works;
  - cultural and recreating function for leisure organization during service of dance and thematic parties of youth rest, accompaniment of games during massive folk holidays, etc.;
  - artistic and enlightenment function for the observance of high artistic and performance level of the popularization of different repertoires for a mass audience;
  - enculturation function for the involvement of the youth (both participants of collectives and audience) into the artistic world and propagating national values of music.
- 6) Various approbation types of results of archive surveys, research, scientific, creative, and methodical experiments make it possible for researchers of wind art issues to reveal and confirm the most complicated problems in this variety of music. This, in its turn, allows working out acceptable concepts of the further levels of the development of the world wind art with the account of the improvement of all its parameters and constituent components.

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# *Musical Interaction in Ensemble Performance: Coherence and Expression as the Main Aspects of Ensemble Performing*

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At the end of the 20<sup>th</sup> century, a clear shift of music research from the analysis of musical compositions and their interpretation to the study of performing processes can be observed, which illustrates the relevance of the research of the issue concerning the ensemble music practice. The issues of ensemble coherence and expression are related to numerous factors, e.g., coherence factors are associated with performance synchronization, whereas performing expression is linked with performance style and features. Despite the fact that ensemble coherence and expression are usually researched separately, it is the relationship between the two (various overlaps, impact, and patterns that determine the quality of ensemble performance) that is of great significance for the performing process. Ensemble practice emphasizes not only musical but also interpersonal interaction among ensemble members as such interaction determines the expression of performance, stylistic and emotional harmony, vertical coherence and synchronic performance. As the result, it can be claimed that coherence and expression are the most significant aspects in ensemble performance, which depend on musical and interpersonal interaction, often linked together by gestures of performers, expressive bodies and eye contact. This research seeks to find an answer to one of the most fundamental ensemble performance questions, i.e. to clarify the factors that would ensure both performance coherence and expression as well as the factors determining the aforementioned paradigmatic performance aspects by paying special attention to the problems of mixed ensembles.

*Keywords:* ensemble performance, coherence, synchronisation, expression, musical and interpersonal interaction.

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## INTRODUCTION / THEORETICAL FRAMEWORK

Ensemble performance practice is generally based on two categories – ensemble coherence and expression but they are usually studied separately. Ensemble coherence is a vertical aspect of synchronisation covering psychophysical, psychosocial, and sociocultural factors. The complexity of synchronisation is predetermined by the differences in human performer skills: motor functions, flair, the distribution of attention, memory, social psychological factors, performers' knowledge, the knowledge of partners, and human friendship in an ensemble. Numerous studies on ensemble performance have been carried out, including ensemble coordination, synchronisation, musical imagination, the control of motor functions in perfor-

mance, and musical improvisation (Keller 2012, 2013, 2014a–c; Keller, Appel 2010), the relationship between neuronal processes and rhythmic body movements (Beek 2000), the relationship between movement coordination and cognition processes (Clarke, Davidson 1998), the coordination of tempo and time and performer's individual knowledge and perception (Gabrielsson 1999; Summers 2000), non-synchronisation patterns in the changing tempo of a composition (Rasch 2000), the time change synchronisation, the tempo adjustment mechanism that controls motor functions (Repp 2000), the problem of cooperation (Katz 2009), communicative gestures and the ways of dealing with instruments (King 2013), as well as the aspect of leadership of ensemble members and social processes in an ensemble

(Gaggioli et al. 2016; Keller, Appel 2010; McCaleb 2011).

In order to reveal the identity of ensemble performance, i.e. the individual, expressive artistic identity, ensemble coherence will not suffice. A composition exists through its performance (Hellaby 2009), and the abundance of different performances of a composition can be explained by the differences in performers' personalities, their perceptions, different surrounding contexts, and fashion trends. The expression in the performance is certain balancing between the performers' vision, feeling, and the score of the represented composition, the understanding of a composer's style, and the identification of different strategies (Heaton 2012), the trends of performance fashions and the context of the time period, performers' intuition (Rink 1995), and creativity which actually results in differences in performances (Cook 2001, 2014).

The expressiveness of performance is creativity: through expressive sound, expressive gestures of a performer, the expressive narrative of the performance of a musical composition and emotions one can express which have not been stated in the score of a composition or, more precisely, express it in a way that cannot be written down in the composer's score. Therefore, expression turns into a fundamental category of performance, and the differences of interpretations, the style of performance, and its evaluation and perception depend on expression. The two identified layers of expression (structural and that of performance) can be combined into two expressions of composition performance: musical and emotional (Schubert, Fabian 2014). Musical expression is related to musical parameters recorded in the structure (score) of the composition and, based on the individual perception, conveyed by the ensemble: deviations from the given tempo (different types of rubato), the dynamic scale, the variety of articulation, accents, etc. The emotional category of expression is to be associated with a performer's emotional response, caused by a musical composition. In that way, the fictional reality of composition is

created (Davies 2003), and for that, an object is needed (Levinson 2011) that through the experience of ensemble members causes an emotional response. The two expressive layers of performance are both autonomous and simultaneously interdependent: different in the perception process, they become complementary and simultaneously reveal the expression of a composition<sup>1</sup>.

The present research focuses on ensemble coherence – synchronization through selected psychophysiological and psychosocial factors. The author will also present three different models/taxonomies of expression. Moreover, the research data (questionnaire results) will be presented and discussed.

#### ENSEMBLE COHERENCE AS SYNCHRONISATION

Ensemble performance reflects the concept of commonality, i.e. joint work of several people, the aim of which is the successful performance of a musical composition, where individual skills, competences, and perception serve as the means rather than the goal. Everything would be fine apart from one problem – ensemble playing is the performance of several people and to achieve coherence is not as easy as it may seem. Therefore, coherence and the factors helping to ensure it are an important research object and one of the most significant features of ensemble performance.

On the one hand, the issue of ensemble coherence is predetermined by varying origins of musical instruments. On the other hand, the individual taste of ensemble members, their manners, education, professional competence, physical abilities, personal character traits, and the entire context dictate much wider understanding of the concept of coherence and pose even more questions in the research on ensemble. Even though performance can be harmonised or otherwise synchronised through the aspect of performance quality (technique, virtuosity, intonation, sound knowledge), it is highly important to understand that not only

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<sup>1</sup> Besides the studies by other authors, the author of the present study refers to her personal empirical practice as a performer and the 10-year experience of work in a mixed instrumental trio and a vocal-instrumental quartet. The long-term experience has highlighted the problems of ensemble coherence and expression, and the need to study and find ways to ensure and facilitate the practice of a mixed ensemble has arisen. Despite the fact that ensemble coherence and expression are usually studied separately, the author of the study on ensemble performance finds their relationship, different overlaps, the impact, and the regularities that determine the quality of ensemble performance to be of particular importance.

sound and intonation but also emotions and body movements can be harmonised. The complexity of synchronisation or coordination – ensemble coherence – is predetermined by motor functions, flair, attention, social and psychological factors, and differences in performers' knowledge, as well as by the similarity of these aspects, knowledge of each other, human friendship among ensemble members and the general knowledge about instruments. However, synchronisation is often considered an aspect of vertical ensemble coherence combining psychophysical, psychosocial and sociocultural factors.

### PSYCHOPHYSIOLOGICAL FACTORS

Psychophysiology is an interdisciplinary sphere of science that analyses the impact of psychological factors (behavioural, cognitive, emotional, and social) on physiology. It is highly significant in the practice of all ensembles and is of exceptional importance for mixed ensembles. Due to its limited scope, this research does not seek to cover all the aspects; only two of them have been selected, i.e. the factor of breathing and unison, both of which, according to the author, are extremely important not for the evaluation of ensemble performance but rather for ensemble practice.

**Breathing.** In the ensemble, the members of which have to inhale, the understanding of body physiology and breathing as well as the application of such understanding for the general flow of music is a fundamental aspect of synchronisation. Breathing coordination determines also the ability to adapt to the feelings of self-confidence and security when performing. It also ensures

the continuous flow of music, which is the essence of the performance of any musical composition<sup>2</sup>. The *Märchenerzählungen*, Op. 132 (1853), 4 pieces for clarinet, viola and piano by Robert Schumann (1810–1856) as well as 8 pieces, Op. 83 (1910), for clarinet, viola and piano by Max Bruch (1838–1920) could serve as the illustrative examples of such cases. The analysis of the recordings<sup>3</sup> revealed typical obstacles of ensemble performance, i.e. wrong tempo due to inadequate understanding of breathing needs – too slow tempo causes hasty phrases at the end, the created mood is lost, clarinetist needs more air and thus they inhale at the wrong place – in the middle of a legato melodic solo line of the clarinet. This disrupts not only the flow of music (the effort not to inhale, i.e. body twitching and etc., is visible in a video recording); but also clearly indicates the lack of vertical rhythmic ensemble synchronisation.

The other discussed aspect is unison. There is phrasing unison, sound duplication or pitch unison and rhythmic unison. Phrasing unison is interpreted as the duplication of musical material and/or poetic text. Here, two tasks are important – adequate duplication of another ensemble member and the use of unison to obtain a certain colour. One of the examples of such ensemble performance could be the performance of *Serpentines* (2017) for clarinet, viola and piano by Marius Salynas (b. 1975). A continuous duplicated motor-synco-pated rhythm, the use of duplicated keys in the structure of the entire composition, very lively tempo, different performing articulations of inhomogeneous instruments, and sound-dynamic possibilities highlighted the problems of both pitch and the balance of rhythm and sound as a relevant aspect of ensemble quality<sup>4</sup>.

The problem of pitch unison is connected with intonation control and synchronisation; it interferes

<sup>2</sup> Martin Katz singles out three breathing categories important for the musical flow that can be applied in all kinds of ensembles; however, they are most significant in the ensembles with a wind instrument or a voice: 1. “Nothing Need Be Done”; 2. “Nothing Can Be Done”; “There Are No Options”; 3. “Permit Breath and Preserve Flow” (Katz 2009: 8–20). These breathing types are the key to achieving ensemble synchronisation; they must be understood and discussed in general rehearsals.

<sup>3</sup> The following recordings were analysed: by Allison Blackburn, Ulisses Silva, George Lucktenberg (2012), Martin Fröst, Amihai Grosz, Itamar Golan (2016), Paul Meyer, Gérard Causse, François-René Duchable (1990), David Shifrin, David Finckel, Wu Han (2012), Vytautas Giedraitis, Jurgis Juozapaitis, Ugnė Antanavičiūtė (2010), Gervase de Peyer, Walter Trampler and Richard Goode (1982), Franklin Cohen, Yura Lee, Orion Weiss (2014).

<sup>4</sup> The solutions were discussed in rehearsals together with the composer – those of sound balance (structural and dynamic emphases of different instruments at certain sections of the composition), of the change in registers (moving the selected keys by octaves), and of optimum composition tempo. The author and her Trio Claviola partners rehearsed with the composer three times in 2017 before the premiere.



with focusing on the musical content and the revelation of expression. The synchronisation of rhythmic unison is determined by the abilities of ensemble members, especially their motor functions (movements of the entire body or its parts) and psychomotor functions (psychical phenomena and processes arising from the performance, control, and management of human movements). The empiric research by Peter E. Keller has revealed the differences in the structure of the central nervous system and the speed of transmission of nervous signals; therefore, small motor functions determining the mobility and dexterity of fingers, as well as movement coordination of performers also differ (Keller 2012: 209–211; Keller 2013: 272–274). In spite of the fact that this synchronisation (rhythmic unison) feature is inborn, it can be developed and improved.

#### PSYCHOSOCIAL FACTORS

Synchronisation includes various forms – not only the vertical coherence of sounds, rhythm, and intonation but also the ensemble's unity of musical expression and emotions, which depends on professional competence, personal abilities and interpersonal coordination of performers. Long-term experience is one of the crucial factors of successful ensemble synchronisation and musical empathy. The aim of permanent ensemble members is long-term, i.e. to seek unity and ensemble coherence rather than to prove one's suitability and necessity. The performers who have played together for a longer period of time know each other better, their performance stands out for its higher competence; such ensemble members are more satisfied with their performance and at the same time they tend to be more demanding and self-critical.

The following three indicators are important for interpersonal coordination and interaction: looking at each other, body movements and language. The status and influence of group members can be understood from their eyes or verbal instructions and the intended addressee. Psychosocial relations among ensemble members indicate their leader (or the lack of such a leader) and reveal how management is conducted. The more frequent instructions or looks cast by an ensemble member, the bigger the influence on the others. Looks and glances are attributed to the type of belonging to an ensemble, whereas

verbal dominance – to that of a leader (Gaggioli et al. 2016: 1–6). The abundance of language and gestures during rehearsals depend on the familiarity of ensemble members. The link between the gestures used in rehearsals and everyday life should be noted. The following several types of gestures can be singled out: spontaneous gesturing, gestures accompanying words, and gestures as symbols or signs. Indicative gestures in an ensemble also reveal the following: interpretational coordination (synchronisation); communicative gestures or the lack of such gestures; the behaviour of a performer with their instrument; the gestures occurring not only from musical text or musical idea but also from effective performance (King 2013).

The discussed psychophysiological cognitive motor abilities are closely related to the prediction mechanism (especially musical imagination, which is important for planning and integrating actions of a performer); such abilities also enable the prediction of the actions of other ensemble members as well as proper response and adapting when performing a composition. Such predicted views and images facilitate ensemble synchronisation, intensify the feeling of other members; thus, they have an impact on the coherence of actions (movements) and interpretation. (...) *anticipatory imagery may facilitate interpersonal coordination by enhancing online predictions about others' action timing* (Keller 2012: 206). Such inner sonic imaging frees ensemble members from thinking about specific performing nuances (articulation, rhythm, pulse, technique) and then it is easier to perform in the desired manner. Memory is activated in this process, i.e. if a performer did not remember the desired sound, sound balance, general sound and phrasing, synchronisation would be much more difficult to achieve in an ensemble.

Ensemble coherence depends on the number of its members – the smaller the ensemble, the more tangible the sense of commonality that facilitates the transfer of individual perception and musical identity to the ensemble level; therefore, the same solo melody or theme is performed in a slightly different way than in an ensemble (more or less rubato). Psychophysical and psychosocial abilities of performers are essential in both the synchronisation of a performance and the revelation of the idea of a composition and its expression.

## RESEARCH ON ENSEMBLE EXPRESSION

Johannes Brahms once said, (...) *where it was written that the music always had to be the same?* (Rink 1995: 4). This quotation selected by John Rink illustrates that it is very difficult to establish any limits between the composition text and its performance as the entire context (both historical and cultural), the context of perception of a performer, and even the mood during the concert or the circumstances not related to the performance (concert venue, acoustics, clothes) have a great impact on the performance. As a result, even when played by the same musicians, music sounds different every time. Thus, if there are so many different ways of performing, how should performance expression be researched? Expression taxonomies usually refer to the research on the performances of pianists; however, the question arises whether they can be applied in the research on ensemble expression.

## RESEARCH MODEL BASED ON ONE SELECTED PERFORMING FEATURE

The selection of one specific performing feature and the study based on it enables a more thorough analysis of the importance of such a feature and its interaction with the context of the performance of the entire composition, as well as with the context of the expressive performance, i.e. the isolation of performance trends or established traditions and individual performing style, discussion of not only the type of the performance of such a feature but also its intensity and quality, an indication of interaction with other musical features and performing techniques. The accent-based model of the piano performance by Erica Bisesi and Richard Parncutt (2010, 2013)<sup>5</sup> can be provided, with the help of which the relation between accents and expression was analysed. With reference to the accent classification by Fred Lerdahl and Richard Jackendoff, i.e. *structural accents* – those are assumed to be intrinsic of the notated score – and *expressive accents* – the ones added to the score by a performer, Richard Parn-

cutt labelled those two classifications as *immanent* and *performed* and prepared the model for the accent analysis (see Example 1).

Accents	Immanent	Performed
Time	grouping metrical	agogic (onset time) articulatory (duration)
Pitch	melodic harmonic	intonation
Loudness	dynamic	stress
Timbre	instrument orchestration	coloration

Example 1. Parncutt's (2003) taxonomy of musical accents

The accents in the model are divided into two categories: the first one is based on the fixed or changing category (immanent or performed); the second one is based on sound parameters (time, pitch, loudness, and timbre). Such *relationship is complex and depends on many factors such as musical and personal style, local and cultural context, intended emotion or meaning, and acoustical and technical constraints* (Bisesi *et al.* 2013: 1). Nevertheless, certain drawbacks of the method can be discussed. For instance, even though a certain performance aspect is always related to the context of the performance of the entire composition (in this case, the accents are connected with both the context of time and the dynamic context of expressive performance of the composition), and Eric Clark claims that (...) *a whole performance ideology may be connoted by one or two local performance features* (Clarke 1995: 28), it remains unclear how important the relationship between the research object-specific performance feature and the whole is; what impact it has on the interpretation and the expression of the whole; and, finally, what the prospects and development possibilities of the research are. It should also be discussed whether such a method can be applied in the research of bigger groups of performers, especially for the music performed by an ensemble. It would be insufficient to merely collect the data and encode them with the help of computer software due to the differences in instrument origin.

<sup>5</sup> The authors analyse the selected preludes for piano by Frederic Chopin (1810–1849) employing a new method, which integrates the aspects from the theories of Fred Lerdahl and Ray Jackendoff (1983), Johan Sundberg (1988) and Richard Parncutt (2003).

## PERFORMANCE FEATURES AND EVALUATION

Such studies are based on performance practice (usually recordings) and provide the knowledge not only about the very performance and interpretations but also about their perception, i.e. the evaluation by listeners. The taxonomy of listeners' judgements by Emery Schubert and Dorottya Fabian (2014) consists of eleven performance features scales: phrasing, articulation, punctuation, metricality, tempo, loudness, clarity of texture, vibrato, portamento, ornamentation and period instrument used; six quality scales: performance quality, technical execution, tone quality, ornamentation quality, recording quality and clarity of recording; *Aesthetic* scales: expressiveness, stylishness, Romantic expressive, Baroque expressive, historically informed, mainstream, authentic and others. Due to the limited scope of the research, the layers of expressiveness singled out by the authors will not be discussed; however, even from the aforelisted parameters, it is possible to observe the obvious ambition of the authors to embrace the problems of expressiveness in performance and evaluation in a holistic way. However, there is a lack of concreteness as to why certain parameters are attributed to performance features, quality or aesthetic features. For example, phrasing is a performance feature, but it could also be attributed to quality features in an interpretation, whereas a classic-style phrase performed with style (with proper articulation, feeling of symmetry) could be attributed to aesthetic features as it associates both with historical information and style. The same applies to articulation. This performance feature is often linked with the style of a composition. As a result, not only a quality factor but also the impact of style, which is attributed to the aesthetic features in taxonomy, can be observed. If the authors assign the quality of sound to quality features, then the vibrato of string instruments is one of the most crucial parameters determining the quality of sound. It remains unclear why the only performance feature – ornamentation – is also attributed to quality features as it is possible to speak about portamento and articulation from the point of view of this particular aspect as well. The advantage of this method is striving to link the factors of performance style, musical expression, and emotions. The attitude towards composition performance and evaluation is based on the context (musical and emotional expression), the layers of a specific piece (compositional and

that of a performer), and the aspects combining the two. From a holistic perspective, the inner connection among performance style, musical expression and emotion includes the problems of performance and evaluation as well as provides a sufficiently wide range of knowledge to analyse performance style and quality. Yet the disadvantages are evident: the authors indicate their aim to study not only Baroque expressiveness and Romantic expressiveness but also the performance of other styles of music as one of the perspectives of the method; in other words, they wish to apply this taxonomy in the practice of contemporary music. The performance of new music often indicates the works and creation of an unfamiliar style. Moreover, this practice integrates the problem related to the number of composition performances. If there is more than one version, there is a great interpretational gap and it will be highly complicated for listeners to compare; the results will be less objective. One more problem is related to the number of research participants. In this case, 39 people took part in the research; thus, the data can only indicate certain tendencies of choices or evaluations. Finally, what about ensemble music research? Would it be possible to apply the performance or quality features indicated by the authors as paradigmatic in an ensemble? The situation would be even more complicated in case of a mixed ensemble, i.e. an ensemble consisting of several different groups of instruments as this would cause variations in articulation and other performance features depending not only on the competence of performers and interpretation but also on the instruments.

## HIERARCHICAL TAXONOMY MODEL

In essence, the hierarchical taxonomy model indicates the interaction of performance parameters and includes the performance context both in its narrow sense (differences in obtaining the sound, articulation, tempo and time manipulations) and wide sense (the link between performance and the score, cultural and historical context of a composition). The method reveals the interaction of performance features and their importance. The hierarchical framework, the *interpretative tower* (2009) by Julian Hellaby applied in the research on piano performances can be used as an example. The taxonomy model is based on nine informants, these aspects are grouped into

four levels, where the first level is the most objective and most closely related to the composition (the score) and the historical context of its creation, whereas the fourth level is the most subjective and is most dependent on the interpretation and the individuality of a performer. According to Dorottya Fabian, *What may be a convincing gesture in one performance may sound alien in another; what one generation finds appealing and “true” may be rejected by another as uninformed or false* (Fabian 2015: 49). In other words, not only a performer’s personal context is different but also the historical and cultural context that influences the perception, manners, taste, and performance trends is different. In the author’s opinion, this model (...) *seems quite powerful in summarizing basic differences among performances*, the discussed context, style, taste, character, themes as well as how a performer applies them (historical information, knowledge). Nevertheless, Fabian notes that *At the same time, its breadth and ability to show differences in detail (...) seems limited* (Fabian 2015: 45). The advantage of the method is that due to its wide range of informants (aspects), the method can be adapted and applied in the research on an ensemble. The disadvantage is that due to the obvious dominance of the aspect of the score and composition creation (in its both narrow and wide senses), a more detailed study of performance features and performance expressiveness becomes more complicated; the holistic application of performance features would be limited because of the quantitative management of the aforementioned aspects. It would become even more limited in case of the research on ensemble performance of a contemporary piece, where there may be not enough information for the research of the first and the second levels. It is out of discussion that to some extent interpretation reflects the score of a composition due to the reason that a specific piece of music is performed; however, in the context of contemporary culture and research a piece and performance are separate components; a piece of music is the text of several layers and in order to research the sounding level – interpretation – the method of Hellaby is insufficient.

## RESEARCH DATA.

### QUESTIONNAIRE, RESULTS AND DISCUSSION

Synchronisation and expression are often considered as aspects of vertical ensemble coherence combining psychophysical, psychosocial and sociocultural factors. Ensemble coherence and the factors helping to ensure it are an important research object and one of the most significant features of ensemble performance. The present study is a part of a large project, in which the author seeks to investigate the relationship between ensemble performers’ musical and interpersonal interaction and the expressivity of their performance. The questionnaire is based on three methods – hierarchical taxonomy model, discussed performance features and evaluation taxonomy and the author’s self-observation in her practice with co-performers. The main aim is to investigate what aspects are the most important for performers themselves when they perform with partners in an ensemble.

**Method:** The study sample comprised twelve professional chamber ensembles composed of instrumentalists and singers (41 adults: 24 women and 17 men) residing in Lithuania. The participants had had at least three years of experience of regular playing in ensembles. The research participants were asked to select up to five of the given factors that, in their opinion, are the most important and crucial in solving the problems related to coherence and expression in an ensemble. The 25 factors were grouped into three sections: psychophysical, psychosocial and sociocultural. The selected **psychophysical** factors: physical abilities, professional competence, technique, virtuosity, intonation, quality of sound, breathing, motor skills, coordination skills.

The selected **psychosocial** factors: musical prediction, musical imagination, interpersonal coordination, empathy, personal manners, intuition, flair, emotions, friendship, attention, long-term experience.

The selected **sociocultural** factors: individual taste, education, fashion trends, knowledge about instruments or voice, knowledge about music style (see Example 2).

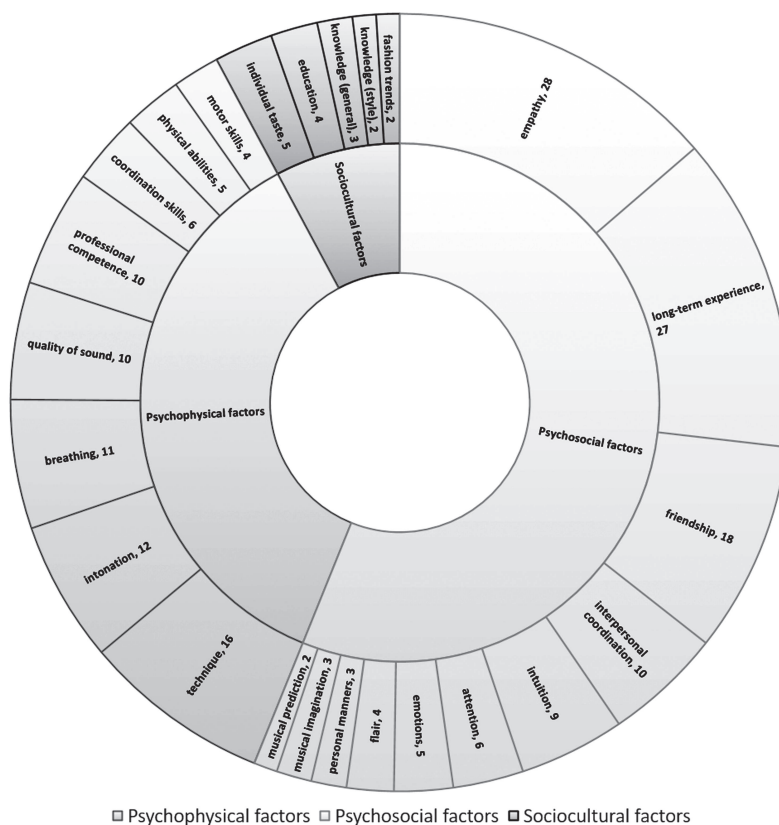
The chart featuring the factors that help ensure coherence and expression in ensemble performance shows that the most significant in ensemble performing practice is empathy (28 participants), long-term experience (27 participants) and friendship among partners. Technique (16 participants), intonation (12 participants) and breathing (11 participants) are considered important as well. However,



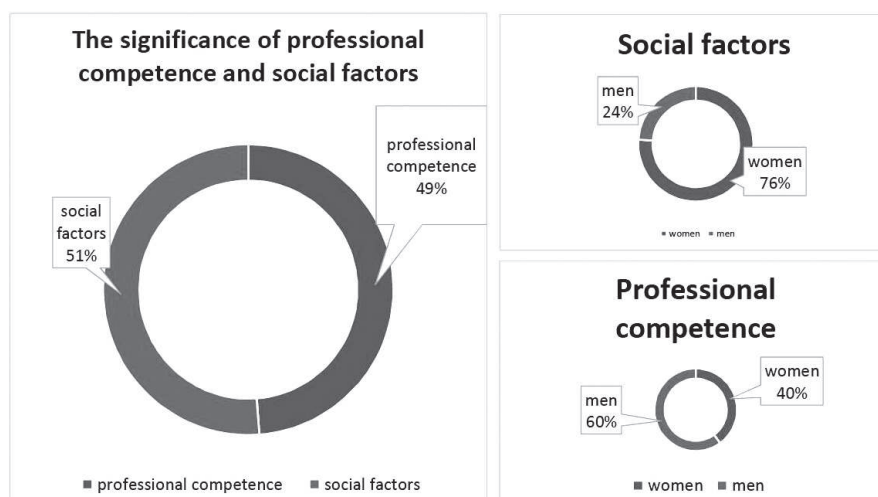
sociocultural factors have less importance according to the results of the survey. The data demonstrate that a social aspect of cooperation among ensemble performers is more significant than the professional aspect or the aspect of technical performance. For example, none of the participants chose the virtuosity factor, although, professional competence was noticed 10 times.

Data 2 reveals the significance of professional competence (technical) and social factors (interper-

sonal interaction) for ensemble performance (see Example 3). The results of the survey reveal that both factors are of equal significance – professional competence was chosen as a more important factor by 49% of the respondents, whereas social factors were indicated by 51% of the respondents. Nevertheless, the respondents also mentioned that women tend to select the social aspect as a more important factor in ensemble performance (67%), whereas men tend to choose professional competence (71%).



Example 2. The factors that help ensure the coherence and expression



Example 3. The significance of professional competence and social factors

## CONCLUSIONS AND RESEARCH PERSPECTIVES

There is a positive relationship between the feeling of empathy and performing quality as well as synchronization in the ensemble. There is a negative relationship between the focus on individual technical tasks and ensemble coherence and expression. The results show that long term-experience is one of the crucial factors of successful ensemble synchronisation and musical empathy. The aim of permanent ensemble members is long-term, i.e. to seek unity and ensemble coherence rather than to prove one's suitability and necessity. The performers who have played together for a longer period of time know each other better, their performance stands out for its higher competence; such ensemble members are more satisfied with their performance and at the same time they tend to be more demanding and self-critical. Understanding of body physiology and breathing, as well as the application of such understanding for the general flow of music, is a fundamental aspect of synchronisation. Breathing coordination determines the ability to adapt also the feelings of self-confidence and security when performing. Moreover, it ensures the continuous flow of music, which is the essence of the performance of any musical composition.

An ever-increasing number and directions of research indicate that coherence and expression are the main ensemble elements including a lot of factors. Musical and interpersonal interaction involves social factors determining ensemble management and coordination and reveals synchronisation both vertically (coincidence) and horizontally (general expressiveness). Semiotics as a tool in ensemble research is of great help. The discussed research models of expressiveness lack the problem of ensemble, whereas the semiotic tool would enable not only the distinguishing of a certain hierarchy through iconic, index and symbolic signs but also, based on the already conducted research, the singling out of ensemble performance features like icons, quantitative aspects and indexes of the performance, and the general expressiveness of an ensemble, interpretational idea and meaning as a symbol that is perceived through cultural expression, dominant cultural tradition and even fashion trends. Fashion is also an important research object for ensemble performance. What is considered as fashionable is well-known, trendy, spectacular, and generates certain expressiveness, not necessarily that of quality and style or that of ensemble coordination but that of the bodies

of performers; listeners often perceive gestures as signs of ensemble's expression and performance persuasion. Naturally, there is the other side of the coin, when performers overuse gestures that serve not as the means to achieve musical interaction with partners and to reveal one ensemble idea or expression of a piece of music but rather as the means to achieve spectacular performance, thus, following the fashion trends.

Another important direction of ensemble research is the invasion of laboratories and technologies into the studies on performance as well as the analyses of performance processes. The empirical research conducted by P. E. Keller at the laboratory of Leipzig has revealed the differences in small motor functions of performers that determine movement coordination; the results of the research distinguishing the aspects of control of motor functions, as well as the significance of musical imagination for ensemble coherence and the process of synchronisation are of great importance. The empirical research led by Andrea Gaggioli, who sought to structure the features of musical communication, emphasize the importance of leadership, the level of a member value/status, and the connection between long-term experience and synchronisation. In 2016, the empirical research was also commenced at Motion Capture Laboratory (Vienna). During the three-year project led by Dr. L. Bishop, the links between coordination and creative cooperation will be established. Apart from the already mentioned projects and technology-based research, new laboratories are being opened, and new synchronisation and expressiveness indicators are being sought after. On the one hand, not fully natural working environment has an impact on the results. For example, special clothing is unusual and not comfortable for playing: warm garments, headwear, sensors, certain hand restrictions when fingers cannot move freely due to special gadgets put on them; the gadgets get stuck on the strings or the valves of string and wind instruments; finally, in most cases, electrical (even though of really high quality) instruments are employed. Besides, numerous studies are based on piano ensembles; therefore, it is difficult to predict whether the same conclusions would be drawn in the ensembles of several groups of instruments. On the other hand, ten years ago the Tesla car or such mobile applications as *Shazam* or *Sounhound* that can now identify the media playing around you were also an incomprehensible idea. This only illustrates that technologies permeate all spheres of life; one only has to find the neces-

sary algorithms and correlations. That is why the author of the present study believes that the future of such research is promising. Despite the fact that the ensemble research carried out to date has revealed only certain patterns and tendencies, it is merely a question of time when real benefits ensuring the practice of ensemble performance, improvement of the process, musical and interpersonal interaction among ensemble members will be obtained. Ensemble coherence and expression definitely are paradigmatic aspects that ensure not only musical but also interpersonal interaction. It is highly important not only theoretically but for the very process of performance. Therefore, all scientific efforts to discover the ways how to facilitate and ensure this are praiseworthy. It is a relatively new field of research but it is very meaningful and useful for practice. As a result, coherence and expression are those research objects, the future, and prospects of which seem to be bright and endless.

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# *Role of Second Violinist in String Quartet. Essential Differences and Commonalities in Comparison to First Violinist*

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In artistic research of these days, there is a growing amount of works about the relationship between ensemble members. In particular, talking about a string quartet, much attention has been paid to describing the role of the leader – usually the quartet principal, the role of the first violinist. However, there is little information about the role of the second violinist in the string quartet or in other larger chamber ensembles. It is hard to single out the main function of the second violinist; the player must have many different technical abilities, developed features, which allow the second violinist for rapid exchange, to be observant and extremely flexible. Being well informed about the composition, the second violinist becomes an irreplaceable member of the ensemble, whose musical contribution to the overall quartet's voice is undisputed.

*Keywords:* string quartet, second violinist, technique, role, music ensemble.

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## INTRODUCTION

This paper analyses the role of the second violinist's position in the string quartet, distinguishing the main technical and emotional differences or commonalities, compared to the first violinist. Performing secondary melodies, dialogue function, changing interruptions, and accompaniment functions – all these activities describe the function of the second violinist. Most often this character is less noticeable, and his performance is rarely evaluated. In the music community, there is even a premise that a quartet's second violinist is the one who is not good enough to become the first violinist. This paper shows that the position of the second violin in the quartet may not only be attractive and achievable, but the second violin part is also very significant in terms of the quartet's structure. From the compositional point of view, it gives compositions strenuousness and harmonious density.

## THE ROLE OF THE SECOND VIOLINIST IN THE STRING QUARTET

At the beginning of a bachelor study, one Austrian violin teacher gave an example of how to understand the balance and the importance of different voices in a string quartet. She compared the cello part with a glass bottle, the label on it is the first violin, and the wine that contains the bottle and represents the label is the second violin and the viola. What is the value of wine without a label? What is the benefit of a labelled bottle, but empty? Based on this example, one can assure the importance of each member of the string quartet in the ensemble.

Meredith Belbin in her book *Team Roles at Work* (2010) talks about *forming roles inside the team, where assuming positions and responsibilities depend on the degree of self-expression and the command as a connection of the hole perceptions*; the author distinguishes two types of emerging roles in the team (Belbin 2010: 6).

**Functional roles** are determined by certain requirements that a person has to fulfil in order to perform the relevant tasks. In the case of a string quartet, these roles exist not only in rehearsals

but also outside of them, when the musician is responsible not only for the general musical process but also for individual preparation, awareness of his part and score, the preparation of technically difficult places to a level when in the general rehearsal this does not prevent working on general, musical tasks covering the entire ensemble. The definition of functional roles includes all organizational aspects: place and time of rehearsals, concerts, meetings with festival organizers and composers.

**Team roles** are determined by the person's inclination to behave accordingly, co-operate and interact with other team members. In the string quartet, this is the development of common musical ideas, interpretative aspects of the piece, the general ensemble's sound, technique, repertoire, and exceptional performance characteristics, as well as social interactions among the ensemble members (Belbin 2010: 7).

The author of the paper has distinguished essential differences and commonalities of the first violin position:

- there are many quartets named after the first violin<sup>1</sup>;
- Quartet Virtuoso;
- usually performs the main melodies of the piece;
- accidental accompanying role.

The musical role of the first violinist in the string quartet is the least discussed. Since it is a musical quartet wizard, the first violin part in classical quartets is usually the most complicated and the most audible for an audience. This performer must have achieved not only a high level of technical excellence but also be extremely sensitive to hearing and musical insights. Essential differences and commonalities of the second violin position are the following:

- may be called quartet chameleon, which requires a lot and often changes roles during the performance of the work;
- performing the auxiliary melody, supporting the main melody (usually for violin I);
- dialogue function, changing interruptions;
- taking the main melody;
- complementary function – convergence with harmony and accompaniment of a melody;
- harmonic connections – the connection between

the first violin and the viola or cello registers, adding harmonious depth and new colours to musical texture.

John Keith Murnigham and Donald E. Conlon in the book *The Dynamics of Intense Work Groups: A Study of British String Quartets* (1991) have revealed that the role of the second violin (both personal and musical) is very diverse and changing, requiring the highest degree of adaptation and adjustment. It is even a certain attitude and way of thinking. The musician must adapt and sublimate his ego while playing a different accompanying material and be able to react quickly and change regardless of whether there are duplicate melodies or rhythmic accompanying material. The second violin parts in the classical quartets usually are complementary to the first violin part (it is duplicated in octaves), but its task is twofold: besides having to blend and adapt to the first violin, the second violin does not stay in the second *dissolving* plan. Obviously, it also requires certain personal qualities that make it possible to understand its *second* position.

#### MAIN FUNCTIONS OF THE SECOND VIOLINIST IN THE STRING QUARTET

Since one of the main functions of the second violinist is the accompanying material, the second violin is considered to be an organic part of the quartet's structure, determining the pulse, creating a flow in which the melody can spread and move freely. Besides, with the help of the middle voices, the mood of surprise and anxiety is often created. There are moments when a second violin performs a melody, which is also difficult due to the very uncomfortable low register, as opposed to the high register of the first violin.

This requires additional effort in articulating, as well as in terms of the balance for the entire quartet, and being best heard. Moreover, the second violinist must be able to easily change his roles: firstly, performing the musical piece in the main voice function with showing freedom and energy, and, secondly, to become an auxiliary or admired, imperceptible voice. The second violinist must always be the one who is able to adapt quickly

<sup>1</sup> Arditti Quartet – first violin Irvine Arditti, Talich Quartet – first violin Jan Talich, Takács Quartet – first violin Gábor Takács-Nagy, Belcea Quartet – first violin Corina Belcea-Fisher.

and accurately to the first violin by playing different material – to find common ground with other quartet members.

*I think the second violin is the most important glue in the string quartet. It's a harder job than being a leader. You have to be a virtuoso or you're lost in the shuffle. You have to blend with the leader and you have to play along with the lower instruments. Because of the nature of the writing, you're always either a non-entity or terribly important – there's no middle ground* (Paul Shure, Hollywood Quartet, quoted after Potter 1996).

For example, in the first movement of Maurice Ravel's String Quartet in F major, we see how the second violin behaves like a chameleon changing its colours, changing its basic functions (Example 1). In bars 137–140, the first violin

performs the melody, the second violin, along with the cello, performs the “bridge” of the harmonic connections with the same rhythmic values (the first violin melodic line sounds in the higher register, and all other voices are placed in a wider range). In bars 141–142, when the main melody of the first violin part has just been heard, it is suddenly featured in the second violin part. The melody is tapped as if they were clipped and divided between the first and the second violins. This place of Ravel's String Quartet requires high rhythmical (by playing the melody in time) and intonational precision (big harmonic jumps between the melodic and accompanying parts). All these technical problems are complicated by the indications written by the composer (general dynamic is *pp*, the character is *espressivo*, rapid *crescendo* and *diminuendo*).

Example 1. Maurice Ravel. String Quartet in F major. First movement (mm. 134–145)

Traditionally, the main theme melodies are composed and *given away* to the first violin, which is responsible not only for the perfect technical performance but also for the interpretation, to present and introduce the listener to the main

themes, by giving them a character through articulation and dynamics.

In the first movement of Ravel's Quartet, you can see that in measures 24–27 the melody is played by the first violin, while the second violin,



along with the viola, plays the role of the accompaniment, the parts that are dominated by the sixteenth notes (Example 2). Different bowing techniques and high-speed passages in rhythmical unison require additional technical tasks for these players. Therefore, the second violin, while listening to the main melody, must be sure that the sixteenth notes, despite the different way of

articulation, are performed together with the viola. To achieve good synchronization in the ensemble, the first violin should perform its part as rhythmical as possible and should be aware of what the musical intentions of the other musicians are. Besides, he or she should play musically convincing, so that there is no question about the dynamics or articulations.

Example 2. Maurice Ravel. String Quartet in F major. First movement (mm. 24–29)

## CONCLUSION

It should be noted that there is a number of cases where the second violin faces the difficulty of adapting and accepting its position. It is often believed that the second violin in the quartet is a *weaker* musician with a less powerful technique. Such division, especially in music academies, has serious consequences for further quartet activities. Often, the second violinists struggle to realize themselves in their position; they watch the first violinist with jealousy for his/her position and playing. With time, he or she starts to spread dissatisfaction or anger towards the first violin, with a thought that he or she could be more suitable for this position.

In our musical education system, there is no tradition to prepare musicians to become second violinists. The same problem applies to symphony orchestras, where the second violin section usually is found weaker than the first violin section. As a reverse example, we can mention the violin group of the Los Angeles Chamber Orchestra and the Kristiansand Symphony Orchestra where only the principals are permanent, and the rest of the violinists rotate between the first and the second voices.

Being a violinist, I learned to play in the string quartet in the position of the second violin. Because of that situation, I had enough time to go deep into the specifics of that role. Looking at this position, of course, I also developed my own vision



of what the first violin should be. In recent years, I have been in the position of the leader in both chamber ensembles and orchestras, and I have to admit that only of being able to master the technical and interpretative difficulties of the second violin, today I feel a much better principal than I would have been without this experience.

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# MUSIC EDUCATION

## *Assessment of Music Teachers' Competences: Approach of Heads of Schools*

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This paper analyses the theoretical aspects of music teachers' competence and the results of the empirical research obtained by means of a quantitative study. 160 principals from Lithuania and 7 from the USA have participated in the research. During the research *The Competence of Subject's Content Planning and Improving* was revealed: the ability of music teachers to prepare a curriculum based on documents regulating education; to formulate the aims and the objectives of teaching (learning) music; to select proper teaching (learning) methods appropriate for achieving the aims of teaching (learning); to prepare more interesting and attractive teaching (learning) materials; to plan the process of education in advance, integrating other subjects into the content of education. Furthermore, *the Competence of Managing the Process of Teaching (Learning)* was defined: the targeted application of modern technologies in teaching (learning); the ability to provide accessible and comprehensible educational content and necessary information, various educational strategies that develop learners' critical thinking; problem-solving; creativity; and participation in developing and implementing the curriculum for learners with special needs.

*Keywords:* approach of heads of schools, music education, competences of music teachers.

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### INTRODUCTION

The changing and growing needs of modern society encourage changes and raise new demands for music teachers. The profession of music teacher is encompassing and multifaceted; it is very important in today's education since it helps to develop children's artistic taste, their perception of the world of music, establish spiritual, artistic, musical and cultural values. Therefore, it is often inquired, which competences a contemporary music teacher should acquire to meet the challenges of the changing environment and the demands of the public. By identifying them, it would become possible to improve the process of musical education, study programmes, and perfect the liaison between the transmission of theoretical knowledge and the development of practical skills. According to recent researches (Koca 2017; Lasauskiene, Yang 2017), the concept of professionalism is constantly changing: changes of professional competence are deter-

mined by learning and its content, continuous improvement of technology, educational processes, etc. Gapšytė and Bankauskienė (2016) also state that the problem of music teachers' competency in general education schools is ripe and it is extremely important to start looking for ways to improve the situation. In Lithuania, the strategic aim of education in the state education strategy 2013–2022 (2014) is to increase the professionalism of teachers. The objective is to strive for professional, constantly improving and efficient educational communities.

The **aim** of the research: to disclose the approach of the heads of schools towards music teachers' professional competences.

The research questions: what is the approach of the heads of general schools towards music teachers' professional competences?

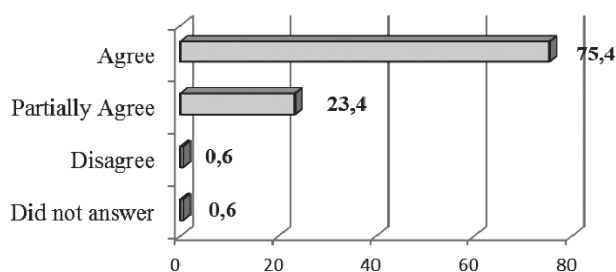
Research methods and the respondents: the analysis of scientific and methodological literature; school principals' survey (*focus group*), using the

method of a questionnaire; the quantitative data analysis. 160 principals from Lithuania and 7 from the USA have participated in the research. The data collected were processed by using SPSS (Statistical Package for Social Sciences) software package. The study was conducted without violating the research ethics (Kardelis 2016): the participants were provided with all the information about the aims of the research and the principles of benevolence, respect for personal dignity, justice and the right to receive accurate information were observed.

The research organization: the research was conducted in 2016. Questionnaires were filled in during the electronic survey and workshops for the heads of general schools.

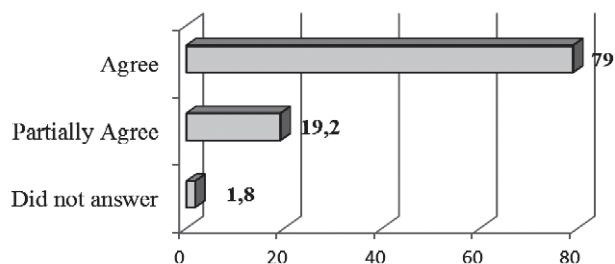
#### RESEARCH DATA AND DISCUSSION

The aim of the study is to determine whether music teachers' professional competences are assessed. The first stage of the research provides the data that confirm the *competence of planning and improving the contents of the subject*.



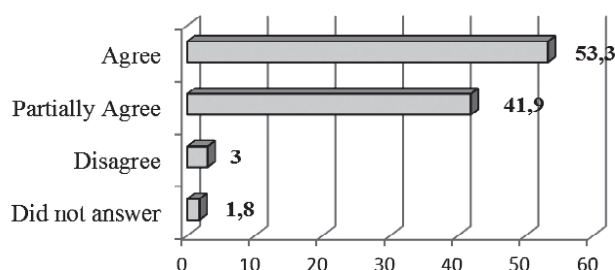
Example 1. Preparation of a curriculum based on documents regulating education (pct)

The data presented in Example 1 testifies that music teachers can prepare a curriculum while following the documents regulating education. More than three quarters of the school principals (75.4 pct) state that music teachers, who work in their schools, while compiling the curriculum rely on documents; however, almost one quarter (23.4 pct) of the respondents only partially agree that, when preparing a curriculum, music teachers rely on the documents regulating education. Thus, while analysing *the competence of planning and improving the contents of the subject* it is important to disclose the teachers' ability to formulate the teaching (learning) aims and objectives of the music subject (Example 2).



Example 2. Formulation of teaching (learning) aims and objectives of the music subject (pct)

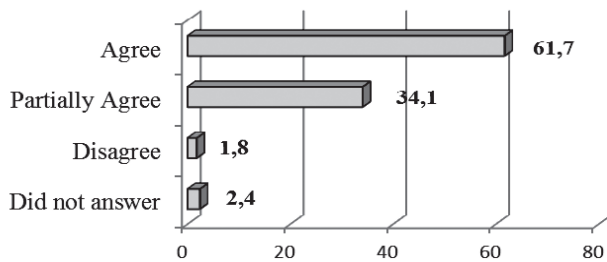
Research results (Example 2) show that most (79 pct) of the music teachers are able to formulate the aims and objectives of teaching (learning) the subject, in the opinion of schools' headmasters. Besides, almost one-fifth of them (19.2 pct) cast doubt on music teachers' *competence of planning and improving the contents of the subject*, when formulating the teaching (learning) aims and objectives of the music subject. The least (1.8 pct) part of the respondents are unsure, whether their music teachers can formulate the teaching (learning) aims and objectives of the music subject. For the competence mentioned above, the ability to plan the process of education in advance, adding the integration of other subjects into the curriculum is very important, too (Example 3).



Example 3. Planning the process of education in advance and integrating other subjects into the curriculum (pct)

The data analysis (Example 3) shows that, according to the opinion of the heads of schools, when the education process is planned while integrating other subjects into the curriculum, music teachers express themselves differently. Slightly more than a half (53.2 pct) of the respondents have stated that music teachers plan the process of education and integrate other subjects into the curriculum in advance, but more than two fifths (41.9 pct) of the respondents think that music teachers do not use all the opportunities during this process. The least (3.0 pct) part of the principals do not think that music teachers plan the

process of education in advance or integrate other subjects into the curriculum. Furthermore, *the competence of planning and improving the contents of the subject*, implies also the ability to choose the teaching (learning) methods appropriate for reaching the teaching (learning) aims, as well as the ability to prepare teaching (learning) materials that would be interesting and attractive to learners (Example 4).

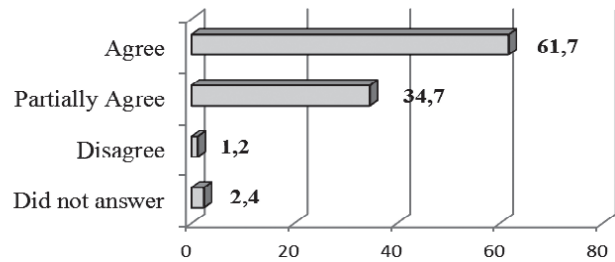


Example 4. The ability to choose the teaching (learning) methods appropriate for reaching the teaching (learning) aims and prepare teaching (learning) materials interesting and attractive to learners (pct)

More than three fifths (61.7 pct) of the respondents think that music teachers prepare interesting teaching (learning) materials that are attractive to learners; however, more than one-third (34.1 pct) of the respondents are sure that teachers do not always put effort in accomplishing this task, while others (1.8 pct) strictly state that such an aspect (the ability to prepare interesting teaching (learning) materials that are attractive to learners) is not characteristic of teachers.

*Summing up the competence of planning and improving the contents of the subject, it can be stated that most of the principals consider music teachers of their schools as ones who are able to prepare the curriculum relying on the documents regulating education, formulate the teaching (learning) aims and objectives of the music subject and choose teaching (learning) methods appropriate for reaching the teaching (learning) aims. However, about one-third of them consider that sometimes music teachers could prepare more interesting teaching (learning) materials that are attractive for learners, while about two-fifths of the respondents think that while planning the educational process teachers could plan the integration of other subjects into the curriculum in advance, as well.*

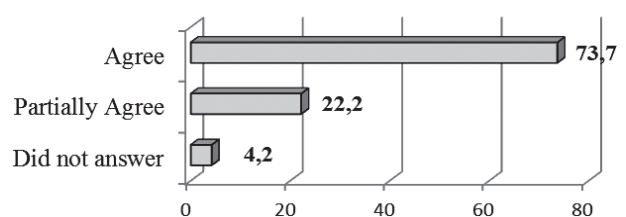
The aim of the next stage of the research was to disclose *the competence of managing the teaching (learning) process* (see Example 5).



Example 5. Purposeful use of modern education technologies (pct)

One of the most important constituent parts of the above-mentioned competence is a purposeful use of modern educational technologies. It can be seen in Example 5 that more than three fifths (61.7 pct) of the respondents have agreed that music teachers apply modern technologies in education expediently, but more than one-third of them (34.7 pct) have only partially agreed that purposeful use of modern education technologies is predominant in lessons. Moreover, the research data testify to the fact that some of the heads of the schools (2.4 pct) do not have the opinion on the subject, while others (1.2 pct) think that music teachers in their schools do not apply any modern technologies in the process of education.

While analysing *the competence of managing the teaching (learning) process*, the ability to provide learners with the content of education and necessary information in an accessible and comprehensible way should be distinguished as well (see Example 6).

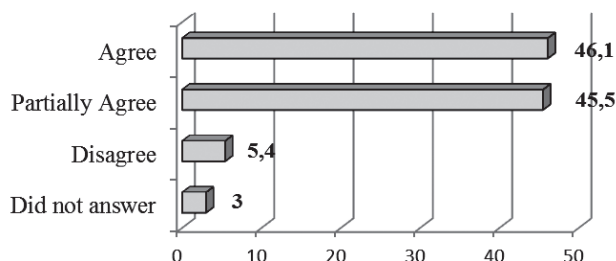


Example 6. The ability to provide learners with the content of education and necessary information in an accessible and comprehensible way (pct)

Almost three quarters (73.7 pct) of the respondents have answered that in their schools, music teachers are able to make the content of education and necessary information understandable and accessible for learners, though one fifth (22.2 pct) of them are uncertain as to such teachers' ability. Still, some respondents (4.2 pct) state that they do not know the real situation.



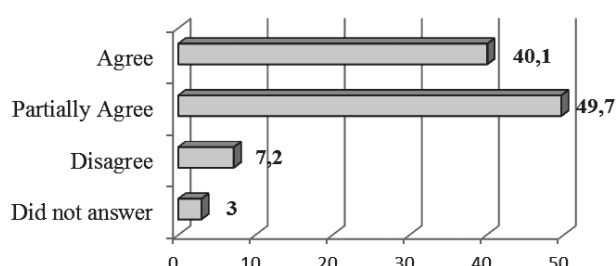
One more aim of the research was to disclose the ability of music teachers to apply various strategies that would develop learners' critical thinking, problem-solving skills, and creativity (see Example 7).



Example 7. The ability to apply strategies that would develop learners' critical thinking, problem-solving skills, and creativity (pct)

The research results (Example 7) reveal that such ability, which is particularly relevant in the modern world, is not sufficiently developed. The principals' opinions are almost equally distributed. Some participants (46.1 pct) think that music teachers develop learners' critical thinking, creativity, and problem-solving skills by applying various strategies, while others (45.5 pct) state that they only partially agree with the statement that music teachers are sufficiently capable of developing critical thinking, creativity, and problem-solving skills of their learners in the process of education. Moreover, almost one-tenth of the respondents (3.0 pct) did not have any opinion or did not agree (5.4 pct) with the statement.

Disclosing the ability to participate in creating and implementing the results of integrated curricula for learners with special needs (Example 8) is also of high significance.



Example 8. Ability to participate in creating and implementing the integrated curricula for learners with special needs (pct)

The results show that only little more than two fifths (40.1 pct) of the participants think that music

teachers create and implement the curricula, which imply the integration for children with special needs, while almost half of the respondents (49.7 pct) only partially agree with the statement and one-tenth of the principals do not have any opinion on the issue (3.0 pct), or do not agree with the statement (7.2 pct).

*Summing up the competence of managing the teaching (learning) process, it can be stated that the purposeful use of modern education technologies, the ability to convey the content of education and necessary information in an accessible and comprehensible way for students, according to the heads of the schools, are significant factors in encouraging learners' motivation in the process of education. However, one-third of music teachers should improve these qualities. The research has also helped to reveal that for almost half of music teachers it is necessary to put more effort into applying various strategies aimed at developing critical thinking, creativity, and problem-solving skills of learners; as well as that teachers should participate in creating and implementing the integrated curricula for learners with special needs more actively.*

## CONCLUSIONS

The collected data make it possible to state that, according to the opinion of the heads of general education schools, it is important to develop the following two competences of music teachers: *the competence of planning and improving the contents of the subject*, and *the competence of managing the teaching (learning) process*. *The competence of planning and improving the contents of the subject*, according to the school principals, helps music teachers prepare the curricula, while relying on the documents regulating education, formulate the teaching (learning) aims and objectives of the music subject, and choose the methods appropriate for reaching the teaching (learning) aims. However, about one-third of the respondents think that sometimes music teachers could prepare materials that would be more interesting and attractive to learners, while about two-fifths of the respondents agree that while planning the process of education, teachers could devote more time to integrate other subjects into the content of education in advance. *The competence of managing the teaching (learning) process* helps

music teachers to expediently apply modern education technologies and convey the content of education and necessary information to learners in accessible and comprehensible ways. However, according to the heads of the schools, one-third of music teachers should improve these aspects of their competence. The research results have also helped to disclose that about a half of the music teachers insufficiently use various education strategies developing learners' critical thinking, problem-solving skills, and creativity and they should more actively participate in developing and implementing the curriculum for learners with special needs. It is likely that the assessment of music teachers' competences carried out in the present study will elicit the development of more effective music education programmes.

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# *Future Teachers' Musical Competence and Its Expression at University*

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Qualified future music teachers must have certain musical competences and teaching skills. The research is centred on future music teachers of Lithuanian University of Educational Sciences and their thoughts concerning the importance of music competence. The aim of the research is to reveal the peculiarities of future teachers' musical competence in the study process. According to the collected data, students relate musical competence expression of future music teachers to the improvement of self-development, as well as the development of musical skills.

*Keywords:* education of future music teachers, music teacher, musical competences.

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## INTRODUCTION

The strategic documents on education of the European Union and Lithuania (*The Draft of the Lithuanian Teacher Training Conception and its Substantiation* 2016; The Order of the Minister of Education and Science *On the Approval of the Description of Teacher Education Model* 2017; *The Description of Teacher's Professional Competence* 2007; *The Description of Teacher Professional Competences* 2015; and others) point out the necessity to facilitate the creation of active, supportive and constantly learning society. The responsibility for organising the professional process of self-development to enable every citizen to acquire an open, creative and responsible personality is addressed to the educational institutions, where, without any doubt, teachers are regarded as very important figures.

The issues related to the question of how to become a good teacher or how to improve teacher training have been considered intensively throughout the history of pedagogy. Theoreticians and practitioners of the pedagogy of all times have emphasised the fact that in order to carry out the mission of a teacher, one has to pass a long and responsible preparation process. Work of a con-

temporary teacher is more complex technically and of a wider range than ever before. Therefore, teachers' value system, indicators of their professional skills have to meet the highest standards, s/he has to improve the qualification constantly, follow the tendencies of education development in their own country and abroad.

The main document regulating the changes in teacher education in Lithuania, *The Description of Teacher's Professional Competence* (2007), emphasises the need to renew and improve teachers' competences. This necessitates reviewing the conception of education content and the foundations of its structure. Universities and colleges are more frequently encouraged to relate the content of higher education studies with their future professional activity and to create study programmes based on competences. These discussions have also been promoted by the European Union initiative, striving for the unification of qualification degrees obtained in other countries (*Framework for Qualifications of the European Higher Education Area*, 2005; *European Commission*, 2015; *Education and training in Europe* 2020). The issues related to changes in teacher training have been widely analysed by foreign and Lithuanian educational scientists (Cochran-Smith 2005; Carr 2000; Beineke 2013; Carneiro, Looney, Vincent-Lancrin

2015; Isbell 2015; Kovalev, Khussainova, Balagazova, Zhankul 2016; Koca 2017, and others).

Referring to music teacher training at university, there is no common document (standard of training music teachers of Level 6<sup>th</sup> Qualification), which could provide with the knowledge, skills, and abilities that have to be acquired to ensure successful activity of music teachers in general education schools (Lasauskienė 2010). When defining the research problem, it should be emphasised that while integrating into the structures of the European Higher Education Area, music teachers should acquire such competences that reflect common European principles for teacher competences.

*The aim of the research* is to reveal the peculiarities of future teachers' musical competence in the studying process. The methods of the research: analysis of scientific literature and documents of education; written questionnaire survey; quantitative data analysis.

#### THE IMPORTANCE OF TEACHER'S TEACHING COMPETENCES

For a long time, communities involved in teacher education have been criticized and questioned, normal universities have been training teachers that are believed to not be able to adapt to the needs of the new era, and are unmotivated to become successful teachers. However, there is still ample evidence received from formal education teachers that those who have had little or no training at all, are more confident and more successful in teaching.

Not only in the outside world but also inside education, there are many voices of discontent which have prompted the reform of teacher education, suggesting that there is a need to: 1) strengthen the knowledge base of university students; 2) enhance links between theory and practice; 3) strengthen development capacity for effective teaching. Recently, a large number of facts showed that the reforms would encourage teacher education projects and curricula, teacher education institutions to work more closely together, achieving better efficiency in training teachers and motivating students to willingly enter the teaching profession.

The most important role of teacher education is to help teachers develop the ability to look at the issue from multiple angles and to stand in the

perspective of students in order to understand the significance of students' experience. This ability is not innate, but it can be developed through studying, reflection, observation, evaluation, and exploration.

#### DATA COLLECTION AND DATA ANALYSIS

The sample consisted of 45 foreign (Chinese) students of Bachelor and Master degree, who chose studies at Lithuanian University of Educational Sciences (*Music Education*). The obtained quantitative data were analysed calculating absolute and percentage frequencies.

The professional development of music teachers is the combination of students' professional self-development of consciousness, self-cognition, occupation identity, self-efficiency, development of motivation, professionalism, professional ideals, and occupation experience. The process of teachers' professional development is to recognize self-value and continue to fulfil the practical requirements of the education process for the youth. The first task of a new teacher is to gain teaching practice, to familiarize with the related teaching theories and disciplines of literature, teaching and learning, to have clear understanding of their current stage of development and level in the teaching process, teaching practice of teaching theory and its continuous reflection, forming the consciousness of self-development, understanding the identity and occupation and strongly stimulating motivation.

Under the guidance of a successful music teacher, a good level of playing and singing skills, excellent classroom teaching ability are not enough, the teacher must also have advanced teaching ideas and a unique teaching style. At the same time, for a full-time music teacher, growth is a continuous process. Therefore, by paying attention to teaching they can create their own unique ideas and make full use of their knowledge. In the new curriculum, it is necessary to actively help new teachers to enrich their literacy, to cultivate autonomous learning awareness and to effectively improve their professional level.

Example 1 reveals that in the opinion of more than half of foreign students (64%), the teachers' ability to evaluate and improve their personal qualities and to analyse own musical activity is the main component of music teachers' musical competence (they pointed out this ability to be



*very important*). The ability to evaluate and improve your personal qualities is important according to 36% of the respondents, and the ability to analyse own musical activity is also seen as important by 33% of the students. However, there are still 3% of students who believe that this ability is not very important.

The analysis of the research results (Example 2) reveals that the majority of the foreign students

have indicated that applying music performance skills (singing, conducting, playing a variety of instruments) of students in musical training, having knowledge about modern music technology, and using creative musical activities (arranging works, transposition, harmonization, improvisation) in music lessons, choir, orchestra) are very important in developing musical abilities of music teachers (60%, 62% and 58% respectively).

Personality self-development	Level of importance		
	Very important	Important	Not very important
<i>To be able to analyse own activities, to develop skills and personality features</i>			
The ability to evaluate and improve own personal qualities.	64.0	36.0	–
The ability to analyse own musical activity.	64.0	33.0	3.0

Example 1. Students' attitude to the importance of music teacher's personality self-development (%)

Development of musical abilities	Level of importance		
	Very important	Important	Not very important
<i>To be able to interpret and compose music</i>			
To know the musical language, history, aesthetics, philosophy, psychology, ethnocultural foundations and their application in music practice.	60.0	40.0	–
To apply music performance skills (singing, conducting, and playing a variety of instruments) skills of students in musical training, have knowledge of modern music technology.	62.0	36.0	2.0
To use creative musical activities (arranging works, transposition, harmonization, improvisation) in music lessons, choir, orchestra.	58.0	38.0	4.0

Example 2. Students' attitude to the importance of developing music teachers' musical abilities (%)

Management of non-formal music education	Level of importance		
	Very important	Important	Not very important
<i>To be able to organize a music activity of school community</i>			
To bring together different abilities and needs of learners for common musical activities, to organize individual and collective musical performance (to lead the choir, orchestra, vocal and instrumental ensembles, prepare soloists).	44.0	56.0	–
To participate in school project work, develop and implement educational music projects, organize educational activities.	49.0	51.0	–

Example 3. Students' attitude to the importance of music teachers' management of non-formal music education (%)

Example 3 shows that according to the respondents, bringing together different abilities and needs of learners for common musical activities and organizing individual and collective musical

performances is *important* (56%), while 44% indicate that this ability is *very important*. The ability to participate in school project work, to develop and implement educational music projects,

to organize educational activities has been marked as *important* by 51% of the students, and as *very important* by 49% of the respondents. None of the participants has suggested that these abilities are *not very important*.

Therefore, data analysis has disclosed the following:

- Students regard these to be significant manifestations of musical competence of music teachers: personality self-development, which manifests in the ability to evaluate and improve own personal qualities (64%) and the ability to analyse own musical activity (64%).
- Significant (i.e. marked as *very important*) indicators of music teachers' musical competence, in students' opinion, are as follows: the development of musical skills, which manifests in the ability to apply music performance skills (singing, conducting, playing a variety of instruments) of students in musical training, having knowledge about modern music technology, knowing the musical language, history, aesthetics, philosophy, psychology, ethnocultural foundations and their application in technologies, music practice, using creative musical activities (arranging works, transposition, harmonization, improvisation), skills in music lessons, choir, orchestra. It shows that students relate the expression of music teachers' musical competence more to the improvement of personality self-development and the development of musical skills than to the management of non-formal music education.

Students consider the ability to organize school community activities (to participate in project activities, to develop and implement music education projects, to organize educational activities; to bring together different abilities and needs of learners in common musical activities, to organize individual and collective musical performances, such as leading a choir, an orchestra, vocal and instrumental ensembles, to prepare soloists) as less significant manifestations of music teachers' musical competence. It is likely that the development of these abilities can have an impact on a deeper expression of subject-specific (musical) competence of future music teachers.

The professional development of music teachers through a variety of ways promotes teachers' professional knowledge, professional ability, and personality development; enables teachers to teach, research, manage social services

and do other related work. The professional development of music teachers directly affects the quality and credibility of the higher education of the contemporary learning society. It is necessary to have profound professional knowledge and effective knowledge growth, renewal ability and professional qualities (Xiongchuan 1996).

Young college teachers must be capable of active thinking, have a solid professional foundation, ability to efficiently absorb new knowledge, and a strong sense of motivation, emphasizing the value of the individual – these factors are the prerequisites for young college teachers' professional growth. Nevertheless, young teachers' professional development is a long process. The impact of the environment and their own unrelenting efforts play a key role in the teacher's professional development.

With the improvement of the new curriculum, old-fashioned classroom teaching has been unable to keep up with the current needs. It is now considered necessary to allow new teachers to make great efforts to study the teaching material, constantly improve their teaching philosophy and teaching level. They should be able to often go to real schools in order to enrich their teaching content and teaching methods. Students should be encouraged to actively reflect on their experience in classroom, to analyse lessons or activities that were successful or unsuccessful, and strive to create their own teaching style. According to the characteristics of their learning, students should develop through comparison, analysis, teaching, and research; solve existing problems based on teaching research through continuous reflection, and analysed teaching experience.

Music teachers' professional development should be based on social and educational practice to consciously promote teaching and scientific research cooperation, to ensure future music teachers' professional development throughout their career, to enable music teachers' individual development and the development of educational institutions to achieve synchronization.

## CONCLUSIONS

In scholarly literature, musical competence of future music teachers is defined as an expression of teachers' potential, which incorporates the acquired knowledge, abilities, attitudes, value orientation and personal traits that determine

successful activity in the field of music education.

The empirical study has revealed the following peculiarities of future teachers' musical competence:

- Students regard the following to be significant manifestations of music teachers' musical competence: personality self-development, which manifests itself in the ability to evaluate and improve own personality features and the ability to analyse own musical activity.
- According to the respondents, significant indicators of music teachers' musical competence are as follows: the development of musical skills, which is manifested in the ability to apply music performance skills (singing, conducting, playing a variety of instruments) of students in musical training, having knowledge about modern music technology, knowing the musical language, history, aesthetics, philosophy, psychology, ethnocultural foundations and their application in music practice, ability to use creative musical activities (arranging works, transposition, harmonization, improvisation) in music lessons, choir, orchestra. This shows that students relate music teachers' expression of musical competence more to personality self-development improvement and the development of musical skills than to the management of non-formal music education.
- Students consider the ability to organize school community activities (to participate in school project activities, to develop and implement musical projects, to organize educational activities; to bring together different abilities and needs of learners in common musical activities, to organize individual and collective musical performance, such as to lead a choir, an orchestra, vocal and instrumental ensembles, prepare soloists) as less significant manifestations of music teachers' musical competence. It is likely that the development of these abilities can have an impact on a deeper expression of subject-specific (musical) competence of future music teachers (foreign students).
- It has been revealed that musical competence of future music educators manifests itself most clearly in personality self-development (ability to analyse own musical activity), development of musical abilities (to use creative musical activities in music lessons, choir, orchestra) and management of non-formal music education (participating in school project activities, developing and implementing musical educa-

tional projects, organizing educational activities).

- The research results show that students find the ability to interpret and compose music most challenging: to know the musical language, history, aesthetics, philosophy, psychology, ethnocultural foundations and their application in music practice; to use creative musical activities (arranging works, transposition, harmonization, improvisation) skills in music lessons, choir, orchestra; to apply music performance skills (singing, conducting, playing a variety of instruments) of students in musical training, know modern music technology. The empirical study has shown that the level of musical competence of future music teachers (foreign students) is not very high.

The analysis of the factors has revealed that future teachers attach the greatest importance to musical abilities, artistic experiences and value-based orientations acquired in the process of formal studies as the most significant factors influencing musical competence. Other significant factors include experience gained during projects and concert (artistic) activities.

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# *The Importance of Music Teacher's Competences in Lithuania and China*

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The goal of the research is to reveal the significance of music teacher's competences in Lithuania and China. The method applied in the research: the analysis of scientific literature and educational documents. The research reveals that the concepts of music teacher's competences embrace knowledge, abilities, expression of attitudes based on subject-specific, pedagogical, managerial, and personal abilities. Moreover, competences of a music teacher can be successfully implemented only when linked with the teacher as a person and self-education of his/her personality. Such personal contact is the basis of all the competences of a music teacher.

*Keywords:* education of future music teachers, music teacher, teacher competences.

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## INTRODUCTION

The attempts to address the challenges imposed by the 21<sup>st</sup> century, i.e. implementation of lifelong learning, assurance of education quality, preparation of an individual for life and successful professional activity under changing social and cultural conditions, that have been gaining more and more ground in the contemporary theory and practice of pedagogy. At present, education should be understood as the main force that modernizes society and as a prerequisite for success in every individual's life. In the context of changes occurring in socio-cultural life and the system of values, the development of information society, transformations in the form of music and its content, music education is becoming an integral part of general education. Multi-faceted changes in music culture also impose requirements on a music educator to be able to respond to emerging changes, to flexibly employ new opening opportunities provided by music, to help school learners to respond to changes in contemporary music culture, to develop school learners' musical experience, to promote school learners' emotional maturity through their emotional link with music, to presuppose general compe-

tences and value-based attitudes. The necessity of music education to all school learners is obvious because it contributes to nurturing of such significant qualities as creativity, innovativeness, empathy, cultural awareness and other qualities, which are acknowledged in contemporary society. In this context, multiple evaluation dimensions are applied for the determination of teacher competences: personality, teacher's role, regularities of personality development, etc. (Johnson, Matthews 2017; Sirotova 2016; Rimkutė-Jankuvienė, Girdzijauskienė 2015; Thoruton 2015; Uzunboylua, Hursena, Gurtekina 2011; Lasauskienė 2010, and others).

Education is a key factor that affects the future development of a country. The function of education is the inheritance and the development of culture and values, and the purpose of education is to improve the quality of people, to provide human resources for the construction of the country and to strengthen the national competitiveness (Susan 2006; Liu 2008). The world is facing the challenges posed by the new era, namely, implementation of life-long education, assurance of the quality of education, improvement of the quality of individuals in an all-round way, preparation of individuals for life and successful activities under changing social and cultural conditions.

In contemporary pedagogy theory and practice, this has been more and more widely used. Music education is an integral part of education, which has to meet learners' individual needs and is a prerequisite for success in personal life.

A common definition of teacher skills and knowledge, as a framework for guiding teacher education and professional development in the course of a teacher's career, has been highlighted as a key international priority (Caena 2011). Teachers are the first resource of educational development and the important cornerstone of national development. In the process of achieving the goal of music education successfully, the music teacher is a key factor (*Opinions on Comprehensively Deepening the Construction and Reform of Teaching in the New Period*, 2018; *Opinions of the CPC Central Committee and the State Council on Comprehensively Deepening the Reform of the Construction of Teaching in the New Era*, 2018). In the process of teaching, music educators use scientific educational ideas and effective teaching methods to cultivate and enhance the core musical abilities of learners.

In an environment where research and development of professional competence of teachers have been highlighted as an international priority, further research must be carried out on the importance of the competence of music teachers in Lithuania and China. Thus, *the goal of the research* is to reveal the significance of the music teacher's competences in Lithuania and China. *The method* applied in the research: the analysis of scientific literature and educational documents.

**The importance of teacher competence is reflected in national policies and documents.** In China, 'building a contingent of high-quality teachers' is an important objective outlined in such documents as *The Outline of the National Medium- and Long-term Education Reform and Development Plan 2010–2020* (2010), *Professional Standards of Teacher (Kindergarten, Primary School, and Secondary School)* (2012) and *Opinions on Comprehensively Deepening the Construction and Reform of Teaching in the New Period* (2018). High-quality teachers must have a good value system, be professional, responsible and have necessary organizational skills. The speech of President Xi Jinping to teachers and students in Beijing Normal University in 2014 and Beijing University in 2018 has repeatedly emphasized that teachers are the foundation of education, the source of educational development, and the work of teachers is firstly related to shaping people.

How to set up a team of high-quality teachers? What is a good teacher like? What abilities should a good teacher have? These questions will be analysed as the core issues. It is an urgent task for the development of education in China to train a large number of first-class teachers and to improve the overall quality of teachers.

In Lithuania, education is an activity that enables individuals to have a mature and independent life and helps them to improve their abilities. Teachers are seen as people who educate students through formal and informal training. Lithuania has established standards for teachers' professional competence (*The Description of the Professional Competences of Teachers*, 2007) and the necessary standards for the establishment of a system are for teachers' vocational training and professional development. Teachers' professional ability is divided into four parts: cross-cultural competence; professional competence; general competence; and special competence. It is explained in detail respectively. *The Description of the Professional Competences of Teachers* (*The Description of the Professional Competences of Teachers*, Draft 2015) provides for three aspects of teacher's competence (general competence, teaching ability, and competence in subject areas) and introduces its four levels. The requirements and standards for each level are described in detail. They embrace the self-assessment of teachers' professional activities; setting of requirements; planning career opportunities for teachers; evaluation of teachers' performance; development and implementation of teacher training programmes. Successful educational activity requires a particularly broad range of competences: next to their subject-specific and didactic competences, teachers need managerial, social (civic and democratic awareness, social participation, social sensitivity) and artistic (cultural participation, organisation of cultural events) abilities (*The Draft of the Lithuanian Teacher Training Conception and its Substantiation* 2016).

Teachers play a vital role in supporting the learning about the experience of adolescents and adult learners. They are key players in the development of the educational system and an important factor implementing the reforms. Teachers play an essential role in promoting learners' potential and shaping future generations. Teachers should be able to cope with the changing challenges of the knowledge society, to participate actively and prepare learners to become autonomous lifelong learners.

With regard to the concept of competence, many researchers have tried to define the concept of competence and each researcher has different opinions on the definition of competence. Competence is a dynamic combination of knowledge,

skills, values and attitudes, which facilitates adequate performance of activities (Example 1). Example 1 presents various definitions of capabilities suggested by different authors.

The concept of competence	Author
<i>As the literature has repeatedly proposed, the competence should be seen as a whole concept, a dynamic combination of knowledge, understanding and supporting skills.</i>	Caena 2011
<i>The ability to meet complex demands, by drawing on and mobilising psychosocial resources in context – i.e. a complex action system encompassing knowledge (also tacit); cognitive and practical skills; attitudes such as motivation, value orientations, emotions.</i>	Rychen, Salganik 2003
<i>The combination of knowledge, skills, attitudes, values and personal characteristics, empowering.</i>	Koster, Dengerink 2008
<i>Competence can be defined as the capabilities of superior performers.</i>	Gibb 2008
<i>Competence is defined as the proven ability to use knowledge and skills. It is also described in terms of responsibility and autonomy.</i>	Quendler 2013
<i>Competences are commonly assumed to surpass the levels of knowledge and skills, while its surplus is thought to account for the effective application of the available knowledge and skill in a specific context.</i>	Westera 2001
<i>Competences represent a summary of key professional and personal skills/talents of an individual. They form the basis of any proficient working behaviour, and the level of their maturity is crucial for the successful performance of the profession concerned.</i>	Blaskova, Blasko, Kucharčíkova 2014
<i>A competence is best described as 'a complex combination of knowledge, skills, understanding, values, attitudes and desire which lead to effective, embodied human action in the world, in a particular domain'.</i>	Deakin 2008

Example 1. Conceptual content of competences

#### TEACHERS' COMPETENCE IN LITHUANIA AND CHINA

Teacher competences, which imply a wider view of teacher professionalism, can be considered as multi-faceted roles of the teacher on multiple levels – of the individual, of the school, of the local community, of professional networks (Caena 2011). The analysis of teacher competency standards in China and Lithuania has revealed a certain similarity in its shape.

Following *The Description of the Professional Competences of Teachers* (*The Description of the Professional Competences of Teachers*, 2007), competences are divided into common-cultural, professional, general and special ones. The common-cultural competence of teachers embraces skills and abilities of culture, social sciences, new technologies, and common human qualities. The professional competences of teacher include the following abilities and skills: use of information technologies, creation of educational environments, curriculum planning and improvement; management of teaching/learning process; assessment of learners' achievements and progress; learners' moti-

vation and support; learner's cognition and recognition of his/her progress. The teacher's general competences comprise skills and abilities of communication and information management; communication and collaboration; research activity; reflection and learning to learn; organisation improvement and change management. The teacher's specific competences embrace knowledge, skills, abilities, value-based attitudes and other personal qualities that precondition his/her successful activity in the specific centre/area of the curriculum. Thus, the teacher's professional competences are not separate components. They are more of an aggregate of interrelated elements. Having connected them all, we get a relatively complex and constantly evolving phenomenon. In this way, the teacher's profession is inseparable from the interconnection of common-cultural, professional, general and specific competences.

*The Description of the Professional Competences of Teachers* (*The Description of the Professional Competences of Teachers* 2015) expound on the teacher's ability from three dimensions (general ability, teaching ability, teacher's subject

field ability) and presents its four levels. Teacher specific competences include:

- General abilities: personal development and learning skills; cultural skills; new technology and information management skills; professional communication skills.
- Teaching ability: the ability to understand and support the differences between students or learners; the ability to create various environments, contents, and situations in education; and the ability to study professional activities.
- Subject domain competence: the application of subject domain knowledge and current level of subject education development.

Teacher qualification improvement programme is specific in setting the level of teachers' ability to develop and improve. Its functions include self-assessment of teachers' professional activities, setting requirements for teachers' abilities, planning professional opportunities for teachers, evaluating teachers' performance, and formulating and implementing teacher training plans.

Following *The Description of Teacher Education Model* (The Order of the Minister of Education and Science *On the Approval of the Description of Teacher Education Model* 2017) introduced by the Ministry of Education and Science, there are plans to reform the system of teacher education and qualification. Considering the needs of society and conclusions of scientific research, attempts are made to make the profession of teacher more attractive to future higher education students. The idea of the model is to train constantly improving and efficiently working teachers, who are motivated, flexible, not afraid of challenges and innovations and ready to accept opportunities for professional development. These are important factors that predetermine not only attractiveness and prestige of the teacher's profession but also the results of the quality of the educational process.

In order to train high-quality professional teachers in China, it is necessary to create a professional standard system. The teachers' professional standard is the basic requirement for the professional quality of teachers in kindergartens, primary schools, and middle schools; it is the code of conduct for teachers in carrying out teaching activities; it is the basic quasi-test to guide teachers' professional development; it is the training of teachers. The basis of teachers' professional com-

petence at different stages of education (kindergarten, primary, and secondary) is described in detail in *Professional Standards of Teacher (Kindergarten, Primary School, and Secondary School)* (2012). The core idea of teachers' ability standard is that teachers should take teachers' morality as the first element; take children or students as the basis in the process of education; cultivate students' abilities, improve their personal qualities in the process of education, and finally prepare them for lifelong learning. The standards of professional competence of teachers in China are as follows:

#### **Professional idea and teacher's morality**

- Understanding of the teachers' profession includes the following educational laws and regulations, paying attention to professional development, having good professional ethics, cooperation with students, colleagues, schools, and parents.
- The behaviour and attitude of teachers towards young children mainly refer to understanding the peculiarities of children's growth and their personality differences.
- The behaviour and attitude towards education and teaching refer to the respect for the law of education and the cultivating students' core musical abilities and their motivation for active learning.
- Personal cultivation and behaviour.
- Personal development and self-learning ability.

#### **Professional knowledge**

- Educational knowledge embraces mastering the basic principles and methods of scientific education.
- Subject knowledge includes mastering the knowledge system, basic ideas and methods; basic knowledge of subject content, basic principles and skills; interdisciplinary knowledge; and related social knowledge.
- General knowledge refers to having the corresponding knowledge of natural science, humanities, and social sciences.
- Knowledge of disciplines, mastery of discipline curriculum standards, and effective teaching methods to enable students to acquire knowledge.

#### **Professional competence**

- The educational design is based on the construction of the learning environment, the implementation, and management of the teaching process, the guidance of students'



learning motivation, and the use of new information technology in teaching.

- Class management and educational activities are about constructing a harmonious relationship between teachers and students / students and students, and organizing educational activities according to the rules of students' physiological and psychological development as well as organizing and observing class activities.
- Evaluation of education and teaching includes self-evaluating the ability of teaching and guiding students to self-evaluation.
- Communication and cooperation relate to establishing an equal teacher-student relationship. Effective communication with students, colleagues, and parents.
- Reflection and development, which embrace constant reflection, improvement of education and teaching, and continuous improvement of personal professional quality.

It has been established that there are some similarities and differences in the standard capacity of teachers' competence in Lithuania and China. The similarity is that the standards of teachers' competence in the two countries are based on three dimensions: knowledge, skill and attitude, which are elaborated basing on different perspectives. The difference lies in the fact that professional ethics of teachers is given priority in China. Therefore, the teachers' attitude is of utmost importance in China. This is the most important difference in teacher competence standards when comparing the two countries.

The professional abilities of music teachers are helpful in achieving the goal of music education. On the basis of teachers' professional ability, music teachers' ability is embodied in education and activity of music teachers. Cultivation of abilities necessary for future music teachers has to be ensured in music teacher education.

The undergraduate study programmes of music teacher education in Chinese colleges and universities set the goal to train high-quality music educators by providing basic knowledge and skills in pedagogy and subject matter. To cultivate music teachers with an innovative spirit, practical ability, and certain educational and teaching research abilities is necessary.

The ability of future music teachers is mainly reflected in the following aspects:

- the theoretical basis of philosophy;
- professional attitude, professional ethics;

- subject knowledge and skills;
- general ability as a music teacher;
- awareness of educational work in China;
- music teaching ability;
- the basic ability of teaching and research in music education;
- communication, information management capability;
- ability to cooperate and communicate.

In the course of music education, music teachers can continuously develop their personality and improve their professional ability. According to the research presented in *Outline of China's Basic Education Reform* (2001), *Chinese Music Curriculum Standards for Compulsory Education* (2011), *Music Curriculum Standard of Chinese General Senior High School* (2017), the importance of music teachers' ability is more significant under the condition of meeting the needs of music education today and developing students' core musical abilities.

The competence of music teachers in school music education is reflected in the following aspects:

- Vocational cognitive ability: understanding the goals and the teaching objectives of music education in schools.
- Teaching ability in music education: using scientific educational knowledge and effective teaching means in music teaching, cultivating students' core musical abilities (perception of music, musical cultural literacy, etc.).
- Ability to understand the diversity of music in the world through different musical cultures; the ability to use diverse perceptual experiences (listening, singing, playing, comprehensive artistic performance, etc.).
- Guiding students' learning motivation; organizing and managing music education activities, encouraging students' participation in activities.
- Development of musical ability: highlighting the practical aspect of music education and obtaining direct and rich emotional experience of music through various musical practices make up the process of students' physical participation.
- Personal ability development: self-assessment ability in music education teaching, and continuous improvement of personal professional ability.

At Lithuanian University of Educational Sciences, the following goals are set out in the Bachelor Study Programme of Music Education

for future music teachers (*The Structure of Study Programmes at Lithuanian University of Educational Sciences* 2013): to train a music educator who has completed higher education studies and possesses theoretical understanding of music education based on the newest results of scientific research; who is able to creatively organise high quality music education, to communicate and collaborate when implementing it, to consider the diversity of learners (in terms of their abilities, social or economic background, etc.) and individual needs of every learner; who has obtained foundations for continuous personal and professional improvement and demonstrates a solid determination and motivation to work in music education.

The learning outcomes of the Bachelor Study Programme of Music Education refer to the scientific systematic basics of music and the use of technologies in the practical musical pedagogical activities; participation in musical activities; seeing and assessing learners' different musical skills; planning and organizing a learner-oriented music education process; searching and analysing educational documents and scientific resources; assuming the role of a leader and taking responsibility for professional activity and for the musical culture of educational institutions; developing one's professional identity, improving personal effectiveness through evidence-based professional activity.

The importance of music teachers' competence in the future music teacher study programme includes the necessity to prepare excellent music teachers, who will have the ability to teach and practice music education. Therefore, it is necessary to carry on detailed research about the teacher's ability.

Both countries have a similar goal set in the music teacher training programmes: to train excellent music teachers so that they have the ability to work in music education. As for the expected learning outcomes, future music teachers' subject teaching ability, practical abilities, and personal ability requirements are basically the same. The main difference between the two countries is that the requirements for music teachers' ability in China comply with the rules of teachers' competence standards. The first factor of the ability of music teachers is that they have higher professional ethics – they must love music education and influence students' interest in music learning with their enthusiasm. Music teacher's values and personal cultivation are linked to the successful

education of the students. The successful acquisition of music teachers' abilities is the guarantee to achieve the purpose of music education.

## CONCLUSIONS

The national policy documents adopted in both countries point out that music education is an important part of basic education. The development of teachers' competences is the most important safeguard measure to realize the education of the new era. The teacher competence standard is an important basis for teacher training, admission, and evaluation. Teacher competences are usually used in the context of teacher education and job performance. Teacher competences include knowledge, skills, and values that a teacher must possess. Music teachers mainly cultivate learners' musical experience and promote their emotional maturity. The necessity of music education to all school learners is obvious because it contributes to nurturance of such significant qualities as creativity, innovativeness, empathy, cultural awareness and others, which are acknowledged in the contemporary society. The competences of music teachers in different stages of education are based on the standard of teachers' professional competences, which embodies the characteristics of their subjects and gives play to their innovation and creativity.

The research has revealed that the concepts of music teachers' competences embrace knowledge, skills, expression of attitudes based on subject-specific, pedagogical managerial and personal abilities. Moreover, competences of music teacher can be successfully implemented only when linked with the teacher as a person and self-education of his/her personality. Such personal contact is the basis of all music teacher competences.

In China and Lithuania, the ability of music teachers to promote the achievement of music education goals is important. Teachers' personal accomplishment is directly related to students' learning attitude and learning results. The similarity of the ability of music teachers in these two countries lies in the fact that the ability of music teachers is expounded from different perspectives, but the final foothold is still centred on knowledge, skills and attitudes of music teachers. The difference lies in music teachers' professional ethics. In China, the first standard of teacher competence

is the quality of teachers' professional ethics. In terms of music teachers' ability, the professional ethics of the music teacher is placed in the most important position.

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# *Reflections on Music Teacher Education: Current Models and New Developments*

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The main aim of every teacher education programme is to educate competent teachers and to develop necessary professional qualities to ensure lifelong teaching careers for teachers. In various countries, different traditions of educating teachers of music have been established following the traditions and needs of each country. The purpose of this study is to present and generalise an overview of the most common models of pre-service or initial teacher education so as to highlight the main features that might initiate discussion of critical issues in the context of music teacher education nationally and internationally. The study shows a great variety of ways to organise and present teacher education and discusses issues of music teacher education improvement.

*Keywords:* music teacher education, models of initial teacher training, teacher education curriculum.

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## INTRODUCTION

Changing the socio-cultural and economic context and its indetermination in future will have an influence on teacher education, which is required to meet the increasing need to solve issues of education of the society (Darling-Hammond 2017). In various countries, different traditions of training teachers have been established following the traditions and needs of every country (Rasmussen, Bayer 2014). According to Brian Creese et al. (2016), most of the countries strive to combine both the development of personal qualities in students with overarching economic goals for the country.

Leveraging high-quality teacher education has been the main focus of educational reform in many countries (Eurydice 2015). The main aim of every teacher education programme is to educate competent teachers and to develop necessary professional qualities to ensure lifelong teaching careers for teachers. Initial teacher education has been discussed from a wide range of perspectives, focusing on its structure and curriculum, teaching content in teacher education, on field experiences

and coursework and the interplay between them, as well as on the learning experiences of student-teachers, argued that the structure of education is not only shaped by history, culture and economics, but increasingly dictated by politics (Craig 2016; Murray 2016). This means that the challenges that teacher education is facing in many countries should be examined in terms of various political and cultural contexts of their individual situation.

Problem statement: the system of music teacher education has been analysed by a number of researchers (Barrett et al. 2016; Groulx 2016; Menezes 2015). A few studies to date have centred on cross-cultural comparisons in the field of music teacher education (Güsewell et al. 2016; Otacioğlu 2016; Thorgersen et al. 2016), but they concerned other countries (Switzerland and France, Turkey and Austria, or Finland, Norway and Sweden) and topics. A great number of authors emphasise the significance of socio-cultural context in implementing teacher education. Therefore, many experts in the sphere of education seek to establish the need to change the paradigm of educators' training (Sakadolskiene 2017; Burdena et al. 2016). The

research on models for teacher education in the best foreign higher education institutions creates conditions for the adoption of the most successful international teacher education practices.

The main research questions are as follows: how do we educate the next generation of music teachers? What are the most important priorities in the education of music teachers? What are further trends of this development and possible problem-solution techniques?

The aim of this study is to generalise and present an overview of the most common models of initial teacher training, so as to highlight the main features that might initiate the discussion of critical issues in the context of music teacher education nationally and internationally.

## METHOD

The research design is based on the comparative analysis (Wilson 2011). Following the data obtained from the analysis of legal and political educational documents, scientific sources, the curriculum of study programmes, the article explores most common models of initial teacher education, the curriculum in music teacher education and discusses the content of pedagogical study programmes of Music Education as well as similarities and differences in their curricula. This study focuses on the data collected from web pages of institutions with music teacher education in Lithuania (with the focus on Lithuanian University of Educational Sciences) and China (with the focus on Capital Normal University). The study focuses on specific aspects of those programmes: the aims and the learning outcomes of the study programmes, credit hours of curricular domains.

## MODELS OF INITIAL TEACHER EDUCATION

In-service teacher training in Lithuania. In 1935, the Government of the Republic of Lithuania established the first teacher training institution of higher education in Klaipėda. Reforming the teaching profession is one of the main challenges in Lithuania (OECD 2017). There are two types of higher education institutions in Lithuania: universities and colleges (Leisyte et al. 2015). Universities offer university level degree granting studies and award Bachelor, Master, Doc-

toral degrees. Colleges offer college level degree granting studies and award Professional Bachelor degrees. The recent trend in Europe and Lithuania has been to concentrate teacher education in higher education, namely at university-level higher education institutions.

There are two common models of teacher training in Lithuania: *the concurrent* (individual subject training, pedagogical training, and practical activity), and *the consecutive* (when teachers are educated first in one or two specific disciplines and then receive pedagogical training). Both teacher training models are provided for in *On Approval of the Regulation of Teacher Training Replacement (Dėl pedagogų rengimo... 2012)* and they have certain advantages and disadvantages (Sedrevičiūtė-Paciauskienė, Vainorytė 2015). About 2/3 of European countries organise *pedagogical post-graduate internships* for first-time teachers after they have graduated from their studies and acquired teacher's qualification (Eurydice 2015). After such internships teachers are granted higher professional qualification. The suggested structure of studies in teacher education in Lithuania is visualised in Example 1.

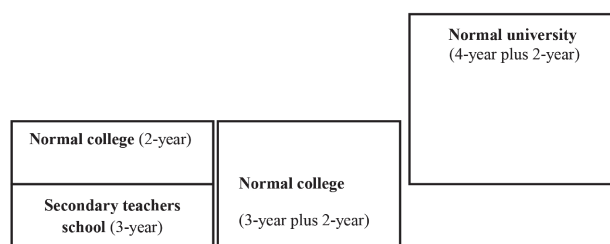
Pedagogical internship (1-year)	Pedagogical internship (1-year)
Master of Education (2-year) 120 ECTS credits	Integrated Master's degree studies (5 year) 300 ECTS credits
Bachelor of the subject (4-year) 240 ECTS credits	
<b>The concurrent model</b>	<b>The consecutive model</b>

Example 1. The structure of studies in teacher education suggested in Lithuania (according to *Pedagogų rengimo koncepcijos projektas*, 2016)

In-service teacher training in China. China has the largest and oldest public education system in the world (OECD 2016). Traditionally, teaching has been a very respectable profession with its Confucian tradition. The first teacher education institution in China was founded in 1896. Despite great achievements, China still faces several problems that need remedies and reforms (Kayange, Msiska 2016; Lee, Song 2016). Three types of institutions educate students to be teachers in China (Example 2).

The first type is known as the secondary teacher school, which is actually a specialized secondary school that prepares students to be teachers in primary and pre-school education.

The second type is the normal college, which prepares teachers for junior-secondary schools. The third type is the normal university, which is a four-year undergraduate university that confers bachelor degrees and prepares teachers for senior-secondary schools (Lee, Song 2016). Nowadays, in China, music teacher education is provided by universities, especially normal universities and colleges.



Example 2. Institutions for teacher preparation in China (according to Ding, Sun 2007)

There are three common models of teacher training in China at the undergraduate level (Yu 2013): *2+2 model* (Academic years 1 and 2 – subject knowledge studying; academic years 3 and 4 – teaching skills training); *2.5+1.5 model* (first 2.5 years emphasizing subject theory learning (including some teaching practice), last 1.5 years focusing on teaching training, practical training is the key point); *3+1 model* (Academic years 1–3 – subject knowledge and education theory studying, Academic year 4 – teaching practice). At the graduate level: *4+2 model* (Academic years 1–4 – subject knowledge studying (Bachelor of the subject), Academic years 5–6 – teaching skills training (Master of education)).

On the basis of the comparison of initial music teacher training in Lithuania and China it appears that music teacher education programmes are organised in very similar ways and they can be implemented both in concurrent and consecutive forms.

#### MUSIC TEACHER EDUCATION CURRICULUM

Conceptualizations of the curriculum have evolved over time, driven mainly by contextual factors (individual, cultural, social, political, economic, and technological) and by intellectual perspectives (Barrett et al. 2016). However, there is still no universal definition of curriculum. Some regions of the world use expressions like ‘study

programs’, ‘course of study’, ‘syllabi’, ‘teaching subjects’, ‘courses’.

Lithuanian University of Educational Sciences: *The aim of the study programme of Music Education – to provide students with higher university education and to create conditions for the acquisition of the degree of Bachelor in Arts Pedagogy and Music and teacher’s professional qualification* (website: <http://www.leu.lt>). Graduates of this study programme are qualified to work as competent school music teachers, to head school musical (vocal and instrumental ensembles, to teach to play a musical instrument) groups, to enter the Master study programme of Music Education.

The emphasis of the Music Education programme is both pedagogical and musical; curricula now include educational sciences, psychology, general and subject didactics, and practical training along with music subject curriculum. Example 3 shows the regulation for credits needed to obtain a teaching certificate.

Curricular domains	ECTS credits
Module of study subject (or a group of modules)	90
Study subjects established by the faculty and selected by a student	From 45 to 66
Study subjects established by the university and selected by a student	9
Module of general university study subjects	15
Module of pedagogical studies	60
12 credits for Final Bachelor Thesis	
Total (Bachelor’s Degree)	240

Example 3. Credit hours of curricular domains of Lithuanian University of Educational Sciences

Teaching practice is considered to be the most important part of pedagogical studies (*Dėl pedagogų rengimo...* 2012). The pedagogical studies in Lithuanian initial teacher training consist of 30 ECTS for theoretical studies and 30 ECTS for teaching practice. The studies provide for the Final Work of Pedagogical Studies that integrates theory and practice and completes the pedagogical studies in the study programme.

Capital Normal University (China). The primary objective of the music teacher training curriculum is to prepare professional music educators for elementary, middle school, and high school levels. The structure of music courses in the curriculum is characterized by implementing both theory and practicum type of courses.

Curricular domains	Credits
General education	43 (compulsory), 8 (elective)
Subject-specific knowledge	83 (compulsory), 22 (elective)
Pedagogy and teaching practice	37 (compulsory), 15 (elective)
Total (Bachelor's Degree)	208

Example 4. Credit hours of curricular domains of Capital Normal University (China)

As seen in Example 4, the whole curriculum in China can be divided into three parts: general education, subject-specific knowledge, pedagogy, and teaching practice. However, subject content knowledge (83 compulsory subjects, 22 elective courses) is emphasized more than pedagogical knowledge according to the curriculum framework. Theory courses include an introduction to music education and psychology, history of music education, pedagogy, curriculum writing (lesson planning and assessment), observation, and internship. Musicality in the context of music teachers' training programme covers the disciplines of aesthetics, humanities, performance practice, creativity (composition and interpretation in performing and listening), culture, and education (Wang 2014).

## CONCLUDING DISCUSSION

Countries across the world are dealing with teacher education cautiously. Therefore, challenges that initial teacher education is facing should be examined in terms of various political and cultural contexts of their individual situation. In Europe, pedagogues are trained in accordance with both the consecutive and the concurrent models, though there is a noticeable trend to extend pedagogical studies and raise the standards of teacher training (Murray 2016). More EU countries (Germany, Slovakia, Iceland, and Turkey) apply the concurrent rather than the consecutive model. Thus, the majority of future European secondary school teachers study in accordance with the programme of the consecutive model (in France and Portugal only the consecutive model is applied).

Although certain European tendencies to shorten the duration of higher education studies have been observed, this seems not to apply to teacher education programmes in European and other progressive countries (*Lietuvos pedagogų*

*rengimo...* 2016). At present 17 European countries (Czech Republic, Germany, Estonia, Spain, France, Croatia, Italy, Luxemburg, Hungary, Poland, Portugal, Slovenia, Slovakia, Finland, Sweden, Iceland, and Serbia) require the academic degree of Master for teachers. The tendency to increase the block of pedagogy-related study subjects is observed in the EU countries. In Denmark and Turkey, the volume of professional pedagogical studies has been increased up to 90 credits. Ireland, France, and Iceland have moved from 60 to 120 ECTS credits (Eurydice 2015). International experience of Finland, the UK, and the USA shows that teacher education is more and more directed towards the education of teachers of several study subjects emphasising their interdisciplinary education.

The findings of this study, however, reveal that initial music teacher education is facing its own problems and challenges. Lithuania and China have a unique music teacher education system in many aspects due to their unique socio-cultural backgrounds. Taken together, these findings highlight the similarities and the differences of music teacher education. Most importantly, the findings of this study have highlighted that the notions of initial music teacher training in Lithuania and China are insignificantly different.

Besides the numerous similarities, there are striking contrasts between the Lithuanian and the Chinese music teacher's education curricula. There are differences in the curricular structure of courses, volumes of study subjects (courses) taught, credit hours and course durations in both universities (Lithuanian University of Educational Sciences and Capital Normal University, China). The comparative study of initial music teachers' training shows that both countries have a strong orientation towards music teachers' professional development and subject training. Strong tradition has emphasized the importance of musical basis and musical preparation. This study also shows that Lithuania has a strong orientation towards the didactics of music and general didactics. Meanwhile, China pays more attention to music teachers' subject-specific knowledge and general education. Therefore, it is necessary to seek for a dialogue between subject teachers and teachers of subject didactics building up the teacher's identity.

Comparing the study programmes Music Education with other countries, it is necessary to note that university programmes of music teacher education are characterised by a wide variety of forms and content (Groulx 2016; Güsewell et al.



2016; Otacıoğlu 2016). The most common feature that differentiates them from the Lithuanian and the Chinese study programmes is that they are more specialised, targeted at a specific cycle of music education, instrumental or vocal teaching (Kriumane, Marnauza 2012). All programmes offer more or less musical education, of course, but the contents differ in many aspects. It is obvious that a systematic and versatile study on the issues of initial music teacher education is necessary.

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# *Bridging the Past, Present and Future in Chinese Music Education*

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China has the largest education system in the world. This paper provides an overview of how China's music education system is organized, and how reforms, both past and current, have reshaped music education in China over time. Employing the methods of the analysis of scientific resources and documents, the paper focuses on the challenges that China is facing in its efforts to modernize the curriculum for basic music education. It can be stated that since the founding of the People's Republic of China, music education in China has achieved unprecedented progress and development, at the same time music education is also moving towards the direction of modernization.

*Keywords:* Chinese music education, curriculum, school music education.

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## INTRODUCTION

China has the largest education system in the world (National Bureau of Statistics of China 2016). In traditional Chinese society, teachers have always received high respect and played a significant role in educating the next generation. Chinese civilization has existed for 5,000 years, and Chinese culture and values have been remarkably consistent over the centuries. Some argue that this is because of the fact that China's education system has long been dominated by Confucian teachings. The curriculum reform in China is by its nature a step towards educational modernization that empowers students with more autonomy for their own learning (Lee, Song 2016; Lo 2014; Wang 2012). It also entails more autonomy for teachers and schools in curriculum development. Therefore, the teacher as a professional should not only be a knowledge-transmitter. He or she should be able to play the role of a 'learning-stimulator' and 'education-researcher'. Students are motivated by teachers to take learning initiatives through self-directed, collaborative and inquiry-based learning. The biggest problem that Chinese education is facing is that the poor quality of current training of teachers, resulting in that many teachers-to-be lack scientific understanding about the laws of education, as well as the fact that there is a serious shortage of research and development investment

in teaching quality, teaching content, and teachers themselves. Effective teaching cannot be guaranteed naturally and the mentality of expecting quick success leads to disregard for the quality of teaching (Kayange, Msiska 2016).

Despite China's emergence as one of the world's most influential economies, relatively little is known in other countries about China's music education system or about how its students learn (OECD 2016). This paper seeks to provide an overview of music education in China today, including the mechanisms the country uses to manage its educational system, as well as current policies and reforms.

**The main aim** of this study is to provide an overview of how China's music education system is organized, and how reforms, both past and current, have reshaped music education in China over time.

The methods (theoretical) used: analysis of scientific sources, document analysis, their synthesis, and generalisation.

## A BRIEF INTRODUCTION TO THE CHINESE EDUCATION SYSTEM

Chinese people have a history and tradition of respecting teachers and attaching importance to education since the very ancient times. China's

basic education went through ups and downs, alongside with the political, social and economic changes (Wang 2012). In the 1950s, Russian pedagogical beliefs played an important role in China's educational landscape as a whole, which was characterized by its academic subject-centeredness (inspired by Herbart from Germany) and the communist moral orientation in education. From then until the early 1980s, China's basic education can be identified as serving the 'political struggle'. In the late 1970s and the beginning of 1980s China opened up to the world. The political and social needs shifted to economic development. The gap between sharply growing demand and limited resources in public education justified the value of 'competition'. Within two decades China's education landscape underwent huge changes. On the other hand, the disparity in development between regions, between urban and rural, and between schools increased, which led to the attenuation of the 'public' character in education and an increase of the lack of 'equity'.

**National curricular frameworks and policy trends.** The aim of China's Basic Education Curriculum Reform is to promote all-around development of students (Wang 2012). In ten years the new basic education curriculum should be imple-

mented across the country. This means that for the first time in the political discourse 'serving every individual student's all-round development' was acknowledged as the priority of basic education in China. The emphasis is placed on the moral, intellectual and physical development of students in order to cultivate moral virtues, discipline, culture, and ideals. The emphasis on value development and the prioritization of ideological development while retaining the importance of skills development are the key components of the new curriculum (OECD 2016). The government emphasises that the Chinese language, art and painting courses in compulsory education should attach more importance to Chinese character (script) writing.

The recent basic education reform is also the eighth curriculum reform in China since 1949. It is an extension of the popularization of the nine-year consecutive compulsory education that was undertaken by the central government in the late 1980s. In June 2001, the Program on the Reform of the Basic Education Curriculum (Experimental) was launched with a concrete curriculum agenda for the nine-year compulsory education (grade 1–9).

Grade								
1	2	3	4	5	6	7	8	9
Chinese Language & Literature								
Mathematics								
Arts (Music, Fine Arts)								
Morality & Life	Morality & Society		Ideology & Morality					
			History & Society (History, Geography)					
	Science		Science (Biology, Physics, Chemistry)					
	English		English					
	Integrated Practice Activity							
Physical Education/Sports						Sports & Health		
Local & School Courses (10-16% of school hours)								

Example 1. The new curriculum scheme for compulsory education (grades 1–9)

The following changes were expected to be achieved through the curriculum transformation (Shen 2016):

- Curriculum function: from 'knowledge transmission' to 'student's active learning within a balanced triangulation of knowledge & skills,



process & methodology, and emotions & values’;

- Curriculum structure: from ‘compulsory and subject-centred’ to ‘elective and cross-disciplinary’;
- Curriculum content: from ‘complicated, obscure, antiquated and difficult text-book-based’ to ‘integrated, social-scientific-related, interest-experience-based and lifelong learning-oriented’;
- Learning methods: from ‘individual, passive, competitive’ to ‘autonomous, inquiry-based, collaborative’;
- Evaluation methods: from ‘sole exam-based evaluation’ to ‘development-oriented assessment’;
- Curriculum administration system: from ‘a highly centralized, two-tiered framework’ to ‘a distributed, three-tiered structure’.

Two years later the experimental curriculum for senior secondary education (Grades 10–12) was ready (Wang 2012). A student should accomplish minimum 144 credits in three years with 116 compulsory credits and minimum 28 elective credits (Art, Sports & Health – 18 hours/module).

#### MUSIC EDUCATION IN CHINA TODAY

Ancient Chinese people believed that music was the most compelling way to influence people and their emotions. Music education in China today integrates music, arts, dance, and drama and links these arts with emotions, culture, science, and life as a whole (Law, Ho 2009). Over the years, education-related policies have supported the transmission of core values that favour or minimize challenges to Chinese authorities (Law, Ho 2011). In 1986, the first organization of the Arts Education Department was established by the National Education Commission to develop and implement policies for music education in Chinese schools. During the 1990s, the education reforms in China recognized music education, which served to develop school music education and raise the status of music teachers. It has also resulted in better teacher education for music teachers. Elementary and high school education encourages music education and other arts education and higher education institutions to urge their students to take arts courses (Lo 2014).

**Music curriculum.** Consequently, the music curriculum emphasizes five-line notation and solfège (the Western method of music notation that starts “do, re, mi, etc.”). Chinese music textbooks, titled Yin-yue, are reviewed and approved by the Ministry of Education, whose teaching materials for primary and secondary schools are used widely in Shanghai and other major cities in China. The curriculum content is divided into one stage for first through fifth grades, and another – for sixth through ninth grades. Both stages focus on developing musical sensitivity and love for music; cultivating aesthetic judgment; teaching the Five Loves (love the motherland, love the people, love labour, love science, and love socialism); and cultivating students’ interest in Chinese national music as well as foreign music. Elementary school students are children around 7–12 years old, while junior high school students are teenagers aged 12–15. Although teenagers and children have some commonness, they still have obvious different physiological and psychological aspects. Therefore, in music teaching, there are different requirements for different objects at different stages (Huang 2016; Liao 2012).

Much of mainstream Chinese music education focuses on developing nationalistic feelings in students. In addition, school music education is seen as a way to purify the heart, nourish the soul, inspire wisdom, as well as allow the power and function of emotion and intelligence to be developed among students (Law, Ho 2011). Generally, the aim of Chinese mainstream music education is not to develop expert musicians, but to imbue culture (Lu, Lv 2016). The main modes of music education and training can be divided into two categories: interest training and music entrance examination. Teaching objects in music training institutions generally include mostly 6–15-year-old children (Shen 2016).

#### PEDAGOGICAL APPROACHES IN CHINESE MUSIC EDUCATION

China is a multi-ethnic country. In the long historical evolution, 56 ethnic groups in China have created Chinese musical culture with profound and extensive connotations and extremely high aesthetic values. As a major form and carrier of human culture, the music contains rich cultural and historical connotations, sparkles with unique artistic charms to witness the evolution of the

mankind and society, and satisfy people's ever-growing spiritual and cultural demands (Law, Ho 2009).

From the 1980s to the 1990s, some of the advanced music teaching methods have been widely used in Chinese preschool education (Li 2017). In 2016, the application of three major international music teaching methods sponsored by the People's Music Publishing House *Chinese Music Education* magazine was used in Chinese primary school music classroom teaching – teaching integration system-wide training was successfully commenced. The purpose of this training is to enable Chinese teachers to truly understand the essence of the three major music teaching methods. It provides new ideas and paths for music education and teaching in Chinese schools. It can also be applied to general music teaching. The major music education methods and teaching approaches presented in Chinese general school music education are the following:

- **The Orff system** (*playing Orff instruments, body percussion, rhythmic and melodic improvisation, singing, musical movement*). In the early 1980s, Professor Liao Naixiong, the director of the Institute of Shanghai Conservatory of Music, returned from a visit to Germany, bringing with him the Orff music education that was popular throughout the world to China (Wang 2018). In July 2017, the first Orff Education Conference in China was successfully held (Xiao, Tang 2017).
- **The Kodaly method** (*voice singing, development of aural imagination, music literacy, movement*). In the early 1980s, the Kodaly teaching method was introduced into China and it developed rapidly. A number of academic monographs and theses about the method have been published one after another (*The Hungarian Music Education Thought and Hungarian Music Education* 2001). The Kodaly teaching method presented in Chinese textbooks that were written by Taiwanese Wang Kangni, contains more than 200 Chinese folk songs and is organized in accordance with a certain teaching sequence (Zhao, Qiao 2012).
- **The Jaques-Dalcroze method** (*musical movement (eurhythmics), solfeggio, improvisation – voice, instrument*). The Central Conservatory of Music once held an International Symposium on the School Music Education Reform where the difference between the Dalcroze teaching method and the traditional teaching method was discussed (Wang 2017; Meng 2016).
- **The Suzuki method** (*playing an instrument, aural skills*). The application of the core philosophy of the Suzuki teaching method is extremely important in music education, especially the specific practical teaching of piano and vocal music (Xi 2017).

Since the foundation of the People's Republic of China, music education in China has achieved unprecedented progress and development, at the same time music education is also moving towards modernization. Contemporary school music education can be divided into three stages:

- 17 years after the foundation of the People's Republic of China (from 1949 to 1966), the government promulgated a series of laws and regulations in the reform of the old educational system and construction of a new system, which established the status of music education in the entire education. China's music education is on the right track from that time.
- The second stage was the decade of the Cultural Revolution. In that period of turbulence, music education was in the state of chaos. The school music education did not develop anything.
- The third historical period was from the Third Plenary Session of the Eleventh National Party Congress in 1978.

So far, guided by its principles, the status of music education in school has gradually increased (Yu 2012). The *Syllabus for Music in Primary and Secondary Schools* and *Music Curriculum Standards* have been continuously improved. In 2011, the *Compulsory Education Music Course Standard* put forward the educational philosophy on *Music Curriculum Standards* which is for all students, focuses on the development of individuality, so that every student can develop the musical potential and benefit from it (Fu 2014).

## FUTURE PROSPECTS

With the constant attention to quality education and the upgrading of consumption in China, there is an opportunity for music education. At present, there are no uniform standards and representative specifications for music education in China and the Internet provides a new form of learning and communication platform for music

education; thus it is expected to develop in the direction of individualization, specialization, and community. Music education online has a great developmental space, and the prospects are broad (Shen 2016). Music education is a required course in the future education system. In the past, people learned the skills of music or other arts mostly because of career development (Yang 2016). For today's children, art education is more like a kind of companionship and edification, which affects their inner and outer growth. If mathematics, foreign language or other disciplines are the necessary basics for a social person, then music is a seed that inspires human nature to be good (Lu, Lv 2016).

In Western countries, children are exposed to music since about the age of 1, and their music abilities are cultivated step by step (Pei 2010). In China, the improvement of people's living standards and the attention to the quality of education, as well as the change in how parents see the concept of children's education has attracted many educational practitioners to devote themselves to music education, exploring the innovative teaching methods and the use of the Internet for educational purposes. To a large extent, art education is inseparable from *interest* (Shen 2016).

Based on our study, it should be seen that teaching and textbook writers are doing their job from a practical point of view, while trying to keep up with the pace of social and historical development, advancing with the times and paying more attention to trying to absorb some excellence of classical works. The teaching materials should be full of modern thinking, closely connected with social life, have rich content, and broaden students' musical vision. In this way, not only can the teaching content change, but it can also stimulate the enthusiasm of students to learn music so that it can be better applied in school music education.

#### CONCLUSIONS

The results of this study reflect the current situation of Chinese music education and music teaching and learning. All in all, since the foundation of the People's Republic of China, music education in China has achieved unprecedented progress and development, at the same time music education is also moving towards modernization.

Music is a kind of culture, as well as a part of the national culture as a whole. If there is no

full understanding of culture in music learning, then it is impossible to grasp the value of the cultural system of music. Today, music is highly valued by the Chinese society in general. The functions of music education are reflected by its promotion of human development, and music education establishes and develops aesthetic, intellectual, moral, physical values, as well as promotes social development.

The dilemmas that challenge school music education result in two divergent aims: to combine the classroom music instruction of Confucianism and nationalism; and to integrate broad orientation including popular, world music and Western classical music with traditional Chinese music by using multicultural teaching strategies in music lessons.

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# *Versatile Teacher's Competences in the Context of Musical Education of Pregnant Women*

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This paper presents the analysis of prenatal musical education (PME) issues in Lithuania, they are addressed from the teacher's perspective; a short qualitative research analysis, in which seven PME teachers from the country took part, is provided as well.

Though benefits and effect of PME are of no doubt (Odent 1995, Logan 2003, Verny 2003, Tomatis 2004, Лазарев 2007 etc.) and modern medical equipment has created conditions to study the foetus in the womb long ago (Nilsson 1966), the theme of PME in Lithuania is analysed relatively little and remains unpopular<sup>1</sup>. Therefore, the paper discusses the specifics of a PME teacher's work, the reasons for choosing the field, necessary competences and the challenges experienced.

*Keywords:* Prenatal music education, work specifics of prenatal musical education teacher, music teacher's competences.

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## INTRODUCTION

**Relevance.** As recent studies (Odent 1995, Logan 2003, Verny 2003, Tomatis 2004, Лазарев 2007, etc.) show, the benefits and the effect of prenatal musical education (PME) are of no doubt nowadays. With the development of science, the amount of research disclosing even bigger effects of the sound on the unborn baby has also grown: it has been found out that while singing the voice has a significantly bigger sound frequency diapason than while speaking. It spreads all over the body and is passed on to the foetus (Chavda 2014); 30-week-old embryos have short-term memory (Dirix, Nijhuis, Jongsma, Hornstra 2009); the experiences attained in the womb manifest after birth in various emotional reactions and attitudes, influencing the overall quality of life of a newborn human being (Federico 2016).

It is obvious that nowadays PME can become a valued possibility of psychophysical stimulation

of the foetus; thus, it is expedient to analyse it from the aspect of competences necessary for this task.

**Definitions of teacher's professional competences.** From the historical perspective, the term has been widely used since at least the 16<sup>th</sup> century; however, until today a general definition suitable for all areas of education has not been formulated. Professional competences of music teachers have been studied by many Lithuanian scholars (Matonis 2002; Šečkuvienė 2003; Rinkevičius, Rinkevičienė 2006; Girdzijauskienė 2008; Lasauskienė 2010, etc.), who have also offered various definitions and classifications of the term (see Example 1).

It can be seen from the example that researches associate music teacher's competences mainly with subject knowledge and pedagogical excellence. In the project of educational structures *Tuning* (2006) supported by the European Committee, competence is understood as a dynamic combination of human abilities allowing to perform the activity in a competent way. According to the

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<sup>1</sup> For more detail see: Navickienė, Babilauskaitė 2018.

Law on Education of the Republic of Lithuania (2003), the expression of competence is characterized by a person's capability to implement a certain activity, relying on the whole of acquired knowledge, skills, abilities and values. However, do

all teachers follow their work strategy? Can the specific professional requirements be the reason for the lack of PME specialists or the unpopularity of the profession?

Author	Teacher's Competences			
Description of Teacher's Professional Competence (2007)	Common cultural	Professional	General	Special
Penkauskienė (2010)	Personal	Social		Professional
	Music Teacher's Competences			
Matonis (2002)	Subject preparation		Pedagogical excellence	
Šečkuvienė (2003)	Subject		Pedagogical	
Rinkevičius, Rinkevičienė (2006)	Music as subject		Music education	
Girdzijauskienė (2008)	Cultural	Subject		Pedagogical

Example 1. Approach of Lithuanian scholars to the structure of the term 'competence'

**Problem.** Insufficient amount of institutions providing undoubtedly beneficial PME teacher's education in the context of modern Lithuania has encouraged the analysis of the peculiarities of a teacher's work in this field and answering the emerging questions: what determines the choice of music teachers to work in the field of musical education for pregnant women? Is meeting the requirements usually set for music teacher's subject and pedagogical competences sufficient when working in the field? What are the specific peculiarities of such work and how do they determine the unpopularity of musical education for pregnant women in Lithuania?

**The object** – the aspect of teacher's work in the musical education of pregnant women.

**The aim** – to explore the aspect of teacher's work in the context of musical education of pregnant women in Lithuania.

**Objectives:** to analyse the competences required for music and PME teachers on the basis of scientific, pedagogical literature and educational documents; to identify the aspects and emerging problematic issues that have the greatest influence on the success of PME teacher's work; on the basis of empirical research to find out the motives of PME teachers for choosing the activity and the specifics of their work, disclosing the reasons for unpopularity of this educational area in Lithuania.

**Methods:** *theoretical* – analysis and generalization of scientific, psychological and pedagogical literature, educational documents; *empirical* – semi-structured interview and qualitative analysis of the collected data. Qualitative research strategy,

appropriate for collecting the PME teachers' personal opinions and the number of participants, has been chosen.

**Base and scope characteristics.** By means of a semi-structured interview, seven PME teachers (six women and one man), who carry out or have carried out some activities in the field, aged between 32–55 years and from major Lithuanian cities (Utena, Šiauliai, Klaipėda, Kaunas, and Vilnius) were interviewed. In January – March of 2018 in Lithuanian music schools, health centres or studios, people involved in the musical education / musicianship of pregnant women were searched. Teachers were interviewed by phone at the time convenient for them or they answered questions via e-mail.

## RESULTS AND ANALYSIS

First questions of the interview have helped to disclose the demographic, personal characteristics and working time indicators of the participants (see Example 2).

The overview of responses has shown that women (only one man among the respondents) who carried out PME activity the most, had high professional competences in music education, music performance, and music therapy fields, but accumulated competences did not influence the length of the working period – R7 stopped working after 10 years. It became expedient to find out the reasons for stopping to work with pregnant women (see Example 3).

Respondent	Gender	Age	Education	Duration and status of activity	City
R1	Female	32	• Bachelor of Music Pedagogy; • Master of Education Management;	6 months / Not working	Utena
R2	Female	37	• Bachelor of Music Pedagogy; • Master of Music Pedagogy;	1 year / Not working	Šiauliai
R3	Male	55	• Choir conducting (studied but not completed); • Music Pedagogy (studied, but not completed);	3 years / Working	Klaipėda
R4	Female	54	• Bachelor of Choir Conducting; • Master of Choir Conducting; • Doctoral Studies in Education;	15 years / Working	Vilnius
R5	Female	37	• Bachelor of Choir Conducting (pedagogy, piano, and vocal specializations); • Master of Social Work; • Master of Music Therapy;	2 years / Working	Vilnius
R6	Female	42	• Bachelor of Pre-Primary Education; • Musical Education for Children in <i>Kinder-musik University</i> ;	6 months / Not working	Utena
R7	Female	43	• Bachelor of Choir Conducting; • Master of Music Pedagogy.	10 years / Not working	Vilnius – Kaunas

Example 2. Respondents' demographic data (N=7)

Question: <i>What difficulties emerge when working in the field of musical education of pregnant women in Lithuania?</i>		
Length of work in PME field	Category	Quotes
6 months	Wrong approach to PME	<i>Mothers' attitude that it is not a very useful thing, that when a woman is expecting a baby, more attention should be devoted to her, not to the child (perhaps it is more likely to show up in smaller cities). (R1)</i>
1 year	Lack of information on the benefits of PME	<i>The difficulty was that when I was working, it was unpopular. Women often did not think about the benefits of those exercises. Most just encounter the lack of information about that kind of education and its benefits. (R2)</i>
6 months	Attendance problem	<i>Attendance. After starting to attend classes, later future mums become lazy. (R6)</i>
10 years	Lack of methodology, problem of mothers' education	<i>Assessing this situation in today's context, I see the lack of methodology, diminished relevance of the topic, insufficient amount of education of young mothers about the importance of prenatal education. (R4)</i>

Example 3. Difficulties emerging during PME (N=7)

The respondents' answers have highlighted the lack of appropriate education concerning the usefulness of PME to the foetus and future mother and the lack of the methodical knowledge of the teachers themselves.

While analysing the answers to the question *How did you find out about prenatal musical education and its possibilities?*, the way of spreading PME in Lithuania was revealed (abroad this kind of education became popular as early as in the 1990s). Part of the participants stated that they

had learned about PME in Lithuania from lectures and seminars delivered by dr. Albertas Piličiauskas. *In 1998 I was in the first professor Albertas Piličiauskas' seminar of prenatal and postnatal musical education, in which Michail Lazarev (Russia) – the author of the prenatal musical method “Sonatal” – was the lecturer (R7); During my Bachelor studies professor Albertas Piličiauskas often visited the university, thus I learned about PME from him. Besides, I was researching about it individually during my own pregnancy (R2). R3 has men-*

tioned that he had learned about PME from public information, while R1 had heard about such kind of education during music education studies, R5 – ... *from music therapy seminars, literature reviews based on practical experience and international research, and becoming acquainted with the international experience of education of pregnant women (parents)*. In her answer, she has also underlined the idea that musicianship during the prenatal period is more a field of therapy rather than education. It is oriented towards harmonisation of the state of the pregnant woman, which is needed for fetus and mother's good physical and emotional state, smooth childbirth process, thus, the development of fetal abilities is only one of this activity's aims, not the main one.

The answers to the question *What has determined your decision to work in this field?* have revealed the influence of personal experiences on the choice of this activity, for instance: *I had an interest in music therapy, when expecting my firstborn, I applied prenatal education methods myself. I had been reading a lot about the benefits of such education independently and in the mentioned seminar I made the decision to educate not only my own but also other children in this way, too* (R7); *Personal experience, since during pregnancy I was in the third year of studies (...), thus, I had to sing, play and conduct a lot. My son was born with the abilities noticeably higher than usual (...)* (R4). R2 and R5 were encouraged to begin working in the field by the wish to observe the reactions of already born babies (who had been educated in the womb) to the mothers' repertoire that was learned during pregnancy. R3 was encouraged to carry out such lessons by the job offer from the field.

When addressing the importance of enthusiasm in PME work (*Is personal enthusiasm enough for successful musical education in the field? Why do you think so?*), different evaluation of enthusiasm in PME activity was disclosed. R2 has stressed that it is an essential factor: *While studying music education, the curriculum did not have enough attention for this area. It was important to be by one's own will interested in other, complementary subjects, necessary for work with pregnant women. Willingness to do this kind of work is not enough to be a good music specialist. Thus, enthusiasm is very important, since it encourages further actions*. For R6 it was not the only thing that defined

success, while R4 stressed the marketing knowledge, entrepreneurship and the importance of managerial skills, the necessity to break the myths and unfounded opinions established in the society. For example: *only mothers who have good musical skills can perform music; it is enough to educate the foetus by only listening to music; talented children are born even to mothers who did not perform music during pregnancy, so why bother...*, R5 in her answer has stressed *...multifaceted experience, personalized creative background, ability to help, bringing about positive changes in family life*.

In an attempt to find out the difficulties emerging in the work of PME teachers, R2, R4, and R7 have mentioned the lack of repertoire and methodology. However, according to R2, it has encouraged teacher's creativity and initiative, since the educational process became based on personal experiences and challenging explorations while formulating the activities or applying them to various periods of pregnancy. R4 has stated that in this activity the lack of entrepreneurship skills is accompanied by the lack of funds for advertising; problems arise when trying to find suitable premises for work. R2, who at the moment is not carrying out PME activity, also stated that *...many just face the lack of information about such education and its benefits. Only a few pregnant women attended the lessons, while in order to conduct the work properly the teacher needs to do a lot of individual preparation, which also demands a considerable amount of time and money*. R5 and R7 have also stressed the constant lack of information about the benefits of PME, while R7 has also underlined the lack of necessary methodology. Therefore, in general, it can be stated that the main obstacles to the implementation of PME are low public awareness closely related to the practical implementation of the activity, attendance, the lack of financial resources and inadequacy of costs required for high competences in comparison with teacher's profit.

When asked what other knowledge, besides musical expression and pedagogy, is necessary for a person carrying out PME activity, the participants of the research have mainly underlined the medical knowledge (hormone-induced altered female behaviour) and psychological or general human competences, such as communicativeness, empathy, generosity, etc. (see Example 4).



Question: <i>What other knowledge, besides musical expression and pedagogy, is necessary for a teacher implementing PME activity? Why do you think so?</i>	
Category	Quotes
Medical knowledge	<i>Most probably medical... about the development of the child in the womb. I had to learn a lot by myself of how the child is developing in a mother's womb each week. (R1)</i>
	<i>It is important to be acquainted with the psychological properties of pregnant women, understand the peculiarities of the prenatal period (child and mother's physiology), as well as have the general medical knowledge to be able to help with some advice concerning physiology. (R2)</i>
	<i>One needs a lot of medical knowledge, high level of communicativeness, empathy, benevolence, optimism, and ability to "ignite" positivity, since pregnant women often come irritated, cry without reasons, fear to give birth or are afraid of motherhood as such. (R4)</i>
Psychological knowledge	<i>From my personal experience of ten years in the sphere, I can state that psychological knowledge is as necessary as the basics of music therapy. (R7)</i>
	<i>It is important to be acquainted with the psychological properties of pregnant women, understand the peculiarities of prenatal period (...). (R2)</i>
Knowledge of other fields	<i>Music therapy, art therapy, neonatology, medical knowledge, psychology, music psychology, acoustics. In addition, it would be good to be familiar with relaxation and breathing techniques. (R5)</i>

Example 4. Additional knowledge required for PME implementing teacher (N=7)

Knowing that just a few studies have been published on the practical implementation of PME in Lithuania, it was interesting to find out how such a situation influences the practical aspect of carrying out the activity. The results reveal very similar opinions of respondents: for R2 it was the most difficult to plan the structure and activities of a class, it was not clear which principles should one follow at work. Improvisational nature of the activity is noticeable in the answers provided by R4 and R6, but it is not mentioned as a difficulty emerging during work. R3 has answered that thanks to personal creativity, he does not suffer from the lack of methodology. R4, R5, and R7 in their answers have also mentioned that the lack of Lithuanian methods does not have any

significant influence on the process. R4 and R5 rely on knowledge and innovation from foreign publications, try and apply them in practice. R7 in her work relies on the findings of Carl Orff, Shinichi Suzuki, Michael Lazarev and other principles of music teaching systems, as well as Albertas Piličiauskas' and Lolita Jolanta Navickienė's works. Thus, it is obvious that owing to teachers' creativity, the lack of Lithuanian PME methodology does not have any significant influence on their work; although, according to R5, *...having a renowned school for PME in Lithuania would be good for the nation itself.*

The search for detailed and concrete music sources and methodologies has revealed two types of responses (see Example 5).

Question: <i>Do you use your own created songs or tasks in PME implementation or modify the methodologies provided in foreign literature?</i>	
Category	Quotes
Uses Lithuanian folk songs and personally created works	<i>I use both, my own composed and provided in foreign literature methodologies. (R1)</i>
	<i>In the beginning, I relied on L. Navickienė's songs. Besides, I used Lithuanian folk songs, games, looked for various lullabies, their arrangements, and selected classical music recordings. In addition, I used various sounds of the sea and sea animals (whales, dolphins). I also introduced folk dances (not national ones), in order to cultivate traditions during the educational process. (R2)</i>
	<i>I use my own composed songs and folk songs, as well as instrumental music, which is performed live during the class. (R3)</i>
	<i>In my work, I use my own songs, as well as folk songs. I do not use songs of foreign authors since then fostering national identity would become problematic. (R4)</i>

Sequel to Example 5 see on the next page.

## Sequel to Example 5.

	<i>While working I analysed various methodologies, the effects of principles of music education methodologies and supplemented the information acquired with my personal insights, creativity. (R7)</i>
Uses modified methodologies and tasks	<i>I use both, my own composed and provided in foreign literature methodologies. (R1)</i> <i>I do not use my own composed songs – I just do not compose them, while modification depends on how the expecting mother feels. (R6)</i>

## Example 5. Methodological material for PME activities (N=7)

Therefore, it was found out that without Lithuanian PME methodology teachers rely on personal creative skills (R1, R3, R4, R5, R7), they use Lithuanian folk songs, which cherish national identity (R2, R3, R4), choose foreign methodologies and modify them (R1 and R6, the choice

of the latter was influenced by *Kindermusik University*).

Having analysed the respondents' attitude towards methodology, it was also important to address the image of PME teacher's work (see Example 6).

Question: <i>In general, how would you describe an image of PME teacher's work?</i>	
Category	Quotes
Priority of personal traits	<i>A teacher's personal qualities – understanding, softness, – are extremely important, since pregnant women are sensitive. It is a job that requires specific medical and psychological knowledge. (R2)</i>
	<i>One should have a beautiful voice with a soft timbre; know how to play at least a couple of instruments and improvise easily; have good knowledge of the peculiarities of pregnancy; be creative, empathetic and very communicative. (R4)</i>
	<i>One must have the previously mentioned knowledge and be able to apply it in practice. In addition, have some music therapist's features: be empathetic, accepting, caring, etc. (R5)</i>
Competences in other fields	<i>Even for primary musical education, psychological knowledge and experience are important. (R6)</i>
	<i>General musical knowledge is not enough for a PME specialist. Competences in the spheres of psychology and music therapy are mandatory. (R7)</i>

## Example 6. Image of PME teacher's work (N=7)

The responses presented in Example 6, where the emphasis is placed on the versatility and complexity of PME teachers' competences positively correlated with the responses to the question "*Are the musical/pedagogical skills for music teacher/performer's profession acquired during higher education studies sufficient enough for working in the field of PME? Why do you think so?*". Almost all the respondents have answered that such skills are not sufficient enough, while R6 and R7 have explained their opinion by stating that such activity requires not only general musical but also specific – psychological, medical and other skills. Therefore, a PME teacher is a very empathetic, benevolent, sensitive, communicative and creative personality that raises trust with high professional abilities.

## CONCLUSIONS

This study has revealed that seven teachers of high professional competences carried out PME activity, but only three of them are working at the moment in two Lithuanian cities – Klaipėda and Vilnius. Mostly, this job was chosen because of personal experience (often during the respondents' own pregnancy).

According to Lithuanian scholars, music teachers' competences are mostly associated with subject knowledge and pedagogical excellence; however, for the PME teacher's activity a wider spectre of competences is required, encompassing special, professional, educational, subject and interdisciplinary (medical, psychological) competences, which in higher education institutions are developed insufficiently.

In the context of PME, creativity plays a particularly important role as it helps to solve problems concerning the educational content and the lack of repertoire.

The main factors influencing the unpopularity of PME activity among music teachers are the lack of public awareness of the importance of PME, the insufficient demand for such education, the special preparation of a music teacher being based on personal enthusiasm and self-education, necessary interdisciplinary competences, and the inadequacy of costs in comparison to teacher's profit.

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# *Diagnosis of Child Listening to Music in the Light of SUMs<sup>1</sup> Application*

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The presented paper is of theoretical-diagnostic-empirical character. The purpose of the research was to learn and analyse the possibility of evaluation of the pupils' achievements in relation to diversified listening to music. What was analysed was the possibility of an objective control over the introduction of some music-related theoretical terms basing on a selected method of activeness, i.e. listening to music. The research subject was the pupils' competences related to music listening. Two-phase diagnostic-educational research was performed in order to create the authors' (own) tool to diagnose the listening to music competence (in Polish *Sprawdzian Umiejętności Muzycznych* – SUMs). The first phase was based on the method of a diagnostic survey with the application of a questionnaire, observation, and testing. The second phase refers to the evaluation research and focuses on the further testing pupils' competences basing on the didactic tool – SUMs. Conducting the quantification and evaluation brings some benefits for a pupil and a teacher themselves. The children who are aware of the level of their competence (conscious of their strong and weak points) can apply their competences more successfully. In light of the above, the educational diagnosis can significantly increase the level of education quality and effects and (can) naturally direct the teachers-researchers' reasoning towards the issues related to the process of evaluation.

*Keywords:* musical skills, early school music education, listening to music, diagnosis.

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## INTRODUCTION

Despite the fact that *diagnosis* is usually associated with medical terminology, especially in the process of identifying and defining what a patient suffers from, this term is widely applied in didactics and music-educational evaluation. The precise comprehension of what pupils (already) know and are able to apply starting from the beginning of a school year is the key-factor in the methodological configuration which rather adapts the character of a challenge than a hardship (compare: Hale

and Green 2009). This academic elaboration considers the practical completion of an objective approach to the diagnosis of music-related competences with the application of the author's research tool which includes: a questionnaire for teachers, competence test related to listening to music (in short: SUMs) for the pupils and the evaluation sheet of the tool. What needs to be underlined is that the educational diagnosis significantly contributes to the increase of educational quality and influences and naturally directs the teachers-researchers' reasoning towards the issues related to the

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<sup>1</sup> SUMs is the abbreviation used for the research tool which in Polish stands for *Sprawdzian Umiejętności Muzycznych w zakresie słuchania muzyki*.



process of evaluation (Michlowicz 2012: 339). Therefore, this empirical-research elaboration meets the cognitive, utilitarian, educational function, which refers to the presentation of the research results in general music education.

#### ON EVALUATION IN TEACHING MUSIC

The measurement of achievements, understood as the teacher's diagnostic activity, refers to the process of learning, the completed content as well as the regulators of this course of proceedings (Niemierko 1990: 10). The indicated areas somehow constitute a type of directives to the proper functioning of school achievements. The teacher willing to monitor the stimulation of the competence development within the defined achievement must, however, accurately choose the educational content as well as define the scope of their expectations with the reference to their pupils. Additionally, teachers must select appropriate methods that will allow to check and to objectively evaluate the pupils' progress. The achievements understood as the whole of the undertaken actions refer not only to the hardship of child's obvious engagement but also to the input and the time of teachers' interactions forming the school reality.

It must be mentioned that musical education applies semantically quite diversified terms of educational achievements. The terms of achievement, ability, aptitude or competence are often applied interchangeably (Kołodziejski 2009: 33) and the result of such a state can cause lexical chaos in the evaluation being conducted in this area. John Sloboda claims that achievements are certain accomplishments based on the completion of the previously assumed targets (Sloboda 2002: 263–264). Following it, the pupils' musical achievements can be regarded as the change in the observable level of a plan of actions under realisation in the educational area defined previously by the teacher. It must be noted that such a development is only possible thanks to the accumulation of the continuous personal experiences by a pupil (Kołodziejski 2009: 33). Similarly, E.E. Gordon's reasoning can be presented which defines achievements mainly as the ultimate 'musical accomplishments', focusing their being on the development of audiation (Gordon 1999: 498, see also: Zwolińska 2010). Following Gordon's inspiration, it is assumed that musical achievements can be named the competences which pupils have accomplished

on their own, using their mental processes (Zwolińska 2014, Bonna 2016). In a reflection oriented in this manner, one must remember that every pupil has different, although inborn, inclinations to music learning. In accordance with the native concepts of development, it provides the possibility of a description of a dynamic potential of competences to acquire some defined (that is, specific) achievements in music learning by pupils until c. 10 years of age.

In this paper, musical achievements are considered in the context of the evaluation tasks of the process of musical education. The related key issues include measurement, diagnosis, and evaluation of achievements. Another important factor seems to be the very interpretation of achievements, which, as presented in the research results, refers to the description of the changes in music learning experience (including success and effectiveness) (Denek 2009: 17; Zwolińska 2010; Trzos 2007b). In the analysis of the process of evaluation what is necessary is the whole presentation of its key aspects with reference to the contents, the programme of interaction forms of musical activeness and thus also to the possibility of evaluating the completed results of music learning (Trzos 2007a: 239–250).

The role of diagnosis and its aim as 'description, explanation and prediction of the course of phenomena and directing them' occurs to be important (Skalbania 2013: 19). What also matters is an attempt to define some teachers' personal (colloquial) suppositions related to solving a certain didactic difficulty in music (Kołodziejski 2009, Trzos 2012). The literature emphasizes the significance of the teachers' conscious discernment and application of (nominal-tool) apparatus of didactic measurement in accordance with the already defined rules (Okoń 2003: 340–341, Weiner 2012). These rules allow monitoring the effectiveness and advisability of some actions, and the accepted symbol system (the so-called measure scale) '(...) should reflect pupils' selected capacities' (Niemierko 2002: 153–154, see also: Gagne, Briggs 1992: 236–237).

#### THE RESEARCH METHOD

The aim of the research was to learn and analyse the possibilities of evaluation of pupils' achievements related to music listening. Therefore, what was analysed was the possibility of objective

monitoring of the implementation of some theoretical musical terms basing on a selected form of activity, i.e. music listening. The research subject was the pupils' competences related to music learning.

Two-phase educational research was conducted in order to construct the author's own diagnostic tool of listening to music competence SUMs (Pulchny 2016). The first phase was based on the method of diagnostic questionnaire with the application of the following techniques: a survey, observation, and testing. The second phase refers to the evaluational research and focuses on the further testing the pupils' competences on the basis of the didactic tool – SUMs.

In both phases, the sampling was applied deliberately. In the first phase, there were selected: 100 teachers of early school education (including 20 teachers-musicians actively working with pupils) and 375 pupils, aged 9–10, of Grade 3 (in total: 30 classes) who participated in the check of musical competences with reference to music listening. The research was conducted locally at seven primary schools in the city of Bydgoszcz (Poland) and was combined with the management of SUMs. In the second phase, the evaluation tools of SUMs were applied. This test is currently checked in purposefully selected Grades 3 at 12 (public or private) primary schools in the following voivodeships (provinces): Kujawy-Pomeranian, Mazovian, Pomeranian and Greater Poland (all of which are situated in Poland). The research in this phase has the national character and it is still in progress.

Three author tools were constructed: 1) the survey questionnaire (for teachers), 2) the competence test related to music listening SUMs (for pupils), and 3) the evaluation tool sheet. This paper presents some selected, and at the same time the most important, results of the first phase of the research.

## THE RESEARCH RESULTS

Teachers apply their own knowledge to the problems in musical education (Trzos 2012) and the manner in which the early school education teachers describe the fundamental terms related to music was inspected. The collected respondents'

responses allowed drawing some general conclusions related to the teachers' theoretical background in the area of musical achievements diagnosis with reference to listening.

The personal definitions of the **nomination 'educational achievement'** were the following:

- 'all knowledge and competences acquired by a pupil in the process of education';
- 'acquisition of knowledge, experiences and competences';
- 'equipping a pupil with the knowledge and competences related to didactics and upbringing';
- 'the child's developmental progress related to the curriculum requirements';
- 'the pupils' results acquired at school';
- 'the level of knowledge and competences';
- 'the learning results';
- 'the motor, verbal and intellectual knowledge, competences and attitudes';
- 'the pupils' competences';
- 'the added value achieved by a child during didactic classes at school';
- 'an aim, effect';
- 'a final effect of education, educational process result';
- 'the results of the didactic-upbringing process';
- 'the completion of the assumed contents';
- 'the effect of work in relation to the assumed aims';
- 'something that can be measured';
- 'a pedagogical success';
- 'something a child knows, understands and applies in various real-life situations';
- 'monitoring educational achievements with the application of various methods of measurement, observation';
- 'a change between the initial and the final stages'<sup>2</sup>.

The above-presented teachers' responses can be referred to three areas: the acquisition of knowledge resulting from the realisation of some particular curriculum contents, the acquisition of various abilities necessary in adult life and the formation of one's own attitudes. The special emphasis is placed on the observable process between the beginning of education and the final effect which can be measured. The respondents, perhaps in an unaware manner, combine the nomination 'educational achievement' with the process of

<sup>2</sup> Respondents' responses (Pulchny 2016).

evaluation. The respondents' responses frequently are related to diagnosis, measurement and the aspect of curriculum. It is both clear and proper manner of perceiving this issue. However, one can hope that if teachers understand educational achievements properly, they will be developed properly by their pupils.

Among the **elements related to the process of the evaluation of musical achievements**, the teachers indicated the following (Example 1):

Category	N
diagnosing children's possibilities	51
checking the level of knowledge and competence	48
evaluation of selected educational achievements	30
selection of appropriate evaluation criteria to a particular achievement	33
searching effective manners of teaching and learning	36
developing teacher's proficiency	26
monitoring the development of children's competences	43
others	3

Source: the authors' own research

Example 1. The elements related to the process of pupils' achievements evaluation

More than 80% of the respondents identify the process of the evaluation of achievements with diagnosing the children's potential. What can be frequently observed at schools is the tests checking the pupils' new knowledge of a defined part of subject. Such actions allow planning further work with the group of pupils, as well as discovering some separate pupils' predispositions. The teachers most often diagnose the pupils' level of knowledge and competences. For them two issues are important – good results at the end-of-class three test and equipping children with some indispensable competences they are able to apply in their life. The respondents under the research perceive the process of evaluation in the context of working with a pupil. Relatively few of them (c. 40%) think that the issue of evaluation is applicable to them as well – it also refers to the change of teachers' own teaching methods or development of their work proficiency. A child's development is not possible without prior insight into one's own self. Only three respondents paid special attention to the importance of feedback in the process of children's education (see Pulchny 2016).

Motivating and making pupils aware of their strong points allows forming a person confident of their virtues and not afraid of taking some difficult decisions in their life.

The teachers' opinions related to their knowledge of **sources of knowledge on achievement diagnosis related to music listening** were sampled. The respondents put their opinions on a numerical rating scale. The scale from 1 to 5 (1 – the most important sources, and 5 – the least important ones) was used to order the respondents' responses (Example 2).

	Number of indications					Mode
	5	4	3	2	1	
School documentation	15	18	8	7	8	4
Personal professional experience	22	10	12	10	5	5
Consultations with other teachers	7	9	15	12	8	3
Curriculum requirements	10	13	11	10	10	4
Academic literature	11	12	6	21	8	2

Source: the authors' own research. Numerical rating scale: 5 (always), 4 (often), 3 (sometimes), 2 (rarely), 1 (never), 0 (no response)

Example 2. The sources of knowledge indispensable to the diagnosis of achievements related to music listening

As it results from the authors' own research, the early school education teachers mainly apply their own professional experience while defining the achievements related to music listening. The respondents declare that they often make use of legal documentation and regulations. The curriculum documentation, however, is the set general directives which should be completed, whereas opinions and findings highlight the individual needs of particular entities. General schools, however, have difficulty with an individual approach because the conditions at school (overpopulated classes, classroom adaptations, additional specialist care) are unfavourable. The teachers are reluctant to share their opinions on diagnosing educational achievements. Perhaps, it happens due to the fact that the school ambience seems unfriendly. The teachers completely trust neither their principals nor colleagues; therefore, they avoid discussing issues that might expose their ignorance. The research indicates that the respondents rarely consult academic literature. Most likely, they apply their own

experience and personal knowledge related to managing the diagnosis of musical achievements. This type of approach can lead to a situation in which the process of evaluating achievements (not only musical) is not performed appropriately.

#### PUPILS' MUSICAL COMPETENCES IN THE LIGHT OF SUMS APPLICATION

##### The originality of the product applied

The assessment is a tool designed for the early school education teachers who are interested in diagnosing their pupils' competences related to the forms of music listening. Apart from some specialized (and commercial) tests related to musical evaluation, this area lacks some solutions that are, on the one hand, an attractive form of work during classes of music education, and, on the other hand, a complete assistance in measuring and evaluating pupils' achievements in this field. The application of SUMs assesses pupils' musical activeness highlighting mainly their action in the following areas: 1) **formulation and comprehension of definitions** and 2) **knowledge consolidation**.

1. Formulation and comprehension of definitions implies some difficulties related to such elements of music as:
  - dynamics,
  - melodics,
  - harmony,
  - rhythm and tempo,
  - articulation,
  - colour.
2. Knowledge consolidation considers the difficulties related to the application of knowledge (names, range, know-how) about:
  - structure of music periods (in pattern AB, ABA),
  - types of human voice,
  - familiarity with dances (the waltz, the polka, the krakowiak) and march music,
  - sounding colour of basic instruments (melodic, harmonic, percussion),
  - musical notation (in types of music listening and reading).
  - The originality of the product is determined by the authors' elaboration of the music-related material (including sounds) of the examples and the indications for the teacher of the theoretical background on which the concept of active music listening was prepared.

The tool includes the Worksheet, the Proper Responses Sheet (Answer Key), the Instructions for Teacher, the Tool Evaluation Sheet and the CD.

##### The creative change in subject under application

The actions related to the application of SUMs were preceded by survey research (a questionnaire) among some early school education teachers in selected educational institutions (state-owned and private primary schools – the list is provided below). The collected data allowed getting acquainted with the practises referring to music listening in Grades 1–3 and at the same time raising the afterthought of the school environment responsible for the completion of the core curriculum at the first and second phases of education. Achieved in this way, the practical purpose of this survey research confirmed the necessity (teachers' interests) of such a didactic tool application which can be a definite response to the diagnosis demand also in the musical area of early school education. Basing on the teachers' critical approach, the survey research in the first phase can be regarded as the proper of pilotage evaluational research of the tool under application (Pulchny 2017: 147–149).

The subjects which applied SUMs (as the evaluation prototype) were provided with:

- 1) **methodological support** in terms of using the tool in the didactics process (1. the procedure of diagnosing and evaluating competences of music listening, 2. stimulating some innovative methodological solutions related to the implementation of music definitions in Grade 3 of primary school, 3. using the tool in the conditions of working with a pupil with some special and particular educational needs, 4. detailed documentation of the pupils' musical achievements, 5. selection of the current literature of detailed methodology for the teachers.)
- 2) **academic support** in terms of using the evaluation research results (1. diagnosis of pupils' competences under SUMs application, 2. free access to the academic publications of the Faculty's employees which refer/will refer to the results of further testing of the tool under evaluation, including the prepared audio materials, 3. ordering some consulting services, including workshops for teachers and parents concerning early school musical education, 4. possibility of participating in



some events promoting the results of the research conducted at the Faculty of Music Pedagogy at UKW in Bydgoszcz.

The repetitiveness and duration of the product under application

The test is prepared to be systematically applied in the didactic work of early school education teachers. Owing to the increase in the demands related to musical education what can be expected at the second phase of education is the increase in the importance of the diagnosis of pupils' initial competences after the completion of the first phase of education. Thus, SUMs can also be applied for this purpose.

In order to check the distribution of results of all pupils who took the theoretical part of the test, the below-presented example was prepared (Example 3).

Number of scored points	Number of people	Number of scored points	Number of people
0	0	16	42
1	0	17	50
2	1	18	45
3	0	19	43
4	0	20	36
5	1	21	27
6	0	22	18
7	1	23	10
8	1	24	6
9	1	25	4
10	3	26	3
11	5	27	2
12	15	28	0
13	13	29	0
14	14	30	0
15	34		

Example 3. Linear distribution of the mean test results

The maximum result to be scored in the theoretical part of the test was 30 points (see Example 3). No one was able to achieve it. The highest score was achieved by two persons and it was the score of 27 points. The pupil with the lowest score got only two points. Reading the table above, it can be noticed that it is similar to a regular distribution. Most respondents were placed in the point range 15–21. It can be stated that this group, in accordance with the assumed evaluation scale, is of an average level. The table presents that 50 respondents scored 17 points in the test. It can be considered a good result as it is over 50% out of the total of 30 points. The relation  $Me > D$  can be observed. A half of the pupils scored not more than 18 points or 18 points precisely, while the other half – not less than or 18 points.

Each pupil achieving the final result was in one of the four divisions:

- from 0 to 12 points – low level;
- from 13 to 21 points – average level;
- from 22 to 26 points – high level;
- from 27 to 30 points – very high level<sup>3</sup>.

#### The Usefulness of SUMs

The data presentation takes place on the basis of SUMs Evaluation Sheet. In the first point of the Sheet **the teachers were requested to assess the particular task of the test** (using the numerical rating scale from 1, it being the lowest assessment, to 5 – the highest) with reference to the selected criteria: the relevance to the core curriculum, the level of task comprehension, the level of difficulty, the differentiation of examples, the adequacy of assessment and the quality of musical examples. On collection of all the (40) sheets, the analysis of the results was performed. Basing on the respondents' indications, the arithmetic mean was calculated which comprised the assessment within each category. Finally, the ranges were established (similarly to school average grades) displaying the quality level of some particular tasks of the test. They are the following:

- from 0 to 1.75 points – the lowest level;
- from 1.76 to 2.75 points – the low level;

<sup>3</sup> While defining the point ranges and establishing the levels of children's musical competences, Beata Bonna's proposal was partially used; she created her own test of musical competences. The classification was extended with one additional level – the highest level. The purpose of this was to select the most talented pupils. This will provide teachers with some information as they will be able to broaden the most talented pupils' knowledge (Bonna 2016: 220).

- from 2.76 to 3.75 points – the average level;
- from 3.76 to 4.50 points – the high level;
- above 4.50 points – the highest level.

The subject of the evaluation process is the selection of appropriate material allowing pupils to accomplish a higher level of achievements (in case of one's own research – the ones related to music). The table below juxtaposes the mean responses by two groups of respondents for the particular test tasks conditioning their relevance in the process of evaluation (Example 4).

Music parameters	Musicians' evaluation	Early school education teachers' evaluation
1. Dynamics	4.05	4.32
2. Melodics	4.55	4.47
3. Articulation	4.45	4.57
4. Tempo	4.4	4.33
5. Harmony	4	4.4
6. Instrument sound	4.45	4.8
7. Voice type	4.45	4.68
8. Formal construction	4.4	4.33
9. Name of dance style	4.5	4.15
10. Notation comprehension	3.45	4.2

Example 4. The assessment of the test tasks with reference to their relevance in the process of evaluation

Both groups of the respondents claimed that the selected musical contents related to the test tasks were quite relevant in the process of evaluation in the field of listening (see Example 4). According to the early school education teachers, the most important competences influencing children's musical development include: recognising an instrument by its sound, indicating the type of human voice and telling the difference between staccato and legato sounds. Professional musicians, however, regard the ability to define the direction of melody as the most crucial in the process of evaluation. The respondents' assessment can support the approach claiming that the selected tasks face very important areas of a pupil's musical active-ness. The greatest discrepancies in the respondents' assessment can be observed at task No. 10. For

early school education teachers, the comprehension of musical notation is more important in the process of evaluation than for professional musicians. These disproportions can result from the level of knowledge of the surveyed group related to the musical possibilities of the primary schools' pupils<sup>4</sup>.

Another category of the test assessment was to learn its **content realisation compatibility with the core curriculum defined by the Ministry of National Education**. The results are presented below (Example 5).

Music parameters	Musicians' evaluation	Early school education teachers' evaluation
1. Dynamics	4.28	4.7
2. Melodics	4.61	4.75
3. Articulation	4.28	4.85
4. Tempo	4.28	4.7
5. Harmony	3.78	4.65
6. Instrument sound	4.83	4.85
7. Voice type	4.5	4.8
8. Formal construction	4.17	4.47
9. Name of dance style	4.39	4.25
10. Notation comprehension	3.83	4.11

Example 5. The assessment of the content of the test tasks with reference to its compatibility with the core curriculum

Looking at the above table (see Example 5), it can be stated that the respondents are of the opinion that all the contents of some particular tasks of the test are compatible with the directives of the core curriculum. Both groups of respondents regard the task Nr 6 (recognising an instrument by its sound) completely compatible with the core curriculum. The professional musicians thought low of tasks 5 and 10. According to them, the core curriculum seems to provide very little relation to the contents of the above-mentioned tasks. It probably happens so, as too general perception of musical notation in the core curriculum leads to the lack of willingness to extend this area of education. The teachers-musicians also highlighted that the task related to harmony was enriched

<sup>4</sup> The musicians who were previously lectured on the issues of the manners of evaluation of musical achievements often claimed that the knowledge of notation of musical sounds is not necessary to a child not attending a music school. As they put it, an early school pupil should experience music by amusement.

with the presentation of indirect melodies (apart from typical consonances and dissonances.)

The teachers were also asked to assess the test in the aspect of **considering the commands comprehension** of there presented tasks. After the mean had been calculated, the following table was prepared (Example 6).

Music parameters	Musicians' evaluation	Early school education teachers' evaluation
1. Dynamics	4.4	4.75
2. Melodics	5	4.55
3. Articulation	4.2	4.35
4. Tempo	4.35	4.4
5. Harmony	3.3	4.45
6. Instrument sound	4.75	4.95
7. Voice type	4.6	4.55
8. Formal construction	3.65	4.5
9. Name of dance style	4.85	4.75
10. Notation comprehension	3.8	3.65

Example 6. The assessment of test tasks in the aspect of considering the commands comprehension

The teachers in both groups find most of the test commands comprehensible for pupils (Example 6). As the groups under survey put it, the content of task two, six, seven and nine should not raise any doubts in the categories of their response and interpretation. While formulating all the commands a lot of care was given to adjusting the language to the level of possibilities of comprehension by the early school education pupils. The professional, subject-matter terminology which was related to musical definitions was paraphrased in such a manner that it invoked pupils' imaginations (the commands included adjectives and adverbs used by children and they were also compatible with the graphical form of the test). Both groups of the respondents had a low opinion of the comprehension of the final task of the test. It is suspected that its content is too complex and therefore it can cause problems in proper reading and comprehension of some particular phases of the action. This thesis is confirmed by the conclusions drawn after the children's observation.

Some of the group under research have not even made any attempt to perform the notification of musical notes. The pupils who tried to complete that task found it difficult (Task 10).

Analysing the above-presented table, another important aspect related to the assessment of Task 5 of the test can be observed, i.e. the mean result suggested by the early school education teachers is much higher than the result suggested by the musicians. Its cause might be in the perception of the formula 'sounds good'. For the professional musicians it, probably, has too colloquial character, therefore, the majority cannot accept it (as the nomination introduces some interpretation chaos and indicates the subjective reception of some particular musical examples). However, it is an intentional formulation due to the preferential character of the music-related content being listened to. It is a subjective and because of this reason – a controversial feeling.

The teachers also attempted to assess particular tasks of the test with reference to **their level of difficulty**. The results are presented below (Example 7).

Music parameters	Musicians' evaluation	Early school education teachers' evaluation
1. Dynamics	2.5	2.75
2. Melodics	2.9	3.2
3. Articulation	4	3.55
4. Tempo	3.25	3.15
5. Harmony	4.32	3.7
6. Instrument sound	1.8	2.3
7. Voice type	2.9	3.15
8. Formal construction	3.9	3.65
9. Name of dance style	4.15	4.05
10. Notation comprehension	4.61	3.9

Example 7. The assessment of the test tasks with reference to the level of their difficulty

On the basis of the authors' own research presented in the table above (Example 7) it can be stated that the constructed tasks of the test are versatile in terms of the level of difficulty. Most of them will naturally constitute an average problem for younger pupils (these are the tasks assessed in the range from 2.76 to 3.75). In accordance with the assumptions, the primary tasks of each theoretical part of the test (comprehension of definitions, knowledge consolidation) are characterised by the lowest level of difficulty. Both the early school teachers and the musicians stated that the competences related to defining

the loudness of a melody and recognising the instrument by its sounding should not be any problem for the pupils. According to early school education teachers, the most difficult task of the test is the one which is related to naming the witnessed dance. During the conducted observation it was noticed that for the pupils the most difficult task was the one related to naming the particular dances. On hearing a melody, children were able to sing/ hum that but they did not remember the names of dances. It probably happens so because the acquisition of dances is based on remembering steps – during the activity pupils pay little notice to the terminology related to the name of the dance which they are learning.

One of the purposes of the constructed tool diagnosing the level of children's achievements related to music listening was to create **the diversified contents of musical examples**. The teachers also assessed this aspect of the test (Example 8).

Music parameters	Musicians' evaluation	Early school education teachers' evaluation
1. Dynamics	4.35	4.55
2. Melodics	4.25	4.5
3. Articulation	4	4.45
4. Tempo	4.3	4.55
5. Harmony	4.3	4.63
6. Instrument sound	4.5	4.74
7. Voice type	4.7	4.8
8. Formal construction	4.2	4.68
9. Name of dance style	4.35	4.75
10. Notation comprehension	4.5	4.5

Example 8. The assessment of the content of the test tasks with reference to the diversification of musical examples

Both groups of the respondents admitted that the prepared test of the musical competences was diversified in relation to musical examples (Example 8). They noticed and praised the fact that the presented melodies were tonally and rhythmically diversified. Some particular tasks include the sounding of various musical instruments. These elements make the created diagnosing tool more attractive to pupils and more helpful for teachers (it allows for a teacher to draw detailed conclusions and search for the relations between other aspects of a younger child's musical activeness).

The respondents whose task was to evaluate the usefulness of the test SUMs were additionally provided with the instruction which included **the proposal of pupils' actions and their results**. Example 9 (below) illustrates the mean distribution of the respondents' responses.

Music parameters	Musicians' evaluation	Early school education teachers' evaluation
1. Dynamics	4.5	4.7
2. Melodics	4.39	4.65
3. Articulation	4.39	4.5
4. Tempo	4.58	4.55
5. Harmony	4.72	4.25
6. Instrument sound	4.89	4.85
7. Voice type	4.78	4.65
8. Formal construction	4.55	4.75
9. Name of dance style	4.61	4.75
10. Notation comprehension	3.58	4.55

Example 9. The assessment of the content of the test tasks with reference to the appropriateness of the awarded points

Analysing the mean results of the observation in two groups of the respondents under research, it can be stated that the suggested manner of test evaluation occurred appropriately and fair to a child (Example 9). In addition, the descriptive evaluation sheet allows for a more precise diagnosis of each pupil's musical competences and the definition of the approximate potential of the whole class (group). The early school education teachers gave Task 5 a slightly lower valuation (even though the result is still within the range 'high'). This group claims that presenting a melody of an indirect character (neither consonance, nor dissonance) will be related to some subjective emotions of the pupils tested in this research. Therefore, it becomes difficult to assess this task objectively.

The final criterion of the written evaluation of the test elements is **the quality of the musical samples** recorded on CD. The mean result of the respondents' responses is presented in the Example 10 below.



Music parameters	Musicians' evaluation	Early school education teachers' evaluation
1. Dynamics	2.85	4.55
2. Melodics	2.7	4.72
3. Articulation	2.7	4.16
4. Tempo	2.85	4.63
5. Harmony	2.55	4.47
6. Instrument sound	2.5	4.89
7. Voice type	3.55	4.75
8. Formal construction	2.85	4.67
9. Name of dance style	2.8	4.63
10. Notation comprehension	3.05	4.63

Example 10. The assessment of the content of the test tasks with reference to the quality of musical samples

Having analysed the results of the research, one can observe the huge discrepancy of the mean grades awarded by the early school education teachers and the musicians. The first group declared that the quality of the musical samples was on a very good level, whereas the second group claimed that the musical samples were of poor quality. Probably, the teachers-musicians gave poor grades for the artistic values due to the lack of live instruments in the musical samples. The recorded melodies were converted with the application of a synthesizer and despite its good quality, the specialists easily found the lack of the original sounding. The musicians who on everyday basis practise the live instruments can get irritated with the sounds processed artificially<sup>5</sup>. According to the early school education teachers, the produced samples were absolutely sufficient – the respondents even asked quite frequently whether they could save the CD as they wished to (be able to) make use of it in the future. While conducting the observation it was also noticed that the pupils also enjoyed the musical samples. The children got interested as some of the melodies happened to be cheerful and even hilarious to them.

## CONCLUSIONS AND SUMMARY

Basing on the analysis of the research data, it can be stated that the early school education teachers most frequently apply their common knowledge while defining the fundamental terms related to music listening. They possess relatively profound musical knowledge but they are unable to convert it into some practical competences. The respondents, however, frequently reach for the curriculum documentation which constitutes a particular guidepost to their further actions. The early school education teachers refer to the process of evaluation mainly in the context of the diagnosis of their pupils' achievements. They do not focus on the modification of their working methods in order to increase the effectiveness of education. They are not innovative and they do not want to search for the so-far-unknown evaluation styles related to music listening.

Implementing measurement and evaluation brings profits to both pupils and teacher themselves. Children who are aware of their possibilities (they know their strong and weak points) can better take advantage of their competences. Thanks to the diagnosis in evaluation, a teacher is able to individualise their actions with reference to the methods applied and working tools used. It also allows stimulating educational innovative approaches and creating favourable learning conditions as well as triggering the children's cognitive curiosity in order to explore mysterious and at the same time wonderful world of music more profoundly.

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<sup>5</sup> Despite some criticism from the musicians on the quality of the musical samples, it is still claimed that the processed sounds do not have the negative influence on child's musical development (their perception of music.) There are, however, a lot of tests which measure the level of competences or achievements (i.e. tests created by Edwin E. Gordon) which also do not base on the live music samples. It must be added that many of them are completely standardised. It also must be remembered that creating the musical framing using live instruments to a test is an extremely expensive issue (that is for this moment impossible to be realised). Moreover, in the majority of the tasks, their difficulty was not related to the timbre.

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# *Expression of Artistic Individuality within the Context of Music Teacher Training*

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Artistic individuality seems to be a key element conveyed in music performance. However, the individuality of a music teacher, as one of the forms of expression of his/her personality, has become the centre of modern music teacher education. The paper focuses on the expression of artistic individuality of pre-service teachers of music. With this aim, quantitative research (a questionnaire survey) has been conducted. The future music teachers' expression of artistic individuality was analysed as twofold: the attitude to the expression of artistic individuality of music teachers, as well as self-assessment of the expression of one's artistic individuality in musical activity. The results reveal that the artistic individuality of student music teachers is not mature enough. The revealed educational preconditions make the basis for the development of artistic individuality of future music teachers and can encourage university educators to perceive the process of music teaching and learning not only as an activity of developing musical skills, but also envisage more extensive possibilities of the development of student teachers' high artistic values.

*Keywords:* artistic individuality, expression, music teacher training, student music teacher.

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## INTRODUCTION

Problems of music teacher training are inseparable from the restructuring of the whole educational system of Lithuania (The Draft of the Lithuanian Teacher Training Conception and its Substantiation 2016). It is obvious that only the teacher who has not only pedagogical and professional competences, but who is also noted for the maturity of his/her personality (competences of the development of a personality) is able to implement these objectives and tasks.

When training pedagogues, it is more and more often realised how important it is to harmonise strategies of their education with the teachers' educational activity and the development of the personality. Therefore, the need arises to orient oneself towards those internal factors of a student's becoming a pedagogue, which are hidden in the nature and values of every teacher discovering them, bringing them out, developing and cherishing them (Eurydyce 2015; OECD 2011). Modern foreign scholars (Darling-Hammond 2017; Sachs, 2016) speak about the role of the teacher, the impact of the peculiarities of his/her personality on stu-

dents' learning and the development of their personality. Contemporary Lithuanian researchers also thoroughly study the role of the teacher's personality, his individuality's influence on students (Sakadolskienė 2017; Aramavičiūtė 2016; Martišauskienė 2015; Vasiliauskas 2015; Bitinas 2013), investigate the notional relation between the personality and individuality.

*Artistic individuality* seems to be a key element conveyed in music performance (Gingras et al. 2013). However, the individuality of a music teacher, as one of the forms of expression of his/her personality, has become the centre of modern music teacher education (Tavoras 2015; Martišauskienė, Tavoras 2012). A music teacher's individuality, as one of the forms of expression of his/her personality, is analysed by scholars-pedagogues from the artistic aspect, too (Elliott, Silverman 2015). They are more and more often interested in the interconnection between the teacher's individuality and his/her high artistic value (Gabnytė 2016; Rauduvaitė 2016; Vitkauskas et al. 2012; Strakšienė 2009). It has been noticed that the music teacher's artistic individuality expresses the relationship between a high artistic value and

individuality most accurately. Albertas Piličiauskas (1998) defines artistic individuality as the whole of qualities of playing that are characteristic of a specific performer, which manifests itself in interpreting a musical composition and is determined by the peculiarities of his/her (performer's) knowledge, feelings, and will. Therefore, preconditions for cherishing artistic individuality are sought in the individual's unique psychic structure. In the scholar's opinion, the individuality of a performer of music is, first and foremost, his emotionality, imagination, and richness of associations. However, the problem of developing artistic individuality of music teachers has not been extensively investigated empirically. Articles by foreign music education scholars characterise only separate aspects of this problem (Bernays, Traube 2014; Farbood, Upham 2013; Marin, Bhattacharya 2013; Wöllner 2013). Thus far, no empirical investigations analysing the specifics of artistic individuality of the music teacher have been found yet.

The problem of the research is formulated as the following questions: how artistic individuality of students – future music teachers – manifests itself; in what way and what impact the musical activity can exert on artistic individuality of student music teachers, and to what extent this impact can be optimised.

The object of the research is the expression of artistic individuality of future music teachers.

The aim of the study is to reveal the peculiarities of the expression of artistic individuality of future music teachers and the possibilities of its development at university.

## METHODS

The quantitative research (a questionnaire survey) was used as the core method. Suitability of the model of artistic individuality and the investigation methods worked out on its basis are based on the data of the factorial analysis conducted with the help of the methods of basic components (Tavoras 2015). The following components constitute the devised and theoretically substantiated model of the expression of artistic individuality of future music teachers: *reflexivity*, expressed in the authenticity of interpreting music, evaluation of one's own abilities and a feeling of one's own dignity; *creativity* expressed in originality of interpreting music, originality of evaluations and

intensity of emotional experiences; a *high artistic value* expressed in harmoniousness of the interpretation of music, deepness of evaluations and aestheticism of experiences; as well as *responsibility* expressed in assuming responsibility for interpretation, morality of evaluations, and a sense of duty.

Respondents. The study included 190 respondents. They were 1–4-year students of Music Education programme at the Lithuanian University of Educational Sciences.

## RESULTS

**Students' attitude to the expression of artistic individuality of music teachers.** This section presents the future music teachers opinions on the aspects of the artistic individuality of pedagogues (Example 1).

Students regard the following to be significant manifestations of artistic individuality: *responsibility*, which manifests itself in trying with all one's might to seek for the quality of performing a musical composition (assuming responsibility for interpretation) (71.1 per cent) and the duty to constantly improve one's musical activity by sensation (a sense of responsibility) (65.3 per cent). Significant indicators of artistic individuality of the music teacher, in students' opinion, are as follows: *reflexivity*, which manifests itself in the ability to feel the need to express oneself in playing music (a feeling of one's dignity) (54.2 per cent) and the ability to reveal personal understanding (authenticity of interpretation) of a musical composition being performed (43.2 per cent); *creativity*, which manifests itself in the ability to make an ingenious use of the possibilities of mimic, the look, movement to convey the artistic image of a composition (originality of interpretation) (46.8 per cent) and the ability to experience the creative flight (intensity of experiences) (44.7 per cent.); a *high artistic value*, which manifests itself in the ability to admire the musical composition being performed (aestheticism of experiences) (51.1 per cent) and the ability to designate the beauty of a musical composition (deepness of evaluations) (46.8 per cent).

**Self-assessment of the expression of one's artistic individuality in musical activity.** This section presents the data of self-assessment of the expression of artistic individuality of students in their musical activity based on the stability criterion (Example 2).



Assessment criteria	Empirical indicators	Level of importance	
		Very important	Important
Authenticity of interpretation	To reveal a personal understanding of the composition being performed	43.2	51.1
	To bring out the original interpretation of the composition when playing music	36.3	57.4
Evaluation of one's abilities	To characterise peculiarities of one's musical activity	20.5	60.5
	To understand the causes of achievements in one's musical activity	27.9	53.7
Feeling of self-dignity	To feel the need to express oneself when playing music	54.2	38.9
	To feel personal value when playing music	34.7	50.0
Originality of interpretation	To convey nuances of tempo, dynamics, the intonation of the composition being performed in an original way	41.1	50.0
	To make ingenious use of the possibilities of mimic, looks, movement to convey the artistic image of a musical composition	46.8	38.9
Peculiarity of evaluations	To define emotional experiences (feelings) brought by musical intonations	35.3	48.4
	To characterise the artistic image of the composition in an original way	33.7	52.1
Intensity of experiences	To experience creative successes and failures	22.6	50.5
	To experience the creative flight	44.7	43.2
Harmoniousness of interpretation	To feel the harmony of the whole (contents and form) of the composition being performed	36.8	51.6
	To express the artistic link of separate musical phrases	27.4	56.8
Deepness of evaluations	To define the beauty of the composition	46.8	44.7
	To perceive the aesthetic meaning of musical intonations	33.2	53.7
Aestheticism of experiences	To go deep into the most subtle nuances of the composition being performed	40.5	43.7
	To admire the composition being performed	51.1	38.9
Responsibility of interpretation	To try to convey the idea of the composer	41.1	47.4
	To seek for the quality of performance of the composition with all one's might	71.1	28.4
Morality of evaluations	To perceive the moral meaning of the composition	21.6	56.8
	To impartially (objectively, tolerantly) evaluate his/her own and other people's playing music	49.5	42.1
A sense of responsibility	To responsibly participate in common musical activities	46.8	47.4
	To feel the duty to constantly improve his/her musical activity	65.3	30.0

Example 1. Students' attitude to the expression of artistic individuality of music teachers (%)

Assessment criteria	Empirical indicators	Levels of expression	
		Very high	High
Authenticity of interpretation	To reveal a personal understanding of the composition being performed	13.0	44.9
	To bring out the original interpretation of the composition when playing music	18.4	38.9
Assessment of one's own abilities	To characterise peculiarities of one's musical activity	7.0	40.0
	To understand the causes of achievements in one's musical activity	12.4	42.7
Feeling one's own dignity	To feel the need to express oneself when playing music	31.9	41.6
	To feel personal value when playing music	21.1	41.1

*Sequel to Example 2 see on the next page.*

*Sequel to Example 2.*

Originality of interpretation	To convey nuances of tempo, dynamics, the intonation of the composition being performed in an original way	20.5	47.0
	To make ingenious use of the possibilities of mimic, looks, movement to convey the artistic image of the composition	16.8	29.7
Peculiarity of evaluations	To define emotional experiences (feelings) caused by musical intonations	13.0	45.9
	To characterise the artistic image of the composition in an original way	7.0	33.5
Intensity of experiences	To experience creative successes and failures	9.7	42.2
	To experience the creative flight	17.3	33.0
Harmoniousness of interpretation	To feel harmony of the whole (contents and form) of the composition being performed	10.3	42.7
	To express the artistic link of separate musical phrases	9.7	38.9
Deepness of evaluations	To define the beauty of the composition	22.8	51.1
	To perceive the aesthetic meaning of musical intonations	12.4	40.0
Aestheticism of experiences	To go deep into the most subtle nuances of the composition being performed	13.0	40.5
	To admire the composition being performed	38.9	43.8
Responsibility for interpretation	To try to convey the idea of the composer	11.4	35.1
	To seek for the quality of performance of the composition with all one's might	18.4	50.3
Morality of evaluations	To perceive the moral meaning of the composition	11.4	36.2
	To impartially (objectively, tolerantly) evaluate his/her own and other people's playing music	26.5	43.2
A sense of responsibility	To responsibly participate in common musical activities	30.3	48.6
	To feel the duty to constantly improve his/her musical activity	34.6	38.4

Example 2. Self-assessment of the expression of one's artistic individuality in musical activity (%)

It has been revealed that artistic individuality of future music teachers in the musical activity manifests itself most clearly in a *high artistic value* (aestheticism of experiences – to admire the musical composition being performed, 38.9 per cent, and deepness of evaluations – to define the beauty of the musical composition, 22.8 per cent); *responsibility* (a sense of duty – to feel the duty to constantly improve one's musical activity, 34.6 per cent, and to responsibly participate in a common musical activity, 30.3 per cent), as well as *reflexivity* (a feeling of one's dignity – the need to express oneself in playing music, 31.9 per cent) and feel the personal value when playing music (21.1 per cent); and *creativity* (originality of the interpretation – to convey nuances of tempo, dynamics, intonation of musical compositions in a peculiar way, 20.5 per cent). It has been established that students' artistic individuality in the musical activity manifests itself most clearly in the quality of interpretation of music and a sense of duty and one's own dignity.

It has also been established that students' artistic individuality in the musical activity mani-

fest itself in the quality of the interpretation of music and emotional experiences. It turned out that the students found it most difficult to interpret music in a harmonious way (to reveal the artistic link of separate musical phrases of the musical composition being performed), to define peculiarities of their musical activity and understand the moral meaningfulness of the composition. The most complicated activity was to define the artistic image of the musical composition in an original way. Summing up the above said it could be stated that *the expression of students' artistic individuality* in the musical activity is not high.

On the basis of the data of the scientific investigation, the following basic strategies for developing the expression of artistic individuality are recommended: a) application of the method of personal meaning (the use of practical possibilities); b) strengthening of the need for students' creative self-expression; c) development of the abilities to interpret music within the socio-cultural context; d) stimulation of more meaningful artistic experiences by means of musical activity.

## CONCLUSIONS

On the basis of the insights of scholars of philosophy, psychology, and education, artistic individuality is defined as *an integral singularity of the personality manifesting itself in a musical activity by way of interpretation, evaluation, and reflexivity of experiences, creativity, a high artistic value, and responsibility*.

Students related the expression of artistic individuality of the music teacher more to *experiences* of creativity, a *high artistic value, responsibility*, and *interpretation* than to *evaluations*. Students considered the ability to characterise peculiarities of the musical activity (evaluation of one's own abilities), to experience creative successes and failures (intensity of experiences) and the ability to discern the moral meaningfulness of a musical composition (morality of evaluations) as less significant manifestations of artistic individuality of the music teacher. It is likely that developing these abilities can have an impact on a deeper expression of artistic individuality of future music teachers.

It turned out that students found it most difficult to interpret music in a harmonious way (to reveal the artistic link of separate musical phrases of the musical composition being performed), to define the peculiarities of their own musical activity and to discern the moral meaningfulness of a musical composition. The most complicated thing was to originally characterise the artistic image of a musical composition. The investigation showed that the level of the expression of artistic individuality of future music teachers in the musical activity was not high because the insufficient level of the expression of interpretation and evaluation components dominated.

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# *Educational and Artistic Projects as an Important Element of Educating Future Music Teachers in Poland*

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The aim of educating future music teachers in Poland is to provide knowledge, skills, and competences essential for their career development. This paper discusses both theory and real-world observations and focuses on determining the possible educative influence of the university on shaping the persona of a creative music teacher. Teachers' training, teaching experience and passion determine not only the quality of their future work but also the general picture of music education and the level of aesthetical culture in the society. What forms of educative and artistic influences are applied in music teacher training? What projects do students of Artistic Education in the Art of Music faculty take part in? What is the role of the artistic projects organized in the course of studies? To what extent do the selected items prepare for the implementation of projects? How do artistic projects, carried out by students or with their participation, develop their professional competences?

Selected issues will be discussed on the example of the Institute of Music Education at the Jan Kochanowski University in Kielce.

*Keywords:* musical education, artistic projects, music teacher, competences in music.

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## INTRODUCTION

Music Education Institute in Kielce gives the opportunity to obtain broad knowledge and skills in the art of music. The educational offer of the Institute is versatile (numerous supplementary courses). Moreover, the Institute offers BA, MA, as well as postgraduate studies. Graduates of the three-year BA studies obtain the qualifications of the teacher of music on the primary school level, as well as theoretical and practical knowledge to teach the following classes:

- Musical development and eurhythmics in extracurricular teaching organizations, kindergartens, schools, and cultural institutions
- Leading vocal and vocal-instrumental groups in general education schools, amateur musical movements, cultural institutions, media, and the community.

A graduate of the three-year BA studies obtains the knowledge defined by the curriculum for the

general, basic and specialised courses, as well as appropriate training in music, practical skills, teaching, and humanities. A graduate of the MA studies in Artistic Education in the Art of Music has the following competences:

- qualified teacher of music in primary and secondary general education schools;
- specialised conductor of the school, professional and amateur vocal and vocal-instrumental groups;
- organist with the knowledge of the liturgy and organ science, as well as organ improvisation skills;
- music performance in the form of singing on stage;
- leading vocal groups of children and youth as part of the amateur musical movements.

Our graduates are animators of culture and have the skills to manage musical events. After two years of the post-BA full-time studies, the graduates obtain the degree of Master of Arts (MA) and additional certificates related to the

chosen major: leading musical groups, church music, or singing on stage. *Teacher training must not be limited to utilitarian, pragmatic, vocational courses. This type of education must promote versatility and openness. A teacher is not only a medium of knowledge but more importantly an adviser in the art of learning and inspiration for the valuable self-learning processes. For this purpose, they must be able to develop their own personality in form of a framework of values and skills, which help successfully solve complex tasks and situations, which are inherent to the teaching profession* (Wołoszyn 1998: 253–254).

The curricula of the BA and the MA studies at the Artistic Education in the Art of Music faculty include courses that are broadly associated with developing proactive attitudes and creativity of the students. Creativity is *an individual feature that helps generate new ideas. It is associated not only with intelligence, but also closely bond to motivational processes and personality traits* (Nęcka 2000: 784). Creative attitude, according to Stanisław Popek, means *cognitive features and personality traits, determined genetically (and by individual experiences), associated with a tendency, attitude or aptitude to reshape objects or phenomena, including one's own personality. This is, therefore, an active relationship of a person to the world and life, which expresses the need to learn, experience and consciously (in terms of the aim, not the process) modify the observed reality and one's ego* (Popek 1988: 27).

#### FORMS OF TEACHING AT THE ARTISTIC EDUCATION IN THE ART OF MUSIC FACULTY

The development of proactive attitudes and creativity in students is achieved by the following activities, included in the material of the following courses:

- School instruments – creating rhythmic scores of musical pieces by ear, arranging music for given groups of instruments, carrying out own artistic ideas, collaboration with other musicians and applying creative thinking to prepare and present artistic projects;
- Types of musical activities in teaching – designing music classes with the use of various forms of artistic expression. As a result of working in a team, the following are created: musical fairy-tale, forms combining music and text to celebrate various school year events,

- musical quizzes, board games, multimedia presentations that combine various media of communication and act on multiple senses;
- School song accompaniment with rhythmical elements – developing the skill to use imagination effectively in harmonizing songs for children, as well as intuition to match appropriate accompaniment to selected school songs; writing introductions, conclusions and bridges between song verses; composing own songs for children, following the established stylistic rules; composing accompaniment to rhythmic games and tasks for music education classes in kindergartens and schools; interpreting school songs;
- Piano improvisation – bringing out the creativity in musical impressions to a given theme, based on the provided harmonic pattern (figured bass); developing sensitivity to the style and form of improvised pieces; ability to use blues, pentatonic, major and minor scales; creating variations on the known musical passages;
- Song interpretation and teaching methods – free interpretation of musical pieces of various styles and sustaining good contact with the audience; creating the stage persona and developing awareness of the psychological mechanisms at play during an artistic performance;
- Seminar on music review writing and public speaking – preparing and giving a speech on a given music-related subject with musical examples, adjusted to the age of the audience and following the principles of public speaking; developing musical imagination, memory, emotionality and independent thinking in the audience; preparing appropriate selections of musical examples adjusted to the discussed subject and perceptive abilities of the audience; stimulating the need of contact with music and responsibility for the public presentation of projects designed by students; expressing objective opinions and supporting them with factual argumentation.

Moreover, apart from the above-mentioned examples, there are other courses in the BA and the MA studies, which include (to a different extent) content related to the development of creativity in future teachers. These courses can be divided into the following modules: general academic, basic, major-related – teaching, didactics, teaching practice, and specialist/supplementary.

Creativity in students is stimulated above all by the activities during the BA and MA seminars. These activities include shaping the idea and structure of the thesis, designing research in accordance to the accepted methodology, carrying out this research, which is often associated with collecting and analysing source materials, as well as formulating objective arguments, theoretical and practical conclusions. All these activities stimulate creativity.

Another important aspect of shaping the profile of a future teacher is providing the didactic skills. Creative teachers should develop in the domains of creative textbook design, curriculum analysis and design (targeted at particular learners), selecting personalised repertoire for the learners, and developing the didactic skills indispensable to teach a course in *music*.

Since digital technologies develop very fast, teachers of music need to face this challenge and develop competences in using media and multimedia for teaching and learning music. Multimedia competences are *the awareness and skills in creating and receiving communications, as well as using media devices to complete various cognitive tasks needed in human life* (Strykowski, Skrzydlewski 2004: 33). The new media cannot become a barrier; on the contrary, they should inspire new ideas and innovations towards improved musical education for new generations (Parkita 2012: 47; Parkita, Trzos 2016: 53–64). *Learners should be active agents, faced with tasks, but also equipped with all the modern sources of knowledge available through various media, in order to receive and process information effectively. This requires creative and active teachers, who are no longer central agents, but take on the role of a consultant, tutor, and stimulator of the learning process.*

In order to improve didactic skills and professional activities of students (future teachers of music), it is important to improve their habits, in particular, to encourage their own creative work, development of their musical interest, self-development, and self-improvement. Students of the Music Education Institute of the Jan Kochanowski University (IEM UJK) in Kielce prepare multimedia presentations on selected musical subjects and present them during classes in the following courses: methodology of music teaching (on various levels of education), forms of musical activities in didactics, seminar on music review writing and public speaking, music auditions.

#### ART-EDUCATION PROJECTS FOR CHILDREN AND YOUTH

The numerous creative tasks of the musical education student include participation in art-education projects for children and youth. Such projects are prepared in collaboration with the Świętokrzyska Philharmonics and other institutions of culture and education for various occasions (concerts to celebrate Children's Day, Saint Nicholas' Day, Christmas, Easter, etc.). These activities, largely charitable, addressing various age groups, undertaken independently or in cooperation with other entities, include: concerts, student performances, workshops, trainings, competitions, musical performances, music lessons and social and educational projects organized in schools, kindergartens, parish churches, social welfare centres, palliative care and health facilities.

Students enrich their experience in the ability to familiarise children with music and learn to objectively evaluate similar events that have this aim. Our students had the pleasure to participate in numerous projects of this type, to list just some:

- *Peter and the Wolf* – Sergei Prokofiev's symphony tale performed by the Świętokrzyska Philharmonic Orchestra, accompanying the Oscar-winning short animation under the same title. The film was directed by Suzie Templeton (UK). The world premiere of the movie *Peter and the Wolf* took place in September 2006, in London, Royal Albert Hall. Live music was performed by The Philharmonia Orchestra conducted by Mark Stephenson. After the performance in the Kielce Institute of Culture, children and students had the opportunity to see the hand-made puppets of the characters, used in the movie and presented by its creators. It was interesting to know the technical details of making an animation, recognised by the most renowned committees.
- *Phantom of the Orchestra* – a detective story to teach children the basic information about a symphony orchestra (makeup, groups of instruments, sound possibilities, the ability of various instruments to mimic non-musical sounds), conductor and soloists in an attractive way. The project was presented on stage with the participation of the Świętokrzyska Philharmonic Orchestra conducted by Marcin Sompoliński, a baritone solo, two actors and a child (non-speaking role).

- *Academy of Music Lovers* – a project that combined classical Polish literature for children (by Jan Brzechwa and Julian Tuwim, recited by Artur Słaboń) with music arrangements of Jan Walczyński, including the *Ballet Suite from the Beauty and the Beast*, the theme song of the *Plastuś Diaries* tale, and own music to verses by Polish poets.
- *Secrets of the Virtual Reality* – dance and music project for children and youth, telling a story relevant to the modern society, where it is crucial to be able to cooperate, both in the real world and in the virtual reality. This project was performed by the Kielce Dance Theatre and Świętokrzyska Philharmonic Orchestra. The music was composed by Paweł Łukowiec (teacher and researcher at the Music Education Institute).
- *The Nutcracker* – a ballet project at the Kielce Dance Theatre. The plot was set in modern times and the music by Piotr Tchaikovsky was combined with jazz and modern dance. This showed a new dimension of the ballet, helping the young audience see the beauty of music written by this composer of the romantic period. The costumes and stage design by Małgorzata Słoniowska also drew a lot of attention.
- *Passion* – dance project prepared in collaboration with the Music Education Institute Choir, presenting the last days and death of Jesus Christ. Music was composed by Paweł Łukowiec, song lyrics written by Henryk Jachimowski, and the soloists were Justyna Steczkowska and Andrzej Piaseczny.
- *Great Travel of Princess Melodia* – musical fairy-tale written and narrated by Beata Młynarczyk. The young audience was led through various countries around the world. The performance was accompanied by the music of various composers from the countries visited by Princess Melodia.
- *Sacred Moments with You* – oratorio and lyrical poem consisting of 12 pieces in the character of a hymn, prologue, and epilogue praising Holy Mary, written to celebrate honouring the Sanctuary of Our Lady of the Gate of Dawn in Skarżysko-Kamienna with the title of basilica minor. The movements of this oratorio constitute a reference to the wreath of 12 stars around the head of Our Lady of the Gate of Dawn, which symbolise the 12 disciples. The lyrics were written by Henryk Jachimowski and music composed by Paweł Łukowiec. The oratorio was performed by the soloists Olga Szomańska, Marcin Jajkiewicz, Marzena Trzebińska, and Andrzej Gumieła, as well as the Music Education Institute UJK Choir, *Fermata* Chamber Choir (prepared by Ewa Robak) and the Świętokrzyska Philharmonic Orchestra conducted by Jacek Rogala.
- *Students for Children* – a series of musical tales and shows presented to children by our students. The following titles can be exemplified: *Come Spring*, *Ball of the Queen of Winter*, *Rebellious Orchestra*, *A fairy tale about musical instruments*.
- *Opera Show – Don Giovanni*, *The Marriage of Figaro* – Wolfgang Amadeus Mozart.
- *The Queen of the Winter's Ball* – the fairy-tale with music directed by Monika Kolasa – Hladikova was staged at the Provincial Specialist Children's Hospital in Kielce, as well as at the European Tale Centre in Pacanów as a part of the Great Orchestra of Christmas Charity. The students of the Institute of Fine Arts took care of the stage design, costumes, and scenic makeup.
- *Opera Eugene Onegin* by Piotr Czajkowski – the students of the Institute of Music Education appeared on the stage of the National Opera, fulfilling their artistic dreams during their studies. The choir prepared by Teresa Romańska appeared in the play *Eugene Onegin* by Piotr Czajkowski directed by Ryszard Cieśla. Our choir and soloists of the Vocal and Acting Department of the Fryderyk Chopin University of Music in Warsaw were accompanied by the Orchestra of the Teatr Wielki – Polish National Opera directed by Rafał Janiak. The choreography of Aleksandra Dziurosz and the set design and costumes by Karolina Fendrejewska completed the beautiful spectacle.

*The performance of the opera Eugene Onegin at the National Opera in Warsaw was a great experience for us. These are unforgettable moments that we will remember for the rest of our lives – says Maria Wrona, a student of artistic education in the field of music<sup>1</sup>. Our choristers were singing*

<sup>1</sup> <http://madeinswietokrzyskie.pl/ujk-scenie-opery-narodowej/> – visited on June 24, 2018.



in Russian, language consultations were necessary. They went to Warsaw for fitting out their outfits. The effect was excellent. The Warsaw audience awarded Eugene Onegin with long ovations.

*The Bartered Bride* is a comic opera in three acts by the Czech composer Bedřich Smetana, to the libretto by Karel Sabina. The opera is considered to have made a major contribution towards the development of Czech music. Set in a country village and with realistic characters, it tells the story of how, after a late surprise revelation, true love prevails over the combined efforts of ambitious parents and a scheming marriage broker. Smetana's musical treatment makes considerable use of the traditional Bohemian dance forms such as polka and furiant, although he largely avoids the direct quotation of folksong. The Kielce audience received the show with great enthusiasm.

Students of the Music Education Institute clearly enjoy their participation in art-education projects. This positive attitude was also confirmed during student interviews. These projects are the opportunity to follow their own musical passions and interests, learn about the technical aspects of preparing a performance, draw joy and satisfaction from the contact with art, works of art and audience, as well as develop own stage personas.

Teacher's creativity should be understood as passion, dedication to one's work, resourcefulness and openness to the ideas of others, ability to act outside of the set patterns, and searching for new, better solutions. Awareness of one's mission helps those teachers introduce innovations to the teaching process, which in turn contribute to positive changes and improved results in music teaching. It should be stressed, however, that *teaching is a profession that requires courage, energy, dedication, and determination. Passion is not an addition to good teaching, it is the foundation. Therefore, it needs to be cherished and sustained* (Day 2008: 29).

#### CONCLUSIONS

Music Education Institute in Kielce is actively participating in the art-education projects in the local community and the whole Świętokrzyskie region. These projects, mostly voluntary, stand-alone or in collaboration with other institutions,

include concerts, student presentations, workshops and music performances (presented in welfare centres, healthcare institutions, schools, kindergartens, parish churches, and other institutions). This involvement contributes to the popularisation of musical culture by shaping appropriate artistic and social attitudes, stimulating the development of creativity, broadening and intensifying cultural life, giving an opportunity to meet an audience of various age groups, as well as developing aesthetic sensitivity. The described initiatives help to create the image of the University as an institution that meets the expectations of the local community and at the same time develops pro-social attitudes and creativity of students (Parkita 2016: 184–185).

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# *The Artistic Application of Ceramic Instruments*

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The Academy of the Sound of Earth is an artistic project of the Faculty of Fine Arts and Music whose aim is to examine and assess the acoustic properties of baked clay and possibilities of its practical application in music. The technology of clay selection and baking was developed at the Ceramics Studio of the University of Silesia in Katowice, where sculptures inspired by traditional musical instruments of both native and foreign cultures were created. The participants of the project, which started in 2007, are members of both the Institute of Fine Arts and the Institute of Music: visual art specialists, composers, and instrumentalists. Among the participants are also students, who eagerly participate in academic research and musical experiments. The long-term observation of the phonic capabilities of produced objects and the work on improving their range and sound value have given rise to a collection of diversified musical instruments which are now used in composing and performance. In 2017, the instruments were also used for educational purposes. The combination of conventional instrumental media and unconventional ceramic instruments brings out an original sonoristic effect appealing to the imagination of both the musicians and, first and foremost, the audience.

*Keywords:* artistic project, ceramic instruments, music, visual art, educational concerts.

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## INTRODUCTION

On 6<sup>th</sup> April 2017, the Municipal Gallery in Bielsko-Biała (BWA)<sup>1</sup> hosted the opening day of an exhibition entitled *To Hear the Earth*,<sup>2</sup> which showed the artistic output and summed up the ten-year work of visual artists and musicians, both academic teachers and students, on constructing ceramic musical objects at the Faculty of Fine Arts and Music of the University of Silesia in Katowice. Besides already existing instruments, there appeared novel and highly original musical objects. Their creators were, first and foremost, Dr. hab. Małgorzata Skaluba-Krentowicz, as well as Dr. Katarzyna Handzlik-Bąk, Mgr. Daniel Badura and second-year students of Artistic Education at the Institute of Fine Arts. The exhibition of the instruments was accompanied by an audio-

visual installation. Dr hab. Krzysztof Gawlas composed and presented an interactive musical piece in which he combined computer-processed sounds of exhibited instruments with improvisations performed by himself and by other members of the academic staff of the Institute of Music: Mgr. inż. Paulina Bieleś, Dr. Karol Pyka, Mgr. Marcin Żupański and Mgr. Wojciech Golec (Example 1).

At the very beginning of the performance, the large multi-age audience could hear an archaic sound of the ceramic horn (the instrument made by Mgr. Daniel Badura), which opened to them a whole world of magical sounds of various ceramic instruments, whose mystical properties had long been acknowledged by various primitive cultures. The particular sequences of the composition were performed successively by different sections of ceramic instruments. Loose improvisations grew

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<sup>1</sup> The Municipal Gallery in Bielsko-Biała came first on the *Artluk* magazine list of fifteen contemporary art institutions with the most attractive program in 2017. The gallery was acclaimed for its contemporary art exhibitions and events. *Artluk* is a Polish quarterly magazine published by the Poznań-based ARTES Cultural Association.

<sup>2</sup> Opening day coverage: <https://www.youtube.com/watch?v=xjaZJV6I2zA&t=52s>

more and more complex dynamically and rhythmically, and reached their climax, only to be taken over by other leading instruments. Besides truly intriguing phrases, the instruments also produced familiar sounds of nature: the flutes and ocarinas imitated bird sounds; the rainsticks, rattles and wind chimes vividly resembled elements of weather such as rain, storm or wind. The music was complemented by mysterious and energetic rhythms of the udu, darbuka and ceramic kettledrums, and the whole was synchronized with electronic sounds coming from loudspeakers hidden among the instruments on exhibition. The unique combinations of sounds not only produced an aesthetic effect but also revealed new possibilities of the use of ceramic instruments in artistic creation.<sup>3</sup> The audience could admire not only the rich musical texture of the composition but also the audio-visual installation created by Dr. hab. Krzysztof Kula (University of Silesia) and Prof.

Grzegorz Banaszkiewicz (Jan Długosz University in Częstochowa): a synesthetic project combining image and music. Their stereoscopic visualization of the ceramic instruments was presented by means of two optical devices they called *banascopes*. The ceramic instruments and musical objects baked in the Ceramics Studio of the Silesia University Fine Arts Institute were transformed into stereograms and displayed in the banascopes. These unique instruments, their sounds, and stereoscopic images, altogether embraced by the audio-visual space of the *ellipsophone*, turned the Municipal Gallery exhibition room into a Synesthetic Concert Hall of the Sounds of Earth of the Silesia University. After the official part of the opening, the audience could freely admire the variety of forms of the ceramic musical instruments displayed within the elliptic space of the ellipsophone imitating a rocky island (Example 2).



Example 1. The concert during the opening day of the exhibition. The author of the photo: Jerzy Pustelnik



Example 2. The listeners are getting familiar with the instruments. The author of the photo: Jerzy Pustelnik

<sup>3</sup> Event coverage including fragments of the composition: [http://www.bielsko.biala.pl/tv/uslyszec\\_ziemie\\_\\_8272.html](http://www.bielsko.biala.pl/tv/uslyszec_ziemie__8272.html) – visited on August 18, 2018.



## EDUCATIONAL CONCERTS

A natural consequence of the interaction between the artists and the audience during the opening day was a series of five educational concerts for primary and secondary schools in Bielsko-Biała, organized and led by the author of this article. The concerts were entitled *The Sound of Earth* and took place in the main hall of the Municipal Gallery on Monday, 10<sup>th</sup> April 2017, at 8.30, 9.30, 10.45, 12.00 and 13.00. On that day, the gallery was visited by ca. 500 school-age children and teenagers.

The concerts were again performed by artists working at the Institute of Music of the University of Silesia: M. Żupański (bass clarinet, saxophones,

flute, electronics, quena flute), W. Golec (accordion, electronics), K. Pyka (ceramic percussion and wind instruments) and K. Gawlas (interactive musical composition, electronics). Apart from ceramic instruments, the musicians also used classical instruments and electronic processing. They presented the audience their own compositions as well as world music arrangements of original compositions of various nationalities and ethnic groups from the Carpathian Mountains. During the concerts, after the opening signal of the ceramic horn, the young audiences could hear a selection of folk tunes, such as *Doliny, doliny; Hej, jak tam pięknie tańczą*, improvised folk music of the Silesian Beskids, and a medley of *góral* music (Example 3).



Example 3. An educational concert with the instruments. The author of the photo: Jerzy Pustelnik



Example 4. An educational concert with the instruments. The students are trying out the instruments themselves. The author of the photo: Jerzy Pustelnik

The ethnic sounds of the ceramic instruments perfectly suited the folk music presented by the musicians. Each performance was preceded by a short lecture and presentation of the instruments, their sonic properties and – sometimes surprising – playing techniques. The combination of ceramic and classical instruments turned out to be truly appealing. The spoken commentary abounded with information on the origins and history of the instruments, which represented different cultures, nationalities and geographical locations of the world. The interactive character of the event allowed the audience to join in: everyone could touch or even play the instruments; the students

were invited by the artists to co-create and enrich the compositions by tapping the beats and humming pre-learned simple musical calls and vocals at the right moments (Example 4).

The participants of the concerts were five groups of one hundred students each from the following Bielsko-Biała schools: Kopaliński Bilingual School (two groups), Franciszek Kępa High School of Commerce and Technology, Jonatan Primary School and Middle School No. 11. After the concerts, the students could further explore the instruments by visiting the exhibition downstairs (Example 5).



Example 5. Children and ceramic instruments. The author of the photo: Jerzy Pustelnik

Wandering the stony paths of the ellipsophone and discovering the variety of instruments and musical objects, they were encouraged to touch, rub, tap and blow the exhibits – to hear the sounds they produced. The exhibition hall, normally dedicated to the silent contemplation of the aesthetics of artistic works, turned for the day into a lively place bustling with an array of noises, as well as with general gaiety induced by the more unusual sound effects produced by the visitors.

The next stage of musical education was to take the ceramic instruments outside the gallery. Together with Dr. K. Pyka (ceramic percussion and ocarina, keyboard) and Mgr. M. Żupański (saxophones, flute, electronics, ceramic quena flute), we visited a few schools in Bielsko-Biała, and performed several concerts. The exhibition in the gallery hall was replaced by audio-visual presentations showing the whole collection of the exhibits, which due to technical reasons could not be brought to schools. We visited primary, middle

and high schools, where our musicians presented unique artistic programmes: each performance was an experiment with the sound possibilities of the instruments in a varied repertoire. The schedule of concerts included the following schools and musical pieces:

- 6<sup>th</sup> November 2017: three concerts in Primary School No. 36 (grades 1–3 and 4–6) for ca. 325 pupils. The programme included the following pieces: *An Ocarina Dream* – K. Pyka; *A Whole New World* – Alan Menken arrangement by K. Pyka; *Inside Out* – Michael Giacchino, arrangement by K. Pyka; *When She Loved Me* – Randy Newman, arrangement by K. Pyka.
- 30<sup>th</sup> November 2017: three concerts in Primary School No. 37 (grades 1–3, 4–6, and middle school students) for 385 pupils. The musicians played the following compositions: *Belle* – A. Menken, arrangement by K. Pyka; *Colors of the Wind* – A. Menken, arrangement by

K. Pyka; *Ceramic Improvisations* – K. Pyka, M. Żupański; *Hakuna Matata* – Elton John, arrangement by K. Pyka.

- 7<sup>th</sup> December 2017: two concerts in Primary School No. 1 (grades 1–3 and 4–6) for ca. 200 pupils. The musicians played the following pieces: *Doumbek World* – K. Pyka; *Quena's Call* – M. Żupański; *A Medley of Cartoon Tunes* – Tadeusz Kocyba, Adam Markiewicz, Waldemar Kazanecki, Zenon Kowalowski, Karel Svoboda, arrangement by K. Pyka; *Circle of Life* – E. John, arrangement by K. Pyka.
- 11<sup>th</sup> December 2017: four concerts in the Bielsko-Biała Cultural Centre for ca. 460 students of the following high schools: the Industrial School in Bielsko-Biała, General High School No. 5, and Franciszek Kępk School of Commerce and Technology. Once again, the musicians presented a unique programme, playing the following pieces: *Sounds of Udu* – M. Żupański; *Wayne's Thang* – Kenny Garrett, arrangement by K. Pyka; *Doliny, doliny* – the arrangement by M. Żupański and K. Pyka; *Kalimba Groove* – K. Pyka.
- 19<sup>th</sup> December 2017: two concerts for ca. 200 pupils in Primary School No. 24.

On the whole, in the year 2017, around 2,070 pupils and students from twelve general education schools without regular music classes took part in our concerts combined with presentations of ceramic instruments. The repertoire of the educational concerts included not only free arrangements of film music or original compositions but also Polish folk music.

#### THE INSTRUMENTS USED IN THE EDUCATIONAL CONCERTS

The following clay instruments were used in the interactive musical concerts: the 12-hole tenor ocarina, transverse flute, quena flute, ceramic horn, wind chimes, darbuka, rattles, kalimba and udu. Each of these fascinating instruments will be briefly described below. The descriptions will include information about the prototype, history, place of origin and current use of a given instrument.

1. The ocarina (Sachs 1975: 178) is a type of vessel flute, a non-free aerophone and a reedless wind instrument. It comes in different shapes. The sound is produced by blowing air through the mouthpiece projecting from the body of the instrument. It is a melodic instrument, equipped with 4–24 holes, which are covered and uncovered to produce tones of various pitch. Ocarina is a traditional folk instrument found in different parts of the world. Produced in China and Africa, in the USA it is known as the sweet potato because its shape resembles this vegetable. The inventor of the modern oval-shaped ocarina was an Italian, Giuseppe Donati, living in the 19<sup>th</sup> century. Depending on their size and pitch, ocarinas are divided into:

- soprano ocarinas, with the pitch from C<sup>2</sup> to F<sup>3</sup>;
- alto ocarinas, with the pitch from F<sup>1</sup> to B<sup>2</sup>;
- tenor ocarinas, with the pitch from C<sup>1</sup> to F<sup>2</sup>;
- bass ocarinas, with the pitch from F to B<sup>1</sup>.<sup>4</sup>

The ocarina was used in the works of contemporary Polish composers: in the 20<sup>th</sup> century period of folklorism by Kazimierz Serocki; in the 21<sup>st</sup> century compositions of Zygmunt Krauze (*Ode for flute, ocarina, two trumpets in C, guitar and three slit drums*, 2004); and by K. Pyka, who works at the Institute of Music of the University of Silesia. The greatest living Polish composer, Krzysztof Penderecki, has included ocarinas in his instrumentations in order to achieve desired effects (Jasiński 2014: 90). A work which used ocarinas became one of the breakthrough compositions which matched the composer's turn towards Neoromanticism, now dominant in his work. Mieczysław Tomaszewski (2013: 115–116) thus described the uniqueness of sounds achieved by the artist in his 1974 composition: *The Dream of Jakob. One more record of the breakthrough and, simultaneously, the departure from pure sonorism. Every sound, beginning with the strange, otherworldly voice of twelve ocarinas, seems to tell us something*. Ocarinas appeared also in yet another work by Penderecki, the two-act opera *Paradise Lost* (1978). They were described by the musical critic Andrzej Chłopecki as vehicles of musical sacrality: *It is the ocarinas used in Paradise Lost that interpret the ocarinas opening The Dream of Jakob as a musical theatrical gesture, these sacra rappresentazione emerging from and*

<sup>4</sup> The German method of pitch notation was used here.



*sinking into nothingness...* (1993: 8). Up to this day, the ocarina is used by folk artists, like Józef Broda or Franciszek Machała. In popular music, Jozsko Broda performs ocarina solos.<sup>5</sup> In 2010, the American composer Kristopher Maloy wrote a solo concerto for ocarina. In the Żywiec and Silesia Beskid, they come in the shape of birds and are popular folk instruments. In our educational concerts, Karol Pyka played a 12-hole tenor ocarina. The students could also see other types of ocarinas: an experimental one-hole ocarina, a multiple-hole inline ocarina inspired by South American instruments (made by M. Skałuba-Krentowicz), as well as white alto, tenor and baritone ocarinas made by Krzysztof Wilde, a first-year PhD student (Skałuba-Krentowicz 2015: 54–58, 70–75, 78).

2. The wind chimes are idiophones in the form of loosely hung tubes traditionally made of metal or wood; their movement, caused by wind or another factor creates crystal, sparkling cascades of silvery or bamboo-wooden rustle: sounds of an indistinct pitch. They were known as early as in Ancient Rome under the name tintinnabulum, and their task – according to the extant iconography – was to ward off evil spirits. Today they are found in Asia: India, Japan and China (hence in Poland they are popularly referred to as Chinese chimes). Apart from their decorative value, they have a gentle, pleasant sound, which is used in program, illustrative, film and theatre music. Our educational concerts used the red-clay wind chimes called Kuranty (chimes) by their author (K. Handzlik-Bąk). The material, baked in over 1,000 degrees Celsius, gave each element of the instrument a somewhat metallic sound when struck with a stick or hand. At the exhibition, students could also see other variants of sound objects in the form of leaves or chimes made by K. Handzlik-Bąk (Skałuba-Krentowicz 2015: 138–139).

3. The udu (Hall 2006: 109–115) is a traditional African percussion instrument of the Igbo people, an ethnic group of south-eastern Nigeria. The sound is produced by energetically hitting the sound hole, which makes the vibrating air produce sound in the resonator. This playing technique makes it a struck idiophone. The udu possesses one or more holes and was played by

Igbo women for ritual purposes (Ames 1973: 250–278). The pitch of the sound can be changed depending on how the hand hits the hole. Thanks to its unique bass sound, the udu gained popularity among drummers specializing in world music. The two-chamber udu of red smooth clay, inspired by traditional African instruments and made by Dominika Włodarska, a third-year Graphic Design student, was presented at the concert (Skałuba-Krentowicz 2015: 86–87).

4. The darbuka (Hall 2006: 32–36) is a membranophone, a kind of goblet drum with a body made of ceramic material and a head made of goat or fish skin. The instrument comes from the Middle East and is also used in North Africa (the Egyptian darbukas; the African djembes are similar but with the wooden body), South Asia and Eastern Europe. Neolithic goblet drums were discovered in Poland in Pikutkowo and Opatowice in Kuyavia (Kamiński 1971: 22, 23–26, 53). In his opera *Les Troyens* (1856–58), Hector Berlioz extended the percussion instrumentation to include the darbuka, used in the *Dance of the Nubian Slaves* in Act IV. The author of the instrument used in the educational concerts is Bartosz Domański, a third-year student of Ethnology at the University of Silesia.

5. The kalimba (Sachs 1975: 503) is a kind of plucked idiophone, also called zanza, mbira, canca, insimbi. It is an African instrument, but similar instruments can be found also in other parts of the world. It consists of a wooden resonator (a box or just a flat board) with attached reed or metal tines of different length; hence the instrument is classified as a lamellophone. The tines are firmly attached at one end, which allows the other end to vibrate (Sturrock 1996: 133). The sound is produced by plucking the tines with thumbs or fingers. This melodic instrument has a very original timbre. In our project, we used a white ceramic kalimba with a single row of tines (made by Anna Koniecka), shaped like a pear, with a round sound hole, with a range of g–ais<sup>1</sup> (Skałuba-Krentowicz 2015: 110–111).

6. The rainstick is an idiophone from Chile, South America; it was invented by the Mapuches or Incas. According to a legend, a local shaman

<sup>5</sup> The ocarina played by Jozsko Broda can be heard in Antonina Krzysztoń's songs in her album *Kiedy przyjdzie dzień*. Pomaton EMI (1996) Cat. No. CD: 7243 590324 2 9, Sig. No. F1233/CD2. One of the tracks: *Okaryna jesienna*, music by Jozsko Broda.



created the instrument in order to put an end to a prolonged drought – hence its name. The instrument was played in order to beg the gods for the long-awaited rain. Traditionally, it is made of a hollow cactus dried in the sun. The spines are removed and re-attached inside the stick, which is then filled with various small objects and sealed on both ends. Similar instruments made of bamboo can be found in Asia, Australia, and Africa. The rainstick is a kind of rattle: it produces a sound when shaken, moved or upended. The rainstick presented during the concerts (made by M. Skaluba-Krentowicz) was modelled on the original instrument, but made wholly of red clay, with ceramic spines and a filling consisting of pellet-shaped particles of baked clay (Skaluba-Krentowicz 2015: 106–107).

7. The musical sculptures: Black Drop and Silver Drop (made by K. Handlik-Bąk) belong to the class of shaken idiophones, or rattles (Drobner 1997: 236; Sachs 1975: 17–19). They produce a sound when rhythmically shaken. Rattles are one of the earliest instruments used for the purposes of magic, excitement, ritual or trance. Put into motion, these instruments produce a specific rustling sound (Skaluba-Krentowicz 2015: 98–99).

8. The quena flute (Hall 2006: 50) is a wind instrument, a reedless aerophone, a traditional instrument of pre-Columbian Andean musicians. It was known by the Inca culture: one of the oldest extant flutes in the world was originally made of llama bones; nowadays it is most often produced of bamboo wood. The instrument is very simple: it is a straight, hollow pipe with a diameter of ca. 2 cm, it does not possess a mouthpiece but only a special notch at the top end. Typically, it has six finger holes on the fore part of the body and a thumb hole on the hind part. The instrument created in the Ceramics Studio of the University of Silesia (Skaluba-Krentowicz 2015: 66–67) has a beautiful, sonorous sound, with a wide range of a<sup>1</sup>–d<sup>3</sup>. It is very attractive and allows the performer to present a truly impressive range of its melodic and technical properties.

9. The transverse flute (Drobner 1997: 132) is a woodwind instrument, a reedless aerophone. In its original Renaissance form, it was a simple construction made of a single piece of wood, or reed, without a separate head joint or pads. The instrument presented in our educational project was modelled on this most ancient version of the flute.

#### THE EDUCATIONAL VALUE OF CERAMIC INSTRUMENTS

One of the musicians performing at the educational concerts was K. Pyka, a composer and conductor, from the very beginning involved in the Academy of the Sound of Earth. He is the author of original compositions using all of the above mentioned ceramic instruments. The instruments were the topic of his Bachelor thesis. As a practising instrumentalist, he notes: *Despite the development of technology and methods of art reception, which have evolved over the centuries, the tone of ceramic instruments has remained unchanged since their first owners. That is why the original sound of these instruments, obtained through the use of such an unusual medium as baked clay, keeps inspiring present-day instrument makers and experimenters* (Pyka 2008: 83).

There are numerous positive aspects of using ceramic instruments for educational purposes: apart from exposing young people to musical and visual art (the instruments being, at the same time, ceramic works of art), the presentations introduced them to the world of unusual sounds and made them familiar with the rich variety of non-classical wind and percussion instruments. An important aspect of the project was the possibility for the young audiences to try out the instruments: produce sounds and then join the professional musicians in playing. The musical performances were complemented by theoretical information concerning the history of such instruments,<sup>6</sup> their geography,<sup>7</sup>

<sup>6</sup> The earliest finds indicate that clay played a significant role in civilizational development: it was used for writing (cuneiform script, Assyrian clay tablets), making pottery wares used in every sphere of life, as well as for artistic purposes. The oldest known ceramic figurines come from Dolní Věstonice in Moravia (29,000–25,000 BCE) and represent a nude female (Venus) and a few animals: a bear, lion, mammoth, horse, fox, rhino and owl (Hitchcock 2017).

<sup>7</sup> To reconstruct ceramic instruments means to reconstruct the musical matter which accompanied the human in the past and which was characteristic of a given place, ritual, religion, and culture.

as well as literature connected with the topic: historical records, legends, and proverbs about clay objects.<sup>8</sup>

## CONCLUSIONS

Through the ten years of arduous work and repeated experiments, using various kinds of clay<sup>9</sup> and baking methods, the authors of the above-mentioned ceramic works of art – musical tools – have achieved not only the beautiful visual forms of the instruments but also their appealing acoustic properties. The material used by the sculptors came from different parts of Poland. The audio-visual project of the Faculty of Fine Arts and Music at the University of Silesia, which began ten years ago, has thus entered another stage oriented at the general public and aimed at popularizing music and visual arts: *From time immemorial, sound objects made of clay has been familiar to peoples of all continents and civilisations, which confirms their significant role in shaping the culture of every corner of the globe. Undoubtedly, these objects, created in pre-historic times, have lost neither their charm nor uniqueness, although many years have passed since the times they were first built and used. The ancient musical instruments allow us to ‘hear’ the past through the sounds they produce* (Pyka 2018).

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<sup>8</sup> The Greek mythology says that Prometheus made man from clay and tears, and his soul from sparks stolen from the Sun's chariot. In the Polish language, there are a few proverbs referring to pottery and the myth of creation: *nie święci garnki lepią* (pots are not made by saints – i.e. ‘you can learn anything with a bit of practice’); *garnków w gospodarstwie nigdy nie za dużo* (there are never too many pots in the house) (Krzyżanowski 1969: 602–3); *pottery is as old as the world, for just after God had created the world, he made Adam and Eve from clay* (Czubala and Czubalina 1980: 54).

<sup>9</sup> Clay is an argillite sedimentary rock containing various admixtures of colloid substances, feldspars or quartz; its composition varies depending on the occurrence. Its formation is connected with a material being transported and deposited through external factors, such as wind, water, ice, air pressure, and temperature. Depending on the place of its occurrence, clay can display different properties, either physical (consistency, weight) or chemical (composition, colour), which result from differences in the proportions of various chemical substances, e.g., iron or manganese oxides. The natural colours of clays are varied, including different hues of beige, brown, red, white, grey, green and yellow. Clay has been known since immemorial time and used by both folk and professional artists for creating visual ceramic works.

# *Features of Education in Lithuanian Music Schools: Opinion of Students and Graduates*

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The article considers the features of education in Lithuanian music schools basing on the results of the questionnaire of music school students (N = 100) and music school graduates (N = 6). It has been clarified that in today's education when teaching paradigms are changing, education in music schools is changing slowly. In the students' opinion, it is not attractive; it is based on conservative teaching methods and is oriented to perfection rather than creativity.

The research results confirm the hypothesis of the researcher that music school students' experiences are often negative in relation to their learning at school. It is obvious that the analysis of such experiences provides important information about the situation of music education in Lithuania and shows the need for improvement in some areas.

*Keywords:* Lithuanian music school, features of music education, opinions of music school students and graduates.

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## INTRODUCTION

### **Previous investigations of the topic; its significance and the problem.**

In Lithuania, alongside mandatory music education in formal education (primary, lower-secondary, upper-secondary), music education is also implemented through a specific platform, which has retained deep music playing traditions, that is in music and art schools. Music and art schools were founded in the fifth decade of the previous century (Šečkuvienė 2004). In the fundamentally changing political and sociocultural conditions of the country, the following questions arise: to what extent does the *product* of the 20<sup>th</sup> century, present-day music school and its teaching content, meet the new objectives of education and teaching? Is it able to adapt to new challenges the society is facing? Is it able to adapt to learner's personal and educational goals and to ensure qualitative education? These questions are considered in the area of scientific research by discussing the following topics: the problem of differentiating education while educating learners who do not aim to become professional musicians and those who seek to be professional (Gabnytė 2011; Ignatonis 2010); various psychological aspects of par-

ticipating in music activities (Dubosaitė 2009); the cooperation of people involved in the learning process (Gabnytė, Strakšienė 2014); teacher training (Gabnytė, Dubosaitė 2017); teacher training and their competence development (Gabnytė 2016); learner's assessment (Kriščiūnaitė, Strakšienė 2015); the assumptions of successful learner's performance on stage (Balčiūnas 2012), the development of creativity (Lapėnienė, Maldžiūtė-Valaitienė 2012), etc.

The object of this article and research is the education and its features in Lithuanian music schools. **The aim** is to reveal the features basing on the opinions of students and graduates of music schools. The researcher had a hypothetical supposition that experiences of music school students are often negative in comparison to learning at school. It cannot be excluded that the reason of this is the fact that music education is not attractive, teaching methods are conservative as well as the aspiration to achievements is oriented towards a professional musician by using high educational standards. It is unlikely that such education may help a learner to achieve personal goals and at the same time implement strategically important goals of the national education.

To fulfil the aim, the following objectives were set:

- 1) to examine the features of music school education as discussed in the scholarly literature;
- 2) to carry out music school students' and graduates' opinion poll;
- 3) to summarize the features of education in Lithuanian music schools based on the findings of the research.

The following research methods were used: *theoretical* – the analysis of scientific literature, *empirical* – the questionnaire of music school students and the interview of the graduates.

#### THE THEORETICAL FRAMEWORK

The research was based on Praxial theory which is interpreted as the basis of pragmatic decisions of an individual, and really reflects the role of music in human life (Elliot 1996). Music education based on *praxis* is not unpleasant; it is attractive, involving in the activity by its forms, such as ...*music for us...* (Regelski 2011: 43). Music education based on *Praxial* theory would enable to view teaching music in music schools as learner-centred, reveal new artistic forms not limiting to a narrow teaching framework.

*A paradigm shift (Kuhn 2003) was also considered as the starting point of the research. It was hypothetically assumed that when generally recognized teaching canons change, processes in the field of music teaching are not adequate to the rapid sociocultural development. The research findings were interpreted in relation to the education paradigms: teaching – when teaching is based on essential measures of effect, using words and examples, interaction – when pedagogical relation of teacher and learner changes based on cooperation determining teaching content and forms, and learning – when the importance of critical thinking and diversity of approaches becomes more pronounced, when building of personal knowledge and active learning are emphasised (Šiaučiukėnienė, Stankevičienė, Čiužas 2011).*

To process the findings of the interview, qualitative data analysis methods were used – categori-

sation and contextualization strategies (Maxwell 2013).

Constructionism and the grounded theory method of qualitative research were used – constructing categories of the data obtained, when the elements of the data are compared and the categories are given the names based on the data content (Charmaz 2006).

#### PROCEDURE AND METHODOLOGY

The research on the students' and the graduates' opinions of Lithuanian music schools was conducted in two stages. In the first stage, 100 students of the seventh grade, taking classes in different music subjects in Vilnius music schools were selected by using random sampling, 32% boys and 68% girls. The aim was, by means of quantitative measures and open questions, as well as the questionnaire of a semi-closed type, to summarise the following:

- 1) the prevailing objectives of education in the principal subject class;
- 2) attractive and unattractive aspects of the teaching content to students in music schools;
- 3) the reasons why students drop out of music schools<sup>1</sup>.

The respondents of the second stage were six music school graduates (2010–2014), one man and five women, who work in sales, nursing, music management, and law, two of whom were the students and two attended the school. Three respondents lived in Vilnius, one in Kaunas, the other two lived and worked abroad, Great Britain and the USA. In music schools the respondents took classes in different subjects: piano, jazz singing, accordion, solo singing, violin and choir singing.

To obtain the results, a semi-structured questionnaire was used and it was made up of these diagnostic topics: *The features of musical activities; Relationships with teacher and emotions experienced in the class, Motivation to learn*. Each diagnostic topic had a certain number of questions that were asked during the interview. The article examines a part of the interview<sup>2</sup>.

<sup>1</sup> The article presents not the whole research but only a part of it.

<sup>2</sup> The interview with the graduates was conducted in 2016. The author of the research – A. Ugianskaitė, a student at LAMT, the programme of general didactics of music (the research supervisor – Assoc. Prof. Dr. G. Gabnytė). The article contains only a part of the research.



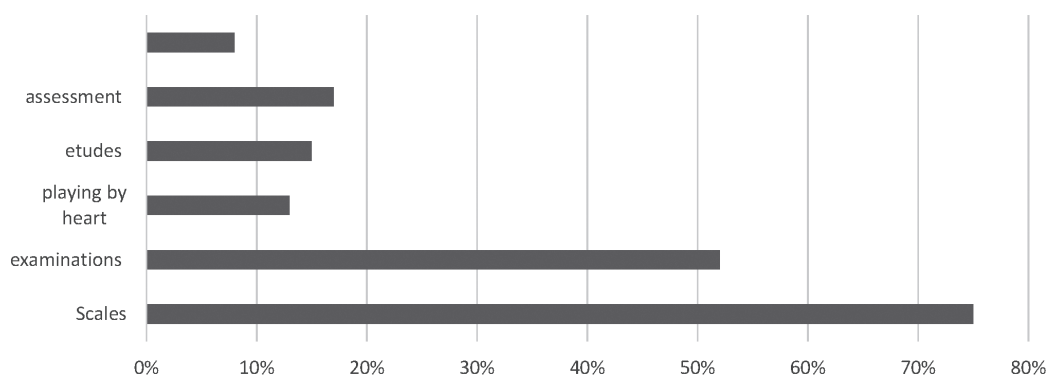
## THE RESULTS

Analysing the features of music education in present-day music schools, the students' attitude towards attractive teaching content was analysed. The questionnaire asked the students what education goals prevailed in instrument lessons. 96% of the respondents state that teachers aim to achieve a very concrete result, i.e. the completeness of interpretation of a piece of music and performance perfection. The teachers use strict and time-tested teaching strategies, high standards, and aim to achieve results oriented to educate a future professional musician. The students were asked to indicate what was attractive to them in education, what motivated them to learn in music schools. Most of the students (91%) stressed that the changes in the choice of pieces of music and repertoire were highly attractive. Artistic expression and music making are directly related to the interpretation of pieces of music. Therefore, attractive education is often understood as performing music they like and that is appealing to them. The results may suggest that a more liberal pedagogical approach is possibly becoming predominant in most of the music schools. For example, when choosing the repertoire, besides the mandatory pieces of music, a student can express his preferences which authors, genres and styles of music he likes, what he would like to learn to play and what pieces of music he would be good at interpreting. The research has also indicated that one music school

in the capital city has decided to eliminate the mandatory requirements of repertoire, as a result, now students choose the repertoire based on their preferences.

Based on the results of the opinion poll it has been confirmed that some music schools provide opportunities to choose other subjects alongside the principal subject (25% of the respondents). Although being insignificant, these changes bring expectations of new results in education when a student receives broader music competence not limiting it to mastering a single instrument and acquiring abilities to play music. It is interesting that some music schools give opportunities for students to learn improvisation in class, read music from sheet, play by ear, etc. (indicated by 33% of the respondents). Trying to find out what teaching content the students would like to have, the questions were designed to reveal definite students' needs which later could be included in the teaching content, what subjects to leave out as 'unnecessary' and not relevant to present-day. The question to the students, *Think and name what you don't like in your instrument lesson and what, in your opinion, is not necessary*. The students' answers are presented in Example 1.

In total, 6 unattractive and absolutely unnecessary activities in instrument lessons were presented by the students: scales (75%), examinations (52%), playing by heart (12%), etudes (15%), assessment (18%), and a test in playing techniques (8%).



Example 1. Activities unattractive to the students

The students were asked the question: *What else would you like to learn, try or find out in the class?* The table presents the most frequent answers grouped into four categories.

Analysing the answers, three major categories describing the students' preferences in lessons were singled out. The *variety of repertoire* is one of

them. Having analysed the most common statements in this category, it can be assumed that pieces of modern music, pop music, and jazz gradually appear in the repertoire; however, the repertoire for ensembles receives insufficient attention.

Name of category	Examples of statements	Response number
Variety of repertoire	<i>To play more modern pieces of music</i>	19
	<i>To play more pop music</i>	62
	<i>To play jazz music</i>	41
	<i>I'd like to play a concert by some music composer</i>	2
	<i>To play music from different time periods</i>	6
A greater variety of the forms of expression in class	<i>To have more ensemble playing</i>	12
	<i>I'd like to learn to improvise</i>	53
	<i>I'd like to learn to accompany on other instruments</i>	14
	<i>I'd like to learn to play "by ear"</i>	4
Psychological aspects	<i>I'd like to learn how not to be nervous or worried while playing</i>	8
	<i>I'd like to have more freedom during lessons and the teacher not to be strict</i>	9
	<i>I'd like teachers not to shout</i>	16

Example 2. Students' preferences in instrument lessons

Another category of students reflecting their education preferences is *more diverse forms of expression in lessons*. It proves that the traditional forms of expression possibly prevail in the teaching content, where accompanying, improvising, ensemble playing and playing by ear are not included in the education process. Analysing the students' preferences for instrument lessons, a category of *psychological aspects* is distinguished. The most common statements reveal the autocratic teacher's role in the present-day education, a lack of equivalent conduct between a teacher and a student, and possibly too little interest of the teacher in a student's psychological state of mind.

The students were asked the question: *Why do you think children sometimes drop out of music school not having finished it?* Several different types of answers were provided: *students lack*

*will and determination; they do not like playing music; they feel parents' pressure to learn; it takes too much time; they do not like their teachers; lessons are boring, there are no innovations; they are bullied by their peers; because of theory subjects; teachers do not take into account student's needs and preferences.*

The reasons indicated by the students show that the teaching content and form in present-day music school are not attractive and modern enough.

It can be assumed that this can possibly be one of the reasons why students do not finish music schools.

During the second stage of the research, an interview with the graduates of music schools was conducted. The aim was to find out what activities at school were most and least attractive to the graduates.

Resp.	Which of the activities you mentioned did you like most? Why?	What were the activities you didn't like?
X	<i>The history of music because it was clear what to do and what to learn.</i>	<i>Piano lessons, because the teacher was soviet-like, teaching by standards, no room for self-expression.</i>
X1	<i>Solfeggio/choir singing. I enjoyed singing with other children, taking part in concerts. I liked the solfeggio because I liked the dictations.</i>	<i>Piano lessons. I didn't like tests in scales and the stress during tests.</i>
X2	<i>Choir. Choir singers had most concerts in their towns and in other towns all over Lithuania. In the choir I felt safer and more confident; I had no fear to make a mistake. I even had no worries.</i>	<i>I most disliked piano lessons; I didn't like the piano teacher. She would smoke and I would get a headache from it. She made me shiver and cry when she shouted at me. When I missed the keys because my hands were trembling of fear, she would hit me on my fingers and on the back of the head.</i>
X3	<i>Orchestra. I enjoyed meeting all friends and playing favourite and well-known pieces of music.</i>	<i>Piano lessons. I didn't have good relations with the teacher.</i>

*Sequel to Example 3 see on the next page.*

*Sequel to Example 3.*

X4	<i>Singing. It was my major subject and singing was the reason I started going to music school.</i>	<i>Mandatory piano subject. I didn't want to play and the teacher was very unpleasant, she would smoke, was drunk, she shouted, hit me on my fingers. All the students were afraid of her. A lot of students lost their interest in music.</i>
X5	<i>Choir, because I liked playing and taking part in concerts.</i>	<i>Solfeggio, because it's a difficult subject and I didn't understand it.</i>

Example 3. Most liked and disliked music activities by the graduates at music schools

As the table shows, most attractive activities are related to playing music in a group as the respondents emphasize the positive atmosphere. In contrast, they emphasize that they did not like individual lessons and the reason for this was poor personal relationships with their teachers. The graduates in their responses speak about the feeling of security during lessons, the joy of playing

music with their friends. This leads to the conclusion that not only the subject of music is important but the atmosphere in class, a teacher's teaching style and the methods used in class. In order to evaluate the characteristics of the teacher-student relationship, the graduates were asked to comment on their relationship with the teacher of the principal subject.

Resp.	How would you describe your relationship with your teacher and the atmosphere in the classroom?	What was your emotional state during lessons?	How has the relationship with your teacher affected your personality?
X	<i>My teacher was very categorical, I could not be myself, wanted to frame me, we were not close.</i>	<i>I felt combative, not given enough credit. I felt that the teacher did not pay enough attention to me because I had the most abilities in my group.</i>	<i>It had a negative effect; I lost the desire to sing for some time.</i>
X1	<i>The relationship was business-like, cold. She was demanding and strict.</i>	<i>I had unpleasant feelings because the teacher was horrible. To be in the class was really suffering.</i>	<i>It had a negative effect, I realised that in life you meet not only friendly, kind and smiling people.</i>
X2	<i>The teacher addressed me as a friend but kept distance. I addressed her as a student: I was meek and polite, never argued with her.</i>	<i>In classes of the principal subject, I had different emotions, depending on how well prepared I was, but it was not fear.</i>	<i>Only good memories of the main teacher, We are still in touch like friends.</i>
X3	<i>With the first and the second teacher I had a friendly relationship.</i>	<i>I had the desire to leave the class as soon as possible because I did not like the pieces of music and I felt bigger pressure on me than on others.</i>	<i>I do not think the teachers had any effect.</i>
X4	<i>It was a cold and emotionless relationship.</i>	<i>Most often the emotions were not positive.</i>	<i>In a negative way, I lost my self-confidence.</i>
X5	<i>Our relationship was friendly though sometimes cold.</i>	<i>I was calm because I ignored the demanding teacher.</i>	<i>Had no effect.</i>

Example 4. Teacher-student communication characteristics, effect on student's personality

The findings received show that five respondents had cooperative but at the same time rather cold relationships with their teachers. Almost all respondents consider their emotions in classes negative indicating that the reason for that was the teachers' behaviour.

Some respondents state that the relationship with the teacher had no influence on their perso-

nalities. However, three respondents stated that the effect on their personality was negative and only one respondent indicated that it was positive.

The research aimed to find out how the graduates' motivation to learn at music school had changed during all years. The graduates were asked to describe their motivation.

Resp.	How would you describe your motivation to learn in the initial learning stage?	How would you describe your motivation to learn in the later learning stages?
X	<i>The first two years I went willingly because then I still had a good teacher.</i>	<i>Later I lost my desire to learn but my parents would not let me drop out of the music school.</i>
X1	<i>It was interesting in the beginning; I wanted to go to classes.</i>	<i>I did not want to learn but my parents made me, besides, I felt the responsibility to finish, although I did not want to.</i>
X2	<i>I liked the instrument I was playing from the very start.</i>	<i>The parents made me continue learning.</i>
X3	<i>I went willingly because I had nothing else to do.</i>	<i>I didn't want to learn but I was motivated by the desire to get the diploma.</i>
X4	<i>I always willingly went to principal subject classes.</i>	<i>I wanted to learn because I was good at it and I wanted to learn more.</i>
X5	<i>I went willingly because I was extremely interested in the principal subject.</i>	<i>Although I did not like that, I continued learning. I felt sorry to quit after I had had so much input and it was not much left until graduation.</i>

Example 5. Motivation of the graduates to learn at music school

The obtained results have shown that in the beginning, all the respondents went to music school willingly, everything was new; it was interesting; they liked their musical instrument. Later on, the motivation changed, all but one respondent marked that they had the wish to drop out of school. Their parents made them continue and they had the desire to obtain the diploma.

## CONCLUSIONS

The results of the research have shown the realities of present-day education in Lithuanian music schools based on the opinions of the students and the graduates of music schools. The students indicated both the appealing aspects of the teaching content, as well as those to be improved. In the students' opinion, it is an advance that today a student can cooperate with the teacher when choosing interesting and appealing repertoire for a student. Some schools provide opportunities for students to take several subjects at the same time thus expanding the opportunities for students to acquire different competencies. It is gratifying to note that some schools give students an opportunity to learn to play by ear and improvise. However, the majority of the respondents agree that today education in music schools is oriented only to preparing professional musicians. The main objective in classroom always is the completeness of the piece of music and its perfection, thus the classical paradigm prevails in the education process. Tasks such as practicing music scales, etudes, taking

course tests and examinations that are more relevant to the future professional musician only prove it. These tasks are given almost in every class and are mostly disliked by the students. The graduates of music schools related the activities they mostly disliked to the piano classes, and the subjects they liked were the subjects they had in groups, for example, the choir, the history of music, etc.

The research has indicated that the students and the graduates consider the emotional atmosphere in the classroom being a very important, as well as the relationship with the teacher. It became especially evident when analysing the graduates' experiences in music schools. The findings of the interview have shown that almost all respondents experienced depressing atmosphere during the classes in which they were learning to play a musical instrument, and the contact with the teacher was rather business-like, cold and in some cases, it even had a negative influence on the student's personality.

It can be presumed that in a present-day music school, an autocratic role is dominant in teacher-student relations, whilst empathy and friendly feelings remain subordinate. It prevents students from enjoying their classes and encourages animosity towards the teacher and the subject and possibly even music in general.

The research intended to find out why a significant number of students in Lithuanian music schools do not finish them and if they do finish, they hardly ever go back to music and making music. The respondents have indicated in the questionnaire that they often lack will and enthusiasm to learn. However, it is possible that students drop



out of school because they dislike their teachers; the teaching methods are not appealing, there is a lack of innovation. During the interview, the graduates confirmed that their motivation to attend music school gradually changed, they finished school thanks to their own and their parents' efforts and will. It is possible, therefore, that it was caused by unappealing education, conservative teaching methods, and possibly unsatisfied individual learning needs.

The research results confirm the hypothesis that the experiences of music school students are often negative in relation to learning at music schools. It does not conform with the vision of perspective music education in which education is based on changing education paradigms, highlighting the value of students' knowledge, skills, abilities, and creativity, and placing special emphasis on emotional values.

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# *Elements of Modern Musical Language in Selected Piano Pieces for Children by Silesian Composers (Poland) from the 20<sup>th</sup> and 21<sup>st</sup> centuries*

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The paper presents selected piano compositions for children written by Upper Silesia's composers (Poland) in the 20<sup>th</sup> and the beginning of the 21<sup>st</sup> century (i.a. Władysława Markiewiczówna, Bolesław Szabelski, Edward Bogusławski). In their colourful miniatures, they fuse specific problematic issues of piano technique with the elements of improvisation, aleatoric or new musical notation issues, which contribute to the development of musical imagination of a child and open its mind to new trends in art. As composer Władysława Markiewiczówna said: "In future, they are to be not only the recipients of contemporary music but the creators and performers as well".

*Keywords:* Upper Silesia, music for children, piano music, modern musical language.

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## INTRODUCTION

Compositions written with consideration of the youngest performers constitute, or at least should constitute, a very significant music genre. Frequently, while being the first point of contact between a child and an instrument, they significantly influence their further musical future.

Among modern Polish artists, there were and are composers, who are almost entirely dedicated to activity for children. This is evidenced by rich musical curricula vitae of Janina Garścia or Andrzej Hundziak. However, there are many artists, who have dealt with this type of compositions only occasionally. Often the creation of such pieces relates to their life – to use the terms of musicologist Mieczysław Tomaszewski – the so-called *autobiographical moment*, i.e., competition or musical dedication for a specified person (Tomaszewski 2003: 24). The educational value of those miniatures, however often treated by composers themselves as marginal, is very high. Not only does their musical matter focus on piano issues in particular, but also uses the elements of com-

poser techniques of modern music. Therefore, these are pieces in which artists "wanted to present in short, 'not for real' everything that may be found in their pieces"<sup>1</sup>.

This paper presents selected piano pieces composed with consideration of the youngest performers by artists related to Silesia.

## DISCUSSION

Composer environment of Silesia, mainly focused around the Karol Szymanowski Academy of Music in Katowice, is characterized by its openness to new trends in music. Starting from the first generation (which includes Władysława Markiewiczówna and Bolesław Szabelski), which contributed to recovering of musical culture in Silesia after the war, artists were connected by *open mind, accepting new, European aesthetic thinking as well as acquiring technical and workshop achievements of the world's music* (Wójcik 1993: 45). Katowice was recognized as one of the largest

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<sup>1</sup> Words of Witold Lutosławski from a radio program (1974). <https://www.polskieradio.pl/6/13/Artykul/759058,Lubie-pisac-dla-dzieci> – visited on March 18, 2018.

modern music centres at the turn of the 1950s and the 1960s. That happened due to the sonoric creativity of a group of young artists, led by Henryk Mikołaj Górecki and Wojciech Kilar, described by Western critics as *more Western than the West itself* (Wilczek-Krupa 2015: 128). The same artists led another great breakthrough in Polish music in the 1970s by turning their backs on extreme avant-garde in favour of simplifying the means of expression, returning to abandoned old melodics, as well as searching for new musical spirituality.

In the catalogue of piano literature written for beginner artists by Silesian composers, there are pieces where the elements of composer techniques of modern music are used. In their colourful miniatures, they do not shy away from sound and colour ideas, as well as bravely introduce the youngest performer to the world of music, full of dissonances and atonal structures. They compare specific problems of pianistic technique with the elements of improvisation, aleatorism or the issues of new musical notation, which vastly contributes to the development of musical imagination of children and the opening of their mind to new trends in art.

The presentation begins with the art for children by Władysława Markiewiczówna (1900–1982), a pianist, composer and *pedagogue with the heart* (as her students called her). Her composer's portfolio mainly contains piano pieces, but there are chamber pieces and songs as well. A special place is reserved for pieces dedicated to children – Markiewiczówna dedicated most of her creative life to beginner pianists. Miniatures contained in the *Do-re-mi-fa-sol* (1940–1945) textbook as well as in *Mały zwierzyńiec* (*Small Zoo* – 1977) and *Kolorowe obrazki* (*Colourful Pictures* – 1948) cycles constitute the most vivid evidence of Markiewiczówna's fascination by modern music achievements. Each of several or several-ten-beat *musical stories* surprises with a brave combination of traditional sound and phrases exceeding the dur-moll system. The way, in which Markiewiczówna turned the discovery of modern sounds into a fascinating story, is evidenced by her former students' statements. Adolfina Jasińska (Markiewiczówna's student) still remembers *her chords, so frequent secundal intervals. In what other school there are such chords? It's a unique primer! Her songs constitute a unique introduction to modern music* (Jasińska 2013). She also adds another observation: *During classes, Markiewicz-*

*ówna did not talk about new music. She served us her own short pieces to play, with suggestive titles – and imagination worked by itself. Despite that, we – students, just started our adventure with music and just assumed such chords to be natural. She certainly showed us a wider sound horizon* (Jasińska 2013). What does this horizon look like? The first example comes from the handbook for the youngest, C–D–E–F–G. In this handbook, Markiewiczówna places didactic notes for a child, in such a way *like she conducted classes* (Markiewiczówna 2013: 95). In her piece entitled *Strach na wróble* (*Scarecrow*), she presents the sound of the chromatic scale. However – which must be highlighted – the scale is not presented only as melodic pieces. The composer is not afraid of using characteristic chords, which may be formed from particular elements. There sometimes sound accented triton intervals as well as tertiary and secundal sections, which certainly could associate with the funny and gnarled title character.

Operating a full chromatic scale with a particular preference for the exposure of dissonances may also be noted in further miniatures composed for young pianists. Both examples come from the *Mały zwierzyńiec* (*Small zoo*) cycle. There are *Radosny koziołeczek* (*Happy little goat*) and *Groźny lew* (*Dangerous lion*). To depict both, the happy play of the little goat, as well as the roaring of the king of animals, the composer uses triton intervals and secundal courses while bearing in mind the radically different nature of the animals. Frolics of active little goat shall include both the highest and the lowest sound registers – the attention is drawn by the introduction to crossing your hands while playing; however, the lion dangerously roars with low tones.

The effect of the simultaneous combination of two different sound plans was applied by Markiewiczówna in *Walc na starej kataryńce* (*Waltz on an Old Barrel Organ*) from the second volume of *Kolorowe obrazki* (*Colourful Pictures*). Like Bela Bartók in *Mikrokosmos*, the composer contrasts a diatonic-sounding melody with an accompaniment abundant in second intervals. This is not the end of the dissonances: their greatest density, achieved by combining the sound properties of both plans, takes place in the middle section of the work. However, the surprising sonority here does not surprise at all. Who would not smile at the memory of an old, destroyed barrel organ of a grandmother, who plays a slightly “sloppy” waltz, found accidentally in a dusty attic?

The musical score is for a waltz in 3/4 time, marked *mf*. It consists of three systems of two staves each. The first system shows a treble staff with a melody and a bass staff with a steady eighth-note accompaniment. The second system includes dynamics *p* and *cresc.*. The third system ends with a *rall.* marking. There are asterisks and 'Rea' markings below the bass staff.

Example 1. Władysława Markiewiczówna, *Waltz on Old Barrel Organ* (mm. 1–18)

In 1976 there was a set of piano miniatures for children developed; they were dedicated to Stefan Śledziński – President of the Management Board of the Polish Composers' Union, for his seventieth birthday. To celebrate the event, among others Witold Lutosławski, Grażyna Bacewicz and Bernadetta Matuszczak – *in witness of appreciation for valued and distinguished president, they decided to celebrate his birthday in the finest way – musical pieces dedicated thereto* (Stęszewski 1975: 3). The compositions also included *Fughetta* by Bolesław Szabelski.

Bolesław Szabelski (1896–1979), besides Bolesław Woytowicz, is recognized as the father of the post-war Silesian composer school. From his master class of composition graduated, among others, Henryk Mikołaj Górecki and Edward Bogusławski. Among his students he was recognized as the *epitome of gentleness and understanding towards attitudes and views* (Markiewicz 1991: 56); however, with *tenacity and persistence in*

*striving for own sound imaginations* (Markiewicz 1991: 56), as well as a thought-over workshop of created pieces. And such a message seems to be delivered to young pianists by *Fughetta*<sup>2</sup>.

This composition is dedicated to little older children, who have mastered the basic piano skills. The polyphonic texture, a difficult task as it is, in this case, of carrying three independent voices has additionally been complicated by quick tempo, changes of meter and rich articulation. The sound language is not less demanding: free from dur-moll system and even deprived of any tonal centre it operates a freely ordered 12-tone material, with a predilection to secundal, seventh and tritone intervals. However, the neoclassical sound has been put by Szabelski in a strict framework. Even a brief analysis shall allow a young pianist to outline the primary principles of the construction of a polyphonic form. Therefore, we have a developed, easy to capture topic, with a characteristic beginning, slightly more active medial part and visible

<sup>2</sup> *Fughetta* is a short version of the Third Organ Sonata (1943) (Markiewicz 1995, 175).



closure and three complete and incomplete courses. Only counterpoints do not have the features of

constancy, which may in some way be suggested by the title of the composition *fughetta*.



Example 2. Bolesław Szabelski, *Fughetta* (mm. 1–9)

Upon consecutive composition, there returns – however, in a little more anecdotal way – the spirit of Władysława Markiewiczówna. This is *Quasi Valse* (1961) by Henryk Mikołaj Górecki (1933–2010)<sup>3</sup>. Why anecdotal? In the 1960s, Markiewiczówna and Górecki were neighbours in Katowice in the Koszutka district. There they often met to talk about music, and one could often hear lasting sounds from their flats' windows. Therefore, there is the dedication: *For Dear Mrs. Professor, on her Name day (to kill the neighbours)*

composed by Henryk Mikołaj Górecki. *Quasi Valse* is a miniature full of contrast, in which the composer combines sound and workshop elements, which are the most significant for the dedicant. It primarily is a shorter, aphoristic composition with a dance rhythm as well as modern sound effects achieved by means of dodecaphonic order, which Markiewiczówna was fascinated with. However, the dodecaphonic series has been applied restrictively and has not been used as a consequential method of organization of the sound material

<sup>3</sup> The composition was entered to 52 opus of Górecki – *Różne utwory na fortepian (Various Piano Pieces)*. Besides *Quasi valse* there are also contained *Recitativo and Mazurek*, *Dwa utwory (Two Pieces)* and *Trzy utwory dodekafoniczne (Three Dodecaphonic Pieces)*. Miniatures included in this cycle are not mutually related by composer language or extra-musical or formal idea (Górecka 2012: 50).

in the whole miniature. Besides the serial complexes, there are tonally sounding fragments, too – mainly those, which expose the dance factor. What does the initial dodecaphonic fragment look like? Górecki constructs a certain musical puzzle. He does not disclose the order of twelve notes of the series at the beginning of the piece but discloses the order thereof in the further bars. *Quasi Valse* opens with the eighth note motifs – a type of dance accompaniment, however preserving a certain pitch order. In further fourteen bars, all notes of the series are introduced but still with the rotation of elements. Full image of the order of series is introduced by the composer in bars 23–25. *Quasi Valse*, despite being a type of a witty gift for Markiewiczówna, is certainly consistent with her way of thinking about compositions for children – compositions that should not only teach, but mainly raise interest.

The next composition to be discussed for children is a chamber music proposal that was finished in 2001 *Children Preludes for two pianos* by Edward Bogusławski (1940–2003) – another graduate of composer class of Bolesław Szabelski. It was created for the contest of chamber music for children and youths organized by the Karol Szymanowski Academy of Music in Katowice. *Children Preludes* comprises ten pieces put by the composer in non-random order, both in terms of the degree of advancement of the piano technique as well as due to the use of issues of modern sounds. Regular gradation of technical complexity certainly is Bogusławski's tribute to Bartók's *Microcosmos*. Although every miniature creates separate and closed sound and word landscape, combined they acquire particular colour of sound space, creating a chain of contrasting links connected with a buckle of a quasi-arc form (Stachura 2005: 237).

The musical score is presented in two systems. The first system (mm. 1–5) shows the piano part (left) with a series of eighth-note motifs in the right hand and a more complex, ascending and descending line in the left hand. The grand piano part (right) features a series of eighth-note motifs in the right hand and a more complex, ascending and descending line in the left hand. The second system (mm. 6–9) continues the piano part with similar motifs and the grand piano part with a more complex, ascending and descending line. The score includes dynamic markings such as *f*, *p*, *mp*, and *p*, and articulation markings such as *>* and *<*. The tempo is marked *Allegretto*.

Example 3. Edward Bogusławski, *Children Preludes for Two Pianos – Prelude IV* (mm. 1–9)

The first four preludes – as Bogusławski wrote down in the score – may be performed in four hands. In those miniatures, the composer matches the selected issues of piano skills with the phenomenon of extended tonality. In *Prelude I*, staccato and legato are opposed, simultaneously exposing whole-note passages as well as the sound of dissonances, e.g., small and large secundal intervals. Lyrical *Prelude II*, in its turn, is the presentation of limited sound registers of the instrument as well as of the elements of bimodality of overlapping intervals of pure fifths. The attention shall be drawn to *Prelude IV*, where the melodic aspect has been nearly entirely exempted, and the main focus is put on two – very important for modern music – elements of the musical piece: sound colourfulness and texture. In this prelude, Bogusławski applies two types of textures: the first ostinato with repetition, at first, of single notes followed by the passages of secundal construction. The second texture, in its turn, familiarizes children with Anton Webern's punctualism: there are sections with a split in variable registers, melodically played octaves, with precisely marked dynamic layer and articulation.

The sound material included in five consecutive preludes, as well as slightly more advanced way of its disposal, visibly exposes the features of composer skills of Edward Bogusławski. Seeds of ideas present in those miniatures may be found in many of his instrumental pieces. There must be listed a.o. the predilections to sharp dissonance chords, a gradual density of the sound spectrum by adding further elements to chords, as well as characteristic, short ornaments.

In *Prelude VIII*, the composer introduces the elements of controlled aleatorism, thus following Witold Lutosławski, certain time freedom of particular music phrases, although with a strict marking of all pitches. The lack of meter, the bar lines, as well as the frequent application of fermata, decelerations, and accelerations, shall allow young pianists more significantly affect the shaping of the complete narration of the miniature.

Anna Siemińska (born in 1979) – a graduate of the Musical Academy in Katowice, teacher of music theory, author of books for children, a.o. *Kot w nutach* (*Puss in Notes*), *Bajka o Feliksie* (*Tale about Felix*), as well as choral and piano pieces – took up the aleatorism to a much larger extent, thus entrusting a young pianist not only

the role of a player but also that of a co-creator of the piece. The composer highlights that she draws inspiration for her pieces from the entire *musical history, as well as the possibility to juggle various musical 'gestures' and 'dialog' with an existing richness of resources* (Siemińska 2018). She highlights, that the earliest contact of a child with modern means is absolutely necessary. *We live in the 21<sup>st</sup> century – says Siemińska – and it is just mandatory not to close yourself within the safe major-minor. Obviously, we raise future audience of philharmonic repertoires, but let's also raise future music lovers, who are not afraid of dissonance and experiments, who will happily go to a modern music concert* (Siemińska 2018).

In *Eureka* (2016), not only does the composer familiarize children with selected elements of the new sound language, principles of indeterminism and musical graphics, but also introduces them to the world of electro-acoustic sounds, since this composition is for piano and tape. Siemińska characterizes her piece as follows: *It is composed on the crescendo principle and illustrates the work of the mind of a child who comes up with an idea. In the electronic layer, there are sounds heard that the author associates with the operation of a processor – an artificial brain. The piano layer is in contrast with euphonic sounds, which in some places are interrupted with strong quartal chords – symbols of something that obstructs thinking (a fly?...). The entirety of this intense "thinking process" ends with a thunder and happy shout – I'VE GOT IN IDEA!* (Siemińska 2017)

The tape layer has been prepared in popular computer software and makes use of synth bell sounds, as well as processed sound effects of mobile and murmur background. In the piano part, the initial or even lyrically sounding repetitive themes are gradually enhanced with singular sound pulses in quite distant sound registers, which finally lead to the changes of texture to Webern's punctualism. Since then, the traditional sound and rhythm-metrical recording is replaced by a modern one, and a young performer – following Siemińska's guidelines – decides on the further image of the piece. It is their responsibility to fill a 15-second punctualism and then glissando space with sounds, where only the initial sound is indicated by a triangle graphical symbol. The soloist's improvisation concludes with thunder that signalizes the occurrence of an idea...

simile

ca 15"

stretto molto

mp

cresc.

Graj ad libitum *f* osemkami, po całej klawiaturze.

\* Ped. Ped.

ca 15"

simile

ca 35"

MAM POMYSŁ!

gliss.

cresc.

ad libitum

cresc. molto

*f*

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

Example 4. Anna Siemińska, *Eureka* (last section)

## CONCLUSION

Children's world, also the musical one, is beautiful, interesting and has multiple colours. It fascinates also us – adults. However, it is extremely important that, together with the joy of making music, it also gives the youngest an idea of the world of sounds that are around them in concert halls. It is necessary, as – quote from Władysława Markiewiczówna – *children react livelily and well to everything that's new, so why would we muffle this type of interest since in the future they are supposed not only to be recipients of modern music but to perform or create one* (Markiewiczówna 2013: 95).

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# *Selected Issues in Methodology of Conducting a Primary Music School Orchestra*

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The author discusses selected issues concerning conducting orchestras at primary music schools. The paper analyses the ways of organizing and conducting ensembles, particularly string ones. The paper is an attempt to approach the key issues for the effective work with an orchestra, such as preparation of orchestral parts, repertoire or general music education. The music performance and the organization of the process of ensemble teaching should be based on the general principles of teaching regarding the most efficient possible use of the conductor's professional skills. The paper is completed with the discussion of the structure and characteristics of works for children, which serve as a kind of introduction into simple arrangements for children's orchestras.

*Keywords:* teaching, school orchestra, conductor skills, arrangement.

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## INTRODUCTION

My interest in this subject springs from my long service as a juror at the Festival of Music School Orchestras organized since 1995 under the auspices of the Artistic Education Centre at the Frederic Chopin State Primary Music School in Bedzin and from my personal experience gained while working with primary and secondary music school ensembles.

In most primary music schools, orchestras are led by instrumentalists without appropriate conducting skills. In a few schools employing professional conductors, their inadequate methodical-didactic preparation for work with children can be seen. The present educational programme for conductors, in most cases, prepares them for working with ensembles of professional musicians, whose playing competences and comprehensive musical education enable them to create satisfactory artistic interpretations but not to solve technical problems of playing a given instrument. Work with children's and teenagers' ensembles poses for the conductor various methodical-didactic problems which his academic training does not always prepare him for.

## STRUCTURE OF A PRIMARY MUSIC SCHOOL ORCHESTRA

Orchestras with string instruments as their core are among the most common ensembles found in primary music schools. The strings are often supplemented with wind and percussion instruments and occasionally the piano, depending on the availability of given instruments. Recently, brass bands and big bands are enjoying growing popularity. Since intonation problems, frequent at this stage of education, need to be solved, it seems advisable for school orchestras to be homogenous – string or brass, with the possible addition of other individual instruments for the enrichment of the ensemble's timbre, rather than *quasi-symphonic* orchestras, usually either incomplete due to the absence of double-bass or viola in primary music schools or supplemented by non-orchestral instruments such as the accordion. In this paper, I will concentrate on the problems of conducting string orchestras. At the elementary stage such ensembles usually consist of: first, second and third violins (less often viola), cello and in rare cases double-bass in schools with double-bass classes.

METHODOLOGY OF WORKING WITH  
SCHOOL ORCHESTRAS

The ensemble – with each section consisting of, as far as possible, an equal number of advanced players and beginners – should enunciate a unified, cohesive sound with balanced dynamics in terms of harmonic consonance. Due to the customary difficulty of lead parts, children with the best technical skills should be assigned to the first violin section. The orchestra concertmaster and principals of each section may be chosen through a competition obligatory for all children. Such a competition additionally familiarizes the conductor with the technical and musical skills of individual children, especially in cases when the conductor had no previous opportunity to verify their abilities or when the children are joining the orchestra for the first time.

The fundamental problem the conductor of a children's orchestra faces in the early stages of instrumental education is the proper realization of pitch and rhythm. Before this happens, a pre-rehearsal verification of the tuning is necessary. The tuning may pose a problem for beginning instrumentalists who lack satisfactory skills in this field. At this stage, it is the conductor's role to personally tune individual violins or cellos, a task which may be difficult for someone not familiar with the structure of string instruments and the principles of their tuning. It calls for close cooperation with teacher-instrumentalists who will tune the instrument or replace a broken string in "critical" situations. The proficiency in instrument playing techniques is indispensable for editing individual orchestral parts.

For the sake of saving time and making his work more effective during rehearsals, the conductor, prior to a rehearsal, should – on the scores of the first music-stands in each group – indicate appropriate bowing techniques and fingering in difficult places. The markings will be then copied by children seated at farther music-stands. This allows for unifying the phrasing and sound of particular instrumental groups. The analysis of the score by the conductor is important not just for the creation of an interesting interpretation, but, above all, for singling-out the fragments that might be most difficult for a young performer and for devising a strategy for solving technical and musical problems which might appear during the rendition of individual parts. The conductor of a school orchestra, as opposed to one working with professional musicians, is also obliged to

familiarize the students with the piece played and its composer and to explain in a few words why he has chosen this particular repertoire and not another one.

The reading of a composition at a slow pace helps to understand the structure of the piece. This is followed by the verification of bowing, fingering, dynamics, articulation and possible errors in the musical text. The children are required to bring writing materials to the initial meetings in order to mark the performing and conducting directions on the margins.

Proper seating of the ensemble on stage or in a practice room is also important. It is necessary for music-stands and chairs to be placed so as to give the students enough space for unconfined hand movements. The height of the music-stands has to be adjusted to the height of the children – not too low so that they would not lower their violins too much and not too high for them to be able to follow the conductor's gestures without difficulty. Just as in a professional orchestra, the students are assigned fixed places at the stands; however, occasional rearrangements within a group are possible when moving some children from the back stands to the front ones is intended to further mobilize them.

It is most important for the conductor to teach the students how to listen to each other and to make them aware of the relations between various instrumental groups and of their interdependence, and proper execution of the leading and accompanying voices. The knowledge that is taken for granted in a professional orchestra player is not available to a student at an early stage of instrumental education and needs to be constantly broadened. It is essential for a student to be familiar with his part and to execute the musical text as far as the pitch, rhythm, proper articulation and dynamics are concerned in the tempo set by the conductor. Periodical auditions of individual students help to verify their progress in assimilating orchestral know-how and to correct errors in their performance. If the conductor lacks proper skills for playing a given instrument which would aid him in solving problems emerging during rendering a given part, close cooperation with teacher-instrumentalists is essential.

The knowledge students gain in the educational process and the technical proficiency in playing an instrument they acquire have to be effectively used by them during the school orchestra practice. Any shortcomings should be reported

to relevant teachers responsible for other areas of the child's musical development and dealt with.

The fact that school orchestra members change from year to year poses an additional challenge for the conductor. A student, meticulously prepared for teamwork, leaves the orchestra upon graduating and his place is taken by a new one who starts at the beginning. When a steady number of students playing a given instrument at various levels of proficiency is at hand, it is possible to maintain the achieved standard of performance despite constant rotations. When, however, there is a significant difference in the number of children in various classes, it is necessary to restructure the ensemble at the beginning of a school year in a fashion allowing for fruitful and satisfying work – didactically and artistically.

The students beginning their adventure with an orchestra need to be familiarized with the basic movements of the conductor and their meaning. To begin with, the role of the upbeat, simultaneous beginning and ending of playing, starting and ending fermatas, an indication of dynamic and articulation changes should be explained and demonstrated, in order to later receive an exact and proper reaction from the young performers to a specific hand gesture. The achievement of desirable didactic effects depends on a schedule prepared beforehand, providing for a uniform development of all aspects of performance and broadly understood the appreciation of music.

At the initial stage of their education, children should be familiarized with the basic elements of music such as cadence, dynamics, phrasing, intonation, etc. Only after the students have mastered the above, can one expect gratifying results from the conductor's and the ensemble's work. Obviously, with advanced ensembles the conductor will work on maximum rhythmic and intonation precision, on unifying the quality of the sound and the diversification of style of the works performed, while with beginners he will concentrate on the precision of rhythm, expressiveness of the melody, intonation purity, adequate performance and the overall culture of playing. Teaching music principles in a skilful, lively and interesting way, as if sneaking it through to the students while playing a piece of music, is a much-desired ability (Dyrdał 1979: 47).

Covering the educational programme and organizing the teaching process while working with an ensemble ought to be based on general didactic principles explained in detail by Jerzy Kolasinski in his publication *Instrumental Ensembles*:

- principle of demonstrating, or showing the forms of performance and exercise,
- principle of systematic approach or *the maintenance of continuity in the teaching process, logical choice of means and instructional materials, building on materials and skills previously acquired, adherence to the proper order of issues at hand* (Kolasinski 1972: 30),
- the principle of conscious participation in the didactic process in which the student's individual work is guided by a teacher who helps him perfect his ability to solve problems on his own,
- the principle of intelligibility or adjustment of technical-interpretative requirements to the student's age, abilities, and talent,
- the principle of reinforcement of acquired knowledge – *strengthening of acquired technical skills in instrument playing helps to form a habit of associating symbols of musical notation with aural perception and automating motor functions during a performance* (Kolasinski 1972: 32).

Teaching children how to properly behave on stage is also an important issue. Standing up upon the conductor's appearance, shaking hands with the concertmaster and the principal of the cello section, indicating to the ensemble to resume the sitting position, preparation for playing, and finally a precise, clear preparation gesture allowing the ensemble to begin – such behaviour, evident and natural for every conductor and professional musician, is not obvious to children just beginning to play in an orchestra. It becomes habitual only after repeated practice.

#### SELECTING THE REPERTOIRE

Selecting the repertoire is one of the most important tasks a primary music school conductor faces. Before making a selection, the conductor has to determine the students' level of achievement to make sure that the chosen works match the ensemble's abilities.

With the development of an ensemble's capabilities, the difficulty level can be gradually raised. The issue which invariably appears in conversations with conductors at primary music school festivals is the scarcity of suitable repertoire positions. The Polish publishing market offers very few original compositions written with children's



orchestras in mind. Most conductors are forced to create arrangements, some more successful than others, for the orchestras they are currently working with. Here film music arrangements prevail, which are most readily played by children. There are no competitions for composers that would focus on creating a new repertoire for school orchestras and ensembles, a repertoire that would undoubtedly positively affect the understanding and the ability of elementary level students to perform contemporary music.

The repertoire should balance works representing various performance styles diversified in form, character and musical means employed in order to familiarize young musicians with the broadest possible spectrum of stylistics and playing techniques. The educational music publishing house Carl Fischer Music, featuring a wide range of original works for school string orchestras for beginners and intermediary students, seems to be worth recommending.

Each of the proposed scores focuses on specific performance problems and, at the same time, teaches the youngest chamber musicians to work in a group.

*When arranging a piece for a children's orchestra, the following should be kept in mind:*

1. *A melody, whether easy or difficult, should always be interesting. It will be rehearsed over and over again and should not bore the performer,*
2. *Each instrument's part should use its broadest possible scale (...) Having the third violin play only empty strings (...) is unacceptable,*
3. *Each group and each instrument should be given a longer or shorter solo part. Easier fragments of the melody should be occasionally played by second or third violins (...),*
4. *The prominent fragments can and should include interesting technical and rhythmic problems which demand practice and thinking while playing,*
5. *Background fragments, especially in forte, should be technically easy (...). With many instruments playing together in tutti, the sounds are inaudible. No instrumentalist will be eager to practice difficult passages, which will not be heard,*
6. *The author's concern for the performer and his instrument can be read between the lines of a well-written part, as exemplified by:*
  - *a number of pauses for rest (...) to put on a mute or remove it,*

- *avoidance of too many sounds which are difficult to produce,*
- *avoidance of awkward leaps at a fast tempo,*
- *adherence to similar motif and rhythm patterns; it facilitates reading at a fast pace.*

*In general, each part ought to match the performer's skills. It should be diverse with easy and difficult fragments and some passages a "notch above" the current level of the student's achievement. This helps to develop an individual musician's proficiency and in effect to advance the competence and technical proficiency of the entire ensemble (Szaliński 1971: 157–158).*

The mastery of the conductor's craft is not always sufficient to obtain desired performance effects. Often, especially at the beginning of working with children, even the overly exaggerated style of conducting is necessary for the comfort of young musicians. Expansive gesticulation helps the students play with more confidence, get accustomed to the sound of the entire ensemble and become its organic part. Equally important is a steady eye-contact between the conductor and the performers. Each entry of a group or a single instrument, besides a properly signalled upbeat, should be preceded by a glance, a nod or a smile. Each phrase, especially a solo one, should be introduced by the conductor with an expressive, dynamic gesture not only suggesting the way it should be played but also encouraging the performer or performers. Facial expressions and body language are additional attributes that contribute to the performance effectiveness of a children's orchestra.

## CONCLUSIONS

The above reflections clearly demonstrate that a leader of a school orchestra has to cope with more challenges than a conductor of a professional symphony orchestra. Only when combined with the ability to play a number of instruments, to arrange a composition, in addition to a broad overall musical knowledge, teaching abilities and an in-depth understanding of children and young people's developmental psychology does the conductor's range of techniques become an effective tool in working with young music apprentices. It leads to excellent results and develops a predilection, natural for children, for group music-

making. It remains an open question whether primary music school orchestras should (as is common in many facilities at present) be led by instrumentalists often lacking conducting knowledge and skills or conductors without proper didactic training and proficiency in string instrument playing techniques. Including the basics of conducting in the curriculum of instrumental music students and introducing a course of leading primary music school orchestras as an elective for conducting majors in Academies of Music could be the solution of this dilemma. Contact with a professional conductor, who is aware of the tasks he has to face when leading a children's orchestra, tasks that are different from the ones he tackles when dealing with professional ensembles, would undoubtedly improve the progress of children at the primary level of musical education and increase

their satisfaction from playing in a school orchestra. There still remains the problem of the ambitions and aspirations of young conductors which often reach beyond the domain of school orchestras.

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# *Interplay of Performance Expression Elements: Teaching Organists to Perform in Concerts*

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When teaching a performer to be professional and play in concerts, the success is determined not only by his talent and continuous work but largely by the teacher's ability to know and reveal the student's personality and guide him towards comprehensive professional development. In the education of a contemporary performer, it is essential to develop all the elements of performance expression such as musicality, emotionality, awareness, and artistry. Consciousness is the most essential feature for a performer; however, the dominance of the rational origins may hinder the way to emotional expression. Conveying emotions in music is one of the most important aspirations for the performer.

*Keywords:* performer, performance expression, the elements of organist's performance expression, organ concerto performance.

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## INTRODUCTION

An educator plays a very important role in a future musician's journey. A student remembers his first teachers for the rest of his life. It is a person who through his knowledge, competence and authority may motivate a student or *kill* his motivation in music. A teacher has to perceive what halts his student's development. Thus, psychological training for a teacher is as important as a well-considered tactic how to educate. It is important not only to show how to play an instrument but at the same time to broaden student's knowledge of culture, music, nurture his emotions and self-expression. This stage comes only when certain skills have been mastered: playing technique, movement control, developed consciousness and observation. Organists face specific conditions while performing on stage where particular elements of expression come into force: the performer is invisible to the listener, the success of his performance partly depends on the assistants, acoustics and the performance capabilities of the instrument. The research object – the development of organist's performance expression in the process of education. The aim of the study – to analyse educa-

tional means of organist's expression and the application of such means in individual cases. The objectives of the study: to examine performer's main elements of expression in the education process; to distinguish the means of expression that are essential in educating organists; to define specific elements of performance expression in organ music. The research methods: the study of methodological and psychological literature, interview.

## 1. OBJECTIVES AND MEANS IN DEVELOPING PERFORMER'S EXPRESSION

### 1.1. PLAYING TECHNIQUE AND MOVEMENT CONTROL

Playing technique is one of the initial stages each person faces beginning to play a musical instrument. According to Chris Corfield (2015), who researches the nature of playing music and its benefits to people, six beneficial performance development techniques can be singled out. 1. Patience. The biggest challenge for beginners

playing an instrument is the development of patience. Perseverance is the first means in goal achievement. Allotting enough time every day to develop playing technique, a musician is building up patience. Having developed patience, performers become more self-confident. 2. Achievements. Usually, each musician has his dream piece of music he would like to play but cannot do it for certain reasons. However, practicing for hours you can reach your goals and it helps you move forward. 3. Concentration. One of the reasons why parents encourage their children to play a musical instrument is that playing music has a positive effect on developing concentration. The ability to concentrate is useful in other fields of life, such as general studies, driving and others. 4. Socialising. Although performer's life may seem rather isolated because you play for hours isolated from the world, musicians socializing with like-minded people make up their own community, where they share their experiences, find ways how to make the learning process easier. 5. Physical benefit. The development of technique can be beneficial not only to the psychological state of mind and creativity; it can be good to student's physical health. In the course of time, playing builds muscle memory which helps to keep the body active, strengthens the body parts which are most often trained, for instance, wrist, knuckles, legs, and back. 6. Empathy. Finally, of all the benefits, all five listed aspects give a musician the most important feeling of empathy, the feeling of pleasure. The ability to play technically makes the musician happier and more self-confident. Having mastered the technique, he can concentrate on the expression of artistic performance (Corfield 2015).

It is necessary to encourage the performer to improve playing technique since it is the fundamentals of quality performance. However, concentration only on technique development may have some drawbacks, too.

## 1.2. EXPRESSION OF EMOTIONS

Ability to understand emotions that come from music develops in early childhood. Researchers of music performance expression state that emotions, which are evoked when playing music, consist of several features:

1. Structural features. Important factors in expressing musical emotion are tempo, duration, rhythm, sound and melody (Gabrielsson, Lindström 2001);
2. Performance features. Performer's skills and his state affect the way a piece of music is played. By skills we mean performer's abilities, technical skills and appearance, including physical appearance. By state, we mean motivation and interpretation of the piece of music.
3. Listener features. How musical emotion is perceived is determined by the listener's age, knowledge about music art and listening motivation.
4. Contextual features. The venue and event can boost the emotions of performance, for example, funeral, wedding, or celebration (Scherer, Zentner 2001).

When listening to music we experience feelings and emotions. They are similar concepts but they denote different states. Feeling is related to physical needs and is often stable. Emotion is a psychological change and it can be temporary, depending on a situation that is caused by feelings. Therefore, the performance of music composition firstly stimulates physical change through the senses, thus evoking emotions.

## 1.3. CONSCIOUSNESS AND OBSERVATION

Consciousness is purposeful attention, a concentration that requires being precisely concentrated on a certain action. If a person develops deliberate thinking, he develops consciousness. Consciousness permits to live a quieter life because some events, especially negative ones, usually have a negative impact on your emotions and then it is difficult to concentrate and realize that it is already the past. Scientific research confirms that consciousness is beneficial for human beings. 1. It enables to process information faster and encourages one to forget negative past events that have an effect on our present. 2. It develops the ability to control your emotions in difficult and stressful situations. 3. It strengthens empathy and goodwill. 4. It lengthens attention span and concentration. 5. It stimulates creativity. 6. It inspires a person to be happier, understand and experience the joy of the present moment.

The development of consciousness is a very important task because conscious performers become more courageous, happier and self-con-



fidant, are able to concentrate on the piece of music. An educator has to teach a student to be conscious not only when he is playing but to be aware of emotions which occur in different life situations (William 1998).

#### 1.4. THE NEED FOR SELF-ACTUALIZATION

The founder of humanistic psychology, author of positive psychology, American psychologist A. Maslow, creator of the five-stage pyramid of human needs, has said that the need for self-actualization equals the importance of physiological needs. Only a self-actualized person can become happy. It is as important as eating and drinking. Depending on their strengths, people can self-actualize themselves in different fields, for example, to become artists, businessmen, doctors, etc. A person has to overcome difficulties when he aims to self-actualize himself. He can take a step back when he is afraid of difficulties and stay in his comfort zone and, according to Maslow, move away from his happiness (Maslow, 2009).

A performer has to cross the boundaries of safety and comfort all his life. Each performer has experienced a failed concert, during which due to stress or fear, he failed to perform the way he wanted. The educators' task is to encourage the student to take it as a useful experience and go again on the stage. So, each test should be perceived as an experience which would encourage to be more resistant to unfavourable conditions. Organ playing technique as that of any other instrument is developed from the very first learning days. The founder of present organ school in Lithuania, professor Leopoldas Digrys (born 1934) emphasizes the first stage in teaching playing organ, when it is essential to become conscious of the differences in playing the piano and the organ (Digrys 1998).

An educator, considering all the features of the organ instrument, has to see that all skills are developed gradually. The future performer with the help of his teacher has to *become friends* with the instrument. Having mastered the technique, an organist meets other characteristics of the instrument during a concert, such as differences in organ tracture and playing panel, a variety of acoustics, different voice and register abilities. These challenges become the routine of a performing organist.

#### 2. ISSUES IN DEVELOPING ORGANIST'S PERFORMANCE EXPRESSION

To find out the possibilities of organist's performance expression, to single out the most effective means of developing them and reveal specific conditions, which a performing organist faces, on March 20–23, an interview was conducted with three highly experienced educators from LAMT Organ and Harpsichord Department. All three respondents have graduated from the Piano and Organ Department at the Lithuanian Academy of Music and Theatre. Twelve questions have been asked to thoroughly examine the features of organ performance mentoring, the problems and ways to solve them.

1. Every teacher wants their student to be professional. To a question of what factors are of essential importance and most effective in all-round education of an organist, and what an educator has to pay attention to, all educators have provided a unanimous response. Education has to be individually adjusted by having evaluated student's possibilities. *It is significant to know the strengths and the weaknesses of your student and support the strong points and strengthen the weak ones* (R1). Besides, it is necessary to encourage student's interest in music: *In the first place, it is listening to music – going to concerts, watching videos and listening to sound records, listening to colleagues and school mates playing* (R1). Some educators believe, that educator's activities are no less important factor, which could be a model encouraging to pursuit good results. The educators emphasize that it is essential to develop not only student's technical skills but also his/her personality. Therefore, it is important to consider all aspects necessary for all-round education because teacher's activities and personality, as well as individual features of a student, may influence the results, progress and speed up music learning.

2. Supposing that an educator has ignored all the factors determining organist's advancement, how would it undermine the performer's expression? All educators agree that if an organist does not have all-round education, he will not be able to perform further and more difficult tasks in music and will not be interesting to a listener. *If we do not increase the requirements, the result will be similar to "stagnant water" (...) if a musician is not interesting, how can he play in an interesting way...* (R3). It is necessary to discuss not only

technical problems but also speak about the beauty of music, the idea and the significance of a piece of music. A performer often becomes a well-known person in the society, therefore, his success, popularity, and evaluation depend on what message he passes on to the listener and what kind of personality he is himself. Thorough use of all means of expression in education is the beginning of proper development where the development of art perception is equally important and it will help the performer to become interesting.

3. Being asked whether it is important to adjust repertoire individually to a student, and what should be taken into consideration when choosing a piece of music, some respondents have stated that it is important to select a piece of music not only considering the student's weakest points, which could be faster strengthened with the help of pieces of music, but it is necessary to familiarise students with music and traditions of different epochs. One respondent noted that it is necessary to choose a more complex piece of music designed to develop student's abilities, but also such a piece of music which would be feasible to perform, and which would bring the joy of creativity.

The choice of proper repertoire can have a strong influence on student's development; therefore, it is essential that all present student's abilities are considered. *A good educator can feel what a student needs at a certain stage. Mastering some pieces of music takes a long time and effort but the result is far from effective* (R2). An appropriately chosen piece of music may help achieve excellent results and motivate a student to play and be interested in music.

4. Organs and the place for performance often change; the performer meets unforeseen problems, such as uncomfortable panel/stand of organs, complicated mechanics of an instrument, the lack of practice and bad acoustics of a church. Thus, a question is how to deal with these challenges during a concert? According to the educators' opinion, when facing these challenges, one can only overcome them if he has sufficient experience. Not having an opportunity to give concerts in different places, they can get used to inconvenience in the classroom creating certain unfavourable conditions. Performer's attitude and adjustment to unexpected situations are extremely important. *Practice is the best teacher. Organist's attitude is also crucial. Organists have to face inconveniences meekly and try to adjust to them here and now*

(R2). It is really difficult for an organist to deal with problems, especially if concerts are not given often. Performance anxiety is a common feeling that accompanies us. However, when conditions of the performance are inconvenient, one has to forget the anxiety and adjust to the present situation by keeping composure. None of the listeners have to sense that music suffers due to the feeling of discomfort experienced by a performer.

5. When performing, an organist usually plays with the help of an assistant who changes the voices of the organ. The question whether an assisting person may disturb, distract or, on the contrary, help the performance, has been answered by organ educators by stating that an assistant should not affect the performance unless the assistant is incompetent. However, many people think that there might be some interference. *If you have to keep an eye on the assistant and help him deal with his tasks, then he interferes. Most important is a reliable assistant, then the performance will not suffer* (R2). On the one hand, an assistant may hinder the organist's concentration on music and distract him. On the other hand, it is often impossible to manage without an assistant, therefore, it is necessary to adapt to the assistant's presence. It is important to have an assistant who is competent and can be trusted.

6. Organists often play from sheet music because it also helps the assistant to follow the course of musical composition. Does it affect the expression of performance? Does sheet music before your eyes help you stay calm or restricts creative freedom? Some people believe that sheet music disturbs concentration on the essence of the musical composition because then your concentration is on the notes rather than on the composition. Others think that sheet music has no influence on music interpretation. On the contrary, it helps you stay calm. Finally, when you learn the music composition well, you do not look at the sheet music in front of you. *Organists are used to playing from sheet music; therefore, we sometimes miss the moment when we can play without it* (R2). The main objective of a performer, as well as an organist, is to interpret music expressively, thus all other factors should not have any influence on the quality or freedom of emotions. Thus, each performer chooses a way that is best for him, to play from or without sheet music.

7. Being asked the questions whether the rendering of emotions and interpretation is easy

and what would stimulate an organist to become more emotional, some respondents have said that organist's emotions may be affected by several factors: 1) interest in music; 2) analysis of musical compositions; 3) personality type. *Rendering of emotion is one of the main tasks of an organist and not everyone manages to do so* (R2). To get to know the personality is the first step of an educator, and later you have to choose the right means which would stimulate emotions. It can only be added that organists, different from other performers, are not seen on the stage because organ music concerts often take place in churches. *Thus, organists have to communicate their own emotions directly through music. It is where the music ends, music begins and emotion is in-between* (R2).

8. Can there be too many emotions? How can it affect the quality of performance? *Yes, there can be too many emotions, and it can harm phrasing, retaining the idea in music, technical stability, and interpretation* (R1). Emotion can be spontaneous and impulsiveness often disturbs the performer. *Emotion has to be purposeful, only the right amount of it. If there are too many emotions, they prevent action control and it is very likely that the idea of music will be lost* (R3). Thus, consistent expression of emotions and their control stimulates not only good performance of musical composition but also gives the performer stability and mysteriousness.

9. When highly experienced educators were asked how to develop playing technique in order to avoid injuries (overstrain of hands) – educators stated that it is important to pay attention to the position of organist's body and find the place which causes the tension. *Before playing the organ it is useful to have some warm up and play different exercises and scales on the piano. Not to play too long without pauses, to give rest to hands, it's important to pay attention to the position of hands* (R1). It is also useful to practise certain body relaxation exercises. The development of the performer's techniques requires special supervision and precision, because improper work may end in a negative outcome and even the end of the performer's career.

10. It is important to know what is purposeful independent work of a student? How to achieve it? *First of all, you have to understand what you are playing. To start analysing musical composition from details to the whole, to learn the*

*structure, the idea, and the key points. It is better to learn not by page but by patterns – sentences, phrases* (R3). When working independently, an organist has to learn to listen to himself, as if from aside, and be able to select the most difficult parts, so that he could improve them. Analysis and perception are also very important. An educator's task is to give precise tasks how to learn. *First of all, a student upon leaving the classroom has to know what tasks he has to do. I applied a 30-minute method: a student in the classroom works exactly the same way as he has to do at home. I observe him and later tell him which element prevents him from learning fast one or another place. A teacher has to give precise tasks how to practice rather than play* (R3). A well-presented task for the student is a guaranty of a quickly achieved result.

11. The respondents have answered the question *What performer can we call a professional?* by saying that a professional has to have mastered the technique and musical means of expression. A professional is someone who can read music, understand it and convey it. *If he achieves it by all means of music that he is supposed to have mastered, then we can call him a professional* (R2). A professional does not necessarily have to arouse every listener's interest. However, every musician's goal is to be special and unique. *Professional performers can be of two kinds, interesting and not interesting. A professional performer causes the listener's interest; he has a distinctive feature which makes him interesting to the listener* (R1). Perhaps a professional does not play pieces of music that require sophisticated technique, but his distinctive interpretation and convincing performance will enchant the listener.

12. Asked the questions *When trying to achieve a better result when performing on stage, how much do natural abilities and work of the musician decide? Can work exceed your natural abilities?*, organ teachers have unanimously stated that by working, you can develop and even exceed your abilities. One of the respondents states: *Although this question is differently solved by many psychologists, I think, by work you can really exceed your natural abilities. I agree with the statement of 90% work and 10% talent* (R1). *One who has less talent will need a longer time to reach professional skill, therefore, only the length of time differs* (R3). Teachers know a lot of cases



of finished careers. *A lot of talents have failed when a sufficient amount of work was not put in at the right time because natural abilities must be developed* (R2). Not every musician is born with distinct natural abilities, you learn the art of music for all your life and when you have reached a rather high level, we still may say that music is beyond the boundaries of human perception and abilities<sup>1</sup>.

## CONCLUSIONS

An educator influences not only the skills of a young performer but also the shaping of his character features. An educator shows possibilities of expression, develops all-round acquisition of music knowledge, features of self-expression, and self-critique.

Educating a young organist, an educator should evaluate the student's abilities and flaws, choose a musical composition accordingly, try to reveal his best features when playing music and stimulate the development of the weak ones.

When playing, technique and movements are developed by choosing suitable learning means after having analysed the features of the instrument. However, it is important to highlight that technical skills should not outweigh the idea of music.

Playing music requires purposeful emotions that are based on the idea and the meaning of music. An educator has to adjust subjective emotion to objective performance because too many emotions may trouble the performer and have a negative effect on the quality of performance and distract the listener.

It is very important to develop student's awareness and observation not only on stage but also when practicing. Constant attentiveness affects the speed of student's results and productivity,

helps avoid the tension of technique and ensures the performance quality and stability.

The ability of an organist to adjust to the instrument in any environment, calm state and attentiveness to the listener show his professional skills. However, too complicated conditions of performance and insufficient time for rehearsals may affect the quality of performance during a concert, thus it is important to practice in different conditions as often as possible.

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<sup>1</sup> An interview with educators from LAMT organ and harpsichord department (20–23 March 2018, Vilnius).



# *Forms of Ethnic Culture Activities in Non-Formal Education of Lithuania*

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In the European documents, non-formal education of children and the youth is given a high priority by highlighting the opportunities offered to a person to become an active member of the society, successfully function in the society, and to help satisfy one's personal needs for knowledge and self-expression.

Non-formal education is much more appealing to children and youth than formal learning. It is a purposeful activity *that helps a child to acquire competences which would help him or her become a conscious personality that would be able to solve personal problems responsibly and creatively and actively function in society, adapt to the changing environment* (Ruškus, Žvirdauskas, Stanišauskienė 2009: 185).

Various forms of activities of ethnic culture allow children and the youth to cognize, take over our nation's traditions and customs, form their national identity and the values of nationalism and patriotism, compose an image of the nation's cultural integrity.

*Keywords:* non-formal education, ethnic culture, forms of activities, music education.

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## INTRODUCTION

Non-formal teaching and learning are certainly appealing and significant to children and the youth, since specific education principles are followed: *education in groups, positivity, and experience, that is, when education is based on the principles of experience and its reflection, voluntary service, accessibility, relevance, democracy, etc.* (Paurienė 2012: 1). The increasing value of quality leisure activities requires a new approach to non-formal education. Forms of ethnic culture activities can become one of the major levers *determining the formation of ethnic identity during the time of challenges of globalization* (Palubinskienė 2015: 98).

One of the aims of the project of National Education Strategy for 2013–2022 – while developing the coverage of non-formal education of children and the youth, provide young people with the most favourable opportunities to reveal their individual skills and fulfil their educational needs. It is highlighted in the strategy that *only formal*

*educational content does not provide enough opportunities for independent realization of the character, creation of personality, emergence of the national identity, acceptance of the role of culture's creator, and the development of creative freedom and creativity;* see National Education Strategy – *Valstybinė švietimo 2013–2022 metų strategija* (2013). The socialization process of a child, which begins in early childhood when he/she by learning social norms, laws, and lifestyle becomes a part of the society, is very important (Paurienė, Čiužas, Kvieskienė 2014: 1).

Childhood is one of the most beautiful periods of life, full of explorations and discoveries. It is the time when the child's character traits and value scale are forming, first life experience is gained. In addition, it is a time when the child is particularly sensitive to failures, relationships and moods of other people, and the influence of the social environment (Šalaševičiūtė 2009).

Non-formal education is not merely spending of one's free time. It is a pleasant and interesting way of gaining knowledge, skills, and competencies.

Non-formal education is not cognition for the sake of cognizing; its purpose is to satisfy the needs that ensure the quality of life now and in the future.

Children's non-formal education systems in European countries have their own peculiarities; however, they also have quite many similar traits. The post-Soviet countries have a different tradition of non-formal education than Western countries, but nowadays they are moving towards the new, European culture. Nevertheless, different definitions do not mean that concepts, methods, aims or sources of financing are understood differently. However, the active politics of non-formal education in each country is determined by the country's cultural and historical peculiarities. At the same time, the fact that many European countries have distinctive systems of non-formal education, their description, implementation, and philosophy, is not a problem, since in this way countries can learn from each other (Clarijs 2008).

Non-formal education is much more versatile than formal. In Europe, non-formal education means solidarity, unity, teaching social skills and in groups, while formal education is focused on individual cognitive achievements.

Ethnocultural education, based on the preservation of ethnic originality, is especially relevant today: when children and the youth are influenced by the 'mass culture'; when it is being 'melted', as well as by modern technology and the cult of consumption, which has *raised on a pedestal the material and sensual human needs* (Grigas 2001: 20); when the whole world searches for points of contact with the past, so that it would be possible to build roads to the future and feel the continuity inwardly. Marija Gimbutienė encourages not forgetting one's roots, preserving and enhancing ethnic culture, which is our main opportunity and source of persistence (Gimbutienė 1994). Lithuanian non-formal education highly contributes to the deeper cognition and preservation of ethnic culture.

Today, ethnic culture is defined by the peculiarities of local culture and education; it is gaining a particular significance in one's understanding of personal identity, becoming aware of the nation's values in the context of other cultures. Therefore, ethnic arts, music, song, and dance can provide life with a strong cultural basis (Jucevičiūtė-Bartkevičienė, Palubinskienė 2016: 56).

Lithuanian scholars have researched the non-formal education of children and the youth and the related activity areas from different aspects.

Since the term of *non-formal education* in the documents and scientific works became prevalent only after the year 2003, this activity is still most often regarded as an after-class activity, additional education, and employment. Scholars examine non-formal education in the context of socialization (Barkauskaitė 2001, Kvieskienė 2003, 2005), analyse its forms and ways (Ramaneckienė 2002, Ratkus 2000, Survutaitė 2004), while most of the research works are devoted to the detailed analysis of concrete areas of non-formal education (music, art, sports, etc.) (Jonilienė 2007, Kaluinaitė 2002, Makarskaitė 1998, Pečeliūnas 2001, a.o.). However, the forms of ethnic activity have not been separately analysed in Lithuanian non-formal education.

The aim of the research is to find out the forms of ethnic culture activities in non-formal education of Lithuania.

The objectives:

- carry out the theoretic analysis of the problem;
- find out teachers' opinions about the forms of ethnic culture activities in non-formal education of Lithuania;
- conduct quantitative and qualitative data analysis.

The methods of research: the analysis of scientific literature and documents; the quantitative and qualitative research strategy, documentary research method (McCulloch 2004, Bruzgelevičienė, Žadeikaitė 2007); teachers' survey.

100 participants took part in the research (2016). All of them were teachers working in various primary, pre-school and other institutions of non-formal education from different cities and regions of Lithuania.

In order to carry out the qualitative and the quantitative research, *Teacher's Survey* was prepared, which has helped to find out what forms of ethnic culture activities are applied in non-formal education in Lithuania. For that purpose, teachers have answered the questions of the survey about ethnic culture, its values and importance in education of children, their national identity, the formation of their convictions concerning nationalism and patriotism, the employment of ethnic culture and music in various children's activities, the forms of ethnic culture activities in non-formal education in Lithuania, etc.

The *survey results* of non-formal education teachers from Lithuania reveal that the cognition of ethnic culture, as well as the abilities and skills in this field, are acquired through various forms

of ethnocultural self-expression: activities in folk and stylized ensembles, folk dance clubs, children's choirs, folk art studios, theatres and other collectives, as well as through the practices of preparing festivities, excursions or sightseeing tours. The forms of ethnic culture activities mentioned help children to widen and deepen their knowledge of their ethnic culture, its history, and national heritage. According to the teachers, ethnic culture and values imprinted in it help to shape children's national identity, the convictions of nationalism and patriotism, to get acquainted with the national traditions and customs. In addition, in the teachers' view, ethnic culture is a significant means of children's education, since it develops artistic, cognitive, social, health and communication competencies.

#### THE RESEARCH RESULTS AND DISCUSSION

The research data collected were processed by applying the method of qualitative content analysis. During this process, theoretically meaningful statements were distinguished from the initial information, which was based on the informants' replies. The process of the qualitative content analysis consisted of the following steps: the content of the text was consistently analysed, divided into analytical units, categories and subcategories were formulated and their interpretation enabled to decode meanings contained in them (Lichtman

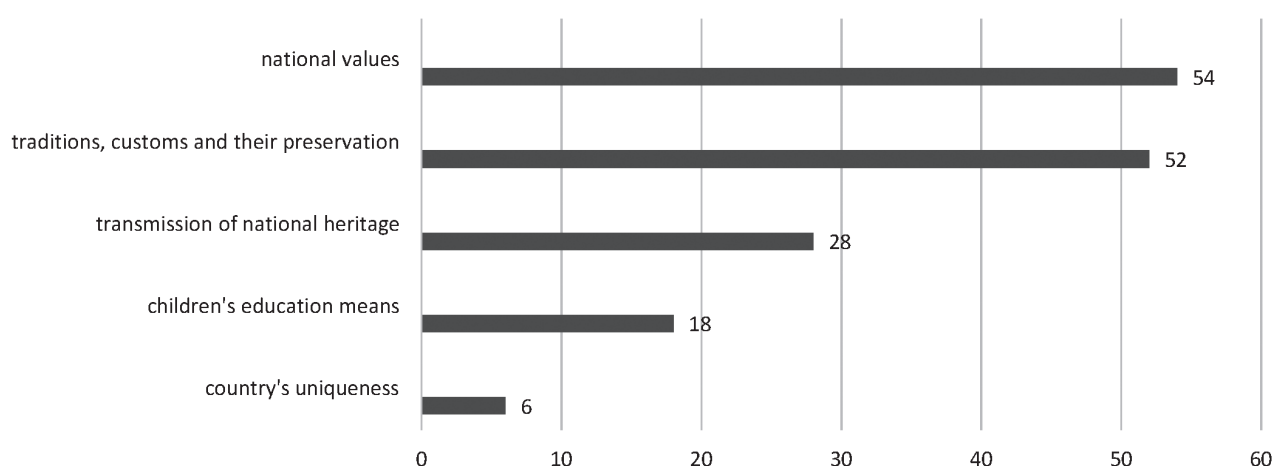
2013; Bitinas, Rupšienė, Žydzūnaitė 2008).

In order to comply with the research strategy of the qualitative survey, written survey questions were open-ended. It helped to maintain the spontaneity and originality, since the research participants were not limited by the answer options; besides, the survey was conducted in the environment of groups, which, according to Inga Gaižauskaitė and Svajonė Mikėnė (2014), could promote efficiency in primary contact with the informant, increasing the degree of response in the questionnaire.

The data for the analysis were collected by inviting the research participants to answer the questions in writing, invoking the research instrument – the questionnaire developed particularly for this research.

First, it was important to find out what the nation's ethnic culture means personally for the teachers (see Example 1).

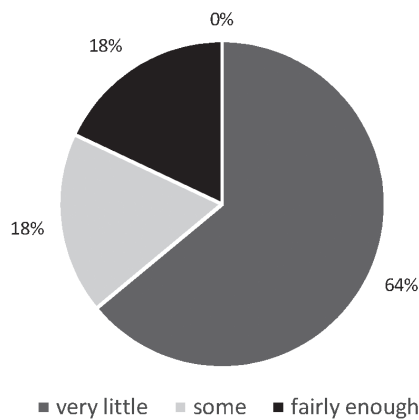
The research data show that ethnic culture is significant for teachers because it encompasses the national values that must be conveyed to children (54 percent). About half of the teachers associate the importance of ethnic culture with traditions, customs and their preservation (52 percent), about one fourth (28 percent) – with the transmission of national heritage or country's uniqueness (6 percent). In the opinion of one-fifth of the respondents, ethnic culture is primarily important as a means of children's education, since it develops their artistic, cognitive, social, health and communication competencies.



Example 1. Teachers' opinion about the personal significance of their ethnic culture<sup>1</sup>

<sup>1</sup> P.S. The data presented in Examples 1, 4–8 were calculated from the number of choices made by the respondents.

The second aim was to find out whether the teachers have sufficient knowledge about their nation's ethnic culture and music, whether they would like to gain more (see Example 2).

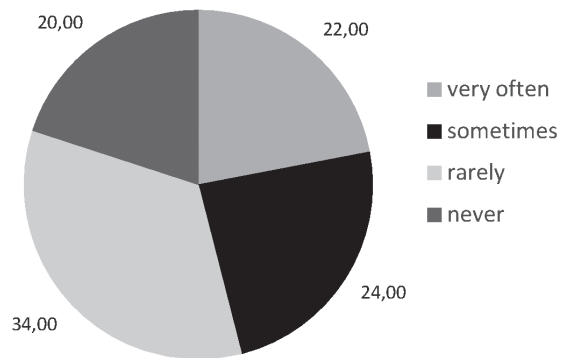


Example 2. Teachers' opinion about the existing knowledge of the ethnic culture

Sadly, but even 64 percent of the respondents know very little about their nation's ethnic culture and music. About 18 percent of the teachers have fairly enough or some knowledge. Thus it is not surprising that 88 percent of the teachers do wish to acquire more knowledge about their nation's ethnic culture and music. They would like teachers to be provided with more courses, seminars and practical workshops on how to convey the values of ethnic culture and music to children. It is not relevant only for 12 percent of the teachers, who do not know or doubt whether they need more knowledge. The above-stated shows that for about one-eighth of Lithuanian teachers, ethnic culture is not important or relevant, thus, it may be assumed that they do not try to pass it on to their pupils.

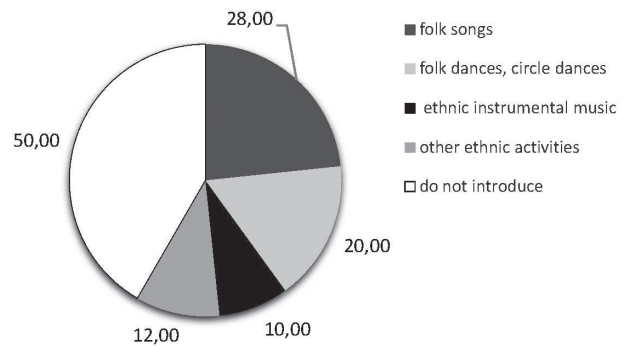
Next, we examined whether during various activities the teachers often introduce children to the Lithuanian ethnic music: songs, dances, instrumental music (see Example 3).

According to the research data, the teachers very often (22 percent) or sometimes (24 percent) introduce children to Lithuanian ethnic music. However, one-third of the teachers do that rarely (34 percent) or never (20 percent). Therefore, about half of the primary and preschool education teachers admit that they are not prepared to convey ethnic music to children or do not have such competencies. Non-formal education is a very perspective form of education, which can effectively help to improve the ethnocultural competencies of teachers. It is only required to be more interested in the nation's ethnic culture.



Example 3. The frequency of children's acquaintance with ethnic music, according to teachers

The teachers' survey helped to find out which genre of ethnic music – folk song, dance, instrumental music or other ethnic activity, teachers usually introduce to children (see Example 4).



Example 4. Teachers' opinion about children's acquaintance with genres of ethnic music

The research data reveal that 28 percent of the teachers introduce children to Lithuanian folk songs, 20 percent – to folk dances, circle dances, 10 percent – to ethnic instrumental music and 12 – to other ethnic culture activities. However, as many as a half (50 percent) of the respondents do not introduce children to any of the genres of ethnic music. This once again shows the lack of teachers' competencies, since non-formal education is not only the education of narrow specialization but rather the development of competencies and skills where the greatest attention is paid to personal, educational, social and professional competencies (Jucevičiūtė-Bartkevičienė, Palubinskiene 2016: 62).

Further, it has been examined whether it is important to teach ethnic culture to children. While analysing the research data it has been clarified that all the teachers (100 percent) agree that it is important to teach ethnic culture to children. Thus,



the teachers understand the importance of cognizing, preserving and conveying their nation's culture and music to children. They were also asked

why, in their opinion, it is important to teach ethnic culture to children? For this purpose, the qualitative research data analysis was conducted.

Category	Subcategory	Examples
Knowledge about ethnic culture	Knowledge of the nation's history	<i>It is important to teach children ethnic culture, since it helps to broaden their knowledge about the nation; so that they know their culture, preserve it; educated children better understand their own ethnic culture; they have to know their history and should not forget their roots; children especially broaden their worldview when learning the nation's history.</i>
	Knowledge of traditions and customs	<i>It is important for children to know their nation's traditions and customs; (...) important to introduce children to traditions and customs since the assimilation takes place through Anglicism and influence of other cultures.</i>
Transmission and preservation of ethnic values	Nationality education	<i>(...) to form the nationality, since it gives the basis, language and nation remain through folk music; (...) so that when leaving their country and going abroad they would still feel being Lithuanians.</i>
	Identity education	<i>Ethnic culture helps to form one identity not only for children but also for adults.</i>
	Citizenship education	<i>Ethnic culture helps to educate children about citizenship; only having taken over the cultural values, a child develops as a Lithuanian citizen.</i>
	Patriotism education	<i>Ethnic culture is very important in patriotism education from the very first days; the cognition of ethnic culture helps a child to become a real patriot, but only if s/he is taught to love his/her motherland from the very early days.</i>
	Education of respect for the homeland, family	<i>Ethnic culture primarily teaches a child to respect his/her motherland, defend it from rivals, love his/her parents and treat them with respect; ethnic culture helps a child to understand that motherland, mother, father, brother, sister, and grandparents should be respected and cherished.</i>
Presentation of ethnic values to the world	Preservation of the past	<i>We must convey our ethnic culture values to children to preserve what our nation has developed through ages; while transmitting ethnic values we must aim for our nation not to vanish; (...) to preserve our national heritage in all the possible ways.</i>
	Uniqueness, exclusivity of ethnic culture	<i>It is important not only to preserve ethnic culture, but also to present its uniqueness to the world in the context of other cultures; Lithuanian ethnic culture is unique not only for the oldest language but also for its traditions, customs, and spirituality; it is interesting to present yourself to the world; our ethnic culture's exclusivity must be shown to the whole world, since we have immensely rich national heritage.</i>

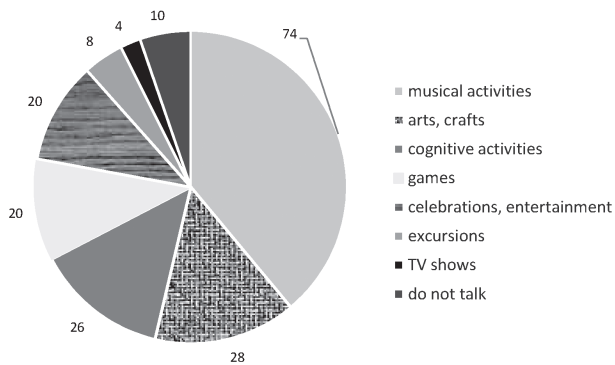
Example 5. The importance of ethnic culture education, according to teachers

As a result of the qualitative research data analysis, three categories and nine subcategories have been distinguished, which are based on the supporting statements of the informants. It appears that ethnic culture education is so important because it provides children with the knowledge of the nation's ethnic culture, its history, traditions, and customs. The cognition of ethnic culture helps to preserve ethnic values and pass them on to future generations. In the respondents' opinion, the most important values that should be transmitted to children are nationalism, patriotism, citizenship, personal identity, and respect for homeland and family. All these values can be passed to children only in the process of education. In the conditions

of globalization, it is also important to show one's ethnic culture and values to the world, disclosing their uniqueness and exclusivity. Therefore, the teachers were asked during which teaching (learning) activities they encourage children to get acquainted with ethnic culture and music (see Example 6).

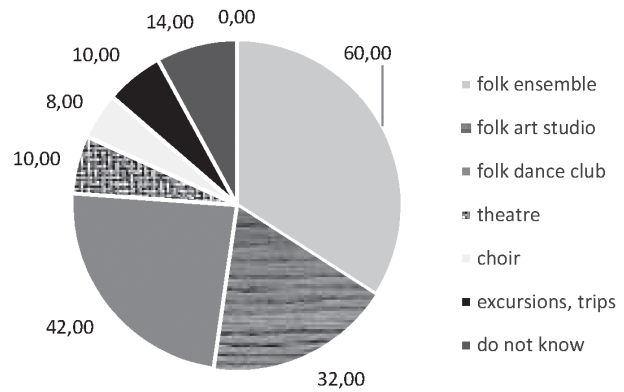
The analysis of the research data testifies to the fact that most of the teachers (74 percent) encourage children to get acquainted with ethnic culture through musical activities: singing, dancing (circle dances a.o.), listening to ethnic instrumental music. The other part of the teachers choose arts and crafts (28 percent), encourage children to cognize ethnic culture through books, albums, fairy

tales (26 percent) or playing games (20 percent). The respondents have also stated in what forms they encourage children to get acquainted with their nation's culture. For this purpose, they choose celebrations, entertainment, contests (20 percent each), going to excursions, visiting museums (8 percent), and watching TV shows (4 percent). 10 percent of the teachers also claim that they do not talk to children about ethnic culture or music in any activity.



Example 6. Educational activities and forms during which children are encouraged to cognize their ethnic culture and music, according to teachers

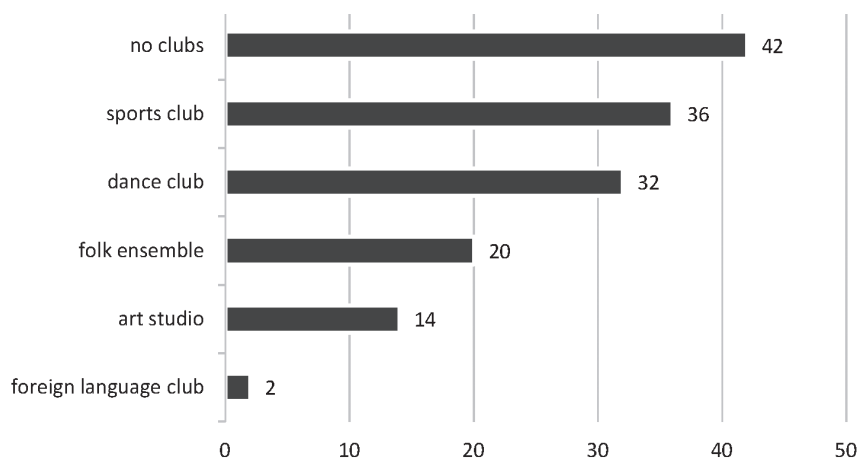
Further, it was also analysed which non-formal education forms are present in Lithuania and seem to be the most appropriate in cherishing ethnic culture (see Example 7).



Example 7. The forms of non-formal education most appropriate for cherishing ethnic culture according to teachers

The most appropriate forms of non-formal education for cherishing ethnic culture are folk ensemble (60 percent), folk art studio (32 percent), folk dance club (42 percent), theatre, excursions, trips (10 percent each) and choir (8 percent). According to the teachers, children, while participating in various ensembles, clubs, studios, going on excursions, visiting our country's main sites, perceive our ethnic culture faster and deeper and show interest in the nation's history and heritage.

It was also interesting to find out in which clubs operating in primary schools and kindergartens children can receive additional education (see Example 8).



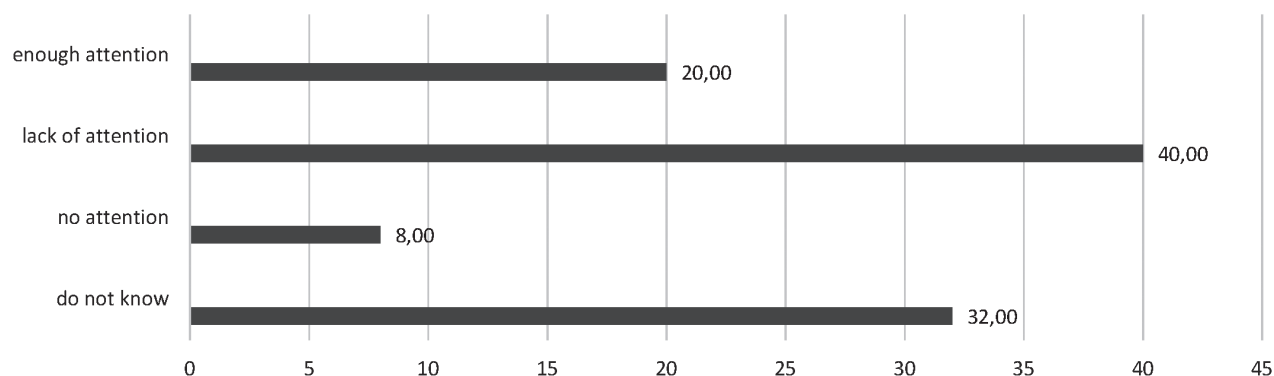
Example 8. Non-formal education clubs for children's additional education, according to teachers

The data presented in Example 8 show that in primary schools and preschool education institutions there are many various clubs in which children can be educated in a non-formal way. About one-third of educational institutions have clubs for basketball, yoga, football and other

sports activities (36 percent). Other educational institutions provide opportunities for children to dance folk and entertainment dances (32 percent), participate in folk ensembles (20 percent), art studios (14 percent) or learn a foreign language (2 percent). However, even 42 percent of educa-

tional institutions do not provide any opportunity for children's additional development, which shows that almost half of the educational institutions do not care about their pupils' non-formal education.

Moreover, the researchers wanted to find out whether cherishing of ethnic culture and music receives due attention in the above-mentioned clubs of non-formal education (see Example 9).



Example 9. Teachers' opinion about the sufficiency of attention paid to cherishing ethnic culture in clubs of non-formal education

Currently, there is a lack of attention paid to cherishing ethnic culture in the clubs of non-formal education. This is stated by 40 percent of the teachers. Meanwhile, 20 percent of respondents think that in children's clubs of non-formal education ethnic culture is paid enough attention. Some of the teachers notice that there is no attention devoted to ethnic culture (8 percent) and even one-third (32 percent) of them do not know or do not have the opinion on the issue. As it has already been mentioned (see example 7), 42 percent of preschool educational institutions do not implement any non-formal education activities.

The present study aimed to find out whether an educational institution should pay more attention to teaching ethnic music (songs, dances, circle dances, instrumental music). It has been clarified that some educational institutions devote sufficient attention to ethnic music training, but almost all the teachers working in them (98 percent) agree that in primary classes and preschool education institutions the attention to ethnic culture and music is paid much more. Ethnic music can help to form children's national identity, values of patriotism and nationality. Since song and dance accompany a Lithuanian from cradle to death, Lithuania has become known as a singing country. In order for this tradition to remain, it is necessary to pay attention to that already in children's preschool age and strive for the maintenance of the Lithuanian long-standing national traditions.

## CONCLUSIONS

The theoretical analysis of the problem had shown that non-formal education of ethnic culture of children and youth is provided with special significance, highlighting the opportunities for a person to become an active member of society, successfully function in the society, help to satisfy the needs of cognition and self-expression.

The research results testify that:

- most appropriate forms of ethnic culture activities in Lithuanian non-formal education are those of folk ensembles, folk art studios, folk dance collectives, theatre clubs, children's choirs, celebrations, entertainment, contests, excursions, trips, visiting museums, and watching TV shows;
- in the opinion of primary and preschool education teachers, ethnic culture provides children with knowledge of the nation's history, traditions and customs, helps to develop respect and love for homeland, family and nature, to take over the values of patriotism, nationality, citizenship and preserve them for future generations. In the conditions of globalization, it is especially important to show the national culture and values to the world, disclosing their uniqueness and exclusivity.

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