PROBLEMS IN MUSIC PEDAGOGY

The 11th International Scientific Conference

ABSTRACTS

September 26 – 27, 2019
Daugavpils University
Latvia

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KEYNOTE SPEAKERS

INFLUENCES OF CROSS-DISCIPLINARY AESTHETIC CURRICULUM ON ELEMENTARY GENERAL MUSIC CLASSES IN TAIWAN

Ming-Jen CHUANG

National Taichung University of Education, Taiwan

Curriculum Guidelines of 12-Year Basic Education is fulfilled in 2019 school year in Taiwan (Ministry of Education, 2014). The Curriculum Guidelines of the 12-Year Basic Education was developed based on the spirit of holistic education, adopting the concepts of *taking initiative*, *engaging in interaction*, and *seeking the common good* to encourage students to become spontaneous and motivated learners. The curriculum also urges that schools be active in encouraging students to become motivated and passionate learners, leading students to appropriately develop the ability to interact with themselves, others, society, and nature (Ministry of Education, 2019).

In the domain of arts, the Ministry of Education encourages schools need to help students learning through arts. The curriculum of arts domain needs to include at least one-unit instruction that should be a cross-disciplinary curriculum. A national project named as "Cross-disciplinary Aesthetic Curriculum" is the pioneer and promoter to guide schools (elementary to senior high school).

The researcher is one of the national project team members and the person who is in charge of schools located in middle area of Taiwan. The trend of learning through arts, challenges of the project's development, benefits of fulfilling such curriculum reported by schools, and future development of the project will be introduced.

Keywords: cross-disciplinary aesthetic curriculum, elementary school, music classes

INSTRUMENT, GENDER AND MUSICAL STYLE ASSOCIATIONS IN YOUNG CHILDREN

Nigel A. MARSHALL

University of Sussex, Great Britain

Numerous studies have explored the relationship between musical instruments and their associations with a particular gender. This presentation will report on the findings from a series of studies; initially focussing on the developing association between gender and musical instruments in very young children aged between 3&4 years old, and with further work exploring the interaction between gender, instrument and musical style.

From a psychological perspective, theories about the development of gender attitudes tend to fall into 3 distinct categories namely; *Biological, Social and Cognitive*. Following a brief review of each of these foundation theories, we will explore the possible meanings behind the talk of very young children using the 'Social Cognitive Theory' of Bandura and Bussey, (1996) as a lens.

Results gained from using this theory in order to analyse the data collected from our most recent research suggested that prominent gender attitudes for some instruments appear to already exist in very young children, whilst in other instruments, gender associations appear to be also linked to the musical style in which they are represented and possibly the performance context in which they are experienced.

Finally, we will explore some of the ways in which gender attitudes can impact on the musical products which children produce within their music lessons and the implications for music teachers.

DEVELOPING NOTATION, CHART READING AND LARGE ENSEMBLE SKILLS IN CONTEMPORARY MUSIC STUDENTS THROUGH HIGHER EDUCATION

Annie K. MITCHELL

Southern Cross University, Australia

This research discusses successful pedagogical strategies, music arranging and ensemble techniques used to teach music notation, chart reading and ensemble performance in Southern Cross University's (SCU) Contemporary Music degree. The profile of enrolled students is increasingly guitarists and singers from a popular music background, with limited traditional music education, poor music reading skills and little experience of playing from notated charts in ensembles. However, many of these students are training for careers as secondary school music teachers, a vocation requiring practical skills of playing in and directing various school music ensembles: choir, contemporary bands, big band, school orchestra and musical theatre show band. School music teachers also have to teach composition and arranging and apply these skills when preparing repertoire and resources. Other university students pursuing a portfolio career of musician and composer similarly require performance, reading, composition, arranging and ensemble skills.

Because of the predominant numbers of guitarists and vocal students, large ensembles at SCU have an imbalance of these instruments over keyboards, bass, drums and horns. This paper discusses teaching and learning approaches used to overcome this imbalance by extending the roles and musical function of each instrument, enabling all players to contribute meaningfully to the large ensemble learning environment. The pedagogical challenge was to:

- provide contemporary repertoire to develop notation and chart reading skills in popular musicians,
- arrange repertoire to broaden the ensemble roles of guitarists and singers in large ensembles,
- train students in directing and performing in large ensembles,
- nurture these professional skills in pre-service teachers and musicians entering the contemporary music industry.

Developing notation, chart reading and large ensemble skills has significant applications for higher music education, pedagogy, and music industry practice, namely:

- teaching pre-service teachers vocational arranging and ensemble direction skills required for school music teaching, choral and band direction;
- providing professional development for popular musicians needing to improve their performance, ensemble and musical direction skills and broaden the musical genres they play in;
- motivating teachers to compose original educational resources;
- applying arranging skills in professional music practice to create repertoire for professional ensembles;

- contributing to music scholarship and research by interrogating and sharing teaching practices, performance training, resource creation, and overcoming challenges in music higher education.

The ethos of professional development, creativity, originality and adaptation that underpin this pedagogy are all relevant themes of the 11th International Scientific Conference - Problems in Music Pedagogy.

Keywords: music notation, pedagogy, contemporary music, teaching strategies, large ensembles

ON BECOMING A PROFESSIONAL SONG LEADER: NORMATIVE REQUIREMENTS AND INDIVIDUAL BIOGRAPHIES IN TEACHER EDUCATION

Stefanie STADLER ELMER

The Schwyz University of Teacher Education & University of Zurich, Switzerland

So far we know that all cultures have songs that are transmitted between generations. In the presentation I will give an overview of our research project on the professional capacity to teach new songs to a group of young children.

Generalist teachers are expected to have the skills, knowledge, and strategies to teach songs in formal school settings. Our focus on this capacity is twofold: we study individual preservice teachers and their developing song leading capacity three times during the three-year training, and we study experienced generalist teachers once. Both groups agree to be filmed while teaching and thereafter to watch the film and participate in an introspective dialogue with two researchers. With this methodology we aim at reconstructing the learning pathways of preservice teachers and also a spectrum of how a singing lesson is organized and conceived of by experienced teachers.

Teaching and learning songs imply many normative aspects that need to be disentangled and made explicit. Hence, for the analysis of song leading acts and meta-dialogues, we use normative reference systems such as for instance the grammar of children's songs – a set of abstract rules that govern each song's construction. We also focus the agents' intentions, and we attempt to assess intuition, automatized and conscious processes by studying the song leaders' using signs – vocal sounds, eye contact, gestures, movements, notation, language, visualization, etc. – while they try to follow conventions.

As preliminary results I show the general methodological procedures we developed in order to apply systematically with each case study. Results consist of individual configurations of the general actions that constitute song leading, of graphics, and of individual thoughts on the own practice and history. The resulting narratives provide insights into general and individual aspects of song leading as a cultural and educational practice that hitherto had been mostly implicit.

Keywords: professional capacity, singing lesson, case study, individual biographies in teacher education

SESSIONS

SONG-LEADING AND DEVELOPMENTAL PATTERNS IN PRE-SERVICE TEACHERS

Gabriella CAVASINO

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Music and song singing are a widely used means of expression and of cultural transmission between adults and children. In many Swiss Counties, this practice is led mainly by generalist teachers as one of the different parts of the children's school routine.

In the framework of the Swiss National Fund research project (2018-2020) we observe and characterize the development of 16 pre-service teachers through video analysis of lessons taught once a year during their internship, interviews done while viewing the filmed lessons, and field notes. We have recorded the data already collected using a conceptual model created by the team project, which visualizes the most important actions in a music lesson's sequencing. We have then organized the interviews' emerging themes taking into account the dialectic point of view of the interviewer as well as that of the interviewee, in order to investigate the sequencing of actions put in place by the pre-service teachers, in what way they correspond to the teachers' intentions and goals, how discrepancies and successes help them in their professional development.

Preliminary results show that similar themes and patterns emerge from the filmed lessons and interviews year to year, sheading a light on the pre-service-teachers' thought process.

Keywords: music education, pre-service teacher, thought process, teaching patterns

„TOUCHING A MUSICAL INSTRUMENT" AS A NEW APPROACH TO MUSIC LESSON: THE JOINT PROJECT OF TARTU HANSA SCHOOL, DESCARTES SCHOOL AND TARTU SECOND MUSIC SCHOOL, 2017–2019

Tiiu ERNITS

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The aim of the presentation is to highlight the impact of a new approach to teaching and learning music and to share the experiences of group instrument teaching in the co-operation with comprehensive schools and Tartu Second Music School.

The aim of the joint project was to introduce to children different instruments in order to support their development and learning ability in primary school. The content of the project was as follows: the pupils of the 1st grade of comprehensive school learn to play four different music instruments (e.g. violin, piano, ukulele, accordion or percussion) during one year at a music school. One music instrument is played for 6 weeks, one lesson (45 minutes) per week. A learning group comprises 4–6 students and the learning session ends with a concert at the sixth week.

For mapping and describing the opinions on project outcomes, we carried out a survey based on three semi-structured questionnaires: one for music learners, the second for their parents and the third for teachers. The aim of the survey was to find out learners' (121), parents' (117) and teachers' (14) opinions on the project's outcomes.

The results of this study show that progress was made in the development of children at all three levels according to the classical distribution of personality structure, i.e. cognitive, affective and psychomotor domains. Based on the specificity of each musical instrument, the children gained new knowledge, developed their creativity, sense of rhythm, coordination, emotion, sociality. Group piano lessons offered a very social learning environment to the children. The pupils learned to play instruments and listen to each other at the same time, shared the gained knowledge, helped each other and increased their community spirit. The children also learned to take responsibility, improved their ability and courage to perform.

The results based on the opinions of the parents show that the emotional attitude of the children was strongly positive. The children were very fond of musical instrument lessons. Based on students' responses, no instrument distinguished itself as a special preference. The teachers emphasized the increase in manual dexterity on the psychomotor level.

The presentation is supported by a short video about the learning process.

Keywords: 'touching a musical instrument', music lesson, primary school, music instrument playing

HOW EXPERIENCED GENERALIST TEACHERS CONCEIVE THEIR OWN IN-SITU SONG LEADING

François JOLIAT

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Stefanie STADLER ELMER

The Schwyz University of Teacher Education & University of Zurich, Switzerland

So far, there is no explicit knowledge on how experienced generalist teachers teach songs to young children at school. Also, we do not know how they conceptualise their own professional work.

Our research on the song leading capacity aims at making explicit two aspects of song leading: how pre-service teachers develop this capacity, and how experienced teachers organise their lessons and conceive their own professional work.

In both parts, we use the same methods to collect and analyse data, that is to video record a singing lesson, followed by an interview with the teacher about her or his actions and thoughts.

In this presentation, we only focus on case studies with experienced teachers. In this context, we expect a variety of individual styles and strategies on how they lead songs. Nevertheless, we intend to describe general characteristics.

From the dialogical and introspective interview about the video we aim at gaining insights into the following questions:

- *What goals does an experienced teacher pursue?*
- *How does she or he organise the lesson and pursue the intentions?*
- *How does he or she talk about selected moments in the video recording?*
- *How did he or she acquire the expertise and intend to develop this further?*

Preliminary results provide insights into introspective reflections of experienced teachers about their own professional song leading resulting from being confronted with their recorded lesson.

Keywords: the song leading capacity, pre-service teachers, individual styles and strategies of song leading

THE NEW AND THE OLD AS MUSIC HISTORY CATEGORIES

Gerhard LOCK

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In order to comprehend music, its phenomena, structures, composers' choices, listeners expectations and ideologies in the course of history historians use among other terms juxtaposing the categories of the New and the Old (in several languages, including Latin *ars nova* and *ars antiqua*). As New is often understood that music is contemporary, modern (also meaning future); as Old the understanding includes parallel meanings of music as being traditional, established, regressive (also meaning past).

Through history many arguments have been fought concerning which of these directions are better suiting, more correct, more preferred or vital. The contents of New and Old emerge in interpretations and (often ideological) attitudes towards the phenomenon from the position of the musicians, composers, music critics or musicologists. The use of the New and the Old as music history categories is complicated and depends on the historical context, contemporary and modernized understandings, goals and how to interpret tools of music creation in this context.

I introduce New and Old as music history categories applied in the Tallinn University led Estonian state (EU funded) project *"Digital Learning Resources for High Schools"* (DÕV, 2017–2018). The chapter *"20th and 21th Century Music. Introduction"* (https://e-koolikott.ee/portfolio?id=19973 III course grade 12 first chapter) functions hereby to summarize the previous courses and offers important terms, directions and processes. I present several time line models (linear, wave-like, spiral) included into the material that support the understanding of the variety of appearances of the New and the Old in the course of history.

Keywords: New and the Old music history, time line models

THE TOPICALITIES IN THE CONTENT OF MASTERING PIANO PLAYING WITHIN THE CONTEXT OF AXIOLOGICAL APPROACH

Larisa MAĻKOVA

Latvia

Mastering piano playing is the development of learners' activity of plying the piano and involves performing music on it. An indispensable component of the process of learning music is the necessity to subjectify a composition – 'to revive' music, develop its imagery properties in the reality of learner's emotional experience during the performance. In the learning process, a teacher helps to do it.

Within the context of the axiological approach, mastering piano involves close interaction between three basic values: values of learner's personality; values of a pedagogical process in the interrelation between the subjects – a learner and a teacher; values of music as the object.

The main content of mastering the piano has to be developed on the basis of such basic principles as:

- Value-oriented mastering of music during the process of learning piano as a discovery of music values, and their functioning in the process of art development;
- Realizing a value interaction between the studied object (music) and the collective subject under study (a teacher, learner, society) during the process of learning the piano;
- Orientation towards a mutual dialogue between all the participants of this process;
- Studying the world of music and music pedagogy as a single organism linked by common problems;
- Studying and enrichment of a motivation sphere through studying values;
- Generating of new ideas, promoting the opportunities for the development of music pedagogy.

The content of learning is the experience of humanity specified for the learners' age-group, society and epoch, which is distributed between the subjects. The content of learning includes specific knowledge, skills and attitudes which learners acquire during the learning process. The content is incorporated into the curricula, which have to be acquired during the learning process.

Keywords: learner, mastering the piano playing, content of mastering the piano playing, public needs, axiological approach

CURRENT BEST PRACTICES AND CHALLENGES OF INTEGRATION IN CREATIVE SUBJECTS IN ESTONIA: TEACHERS' PERSPECTIVE

Marit MÕISTLIK-TAMM

Tallinn University, Estonia

This presentation is part of a bigger project whose aim is to develop, in cooperation with practitioners and didactics from different creative disciplines, teaching materials and/or trainings which would enable teachers to support the creative expression of young people from ideas to implementation. Among other things, questions are being addressed: how to reduce creativity barriers, how to motivate students at different levels, how to introduce models of creative processes. Learning material could be used for various means of expression, such as art, music, dance, design, film, voice, body, etc.

I would like to focus on the matter of integration and share the outcomes of the interviews with music, art and dance teachers done in Spring-Summer 2019. Teachers (N=16) were asked the following questions:

- *To what extent do you encourage students to use different means of expression: art, music, dance, film, theater?*
- *Try to describe the stages of students' creative processes in your class?*
- *On what basis do you plan the students' creative process;*
- *What kind of support do you need to support the students' creative process?*
- *What are the biggest problems you have in teaching creative subjects that could be improved by teaching materials or trainings?*

Keywords: music, art, dance, school, creative process, integration, best practice

VOICE CONTROL AND VOCAL PRODUCTION WITH PRIMARY TEACHER STUDENTS

Katri-Helena RAUTIAINEN

University of Jyväskylä, Finland

The purpose of this study was to determine the development of voice control and vocal production with Finnish primary teacher students (n = 30) during a basic course of music within the scope of 1 ECTS (27 total hours, 8x90 min contact teaching plus independent work) at the University of Jyväskylä. The aim of the course was to practice, for example, the healthy use of the human voice with warm-ups, singing and rhythmics focused on pedagogy of teaching and learning activities of music education in the Finnish Core Curriculum 2014 (grades 1-6).

The research material was collected with measurements at the beginning and end of the course in 2015. The data were analyzed using theoretical content analysis. The analyzed categories were posture, relaxation, breathing, starting a sound, articulation and resonance. These categories were evaluated using a 5-step scale focused on audio-kinesthetic (creative hearing) and functionality. Respiration was monitored by measuring the movements of the chest/ flank and pelvic areas. The research work was quantitative. The calculation method was the sum, the average and the percent, and the range of changes in operations.

In the initial measurement, as many as 70% of the students used chest/ flank/ collar bone respiration during rest breathing. In the final measurement, the proportion of this group decreased to 50%. The number of deep breath users was small. It rose from 10% to 30% of the initial measurement after excises. The course proved to be short from the point of view of voice learning. The qualitative and technical changes of voice and vocal production were small 33%, or they remained the same for 50% of students, but the course gave a better voice and helped students to perceive the areas of voice use. In addition, the study found that music enthusiasts seem to be better equipped to take up the objectives of using and singing sound than non-musicians.

According to this study, the knowledge and skills needed for voice and vocal control are still to be practiced by the students, so that they can develop and direct their own voice and singing in school music teaching. Functionally controlled exercises and activities are important in the adoption of healthy sound components.

Keywords: healthy sound, vocal sound, singing, deep breathing, music education

HOW PRE-SERVICE GENERALIST TEACHERS APPROACH TO PROBLEM-SOLVING STRATEGIES IN THE PRACTICE OF SONG LEADING IN THE CLASSROOM

Annamaria SAVONA

The Schwyz University of Teacher Education & University of Zurich, Switzerland

Song singing is a cultural practice that introduces children into music-linguistic rules and rituals to share and regulate affective states. Commonly, it is through generalist teachers that children first experience music in a formal learning context. Therefore, these teachers' development as professional song leaders in the classroom deserves further study.

Our project aims to contribute to current research in this field. We focus on 16 pre-service generalist teachers, whose task is to teach a new song to children aged four to eight. We follow the pre-service teachers' experiences over a 3-year period by filming a singing lesson once a year during their internship, each time followed by introspective dialogues about the recorded lesson with two researchers.

Data analysis aims at reconstructing each pre-service teacher's organization of the lesson at the level of actions, and her verbalized intentions, affective moments, self-evaluation, and future goals. We also analyze how a song is taught from the viewpoint of its underlying grammar.

As reported in the literature, preliminary results show that many pre-service generalist teachers at the beginning have poor knowledge and skills on how to select target songs, on how to teach them with respect to features such as pulse, meter, lyrics and melody, and on how to monitor children's singing by modelling, instructions, and feedback.

Our developmental approach allows to study how the pre-service teachers improve their knowledge and skills in song leading. We will demonstrate that through dialogic reflection they gain an increased awareness of their song leading practice. Insights into detailed case studies so far allow us to identify recurrent individual and general themes of teaching a song in class.

Keywords: pre-service teachers, knowledge and skills in song leading

FROM SINGING TO LISTENING: TRENDS IN STUDENTS' PREFERENCES

Tiina SELKE

Tallinn University Baltic Film, Media, Arts and Communication School, Estonia

Nowadays there is much talk about the student-centered teaching – based on student age and interests rather than rigidly clinging to what we, as adults, want to teach them. Studies show that listening to music at home, when being with friends is a very big part of teenage life, particularly during the formation of their identity. But previous research suggests that,, unlike the interest of the children of secodary school, students' interest in music education has significantly reduced as a matter (Kreisi 2011; Selke 2007). The aim of the research was to find out what kind of activities the 5^{th,} -12thgrade students themselves would like to experience at the music lesson. We focused this work on teenagers, because it is an important stage of development in human life. We assumed that students' preferences for class activities were more diverse than they admit to be conducted. The method for the data collection was a questionnaire and a semi-structured interview. Respondents were students (N=1214) and teachers from different parts of Estonia.

Research, carried out from 2011 to 2019 under the supervision of the author (Pikkel 2011; Palkman 2012, Trujevtseva 2011, Poom 2014, Savkina 2016, Raud 2017, Nurk 2017, Kuldmaa 2018, Šumilova 2019), shows that singing has lost its dominant role in music lesson activities. Listening to music and instrumental activities have become favourite forms of musical activities at the lesson among the students aged 11-18 (but there were differences between the preferences of girls and boys). Does this fact put in danger our All-Estonian Song Celebration? These are issues that music teachers could remind themselves from time to time.

Keywords: music education, music lesson activities, teenagers' preferences

THE ROLE OF COLLABORATIVE LEARNING AS PART OF INNOVATIVE DIGITAL LEARNING MATERIALS IN MUSIC EDUCATION IN ESTONIA

Tiina SELKE

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Collaborative inquiry-based and creative-activity-based learning using interactive digital media platforms are the keys to effective learning in music education. The general theoretical background of this study is problem-/task-centered instructional design (Merrill, 2002, 2007; Mendenhall et. al., 2006; see more in Selke & Lock, 2018). More specific pedagogical background includes collaborative inquiry-based learning (e.g. Bell, Urhahne, Schanze & Ploetzner, 2010) as well as the Staged Self-Directed Learning Model (SSDL) (Grow, 1991; Mehay, 2010; Mõistlik-Tamm, Lock, 2017) and the Self-regulated Learning Model (SRL) including strategies, personality and environment (Janbusch, 2016; Marijan, 2017).

This paper introduces empirical results concerning practical Do-tasks gained from several pilot studies conducted by the authors in 2018 and 2019 with high school students (aged 17–19, N=135) within the Tallinn University led Estonian state (EU funded) project "Digital Learning Resources for High Schools" (DÕV, 2017–2018). The empirical survey aimed to understand, how teachers and students have used the material (https://e-koolikott.ee/) – 120 practical Do-tasks.

The results of pilot studies show that Do-tasks enable the learners to use the gained knowledge and skills from both music lessons and from the DÕV materials for practical music-making and for creative purposes (creative implementation, self-expression, self-directedness, entrepreneurship, role plays, visualizations etc.) (Selke, 2017a, 2017b).

Group work was brought out as exciting or as simplifying. The pupils assessed the Do-tasks as rather positive. Critically was judged that Do-tasks need more time than 45 min of a lesson, verbal texts (command, the task itself) are complicated to understand, too extensive, too long.

The innovation of the DÕV materials lies, beside the technological and interactivity means, in the new visions in educational policy in Estonia (ELLS, 2014).

Keywords: collaborative learning, innovative digital learning materials

AN EVOBIO TRAJECTORY OF THE HUMAN CAPACITY AND THE ARTICULATORY MECHANISM FOR SINGING MUSICAL NOTES

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Much research has accrued over the years on the evolution of musicality in the human species. In 2000 was published a compendium of papers presented at a workshop on the origins of music held in Fiesole, Italy, in the summer of 1997. The workshop raised fundamental questions on musicality: the idea of universals, the nature of animal and bird song, and the evolution of the human vocal tract leading to the capacity to produce the range of human speech sounds as well as the singing voice. Recent music pedagogical research has looked at shaping the vocal tract for articulation of the vowels and consonants, and for the improvement of the voice formant in singing. However, literature on singing pedagogy does not feature studies on the production of the musical notes. This study seeks principally to address questions on how to shape the vocal tract to produce the musical notes.

This report is the result of practice based independent research, in the context of teaching singing. A practical scheme is suggested here for shaping the vocal tract that includes the palates as a bounding cavity resonator, the tongue as rudder and lips as articulatory control mechanism. The schema provides heuristic support to the practice of mimesis long employed as the traditional mode for teaching singing and raises questions about the future prospects for teaching singing.

Keywords: articulatory mechanism, vocal tract geometry, musical notes

THE PRINCIPAL NON-SPECIFIC AND SPECIFIC INDIVIDUAL-PSYCHOLOGICAL FACTORS INFLUENCING THE EFFECTIVENESS OF MASTERING MUSICAL IMPROVISATION

Jurijs SPIGINS

Latvia

This paper analyses the manifestation of principal specific individual-psychological factors which in the given context are musical abilities and which determine the effectiveness of mastering musical improvisation by students. Just individual-psychological factors are those that determine achieving high results in learning practical musical improvisation under equal pedagogical conditions, which in this context are non-specific factors. Learning consists of theoretical and practical parts. This specific case study showed that practical mastering of musical improvisation by students does not depend so much on non-specific factors as on specific individual-psychological factors.

The effectiveness of mastering theoretical fundamentals of the process of learning the didactic model for style modeling in musical improvisation by students involved predominantly the objective non-specific factors, and within this context they are pedagogical conditions. Among pedagogical conditions, the theoretical basis of the authorial didactic model occupies a special place; its pragmatic, prognostic and heuristic functions. The activity of specific individual-psychological factors displays itself against the background of the principal non-specific factors and therefore, even if other conditions are equal, some students produce better creative results than the rest of them.

The paper describes the manifestation of specific individual-psychological factors of effectiveness, namely, musical abilities and their role in the process of practical mastering of improviser's creative skills.

Keywords: musical improvisation, principal non-specific factors of effectiveness, principal specific individual-psychological factors of effectiveness, didactic model, content-analysis of improviser's activity

PROFILE OVERVIEW ON THE PRINCIPALS OF VOCATIONAL MUSIC EDUCATION INSTITUTIONS

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In both general education and vocational schools in Latvia, school leaders are supported by deputy school leaders (OECD, Education in Latvia 2016).

In this paper, the authors show the main survey results and give an overview on the principals of vocational music education institutions in Latvia. This research continues their previous work by emphasizing the main advantages and disadvantages of the principals' professional profile and as the leaders of educational institution, overall.

Object of the research: the profile overview on the principals of vocational music education institutions.

Aim of the research: to create the profile of the leaders of the institutions of vocational music education.

Method of the research: online survey (17 closed questions and 2 open questions), in which 80 respondents (from 110 principals of the institutions of vocational music education in Latvia) participated.

The main results of the survey:

- mainly principals are educated in performing arts, education and management;
- mainly principals are promoted teachers who come from the pedagogical staff of current music school;
- there are by 10% more male principals who earn higher salaries than female.

Keywords: vocational music education, management, school leadership, principals, survey

CHOIR SINGING: HOW DOES THE DIRECTOR LEAD A GROUP TO ACHIEVE A POLYPHONIC SONG?

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Choir singing is a widespread cultural practice. Research showed social functions and effects on well-being.

Our research focuses on choir rehearsals as complex social processes that aim at achieving a polyphonic song performance. During the event, many people contribute in various ways to reach the goal to jointly construct a new song. Among them, the choir director has a key role.

The aim of our research is to explore in detail the process of organizing a rehearsal as a social and cultural event with the aim of a joint polyphonic song performance.

Methodologically, video recordings of such events, and in addition, selected audio recordings of individual singers allow to reconstruct the event at various levels. One concerns the interventions of the director such as giving starting pitch and timing, giving instructions and feedback, modelling parts of the song, etc.

Preliminary results show detailed descriptions and graphics of the sequences of actions and interactions as a dynamic process constantly monitored by the song leader.

Keywords: choir singing, choir rehearsal as a social and cultural event, the process of organizing a choir rehearsal

FEATURES AND USEFULNESS OF LEARNING SINGING IN INTEREST EDUCATION

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In interest education, the process of learning singing is viewed without focusing attention on some one specific age group, but rather by analyzing the general situation in its entirety, in which mainly learners without previous knowledge of music are involved.

The principal guidelines:

- features of learning singing and usefulness of singing itself in interest education;
- cognition and singing as interrelated processes which are able to promote creative thinking;
- neuro-visualization as an opportunity of improving the process of learning singing in search for a pedagogical approach.

Focus is on a skill of thinking as a cognitive activity in some field of art. Within this context, singing is one of the ways how to promote the processes of creative thinking and enrich musical experience.

Keywords: process of learning singing, interest education, skill of thinking

THE USE OF MENTAL TRAINING IN THE DEVELOPMENT OF RHYTHM AND INTONATION IN THE PRIMARY SCHOOL VIOLIN TEACHING AND LEARNING PROCESS

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Mental training has been successfully employed by professional musicians and athletes, though rarely applied systematically in the instrumental teaching and learning process.

The aim of this study is to research the development of skill connected to rhythm and intonation in violin playing using mental training in the teaching and learning process of primary school violinists.

Six students (average age = 11) participated in two mental training routines. The first included alternation of physical practice and perception; the second, conducted away from the instrument, integrated movement of left hand fingers, mental imagery, and perception of voice. Analysis after the first mental training routine revealed rhythmic improvements ($Z = -2.644$, $p = 0.008$), whilst the second showed improvement in intonation ($Z = -4.469$, $p = < 0.001$), suggesting that alternation of physical and mental aspects with perception assists in developing rhythmic skill, whereas intonational skill can be developed through combining perception, imagery and movement away from the instrument.

Keywords: mental training, mental imagery, violin pedagogy, rhythm, intonation, violin playing

CANON SINGING AS A FORM OF MUSIC MAKING FOR THE DEVELOPMENT OF FUTURE MUSIC TEACHERS' HARMONIC HEARING

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Harmonic hearing just like any other type of musical hearing develops in the process of music making.

One of music teachers' professional skills is polyphonic singing *a'capella*, and the formation and development of this skill require a basis of previously acquired musical perceptions: a definite developmental level of hearing and intonation, systematic work on acquiring the necessary vocal skills. Canon is one of the most widespread genres of polyphony, and the main thing at singing it is a skill to independently lead one's part and thoughtfully introduce it into the common sounding.

Research aim: to characterize the stages of forming and developing a canon singing skill.

On the basis of a long pedagogical experience, this research studies and characterizes stages of the formation and development of the skill of future music teachers' polyphonic singing (based on canon singing).

Keywords: harmonic hearing, canon singing skill, future music teacher

WORKSHOPS

BORING SLIDES TO INTERACTIVE ACTIVITIES: A SMART WAY TO ENGAGE LEARNERS WITH SMARTPHONES USING PEAR DECK

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21st century learner usually appears to a lesson with a smartphone in their hands (when allowed) and the need to scroll, like, comment is really hard to resist. On the other hand, it is quite common by educators to use slides to communicate with their audiences. That creates easily a situation when it is difficult to keep up the energy of the lesson flowing and learners actively engaged.

In this workshop I would like to introduce and practically walk through the possibilities a free Google Slides Add-on called Pear Deck (PD) offers - all those which promote active learning:

1. PD makes it easy to ask questions that spark curiosity and challenge intuition instead of just delivering facts - letting students become self-motivated learners;
2. PD helps to ask open-ended questions and engage with every learner's answers;
3. PD makes it safe to participate while also making it clear that every single person in the room is expected to be thinking and engaged (Active Learning - Pear Deck, 2019).

Participants of the workshop get hands-on experience as a learner and also insight of how to create engaging content as an educator.

Keywords: interactive, lesson engagement, music education, Pear Deck, 21st century learner

A HINDUSTANI CLASSICAL SINGER PREPARES

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This workshop will attempt to provide, through practical, step-by-step processes, the principles along which classical singers in India, particularly practitioners of the Hindustani school of singing, prepare to perform on stage. The workshop will take participants through an assortment of meditation techniques as the first step of the preparatory phase. It will then introduce the participants to breathing techniques and the relationship of correct breathing to voice and singing. This process is succeeded by an introduction to the ways in which the voice is cultured through the utterance of particular sounds. The musical notes are then introduced, dovetailing to the voice culture techniques. These steps culminate in the practice steps needed to test and taste the string of notes that will temporally provide the aesthetic feeling of a *raga*, offering the participants an opportunity to actually try out one or two examples of exploring and elaborating the *raga* which is developed completely without a script and score. The workshop promises a new experience to those who have only worked within the confines of the western classical singing traditions.

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