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Music education and education of the teachers of music: challenges for higher education

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Tekst jest udostępniony do wykorzystania w ramach dozwolonego użytku.

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Introduction

Musical pedagogical studies are interdisciplinary, and research studies are being conducted at the point of intersection of two fields of science (arts and education science) and branches of sciences within these fields. Researchers attempt to harmonize the research conducted within the dimensions of two areas of activities which are development of music culture and education. There are at least several dimensions to be named as research is being conducted at individual, organizational, and institutional levels as well as at national and international levels of development of music culture.

This hypothetical assumption was used as the **research problem**: what aspects of music education indicated as important by the young citizens, their teachers, and members of the broader community could be applied to substantiate what type of practice is productive, continuous, and having good potential for development as well as what changes are needed in the field of music education (both for education and training the teachers of music and developing music education).

The aim of the research was to reveal the dimensions, challenges, and perspectives of activities (including training and professional development) of the contemporary teachers of music. The following **tasks** have been set for the research study: To identify the dimensions, challenges and perspectives for activities of the contemporary teachers of music (in-

cluding training and professional development). To reveal the manifestation of dimensions, challenges, and perspectives of activities (including training and professional development) of the contemporary teachers of music by conducting an empirical research study in Lithuania. To reveal the opinions of students and teachers about music education, its purpose, and readiness for music education (case study). To reveal the opinions of students (prospective teachers of music), their teachers, and members of the broader community about music education, its purpose, readiness for music education, and opportunities for development/improvement (change modeling).

The following **methods** were applied for developing this paper: critical literature review and modeling – case study based on the quantitative research methodology (questionnaire) and change modeling based on the qualitative research methodology (semi-structured interviews).

Music education and education of the teachers of music: Challenges for higher education

Based on the Lithuanian and international scientific literature and other resources and existing documents of the European Union and Lithuania, it is possible to formulate the levels where music education in a broad sense can take place.

The first level is the conceptual or paradigm's level. It involves theoretical issues about what lifelong learning is, development of the unifying theory, and debatable issues. Theoretical discussions depend on the primary beliefs, pre-conditions, and attitudes. Let us say the following: if we believe that the nature of a human being is essentially good, we will simply help to uncover this nature. If we believe that goodness and evil are fighting in a human being, we will attempt to uncover the nature of good and discipline the daily behavior in order to diminish selfishness. It is important to note that attitudes towards education/development and self-directed learning were changing through the history; therefore, it is necessary to get familiar with analysis of the origins of concepts applied in research.

The second level is reflecting the contemporary situation in the society. Demographic changes (decreasing birth rate, increasing general

and active life expectancy, and aging of our society), integrational processes, and rapid technological changes are changing our understanding of when and where learning takes place. This is well understood at the theoretical level. At the level of politics and policy-making, it is being noted that learning, that is to adapt to the changes and change the environment, is one of the essential traits of a contemporary human being. Currently, the focus is on practical issues and the strategy of implementation from the aspect of music education/learning. In the report to UNESCO called "Learning: The treasure within"¹, it was emphasized that lifelong learning is grounded on the following four fundamental pillars:

- Learning to know. This means learning to be to link the broad knowledge with the narrow specialization in the work place. This also involves learning to learn and application of the opportunities provided by the educational system throughout the entire life. It is mandatory to learn how to learn.
- Learning to do. Professional abilities and professional competence are emphasized here, linking it with the situations at work and working in teams. This is a social and professional experience for young people which can be gained in the formal institutions or by participating in the non-formal local/international activities.
- Learning to live together. This is learning to understand other people, the differences in their attitudes, be tolerant and able to mediate conflicts as well as respect the ideas of democracy.
- Learning to be. This involves the ability to act autonomously as well as demonstrate individual responsibility.

From the times of the Enlightenment, contemporary world is called the age of modernity where the following values are considered to be fundamental: intelligence, rational thinking, education, progress, and science². The following dimensions of modernity can be indicated: in-

¹ J. Delors, *Learning: The Treasure within*: Report to UNESCO of the International Commission on Education for the Twenty-First Century, Paris 1996, Unesco Publishing: <http://www.unesco.org/delors/treasure.htm>, 2.02.2012.

² A. Giddens, *Modernybė ir asmens tapatumas: asmuo ir visuomenė vėlyvosios modernybės amžiuje*, Vilnius 2000, Pradai; P. Jarvis, *Mokymosi paradoksai*, Kaunas 2001, Vytauto Didžiojo Universiteto Leidykla; P. Jarvis, *Suaugusiųjų švietimas didinant įsidarbinimo galimybes ir skatinant aktyvų pilietiškumą*, "Profesinis rengimas. Tyrimai ir realijos. Suaugusiųjų mokymasis – įsidarbinimui ir pilietiškumui" 2003, nr 6, s. 10–19.

dustrialism, capitalism, commoditization (not only the product, but also manpower is considered as a commodity), and organizational power (organizations implement the monitoring and control of social, economic, and military activities).

In the last decades of the 20th century, the age of post modernity was brought to light where constant changes in science, social institutions, and even in fundamental structures are continuous and affecting the life of each and every individual and society in general. Education, as an organized societal institution creating favorable conditions to study and learn (which is essentially an individual activity of every person), becomes more important for an individual because it creates opportunities for him/her to successfully function in the changing world³. We are living in a complex world. An individual is involved not only in the activities of his/her close community and family but also is often a member of very large organizations. Various activities in the constantly changing (due to the rapid advancements in science and technological changes) world force the contemporary individual to live under the conditions of continuous change. Constant change of environment means that the contemporary individual is learning more intensively, learning more, and learning for a longer period than in the past⁴. People should not only experience the changes, but they should also initiate these changes, for instance, by creating new work places, advancing professions, contributing to the technological changes as these are not a mystical phenomenon independent from the individuals. Performers of music use technologies extensively and even can be considered as clients encouraging further developments and advancements, for instance, by sharing the ideas about how electric organ can sound better and in a more subtle way or what lightening is appropriate for the youth opera.

The third level is the level of individual. Learning in its deepest sense is an activity illustrating the nature of the individual. We are learning from the first breath. Some people state that the issues of physical environment and mother's well-being affect child's health; however, these

³ G. Gedvičienė, V. Zuzevičiūtė, *Edukologija*, Kaunas 2007, VDU Leidykla.

⁴ *Ibidem*, s. 8

factors also affect psychosocial development of a child⁵. Lifelong learning is relevant to every individual because it is possible to learn only individually. Performer of music, as an educator in broader sense, or music teacher only creates the pre-conditions for learning. Learning of the listener or student is associated with personal efforts and commitment.

The fourth level is the organizational level. We all are social creatures, so we form groups and teams, and work in the organizations. When individuals learn, organizations are learning as well, thus we can indicate organization as the third level of lifelong learning. Learning organizations and learning individuals perform more effectively under the conditions of scarce resources, thus making their contribution to ensuring well-being and justice, social integration, sustainable development of the society, and cherishing the culture continuously rather than from time to time.

The fifth level is the level of politics and policy-making. Initiatives of individuals and small groups are very significant as they are transformed, formed into the networks which can be influential in the community. According to Habermas, deeper changes in the democratic society recognize the acceptable methods of influence⁶. The fundamental provisions are formalized in the documents such as laws, statements, acts, etc., especially if they are the results of the discussion and negotiations of various groups of interest, and thus create the conditions for deeper and more meaningful changes. That is where the level of politics and policies in research is revealed.

When designing and implementing this research project, we focused on both individual and organizational levels of the research assuming that the disclosure of the aspects of music education indicated as important by the young citizens and their teachers could be applied

⁵ W. Bowman, *More inquiring minds, more cogent questions, more provisional answers: the need to theorize music education/and its research*, "Music Education Research" July 2005, t. 7, nr 2, s. 153–168; R. Girdzijauskienė, *Jaunesniojo mokyklinio amžiaus vaikų emocinių išgyvenimų muzikinės veiklos metu ypatumai* „Pedagogika“ 2004, nr 72, s. 38–43; R. Girdzijauskienė, *Jaunesniojo mokyklinio amžiaus vaikų kūrybiškumo ugdymas muzikine veikla*, Klaipėda 2004, Klaipėdos Universiteto Leidykla; A. Juodaitytė, A. Gumuliauskienė, *Ankstyvojo muzikinio ugdymo pedocentristinių paradigmu kaita*, „Pedagogika“ 2004, nr 72, s. 44–49.

⁶ B. Pranevičienė, V. Zuzevičiūtė, *Right to Free Movement and Recognition of Professional Qualifications in the European Union*. Serija – Teisė, t. 8, nr 7992, Užgorodo Nacionalinio Universiteto Mokslo Leidinys, s. 126–130.

to substantiate what type of practice is considered as productive, continuous, and having good potential for development as well as what changes are needed in the field of music education. Activities (including training and professional development) of the teachers of music in Lithuania are taking place at the point of intersection of mega- and micro dimensions. The mega dimension (Drucker) is not affected or is not much affected by an individual. Any single teacher of music cannot change the effect of globalization and the balance of the ever-changing roles of the social institutions (diminishing role of family, growing influence of the media, etc.) which affect that learning/studying/practicing music. At the micro dimensional level, the changing expectations of the students and colleagues as well as their relatives become evident. The challenges within this dimension can be affected by the individual. For instance, a teacher of music can learn how to apply pedagogical and andragogical strategies for overcoming the stage fright or performance anxiety. However, provision of help and support to the teachers of music both at institutional and national levels are important⁷. It is also possible to indicate a mezzo dimension as a response and, at the same time, as a vision of a single country about what kind of country its citizens envision, what social institutions (in this case – education) they see, what life they project for themselves for the next five or ten years, and what they think about their own future. Is there a place for music and singing in this vision? Are people willing and able to believe, work, and meet their own expectations, match these expectations to those of other people, and seek to achieve mutual goals while being consistent in their own beliefs? These issues never lose their importance and relevance⁸ (Butrimė, 2011; Kliminskas, Janiūnaitė, 2009; Hargreaves, 2008).

⁷ A. Norvilienė, V. Zuzevičiūtė, *Mokytojų požiūris į tarpkultūrinės kompetencijos raišką*, „Tiltai“ 2001, nr 3, s. 111–124; E. Martišauskienė, *Pedagogų požiūris į mokytojų kompetencijų raišką*, „Acta Paedagogica Vilnensia“ 2009, nr 22, s. 88–101.

⁸ E. Butrimė, *Elektroninis mokymas(is) kaip sociokultūrinės sistemos fenomenas universitetinėse studijose: daktaro disertacija, rankraštis*, Kaunas 2011, Vytauto Didžiojo Universiteto Leidykla; R. Kliminskas, B. Janiūnaitė, *Bendrojo lavinimo mokyklos ugdymo programos kaitos sąlygos Lietuvoje: konstruktyvistinio požiūrio aspektas*, „Pedagogika“ 2009, nr 95, s. 58–67; A. Hargreaves, *Mokymas žinių visuomenėje: švietimas nesaugumo amžiuje*, Vilnius 2008; Homo Liber.

The dimensions of activities of teachers of music (including training and professional development) are illustrated below (Fig. 1).

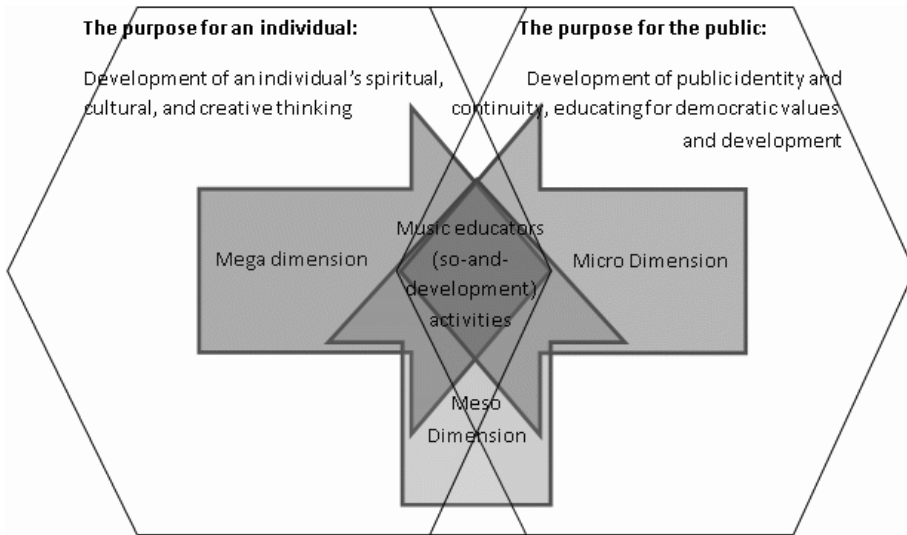


Fig. 1. Dimensions and the purpose of activities of the teachers of music (including training and professional development)

Mezzo dimension is indicated in the bottom of Fig. 1 because it incorporates the factors which take place within both mega- and micro dimensions. Lithuanians (the same is true about other countries as well, however, extensive analysis of this phenomenon would go beyond the scope of this study) react to these generally noticeable processes and proactively designs the future by projecting the more productive and efficient ways of activities and practices which would create pre-conditions for personal, social, and cultural development.

The following challenges were identified within the mezzo dimension:

- Stress the teacher of music experiences as a result of globalization (global competition, increasing requirements for quality of activities).
- Involvement of the teacher of music in a pursuit of the vision at the supranational level (tasks of education which have to be implemented by 2020).

- Participation of the teacher of music in the development and accumulation of social capital (for instance, getting to know the institutions).
- An essential role of the teacher of music in creating and implementing the paradigm of learning: creating the learning environment.
- The paradoxical relationship between the teacher of music and culture: between the continuity and pluralism.

The following challenges for practical implementation were indicated at the national level of the *mezzo* dimension:

- Attention to the general competencies in training and work of the teachers of music. Among the most important perspectives, the need for planning and implementing innovations (importance of discussion of motivation and commitment to work of those who study in the state-funded pedagogical programs), its effect on the graduates seeking employment, and the quality of work places.
- The following challenges were identified within the micro dimension, taking place at the individual level:
 - Development of pedagogical and andragogical competence by enriching the competence with the knowledge of psychological strategies.
 - Development of managerial skills (organizational, budgeting, and other skills).
 - Understanding diversity of methods of motivation.
 - Attention to the intercultural competence of teachers.
 - Complexity of activities of the teachers including implementation of both traditional and emerging roles.

Dimensions of activities of the teachers of music (including training and professional development) are interrelated and complementing each other. One of these dimensions (*mega* dimension) almost cannot be affected by an individual, thus the challenges within this dimension are very complex and sometimes even overwhelming. Within another dimension (*micro*-), an individual can do a lot, thus the challenges within this particular dimension can be overcome, so instance, by taking part in the pedagogical educational programs or professional development courses. Within the *mezzo* dimension, both the effect and challenges are the object of national agreement, policy, and public debate which, after having final decisions made, become a mandatory practice in the country.

Methodology of the empiric research (2011–2012)

Both qualitative (semi structured interviews: 25 respondents) and quantitative (questionnaires: 416 respondents) approaches were used. Expert interview for the validation of the research instruments was applied in both cases.

It has been revealed in the survey that activities of the teachers of music are being positively evaluated. The expectations associated with activities of the teachers of music are slightly different and more specific. They are presented below (Fig. 2).

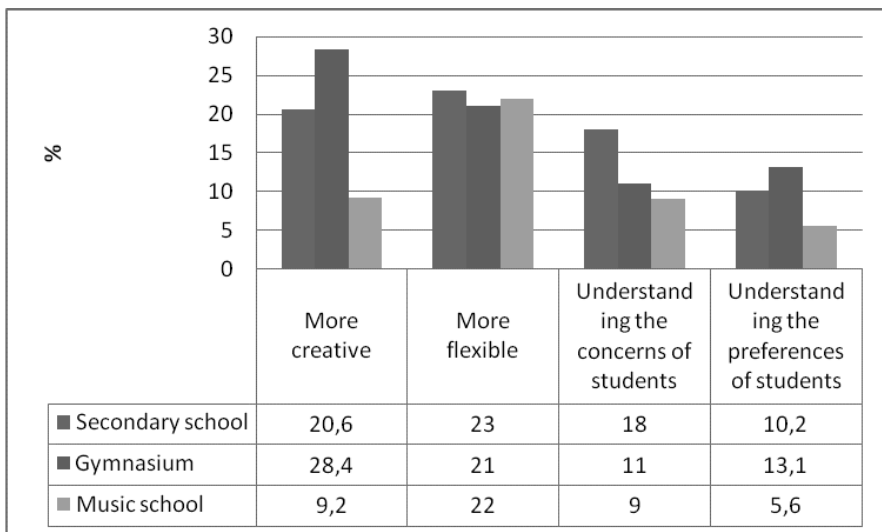


Fig. 2. Respondents talking about the uniqueness of the teacher of music (he/she should be more creative, flexible, and better understanding everyday concerns and preferences of students %)

Positive evaluation of activities is also supported by data showing that even if there would be a possibility to drop music classes, most of the respondents would not do so (Fig. 3).

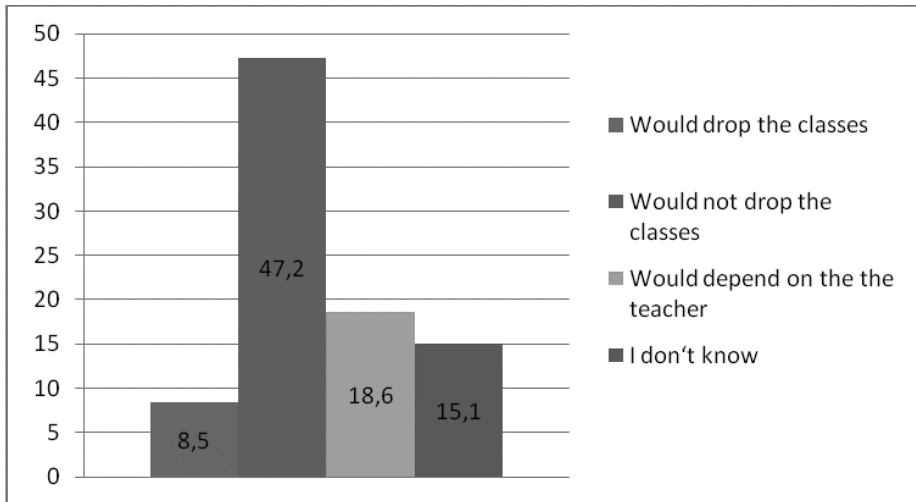


Fig. 3. Students talking about whether they would drop music classes if they had such opportunity (% refers to the percentage of distribution of respondents)

Interview data showed that respondents (students – prospective teachers of music and their university/college teachers/trainers) have suggestions for improving educational programs. University professors and instructors of prospective teachers of music have proposed the following tools:

- Development of motivational system for students and the faculty.
- Increasing the demand.
- Equalizing the importance of the arts subjects with other school subjects.
- Preparation of the books and study materials for all subjects.
- Assessment and review of the educational qualification study programs.

The purpose of the music classes has been positively evaluated. Respondents (students and teachers) are positive about music classes and think that the purpose of classes is versatile. The following has been indicated as the main purpose of the classes: fostering self-expression of students and their cultural values. Ability to play a musical instrument and sing is not being associated with their future profession. An important tendency has been revealed in the study, suggesting that ability to play

a musical instrument and sign is not associated solely with the future artistic career, but rather with a more general education and development of the liberal personality. A negative tendency encountered in the study has shown that only less than one third of the respondents indicated that music classes help develop social and team work skills and contribute to development of active citizenship.

Taking to account that music classes are very favorable for practicing team work (making groups for performance, organizing performances and concerts) and developing active citizenship (volunteering), it becomes obvious that this area of activities should be emphasized more in the future. Attention should be given to cooperation and provision of mutual help. For instance, assistance provided to prospective students in making decisions about the future profession is currently not sufficient. The dominant type of assistance is the one focused on the development of personal competencies of the student while the objective indicators, such as understanding the specifics of the chosen profession and awareness of the admission criteria, are less common. Participation in the Open Door Day events, invitation of professionals to classes, attendance of concerts and other similar events in the universities would help students to learn more about the objective requirements and make a more informative decision about their prospective studies and profession.

Possibilities for a prospective teacher of music to develop competence are sufficient. Various possibilities were indicated by different groups of respondents (students and their teachers/professors) in addition to the seminars and conferences. Development of the school community and establishing own performance teams and groups were mentioned relatively rarely. Two tendencies were revealed by the conducted research study. The first tendency was the interest of an individual in his/her own competence and activities with the following aspects being mentioned the most often: singing and playing a specific instrument. Other options, such as development of school as an area for creative activities or cooperation were rarely named. Only one fifth of all respondents referred to these options. The second tendency encountered by the research study is associated with entrepreneurship and activity dimension. Many studies revealed relative passivity of our citizens as well as their certain disengagement from active and proactive activities. For instance, practic-

ing music in a self-established band or choir was named by less than one third of respondents as an activity of interest. This data raises some questions associated with training and education of teachers of music as nowadays every single individual including artists should be able to manage his/her time efficiently, design and develop his/her own career, and create new jobs.

Almost half of the respondents are reflective towards the pedagogical and artistic professionalism by stating that a great performer/artist will not necessarily be a great teacher. Respondents emphasize the difference between being a professional artist and professional teacher, in the case of the teachers of music giving priority to the mastery of pedagogical skills. Taking into account that one fifth of the students indicated that professionalism of the teacher would affect their decision to drop music class, it has to be noted that the issue of pedagogical professionalism does not get enough attention yet.

Problems that were indicated in the research study can be restated as perspectives for the improvement of education and training of the teachers of music.

At the individual level (the level of an individual teacher of music, faculty member or a student) the importance to emphasize the proper balance between the pedagogical and artistic/performance mastery was indicated as a crucial issue.

None of the aspects was unambiguously evaluated by the respondents. The lack of pedagogical mastery is noticeable at almost all levels. Teachers of music lack self-confidence when organizing classes at schools and in primary schools in particular. Professors/teachers of the prospective teachers of music are being criticized for the lack of didactic diversity as they usually stick to only one method of didactics and do not reflect on the suitability of that method. Music classes are not well organized in terms of developing team work and social skills.

There is also the lack of experience of performing on stage. Respondents think that positive experience of the performer is one of the most important motivational factors. However, only a small number of prospective teachers of music actually performed on stage. The authors of this paper do not support the opinion that only a well known musician/artist is going to be a great teacher of music. Vice versa, this par-

ticular aspect is associated with a very important, but less emphasized activity of the teachers of music – development of an educational organization as a community. Practicing music, organizing concerts for the community, performing together with students and colleagues in small events and for various occasions would enrich the career of the teachers of music by making it more attractive, helping teachers to develop self-confidence and contribute to community development, and fostering general cultural values.

At the organizational level the need for improving study programs has been revealed. Several steps which can be implemented in the nearest future have been proposed by the respondents. According to the study participants, some parts of the study programs are overloaded while others are not comprehensive enough. Another criticized aspect applicable to every university is the fact that study programs are not consistent enough.

Discussions and conclusions

Solutions for the problems of too high vs. insufficient study load within the study programs can be discovered by the in-depth research studies conducted in the communities of universities and among the organizations working closely with these communities.

In this paper opinions and attitudes of the community members of several universities are presented, and in some cases opinions are contradicting each other. Specifically, some of the study programs involve too many subjects and projects while others do not include enough. This research study reveals only a general tendency, and thus, the possibility of conducting more in-depth studies in organizations regarding the imbalance of subjects and work/study load of the programs is proposed by the authors. This relative inconsistency was indicated by the members of all universities. The inconsistency was discussed by the respondents in-depth and this enabled us to come up with the perspectives for improvement in the field. Specifically, it is required to introduce the subjects of Pedagogy and Psychology very early in the study program instead of introducing them only during the third year of studies as the lack of

pedagogical skills and competencies complicates the smooth and efficient learning from practical experience.

The aspect of practice and practical experience has been emphasized by almost all respondents. This aspect was named as important at both individual and organizational levels, and also within the mezzo- (national) dimension. On one hand, after the pedagogical study programs had been amended, more attention was allocated to the pedagogical practice. On the other hand, issues of the content of practice as well as its implementation are one of the most unclear and complicated tasks in the education and training of the teachers of music. Description of the content of practice and collaboration with social partners (schools, cultural centers, etc.) can take place only with the help of cooperation.

One of the main perspectives for improving education and training of prospective teachers of music is the need for cooperation. This need has been revealed by the data collected during both phases of the research study. Respondents mentioned that there is a significant lack of cooperation in the university and among organizations. There is no single task in this complex contemporary world which could be solved without cooperating with others. Improving the content of pedagogical practice and ensuring the relative effectiveness is one of those tasks which require cooperation first. Cooperation of the colleagues and faculty members working in a specific study program as well as an authentic and continuous involvement of other organizations would help with finding various, more socially responsible and community-centered opportunities for the practices of activities.

In-depth and efficient application of the practical experience for development of pedagogical and stage performer/artistic competencies would help the teacher of music to be better prepared for work in schools and other organizations as well as would encourage him/her to get more involved in community development.

At the mezzo level cooperation among organizations (universities involved in education and training of prospective teachers of music) should be planned as well. For instance, improving pedagogical practice and establishment of the guidelines for methodical activities is one of the most important tasks which can be implemented more universally and flexibly by putting the effort and cooperating at the inter-organizational level.

Forums and professional association and unions should be functioning more continuously and active in our country because only mutual help is the guarantee of high quality activities in the competitive world.

Review of the study programs ensuring their consistency, issues of the students' study load (avoidance of too high study load vs. filling in existing gaps), improving the practice and developing didactic competency are all the tasks and perspectives for development and improvement which can be implemented only after incorporating and fostering the culture of cooperation and mutual assistance within the study program, the university, and country in general.

EDUKACJA MUZYCZNA I KSZTAŁCENIE NAUCZYCIELI MUZYKI: WYZWANIA DLA SZKOLNICTWA WYŻSZEGO

Streszczenie

Badania w obrębie pedagogiki muzyki mają charakter interdyscyplinarny i są prowadzone w punktach stykowych: dwóch obszarów nauki (sztuki i badań nad edukacją) oraz – dyscyplin wewnątrz tych pól. Badacze starają się uzyskać równowagę w badaniach prowadzonych w dwóch wymiarach: rozwoju kultury muzycznej i edukacji.

W niniejszym tekście postawiono następujące problemy badawcze: Jaki aspekt edukacji muzycznej, wskazywany jako istotny przez młodych obywateli, ich nauczycieli i członków szerszej społeczności, może być wskazany jako uzasadnienie dla tej edukacji? Która z praktyk jest produktywna, trwała i ma potencjał rozwojowy? Jakie zmiany są potrzebne w obszarze edukacji muzycznej (zarówno w kształceniu nauczycieli muzyki, jak i w rozwoju edukacji muzycznej)? Celem badań było ukazanie wymiarów, wyzwań i perspektyw aktywności (włączając w to kształcenie i rozwój zawodowy) współczesnych nauczycieli muzyki.

Tłumaczenie: Przemysław Dudek