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CONTENTS

Editorial

The 6th volume of the international scientific journal *"Problems in Music Pedagogy"* contains articles reflecting the research, practical experience and theoretical propositions originated in Latvia, Lithuania, Estonia, Kenya and Mexico. Topic areas of the journal include music teacher's competence in the development of students' moral culture, music teacher's training according to C. Orff's pedagogical system, problems concerning the training contemporary improviser, the factors influencing candidates' preference choices in Kenya Certificate of Secondary Education music examination, axiological approach in the piano teaching process, music accompaniment as a very special part of the classical dance lessons, as well as view of professor Winston Morris about teaching the tuba playing process.

After summarizing the main ideas of authors, we can make the following important conclusions:

1. In the modern, rapidly changing world, in the context of globalization and the change of values, one of the main aims of music education is the development of a student's moral culture, which is attitudes towards human values, relations with cultural norms and regulations, habits of evaluation and decision making. Social significance of musical activity is meaningfully related to the recognition of moral values: it has become evident that musical activity providing aesthetic gratification to the others is vitally important to the stability of moral behaviour. The recognition of personality as a value as well as understanding education as a universal value, involve reinforcing the axiological trend in education of personality: to promote the development of a personality able to self-determine and self-realize within the system of values.

2. Among the different kinds of teacher's educational tasks is his/her responsibility for ensuring creative working environment, for developing pupils' creative skills and abilities. That is why it is necessary to develop music teacher's study programs in the following directions: a) optimization of the study content and methodology by maintaining ethnic and national traditions; b) employing rich experience of previous generations of music education methodology; c) bringing into the focus the improvisation skills at all levels of music education.

On behalf of editor-in-chief of the journal, I express my appreciation to the authors, Editorial Board, and Editorial Staff. Our own journeys of professional development through engagement with these articles though will be unique to each of us.

Editor-in-chief
Jelena Davidova

CHARACTER OF MUSICAL ACTIVITY AND MORAL CULTURE OF SENIOR PUPILS IN DIFFERENT TYPES OF SCHOOLS

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Abstract

The research seeks to disclose relations between musical activity and moral culture of senior students. Peculiarities of musical activity and of moral culture of senior students, based on the research data are presented and their interrelations are disclosed. Differences between the levels of moral culture of students from different types of schools were estimated. The moral culture of students from choral singing schools was found to be more mature.
Key words*: musical activity, moral culture, narrative, interpretation, different types of schools.*

Introduction

Wide pedagogical experience demonstrates that children involved in active musical practice and children who are not related to musical activity are different (*Bastian, 2000; Shaw, 2000; Winner & Hetland, 2000; Navickiene, 2001*). Some authors analyze the academic benefit of music education (G. Schaw, E. Winner & L. Hetland); the others concentrate on emotional reactions (L. Navickiene) or social relations (H. Bastian). However, the benefits from musical activities, which lie in the cultural area, that is attitudes towards human values, relations with cultural norms and regulations, habits of evaluation and decision making, which are far from practical reality, skills and competencies, recognized so much nowadays, are not widely discussed in scientific and pedagogical literature. That is why the influence of musical activity on personal culture of students is worth of deeper analysis as an important field of personal and social development of a personality.

On the other hand, this research was challenged by the problems of cultural development of senior pupils as felt crisis of moral values and behaviour, consumer attitudes towards surroundings, low level of responsibility among them. Practice of music education shows that mentioned problems are not so evident among students who are busy in musical activity. To qualify this cultural and moral difference more precisely, the term *moral culture* was used. Moral culture was understood as a unity of

moral consciousness and character of behaviour determined by it, where a particular behaviour, based on internalization of moral norms functioning in a certain culture, guarantees an acceptable activity of an individual in the cultural surroundings (*Girdzijauskas, 2008*). This conception of moral culture was developed appealing on works of I. Kant (*Kant, 1803*), S. Salkauskis (*Salkauskis, 1990*), R. D'Andrade & C. Strauss (*D'Andrade & Strauss, 1992*), V. Kavolis (*Kavolis, 1993*), B. Patlakh (*Patlakh, 2000*), P. Glanzer (*Glanzer, 2003*) and other writers.

This research seeks to disclose relations between musical activity and moral culture of senior pupils. Thus, **the basic question of the research** is how and what influence musical activity can make on moral culture of senior students, and how much this influence can be optimized.

The object of the research is musical activity of senior students, its properties and relations with components of their moral culture. Credible possibilities of influence of musical activity on the development of moral culture will be analyzed.

The presumption that musical activity can affect moral culture theoretically was based on modern art theories, recognizing connections between art and non-artistic reality (*Hospers, 1964; Dewey, 1966; Goodman, 1976; Adorno, 1984; Gardner & Davis, 1992; Gadamer, 1999; Carroll, 2001; Eaton, 2001; Johnson, 2007* etc.).   The theory of suggested art propositions, developed in the field of analytic art philosophy and represented by works of J. Hospers (*Hospers, 1964*), M. Veicas (*Veicas, 1980*), M. Beardsley (*Beardsley, 1982*) etc., thoroughly explaining the cognitive function of art, is outstanding in this case. This theory presents the process of interpretation of art, revealing the primary, direct meaning of works of art, which is implicated by means of expression of a work of art (it does not perform a cognitive function), and deep meaning, which performs a cognitive function, because it is related to the experience of a perceiver. Because of this generated meaning, artworks, including music, are considered to be the specific models of reality, which are understood and interpreted through narratives.

According to M. Johnson (*Johnson, 1997*), N. Carroll (*Carroll, 2001*) and other authors, narratives help us to understand ourselves and surrounding reality, our self-consciousness is basically built on them. Artistic narratives express the connections between a work of art and the reality in the common cultural context of a creator and a viewer or a listener. They consist of sequence of percept (events, propositions, concepts, states of mind, emotions, etc.), linked to each other by causative relations (*Carroll, 2001*). Narratives, which we build while listening to music or performing it, are kind of stories in possible imagined situations, in which we are the main actors.

While musical works are rarely related to a specific plot or situation, the beholder is generating narratives from abstract allusions, emotions and metaphors. That is why they often do not provide new moral knowledge. Narratives, generated on abstract basis, encourage us to rethink existing values, attitudes and relations (*Carroll, 2001; Mullin, 2002; Nussbaum, 2003*), while the emotional effect of music helps to internalize discovered meanings and insights, to find evaluative attitude towards surrounding world (*Budd, 1995; Nussbaum, 2003; Bitinas, 2004*).

Methodology

In order to prove the presumptions mentioned above, an empirical research was designed and accomplished. It was performed by an opinion poll of senior students from different types of schools, offering a variety of music programs, from different towns of Lithuania. Students (15 – 19 years old) from secondary schools, secondary schools with enriched music programs, arts gymnasiums providing professional music education, and choral singing schools were included in the research. A total of 390 pupils were questioned.

Searching for possibilities of influencing moral culture by musical activity, firstly the research of the peculiarities of musical activity, suggested in different types of schools, was performed. In order to design the research instrument, the structure of musical activity was defined and the features of effectiveness of musical activity were determined. It was considered that musical activity consists of several modes, such as 1) performing music, 2) learning music language and theory, 3) creating, improvising, arranging, 4) listening to and interpreting music. The **features of effectiveness of musical activity** were determined for the study in order to explore different aspects of musical activity from the perspective of personal attitude of the students to it. That is:

1. Personal significance of musical activity (as development of musical capacities, experiencing aesthetic emotions) and social significance (including performance of social roles, providing aesthetic gratification to others, etc.) were expected to show what meaning students find in musical activity;
2. Personal, social and cognitive purposefulness of musical activity were defined with the aim to reveal the variety of goals which students have while analyzing and understanding music, and taking part in other musical activities;
3. Direction of musical activity was studied in order to reveal the usage of musical modes and to disclose favourite genres of music;
4. Dynamism of musical activity was designed in order to show the level of independence of musical choices and the level of initiatives in activity;
5. Humanity of musical activity was studied with the aim to find how much the circumstances of music education are based on cooperation, confidence and respect for students.

Musical activity was explored according to these features of effectiveness. The research disclosed important peculiarities of musical activity. Most important features will be presented in this article.

For further research the theoretical-empirical model of moral culture was designed. It was highly influenced by cognitive anthropology (*D'Andrade & Strauss, 1992; Schwartz, White & Lutz, 1992*) and studies in the philosophy of culture (*Kant, 1803; Salkauskis, 1990; Kavolis, 1993*). Notional-evaluative, emotional and practical-creative components of moral culture were distinguished. Elements of content of each component were defined, and criteria of evaluation of these elements were determined. The diagnostic research of moral culture, based on this model, was provided, using the originally created methods presented for students as an opinion poll. The same 390 students from the same schools were questioned as during the investigation of the character of musical activity. Interval between surveys comprised

five months. Answers to questions of both questionnaires were expressed in ordinal scales. Answers to some open questions (e.g. evaluating behaviour and situations) were transferred into ordinal scales. The data was elaborated with SPSS program version 13.

The disclosed peculiarities of musical activity and moral culture of senior students enabled to explore interrelations between their components, find statistically significant correlations, and forecast (on the basis of these results) how musical activity can influence moral culture of students more effectively. The received data was used while designing educational project, which was implemented at Vydunas Secondary School (Klaipeda, Lithuania) during five months. The project was realized seeking to prove the efficiency of developed strategies of optimization of musical activity making influence on moral culture of students.

Results of the research

Musical activity was analyzed according to earlier presented features of effectiveness of musical activity; that is significance, purposefulness, direction, dynamism and humanity. Analyzing the significance of musical activity, the aim was to elucidate the point of view of students towards the meaning, which they find in different opportunities provided by musical activity, in this aspect they usually take (Figure 1). Standard deviation value *SD* 0,966 – 1,296 show not high data scatter.
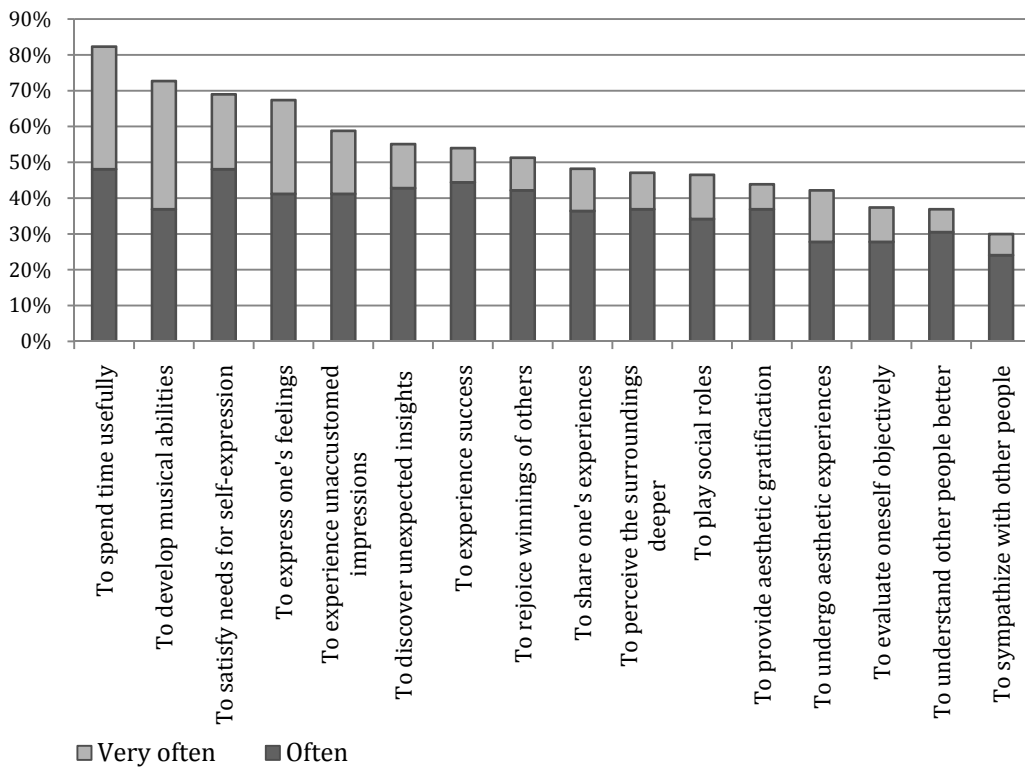
Figure 1: The frequencies of personal and social significance of musical activity

It has been proved that personal significance of musical activity (possibility to spend time usefully, to develop musical abilities, to satisfy needs of self-expression) is more often recognized by students than social significance (to play social roles, to provide aesthetic gratification to others, to understand other people better, etc.). It has also been discovered that students more often pursue personally significant activity goals. This outcome has some positive perspective since cognitive goals in musical activity are pursued by students quite often.

An insufficient choice of socially significant musical activities and a weak participation in musical creation have also been revealed. The received data (*SD* 0,542 – 1,488) show that musical modes in educational process are used out of proportion, because most pupils (97 %) often listen to music; two thirds (71 %) make music themselves (play or sing); about a half of pupils is involved in concert activity (55 %) and learning of music language and theory (47 %); only one third of pupils (28 %) create music (compose and improvise). Two thirds of pupils (65 %) voluntarily participate in musical activity. The subjects more often choose classical and popular music in their musical activity than religious or ethnic music. Just more than a half of them decide to join a musical activity independently. Less than a half of students dare to show their feelings and feel that a teacher cares for them as individuals. Therefore, the musical activity of senior students lacks social significance, and the level of dynamism and humanity of this activity is not very high either.

The research of moral culture of students revealed situation and condition of moral culture of students and some important peculiarities of it. The levels of notional-evaluative, emotional and practical-creative components of moral culture were estimated. Some findings will be presented here.

According to the data of the research of notional-evaluative component, the values of respect, honesty, responsibility, justice, sensitiveness, altruism, loyalty, and love for people are recognized as important ones by the subjects. However, less than a half of them could explain the significance of these values. Problematic situations presented to the students' evaluation revealed that the level of behavioural evaluations does not correspond to the level of recognition of moral values: the largest group of the students explained their evaluations in terms of their own welfare, not paying much attention to the values they considered to be important. This leads to a conclusion that the level of the notional-evaluative component of moral culture is not high.

Analyzing the data of emotional component of moral culture it was found that communicative, altruistic, praxical (concerned with satisfaction from achievements at work, positive results) emotions, which are related to moral values, are significant for the subjects. On the other hand, the emotions, which have weaker links with moral values or even do not have any links with them at all (gnostic, glorious, romantic, hedonistic, pugnacious), are also recognized partially.

Studying the data of practical-creative component of moral culture it was disclosed that senior students often succeed in expressing the most important moral values by stable behaviour – they are able to behave with respect and honesty, to be loyal, to get along with cultural surroundings harmoniously, to take care of others. At the same time the stability of behaviour embodying justice was ascertained as low, and the

stability of behaviour embodying responsibility and altruism - as not very high. Thus, the level of the practical-creative component of moral culture is not very high either.

Some interrelations found among certain parameters of musical activity and components of moral culture confirmed the presumption that musical activity can have some influence on moral culture of senior students. Some of these relations need to be disclosed.

Significant correlations between aesthetic emotions, experienced while performing and appreciating music, and stability of moral behaviour were found. One can see in table 1 that emotions, perceived while performing and appreciating music are related with moral behaviour that is preserving traditions, cultural heritage, keeping carefully valuables created by others, getting along with cultural surroundings harmoniously, creative actions, etc.

Table 1: Correlations between aesthetic emotions and behaviour

Behaviour	Aesthetic emotions, perceived while			
	Creating music	Performing music	Appreciating music	Listening to music
Preserves traditions, cultural heritage		0,147**		-
Flexibly adjusts to demands of surroundings			0,136**	-
Keeps carefully valuables, created by others		0,150**		-
Gets along with cultural surroundings harmoniously			0,165*	-
Inventive in applying new ways of behaviour	0,142**	0,141**	0,123*	-
Creatively responds to surroundings		0,152**	0,111*	-
Sensitive to beauty of art and nature	0,144**	0,218***	0,273***	-

*$p<0,05$; **$p<0,01$; ***$p<0,001$

Some unexpected results were obtained as well. It was found that emotions, experienced while listening to music, which is practiced often by 97 % of children, have no correlations with other components of musical activity and moral culture. The development of music listening skills, linked with the ability to interpret music, turned out to be a pedagogical task of high importance.

Significance of musical activity turned out to have important relations with moral culture of senior students as well. Correlations found between significance of musical activity and recognition of moral values is presented in Table 2.

Table 2: Correlations between significance of musical activity and recognition of moral values

Moral values		Development of musical capacities	Finding new insights	Experiencing aesthetic emotions	Evaluating oneself	Sharing ones experience	Performing social roles	Understanding other people better	Providing aesthetic gratification to others
		Features of significance							
Respect	Can listen to others	0,157*				0,145*	0,217**		0,151*
	Recognizes value of others						0,194**		0,208**
Respon-sibility	Responsibly performs ones duties						0,171*		
Love for people	Loves people and life	0,181*			0,208**				
Honesty	Behaves according to conscience	0,187*	0,172*	0,269**			0,213**	0,178*	0,209**

*p<0,05; **p<0,01; ***p<0,001

The analysis of the data presented above revealed that social significance of musical activity has more and stronger relations to the components of moral culture than personal significance. Socially significant features of activity (as performing social roles, providing aesthetic gratification to others) are meaningfully related to the recognition of moral values, such as respect, responsibility, honesty. It has become evident that musical activity, providing aesthetic gratification to the others, is vitally important to the stability of moral behaviour (flexibility of adjustment to the demands of surroundings, getting along with cultural surroundings harmoniously, keeping carefully valuables, created by others, etc). These results show the great importance of socially meaningful musical activity, such as concerts and projects, for the development of moral culture of students.

The research data disclosed that purposefulness of musical activity is interrelated with moral culture as well. Found correlations between goals of musical activity and stability of moral behaviour showed up to be quite significant. They are presented in Table 3.

Table 3: Correlations between goals of musical activity and stability of moral behaviour

Moral behavior	Goals of musical activity							
	To analyze and understand music	To know and evaluate one-self	To find new insights	To experience new impressions	To communicate with interesting people	To provide aesthetic gratification to others	To experience aesthetic satisfaction	To share ones experience
Preserves traditions, cultural heritage				0,186*	0,189*	0,222**		
Behaves sensitively, altruistically	0,205**							
Gets along with cultural surroundings harmoniously		0,176*					0,172*	0,224**
Behaves tolerantly	0,149*		0,208**					
Behaves rationally	0,210**	0,148*		0,150*	0,202**	0,180*	0,154*	
Behaves honestly			0,149*					

*p<0,05; **p<0,01; ***p<0,001

One can find that connections between goals of musical activity having cognitive meaning (as a wish to evaluate oneself, to discover new insights, to experience new impressions) and certain actions (preserving traditions and cultural heritage, expressing values of sensitiveness, altruism, tolerance and honesty) are quite numerous. This result discloses possible importance of interpretation of music, based on cognitive function of musical activity, for the development of moral culture of students.

Dynamism of musical activity was found to be meaningfully related to notional-evaluative and practical-creative components of moral culture (*Girdzijauskas, 2008*). Particularly significant relation was ascertained between independence of activity and aesthetic emotions experienced while performing music. As aesthetic emotions are closely related to the stability of moral behaviour, the independence of musical activity can be very purposeful in the development of moral culture. It could be mentioned there that more mature moral culture is exhibited in pupils of choral singing music schools, who chose musical activity voluntarily.

Humanity of musical activity (expressed in cooperation, confidence and respect) turned out to be related to the stability of moral actions. That is why humanity, warmth and confidence of music education are important for moral culture of students as well.

Students of different types of schools providing different music education programs have different maturity of moral culture. It was found when the data of the research in different schools were compared. While analyzing the data of the research special attention was paid to practical – creative component of moral culture, as the character of human behaviour shows particular relation of a person with behavioural norms of special culture, with moral vision of a particular cultural group, determining the model of expected behaviour. This relation discloses the essence of moral culture (*Kavolis, 1993*). In this research moral behaviour of senior students was investigated according to its stability and creativity. Stability of moral behaviour of students from different schools is presented in the picture.
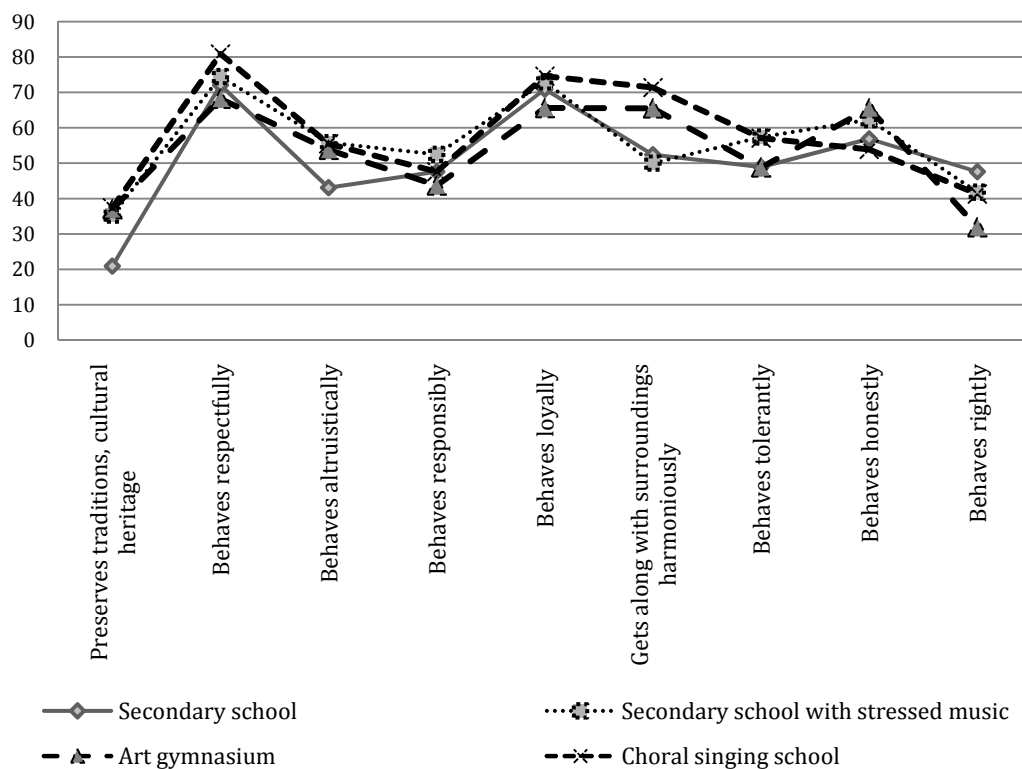
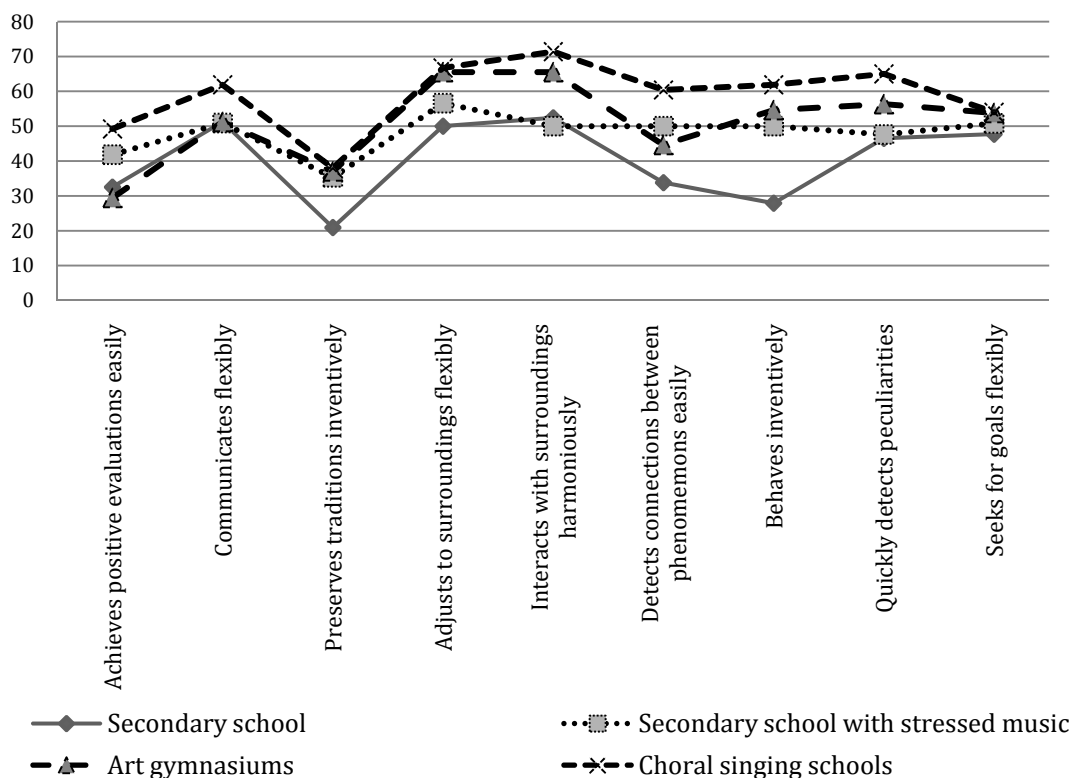*Figure 2: Stability of behaviour in different types of schools*

It was found that the majority of students of choral singing schools succeed in behaving with respect (80%), a little bit less of them – in behaving loyally (74%) and almost the same part get along with cultural surroundings harmoniously (71%).

Students from secondary schools with enriched music programs behave respectfully less often than their peers from choral singing schools (74%), and do not succeed in acting harmoniously in cultural surroundings (50%).

Tendencies of behaviour in art gymnasiums are analogous as in the previously mentioned schools, but the stability of behaviour is not so high, with the exception of honest behaviour, which is more expressed as in other school types.

Students from typical secondary schools in their behaviour implement values of respect and loyalty as well, however, they behave in cultural surroundings not so harmoniously and their attitude to cultural norms and traditions is not so respectful. Thus, according to the data of the research we see that some important moral values are more successfully implemented by students of choral singing schools.

Creativity of moral behaviour was estimated according to the frequency of creative actions. It was believed that characteristics of creative behaviour manifest themselves through its easiness, flexibility, harmony and inventiveness. The detected data are presented in the picture.

Figure 3: Creativity of behaviour in different types of schools

Data analysis revealed that creative actions are more often performed by students of choral singing schools as well. Differences are significant while harmoniously interacting with cultural surroundings, flexibly communicating with others and easily detecting connections between phenomena. Students of art gymnasiums are not far behind from previous while adjusting to surroundings flexibly and flexibly seeking for their goals. Students from secondary schools with enriched music programs are close to them while easily achieving positive evaluations and inventively caring about cultural traditions. Students from typical secondary schools quite seldom preserve cultural traditions inventively, not easily detect connections between phenomena and seldom act inventively. It is credible that students from choral singing schools, being more creative in their behaviour than students from the other schools, would adjust to surrounding reality and cultural norms and models more flexibly and would act in it more successfully. From the analysis of the presented data we can see that the moral culture of students from choral singing schools can be considered to be more mature.

Discussion

It must be noted that correlations among the analyzed data are not high, however, all presented data is statistically significant. Because of that the data can be analyzed as revealing main tendencies of interrelations between components of musical activity and moral culture of students. The disclosed results correspond to pedagogical experience and explain some differences in moral culture of students who are involved in different musical activity. That strengthens the significance of the disclosed interdependencies. However, seeking to confirm the conclusions made in the previously described survey in different way while using different methods, the additional qualitative research was provided. The latter research was based on deep interview and the map of mind methods. Nine students participating in active choral singing and three students not participating in musical activity were interviewed; the map of the mind was performed by twenty singers of art gymnasium choir.

The interviewed students were asked how they managed to adjust to the rules of their school and surrounding society and how they felt being regulated by them. All the students taking part in singing activity pointed out that they complied with stated regulations as with natural thing; however, it sometimes was a bit difficult or strange and always demanded some efforts. The respondents pointed out that certain rules helped to avoid chaos (Ernesta, Ieva), they helped to create harmonious surroundings (Ieva). Regulations by these students were practiced flexibly, the most important were segregated (Kristina, Ieva, Jonė). Students applied them creatively, looking for attractive ways of behaviour (Ieva). Whereas students not taking part in singing told that they were not following school regulations thoroughly, sometimes (in the summer camp) were establishing their own rules (Erika). Another student answered that he followed only the rules impossible to avoid. These answers confirmed that singing students feel and understand the importance of behavioural norms and models quite deeply and apply them consciously, flexibly and creatively.

Inquired what their main care and problem could be imagined in a foreign country, in which they were going to stay for studies for a year, all singing students answered that they would care how to understand new culture and to adjust to it. The respondents stressed the importance of fluent communication, cooperation (Dainora, Skaistė,

Ernesta), respect of foreign culture (Ieva). Students were going to seek their personal goals (Kristina), leave positive impression on others (Jonė), however, all of them thought that their own ego and personality would not be the obstacle to adjust to new surroundings. Not singing students stressed different motives. They pointed out their personal goals as the most important ones. These data confirmed again that singing students were able to understand the importance of adjustment and cooperation deeply, tried to adapt to new situation and act in it effectively and flexibly. Also the respect of the other culture, of new people must be mentioned.

Asked which human values they considered to be the most important, singing students mentioned that it was important to be tolerant (Kristina, Kristina, Skaistė), respectful (Dainora, Ieva, Jonė), responsible (Dainora, Ieva), caring (Jonė, Ernesta). One can see that human values mentioned by them are related to harmonious and fluent communication as well. These answers strengthen the impression that musical activity and particularly singing can contribute to harmonious communication and to the development of habits related to such behaviour.

The other goal of this interview was to inquire what aspects of musical activity have the biggest influence on cultural behaviour of students. They were asked to explain their emotional experiences while performing music and listening to it. Most of the interviewed students mentioned the importance of attention from others felt while being on stage, nice feeling from managing to cope with challenges, sense of success. None of the respondents mentioned the feeling of aesthetic enchantment, aesthetic experience. Referring to their emotions caused directly by music, students neglected feeling of abstract emotions, pointing out associations with their memories, experiences and dreams. The assumption could be made that exactly these associations with real experience related to musical harmony, resolution of dissonances into consonances, resolution of contradictions and tensions could have the meaningful influence on harmonious relations with the surrounding world. This statement could be compared with the opinion of M. Nussbaum (*Nussbaum, 2003*) that musical emotions experienced in childhood help to overcome emotional crisis of childhood as they give feeling of good outcome from situations. The researcher thinks that imagination is the most important thing in this process. So we can expect that stimulation of imagination will contribute to finding relations between musical sensations and reality, applying musical models as resolution of dissonance into consonance, as resolving tension into relief, or applying metaphors of motion or bodily experience. Interpretation of the performed or listened to music related to real experience could serve as efficient tool for stimulation of a student's imagination. Canalling thinking of students to certain association teachers and choir leaders can expect that singers will accustom to associate musical models with real life.

Not satisfying is the finding that singers, even those from good choirs, do not mention aesthetic emotions while describing their musical experiences. Such emotions are not noticed while describing performing and listening experiences, they are not mentioned in mind maps of singing experiences either. We can imagine that aesthetic experiences are choked by other strong emotions, as feeling of success, overcoming of challenge, recognition, etc. If it is so, then the promotion of aesthetic emotions in choral singing is very welcome, as aesthetic emotions are exactly the factor having the highest influence on personality, and distinguish music from other arts. It is purposeful to care about creation of certain emotional climate where aesthetic

emotions were not drowned by other emotions, experienced during musical activities and choral practice. Here the ideas of Karmina Silec, a famous Slovenian choir conductor, could be mentioned. K. Silec cares about creation of special emotional atmosphere during rehearsal work, which is aimed to help singers to overcome tension and dive into music during concerts. The choir leader creates quite strained emotional atmosphere during rehearsals, to which singers are used, and thus, tension in the concerts is reduced. Maybe every educator must have his/her own emotional formula. It is understandable that if certain artistic level is not achieved or the expectations for singers are too high, aesthetic emotions could not be experienced. The structure of rehearsals is important for singers: they must have possibility to feel joy from music in every rehearsal, no matter what period of program preparation they pass.

One more nuance disclosed by the map of mind is the fact that singing students do not point out providing of aesthetic gratification to others while speaking and thinking about singing. It must be remembered that providing of aesthetic contentment to others has numerous relations with recognition of human values, skills of evaluation and certain behaviour. This finding suggests encouraging the students to think about sharing the joy from music making with others, making common world more beautiful. Understanding the importance of social sharing of aesthetic emotions, singers will experience more emotions themselves and will become more cultured, richer and harmonious personalities.

Conclusions

1. The data of the research revealed some salient features of musical activity of senior students. It was found that personal significance and purposefulness in musical activity matter more to senior students than social significance and purposefulness. Insufficient choice of socially purposeful musical activity and weak use of musical creation have been revealed as well. The subjects more often choose classical and popular music than religious or ethnic music. Just more than a half of the subjects voluntarily decided to join musical activity.

2. The data of the research of students' moral culture showed that the level of notional-evaluative component of their moral culture is not high. The levels of emotional and practical-creative components showed up to be not so critical.

3. It was found that musical activity is interrelated with the moral culture of the subjects and can influence it. Social significance of musical activity is meaningfully related to the recognition of moral values. It has become evident that musical activity providing aesthetic gratification to the others is vitally important to the stability of moral behaviour. Connections among cognitive goals of musical activity and recognition of moral values were established.

4. The influence of musical activity on moral culture is mostly expressed in the field of behaviour, such as harmonious relations with cultural surroundings, caring for cultural traditions, tolerance and altruism.

5. Students of different types of schools providing different music education programs have different maturity of moral culture. Moral culture of students from

choral singing schools is a bit more mature than of students from other types of schools. Singing students deeply understand the importance of cultural regulations and norms, practice them consciously and creatively.

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CARL ORFF'S SYSTEM AS THE BASIS FOR FURTHER DEVELOPMET OF THE STUDY PLAN FOR TRAINING MUSIC TEACHERS AT JAZEPS VITOLS LATVIAN ACADEMY OF MUSIC

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Abstract

The research was guided by our understanding the optimization of the study process, which is reflected in such a formulation: by employing the integrating function of music instrument playing in pupils' musical education and being based on the compliance of this function with pupil's nature and ethnic national culture as well as on the inter-ethnic character of musical language, the music study model purposefully combines the fulfilling of training, developmental, educational tasks in the study content and the choice of methods; music studies fit in the time limit set for this subject, do not consume too much of pupils' and teachers' forces, but provide as effective development of pupils' musical culture as possible.

Key words: *Carl Orff's pedagogical system, music study model, optimization of teachers' training at Jāzeps Vītols Latvian Academy of Music.*

Introduction

Emotional power of music is one of those phenomena which most favourably affects human feelings, shapes the sense of beauty and helps to develop creative work skills, which, in their turn, favour the intellectual, emotional and social development of personality. The whole course of the historical development of pedagogy, since the times of Ancient Greece to the present day, convincingly testify to the essential role which music and art play as a means of development in the process of education of a young person.

Latvian music culture developed as a peculiar component of the European culture, becoming richer from the experience of other ethnic groups and peoples, but consistently developing its own ethnic national musical values. Several music teaching systems existing in the world arouse interest in Latvia, such as, for instance, Carl Orff's (Carl Orff, 1895-1982) music education system, Maria Montesorri's (Maria Montesorri, 1870-1952) music listening exercises, Japanese methodologist Shinichi

Suzuki's (Shinichi Suzuki, 1898-1998) violin teaching system, Swiss pedagogue, composer and theoretician Emile Jaques Dalcroze's (Emile Jaques Dalcroze, 1865-1950) ideas about the undividable unity of rhythm and body, spirit and movement and about the opportunities of music in the harmonious human development etc.

Being well aware of the fact that musical education traditions in Latvia cannot and must not be radically changed, we have to consider, however, how we could take over those elements of other music education systems which would enrich and diversify our own music teaching experience and thus would open up new possibilities for the development of children's musical hearing, musical perception and understanding, their musical abilities and skills, and for the development of music culture of the nation in general. Therefore, in Latvian music pedagogy very topical is the issue: how music has been integrated in the study process of schools until now and how, in the future, it could be possible to introduce world's most progressive achievements in music didactics into the national music culture. How to develop pupils' music study process in general, so that to better meet the needs of the creative personality of a young person, how to perfect his individual musical culture taking into account the tendencies of contemporary social processes.

Today, a teacher of music is a pedagogical employee of a very high qualification, and therefore he/she is able to work at the educational institutions of general education, primary school education, interest education and vocational education. In cooperation with the administration of the education institution, the teacher plans and organizes the work of a class, group or a group of musicians; he/she is personally responsible for the quality of professional and artistic work. A novelty that should be marked here is a requirement that a teacher should be able to provide the environment for creative work, to develop pupils' creative skills and abilities and also be able to improvise. While perfecting his/her own professionalism he/she is supposed to study the experience of other countries in the field of pedagogy.

The aim of music education is the development of music culture which is a component and developmental means of an all-round and harmonious personality. Optimization of a study model implies the designing of a theoretically valid study process which will maximally help a pupil and a teacher achieve best possible results in music culture and ensure pupil's all-round and harmonious development. Therefore, at studying the historical traditions of Latvian music education and my own experience in teaching music, I tried to explore the regularities and tendencies in the development of music studies, to formulate the theoretical basis for the development of the methodology of the acquisition of integrated vocal and instrumental pupils' music making skills and abilities, as well as for a further optimization of the music didactic model in primary school classes of Latvian general education, which would promote and perfect the development of pupils' musical and creative activity and their musical culture.

The research aim: to improve the study model for training teachers at Jāzeps Vītols Latvian Academy of Music on the basis of the analysis of C. Orff's pedagogical system.

The subject of the research has been analysed in the historical and structural dimension with the aim to study the experience and possibilities to develop music

studies according to pupils' needs and abilities, including also the education of music student teacher in Latvian higher education institutions.

The change of pedagogical paradigms at the turn of the 20th and the 21st century can completely be attributed to music pedagogy in Latvia as well. Therefore nowadays it is essential to study and evaluate both the development of music culture in Latvia and the contribution of other nations, to explore the experience of optimizing music teaching methodology in order to formulate the most essential tendencies in music teaching at a primary school for self-development of pupil's personality by employing music as a human created value and an effective means for a harmonious development of personality.

Carl Orff's pedagogical system in a contemporary context

Having become acquainted with C. Orff's (*Orff, 1976*) system in the 70ies, in the Baltic States there appear the first ideas about the complex of methodological techniques which is not based on singing only, but on well-considered integrated and creative work at developing skills of metro-rhythm reading music, skills of listening to music and playing instruments at every music lesson. The works written by the authors who have studied music education system created by C. Orff give us much valuable information about the effectiveness of this system in practical work (*Keller, 1963; Barenboim, 1978; Pullerits, 1997, 2004; Obrazcova, 2007* et al.).

C. Orff is a founder of one of the greatest 20th century world educational systems in music pedagogy. The basic idea of this system is elementary music education. Initially it was intended for young people and adults, later - for children. C. Orff considers that the spiritual education of the nation and of the whole mankind is of great importance, that the education of a creative, thinking, music loving and understanding personality is a vital necessity. One can love and understand music only if he/she himself/herself is able to create it.

The main feature that distinguishes it from many other systems and methods is music education in its elementary understanding. In Latin *elementarius* means belonging to elements, primary, initial. C. Orff (*Orff, 1976*), too, has been looking for the sources of music, for its initial forms and power, and he has found it in the distant ancient times – in the primeval art, when all the rhythmic arts – poetry, music and dance – were still synthesized into a single whole. This is the basis for his conception of elementary music, elementary music making forms and elementary or primitive instrumentation, which underlie the whole elementary education system. Elementary music is not music per se. It is a connection with movement, dance and language. It is music that has to be created by a person himself/herself, the music where the person himself/herself is a performer rather than listener. It does not have big forms, architectonics, but on the contrary - small, simple forms, *ostinato* and small rondo forms.

Elementary music is not the music that is learnt or can be easily imitated. It is the music carried by any person inside himself/herself, the music that a child silently hums to himself/herself while playing. Elementary music is the music that touches the inner strings of a person's soul and makes them sound along. C. Orff notes that any

music exercise must emerge from the very foundations, and the beginning of all musical exercises, both rhythmic and melodic, is speech exercises (*Barenboim, 1978*).

However, notwithstanding music teachers' responsiveness to various innovations, in Latvian schools of general education the tradition of children's playing musical instruments is not strong enough and vocal teaching system is still dominant there.

Peculiarities of the study programme for music teacher training in JVLAM

Music teacher today is a highly qualified pedagogical employee who is able to work at educational institutions of general education, primary school education, interest and vocational education. In cooperation with the management of educational institution, a teacher plans and organizes work of a class, group or a unit of musicians; he/she is personally responsible for the quality of professional and artistic work. A novelty in teacher's educational work is his/her responsibility for ensuring creative working environment, for developing pupils' creative skills and abilities, and ability to improvise. At perfecting his/her professional efficiency a teacher has to study experience of other countries in the field of music pedagogy.

Already in 1988, Imants Kokars, rector of Jāzeps Vītols Latvian State Conservatoire, organized a working group at the Department of Music Pedagogy involving lecturers-methodologists Laima Lasmane, Irēna Nelsone, Ilga Millere, Ligita Rozenberga and Arvīds Platpers. The professor asked them to revise the existent system of children's music education at general education schools of Latvia and urged them to integrate the three elements of perception – sound, movement, colour – into children's music education. It was quite clear that, in order each student teacher could successfully acquire the pedagogical-psychological cycle of studies and methodology of teaching music for his/her work with children, corrections to the new study plan of JVLAM (JāzepsVītols Latvian Academy of Music) Department of Music Pedagogy should be made, where besides the traditional subjects for the acquisition of professional mastery in music absolutely new cycles of subjects should be included:

1. Improvisation;
2. Rhythmics and methodology of rhythmics;
3. Instrument playing (recorder, a Latvian national musical instrument diatonic kokle, percussion instruments);
4. Methodology of children's musical instrument playing.

Improvisation in music is known since very ancient times, in folk music it was based on folk intonations, melodies and rhythms. In children's musical education improvisation is a very important music playing form, because it is creative itself. It develops the ability to work creatively, because the number of variants of exercises is infinite. During the lessons it is easy to involve everybody present, and the inferiority complex is easily overcome by children of any level of musical development. A teacher and children are equal partners of a creative process, and when tasks have been completed there are positive emotions and mutual satisfaction about the fulfilled task.

Rhythmics as a subject in Latvia is known since the 30ies of the 20th century when a dance teacher, Anna Asmane-Sietiņsone (1885-1967) founded and managed Music

and Rhythmics School. Already professor Jāzeps Vītols, the first rector of Latvian Conservatoire, achieved that rhythmics was included as a compulsory subject for all students of the conservatoire.

The fundamental basis of rhythmics is the close links between music and plasticity of human movements. The educational role of art is performed by the process of listening to music which inspires and initiates movement. It disciplines conscious rhythmic action, develops fantasy as well as resourcefulness in the search for new moods and expressions. In addition to the sense of rhythm, the system of exercises simultaneously develops pupils' willpower, resourcefulness, inner independence, urges to open out, to express one's inner feelings, sensations and emotional experience.

During their practical classes all first year students of the JVLAM Department of Music Pedagogy have to be introduced to the essence of the method of Rhythmics, they have to learn how to manage and relax their body to the accompaniment of music. But in their second year students are delivered a course of lectures in methodology of how to plan and conduct lessons in rhythmics.

During studies in instrument playing every student is to acquire:

- Playing the recorder – this instrument is necessary in collective music playing, when children perform rhythm score on various percussion instruments and a teacher plays the melody. Playing the recorder is recommended for teachers' work in classes of primary school when children cannot yet play this instrument themselves;
- Playing the diatonic kokle – is to be acquired by every Latvian music teacher who works with children at primary and general education schools, especially when singing Latvian folk songs or playing games;
- Playing the percussion instruments – it is necessary to teach children to play both the percussion and melodic percussion instruments in a methodologically correct way, and a music teacher himself/herself should be able to demonstrate the technical capabilities of each instrument and play the needed melody or rhythm exercise.

According to the study plan, in the second semester students have a lecture course (15 contact hours) on the Methodology of Children's Playing Musical Instruments.

Playing musical instruments contributes to the development of musical ear. This refers especially to children whose coordination of voice and hearing is poor. By getting involved in playing instruments, these pupils get free of inferiority complex; they start to enjoy playing music. Playing musical instruments is of great assistance at the initial period of teaching vocal (*Barenboim, 1978*).

In order the skill of playing musical instruments should develop successfully it is necessary to acquire:

- techniques of playing various instruments (one must know a correct hand and finger touch at playing instruments and must acquire a technique of beats of various sticks, fingering of playing wind-instruments, must be able to correctly regulate breath etc.);

- skills to play in ensemble (to begin and finish playing music at the same time);
- to be competent in reading the score;
- skills of both reproductive and creative activities.

Experimental music programme for classes 1-4 and 5 – 12 in schools of general education

Owing to the small number of music lessons it is not possible to use C. Orff's system of children's music education to its full extent in Latvian schools of general education, therefore after a careful methodological analysis and considering the results of practice, only several elements of this system were selected for the use at schools.

The group of methodologists from Jazeps Vitols Latvian Academy of Music worked out the *Conception of Musical Education* (doc. Laima Lasmane) and developed *Experimental Music Program for the 1st – 4th and 5th – 12th Forms of General Education Schools*. They also systematically prepared teaching aids and in later years published a textbook for Forms 1 – 9 (*Lasmane & Millere, 1997, 1998; Lasmane, Millere & Platpers, 2001, 2002, 2005; Lasmane, 2002*). At their lectures and practice students were immediately introduced to the latest aspects in methodology, and at seminars for teachers of singing the published teaching aids were carefully analyzed.

To systematize the acquisition of knowledge and skills in music subjects, in addition to theory of music the students (also teachers) had to study the methodology of practical application of instruments. At developing the lecture course on the acquisition of methodology of instruments such themes were included in the study process:

1. Carl Orff – a teacher, methodologist, composer. History of designing exercise book.
2. Schulwerk (School Work).
3. Classification of instruments by the principle of their structure.
4. Range of instruments developed by C. Orff and their placement in a classroom.
5. Exercises for the development of reaction speed.
6. Speech exercises and their role in the development of phonetic and musical ear.
7. Rhythm blocks.
8. Development of the sense of a musical form (Periods, A+B, A+B+A, Rondo).
9. *Echo* exercises and the development of hearing.
10. Role of movements in C. Orff's pedagogical system.
11. *Sounding gestures*, a human body as an instrument.
12. Composing songs with (without) accompaniment.
13. Creative assignments (development of instruments – sound tools).
14. Suitability of C. Orff's pedagogical system and its application in music lessons at Latvian general education schools.

Students acquire simultaneously lecture courses and practical playing of instruments and methodology of their teaching. Only the most essential elements of the theory from C. Orff's system of children's music education were selected:

- Rhythm blocks;
- Sounding gestures;

- Composing songs;
- Creative assignments.

Rhythm blocks – speech exercises which consist of names (people's, flowers', trees', animals') of isolated words. Rhythmical pronunciation of these words is nothing else than rhythm exercises and their first and foremost objective is to develop the sense of rhythm. On the basis of word rhythms, rhythm models are formed, which create the foundation for the whole further musical activity. These rhythm models serve as the basis for melody exercise as well. Each student is supposed to offer his/her own variant for rhythm blocks, because judging by experience work is more productive, if their own variants are created.

Sounding gestures in the system of music education are especially valuable method for the development of the sense of pulse-time and musical-rhythmical feeling. These are metro-rhythmic actions in whose performance a human body in the capacity of an instrument is involved. In the result of these exercises:

- coordination of the body is developed;
- during a short time pupils get accustomed to collective playing music;
- they quickly acquire complex rhythmical figurations;
- they can quickly pass over from sounding gestures to playing instruments;
- a child acquires abilities and skills of reading music and rhythm;
- hearing conceptions for collective playing music become stronger;
- all children are engaged in musical activity (process) independent of the level of their musical development;
- at improvising, creative talent is developed;
- they get acquainted with the basic elements of the language of music;
- within a creative activity, a pupil acquires skills of learning and understanding about the application of expressive means of music.

Composing songs is an effective means for involving the whole class in the singing process. It can be done also in the room which does not have the traditional musical instrument – the piano. First of all, they should acquire the text which is chanted so that its emotional content should be understood. The best way to do it is to make children read and chose the poem they like best of all and which seems the most interesting to them. Speaking and singing form an integral unit.

When the text is acquired, the whole melody is composed in a similar way (by motives, phrases, sentences). Here, the development of several variants would be desirable, because children will choose the best, most interesting one by comparing all of them. Acting in this way, a teacher visually creates a situation for the emergence of a melody of a new song (it would be desirable to tell and remind the children about the historical development of folk songs, about masters of folk song recording). Thus, children experience an emotional uplift about the creation of their own melody, song.

If work with the text and creation of the melody for a new song is done correctly, it develops not only the sense of metro-rhythm, but also contributes to the development of general perception, reaction, thinking, and abstraction, emotional and creative abilities.

When the melody of a new song is acquired, we can start composing the accompaniment by using the sounding gestures at the beginning and then different musical instruments.

In addition to the principal kinds of musical activity – singing, listening to music, playing musical instruments and improvisation – making of sound tools and musical instruments is also given important attention to. Elementary music creation and improvisation as forms of playing elementary music require elementary instruments. The elementary nature of these instruments lies in the simplicity of their playing and structure. No special previous knowledge or technical skills are required to play these instruments.

Both for a teacher and a pupil the most difficult thing is the initial stage of the new activity. The situation usually changes after the first instrument is made. This is a moment for the evaluation of other people and for self-evaluation. Some experience joy for what they have done, for others it is food for thought, but the main thing, of course, is the obtained creative work experience.

During the process of instrument making the children:

- participate in practical work – search for the needed materials, explore their qualities, determine the acoustic properties of the material;
- study the basic principles of making musical instruments (percussion instruments, wind instruments, string instruments);
- learn to understand how resonance is being formed and its role in amplifying sounds;
- are taught to do their job well (not to be careless), so that the sound tool they have made should be artistically well designed, original, aesthetic;
- during the working process share their experience, when in the result of close interpersonal communication their communication abilities, which are the basis of social relations, are developed;
- many of them become fond of this and turn to professional playing of musical instruments in their further study process.

The new study plans of the JVLAM Department of Music Pedagogy incorporate additional subjects – rhythmics, improvisation, methodology of children's instrument playing, playing of the recorder, percussion instruments and kokle – which contribute to the development of student's professional - musical and pedagogical - creative mastery.

Peculiarities of pedagogical practice in JVLAM

So that a teacher could also perfect his/her professional and methodological knowledge during his/her teaching practice in pre-school and general education school, a well-considered system of pedagogical practice has been developed, according to which the 1st year students are to have their practice in Forms 1-4, the second year – in Forms 5-9, the third year – Forms 10-12, and for additional qualification also in primary school. Creative practical classes give the opportunity to apply new knowledge in the work with children at music lessons and to see in practice the level of one's own mastery. Observations made during students' practice and at

practice evaluation conferences allow us to conclude that not all students are able to involve every child in the creative work process, which reminds us again that there are no trifles in the pedagogical, psychological and professional work with children.

When students go to their practice, they have to carefully prepare the whole material, including improvisation, at home, and at the lesson children should be psychologically convinced that at improvising they themselves have found the most adequate and musically the best variant. A teacher must also be able to predict that during the lessons different situations may arise, and he/she has to direct his activities according to a previously prepared and planned course. The higher the level of teacher's mastery is the more creative working process is.

It is pleasant to see the work of young teachers, former bachelor and master graduates from the Department of Music Pedagogy, after they have graduated from the Academy of Music. Here we have many examples: Andra Fenhāne (Riga 1st MS choir), Liene Batņa (Alenčika) (Vecumnieki MS choir) – both choir conductors and their children's choirs participated in the F. Mendelssohn – Bartholdy and J. Brahms international choir music competition in 1999 (Germany) and were awarded Gold Diplomas; Jevgēnijs Ustinskovs (Daugavpils Music School), Gunta Jančenko (Skrīveri Secondary School), Ingus Leilands and Līga Celma (Jelgava Secondary School Nr 4), Ilona Krastiņa (Rīga Secondary School Nr 49), Jolanta Zemblicka (Riga Secondary School Nr31), Baiba Veismane (Talsi Gymanasium Nr 1), Ilze Vilde and Inta Godiņa (Riga secondary School Nr 6), Santa and Jānis Treilībi (Ventspils), Egils Vētra (Riga Music Boarding School) and many others.

Conclusions

1. By employing the integrating function, which playing musical instruments performs in pupils' music education, and using as the basis its compliance with pupils' nature, ethnical and national culture, as well as taking into account the inter-ethnic character of the language of music, the music study model appropriately combines the fulfilment of educational and developmental objectives in the study content and choice of methods.

2. This approach to the model becomes concrete in developing the methodology and represents the understanding expressed by such formulations as:

- the improved model integrates pupils' knowledge and skills of music on the basis of the unity between playing instruments and vocal activity and on the integrating function of playing instruments, it stimulates to independently interpret musical exercises;
- optimization of the study content and methodology maintain ethnic and national traditions, and it develops by drawing on the experience of other nations and schools, chiefly on C. Orff's conception and methodology, for a better development of pupils' abilities and individual musical culture;
- studies offer working and diversity of creative activity in music lessons, exclude the component of standardization in the studies by sustaining requirements for effective cooperation between pupils and teachers, which

contributes to positive experience, sensible learning and pupils' holistic development within the unity of mind, feelings and creative music playing.

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TRADITION AS THE BASIS OF CREATIVITY IN THE ASPECT OF A PROBLEM OF TRAINING CONTEMPORARY IMPROVISERS

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Abstract

Increasing demands for educational quality affect both higher music education and music teacher education. We, as teachers, must be lifelong learners. We must be part of an education system that teaches persons to know, to do, to be and to live together.

Improvisation is potentially an exceedingly fruitful medium for an empirical investigation, which in a sense provides a direct and instant access to the creative process. Since improvisation is by nature evanescent, its study poses certain obvious difficulties.

Today the subject is so vast, and therefore potentially complex, involving a myriad of topics, aspects, techniques, and materials that even highly motivated pianists with comprehensive musical backgrounds have difficulties in deciding where to begin or how to advance their studies. This is a down-to-earth, mundane view of the creative process that is held by many writers of the popular music, and probably by quite a high proportion of serious composers as well. Creative work is seen as an everyday duty, involving a good deal of persistence and a hard work; it is ordinary and rational. Many writers take this view of their work, time-tabling their writing in a daily routine.

A simple description of the process might run as follows: ideas are generated and realized into sound via technique. This produces continuous aural and a proprioceptive feedback, that allows continuous evaluation on the basis of which current ideas are repeated, developed or discarded.

Author proposes a model of improvisational music performance, which is derived from human skills research. A special tribute has been paid to graphic interpretations, thus playing a role of the modelling within the process of cognition.

Key words: *music, jazz, learning of playing the piano, creativity, musical improvising, imitation, innovation, effectiveness.*

Introduction

Contemporary notions of creative perspectives, which the students have after mastering the basics of musical improvisation, are rapidly changing the content of higher education institution pedagogy. Prospective music teachers have to master new forms of music making in which the ability to improvise in various styles and genres must become a compulsory condition. Now we have also become aware of the fact that in our modern world value systems are quickly changing as well: what was still needed yesterday is no longer needed today. Music genres based on improvisation are gaining growing popularity in concert halls. This results from the global interaction between world cultures, from the new economic and political situation.

Consequently, the structure of training music teachers gets more complicated, but, on the other hand, this situation makes a positive impact on the development of students' creativity. Not only in theory, but also in practice, students acquire the ability to model new forms of creative self-expression based on the rich traditions of musical improvisation art established in Western Europe.

During the research of literature on the history of the development of improvisation art in West European music (*Ferand, 1938; Beishlag, 1978; Wehle, 1981; Saponov, 1982, 1996; Zaharova, 1983; Andreyev, 1996; Yefimova, 1998*) the author of the paper has elucidated an obvious mediated influence of general principles of improvisation art in West European music on the stable and mobile elements of jazz improvisation. These principles are manifested at their best in the art of jazz improvisation. Continuity of these principles in jazz improvisation, which it has accepted and assimilated ready - made, is indisputable. They have developed as a growing tendency during the whole history of the development of improvisation in West European music. A contemporary improviser can use as a basis the results of the research on mechanisms of continuity and forms of changes of these general principles.

However, in Latvia, at the present moment no work has been done on substantiating and developing a course on contemporary improvisation as a professionally significant component of training prospective music teachers, as well as on revealing pedagogical possibilities of contemporary improvisation to bring out the creative potential of teachers-musicians. Thus, there exists an obvious contradiction between the need of contemporary school for music teachers able to improvise, on the one hand, and the lack of methodology for teaching such teachers, on the other hand. From this we can formulate a problem that lies in the lack of pedagogical forms, methods and means of training specialists who would have acquired the basics of contemporary improvisation art. This is the factor that determines the topicality of the present research.

A general notion of the genesis (origin, history of origin), essence, common regularities and tendencies in the development of improvisation skills in styles of baroque, classicism, romanticism, in various techniques of the 20th century composition, in different stylistic trends of jazz, pop-music, which all taken together actually underlie the theory of contemporary musical improvisation, are already now being recognized as a necessity of a study process. The author implies by this a wide universality, synthesis of improviser's skills.

The process of contemporary improvisation is integrated into the mechanisms of the continuity of various socio-psychological, socio-historical types of music. Due to the fact that this viewpoint has never been in the focus of a deep and comprehensive research, problems pertaining to improvisation have been dealt with by analyzing one-sidedly one or another of its local aspects. As the activity of a contemporary improviser has not been studied at a systemic level, at present we do not have whole, logical, orderly, non-contradictory knowledge of the process of improvisation. However, in present day situation there is a need for knowledge which, apart from other functions, would have also the function of teaching and, thus, would fulfill the role of an actual and not hypothetical methodological and pedagogical support and would meet the needs of a contemporary improviser.

Music studies, as any other kind of analysis, can be conducted in many different ways depending on the aim of the research.

At present, jazz art research is being conducted in three main directions. The aim of the first and the principal one is to provide the mass reader with an insight into what jazz is, to show its origin, specific features and development, which is becoming more complicated and varied. How detailed and informative the work is depends on the planned scope of the book, on author's erudition, on reference materials available to the author. Literature of this direction is extensive: from very general guidebooks to very serious and authoritative research (for instance, *Konen, 1965, 1980, 1990; Stearns, 1970; Asriel, 1977; Taylor, 1982; Kollier, 1984; Ovchinnikov, 1994; Axelrod, 1999; Doerschuk, 2001; Ward & Burns, 2002; Rizzo, 2005*).

The second direction, intended for the widest range of users, has a methodological and pedagogical aim, and creates textbooks on jazz improvisation. A lot of specialists-practitioners, theoreticians and teachers have published their recommendations and observations about form, harmony and manner of jazz improvisation. Works directly relating to jazz improvisation are in most cases textbooks and practical manuals. Basically, they contain the melodic, harmonic and metrical-rhythmic analysis of improvisations by famous musicians, exercises for mastering techniques of various styles, namely: exercises on the use of tone-rows at creating the melodic line, assignments on modeling rhythm patterns etc. (*Mehegan, 1962; Coker, 1987, 1990; Molotkov, 1989; Crook, 1991; Bril, 1997; Porter, 2005* et al.).

The third direction, which is poorly developed as yet, unlike the previous two, is meant for professionals: musicians, musicologists, theoreticians. Some of them, even very serious monographs (*Ferand, 1938; Berendt, 1975; Beishlag, 1978; Wehle, 1981; Panasye, 1982; Saponov, 1982; Sargent, 1987; Maltsev, 1991; Oganova, 1998*), are not detailed studies which would describe essential links and relations of an integrated system of improvisation process principles in various socio-psychological, socio-historical types of music. They are a) methodological teaching aids designed for the musicians who study practical improvisation, and they do not deal with improvisation issues within the historical-theoretical context and b) they reveal some historical and theoretical aspects of improvisation beyond the practical needs of a contemporary improviser.

The research on theoretical basis of mastering jazz improvisation, reflected in the above mentioned three trends, revealed that a contemporary improviser of any

stylistic direction can rely only on a systemic understanding of West European principles of improvisation and mechanisms of their continuity based on the jazz culture. These principles manifest themselves as being the ways of organizing musical material. Just the West European methodological principles of creating improvisation forms and mechanisms of their continuity will determine the essential properties of contemporary musical improvisation in correspondence with the requirements of its style and genre.

Following only the recommendations given in various instructing manuals on improvisation which provide ready - made elements of improvisation, a student will be able just to apply the acquired knowledge. However, the pedagogical practice requires the development of skills of generating new knowledge based on tradition. Therefore the acquisition of the basics of contemporary improvisation in the context of principles of improvisation art of West European music and mechanisms of their continuity in jazz seems extremely topical.

Research aim: to develop a theoretical model of studying the basics of contemporary improvisation at higher education establishments, on the basis of theoretical and empiric results yielded by the methodological analysis of continuity of traditions of West European improvisation art in jazz.

Research subject: systematic description of historical-theoretical genesis of contemporary musical improvisation.

Research methods:

- analysis of literature on philosophy, psychology and pedagogy;
- historical method;
- logical method;
- method of systemic analysis;
- modelling.

Methodological basis of the research is: research materials on philosophy, music theory, psychology, sociology and pedagogy which enable to scientifically substantiate the regularity of improvisation art as being a kind of practical, artistic and scientific activity.

Historical-theoretical genesis of contemporary musical improvisation

The main idea of the research was a systematic description of the historical-theoretical genesis of contemporary musical improvisation:

- The regularities of the development of improvisation within various historical-theoretical, socio-psychological types of music have been investigated;
- A theoretical model of improvisation art has been proposed;
- The principal non-specific and specific factors of improvisation art have been identified;

- The model of musical, including that of improvisatorial, activity. The interrelations between the arts of improvisation and composition have been considered;
- A complex research on the socio-psychological basis of the theoretical model of improvisation art has been done;
- The phenomenon of swing within the jazz culture has been investigated in the context of improviser's musical-psychological problems.

General principles of improvisation in West European music

Within the medieval ensemble improvisation, six general principles of improvisation in West European musical culture can be distinguished:

- principle of mobility of medieval creative activities;
- principles of partly improvised polyphony form – *discantus ex improviso* and *faburden;*
- principle of polyphonic improvisation *cantus supra librum;*
- principle of melodic combinatorics;
- principles of parallel, free, melismatic and metricated organum;
- principle of modeling the process of improvisational creativity.

Within the instrumental improvisation of the Renaissance period nine general principles of improvisation in West European musical culture can be distinguished:

- principle of coexistence of written and spontaneous creative activities;
- principle of a generalized subject frame in the process of improvisation;
- principle of accidentalness in joint improvisation (*sortizacio*);
- principle of imitation the joint improvisation (*quasi*-improvisation);
- principles of counterpoint *alla mente* and diminution;
- principle of free improvisation based on the application of technical and textural techniques specific for the given instrument;
- principles of music written down in a shortened way and variation of one theme-melody;
- principle of legitimacy of changing author's text (while improvising);
- principle of improvised ornamentation in cadential constructions.

Within the art of improvisation of baroque (Principle 1) and Vienna classicism (Principles 2, 3) music, three general principles of improvisation in West European musical culture can be distinguished:

- principle of figured bass;
- principle of cadential formations;
- principle of partial (or relative) mobility of musical form.

In West European music these principles have been forming throughout centuries during the whole history of its development. Jazz improvisation adopted and assimilated their peculiarities ready-made and then creatively developed them.

Manifestation of principles of West European improvisation art in musical culture of jazz
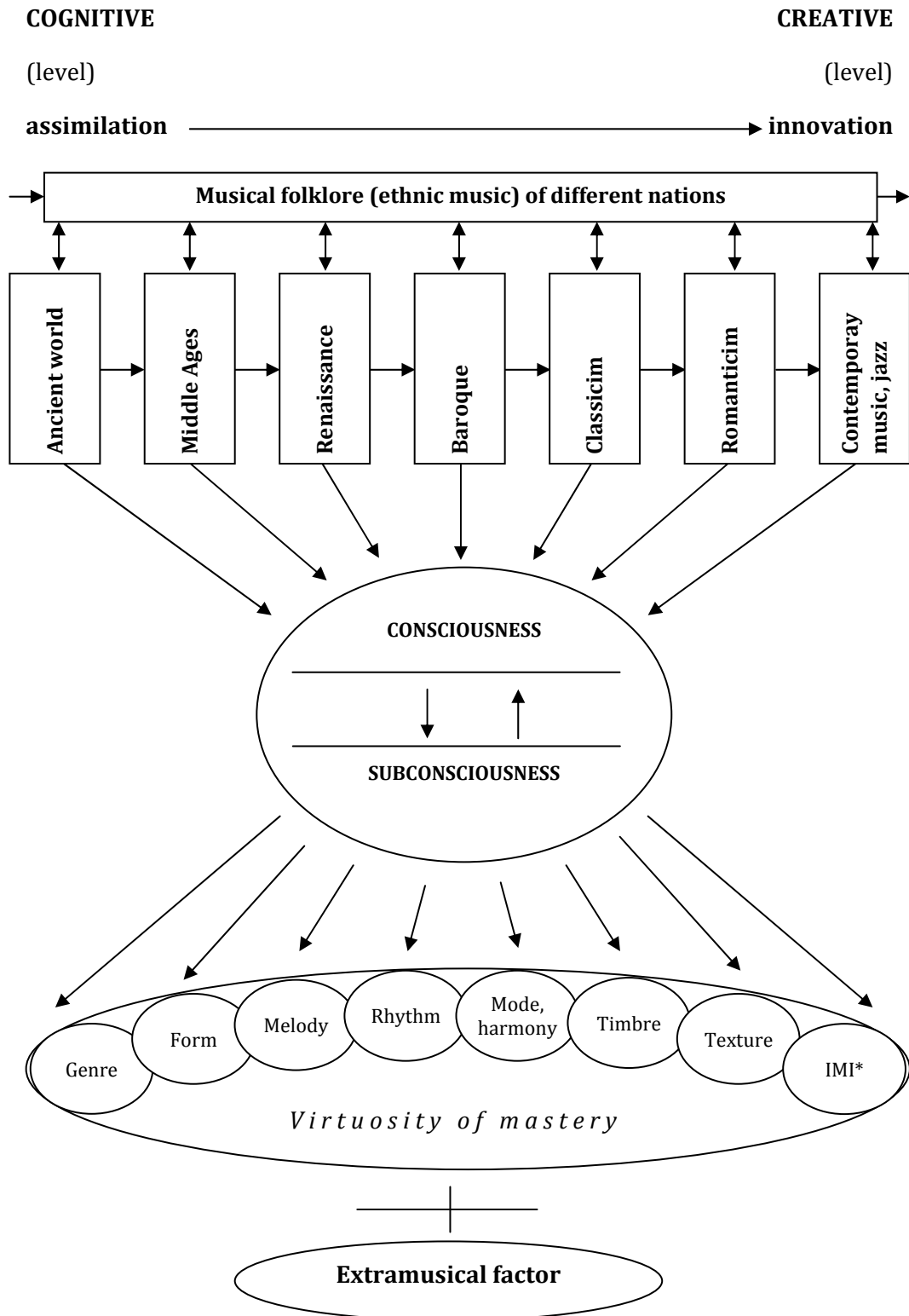
The research on the principles of West European improvisation art and their manifestations in musical culture of jazz were of particular interest.

A mediated influence of general principles of West European improvisation art on stable and mobile elements of jazz improvisation was revealed. The dependence of stable and mobile elements of jazz improvisation on a number of other musical-psychological factors was investigated. Obligatory norms of that or another tradition can be not only the basis of creative work, but also in one way or another restrict the creative freedom of improvisers. For jazz improvisers this became the reason for a radical revision of their attitude to the established tradition in jazz improvisation and led to a gradual discarding a great number of obligatory jazz tradition norms of rhythm, melody, harmony, creation of forms and technique of improvisation. This became a basis for laying down new principles of organizing musical matter. Therefore, in the course of historical development, some elements of jazz improvisation art lose their quality of being stable and are already identified as mobile.

Theoretical model of improvisation art

Since improvisation is by nature evanescent, its study poses certain obvious difficulties. Today this theme is so vast and complicated, and applies to such an infinite number of themes, aspects, methods and data that even highly motivated improvisers with a comprehensive music education are faced with difficulties at choosing what to begin with or how to speed up the process of its acquisition. To solve this problem, the author offers a model of musical improvisation which has been developed in the result of the research on the existent skills in this field. In this work a special tribute has been paid to a graphic interpretation of improvisation model because it plays the role of modeling within the processes of cognition.

The author sets as his objective to show that the exposure of processual regularities of improvisation provides the possibility of employing their potential in improviser's practical work at transforming the practice of musical improvisation art on scientifically valid basis. Thus, for instance, it seems vital to emphasize that in jazz, the whole cultural heritage of mankind may become an information source of developing an individual creative method. Figure 1 shows the mechanisms of enriching the information field of intercultural interaction. This is a universal source of information when any improviser's individual creative method is being developed. In this process the vector is directed from the cognitive level towards the creative level.

COGNITIVE   **CREATIVE**

(level)   (level)

assimilation ⟶ **innovation**

Musical folklore (ethnic music) of different nations

| Ancient world | Middle Ages | Renaissance | Baroque | Classicim | Romanticim | Contemporay music, jazz |

CONSCIOUSNESS

SUBCONSCIOUSNESS

Genre — Form — Melody — Rhythm — Mode, harmony — Timbre — Texture — IMI*

V i r t u o s i t y   o f   m a s t e r y

Extramusical factor

* Improviser's means of intoning

Figure 1: Information sources at developing improviser's individual creative method

The assimilation of elements of musical heritage from historically earlier periods or from non- European musical cultures in jazz traditionally is realized with a high degree of creativity. In jazz these elements are not recreated, but they are integrated into it in a changed, modified form. This process takes place in both the direct and opposite direction, and constantly and mutually enriches itself. Jazz has become a multicultural phenomenon, which testifies to its artistic tolerance.

At selecting the means for developing individual creative method, the comprehension of musical conception of future improvisations should be oriented to the processes pertaining to its artistic-semiotic function rather than to the processes of the development of isolated means of musical expressiveness. The matter is that at borrowing ideas from alien cultures it is vital to immediately determine the possibilities of their integration into your system of conceptions about musical language in the form of their semantic invariant. If communicative techniques taken as a whole are viewed as an individual method of communicative influence on the public, we have to bear in mind that the meanings of communicative techniques are determined by the conditions of functioning of music and psychology of perception.

The methodological level of contemporary musical improvisation analysis and the use of methodological reflection as its basic means made it indispensable to deal with the specific features of the historical- theoretical genesis of contemporary musical improvisation and led to developing a version of the basis of the theoretical model of improvisation art.

In order to develop this version, such items have been singled out in the research:

A. Four basic nonspecific factors of improvisation art;
B. Three basic specific factors of improvisation art;
C. Principal differences in the interrelations between improvisation art and composition.

A. Four basic nonspecific factors of improvisation art:

- acoustic-artistic setting of a definite time period or the process of organizing the time of sounding;
- structuring of this process, bringing it under an uninterrupted metric pulsation (non-stop of the process);
- communicative (non-specific - communicative) factors: genre, style, syntax, form of the whole;
- factor of mastery, virtuosity, excitement of virtuosity, playing (also of a communicative character). First of all, of course, in the plane of performing. Outside the scope of improvisation problem – in the plane of composition.

B. Three basic specific factors of improvisation art:

- functions of composition and performing are carried out simultaneously. Consequently: any hindrances to fulfilling one or the other function (which is possible if training is not adequate) lead to the situation when they cannot happen simultaneously. Historically, this phenomenon has developed from syncretism via overcoming an objective division to synthesis;

- constant control over an uninterruptedly sounding process at three levels: phonic, syntactic and compositional (*Nazaikinsky, 1982*). From this follows that skills of uninterrupted motion oriented in all three levels are the key to improvisation art;
- conception of musical time of improvisation which differs from the conception of musical time of composition. A poorer saturation with information (concerning meaning, events, and plot) derives from the presence of a greater number of stable elements (which is connected with tradition) and lesser manifestation of mobile elements. Along with the factors of mastery and virtuosity, informational saturation is a direct indicator of the complexity of improvisation art (perhaps, partly can be attributed to nonspecific factor).

C. Principal differences in the interrelations between improvisation art and composition:

- the sense of jazz improvisation lies in improvisation of versions and their successive interpretation without the main version, without invariant;
- the sense of composition – in singling out the main version, invariant from a great variety of possible solutions.

The research on the genesis of problem situations relating to the psychology of creative work, to the psychology of the author of musical composition showed that functioning of improviser's musical thinking during the process of improvisation is based, to great extent, on spontaneity, instantaneousness, on psychological ability to reconsider (most often intuitively) the improvisational algorithm under the impact of changing external factors.

During the process of studying the philosophic-methodological basis of the theoretical model of improvisation art, the ways for optimizing contemporary improvisers' activity were defined. It was elucidated that without understanding the genesis of communicative contradictions existing in the open cultural space, the improviser experiences difficulties in adequately recognizing the needs of contemporary market.

The general model of musical (including that of improvisational) creative work reflects the methodology of the process of improvisation (see Figure 2). The initial aspect of the scheme is theoretical- ontological aspect, which includes genre-communicative prerequisites of music and (with the help of J. Nazaikinsky's classification) specifies the levels of musical time and space within the sound flow. However the model of improviser's training and performance coincides with the model of composer's creative work as two sides of a common musical-heuristic activity or as a creative, practical, final aspect of the problem.

Ideas that underlay the theoretical model of training contemporary improvisers at higher education institutions were applied in practical work with the students of Liepaja University, Riga Stradins University, International Baltic Academy, and with the teachers of schools of general education and children's music schools of the city of Riga.

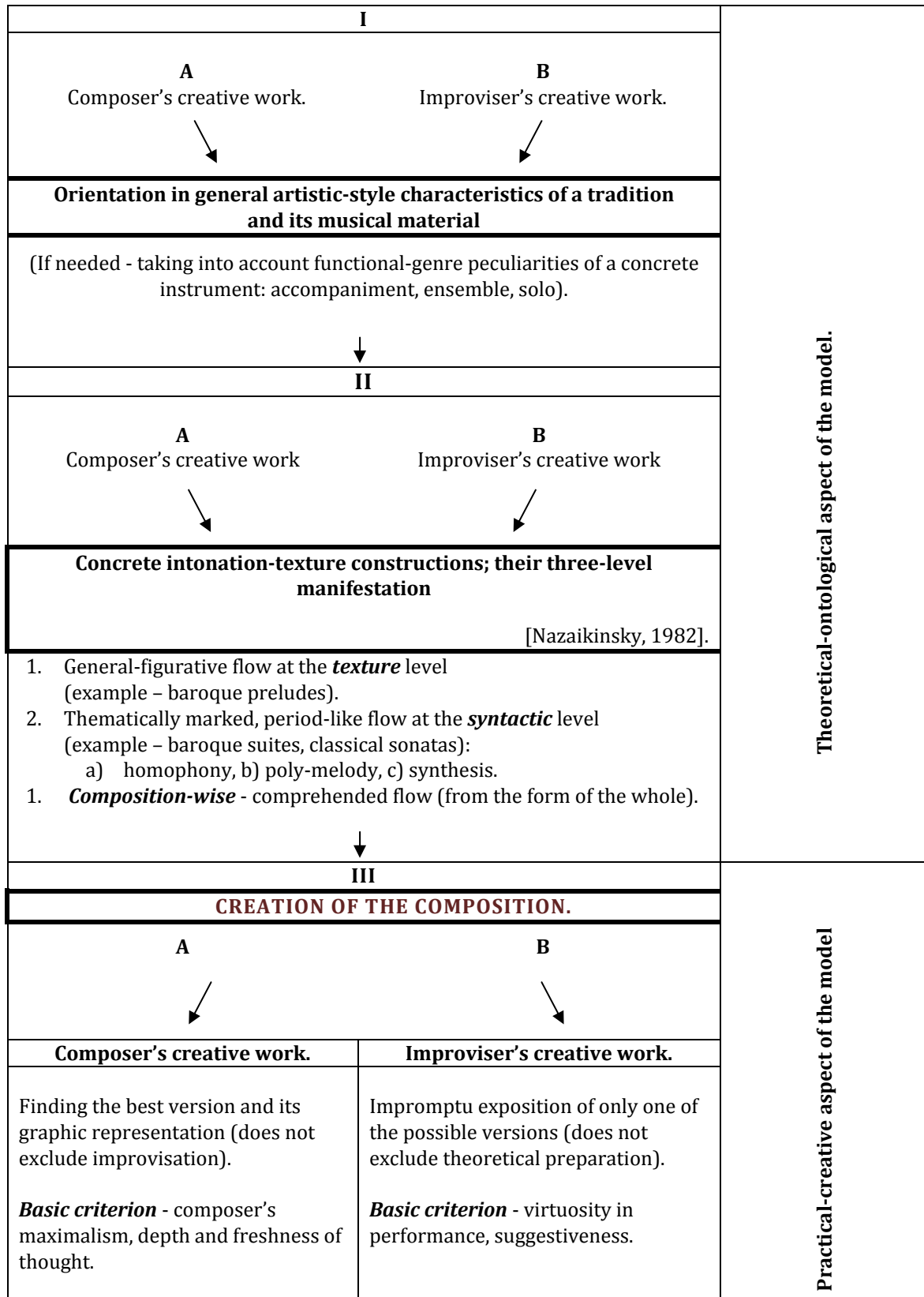| I	
A Composer's creative work. **B** Improviser's creative work.	
Orientation in general artistic-style characteristics of a tradition and its musical material	
(If needed - taking into account functional-genre peculiarities of a concrete instrument: accompaniment, ensemble, solo).	**Theoretical-ontological aspect of the model.**
II	
A Composer's creative work **B** Improviser's creative work	
Concrete intonation-texture constructions; their three-level manifestation [Nazaikinsky, 1982].	
1. General-figurative flow at the ***texture*** level (example – baroque preludes). 2. Thematically marked, period-like flow at the ***syntactic*** level (example – baroque suites, classical sonatas): a) homophony, b) poly-melody, c) synthesis. 1. ***Composition-wise*** - comprehended flow (from the form of the whole).	
III	
CREATION OF THE COMPOSITION.	
A **B**	**Practical-creative aspect of the model**
Composer's creative work.	**Improviser's creative work.**	
Finding the best version and its graphic representation (does not exclude improvisation). ***Basic criterion*** - composer's maximalism, depth and freshness of thought.	Impromptu exposition of only one of the possible versions (does not exclude theoretical preparation). ***Basic criterion*** - virtuosity in performance, suggestiveness.	

Figure 2: General model of musical (including that of improvisational) creative work

Conclusions

1. The conducted research is the first attempt to develop a theoretical model of training contemporary improvisers at higher education institutions. The systematic description of the historical- theoretical genesis of West European and jazz improvisation is the basis for the developing theory and methodology of rationalization and optimization of contemporary improviser's activity.

2. Throughout centuries, in West European music several general principles of improvisation have been developed. The general principles of West European improvisation art are manifested in jazz music culture.

3. Theoretical and empirical results yielded by the methodological analysis of the continuity of traditions of West European improvisation art in jazz have served as a methodological support for developing the theoretical model of studying the basics of contemporary improvisation at a higher education institution.

4. Methodological approaches to the acquisition of the fundamentals of improvisation are a) knowledge of history and theory of music, b) knowledge of music composition, c) practical knowledge and skills in performing art, d) knowledge of music psychology, e) ability and skills to promote the creative initiative at music improvisaation lessons.

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DYNAMICS IN CANDIDATES' PREFERENCE CHOICES AT THE KENYA CERTIFICATE OF SECONDARY EDUCATION (KCSE) MUSIC PRACTICAL EXAMINATION

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Abstract
Most studies have used the element of listening response to musical stimuli to determine music preferences of the various groups studied. In this study however, the term preference is used to mean the art of choosing one type of music (vocal or instrumental) over another without necessarily using a musical stimulus as the benchmark. This study investigated candidates' perceived reasons for choosing to perform certain items in the African and Western sections of music practical performance to determine the factors influencing their preference choices in Kenya Certificate of Secondary Education (KCSE) examination. Questionnaires were administered to 33 music candidates from three girls and three boy's schools from 6 districts in Nyanza province in Kenya who sat for their KCSE music practical examinations in 2009. Oral interview was used to collect data from 11 teachers. Content analysis of the secondary school music syllabus, Kenya National Examinations Council (KNEC) Syllabus 2006-2007 and the Kenya National Examinations Council 2005-2007 KCSE Examination Report was done to establish the syllabus requirement and categories of choices outlined for candidates in paper 511/1. Musical analysis of 8 vocal pieces was done to explore the intrinsic characteristics of the pieces. The results showed that students do not make their own choices, instead, teachers use forced choice approach to select pieces for students based on the teachers' specialization, inclination and competency.
Key words*: education, examination, Kenya Certificate of Secondary Education, music, performance, preference.*

Introduction

Studies on different aspects of music preference have received significant attention in music education research. These include, among others, studies on preference responses of undergraduate music students preparing to be teachers towards certain music types (*Marrison & Yeh, 1999; Fung, 2004*); relationship between attitude and preference (*Wapnick, 1976; Fung, 1994*); an interactive theory of music preference

(*LeBlanc, 1982*); effects of listeners' and performers' race on music preferences (*McCrary, 1993*); suggestions of how musical preferences can be modified (*Finnas, 1989*); relationship between intercultural tolerance and music preferences (*Shah, 2006*). Most of these studies use the element of listening response to musical stimuli to determine music preferences of the various groups studied. In this study, the term preference means the art of choosing one medium of music (vocal or instrumental) over another without necessarily using a musical stimulus as the benchmark.

The Kenyan system of education is based on 8-4-4 plan. This plan consists of eight years of primary education, four years of secondary education and four years of university education depending on the discipline and the duration of the particular training (*Kenya, 1981,11*). One of the subjects examined in Kenya Certificate of Secondary Education (KCSE) examination is music, which comprises three papers namely:

- Paper 511/1: Practical performance
- Paper 511/2: Aural skills
- Paper 511/3: Basic skills (Written Paper).

Paper 511/2 and 511/3 contain questions set by the Kenya national Examination Council (KNEC) that must be answered by all music candidates, while paper 511/1 requires the candidates to choose/select a piece from either the vocal or instrumental areas as prescribed in the syllabus. This paper (511/1) requires the candidate to display proficiency in musical performance in African (voice, dance and instrument) and Western (voice, woodwind, keyboard, string, brass and percussion) music (*The Kenya National Examinations Council, 2005B, 2006, 2007*).

The paper comprises four compulsory areas as follows:

- African piece own choice (folk song, folk dance or instrument);
- Western set piece (voice or instrument);
- Technical exercises;
- Sight singing/sight reading.

In the African section, the candidate is required to perform one item of his/her own choice from any one of the following categories: voice, dance, a stringed instrument, flute, lyre and drum set. In western section, the candidate is required to select one piece either in voice or instrument from the choices given. In each case, two pieces are set for each voice (soprano, alto, tenor and bass) and two for instruments (descant, treble, tenor and bass recorders, flute, clarinet, saxophone, trumpet/cornet, trombone/euphonium, tuba, guitar, violin, viola, cello, and piano) for the candidate to choose only one in each of the section.

Each year, KNEC analyses how students have performed in each question, showing their weaknesses and strengths and speculates on what may have influenced the outcome of the results. For three years (2005-2007), this analysis has revealed some worrying trends in the choice and performance of music candidates in the KCSE practical examination. The following observations were made in the set piece:

1. Most of the candidates selected vocal pieces. Speculated reason: Some of the instruments are expensive and therefore schools may not afford them (*The Kenya National Examinations Council, 2005B, 2006, 2007)*;
2. Most of the schools, which presented instruments, were those in the urban areas, whereas a few of the rural schools presented recorders;
3. Some candidates selected pieces, which were not within their voice range. An example is a center with (15) female candidates all of whom performed one piece for soprano, yet it was obvious that some of the candidates were basically altos. Speculated reason: the teacher may not have been aware of the various voice ranges among his/her students (*The Kenya National Examinations Council, 2005B, 2006, 2007*).

In the African section, candidates were expected to perform an indigenous traditional item. The following were observed:

1. There were candidates who performed Christian songs and own compositions thereby loosing marks awarded for choice.
2. Candidates not adequately prepared. Speculated reasons: students left on their own without guidance from the teachers (*The Kenya National Examinations Council, 2005B, 2006, 2007*).

The reasons given by KNEC for the prevailing weaknesses, trends and types of choices made by candidates in the KCSE practical examinations are not backed by empirical evidences and scientific inquiry. Owing to this lack of scientific investigation, there is therefore needed to establish factors influencing candidates' preference choices in music practical performance at the KSCE examination.

The objectives of this study were to determine:

- the number and type(s) of instruments available in schools;
- whether the availability of instruments in schools influences preferred choices of the candidates;
- the instructional methods used by teachers to prepare candidates for practical performance examination;
- the factors that influenced candidates, preferred choices in practical examinations at the 2008 KCSE.

Methodology

Participants were 11 teachers and 33 music candidates (18 girls and 15 boys) drawn from 6 public secondary schools (3 girls and 3 boys) who did their practical examination in October 2008. The schools were purposively selected from 6 districts in *Nyanza* province in Kenya and consisted of 3 urban and 3 rural schools that have been offering music since the inception of 8-4-4 system in 1985. The basis of selection of these schools was based on the number of candidates registered per school. The selected schools were those that had more than two candidates. This was done to enhance the aspect of variety in choice. Self-administered questionnaires consisting of closed and open-ended questions were used to collect data from 33 music candidates after they had done their practical music examination. The answers for the closed questionnaire were designed in three formats namely: checking a 'Yes' or 'No' answer;

cycling the correct response and inserting specific data in space provided. The candidates were instructed not to write their names to ensure anonymity. Oral interview method was used to collect data from 11 teachers using interview schedule containing both structured and unstructured questions. This method was used to correlate/corroborate the answers received with the questionnaire results for validity of the questionnaire. Data collection instruments were pre-tested for reliability prior to their use. The oral data was recorded on a tape recorder and analysed later. At the end of each interview session a playback of the recorded data was done as part of the respondents' checking process (*Punch, 1998*) to validate, add or reorganize the information given. Analysis of eight vocal pieces was done to explore their intrinsic nature. Quantitative data was analysed and presented in percentages while qualitative responses were described by explaining the results in prose.

Results

A. Availability of instruments in schools

Table 1: Availability of instruments in schools

Western: Instruments	Schools	%
Keyboard	6	100.00
Recorders	6	100.00
Piano	2	33.33
African: Instruments	**Schools**	**%**
Drums	6 (2 Drum set)	100.00
Lyre	2	33.33
Fiddle	1	16.66

All the six schools had one keyboard each, which were more than three octaves. There were two pianos, one in each school but both were out of tune. Most of the recorders in schools were descant recorders but there were no instructions on how to play them. All the schools had drums ranging from one to six but mostly used to accompany folksongs. The lyres and the fiddle were in two schools but were not played due to lack of expertise.

B. Instruments taught

Only the voice, as an instrument, was taught in class in the Western section. The keyboards and recorders were largely used to give pitch and for training aural and technical exercises. In the African section, there were varied practices. Majority of teachers (72.73%) sent students home to collect at least 10 folksongs from their communities which they learnt from each other when they came back to school from vocation while, (27.27%) gave students video taped folksongs to choose from. The students then practiced these songs on their own and only met the teachers occasionally to assess what they had done.

C. Time schedule and instructional methods

There were no clear consistent methods and time schedule for teaching practical performance in schools as shown below:

Table2: Time schedule for teaching practical performance in schools

Time schedule	No of teachers
Met each student once a week for 30 minutes	(27.27%)
Met 5 students once in a week for 80 minutes (16 min. per student)	(18.18%)
Met students two or three times in a week for 15 minutes	(27.27%)
Met 2 students three times in a week for one hour	(0.09%)
Met 5 students for two hours in a week (24 min. per student)	(18.18%)

These lessons were either fixed during the teachers' free time, games time or within the 40 minutes music lesson timetabled four times a week. Most teachers (81.81%) gave students technical exercises before practical singing while only (18.18%) included technical exercises that were specifically geared towards helping the students perform the difficult sections of the set pieces chosen. In African music, students met the teachers to assess what they had done after a week (18.18%), fortnightly (15.15%), once in a term (3 months) 27.27% or when the KCSE practical examination was near (39.39%).

D. Guidance on selection of pieces

Mode of guidance in selection of pieces for students differed among teachers as shown below:

Table 3: Mode of guidance in selection of pieces for students

Mode of selection	No. of teachers
Availed all the songs to students to learn on their own before choosing one	(54.55%)
Went through all the songs with student before selecting	(18.18%)
Assigned a song to the students at the on set	(9.09%)
Exposed students to only pieces that have not been repeated by the KNEC	(18.18%)

All the teachers reported selecting pieces for students based on their vocal ranges.

E. Dynamics in candidates' preference choices at the 2009 KSCE practical music examination

Table 4: Candidates' preference choices of western music at the 2009 KSCE practical music examination

Sopranos (11):	% No. of candidates
Giovanni Battista Bononcini: For the Love of my Heart Doth Prize (A Major)	(9.09%)
Henry Purcell: I Attempt from Love's Sickness to fly (A major)	(90.91%)
Altos (7)	
L. V. Beethoven: I Love Thee ☼	(0.00%)
Dr. Baker Amrhein: Sunday on Rhine	(100.00%)

Tenors (13)	
Cyril Winn: Song of the Music Makers (A Majors) ☼	(7.69%)
Handel G. : Lascia Chio Pianga	(92.31%)
Basses (2)	
T.A. Arne: Why so Pale and Wan Fond lover ☼	(100.00%)
Semele: Leave me, Loathsome Light	(0.00%)

The pieces marked with ☼ were repeated from 2008 list. All the candidates performed vocal piece irrespective of the geographical location of the school (urban or rural) and gender of performers.

This confirms the KNEC report that most candidates selected vocal pieces.

The majority of candidates 87.88% performed folksongs (both boys and girls) while (12.12%) only boys opted for instruments. Beer party folksongs dominated the list (34.48%), followed by story songs 27.58%, praise songs 17.24%, *Dudu* songs 10.34%, wedding songs 6.89% and *Bodi* 3.45%. *Dudu* and *Bodi* are traditional Luo song dances that are performed by female of different age groups in the context of a dance.

Factors contributing to the dynamics in candidates' preference choices in 2009 KSCE practical music examination

A. Western

Data revealed that:

- Candidates are discouraged by long pieces;
- Choice of the pieces are made by the teachers;
- Most students are not comfortable singing pieces in a minor key;
- Pieces with chromatics were unpopular with students;
- There was lack of access to tuition;
- Peer influence contributed to the choice of pieces made by the students.

Teachers' reasons for selecting pieces for students:

- Teachers' specialisation and competency ;
- Knowledge of vocal range of students;
- The level of difficulty of a piece;
- Availability of instruments in school;
- Whether a piece requires an accompaniment or not;
- School tradition which is either inclined towards performing vocal or instrumental music.

B. African

Students' reasons for confining to the selected types of music included:

- Religion: some religions are against playing of certain African instruments for example drums, lyres and fiddles by their faithful;
- School tradition: certain schools are inclined towards performing vocal or instrumental music. This in most cases is influenced by the interest of the

sponsors of the schools who in most cases are churches/denominations. After performing the particular instrument(s) over the years, it becomes an established tradition of the school. It therefore becomes very hard for a newly posted music teacher to introduce other instruments other than the ones accepted by the sponsors;

- Cultural norms barring girls to play certain instruments;
- Lack of access to tuition;
- Availability of instruments in school;
- Presence of the instrument in the surrounding communities.

Teachers' reasons for selecting items for students:

- Cultural norms: certain cultures do not allow girls to play certain indigenous instruments. The Luo community from Nyanza Province for example, did not allow the girls to play an eight stringed lyre called *Nyatiti*. It was believed that even just touching the instrument was a bad omen that would result in a girl not baring children;
- Availability of instruments in school;
- School tradition: some schools had established a legacy in terms of playing of certain instruments that have been handed down over the years to the point of becoming the accepted tradition of the schools. Because of this the teachers could not introduce new instruments in school;
- Teachers' competency in handling a particular area. The teachers guided the students to select items (voice or instruments) based on their specialisation, competency and ability to teach them.

Discussion

From the responses above, it is evident that certain issues need investigation. First, though there were various instruments in the 6 schools, all candidates performed vocal pieces. This is because most of the teachers interviewed (90.91%) were voice/recorder specialists. They guided students to select vocal pieces based on their competence in handling that area. Most of the teachers had studied recorder as a second/minor instrument, taking voice as their major instrument. They felt inadequately prepared to teach the instrument. Some complained of insufficient number of recorders. However, this does not explain why recorder pieces were not taught even in schools that had five descant recorders against two candidates and a voice/recorder teacher.

Preference choices of students in set pieces were partly influenced by teachers' use of forced choice approach. Teachers wanted an easy time by teaching one song to many students. This encouraged communal learning of practical performance. As such students who could not cope with the pace of the other learners were disadvantaged. Remedial lessons were also not offered to such students. Majority of the students 75.76% contradicted the teachers' statements that they were tutored as individuals, stating that most of them were taught as a group.

All the teachers agreed to use vocal range as the main determinant for selecting pieces for students. This negates KNEC statement that the teachers may not have been aware

of the various voice ranges among their students. Peer influence made some students choose a particular piece resulting in some performing pieces that did not conform to their vocal ranges. Two pieces were performed by majority of students with one girl who had repeated Form Four opting for a soprano piece she performed in 2008. Choices offered by KNEC did not exhibit the same level of difficulty and variety in performance style. This also contributed to selection of one type of set piece, as teachers opted for pieces in strophic form that were easy to learn.

Most teachers 72.72% complained of not having enough time to teach practical performance despite the four 40 minute weekly lessons timetabled for music in the examination class. The problem is not purely scarcity of time. The problem is not scarcity of time. Most teachers lacked practical music-making skills, so they ill prepared to guide students in this area (*Omolo-Ongati, 2006*). This fact is confirmed by teachers in a study who complained of insecure background and inadequate instructional strategies and skills in practical music teaching. They blamed this on their training, absence of in-service courses and workshops on the subject (*Auma, 2006*). Majority 63.64% were diploma teachers whose training had emphasised music theory at the expense of music practical. They were not exposed to instrumental /vocal pedagogy or methods of teaching practical performance. As R. Daniels (*Daniels, 1986*) puts it, it is unrealistic to expect that teachers will emphasize in their teaching what was neglected as part of their own musical background.

More than half of the girls 54.55% performed folksongs. Teachers attributed this to KNEC syllabus requirements, which instruct candidates to perform African instruments as is done in the traditional contexts. African cultural norms discourage females from performing certain instruments like the lyre and certain drums. Teachers therefore advised girls to select folksongs so as not to be penalized for wrong choices. Students expressed lack of access to tuition as the main reason for choosing folksongs, which they could work on by themselves as opposed to instruments. A few of these students performed *Dudu* and *Bodi* folksongs (17.24% and 3.45% respectively), while some performed Christian songs and own composition. This shows a lack of understanding of what constitutes folksongs. Students' definition of a folksong as any song performed in an ethnic language proved their limited knowledge of the genre.

The disparity of time allocated for practical performance and instructional methods used by teachers to prepare students for practical music examination created inconsistency in content coverage of the subject matter. Data collected showed that most students were tutored once in a week for 15-30 minutes. This contradicts the teachers who indicated that they taught students two to three times in a week. The under-teaching of practical performance was due to lack of commitment by teachers and not time constraint.

Imitation, where students repeated phrases after the teacher, was the most common method used to teach singing. This method encouraged rote learning and memorization of phrases which became very disadvantageous to the candidates in case they forgot their lines during examination. The candidates used the scores to refer to the words and not the pitches. P. Hutton (*Hutton, 1953*) emphasizes instructional strategy involving students learning a song by reading the music on the page and singing melody using solfeggio syllables. W. Lovelock (*Lovelock, 1973*) insists

that the approach of tutoring an individual must be variable according to his/her character and mentality and the approach to any given concept must be similarly variable. Teaching students communally goes against this approach, which rests on the premise that individuals are unique and should be taught according to their capabilities. Consequently, vocal range alone is not enough to assess a student's capability in performing a piece. Students' uniqueness in terms of their mentality and character should also be taken into consideration.

Conclusions

1. It is evident from the findings of this study that students are forced into a study are due to their teachers' lack of commitment and competency to teach practical performance. This is mostly due to the teachers' individual limitations and not time constraint and unwillingness of the school to purchase certain instruments. What would be the rationale of purchasing more instruments if the ones available in schools have not been put to use? The selection of vocal pieces is based on teachers' use of forced choice approach informed by their competence and specialization. The students do not make the choices. Singing one type of a song is due to lack of the teachers' commitment to embrace variety, peer influence and choice of pieces set by KNEC.
2. In order to make music lesson a viable-vibrant experience to learners, this study recommends the following interventions:
   - In service-courses on practical performance should be organized by the ministry of education regularly to help teachers improve their pedagogical skills and bridge the gap in knowledge between the diploma and graduate music teachers to unify and streamline the practice;
   - For African music, it is vital to engage skilled performers as teachers to inculcate the correct practices in the learners. This study encourages the use of traditional artists to demonstrate techniques of playing various traditional instruments in schools.

This study should be replicated in other provinces to establish whether the trend is different or the same.

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AXIOLOGICAL APPROACH TO PIANO PLAYING MASTERING: RESULTS OF THE RESEARCH

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Abstract
The article presents some findings of the scientific research about axiological approach to mastering piano playing. The wave of innovations that attract the society lets us think about the availability of one's personal skills of orientation in the stream of information, finding one's own position as a personality. That has caused a steadfast attention within the humanities towards the problems of axiology.
The contributor's interest concerning the given subject has been aroused by an existing problem: advancement in learning of playing the piano at the level of demands within the society cannot be achieved only by mastering the educational content available at present; in other words, development of a complete system of teaching playing the piano is necessary in view of achievements within the theory of values (axiology).
The question of the research is based on the idea about correlation between the axiological approach in piano playing teaching and learning and prerequisites created for the development of pupil's self-realization during piano playing mastering. The article deals with the findings which have been obtained by verifying them in practice.
Key words: *axiological approach, mastering of piano playing, values, pupil's self-realization.*

Introduction

The reorientation of the society and strengthening of the position of new values contribute to the development of the science of Latvian music pedagogy whose one direction of research is values-oriented music acquisition and revealing the possibilities for its perfection. Piano playing is a vital component of music pedagogy.

In Latvia, at the level of basic education, it is possible to master piano playing in music schools, private schools and in various hobby groups. Among this wide spectrum of education institutions, schools of general education stand out with their specificity of having professionally oriented music curriculum. According to the data

provided by the Ministry of Education and Science of the Republic of Latvia and the data sent in by school administrations, there are 20 schools of this type in Latvia (http://izm.izm.gov.lv/registri-statistika/statistika-vispareja/3334.html).

Among the wide spectrum of education institutions, schools of general education stand out with their specificity of providing in-depth music studies, and pupils here study music by a professionally oriented music curriculum (The Republic of Latvia education classification code – 210141). According to the data of the Ministry of Education and Science, there are 20 schools of this category. One of the sub-areas of the content of professionally oriented music curriculum is mastering of piano playing.

In Latvia, the process of mastering the piano playing has developed in the interaction between two directions. One direction developed under the impact of the democratization process of the society, and it reflects the development of the piano playing mastering process in the plane of general musical education. The second direction reflects the peculiarities of the development of professional mastering of piano playing. The first one develops from the understanding of needs of personality and society. The second one, due to including the piano playing techniques into a separate field of cognition, is transforming from the means of achieving the aim into an end in itself. The interrelations of elements from both tendencies are a hallmark of the development of contemporary musical education (*Bogdanova, 2003; Cipin, 2003; Sile, 2003)*.

The researcher of Latvian music pedagogy, D. Zariņš, acknowledged that for the society it would be equally important to have both professional performers and well-educated music lovers who understand music and with pleasure listen to the performers at concerts or in recordings. Besides, among music lovers are those people who are most intelligent, most gifted and, having acquired the basics at general education school, could continue studying music at a higher education stage and could be required in the labour market (*Zariņš, 2005*).

At surveying pupils of general education schools providing an in-depth music acquisition, as well as their parents and teachers, the author of the research has revealed a discrepancy between the pupils' and parents' need for gaining the experience of self-determination and self-realization during the process of studying piano playing, on the one hand, and the traditional content of piano playing studies oriented towards imparting knowledge and skills without taking into account the needs of society, on the other.

The topicality of the research appeared in the main content of humanistic paradigm of pedagogical science. The recognition of personality as a value as well as understanding education as a universal value, involve reinforcing the axiological trend in education of personality: to promote the development of a personality able to self-determine and self-realize within the system of values.

In the processes of education reform of Latvia, the tribute is paid to promoting the development of values orientation, attitudes, approaches in music education, but it lacks purposeful, scientifically valid and values-oriented strategy for the development of processes of piano playing mastering. Studies of scientific literature reveal that the study process of piano playing mastering has a considerable axiological potential

whose theoretical- methodological principles in Latvian music pedagogy are not sufficiently laid down within the context of axiological approach.

One of the basic elements of the study content is a curriculum. Currently, in schools of general education with in-depth music studies, the curriculum is designed for each school individually, using methodological recommendations coordinated with music school curricula.

The present research opens an opportunity to determine the contemporary tendencies prevailing in the piano playing study process of schools of general education providing in-depth music studies and, by specifying the distinctive admission requirements and objectives in both schools of general education and music schools, to reveal the discrepancies in this process between:

- the yearly number of hours (at an average 140 hours at music schools against 35 hours in general education schools with in-depth studies) and the number of compositions to be acquired – 19-27 a year;
- the repertoire (mainly that of academic music) to be studied at school and pupils' and their parents' wishes to study music of a different genre and style, including jazz and popular music;
- the children's wish to actively participate in the concert life and a comparatively low level of studying and performing academic music, owing to the small number of hours allotted to the study process.

On the one hand, these discrepancies do not strengthen pupils' and their parents' motivation to study in classes providing in-depth music acquisition, and, on the other hand, lead to teachers' dissatisfaction with the quality of work they have done.

At evaluating the importance of the above mentioned statements for the development of Latvian music pedagogy science and practice, we have to conclude that the theory of adopting the axiological approach to mastering the piano playing as a composite factor for creating prerequisites for pupils' self-realization has not been developed yet. We are of the opinion that the necessity for such theory is determined by the basic content of education of humanistic paradigm.

The identified discrepancies testify to the necessity for bringing the problem of theoretical-methodological substantiation of the application of axiological approach to the practical implementation of piano playing study process into focus. Addressing this problem will promote a successful development of the value system of a humanistic-oriented personality, thus providing opportunity for further pupil's self-realization.

Research aim: to investigate the role of axiological approach as a composite factor, which creates the necessary prerequisites for the formation of pupils' self-realization.

Research object: mastering of piano playing by the basic school pupils within the context of the axiological approach.

Research methodology and methods

The research is based on axiological and hermeneutical approach, making evaluation of theoretical findings to establish categories of the research, and interpreting the pupils' piano playing mastering process and its results in relation to the possibilities of perfecting prerequisites for self-realization.

Methods of the research:

- Theoretical methods: the analysis of literature on philosophy, psychology, pedagogy; modelling;
- Empiric methods: observation, self-evaluation, questionnaires, interviews.

Theoretical basis of the axiological approach

In the contemporary dynamic age, it is essential to promote pupil's aspiration for self-determination and self-realization at school. The German scholar G. Boehme states that today's education should be able to encourage a person to build his/her own life, taking responsibility for it, that a person should be able to express his/her own opinion about the society and problems of his/her time; that he/she should be able to participate in contributing to culture. It should be the education that creates not only joy, but also provides the opportunity to become a talent (*Beme, 2007*).

The prerequisites for self-realization are inherent in human nature, and they exist as abilities which during the development of a person, during the development of the characteristic features of a personality, become the basis of the ability for self-realization. American psychologist A. Maslow, at carrying out the research on self-actualizing personalities by means of specially developed tests, has found out that self-actualizing personalities are characterized by certain properties that should be treated as values (*Maslow, 2008*). Among them is a skill to try to solve problems, a skill to set and achieve the aim, creativity, a skill to live in the real time, motivation for personal development, and skills of self-organization and communication (the latter were added by the American psychologist E. Shostrom (*Shostrom, 2008*)). It should be noted that, according to the Russian psychologist L. Korostilova, the concepts of *self-realization* and *self-actualization,* when applied to characterize a personality, are to be used as synonyms (*Korostilova, 2005*).

The Russian scientist in music pedagogy and philosophy, A. Shcherbakova, considers that axiological approach is a philosophic strategy which opens the ways to the development of a values-oriented music education, contributes to promoting possibilities for the development of a values-oriented pupil's personality and to a values-oriented use of pedagogical resources (*Scherbakova, 2008*). In a wider context, axiology is at the interface with all theories about man and society. As a science, axiology has access to all levels of social reality. This is due to the fact that values exist as a specific prism through which social-psychological processes are to be investigated (*Kagan, 1997; Gadamer, 2002*).

Judgments about various kinds of values – goodness, beauty, benefit etc. – are to be found already in theories by classics of ancient philosophy, medieval theologians, Renaissance thinkers, philosophers of Modern times, but generalized viewpoints on

value as such and on the regularities of its manifestations in various concrete forms of philosophy were formulated in the middle of the 19th century. In his work "*Philosophic Theory of Values",* M. Kagan writes that it was only in the period of Romanticism that the transition from traditional culture with its invariable principles to the personal, dynamical, innovative culture took place (*Kagan, 1997*). In this culture, value was regarded not as something divine by origin, but as human and changeable in historical time and geographical space.

In the *Explanatory Dictionary of Pedagogical Terms*, values have been defined as things, facts, phenomena, habits, principles with positive properties which a person in his/her consciousness perceives as essentially important, desirable for himself/herself or for some other person in concrete historical conditions, concrete culture and concrete society, as well as those which promote the development of his/her personality (*Skujiņa, 2000*). Moreover, accepting the reality of the existence of values in contemporary culture, the German sociologist M. Weber has come to the conclusion that what is beautiful might not be good, and what is true might not be beautiful (*Weber, 2004*), i. e. values can be not only positive, but they may have negative properties as well.

M. Kagan has characterized the situation in contemporary society as a very complicated one, because mankind has reached a high degree in the diversity of personality and has simultaneously acknowledged the necessity to unite all that is material, spiritual, economic, cultural, psychological and organizational in this diversity (*Kagan, 1997*). The philosopher defines value as an attitude of a real object towards a subject, but the evaluation of value - as revealing the attitude of the subject to object. The German philosopher H. Gadamer has a similar value conception. He sees values as philosophic categories of two kinds: on the one hand, values do not exist as facts, but develop as a man's attitude to value during human evaluation; on the other hand, values oppose the individual's arbitrariness at his/her demanding to recognize the reality of his/her feelings (*Gadamer, 2002*). The philosophers have admitted holistic correlations between values, whose "*poles"* are concepts *value* and *evaluation*. M. Kagan concludes that these correlations develop between the object and the subject or between the subject and the subject, and they cannot be explained either from the position of pure objectivity of theological type or pure subjective evaluation (*Kagan, 1997*).

By summing up and analyzing scientists' findings on the concept and essence of values, the research substantiated the conception of understanding value as a philosophical category which is dual by nature: immanent existence, on the one hand, and the evaluation of the attitude of the subject to the object or of the subject to the subject, on the other. Therefore, it is quite natural that sciences become interested in investigating the values-oriented axiological approach. The classic of sociological thought, M. Weber, employed the concept of value to study the trends of public interests which later transformed into the concept of *values-orientation* (*Weber, 2004*).

The axiological approach was chosen as the methodological basis of the research, which determines the values-oriented direction in the process of piano playing mastering by pupils in basic schools of general education.

The Russian scholar, V. Slastenin, admits that the use of axiological approach to studying educational processes and phenomena is natural, because within the humanistic paradigm, values determine the content of education (*Slastenin, 2003*).

Bringing into focus the axiological problems in education bears on the problem of determining its theoretical and methodological basis, its aims, content and study technologies. The investigation of literature on philosophy, psychology, pedagogy and methodology as well as the experience of the research author and other teachers allows to identify the discrepancies between:

- loss of some traditional values, changes in education values-orientation caused by transformations in the society and the necessity to substantiate the new values system;
- the process of the formation of values-orientation, attitudes, opinions in education taking place during the reforms and working out a strategy for the scientifically valid education development;
- a considerable axiological potential in the process of piano playing mastering and the insufficiently developed theoretical and methodological basis of the axiological approach for it;
- pupils' and parents' needs to gain values-oriented experience of self-determination and self-realization and traditional study process directed towards imparting knowledge without taking into account the needs of society.

In the research, the axiological approach is dealt with from four aspects: philosophical, sociological, psychological and pedagogical. There is a certain link between theory and practice in axiological approach. In our changeable time, the necessity for another, theoretical, approach has become topical, because the changing social phenomena require investigation - from the philosophical aspect; axiological approach implies treating the problem from the subject-object values-oriented position. This position may emerge, function and change in a real socio-cultural environment (in our case – school):

- from the social aspect – approach to the problem from the values-oriented acquisition of social norms and examples via musical culture;
- from the psychological aspect – problem interpretation from the position of promoting the development of values system for a self-realizing personality which is based on values-oriented attitude to education, creativity, etc.;
- from the pedagogical aspect – looking into the problem from the position of promoting subjects-subjects values-oriented study process oriented towards achieving educational aims and objectives and towards promoting the development of pupil's personality.

The Russian musicologist, V. Medushevsky, has stated that axiological approach is a scientific conception of a research, because it reflects the tendencies of social and cultural development of society (*Medushevsky, 1980*).

Philosopher M. Kagan stressed that man is constantly in the situation of having to evaluate world views (political, ethic, every-day life etc.), of taking decisions and implementing them. Man's attitude to the surrounding world relates to two

approaches: either practical or theoretical; the final goal of the first approach bears on the ability of man to adapt himself/herself to the phenomena (*Kagan, 1997*).

The axiological approach is organically characteristic of humanistic pedagogy, because it treats a human being as the highest value of society and goal of development. I. Beļickis, the Latvian scientist in pedagogy, admitted that the highest value is pupil's/teacher's life and spirituality (*Beļickis, 2000*).
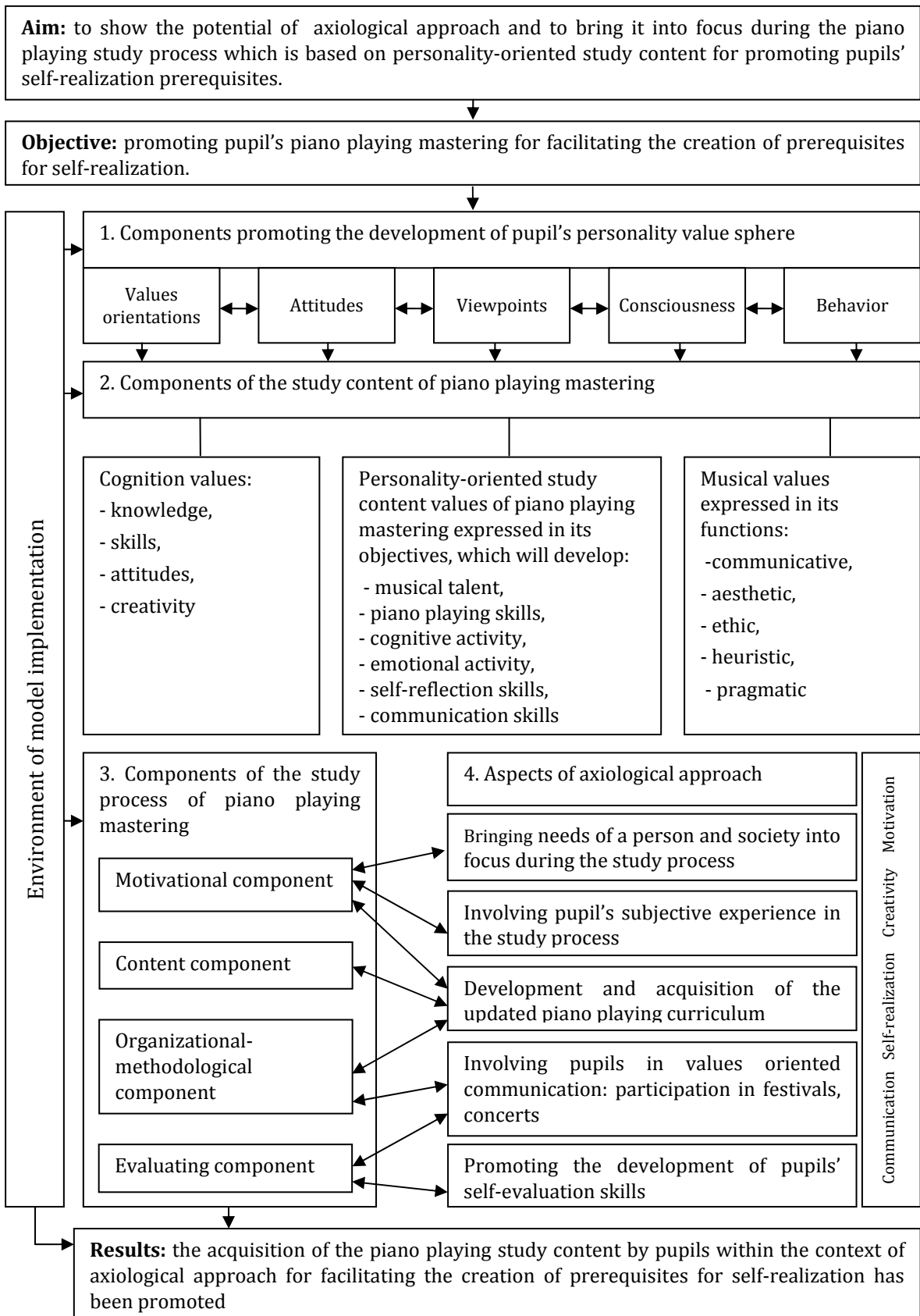
V. Slastenin, the Russian scientist in pedagogy, writes that the axiological approach in education and research on the development of practically and theoretically oriented values and on the orientation of personality's values in dynamically changing society developed simultaneously. The essence of axiological approach is defining general human values and humanistic origins in the society. The pedagogical aspect of axiological approach is promoting the transformation of objective world values into subjective values so that they should become the specific needs of a developing and shaping personality (*Slastenin, 2003*).

Consequently, within the context of this research, the concept of axiological approach to piano playing mastering is understood as a strategy of a scientific research by means of which, on the one hand, the values of music, piano playing are interpreted, on the other- the pupil's axiological "I" development is promoted, which is a complex of values orientations incorporating cognitive, emotional, ethic components involved in developing pupil's creative potential, which in its turn contributes to creating prerequisites for self-realization.

Axiological model of piano playing mastering

The development of the model for the realization of axiological approach (see Figure 1) enabled us to set and theoretically substantiate pedagogical requirements necessary for its implementation. The optimality of the model lies in three value blocks:

- The components promoting the development of the sphere of pupil's personality values, which incorporate values orientations, attitudes, viewpoints, behaviour;
- The components of the study content of piano playing, which include values of cognition, values of a person-oriented study content for mastering piano playing expressed in its objectives, and values of music as art expressed in its functions;
- The components of the process of piano playing mastering: motivational, content, organizational-methodological and evaluating components.

Aim: to show the potential of axiological approach and to bring it into focus during the piano playing study process which is based on personality-oriented study content for promoting pupils' self-realization prerequisites.

Objective: promoting pupil's piano playing mastering for facilitating the creation of prerequisites for self-realization.

1. Components promoting the development of pupil's personality value sphere

Values orientations	Attitudes	Viewpoints	Consciousness	Behavior

2. Components of the study content of piano playing mastering

Cognition values:
- knowledge,
- skills,
- attitudes,
- creativity

Personality-oriented study content values of piano playing mastering expressed in its objectives, which will develop:
- musical talent,
- piano playing skills,
- cognitive activity,
- emotional activity,
- self-reflection skills,
- communication skills

Musical values expressed in its functions:
- communicative,
- aesthetic,
- ethic,
- heuristic,
- pragmatic

3. Components of the study process of piano playing mastering

Motivational component

Content component

Organizational-methodological component

Evaluating component

4. Aspects of axiological approach

Bringing needs of a person and society into focus during the study process

Involving pupil's subjective experience in the study process

Development and acquisition of the updated piano playing curriculum

Involving pupils in values oriented communication: participation in festivals, concerts

Promoting the development of pupils' self-evaluation skills

Environment of model implementation

Communication Self-realization Creativity Motivation

Results: the acquisition of the piano playing study content by pupils within the context of axiological approach for facilitating the creation of prerequisites for self-realization has been promoted

Figure 1: Axiological model of piano playing mastering

Research design

During the implementation of the model of piano playing mastering based on the axiological approach, the need to develop a new piano playing curriculum for general education schools providing an in-depth music acquisition was revealed. The results obtained from pupils', parents' and teachers' survey are taken into consideration in this curriculum. The research base for data collecting during the first stage was 205 pupils of Riga Secondary school Nr 88, their parents and 11 piano teachers.

The obtained results yielded by pupils' and their parents' surveys allow us to conclude that in the new music teaching curriculum, it is necessary to incorporate the repertoire (all compositions studied) from both academic and jazz and popular music in equal proportions. Moreover, jazz and popular music repertoire was ranked as a priority by the respondents in the questionnaires.

In order to test the survey results obtained during the first stage in all Latvian general education schools, offering programs of professionally-oriented music acquisition, a new curriculum for mastering the piano playing was developed and offered to schools. This curriculum was used when pupils were getting ready for the festival organized for the young pianists of Latvian general education schools providing curricula for professionally-oriented music acquisition.

All pupils participated in selection concerts, while only the best ones played at the final concert of the festival held in the Black -Heads House.

Since 1998, the constant number of participants of this festival is 16. In 2007, during the research the number of pupils in piano classes of these schools was established. The schools are located in all cultural-historical districts of Latvia:

- in Kurzeme - Ventspils Centre Basic School, Ventspils Gymnasium, Druva Secondary school (Saldus region);
- in Zemgale - Jelgava Secondary school Nr 4;
- in Latgale - Daugavpils Secondary School Nr13 (the minorities school), Jekabpils Basic School; Jekabpils State Gymnasium;
- in Vidzeme - Baldone Music Elementary School, Cesis Basic School Nr 1, Rujiena Secondary school, Riga Secondary School Nr 6, Riga Secondary School Nr 45, Riga Secondary School Nr 88 (minorities school), Riga Secondary School Nr 100, Riga Music Boarding School whose pupils' participation in festivals is not regular due to specific character of the school.

In all schools totally, 1634 pupils master piano playing, and 91 piano teachers teach piano playing (data of 2007/2008 school year).

The research base of the second stage was 30 pupils - participants of young pianists' festival from Latvian general education schools offering professionally-oriented music acquisition curricula and 30 teachers-experts, selected as a research focus group. Pupils aged 12-14 from all schools-festival participants were included in the focus group. The measurement questionnaire of this stage is based on scientists' theories about self-realization. To evaluate the dynamics of pupils' self-realization prerequisites to be facilitated during the piano playing mastering by means of the axiological approach, measurements were taken twice: initially in 2004 to evaluate

the situation, in 2005 an author's curriculum for piano playing mastering was developed and offered to schools, and in 2008 measurements were taken for the second time.

The results of the survey were summed up by creating criteria and indicators (see Appendix 1).

The results of the research were summed up by such non-parametric methods:

Table 1: Non-parametric methods of processing the results

Objective	The number and dependency of the comparable selections	Non-parametric method
Evaluation of value bias of the researched feature	2 independent selections	Wilcoxon Signed Ranks Test
Identification of discrepancies at the level of the researched feature	2 independent selections	Mann-Whitney U
Determination of correlations	2 independent or dependent selections	Spearman's rho (analysis)

The descriptive statistics was used as well. Within the format of this research, we find it essential to describe the results yielded by Spearman's correlation analysis (Spearman's rho). There are different kinds of correlation. To select the right method for determining how close the correlative relations are, it is necessary to clarify the measurement scales of variables and kind of relations between variables. If variables have been measured according to a rank scale (as in the given research), the Spearman's rank correlation coefficient is used. Spearman's correlation analysis (Spearman's rho) is a non-parametric method for determining correlations between features. By applying Spearman's correlation analysis in the research, the following results have been obtained (see Table 2). The correlation coefficient changes within the limits of -1 to +1, which allows us to evaluate the closeness and direction of correlations – whether the correlation is positive or negative. The correlation coefficient is designated by r. If r is up to +/- 0.2, the correlation is very weak, if r is up to +/- 0.5, the correlation is weak, if r is up to +/- 0.7, the correlation is medium, if r is up to +/- 0.9, the correlation is high, if r is above +/- 0.9, the correlation is very high (*Lasmanis, 2002*).

Research results

In our research, to make a comparison between the results of the analysis of variable correlations yielded by the second measurement and the results of the analysis of variable correlations of the first measurement is very important, because it is necessary to find out which correlations have facilitated the changes in pupils'

viewpoints, thus promoting the positive dynamics of creating prerequisites for pupils' self-realization (see Table 2). The presence of the correlation coefficient of any significance is to be considered important for the research, because even a small correlation coefficient shows the tendency of the phenomenon. The table of coding is in Appendix 2.

The results of Spearman's correlation analysis summed up in Table 2 allow us to conclude that there are statistically significant correlations between several selections, for instance, there is a high correlation between independent selections: in the second measurement indicators of motivation -prof1 -dzp 1; dzp 1- prof 1.

Table 2: The results of Spearman's correlation analysis
(Spearman's rho) (independent selections)

Criteria	Second measurement	Correlation coefficient	First measurement	Correlation coefficient
Motivation	dzp1 – prof1 prof1 - dzp1	0,771(**)	dzp – prof prof - dzp	0,399(*)
	dzp1 – sav1	0,412(*)	dzp – sav	0,232
	prof1 – cit1	0,538(**)	prof – cit	0,049
	drau1 – pat1	0,410(*)	drau – pat	0,376(*)
Creativity	sav1 – dzp1	0,412(*)	sav – dzp	0,232
	impr1 – grut1	0,448(*)	impr – grut	457(**)
	impr1 – pasv1	No correlation	impr - pasv	0,439(*)
	impr1 – laik1	No correlation	impr – laik	0,657(**)
	pec1 – pasv1	0,404(*)	pec – pasv	No correlation
	pec1 – laik1	0,383(*)	pec – laik	0,242
	sav1 – laik1	0,578(**)	sav – laik	0,387(*)
	aka1 – grut1	0,023	aka – grut	0,379(*)

Criteria	Second measurement	Correlation coefficient	First measurement	Correlation coefficient
Self-Organization	pasv1 – impr1	No correlation	pasv - impr	439(*)
	pasv1 –jutu1	0,416(*)	pasv -jutu	0,072
	pasv1 – mer1	No correlation	pasv - mer	0,389(*)
	pasv1 –kont1	0,100	pasv -kont	0,564(**)
	pasv1 – grut1 grut1 – pasv1	0,475(*)	pasv - grut grut – pasv	0,255
	laik1 - grut1 grut1 – laik1	0,089	laik - grut grut – laik	0,538(**)
	grut1 – vien1	0,057	grut – vien	0,387(*)
	grut1 – impr1	0,448(*)	grut – impr	0,457(*)
	grut1 – aka1	0,023	grut – aka	0,379(*)
	mer1 - grut1 grut1 – mer1	0,233	mer - grut grut – mer	0,609(**)
	laik1 – pec1	0,389(*)	laik – pec	0,242
	laik1 – sav1	0,578(**)	laik – sav	0,387(*)
	laik1 – imp1	No correlation	laik – imp	0,657(**)
Communication	jutu1 – pasv1	0,416(*)	jutu – pasv	0,072
	citu1 – prof1	0,538(**)	citu – prof	0,049
	kont1 – pasv1	0,100	kont – pasv	0,564(**)

There is a medium correlation between independent selections:
in the 2nd measurement indicators of motivation – prof 1 – cit 1;
in the 1st measurement indicators of creativity – impr- grut; impr – laik;
in the 2nd measurement indicators of creativity - *sav1 – laik1;*
in the 1st measurement indicators of self-organization - pasv –kont; grut – laik; laik – grut; grut – mer; mer – grut; laik – imp;
in the 2nd measurement indicators of self-organization - laik1 – sav1;
in the 1st measurement indicators of communication - *kont – pasv;*
in the 2nd measurement indicators of communication - *citu1 – prof1.*

There is a weak correlation between independent selections:
in the 1st measurement indicators of motivation - *dzp – prof; prof – dzp; drau – pat;*
in the 2nd measurement indicators of motivation - *dzp1 – sav1; drau1 – pat1;*
in the 1st measurement indicators of creativity - *impr – pasv; sav – laik; aka – grut;*
in the 2nd measurement indicators of creativity - sav1 – dzp1; impr1 – grut1; pec1 – pasv1; pec1 – laik1;
in the 1st measurement indicators of self-organization - pasv – impr; pasv – mer; grut – vien; grut – impr; grut – aka; laik – sav;
in the 2nd measurement indicators of self-organization - pasv1 –jutu1; grut1 – pasv1; pasv1 - grut1; laik1 – pec1; grut1 – impr1;
in the 2nd measurement indicators of communication - *jutu1 – pasv1.*

There is a very weak correlation between independent selections:
in the 1st measurement indicators of motivation - *dzp – sav; prof – cit*;
in the 1st measurement indicators of creativity – *sav – dzp; pec – laik*;
in the 2nd measurement indicators of creativity - *aka1 – grut1;*
in the 1st measurement indicators of self-organization - *pasv –jutu; pasv – grut; grut – pasv; laik – pec;*
in the 2nd measurement indicators of self-organization - pasv1 –kont1; laik1 - grut1; grut1 – laik1; grut1 – vien1; grut1 – aka1; grut1 – mer1; mer1 - grut1;
in the 1st measurement indicators of communication - *jutu – pasv; citu – prof;*
in the 2nd measurement indicators of communication - *kont1– pasv1.*

In our research, the analysis of the results of the second measurement of correlations compared to the analysis of correlations of the first measurement is very essential, because this will reveal the interconnectedness of which correlations has contributed to the change in pupils' opinions, being the basis of positive dynamics in the process of creating prerequisites for pupils' self-realization (see Table 2). In the research, the presence of a correlation with the coefficient of any significance is considered important because even a small coefficient of a correlation reveals the tendency of the phenomenon (see Table in the Appendix 2).

Within the frame of the creativity criterion it was established that pupils would prefer to build up their musical repertoire on jazz and popular music, which within the scale of first measurements correlated weakly (0.412(*) to 0.232). The development of this pupils' wish was stimulated during the process of the research within the framework of the axiological aspect of the model "Inclusion of pupil's subjective experience within the framework of the study process of mastering the piano playing".

It should be noted that the first measurements revealed a weak correlation between pupils' wish to acquire skills of improvisation and planning the time, namely, pupils' opinion concerning improvisation related to its being too time consuming, however, the second measurements do not indicate any correlation between these variables (0.657(**) to "no correlation"). This implies that within the frame of the author's curriculum at acquiring the basics of improvisation the pupils are able to organize this kind of activity in terms of time.

The data of the second measurement testify also to the fact that the pupils are glad to spend their time on developing the repertoire they perform. The change in the coefficient of the correlation 0.578(**) testifies to this: it was 0.378(*).

During the analysis of Spearman's correlations, great changes in pupils' answers were established within the frame of the criterion "self-organization". The coefficient of the correlation of the second measurement indicates to the fact that if during the first measurement pupils related self-evaluation to setting the aim (0.389(*) to "no correlation") and to establishing contacts (0.564(**) to 0.100), then during the second measurement pupils related their self-evaluation to becoming aware of their feelings (0.416(*) to 0.072) and to overcoming difficulties (0.475(*) to 0.225). This factor testifies to pupils' age changes that have taken place during the research.

Considerable changes in the correlations of the first and second measurement have taken place between the variables of "acquisition of academic music" and "overcoming difficulties" (0.379(*) at the beginning to 0.023 at the end) and between "complications at setting the aim" and achieving it. These difficulties were overcome during the process of acquiring the author's curriculum (0.609(**) at the beginning to 0.233). This allows us to state that at mastering not only the academic music, but popular and jazz music as well, at feeling the support of listeners, pupils do not have any difficulties in setting their aim when they are going to build up their repertoire, because their answers testify to their wish to develop technical skills of playing the piano for their further professional activities, when they know what kind of music they want to play. This conclusion testifies to the formation of prerequisites for pupils' self-realization.

At analyzing pupils' answers within the frame of the criterion "communication", it has been established that the correlation between the variables "respect to other people" and "developing technical skills of playing the piano for further professional activities" has grown (0.538(**0 to 0.094). These results testify to the fact that the axiological approach to teaching pupils the piano playing contributes to the development of their motivation, which is indicated by the positive dynamics of the formation of prerequisites for pupils' self-realization.

Conclusions

1. The research has revealed and determined the potential of axiological approach to piano playing mastering, whose realization, if the necessary pedagogical requirements are carried out, contributes to the perfection of creating prerequisites for pupils' self-realization. The content components of this potential are the components promoting the development of pupils' personality value system sphere (values orientation, attitudes, viewpoints, consciousness and behaviour), components of the study content for piano playing mastering (values of cognition; values of personality-oriented piano playing mastering study content expressed in its objectives; values of music expressed in its functions), components of the study process of piano playing mastering (motivational, content, organizational-methodological, evaluating components).

2. To maintain the demand for studies in general education schools providing an in-depth music acquisition which may become the basis of creating prerequisites for pupils' self-realization and which also will contribute to keeping a stable and necessary place for these schools in the educational system of Latvia, it is essential to develop a new piano playing curriculum by coordinating:

   - study content with the desires of society, pupils and their parents;
   - lesson plan with the study content;
   - study content with the respective assessment forms.

3. Basic principles of developing curricula for mastering the piano playing within the context of axiological approach:

   - correlation between the academic music and the music that corresponds to the demands of society, desires of parents and pupils by using jazz and popular music repertoire in the study process;
   - incorporating the acquisition of basic elements of improvisation, reading music, finding melody and its accompaniment by ear into the study process;
   - coordination of the scope of repertoire to be acquired and studied during the study process with the number of hours envisaged by the plan;
   - determination of the content implementation assessment forms: tests, examinations, concerts, festivals various school and out-of-school activities.

4. In the research, the axiological model for mastering the piano playing with the developed axiological approach aspects was designed, whose implementation and improvement during the research contributed to mastering the piano playing by the pupils. The model implies the creation of the necessary pedagogical prerequisites:

   - bringing the needs of a person and society into focus during the study process;
   - involving pupils' subjective experience in the study process;
   - developing and acquisition of the author's piano playing curriculum;
   - involving pupils in values oriented communication: participation in concerts, festivals;
   - promoting the development of pupils' self-reflection.

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APPENDIX 1

Criteria and indicators promoting the creation of prerequisites for pupils' self-realization during mastering the piano playing within the context of axiological approach

Criteria	Indicators	Levels*					Axiological approach aspect
		1	**2**	**3**	**4**	**5**	
1. Motivation 1.1.Cognitive 1.1.1. Internal	1.1.1.1. Want to master piano playing by playing popular or jazz music compositions;						1.1. Developing author's piano playing curriculum
1.1.2. External	1.1.1.2. Want to master piano playing by playing any music;						
1. 2. Achieving success							1.2. Bringing the needs of personality and society into focus during the study process
	1.1.2. Want to master piano playing because will play music which the listeners like;						
1.2.1. Internal	1.2.1.1.Want to master piano playing because then will feel more confident among friends; 1.2.1.2.Want to develop technical skills of piano playing for further professional activity;						
1.2.2. External	1.2.2. Want to master piano playing because of listeners' support						
2.Creativity	2.1. Want to play music on the piano by ear; 2.2. Want to acquire improvisation skills on the piano; 2.3. Are interested in music of various styles						2.Involving pupils' subjective experience into the study process

Criteria	Indicators	Levels*					Axiological approach aspect
		1	2	3	4	5	
3.Self-organization	3.1. Can set the aim; 3.2. Can plan time; 3.3.Can overcome difficulties in studies; 3.4. Can carry out self-evaluation and make corrections						3.4. Involving pupils in values-oriented musical communication: participation in festivals, concerts
4.Communication	4.1. Are sensible – sensitive to their own emotions and needs; 4.2. Accept others as they are; 4.3. Can establish contacts						

Levels: 1 – Yes; 2 – rather, yes; 3 – rather, no; 4 – Don't know.

APPENDIX 2

Table of Coding

Components creating the prerequisites for self-realization	Variables of axiological approach to piano playing mastering	Code of variables in SPSS environment	Measurement scale
Motivation	Pupil's code	S_1 (to S_30)	nominal
	Expert's code	E_1 (to E_30)	nominal
	Wish to master piano playing by performing popular and jazz music compositions	dzp	Order (rank)
	Wish to master piano playing by performing any kind of music	vien	Order (rank)
	Wish to master piano playing because will play music which the listeners like	pat	Order (rank)
	Wish to master piano playing because then will feel more confident among friends	drau	Order (rank)
	Wish to develop technical skills of piano playing for further professional activity	prof	Order (rank)
	Wish to master piano playing because of listeners' support	atba	Order (rank)
Creativity	Wish to learn to perform music on the piano by ear	pec	Order (rank)
	Wish to acquire improvisation skills on the piano	imp	Order (rank)
	Wish to build up the repertoire to perform	sav	Order (rank)
	Like academic and folk music	aka	Order (rank)

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Components creating the prerequisites for self-realization	Variables of axiological approach to piano playing mastering	Code of variables in SPSS environment	Measurement scale
Self-organization	Can set and realize aim	mer	Order (rank)
	Can plan time	laik	Order (rank)
	Can overcome difficulties in studies	grut	Order (rank)
	Can carry out self-evaluation and make corrections	pasv	Order (rank)
Communication	Think of why this or another phenomenon excites or is interesting and needed	jutu	Order (rank)
	Accept other people as they are	citu	Order (rank)
	Can establish contacts	kont	Order (rank)

CLASSICAL BALLET AND MUSIC BELONG TOGETHER: LIIA LEETMAA (1924–2004) LEGACY

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Abstract

Music and classical ballet belong together. The Tallinn Ballet School, founded in 1946, has always attached great importance to music education for dancers (Tallinna Balletikooli põhimäärus 2008). The balley students hear music 5–6 days a week about 4–6 academic hours per day. According to many music psychologists (Hargreaves, 2005; Lehmann et al, 2007 etc.) this is not simply a hearing music but very attentive and completive listening during the corporal exercises.

Therefore teachers and accompanists must be creative in selecting music for a 9 year learning process. In addition to experience of music in dance training, the school programme has always contained the history of music and piano lessons as part of the curriculum for a period of between 6-8 years. At the final examination the students perform a number of technically demanding piano music pieces.

In Estonia the classical dance teachers are primarily the schools own graduates. Such continuity ensures among other things that the teachers of classical dance have also received education in the field of music. Among many other Estonian classical ballet teachers there was one remarkable teacher, Liia Leetmaa (1924–2004) whose knowledge in classical ballet and music was more extensive, and who could work also as a piano accompanist.

The aim of this research is to show the importance of music education for dancers and some teaching approaches of L.Leetmaa. This article discloses how L. Leetmaa made strong connections between music and dance in all her lessons through requiring students to analyse and evaluate the partnership between music and dance in depth so that their dancing improved and embodied all its qualities. The information was collected with interviews using the content analyses of the data.

Classical dance teacher L.Leetmaa was remarkably creative and skilful to find connections between music and dance. During her teaching period in 1947-88 at Tallinn

Ballet School she guided her students to discover music and potential links in dance. This tradition has preserved until recent times.
Key words: *classical ballet, music education for dancers, teaching approaches of Liia Leetmaa, connections between music and dance.*

Introduction: Relations between music and dance

The studies about the development of human's motor and music abilities has been widely covered in literature discussing the basics of musical education. Particular attention to expression by movement to the rhythm of music is the focus of the philosophy of music education by Emil Jaques-Dalcroze and Carl Orff (see *Choksy et al., 1986*). Music educators rely on those assumptions, since the education by movement leads to human's personal and musical growth (*Selke, 2009*). These are the main ideas of the musical education concept in general but also main basics for any kind of art education related to music.

"Dance as art shares the characteristics of other forms of art such as painting, poetry, music and drama" (*Smith-Autard, 2002, 1*). According to researchers, music and dance may have different, interesting interrelations to describe the expressiveness of musical sound: from very simple bodily gestures to the deepest imaginative movement of human body. Music psychologists (*Lehmann et al., 2007*) point out that when characteristcs of the naturally occuring movements are incorporated into music performance, the expressive experience is one of naturalness or *"humanness"*. Performance without these motional characteristics may sound inhuman or 2 *"robotic"* (*Lehmann et al., 2007, 93*). Philosopher of music education K. Swanwick (*Swanwick, 1991*), arguing with the American composer Aaron Copland about *"gifted listener"*, describes the art of audition. K. Swanwick stresses that listening can not be conceived as a passive state. It requires a lively imagination, alert and sympathetic attention, a mind able to make a creative leap into the thinking and feeling of other people. According to J. Sloboda (*Sloboda, 2005, 169*), expression in music is powerful because it mobilizes biologically rooted instinctive brain mechanisms and evaluative process is part of the aesthetic experience.

Wellknown Estonian choreographer, dancer and teacher, the professor of Tallinn University, Mait Agu (1951–1998) used to say that dance is the expression of emotions. The words are very suitable for all kinds of dancing including theatre dance and classical ballet. This is comparable with J. Sloboda's expressive experience or humanness.

In Russia, in 1925, choreographer Feodor Lopukhov (1886–1973) wrote about Balanchine's choreography and act IV of P. Tshaikovski's ballet "Swan Lake", who was inspired by Lev Ivanov, as an example of how dance and music are connected (*Barutscheva, 1994*). Saying that one can not dance notes and clefs, one has to open the soul of music and the soul to music, F. Lopukhov implied that choregraphy and music are both very important, and the dancers have to feel music style, tempo, pauses – *"dance the music"*. This is comparable with J. Sloboda's expressive experience or humanness.

Many great pieces of music were written for ballet. During the classical ballet lessons Tallinn Ballet School students have heard pieces from S. Prokofiev´s "Sleeping Beauty",

A. Khachaturian´s "Spartacus", N. Rimsky-Korsakoff´s "Scheherezade", ballet scenes from A. Borodin´s opera "Prince Igor", F. Chopin´s Grand Valze Op. 34 N 3, walzes an mazurkas, H. Wernst´s Andante, R. Drigo´s Serenade and Pizzicato, J. Strauss´ Polka, K. Millocker´s Polka, J. Mosheles´ Fantasy to Theme Paganini and Fantasy to Theme Donizetti, M. Moszkowski´s Walze of Love OP. 57 N 5, A. Glazunow´s Walze, F. Couperin´s Ca ira, J. Haydn´s Presto, J. Offenbach´s Polka, R. Planquette´s The bells of Corneville, J. Duvernoy´s Elegia, R. Glier´s Adagio and Variation from the ballet "Red Poppy", Ch. Godar´s Eksprompt, E.Valdtejfel´s Polka, melodies from C. Pugni´s "Little Humpbacked Horse", E. Helsted´s "Flower Festival at Genzano", A. Dargomyzhsky´s Galopp and Contradance and many other music pieces by different composers (*Kirš & Kõrreveski, 2006, 47-63*).

Listening to music which we might have heard even many years ago, we may remember the connections: for example, where we heard it, persons who were next to us, what response we had to the listening experience. It *"works"* only, when the music was special (special meaning for listener) and is somewhere in our memories. Ballet students don't remember melodies of mediocre and neutral music; they are open to melodious, passionate,*"soul-touching"*, emotional music. According to J. Smith-Autard, it is important to ensure that the students' feelings should be part of and play an essential role in successful learning in the art of dance (*Smith-Autard, 2002*). When we use music the students love, it's easier for them to learn dance combinations and to feel the soul music, and the process of growing as a dancer will be more effective.

We also know that music helps to remember and keep in mind movements. The Portuguese researcher S. Carvalheiro (*Carvalheiro, 2007*) described an investigation where one group learned the same phrase of combination with music and another group without music. After 48 hours and without any repeating and thinking about the phrase, the two groups tried to remember and perform it. Almost all the participants remembered and performed almost all the movements of the phrase, but those who participated in the group where the combination was learnt with music and the process of remembering was with music, showed better results. That experience shows us that music can sometimes help us to remember the movement material and enables us to recall the details in performance.

So we can state that music is socially determined. Along this view all the arts are a series of mirrors reflecting the conditions under which they come about. But on the other hand, music is for personal development: according to this view, the emphasis is on the power of music to somehow influence and develop human feelings. According to K. Swanwick (*Swanwick, 1991*), both of these positions can be handled as postulates for music education.

The best accompaniment for classical ballet lessons is live music accompaniment – piano. The piano accompanists and ballet teachers work together. They must feel which exercise combination is better and suitable to prepare music in a major or minor key, and whether together they should change tempo, and stress particular accents. If the teacher uses recorded music, then she/he had to create/prepare combinations suitable for that music, but with live music the teacher is able to create suitable and different combinations every day: live music gives the teacher the opportunity to create live combinations. It is obvious that in a classical ballet lesson no recording could replace the direct interaction between a dancer and a musician.

Liia Leetmaa had the intuitive knowledge and creativity to choose melodious, easily rememberable music. Her choice of music used in her classes showed her demanding and intelligent taste (*Aassalu, 1994*).

Liia Leetmaa´s expertise in dance and music

I should mention that classical dance methods and the principles of classical ballet technique came to Estonia from Russia.

Eugenia Litvinova (1877-1945), a St. Petersburg Mariinsky Theatre ballerina, opened the first classical ballet studio in Tallinn, Estonia, in 1918. Her teachers in St. Petersburg Ballet School were M. Petipa, N. Legat, P. Gerdt and E. Cecchetti. She worked in Mariinsky Theatre for 15 years and attained the level of the First Category in *corp de ballet*. E. Litvinova had lots of students, among them Liia Leetmaa, who learned in E. Litvinova's studio the rudiments of classical ballet (*Aassalu, 1994*).

At the International Dance Competition in Brussels, 30 April–14 May, 1939, L. Leetmaa won a gold medal in the category of soloists under sixteen (*Haan, 2009*).

In 1947, L. Leetmaa graduated from Moscow Ballet School of the Bolshoy Theatre after short studies at St. Petersburg and at Riga Ballet School. She had the opportunity to be taught by Varvara Mey (assistent of Agrippina Vaganova). Having learned piano in her childhood in Estonia, she continued seriously her piano lessons in Moscow and Leningrad and permanently supplemented her technique and repertoire. Being educated in the spirit of best traditions of the Russian piano school, living in the metropolis of the high culture and visiting concerts by famous musicians – all this left a great musical fingerprint on L. Leetmaa's professionality and musical taste.

Between 1947–1955, L. Leetmaa had an engagement at the Estonia Theatre as a soloist, dancing, for example, Ottilia in "Swan Lake" (*Tormis, 1967*). As she became an advanced ballerina she was asked to teach classical ballet to the senior grades and rehearsed the ballet repertoire for student concerts.

Teachers from Leningrad and Moscow Ballet School Agrippina Vaganova, Vera Kostrovitskaja, and Varvara Mey had good relationships with the Tallinn Ballet School teachers and often visited the school, offering consultations to Estonian colleagues (*Leis & Ulla, 2003*).

Estonian teachers and dancers had no opportunity to develop their dance and teaching skills by adapting different stylistic approaches in the classical ballet technique because of the closure during the Soviet occupation (1940-1991). The borders were shut for every kind of new ideas, which differed from *"classical ballet Vaganova"*. During the Soviet occupation in Estonia Tallinn Ballet School study programs were predominantly ruled by classical ballet (*"classical ballet Vaganova"*). But the teachers did have the opportunity to be educated in music sources outside of the Soviet borders (*Aassalu, 1994*).

Teaching senior grades in 1947–1988, L.Leetmaa used the approach of F. Lopukhov's perspective where music and dance are held together in strong connections. It means that they are both of equal importance. She was clever enough to know or feel what

kind of music was best suited for classical ballet accompaniment. She tried to create the combinations in music, to feel and sense the music and the movements. The music was melodious and performed at a controlled suitable tempo. She did not like to change tempo; she liked to use music, as the composer had notated it. She had also a refined taste in choosing appropriate music (*Aassalu, 1994, 1993, 1999*).

Classical ballet training requires fulltime courses containing daily classes in technique. There are different approaches to the use of music in classical dance lessons – to use only classical music or to use popular music songs as well. On 1960–70-s at classical ballet lessons the students listened to a variety of music from classical pieces to popular songs. L. Leetmaa (*Leetmaa, 2009*) said in an interview that she liked to use classical music and old evergreen popular songs for *barree exercise*s, but only classical music - for *exercise* of *grand adagio*, jumps, *technique en pointe*.

Estonian ballerina Juta Lehiste told, that L. Leetmaa did *grand adagio* to music of P. Tschaikovski and often used C. Debussy's music, too. L. Leetmaa could rely on her refined taste – she never chose *"out of place"* music, so she used *"excellently suitable"* music for ballet classes (*Lehiste, 2009*). *"Exellently suitable"* – it means that the music was in the right key, tempo, more or less powerful, or lyrical (as needed); the music was memorable and the students liked it. She approached this in two ways: working with an outstanding accompanying pianist or using her own knowledge about music, and she was fortunate to have access to both. She not only was a talented dancer, she had that rare gift of extraordinary musicality.

Her students (incl. the author of this article, graduated L. Leetma's ballet class in 1973) remember her lessons from their school years, the teacher's behaviour, how she demonstrated steps. The movements gave us the first opportunity to feel dance inside ourselves and to love it as not only a technique but as art with emotions, feelings and expressions. Until L. Leetmaa´s lessons we only had only trained our technical skills. But as J. Smith-Autard confirms that "if young children love to move to music, and when they perform movements expressing qualities or moods of the music, we often say that they are dancing" (*Smith-Autard, 200, 51*). Or saying it in words of music psychology (*Sloboda, 2005, 167*), physical manifestations of emotions are core unvalenced reaction to music. Some researchers have called such a process the "*kinesthetic sense*" (*Choksy, Abramson, Gillespie, Woods, 1986, 33*).

Now, with teaching experience for around 26 years, we can say that L. Leetmaa's principles are valid for classical ballet training, and this "*kinesthetic sense*" helps us to open our emotions giving a new quality to classical dance.

Liia Leetmaa's deliberations connected with music and dance

L. Leetmaa used to say: "A theoretician, somebody who has never danced, is never able to apprehend, feel and sense a variation up to the end. This is a calamity when a smart person, at home with theory and methodology, suddenly finds oneself immersed in arts. Such a person may defeat you in eloquence, yet the outcome and progress is missing in his/her class" (Leetmaa, 1988, 43). Her concept was if you have never had this experience yourself, you cannot teach it. Teaching ballet is not an exact science – it is a form of art.

In the above mentioned interview in 1993 on the question "What kind of education must ballet teachers have?" L. Leetmaa answered: *"In Moscow and Leningrad Ballet Schools most of the teachers have been ballet dancers and have a degree in higher education. In 1966, there were the Soviet Union ballet teachers meeting in Tallinn. They visited my classes and one of them asked from where I got such lovely and suitable music for the lesson, did I create it myself? But it was Ester Hanson-Firotschka playing Chopin, Rakhmaninov, Beethoven [...] The choice of music is very important to me; music is very important to me"* (*Leetmaa, 2009, 12*). L. Leetmaa complained that Moscow and Leningrad great ballet teachers didn't recognise well-known composers, and this fact shocked her deeply.

Then we talked about *fouette*'s and she said that it is very important to rehearse them every day, but in an article Lea Tormis (Estonian most well-known theatre historian) wrote, that they [*fouette*'s – Ü. T.] are not important. *"Tell me, please, how Peep Lassmann* [Rector of the Estonian Academy of Music and Theatre – Ü. T.] *plays Rigoletto Paraphrase? He doesn´t accidentally press two notes with one finger* [...] *He plays as Liszt notated it. A prima ballerina must do fouette´s, if she is a prima ballerina* [...]*"* (*Leetmaa, 2009, 13*).

These are L. Leetmaa's essential thoughts on dancing: "There is nothing you can do with methods only [...] The teacher must know theory and methodology, but relate to it creatively [...] Of course, I taught fundamental principles and beauty. I had no chance to try to teach something else or more, because it had to be only Vaganova, Kostrovitskaja. You must know methodology, you must feel it through yourself, it must be creative – and this side of methods you cannot write or find in the written form [...] But the teacher must have something else – and it´s not written in the technical books" (Leetmaa, 2009, 12). She meant that it is not possible to write about the origins of creativity, personality, and appreciation of music into books.

She meant that there are a lot of different methods, you can't hang on to just one, because there is a possibility that it's written by the persons, who haven't danced themselves and they haven't felt what it means – to dance and feel/sense the music.

She used to say that consistency in a ballet school was connected and supported by the graduates firm credo – classical ballet can be taught only by those people who themselves have undergone corresponding training on professional level. *"Theoreticians, who have never danced themselves, are never able to apprehend a variation up to the end. This is a calamity when such smart persons, at home with theory and methodology, suddenly find themselves in arts. Such persons may defeat you in eloquence, yet the outcome and progress is missing in their own class"* (*Leetmaa, 2009, 11*).

From the above ideas we might conclude that the teachers must have undergone the corresponding practical training themselves. We would like to draw your attention to Ms L. Leetmaa's choice of words *"apprehend a variation up to the end"* (*Leetmaa, 2009, 12*). The teachers, who have not apprehended it themselves, are thus not able to make their students perceive it. Like a poet has said: *"As a poor, blind old man, trying to speak of the sun..."* (*Leetmaa, 2009, 13*).

The ballet teacher chooses the steps and floor patterns, rhythms and accompaniment music. Teachers had to find ways to make the learning process interesting for children

using, for example, L. Beethoven's, F. Chopin's or P. Tchaikovsky's well-known music. But before choosing she/he had to know the composers music. L. Leetmaa´s knowledge in classical ballet allowed her access to a wide range of music scores.

When for some reason the pianist was not available, occasionally L. Leetmaa played piano during classical ballet lessons herself – playing classical music or improvising. She was an excellent piano player (*Aassalu, 1999*).

To make a conclusion of the abovementioned standpoints it should be stressed that like many scientists (*Buttriss & Callander, 2005*) L. Leetmaa considers that human's quality of expression and ability to communicate through movement or dance to a certain degree depends on multiple intelligences - first of all musical, bodily-kinesthetic, visual-spatial, linguistic, interpersonal and intrapersonal. Following fore-mentioned principles of H. Gardner she was ahead of her time.

Liia Leetmaa´s piano music scores

L. Leetmaa was also the author of piano music. A special place in her piano music creation belongs to her best students, whom she used to characterize with the sounds of music. In 1988, a compilation *"13 Tagasivaadet Balletikoolile"* (Looking back to Ballet School – piano music collection) was published by the Ministry of Culture of the Estonian Socialist Republic.

Her music is complicated to play: it must be rehearsed because it is written in unusal keys with partly five key signatures (for example Si major, fa minor) (see examples in Appendix).

"I was a ballet teacher for several decades. At the ballet school I spent my best years and it's natural that I think a lot about my students. Growing older we begin to do outlines, summaries about our life and work, but at the same time the need to express ourselves as an artist remains. In these kinds of moments I feel I would rather be playing the piano [...]. When I recorded piano music and presented it in Estonian Radio, I was encouraged by many colleagues. They said that the music can be used in the classical dance lessons [...]. I had to thank young musicians Margo Kõlar and Urmas Sisask who perfectly wrote down my music" (Leetmaa, 1988, 5).

Heino Aassalu (1932–2000), the legendary Estonian national dance teacher and choreographer wrote in the preface of L. Leetmaa's piano music score, *that "[...] she was the first who was awarded a gold medal in an International Festival as a classical ballerina [...]. This piano music score "is some kind of cultural history fact" (Leetmaa, 1988, 3*).

Very likely L. Leetmaa's creative potential in piano music could be more fruitful but her duties as a dance pedagogue did not leave time for composing.

Conclusions

1. There have always been teachers who were blessed with the capability to prepare students for their future stage career and who manage to do this all not only with aspects of dance technique. They had the skill to *"open"* their students, they were able to maintain and even promote their individuality, to prepare them for the promising roles of the future giving them self-confidence. Such teachers mostly have or have had impressive stage careers themselves and they know a lot about music and feel music inside themselves. Human's nonverbal motor communication is a way of autoexpression, of whatever the human is thinking, feeling, and what he/she wants to express thorough their musical activity. L. Leetmaa's ballet lessons and music were indeed interrelated. The music accompaniment was a very special part of the classical dance lesson. Her students learned to hear and love music. Her graduates did not dance notes and clefs, but opened music's soul and their soul to music, and it was one of the reasons which gave them a great opportunity to be wellknown Estonian ballerinas.

2. It should be stressed that the importance of music studies for dancers was acknowledged and stressed mainly thanks to L. Leetmaa. For this purposes in the curriculum there were included piano studies for around 6-8 years, and that is why all graduates are educated in both dance and music. From this point of view she became one of the pioneers in Tallinn Ballet School.

3. L. Leetmaa's legacy lives in the succession of the students she taught. L. Leetmaa's graduate pupils Tiiu Randviir, Jelena Poznjak, Juta Lehiste, Olga Tschitscherova, Kaie Kõrb have become outstanding Estonian prima ballerinas. Now they all are known as Estonian ballet teachers who carry on the tradition of dancer's music education initiated by L. Leetmaa. She belongs to those teachers thanks to whom the importance of dancers musical preparation have been acknowledged and thanks to whom Estonian classical ballet has become better known in Europe and the world.

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Appendix: SELECTED SCORES

Example 1. Gavott. *Moderato leggiero con grazia* (pp. 13–14, opening bars) devoted to Elena Poznjak-Kõlar.

L. Leetmaa wrote: "Her jumps were easy, tours panned always out – she was confident in her dance technique. But gentle and graceful like a porcelain figurine. Being beautiful, expressive in her dancing and feminine" (Leetmaa, 1988, 6).

Example 2. Täitunud lootused [Fullfilled hopes]. Rubato. Andante rubato (pp. 18–20, opening bars) devoted to Tiiu Randviir.

L. Leetmaa wrote: "If I play myself this „Adagio" on the piano I remember a long-legged girl from the senior grades, who was so good in doing adagio, she had musicality and feelings. Her demi poses were so soul-touching because of a wonderful and very hard to hold pianissimo inside her" (Leetmaa, 1988, 6–7).

Example 3. Juta Lehiste allegro [The allegro of Juta Lehiste] (pp. 35–36) devoted to Juta Lehiste.

L. Leetmaa wrote: "She was like a fire spark [...] tours, jumps [...]. Her dancing was emotional and individual - she was original, she was like nobody else. [...] Personal, impulsive, sensual, unique" (Leetmaa, 1988, 9).

PEDAGOGY OF THE TUBA:
AN INTERVIEW WITH WINSTON MORRIS

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Michael: *Professor Morris, first of all, how long have you been involved with the teaching of music and tuba performance?*

Winston: I started teaching applied (private) tuba lessons as an undergraduate student in 1959. I took on a number of local junior and high school students. I guess that totals out to a good fifty years trying to figure out the *"beast!"* . If I can somehow squeeze out another fifty years I might begin to understand the challenges of the tuba, which many people consider one of if not the most difficult instruments to play. This is based on the fact that the tuba requires the largest amount of air: four times that of the trumpet and twice that of the trombone. The larger the air column the more difficulty one has manipulating and controlling tone production and intonation. If a trumpet player kicks a slide out a quarter inch on 1 and 3 combinations to get the note in tune the tuba player will probably have to pull a slide two inches to accomplish the same task. One of the other factors that make the tuba such a difficult instrument is that many people have problems hearing pitches in the tuba register. There are other factors, which we won't go into at this point.

Michael: *In addition to providing instruction in the tuba, what other instruments do you teach your students and assist in their skill development?*

Winston: I have been in my current teaching position, Professor of Tuba/Euphonium at Tennessee Technological University, for 43 years now. I am very fortunate (!!!) in that my studio is large enough and has been for all these years (generally anywhere from 20 to 26 students) that I am only required to teach the euphonium and tuba students.

Of course, over the years I *"paid my dues"* teaching a large number of other classes. I have at one time or another at this institution or elsewhere taught all the brass instruments, brass methods class, music appreciation classes, even percussion and string classes if needed. I have always found my *"involvement"* in dealing with other instruments to be very beneficial to my understanding of and appreciation of some of the intricacies of performing on the tuba.

Michael: *What have you encountered as the main problems or difficulties in teaching in your particular area?*

Winston: To some extent, the answer to this question has changed over the years. We'll talk about this more later, but I relate the story that when I was a kid in high school (late 1950s) there was only ONE solo tuba recording available. In 1957, Mr. William Bell (Bill Bell) released on Golden Crest label, the FIRST ever recording that featured the solo tuba. Of course there were some Tubby the Tuba recordings and a few other miscellaneous tidbits of tuba here and there. But Mr. Bell's recording was a complete LP (remember those big black round discs with a small hole in the middle!!!) of *"classical"* tuba solos. The LP was a fairly new thing itself having just recently taken over from the old 78 rpms. I'll talk about recordings later but my point here is for many years one of the most difficulty aspects of teaching the tuba was that students had no idea how the tuba should sound in the hands of a professional. All the *"popular"* instruments (do I really have to name them: you know who you are!) could be heard every time you tuned on the radio or TV. Everyone knew what a great trumpet/trombone/sax/clarinet/etc./etc. was supposed to sound like. But the tuba!?

So, the absolute biggest problem 30/35/40/45 years ago was a complete lack of concept of how the tuba was supposed to sound. So students played the instrument for years (junior high, high school, even college students in those years) with atrocious sounds and were not even aware of how bad they sounded. It was extremely difficult to *"re-adjust"* a student who had this problem. Primarily (and this would be the next biggest and continuing problem [which is not necessarily specific to tuba]) because we are all subjective about how we sound it is very difficult to make corrections in tone production. This is a matter of mind over matter.

I always ask people if they remember how they sounded to themselves the first time they heard their recorded voices. You are the only person on the planet who hears yourself the way you hear yourself. The closest one can become to being objective about their own playing is to frequently record yourself. This is how everyone else on the planet hears you. Trying to accommodate and deal with this fact is the single most difficult aspect of teaching a proper concept of tone production.

Out of the hundreds of students I have worked with over the years I have had a handful that simply never *"got it"*. Until this issue is resolved everything else about playing the horn is irrelevant. If you don't have *"great"* even "*world class*" sound no one cares how high, low, fast, etc., you can play. If it takes a semester, a year, two years or longer to resolve this it must be done. Once one acquires a great sound then the work begins in earnest in trying to perform on the instrument without messing up that great sound. Now we get into issues of breathing (remember, the tuba is a major challenge here), articulation and technique. There are literally hundreds of things that students do incorrectly that obliterate that great sound we spent years developing. That's where I go to work!!!

Michael: *How well grounded are your students in theory and transposition?*

Winston: Of course all college music majors must be thoroughly grounded in all aspects of music theory. This is a *"given"*. From the freshmen aural techniques class to the more advanced form and analysis a student needs a complete grasp on the structure and organization of the music he/she is attempting to perform. Tubas are

built in four keys: F, E flat, CC and BB flat. From one instrument to the other, tuba players do not transpose. They simply know their F fingerings, their CC fingerings, their BB flat fingerings, etc. Tuba players do not, to the extent that trumpet and horn players do, transpose.

And 99% of all music they play is in bass clef. So, from a performance perspective, rarely does the tubist have to deal with treble or tenor clef. There are exceptions to this but they are very rare in the US. The British brass bands and standard brass band music tuba parts are printed in treble clef, as is all the instruments except the bass trombone. Thus, brass band players only have one set of fingerings to learn and they can easily go from one instrument to the other always using the same fingerings. The part accommodates them. One other issue that directors, etc., need to understand, is that all the bass clef tuba parts are in concert pitch. They are not transposed. If the tuba part says BB flat tuba, it is still in concert pitch and can be performed on CC or E flat tuba. The player uses the fingerings for the instrument that they are performing on. You can have four tubas all in a different key all performing off the same part but using different fingerings. One exception to the concert pitched tuba parts is some of the French Tuba parts. The part that says Tuba in Ut is in concert pitch, be sure to perform from this part

Michael: How do you personally go about teaching music interpretation?

Winston: Remember that single tuba recording by Bill Bell from 1957? Well now I have several hundred tuba recordings in my studio. You want an interpretation of the Hindemith Tuba Sonata? There are about a dozen professional recordings of this work for students to listen to. This is a major change from teaching 40 years ago when virtually none of the standard repertoire was recorded. I like for a student to listen to as many different versions of a particular solo as possible then decide for themselves what works best for them. Of course, working with orchestral excerpts is now a breeze as compared to many years ago.

Michael: We are in a rapidly changing technological world. How has this impacted your instruction (if at all)?

Winston: The basic precepts of producing a world class sound on the tuba has not changed since the examples set in the 1940s and 1950s by people like Bill Bell and Arnold Jacobs who performed with the Chicago Symphony Orchestra for many years. Students today not only have the benefit of a large number of world class artists on the tuba to learn from via live performance and hundreds of recordings but they also have *"tools"* that make the challenge a little less daunting. The tuba is the most difficult instrument to play in tune by virtue of it having the largest air column coupled with the extreme range of the instrument. Forty years ago we (the department of music) were so fortunate to acquire a Peterson 12-Wheel Tuner. It *"only"* cost several thousand dollars!!!

Today, for about twenty dollars a student can purchase a state of the art tuner with a built in metronome! No excuses playing out of tune or behind the beat these days. Of course instruments themselves are much more consistent and of much higher quality than just a few years ago. You can find a professional quality instrument for less than ten thousand dollars but you can also spend over twenty thousand dollars for a tuba.

So, today students have better equipment, access to better role models and more tools to expedite their development. And, it has all paid off as today's top students have taken full advantage of all the opportunities afforded them and have indeed continued to raise the bar.

Michael: *I understand that Public Broadcasting System is running TUBA U: Basso Profundo. How did this come about and what did you accomplish?*

Winston: The Tennessee Tech Tuba Ensemble (TTTE) is one of if not the most successful performing collegiate ensembles in history. Recognized internationally as the leading group of its kind, the TTTE has an enviable record of twenty-five recording projects, seven Carnegie Hall appearances, two World's Fairs performances, numerous national and international conference engagements, a forty-year history of performances from Preservation Hall in New Orleans to the Spoleto Festival in Charleston to the Kennedy Center in Washington and responsible for the composition and arrangement of more music for the tuba than any other single source. Founded in 1967, the TTTE defined the standards for tuba ensemble performance practices and have inspired the formation of like groups all over the world. The subject of several doctoral dissertations, the TTTE most recently enjoyed wide spread exposure via a nationally broadcast PBS documentary titled TUBA U: Basso Profundo.

Several years ago the tuba/euphonium program and ensemble that we have developed at Tennessee Tech University celebrated its' fortieth anniversary: 1967-2007. In conjunction with that celebration, we organized a 40th anniversary all-star alumni tuba/euphonium ensemble comprised of the finest graduates of the program. This group consisted of ten euphoniumists and twelve tubists who teach and perform professionally all over the United States. Funds were raised to commission nine major compositions and performances were presented in Chicago, Washington and in New York at Carnegie Hall. The ensemble did record all nine of the commissioned pieces for Mark Records and the CD is titled appropriately LEGACY. Award-winning independent television producer and director Todd Jarrell learned of this project and requested to document the recording and performances in his program titled TUBA U: Basso Profundo which was broadcast nationally on PBS in April 2009 and is *"in rotation"* to be shown throughout the US over the next five years through local PBS stations. The following internet links do a nice job of previewing the production:
http://www.tubau.org/
http://www.pbs.org/tubau/
http://www.wcte.org/index.php?option=com_content&view=article&id=526:tuba-u-basso-profundo&catid=39&Itemid=100076

Michael: *Tell us what you attempted to accomplish with the Basso Profundo program.*

Winston: Since this was the idea of the producer/director, Todd Jarrell, I think I will let him answer this with a quote from one of the websites promoting the show:

What inspired Tuba U? *"It seemed like a fresh idea"*, said Todd Jarrell. *"Twenty-two tubas playing together is different and that attracted me"*. However, Todd really fell in love with the story when Winston played him a 1933 song by Bill Bell. The song was called, *"When Yuba Played the Rhumba On His Tuba Down In Cuba"*, and the piece helped inspire Winston's career.

"The dedication and the energy that Winston puts into his work is amazing", said Todd, *"but the fact that his life work was inspired by a needle drop on an LP and by that song, that wacky, goofy, wonderful song, is just cool! People find inspiration anyplace and this shows that inspiration comes in all forms and sizes and sounds"*.

TUBA U is not just a show about the tuba – it is also about prejudice. *"What struck me"*, said Todd, *"was that when people asked me what I was working on, and I said a show about tubas, nine out of ten people would say, 'oh, oompapa'. This is what Winston has been hearing his whole life. Nobody was writing for the tuba because it's all about oompapa. But really, the tuba is an amazing instrument. Just because it is large and cumbersome and has big bass tones, it is not used strictly for elephant soundtracks. It is a marvelous, agile instrument capable of making beautiful music"*.

"The program assures us that some unusual things are worthy of a lifetime of commitment, dispelling assumptions of size, value and ability and addressing prejudice—even if a very quirky one".

Michael: *I hear that there is a new book, about to be released documenting your program. Could you give us a brief summary? Who are the authors involved and what is their background?*

Winston: We are very excited that Scarecrow Press will be publishing a new book late this spring titled: *The Tennessee Tech Tuba Ensemble and R. Winston Morris: A 40th Anniversary Retrospective*. The book is a complete biography on me and the first 40 years of the TTTE.

The authors are two graduates of the TTTE, Dr. Charles A. McAdams, Dean, College Arts and Sciences, Northwest Missouri State University, and Dr. Richard Perry, Professor of Music, University of Southern Mississippi. The publication will be comprehensive and definitive containing a large number of appendixes documenting specific contributions relative to recordings of and compositions for the TTTE.

Michael: *How many different genres do you work in with your students? How comfortable are they in terms of shifting from one area or form to another? (eg. Jazz to marching band to symphony to others).*

Winston: I can't speak for other instruments but the 21st century tubist must be versatile and competent in every area of musical expression if they expect to survive in a professional environment. The aspiring orchestral tubist in the US who wants to spend all their time perfecting orchestral excerpts needs to understand that they have better odds of becoming governor of a state than winning a position in an orchestra that will provide their sole means of support. To the extent possible, contemporary tubists need the broadest possible background and training to make them *"marketable"*. My students learn how to perform in all genres of music. Over the years the TTTE has participated in twenty-five recording projects. Most of those recordings are still currently available through Mark Records of Clarence, New York. I mention this observation in order to bring attention to the fact that these recordings cover virtually style of music from Play That Funky Tuba Right, Boy! (jazz and pop) to Kings of Brass (serious contemporary) to Phat Bottom Tubas (funk and rock) to Legacy (a documentation of the 40th anniversary commissions including a major contribution by Pulitzer-prize winning composer Gunther Schuller). Sound files on all these

recordings   are   available   through   the   following   link:
http://orgs.tntech.edu/tuba/default.asp?page=recordings

Our latest recording is titled Christmas Tubas and comes about after many years of prodding by everyone to produce a recording of Christmas music. This CD includes standards as well as pop-oriented arrangements.

Michael: *Do you ever discuss the historical epoch of the music that you teach? Why would you consider this important?*

Winston: Many people are surprised when we tell them that the tuba is the baby of the orchestra! It is well documented that the first instrument properly referred to as a tuba derives from a Prussian patent dated 1835. I have even seen the date (thank you Clifford Bevan) that I believe was September 12, 1835. Regardless of the exact day, all other orchestral instruments predate the birth of the tuba. It wasn't until the late 1890s that we start finding true tuba parts in orchestral compositions (Wagner, Tchaikovsky, etc.). It took another 60 years (circa mid 1950s) before the first major solo pieces appeared for the tuba (Hindemith, Vaughan-Williams).

So, it has only been in the last 50/60 years that we have generated serious repertoire for the tuba. Compare that with any other orchestral instrument. I mention this bit of history in order to explore the fact that if the tubist wishes to become proficient in music composed prior to the mid 20th century, they must perform transcriptions. I recall encountering a really fine young tuba student in my first collegiate teaching job (Mansfield University, Mansfield State Teaching College I think it was in 1965) who was opposed to performing transcriptions.

He only wanted to perform original compositions for tuba. Remember, it was only in 1955 that the first serious compositions for the tuba appeared. Previous to that the only original pieces were of a Beelzebub nature! This student was limiting himself to performing music that spanned a ten-year time period. Thus, if the tuba student is to ever experience music of the Baroque, Classical and Romantic periods they must perform material originally conceived for other instruments.

Tubists these days do this without apology to anyone. To do otherwise is to extremely limit ones first-hand knowledge of the great literature of the past. Tubists everywhere perform music of Bach, Handel, Vivaldi, Mozart, Haydn, Beethoven, Schubert, Schumann, Strauss, etc., etc. In order to do this, the student must understand performance practice of all these musical periods.

Michael: *In terms of your students and their own personal growth and development, what do you endeavor to do? What role does their learning of their instrument play in their own personal and professional development?*

Winston: In all honesty, I think this question perhaps delves into my major philosophy of teaching more than any of the other more specific issues discussed thus far.

Very few people have understood this underlining philosophy of my approach to teaching perhaps because it is not obvious on the surface and it is something that very few people have ever been insightful enough to want to discuss. I have spent over fifty years teaching the tuba. I have generated hundreds and hundreds of compositions and

arrangements for the tuba (more than anyone else according to some sources). I have been involved with over fifty recordings featuring the tuba in every style of music.

And I have been responsible since 1965 when Bill Bell and I first wrote a book on the literature of the tuba for documenting the entire repertoire ever conceived for the tuba. Thus, it might be a surprise that my major goal with students is not to produce more tuba players but to produce (#1) competent caring individuals who are inspired to expect and demand the very best that they have to offer as individuals in any and all activities that they engage in and (#2) musicians whose top priority is in promoting a love for the art of making music at every level.

My objective, which I hope that I have been relatively successful at, is to above all set an example of this ideal and subsequently expect the same from my students. The tuba is merely a means of expressing these philosophical and musical ideals. What's important is not so much what we do but how we do it.

**Daugavpils University (*LATVIA*),
Linkoping University (*SWEDEN*)
Lithuanian Academy of
Music and Theatre (*LITHUANIA*)**

7th International Scientific Conference
"PROBLEMS IN MUSIC PEDAGOGY"

22 – 24 September, 2011
Daugavpils University, Latvia

Main objectives

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

Theme and Sub – Themes

Under the general theme of **Problems in Music Pedagogy**, the contents are organized into 4 subs – themes:

- Music learning outcomes, assessment and teaching and learning activities;
- Music teacher competence in the context of sustainable development;
- Institutional responses to current trends: accountability and professionalism.
- Music teaching process in a new education paradigm' context.

Conference Structure

Each of the four subs – themes is addressed by an opening keynote speaker and followed by lectures by invited speakers, paper presentations and symposia. At the end of each day there is full discussion of the main ideas and conclusions.

A final workshop with the keynote speakers, invited lectures and session reporters is due to make a synthesis of conclusions.

Proposal deadlines

Abstracts: by **1st June 2011**. Acceptance notice: **by 15th June 2011**.

Paper submission: **by 15th July 2011**.

Selection criteria

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

International Scientific Committee

Jelena Davidova, Daugavpils University, *Latvia*
Margaretha Grahn, Linköping University, *Sweden*
Mara Marnauza, Riga Teacher and Educational Management Academy, *Latvia*
Leonidas Melnikas, Lithuanian Academy of Music and Theatre, *Lithuania*
Rose A. Omolo-Ongati, Maseno University, *Kenya*
Tiina SELKE, Tallinn University, *Estonia*
Lorna Wanzel, Canadian Federation of Music Teachers' Associations Halifax, Nova Scotia, *Canada*

The languages of the conference

- English
- Latvian
- Russian

Details (registration and accomodation) see on:

http://lapas.du.lv/pmp/

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Conference Location

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

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