Functional Music Pedagogy in Piano Learning

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STATEMENT ON AUTHORING THE DOCTORAL DISSERTATION

I, the undersigned Blaženka Bačlija Sušić, born on 3 February 1969 in Subotica, hereby state that I am the author of the doctoral dissertation entitled *Functional Music Pedagogy in Piano Learning.*

My signature on this document attests that:

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- I made sure publications and opinions of other authors used in this dissertation are listed in the list of references, and quoted in accordance with international standards, the Act on Authorship and other applicable laws,
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In the course of compiling empirical data, the code of ethics for research pertaining to children was fully complied with. The research was conducted pursuant to the approval of the Ministry of Science, Education and Sports of the Republic of Croatia.

In Samobor_________________  Author's signature ____________________
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Functional Music Pedagogy (FMP) is a music pedagogy concept of a Croatian music pedagogue, teaching specialist and ethnomusicologist, Elly Bašić (1908-1998), the goal of which is not only acquisition of music education, but also an overall development of a child's personality through music. The above goal also lays down the basic concepts or principles of this music pedagogy concept: Not a certain child, but every child is entitled to music culture; every child has a musical ear; every child has rhythm; a musical ear is not identical to musicality, and every child has creative imagination. Based on these opinions and the principle that a child's creativity should not be evaluated, the selection of students enrolling in the music school was defined without selective entry exams. Likewise, the evaluation of student knowledge and skills does not include grading on the elementary-school level.

The indicated FMP didactic principles are also influenced by the time period in which their author worked, encompassing the guiding principles of the general and music pedagogy concepts of authors from this period, like: M. Montesori, R. Steiner, J. E. Dalcroze, Z. Kodaly, S. Suzuki, C. Orff, E. Willems and others.

The basic principles of FMP create a high level of individualization in the approach to teaching, and with it a specific formal structure and organization. The formal organization of teaching is implemented vertically, from preschool to high-school level. Instead of typical classes in individual instrument teaching, it has a specific program development in stages, with A and B program in the third stage, while specific, transitional solfeggio classes are designed for theory teaching.

In addition to the functional method of solfeggio, which is a basic and unique trait of FMP with a specific didactic and methodological approach, this music pedagogy concept is also characterized by a whole range of specific didactic and methodological processes and principles in teaching.

Improvisation as one of the main and most significant forms of children's creative music production implies a simultaneous discovery and performance of music without previous, general preparation. While the main role of improvisation in classical music used to be expressed in performance, today it retained its pedagogic value, and represents a significant methodological resource in music education. There is an abundance of works on
improvisation which stress the methodological and didactic significance of improvisation in music education (Regelski, 1986; Kartomi, 1991; Kratus, 1991; Zentz, 1992; Azzara, 1999). Improvisation is the fundamental element in FMP teaching, implemented in all teaching areas as a methodical and well-defined program, starting in music preschool and the child's first encounter with an instrument.

Spontaneous, intuitive or mechanical improvisations represent a child's free and unrestrained creative expression through music. The first spontaneous improvisations on the piano result from the child's active discovery and exploration of the instrument, usually accompanied by his expression in the form of a drawing, motor movement or possibly literary expression. A child's imagination and creativity are further developed through syncretism of different fields of art.

Conscious improvisations occur when a child masters certain material so well, that this conscious behavior becomes spontaneous for him. In addition to encouraging the child's creativity, creative imagination, sensibility, freedom and his active response to tone, FMP improvisations helps in anticipating certain technical, agogic, musical and other interpretative elements through perception. On one hand, improvisation in the FMP educational process serves as a means of perception and awareness of music, and as a language of expression and communication on the other.

Motivation as the driver, encouraging an individual to engage in specific activities, plays a crucial role and is significant in both general and music education. Achievement motivation is one of the most important types of motivation in music education, indicating the desire of an individual for achievement. Within his achievement motivation, Weiner's attribution theory is particularly significant, researching differences and consequences of different interpretations of success and failure (Weiner, 1992). According to him, interpreting the cause of success or failure of an individual in certain activities influences his behavior, opinion and relation to his other activities in the future.

E. P. Asmus expanded the concept of the attribution theory, adapting it to music education, on the basis of which he formed a measuring instrument Measures of Motivation in Music, consisting of two different motivation scales: Motivating Factors and Magnitude of Motivation (1989). A whole range of research studies is based on these theories: Reimer,
Based on the mentioned theoretical roots, in the empirical section we present a research which consists of two parts: (1) Action research of improvisation in individual piano classes and (2) research of achievement motivation among piano students, taught according to different educational methods.

In regards to the nature of the problem researched, the first part of the research is based on the causal, non-experimental method of pedagogic research where action research (AR) was applied in a case study to monitor how improvisation during piano classes influences students and their inventiveness, as well as their motivation to play.

The research was conducted in the school year 2009/10. Thirteen piano students from the Elly Bašić Music School were active participants in the research, while their instructor was the action researcher in the research conducted. The semantic differential scale, based on which students expressed their opinions about the music school, piano playing and music creation through improvisation, showed a growth of all values after a regular application of improvisation in teaching. Other data gathering instruments were also used in research, including a reflection and research dairy kept by the instructor, action researcher, and audio recordings of student improvisations.

Due to the flexible nature of AR, three rounds of research were conducted instead of two. The conclusion from the first AR round, focused on spontaneous improvisation, was that regardless of planned activities, in the selection of topics and implementation of spontaneous improvisation, it is necessary to monitor each student as an individual with his own problems and needs, and adapt future work accordingly. It is important to monitor the child, while bearing in mind his non-verbal communication. This is why problems were approached differently in the second round of AR, where the student's character and needs were used for targeted improvisations. The conclusion was that by doing this, students expressed themselves more freely and spontaneously, they were more focused on the actual activity of creating music, captivated by it and enjoying it, and conveyed their emotional perception of the selected topic. They also focused more on tone, creating actual sound abstractions through
atmosphere improvisations. All this had a positive impact on the motivation to play the program assigned.

The third round of AR introduced students to improvisation with specific preassigned elements that they needed to comply with in their production. It was concluded that it is important to not assign overly challenging tasks to the students, which fully restrain their freedom and spontaneity in improvising, as they focus on the assigned element.

Upon completion of AR, it was concluded that any form of production and creation of something new, original and personal has an exceptionally positive impact on the child's musical and creative development in life in general. As an individual with his needs, abilities, wishes and personality, a child should represent the nucleus around which all creative activities should be organized and directed. Regular application of creative music activities through improvisation had a positive impact on not only the child's, but also the instructor's motivation and on progress in different teaching dimensions.

The second part of the empirical section dealt with research of motivation for student achievements in the 4th, 5th and 6th year of piano teaching in two music schools in Zagreb: the Elly Bašić Music School (EBMS) with a FMP curriculum and another music school with the traditional teaching methods. The main goal of this research was to determine how different methods influence achievement motivation of piano students during music teaching. The research was conducted in March of 2011, and a total of 136 piano students participated in it.

Results of the research have shown that EBMS students, attending a FMP-based program, attribute their results achieved to a larger extent to attributions, effort, classroom environment and sensitivity to music. This is also evidence of the positive influence that FMP ideas and opinions have on achievement motivation of piano students, along with the fact that different methodological approaches in music learning significantly influence the student's achievement motivation. From the aspect of Weiner attribution theory, EBMS students stressed the attribution of effort to a larger extent as opposed to students from the music school with a traditional teaching methods.

Based on results of the second questionnaire which measured the magnitude of motivation, we have determined that EBMS students have a higher ability self-concept, are more devoted to music and have a better relationship with the music school, including a more positive
relationship with the music school in comparison to other extracurricular activities. The variance and covariance results have additionally confirmed the stated results by EBMS students.

The scientific contribution of the doctoral dissertation lies in the presentation of FMP values and those of its author, Elly Bašić, in the analysis of the FMP concept in comparison to other established music pedagogy concepts, and in the analysis and comparison with the traditional teaching methods in music schools, obtained from research results. It moreover presents FMP literature unresearched until this point, particularly from the aspect of piano teaching.

The applicable contribution of the work lies in the presentation and evaluation of the qualities of FMP pedagogical principles and ideas in practice. Researching motivation for student achievement in music, as well as experiences and conclusions resulting from the case study in the field of applied improvisation in piano classes in elementary music school, represent an original scientific contribution, since this topic had not yet been researched in either Croatia or Slovenia, with scarce references abroad.

**Key words:** Functional Music Pedagogy (FMP), Elly Bašić, improvisation in piano teaching, achievement motivation, music school, piano student, research.
POVZETEK

Funkcionalna glasbena pedagogika (FGP) je glasbenopedagoški koncept hrvaške glasbene pedagoginje, metodičarke in etnomuzikologinje Elly Bašić (1908–1998), katere temeljni cilj ni zgolj pridobitev glasbene izobrazbe, temveč vzgoja celotne otrokove osebnosti z glasbo. Iz navedenega cilja izhajajo osnovna stališča oziroma načela, na katerih temelji glasbenopedagoški koncept FGP: vsak otrok ima pravico do glasbene kulture; vsak otrok ima posluh; vsak otrok ima ritem; posluh ni identičen z muzikalnostjo; vsak otrok ima kreativno domišljejo.

Na podlagi teh načel ter stališča, da se ustvarjalnega dela otrok ne sme ocenjevati, se učenci vpisujejo v glasbeno šolo Elly Bašić brez selektivnih sprejemnih izpitov. Prav tako se njihova znanja in sposobnosti med šolanjem na osnovni stopnji ne vrednotijo z ocenami.


Temeljna stališča FGP pogojujejo visoko stopnjo individualizacije učnega procesa ter s tem tudi specifično formalno strukturo pouka in njegov ustroj. Delo je formalno strukturirano v vertikali od predšolske do srednješolske ravni. Za individualni instrumentalni pouk je namesto klasičnih razredov značilen etapno-programski napredek učenca s t. i. A in B programom v tretji etapi, medtem ko so za teoretični pouk značilni t. i. prehodni razredi solfeggia.

Poleg Funkcionalne metode solfeggia, ki s posebnim didaktičnim in metodičnim pristopom predstavlja eno od osnovnih značilnosti FGP, so za ta glasbenopedagoški koncept značilni še drugi specifični didaktični in metodični postopki ter načela pouka.

Zentz, 1992; Azzara, 1999). Improvizacija je konstitutivni element pouka FGP, ki se kot osmišljen in načrtno usmerjen program izvaja na vseh učnih področjih že od glasbenega vrtca in otrokovih prvih srečanj z instrumentom naprej.

Spontane, intuitivne ali nezavedne improvizacije predstavljajo svobodni in neovirani ustvarjalni izraz otroka skozi glasbo. Prve spontane improvizacije na klavirju nastajajo kot rezultat otrokovega aktivnega spoznavanja in raziskovanja instrumentalna. Pogosto so spremljane tudi z njegovim likovnim, gibnim in besednim izražanjem. Skozi t. i. sinkretizem različnih umetniških področij se dodatno poglabljata otrokova domišljija in kreativnost. Zavestne improvizacije nastajajo, kadar otrok tako dobro obvlada določeno materijo, da tudi zavestno ravnanje z njo zanj postane spontano. Pri FGP se skozi improvizacijo, ki v otroku spodbuja kreativnost, ustvarjalno domišljijo, senzibilnost, svobodo ter aktiven odnos do oblikovanja, pogostokrat spontano anticipirajo določeni tehnični, agogični, glasbeni ter drugi interpretativni elementi. V učnem procesu ima improvizacija po eni strani vlogo sredstva za doživljanje in spoznavanje glasbe, po drugi strani pa se uporablja kot jezik izražanja in komunikacije.

Motivacija kot gonilna sila, ki vodi posameznika pri določeni aktivnosti, je zelo pomembna tako v splošnem kot tudi v glasbenem izobraževanju. Ena od najpomembnejših vrst motivacije je storilnostna motivacija, ki se nanaša na posameznikove težnje po dosežkih. V okviru storilnostne motivacije posebej izpostavljamo Weinerjevo atribucijsko teorijo, ki obravnava razlike in posledice različnih interpretacij vzrokov za uspeh in neuspeh. Weiner je menil, da posameznikova interpretacija vzrokov za njegove uspehe in neuspehe pri določenih dejavnostih odločilno vpliva na njegovo obnašanje, mišljenje ter njegov odnos do podobnih nalog v prihodnosti.

Na podlagi izpostavljenih teoretičnih izhodišč v empiričnem delu predstavljamo raziskavo, sestavljeno iz dveh delov:
- akcijske raziskave improvisacije pri individualnem pouku klavirja in
- raziskave storilnostne motivacije učencev klavirja, pri katerih je učni proces je voden z različnimi metodičnimi postopki.

Glede na naravo raziskovalnega problema, je prvi del raziskave temeljil na kavzalno-neeksperimentalni metodi pedagoškega raziskovanja. S študijo primera smo preučevali kako improvisacija pri učenju klavirja vpliva na učence, na njihovo inventivnost ter na motivacijo za igranje instrumenta.

Akcijska raziskava je potekala v šolskem letu 2009/10, v njej pa je sodelovalo 13 učencev klavirja glasbene šole Elly Bašić (GU EB) ter njihova učiteljica kot izvajalka raziskave. Med merskimi instrumenti smo uporabili skale tipa semantičnega diferenciala, s katerimi smo preverjali stališča učencev do glasbene šole, igranja klavirja in ustvarjanja glasbe z improvisacijo. Rezultati so pokazali, da je redno vključevanje improvisacije v pouk vplivalo na višje vrednotenje na vseh navedenih področjih. V raziskavi so bili uporabljeni tudi drugi instrumenti za zbiranje podatkov: refleksivni-raziskovalni dnevnik, ki ga je pisal učitelj - akcijski raziskoval ec ter zvočni posnetki improvisacij učencev.

Skladno s prožno naravo akcijskega raziskovanja (AR) so bili namesto načrtovanih dveh krogov opravljeni trije krogi raziskave. V prvem krogu AR, osredinjenem na spontano improvisacijo, smo ugotovili, da moramo ne glede na načrtovane dejavnosti pri izbiri tem in načinov izvajanja spontane improvisacije upoštevati vsakega učenca kot posameznika s svojimi težavami in potrebami ter v skladu s tem usmerjati nadaljnje delo. Pomembno je prisluhniti otroku in biti pozoren na njegovo neverbalno komunikacijo. Zato smo v drugem krogu AR pristopili k težavam na drugačen način ter se s pomočjo t. i. ciljne improvisacije prilagajali naravi učenca in njegovim potrebam. Ugotovili smo, da so se učenci na ta način svobodnejše in bolj spontano izražali; bili so bolj osredotočeni na ustvarjalno dejavnost; bolj so se vživeli in posvečali glasbi ter izražali svoje čustveno doživljanje izbrane teme; večjo pozornosti so namenjali tonu; skozi t. i. improvisacije atmosfere so ustvarili prave zvočne abstrakcije. Vse to je pozitivno vplivalo na motivacijo učencev za igranje rednega programa.

V tretjem krogu AR so bili učenci uvedeni v improvisacijo, ki je zahtevala vključevanje določenih glasbenih elementov v produkcijo. Ugotovili smo, da učencem ne smemo
zastavlji prezahtevnih nalog, saj slednje zaradi osredotočenosti učencev na posamezni element zelo omejujejo njihovo svobodo in spontanost pri ustvarjanju.

Akcijska raziskava je pokazala, da vsaka oblika učenčeve ustvarjalne dejavnosti in kreiranja nečesa novega, originalnega, osebnega, zelo pozitivno vpliva na otrokov glasbeni ter splošni ustvarjalni razvoj. Ugotavljamo, da mora otrok kot posameznik s svojimi potrebami, sposobnostmi, zmožnostmi, željami in svojo osebnostjo predstavljati središče, za katerega moramo organizirati in voditi vse ustvarjalne dejavnosti. Redno ustvarjanje glasbe z improvizacijo pozitivno vpliva na otrokovo in učiteljevo motivacijo ter s tem na napredek na različnih dimenzijah razsežnosti učnega procesa.


Rezultati so pokazali, da učenci GU EB, ki se učijo po metodičnih postopkih FGP, svoje dosežke v večji meri pripisujejo atributom napor, vzdušje v razredu in občutljivost za glasbo. S tem je razviden vpliv idej in stališč FGP na storilnostno motivacijo učencev klavirja. Potrjeno je tudi dejstvo, da različni metodični postopki pri pouku klavirja pomembno vplivajo na storilnostno motivacijo učencev klavirja.

Rezultati drugega vprašalnika, s katerim smo merili moč motivacije, so pokazali, da imajo učenci GU EB močneje razvito samozavest glede lastnih glasbenih sposobnosti; do v večji meri izražajo predanost glasbi; da imajo boljši odnos do glasbenih dejavnosti v primerjavi z drugimi aktivnostmi; da imajo boljši odnos do glasbene šole. Tudi rezultati analize variance in kovariance so potrdili izpostavljene ugotovitve v prid učencev GU EB.

Znanstveni doprinos doktorske disertacije je v predstavitvi in ovrednotenju FGP ter lika in dela njegove avtorice Elly Bašić; v analizi koncepta FGP v primerjavi z drugimi uveljavljenimi mednarodnimi splošnimi in glasbeno-didaktičnimi koncepti: v analizi ter primerjavi FGP s standardnim izobraževalnim programom glasbenih šol; v rezultatih izvedenih dveh raziskav; v predstavitvi doslej še neraziskane literature o FGP, posebej z vidika instrumentalnega pouka oziroma pouka klavirja.
Aplikativni prispevek doktorskega dela je v predstavitvi in ovrednotenju kakovosti pedagoških principov in idej FGP v praksi.

Preučevanje storilnostne motivacije učencev glasbe ter izkušnje in zaključki, ki izhajajo iz študije primera na področju uporabe improvisacije pri pouku klavirja v glasbenih šolah, predstavljajo izvirni znanstveni prispevek, saj ta tematika še ni bila obdelana na Hrvaškem in v Sloveniji in o njej obstaja le malo publiciranih gradiv tudi v tujini.

**Ključne besede:** Funkcionalna glasbena pedagogika (FGP), Elly Bašič, improvisacija pri pouku klavirja, storilnostna motivacija, Asmus, glasbena šola, učenci klavirja, raziskava.
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1 INTRODUCTION

Music and music education play an exceptionally significant role in the modern, high-speed lifestyle, in which the real values in life are at stake due to the contemporary, stressful daily life. We live at a time when primary school children have a number of extracurricular activities at their disposal, and attending music school is just one of a number of extracurricular activities that children engage in.

The number of children attending music schools in Croatia is significantly lower than in other European countries. According to the latest EMU\(^1\) data, Croatia had 77 music schools and 14,144 students in the school year 2008/09, which is exceptionally low, particularly in comparison to the neighboring Slovenia and Austria. Slovenia has half the population and 56 music schools with 22,386 students, while Austria, with almost double the population, has 405 music schools with 162,735 students.

The question is why such a low number of students attends music schools in Croatia. Is this due to limited facilities, financial problems in the family or perhaps a lack of cultural awareness in the society?

When selecting extracurricular activities for their children, many parents give priority to computers, foreign languages, sports and alike, unaware of the qualities and advantages that music teaching provides.

Music has been one of the indispensable means of education since the ancient times. Back in the 17\(^{th}\) century, prominent pedagogues like Komensky, Pestalozzi, Rousseau, Froebel and others began discussing this topic in their works. Music is an irreplaceable tool of esthetic education, influencing a whole range of intellectual, emotional and psychological qualities in people. Therefore, in addition to the traditionally principal goal of music training (mastering music skills and music knowledge), music education should assist the child in his optimum development, to ensure that he becomes a more liberated, inventive, sensitive, civilized and humane person, and a complete human being.

\(^1\) European School Music Union (http://www.musicschoolunion.eu/emu-statistics/) 9 August 2011
Music pedagogy encompasses different methods and approaches to children. In Croatia most music schools (with the exception of a few private ones) use a traditional teaching methods based on the Curricula for Music and Dance Schools issued by the Ministry of Science, Education and Sports of the Republic of Croatia in 2006.

As a music pedagogue, I was personally impressed by and attracted to another, humanistic pedagogic approach that Functional Music Pedagogy (FMP) is based on, which the Elly Bašić Music School (formerly called Music School of Functional Music Pedagogy) uses in its work. This music school has a FMP curriculum, verified by the competent ministry. The main goal of this pedagogy is not only to create future professional musicians, but music also serves the purpose of child education and development. This pedagogy continuously researches and finds new work methods and methodological principles which would offer the best possible, appropriate musical and artistic development to both a musically-talented and a musically-average child.

The author of this concept, Elly Bašić (1908-1998), puts a special emphasis on developing creative imagination and creativity in a child. She was inspired and guided by numerous didactic principles in music promoted by authors at the time, like Dalcroze, Kodaly, Suzuki, Orff, Willems and others, as well as by general pedagogic principles of M. Montessori and R. Steiner, whose goal was the affirmation of two basic civilizational and cultural principles: democratism and humanism.

Consequently, the two main principles and goals of this music pedagogy concept are focused on two basic aims: (1) a free personality of the child and development of his natural predispositions (like imagination and creativity); (2) cultural and social role in terms of expanding a child's music culture and socialization through music.

Contrary to traditional music education based on reproducing and memorizing facts, FMP tries to introduce the world of music to the child through playing, feeling, improvising and by other creative forms of education. Methodological procedures in the classroom are designed to be functional as much as possible on one hand, and focused on developing personality traits on the other, which will contribute to the child's complete development both in regards to music and in general.
The main goal of any methodological approach in music education should be the development of a child's imagination, creativity, artistic sensibility and preservation of the child's personality traits in general, through constant curiosity, active discovery and learning. The child's intellectual activities are constantly stimulated with music activities, along with developing freedom of expression and speech. In other words, music education should primarily encourage the child to learn to like music, and develop into a more civilized listener, music lover and a complete human being.

The main goal and task of traditional music education is to produce a future performing artist, i.e. a professional musician. If this is the main goal of music education, then the question is what kind of attitude will those who do not become professional musicians have towards music once they complete music school.

It is clear that most children enroll to learn to play an instrument, while a very small number of children will continue to become professional musicians and achieve high levels of music performance (Manturzewska, 1995). A much larger group of students acquires only elementary school music training. If they do not develop love for music during this educational process, then who will represent the civilized music audience and music lovers in the future? Who will attend concerts by professional musicians? Is professionalism truly a goal in itself, and what is the point of music education in that case?

My love for children, music and FMP was the inspiration for this dissertation. I will present the qualities and values of FMP in a scientific manner, and perhaps discover new ways and means of drawing children to music in the most appropriate manner, and teaching them to love music.
Elly Bašić was born on 3 September 1908 in Zagreb, with the name Gabrijela Lerch. Her last name originates from Sweden, but had been changed over time, assuming a German form. Her ancestors were sailors, Catholics who fled Protestantism, initially moving to another place in Europe, and eventually settling in Pula, Croatia.

By marrying her second husband, Mladen Bašić, she took his last name, which she retained for the rest of her life, despite a subsequent divorce. She gave birth to her son Relja, and her only child, in her first marriage to Ivo Prišlin.

She began learning music as a 6-year-old child in Budapest, where she had spent her childhood before enrolling in high school. She returned to her native Zagreb to attend the girls college-preparatory high school at the time. Upon her return to Zagreb, she learned piano from professor Marija Bojić, later becoming a student of a world-famous pianist, Antonia Geiger Eichorn. Elly continued her piano education at the Music Academy in Zagreb with the same professor, graduating in 1929 in piano at the department of pedagogy.
Her first pedagogic experiences date back to high school, when she gave piano lessons. As a student, she attended and monitored classes at the elementary and high school for music at the time, forming her initial pedagogic opinions by noting the good and the bad sides of pedagogues at the time. Wishing to transform them into practice, she decided to start a private music school with support from her professors at the Music Academy. She had realized this idea immediately after graduation. Initially, her school was experimental, but due to its success over time, it turned into a regular music elementary and high school. Since 1929, Elly Bašić began teaching piano at her private music school called Beethoven.

She decided to expand her music knowledge over time, and enrolled to study composition and conducting at the Music Academy in Zagreb. As the best student, she soon became the assistant lecturer for harmony with professor Fran Lhotka. Elly Bašić also completed all courses at the Academy in composition and conducting in the classes of professors Milan Sachs, Fran Lhotka and Franjo Dugan. She managed the school until 1945, when she began teaching at the City Music School in Zagreb, until 1961.

In addition to her work at the private Beethoven Music School, she also worked as a pedagogue in the position of an assistant lecturer for harmony at the Music Academy in Zagreb (since 1949), as an instructor at the City Music School in Zagreb, a lecturer at the Academy for Acting in Zagreb (1950-1951), and finally as an assistant professor in the course of solfeggio, solfeggio teaching methods and history of music pedagogy at the Music Academy in Sarajevo (since 1962). She was the head of the Theory Department at the Music Academy in Sarajevo, retiring from this position at the age of 65.

The professional path of Elly Bašić is both abundant and diverse, encompassing the artistic and scientific fields in addition to her pedagogic work.

She was absolutely devoted to her work until the very end, working, researching and creating tirelessly on her long life journey.

She died on 25 February 1998 in Zagreb, at the age of 90.

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2 Historically, a number of prominent musicians comes from this period: Franjo Dugan, Svetislav Stančić, Vaclav Huml, Fran Lhotka, Krsto Odak, Antonia Geiger Eichorn, Blagoje Bersa, Josip Slavenski.
2.1 Elly Bašić's work

In addition to determining methodological principles in solfeggio teaching and ideas which later transformed into her lifetime work - Functional Music Pedagogy (FMP), Elly Bašić also researched and investigated the areas of music therapy, folklore (collecting and analyzing traditional tunes, counting rhymes, chants in sport events and alike), and a number of other music pedagogy topics. She published a number of scientific works and studies from these fields, listed in chronological order later in this work. Simultaneously with her pedagogic work, Elly Bašić spent her life tirelessly researching and analyzing means and ways of drawing children to music in the best possible and most interesting way.

The primary focus of her music pedagogy concept includes two essential goals:
1. to liberate and preserve the child's creative imagination from preschool age, through school and teenage years to adulthood;
2. to develop cultural awareness and help young people socialize and develop through music.
In other words, the main goal of FMP is optimum development of a child's psychophysical potentials, in talented, average and special-needs children.

For years Elly Bašić had researched child creativity and spontaneity, working on her research entitled: Child creativity as a natural given and the possibility of maintaining and developing creativity in teenagers and adults (Kreativnost djeteta kao prirodna datost i mogućnost održavanja i razvijanja kreativnosti u omladini i odraslima; Bašić in Tuksar, 1992). She cooperated with psychologist Rudi Supek, who followed and supported her work.

Her research topics in the field of music therapy include: Emotionally inhibited children (Emocionalno inhibirana djeca), Special-needs children (Djeca s poteškoćama u razvoju) and others (Tuksar, 1992).

Apart from being a music pedagogue and a music therapist, Elly Bašić was also known as an ethnomusicologist. She was a permanent external associate of the Institute for Folklore Research in Zagreb since 1945, authoring numerous works and scientific research papers in this field. She scientifically researched the spontaneous expression of a child during play, as
well as the spontaneous expression and chanting of adults during sports and other mass events. She had collected a significant amount of counting rhymes and satirical poems.

In 1962 she established the Functional Music Pedagogy School in Zagreb, where she implemented her pedagogic ideas, and which bears her name today. She had accepted the offer of the Music Academy in Sarajevo the same year, where she worked as an assistant professor in the course of solfeggio, solfeggio teaching methods and history of music pedagogy. She soon advanced to the position of the Theory Department head at this Academy. Nevertheless, she continued to closely cooperate with the Functional Music Pedagogy Music School. She presented her pedagogic ideas to her colleagues in this school through numerous seminars and discussions.

She was too progressive for her time, due to which she encountered significant resistance by her dogmatic surroundings, primarily stemming from misunderstanding. By introducing play and imagination to music pedagogy, she provoked heated reactions of a number of colleagues, who considered this to be foolish and inappropriate behavior of a pedagogue. For her, a child's expression through drawing was the source of information about the child's inner world. Since the very beginning of her pedagogic work, Elly used drawings and pictures to obtain information about the child's perception of music, both in healthy and in emotionally-inhibited children.

Her pedagogic mission was not limited to Yugoslavia, she implemented it in other European countries as well, primarily in Germany, the Czech Republic and in Romania. Through her pedagogic work in the field of music, she implemented two basic, fundamental civilizational and cultural principles: humanism and democratism.

In 1959, Elly Bašić received the Medal for Work of the 2nd Order for proper upbringing of youth and for her contribution to school reform. In 1992, she received the most significant pedagogic award for her life-long work - the Ivan Filipović Lifetime Achievement Award. According to her former student, Zvonimir Berković, a famous Croatian director and screenwriter, Elly Bašić was a true apostle of music. The article he published in memoriam to his teacher states: "Instead of your pedagogic ideal to teach an exceptionally talented student to play Mozart perfectly, you were delighted, just like the Jesuits in Paraguay, to discover that Mozart's music makes Indians happy too. You have become a music apostle. A fisherman returning over the years, with his net increasingly more full of souls saved for music. You
have encouraged endless human beings, ostensibly without a musical ear. Through children's drawings, counting rhymes and numerous other games, you have taught them to express and celebrate the miracle of life. You have absorbed the revolutionary energy of the century, transforming it into something magical. The weaknesses of the century have thus turned into personal virtues." (Berković, 1998, p. 9).

2.1.1 Chronological presentation of Elly Bašić's works and publications

Elly Bašić's fundamental work is the textbook entitled *Seven Notes, a Hundred Miracles* (*Sedam nota sto divota*), published for 18 years in 13 editions after its first edition in 1958 by Školska knjiga. Moreover, in the course of her intense and creative work, Elly Bašić published a number of professional works which she presented at numerous scientific gatherings worldwide. Most of these professional works were published in congress and workshop bulletins at which they were presented, or exist in manuscript in the archives of the Elly Bašić Music School in Zagreb. In addition to the textbook in question, some of her works were never published, like her second book, *All the Favorite Scales*, although it was prepared for print (in 1961 or 1971).

Since most of the FMP teaching methods were presented mainly verbally (through seminars and presentations), written materials about this pedagogic concept are rather scarce.

Elly Bašić's music pedagogy work encompassed other artistic and scientific fields as well, including psychology, ethnomusicology, visual arts and others. This is why a comprehensive analysis of all her works is necessary to demonstrate her enormous contribution to not only music pedagogy, but to science in general.

It was left to her FMP successors to gather and publish a comprehensive list of her works, in order to clearly show and confirm her extensive pedagogic and scientific opus.

The legacy of Elly Bašić was partly processed and organized by musicologist Dina Tiljak, a former student of the school, in her college graduation thesis.

The following chronological list contains all significant works of Elly Bašić, a number of which was presented in numerous scientific gatherings (congresses, symposiums, seminars, exhibitions) both in Croatia and abroad, or those published in professional publications and congress bulletins.

All of the works listed are in the EBMS archives in Zagreb:
1946 Piano composition *Grotesque Suite* (*Grotesná svita*), for which she received the 3rd prize of the publisher Nakladni zavod Hrvatske for a children's composition

1954 The exhibition *Child's Musical Expression* was displayed in Ljubljana, with great success. After Ljubljana, this exhibition was put up on the premises of the Croatian Association of Visual Artists in Zagreb.

1955 *Exhibition Child's Musical Expression* was organized in Belgrade by the Association of Music Pedagogues of Belgrade

1955 Upon request from UNESCO, the same exhibition was displayed in Geneva at the world congress of pedagogues, with the topic *Child Creativity*

1956 Elly Bašić participated at the congress of the Federation of Folklorist Associations of Yugoslavia with a presentation entitled: *Counting rhymes - music recording problem in child's creative production of music and poetry* (*Brojalice – meloGraphski problem dječjeg muzičkog poetskog stvaralaštva*)

1957 *Child's Musical Expression, Drawing as a Reflection of Music Perception* (*Muzički izraz djeteta, Crtež kao odraz doživljaja muzike*), Bulletin of the Institute for the Promotion of Teaching and General Education of the People's Republic of Croatia, Zagreb

1958 The textbook *Seven Notes, a Hundred Miracles* (*Sedam nota sto divota*), which represents the first written evidence of the functional solfeggio teaching method, was published by the Association of Croatian Composers (in Croatian and in Slovenian)

1959 Second edition of the textbook, published by Školska knjiga

1967 *Child abilities in spontaneous improvisation on technical instruments* (*Djetetove mogućnosti spontane improvizacije na tehničkim instrumentima*) Bratislava, international seminar *Children's Dance and Music Education* (*Dječji ples i muzički odgoj*)

1968 *Predispositions and development possibilities of child imagination through music* (*Dispozicije i razvojne mogućnosti dječje mašte kroz muziku*, Festival djeteta), Children's Festival in Šibenik, Children's Festival Bulletin, pp. 147-155, publication Umjetnost i dijete I, 3, pp. 61-64,

1970 *Music perception reflected in drawing - one of the possibilities of determining psychological traumas in children* (*Likovni odraz doživljaja muzike - jedna od mogućnosti otkrivanja psihičkih trauma kod djece*) - 1st world congress of music therapy in Zagreb

1971 *Improvisation and creativity in music therapy* (*Improvizacija i kreativnost u muzičkoj terapiji*) - 1st German music therapy congress

1971 *Tasks and perspectives in researching children's creative production* (*Zadaci i perspektive u istraživanju dječjeg stvaralaštva*), introductory presentation in the program
section of children's creative production, Congress of Yugoslav Folklorists, Poreč Umjetnost i dijete, III, no. 14, pp. 11-19,

- 1972 *Problems in music pedagogy today* (*Problematica muzičke pedagogije danas*), 2nd international gathering of music academies, organized by Radiotelevision Zagreb, Muzika, XVIII (II), 2, pp. 44-68,

- 1973 *Improvisation as a creative activity* (*Improvizacija kao kreativni čin*), Umjetnost i dijete, V, 26, pp. 44-68,

The same text was also published under the title *Über Improvisation*, p.46-63, in the German publication Bausteine für Musikerziehung und Musikpflege, vol. 21

- 1974 *Transferring Music Perception* (*Transfer muzičkog doživljaja*) - world congress of music therapy in Paris

- 1975 *Predispositions and development possibilities of child imagination through music, play-imagination-reality* (*Dispozicija i razvojne mogućnosti dječje mašte kroz muziku*), Children's Festival in Šibenik 1975, pp. 130-135,

- 1975 *Movement to Music - Music Moves* (*Pokret na glazbu-glazba pokreće*), 7th international symposium of music therapy, Poreč, published in the annals of the Clinical Hospital Dr. Mladen Stojanović M. Stojanović vol. 18, pp. 105-112,

- 1979 *Psychological conditions of the counting rhymes function and a creative breakthrough of metrics and form in standard lyric* (*Psihološka uvjetovanost funkcija brojalica i kreativni proboj metrike i forme standardne lirike*), Federation of Folklorist Associations of Yugoslavia, Kragujevac, Umjetnost i dijete, XI, 75, pp. 23-41,

- 1980 *Children's Counting Rhymes Today and Causes of Atrophy in their Creativity* (*Dječje brojalice danas i uzroci atrofije njihove kreativnosti*), Federation of Folklorist Associations of Yugoslavia, Banja Vrućica and Teslić, Umjetnost i dijete, XII, 69, pp. 16-19

- 1981 *Dynamism of creative imagination in the post-war generation of children in Montenegro, People's Creative Production in Education* (*Dinamizam stvaralačke mašte poslijeratne generacije djece Crne Gore, Narodno stvaralaštvo u odgoju i obrazovanju*) Federation of Folklorist Associations of Yugoslavia, Sutomore, Proceedings of the Federation of Folklorist Associations of Yugoslavia Congress, Cetinje, pp. 100-103 and pp. 287-289,

- 1982 *Children's Creative Production on the island of Hvar* (1953-79), 29th congress of the Federation of Folklorist Associations of Yugoslavia Hvar, Umjetnost i dijete, XIV, 82, pp. 31-39,

1984 *Children's playground - a closed shop for wishes (Dječje igralište – zatvoren dućan želja)*, Školske novine, 29 (p.1213), 18 September 1984

1985 *Mutual influence of Danube-basin countries on children's games, particularly on counting rhymes (Međusobni utjecaj podunavskih zemalja na dječje igre, posebno na dječje brojalice)*, Proceedings of the 32nd congress of the Federation of Folklorist Associations of Yugoslavia, Novi Sad: I, pp. 577-583, Sombor 1985,

1985 *Syncretism in the child's musical expression (Sinkretizam u muzikalnom izražavanju djeteta)*, Umjetnost i dijete, XVII, 1, pp. 21-33,

1986 *Counting rhyme-communication in bilingual areas during child play (Brojalica-komunikacija na dvojezičnim podružnjima dječjeg igranja)* Umjetnost i dijete, XVIII, 1-2, pp. 75-80,

1986 *Mutual influence of Danube-basin countries on children's games, particularly on counting rhymes (Međusobni utjecaji podunavskih zemalja na dječje igre, posebno na dječje brojalice)*, Umjetnost i dijete, XVIII,1-2, pp. 67-73,


1986 *Differences in authenticity in a child's creative expression from the point of view of adults (Razlike u autentičnosti dječjeg stvaralačkog izraza iz promatračkog kata odraslih)* In: the Congress Proceedings of the Federation of Folklorist Associations of Yugoslavia, Radoviš 1984 Skopje; pp. 613-616,

1986 *Syncretism in the child musical expression*, Tonovi, I, 1, pp. 17-23,


1987 *The underlying musical concept of a spontaneous child expressed by drawings and speech* (Muzikalna potka u likovnom i govornom izražavanju spontanog djeteta) In: Nola, Danica (editor), Dijete i kreativnost, Zagreb: Globus, pp.161-207,
2.2 Historic development of Functional Music Pedagogy

2.2.1 Initial development of Functional Music Pedagogy (FMP) In Croatia

From the very beginning of her pedagogic work, Elly Bašić questioned traditional, customary methods and goals in music teaching. Looking for new, more interesting ways of approaching a child, of drawing him to music in the most interesting and simple way possible, assisted by a team of professionals, she formed her ideas into a new concept of work and music teaching, which she called Functional Music Pedagogy.

In her research, she cooperated with a number of prominent professionals in the fields of psychology, medicine (particularly music therapy), visual and performing arts and linguistics. In 1929, ever since she founded her private, experimental music school Beethoven, she began researching better, more accessible and more interesting ways of teaching music to children, as opposed to traditional methods. Elly gave her school the name of Beethoven, as she considered him to be the biggest nonconformist in music. In cooperation with several colleagues, who are prominent music figures today, she opposed the traditional and customary
opinions and methods in music pedagogy. Through this new, experimental music school, a group of young enthusiasts researched new pedagogic trends in the period from 1929 to 1945, to make music accessible to a maximum possible number of children, and not only to privileged, selected children. Since private music schools were prohibited in 1945, a new school, City Music School, began operating in Zagreb.

The Beethoven Music School was in fact the basis for the newly founded school, and Elly Bašić continued on her pedagogic and research journey (1945-1961). She first presented the results of her research to her colleagues in the school, and subsequently to the music pedagogy public of Yugoslavia at the time. Quite a few colleagues accepted her new ideas eagerly, following which experimental classes of the Functional Music School were formed, initially in Croatia and then in the other republics.

Elly Bašić publicly presented her work. After a public presentation of her work in 1952, FMP was officially accepted. The exhibition *Child's Musical Expression* played a significant role in her work, and was displayed in a number of European countries in addition to Croatia (Ljubljana, 1954, Belgrade and Geneva 1955, Bratislava 1967, Darmstadt 1968, Moscow 1970, Berlin 1971, Stuttgart 1984, etc.). The exhibition received numerous positive reviews, both in the former Yugoslavia and abroad.

**Picture 2: Exhibition Child's Musical Expression**

**Picture 3: Front page of the textbook *Seven Notes, a Hundred Miracles***
As already stated, the first FMP textbook was published, entitled *Seven Notes, a Hundred Miracles (Sedam nota sto divota)*, becoming an absolute best-seller in the area of music pedagogy in the former Yugoslavia. This textbook was used for teaching solfeggio in music schools, and for teaching music in public schools.

Since Elly Bašić ceased to work at the City Music School in 1962, continuing her career at the Music Academy in Sarajevo, FMP survived only in those public schools which embraced this method of teaching.

The Institute for Schools of the City of Zagreb allowed instructors to choose their teaching method. On one hand, as it was new, FMP stirred up excitement in a number of pedagogues, with quite a few opponents from the very start on the other. This opposition continues to this day. The "ability to choose" was a method, as stated by Elly Bašić in an interview, which "existed only in theory, since the publishing of the 'gray' and subsequently the 'purple' book prevented this freedom, as people with personal interests came to power". (Bašić, 1991, p. 9)

Some pedagogues stopped using the FMP method, adapting to the "people in power" at the time, and used their textbooks.

In the same year, 1962, Elly Bašić wrote the *Study of Functional Music School (Elaborat Funkcionalne muzičke škole)*, in which she presented her idea of teaching in elementary and high school, and in her branch public schools. This study was accepted by the authorities at the time, and the Functional Music School began operating as a branch within the Gračani Elementary School.

Finally, in 1965, after years of experimental work, the Central Functional Music School was founded in Zagreb, obtaining its own premises in Mlinarska 25, where it is still located today (Picture 4). In 1990, Elly Bašić wrote another study - *On the reform of music education (O reformi muzičkog školstva)*, which unfortunately did not have a significant impact, but is a valuable resource for instructors and administration of the school.

Today, the school bears the name of its founder, Elly Bašić, whose entire life was selflessly devoted to research and expansion of her pedagogic idea.
2.2.2 Beginnings of FMP in Slovenia

At the invitation of the Association of Slovenian Music Pedagogues, the first study exhibition was presented in Ljubljana in 1954, entitled *Child's Music Expression*. Initially, Elly Bašić participated in an exhibition of children's drawings in Zagreb, with presentations on the children's perception of major and minor, with children's drawings depicting their perception of music. Slovenian painters and musicians who visited this exhibition were delighted with the presentation, thus initiating a study exhibition in Ljubljana, based on what they had seen (Tiljak, 2005). As a result, the exhibition *Child's Music Expression* (*Glasbeni izraz otroka*) was set up in the premises of the Slovenian Philharmonic in 1954. In addition to the exhibition, Elly Bašić also held a series of presentations on the topic, while her students from the City Music School in Zagreb presented FMP in practice, in the form of classes open to the public.

Music pedagogues in Slovenia were exceptionally interested in this first presentation of FMP in Slovenia. Special coverage of the event was provided by Slovenian newspapers at the time, with the following headlines: *Progressive music teaching event* (*Manifestacija naprednega glasbenega pouka*, Slovenski poročevalec, 1 September 1954), *Visit by a famous Croatian music pedagogue* (*Obisk znane hrvaške glasbene pedagoginje*, Ljubljanski dnevnik, 25 March...

A. Lajovic says in Ljubljanski dnevnik: "The packed hall was impressed with the knowledge of these students" (Lajovic in Perak Lovričević, 2005, p 57). Danilo Švara provided his professional opinion, along with a recommendation to school principals to adopt this method in their music schools, saying: "Absolute mastery of solfeggio and dictation, transpositions to all majors and minors, perception of the nature - character of these tone patterns, teaching beginner composition to the youngest participants and full mastery of the most complex tasks from harmony, not only in written music, but in performed music by adults - these results show that from now on, each elementary school principal must ensure that instructors of this subject are familiar with this method and teach it, as in ensures one hundred percent of music literacy" (Švara in Perak Lovričević, 2005, pp 57-58).

This initial cooperation continued in 1956, when Elly Bašić was invited by the organizers of the Slovenian Association of Friends of the Youth, to give a presentation in Ljubljana, with the topic A child's artistic expression. Expression by drawing in music. (O umetniškem izrazu otroka. Likovni izrazi ob glasbi).

A particularly interesting article by a Slovenian composer, pedagogue and choir conductor, Vasilj Mirk was published in the magazine Grlica, entitled: On the Slovenian edition of Elly Bašić's textbook (Ob slovenski izdaji učbenika Elly Bašičeve). Mirk described and compared the Tonic DO-LA method used in Slovenia with the functional method. He stressed the advantages of the functional method, which uses the same tonic for all tonic modes - DO (major, minor, Dorian, Phrygian, Lydian and Mixolydian, including folk tonic modes). This method contributes to the affirmation of the tonic function for all tonic modes, and consequently for the function of all other degrees. Moreover, the author emphasized another characteristic of this method in addition to the above, which is its well-established didactic approach to a child, resulting from observation and analyzing the child's psychological background. Since children attending this school all have different temperament and talent, they attain their natural expression much faster through this interesting teaching method, become more motivated, develop a deeper affection for music and enjoy it.
In stressing the advantages of the functional method, Mirk also stated that in addition to an insufficient number of textbooks in Slovenian, there was also a lack of capable and interested instructors, able to teach children based on this method, despite instructions on how to use the textbook (which was attached). In his opinion, every elementary and music school should use this textbook (Mirk, 1959).

Elly Bašić’s book Seven Notes a Hundred Miracles was translated by Ruža Lucija Petelinova, a Slovenian author living in Zagreb at the time. It was published by the Association of Composers from Zagreb in 1958. The Slovenian edition of this book, Not sedmero čud stotero, indicated that it was a first-grade textbook for elementary music schools, and a fourth and fifth-grade textbook for public schools. It was published in 1960 as the second Slovenian edition by Mladinska knjiga.

In 1959, upon another initiative of the Slovenian music pedagogues, the founding committee of the Functionalists Association of Yugoslavia was held in Maribor, in the presence of representatives from all republics and autonomous provinces of the former Yugoslavia. The conclusion reached at this sponsoring committee in Maribor was that a model FMP school should be founded. Since Zagreb was the cradle of FMP, the decision was made to start the school there, as the promotion center of FMP and its practice for the entire Yugoslavia.

Intense cooperation with Slovenian pedagogues continued, however detailed information about these gatherings is not available. Cooperation was particularly productive with music pedagogues in the Maribor region. The Maribor Section of the Slovenian Association of Music Pedagogues fully adopted the functional method as its pedagogic choice in those years, following a study visit to functional classes in the Zagreb schools. FMP was used in teaching until the 70s, when it was abandoned.

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3 At the time, the Association of Composers operated under them name of Croatian Association of Light Music Composers.
4 The book did not see subsequent editions due to financial problems.
5 Elly Bašić, speech at the inaugural meeting of the Association for the Promotion of FMP (UUFMP), 1 March 1983, Zagreb
2.2.3 FMP in other countries

In addition to Croatia and Slovenia, FMP was used in other republics of the former Yugoslavia. It was particularly popular in Bosnia and Herzegovina, where Elly Bašić taught a class on FMP teaching methods at the Academy in Sarajevo. Naturally, after years of teaching the functional solfeggio method, Elly Bašić had educated numerous generations of students, which had an effect on instruction. This is why the method is still used in a number of music school in Bosnia and Herzegovina, including those in: Široki Brijeg, Zenica, Žepčě, Nova Bila, Western Mostar, Novi Travnik and in Sarajevo (certain professors), as well as at the Music Academy.

As already stated, outside of Croatia, FMP was initially presented at the exhibition *Child's Musical Expression*. In addition to different locations in the former Yugoslavia, the exhibition was also organized in Geneva (1955), Bratislava (1967), Darmstadt (1968), Moscow (1970), Berlin (1971), Stuttgart (1984) and elsewhere.

The chronological list of Elly Bašić's work further indicates that she presented her works at a number of seminars and congresses worldwide. Her presentation, organized by the Institute for New Music and Music Pedagogy from Darmstadt, was among her first international speeches. This was followed by different FMP presentations at music academies and colleges in: Vienna, Berlin, Stuttgart, Salzburg (Mozarteum - Orff Institut), in France and Western Germany (Bavaria and Baden Würtemberg), in Czechoslovakia, Finland and Sweden. Associations of music pedagogues in these countries promoted this avant-garde, then Yugoslav pedagogy, with support of their organizational and financial resources.

It is interesting to mention that an elementary music school in Prague introduced experimental FMP teaching, while several schools in Baden Würtemberg offered the FMP teaching method. The Music Academy in Stuttgart offered the FMP teaching method class, while the Leningrad Conservatory had a FMP dissertation made.\(^6\)

When asked on one occasion why FMP pedagogy was almost forgotten in our areas, Elly Bašić answered: "We stirred up a lot of emotion in the old pedagogy, along with their resistance. This means that we had life in us" (Bašić, 1991, p. 9).

\(^6\) We do not know the title of this work. The dissertation mentor was Aron L. Ostrovsky (Ferović, 1991)
2.3 FMP basics

2.3.1 What is FMP and what is the Functional solfeggio method

The FMP term is often considered identical to the term functional solfeggio method. However, the functional solfeggio method is only a segment of FMP. Elly Bašić considered the task of solfeggio to be primarily the child's education and development of his creative personality, along with instrument teaching, with music literacy teaching only as a background task. This is why the functional solfeggio method represents the basic particularity of FMP, the main objective of which is to teach and educate a child through music.

As a science, pedagogy researches and analyzes the laws of teaching and education. One of its main goals is the development and improvement of this process. Likewise, the goal of FMP is to further improve the existing and discover new forms of teaching, to draw each child to music and to assist him in realizing his music education in the most painless and suitable manner. Criticism by some music pedagogues in Croatia question the very term of FMP. It is a fact that there is room for debate as to whether FMP does encompass all elements of pedagogy in addition to the ones stated above, and whether, due to this fact, Elly Bašić had selected an adequate name for her music pedagogy concept. It is also an indisputable fact that FMP encompasses its special functional solfeggio method, along with a number of specific methods and procedures in teaching, which draw children to music in a more humane manner. Since this subject requires a specific discussion and analysis, and is not directly encompassed by this work, in this dissertation FMP will be defined as a music pedagogy concept of Elly Bašić.

In her foreword to the *Seven Notes a Hundred Miracles*, Elly Bašić clearly explains the FMP goals and tasks: "It is not our intention to single out specific traits (musical ear) in a child, but to educate his entire personality... We want to develop the child's emotions, make him more sensitive, develop his fantasy, stimulate his creative expression, support his ability to combine, develop the child's perception and make him sensitive to beauty. It is our desire to intertwine his work in school with playing, in order to - by introducing cheerfulness into the classroom - satisfy his childhood needs. It is our intention to develop the child's observations, his memory, to develop his habit of listening with interest and to master the material with awareness...." (Bašić, 1960, p. 7)
FMP is primarily focused on the child - future adult. Elly Bašič believed in the child and his natural, innate abilities. In her opinion, every child has specific natural predispositions which must be developed through this pedagogic method, regardless of whether the child will be a professional musician one day or not.

According to FMP principles, the basic task of the instructor is to develop natural predispositions of each child to a higher level through teaching. An average child is thus provided with continuous music education, talented children receive special attention, while children with under-average music abilities obtain assistance to attain a certain average level of music education.

Children with specific emotional or motor restraints (or other problems) “are assisted in the socialization process, and in developing an interest for culture and art” (Perković in Perak Lovričević, 2005, p. 30). It is the aim of this music pedagogy concept to adapt to each child and obtain the maximum from his abilities. In other words, the goal is to increase his music abilities through music education.

The basic FMP goal is best described in the Curriculum of Functional Music Pedagogy which states the following:

"The goal of FMP is to develop innate biopsychophysiological givens of a child through music; to acquire knowledge, mastery of skills and the abilities necessary for performing, to create and understand music; to maintain and stimulate the child's imagination and development of creativity; to educate future professional musicians and music amateurs, to educate the music audience, music connoisseurs and music lovers; to develop a versatile, free, creative, humane and sensible personality of each individual, regardless of his future profession" (Nastavni planovi i programi za osnovne glazbene škole i osnovne plesne škole, 2006, p. 136).

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7 The 2006 FMP curriculum for elementary school in Curricula for elementary music and elementary dance schools (Nastavni planovi i programi za osnovne glazbene i osnovne plesne škole (2006),
2.3.2 Origins of the term "Functional Music Pedagogy"

The term *functional* indicates that something is in the function of something else, serving some purpose. More precisely, in FMP music is in the function of the child's development. In other words, music is not an end to itself, but its goal and function is primarily to develop the child's cognitive, emotional, motor and social traits.

In the foreword of her textbook *Seven Notes a Hundred Miracles*, the author explains the reason for *functional* music pedagogy: "What is fundamentally different in this textbook from traditional practice in music teaching is the stand on principles that we must not teach a pattern when it is singled out, but only in its entirety, because only as a whole is this pattern such, i.e. functional" (Bašić, 1960, p. 7).

Moreover, Functional Music School\(^8\) indicates the idea represented by its very name: “to provide music in a psychological, pedagogic, sociological and artistically functional manner” (Bašić, 1968, p. 1).

The term *functional* is often misinterpreted in relation to the teaching method in beginner solfeggio, where the sequence of learning tones depends on their function in a major or a minor.

This was confirmed by Elly Bašić in an interview for Večernji list. When asked why she called her pedagogy *functional* and whether the opposite, *non-functional* existed as well, she replied: "Because all possible functions in a child are optimally stimulated, and not because, which is a completely wrong understanding of some of our musicians, of solmization, in which solmization syllables represent symbols of specific functions in a scale, for instance DO as the first degree, RE as the second" (Bašić, 1992, p. 22).

In other words, the fundamental principle of FMP is that no pattern, no teaching principle functions in isolation, on its own, but only as a whole. It is only then that functionality has its purpose and value.

The terms *functional education* and *functional teaching* are interpreted differently throughout the world. Since 1920, in the US and Germany the adjective *functional* referred to education which is spontaneous, with influence from the surroundings, representing the natural, indirect

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\(^8\) Previously the school which used the FMP method was called Functional Music School, bearing the name Elly Bašić Music School today.
education of sorts, as opposed to targeted education controlled by a person. On the other hand, in Western Europe this term pertains to education stemming from the child's needs, where the child's interest represents the mechanism of his activation and focus on the goals desired.

The psychological background of functional education lies in functional psychology established by William James, further developed by Eduard Claparede. From the aspect of functional psychology, "to educate" means to adapt the child to his surroundings by stressing his needs and affinities as they surface in different stages of development (Zeilberger, 2010).

Functional education is based on a number of principles: the child must be assessed on the basis of his perception of the world, and treated as a person deserving respect and care; the natural needs of the child to ask, learn, observe work, and to play represent the basis of functional education; the child must be the central point in the curriculum; the instructor must adapt teaching to the natural growth of the child; by placing the child into specific circumstances his natural activity must be stimulated; his knowledge of theory must be connected with his natural activity, the so-called "active school" (école active); teaching contents must be connected with the child's natural needs - particularly through playing; the instructor should focus on understanding the child and his needs; the school has to adapt to the child in each stage of his development; tests are only a burden for the memory, and should thus be replaced by a "sum of achievements", realized throughout the school year.

As opposed to formal knowledge without any educational value, and learning which often becomes an end to itself, functional education intertwines all learning with specific needs and roles which the child should focus on. Functional education scientifically establishes intuitive views of J. J. Rousseau, who placed the child and his needs in the very center of education (Zeilberger, 2010).

2.3.3 Structure and formal organization of FMP

The present-day FMP structure and its formal organization is a result of forty years of analysis and research by a team of pedagogues and experts from a number of scientific fields, under the leadership of Elly Bašić. The curriculum for preschool and elementary school music
education was verified in practice, and expanded in cooperation with prominent experts and scientists from a number of artistic and non-artistic fields.\(^9\)

The FMP pedagogic concept, didactically and methodologically determined as stated above, is listed in the current Curricula for Elementary Music and Elementary Dance Schools, issued by the competent Ministry of Science, Education and Sports in 2006.

In practice, FMP is **implemented vertically**, starting with preschool level (music preschool) to high-school level of education. A two-year college program is also established, but has not been realized in practice yet.

The EBMS has three levels of education in its structure today: preschool, elementary school and high school, which are successfully implemented in practice.

Based on the abilities and interests of students, and to ensure optimum development of each individual, after four years of elementary music school which all children attend, students in the final two years have the option of enrolling in the **specific (A)** or **general (B)** program. Depending on the abilities and interests of the students, FMP education is organized through two different programs:

The **specific or A program** is intended for children with average or above average talent, many of whom intend to professionally work in music. Upon completion of this program, some children enroll in high school, while others finish their music education at this point.

The **general or B program** focuses on the child's overall, versatile personality. It is primarily intended for children who do not intend to engage in music professionally, and children who, due to their abilities or interests, are unable or unwilling to continue their music education at high school level. The main goal of this program is to develop a versatile personality in this future citizen and culture consumer, a civilized representative of music audience or a music amateur.

This principle, on which the EBMS bases its work, ensuring optimum development for a musically talented child, a potential professional musician on one hand, and for a child with average music talent, a future culture consumer on the other, is referred to as a **two-way street**.

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\(^9\) Cooperation was particularly significant in the field of psychology with Rudi Supek, in the field of ethnomusicology with Vilko Žganec and Jerko Bezić, in visual arts with Emil Tanay, Branko Ružić, Kamilo Tompa, Dobriša Belamarić and others.
Through its flexible teaching structure, FMP tries to ensure optimum teaching methods for each child, in order to fully use and develop his natural potentials, thus ensuring his music education at the highest possible artistic level.

Cooperation between the “Functional music school” and public schools was envisioned on this same principle. The idea was to provide as many children as possible with the possibility to be introduced to music through different teaching methods by a professional music teacher in the first three grades of public school. In addition to raising the level of art teaching, this method also created interest in children to join music school. Unfortunately, this form of cooperation between FMP and public schools no longer exists today.

Another specific teaching characteristic of the FMP pedagogic concept lies in student development in stages, in individual instrument teaching, where stages determined by time limits are used instead of grades. Like traditional music schools, FMP elementary music school consists of six grades, divided into three stages. Unlike grades, stages do not have precise time limits determined, and are adapted to development dynamics of each particular student. A stage usually encompasses a period of two years, which may be extended or reduced as necessary, depending on the student's individual development. For instance, a student who did not complete the program determined does not repeat a grade, but his stage is

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**Picture 5: Vertical structure of music education according to FMP**

(Perak Lovričević, 2005, p. 72)
extended from two to three years, providing him with the opportunity to spend additional time on the same level in the program, to mature and to master the necessary assignments in a slower, calmer and more relaxed manner. On the other hand, a more advanced and a more talented child may move to the next stage earlier.

The decision on completion, extension or possible reduction of each student's stage is based on preliminary exams and exams in the even years (2\textsuperscript{nd}, 4\textsuperscript{th} and 6\textsuperscript{th} year). Exams\textsuperscript{10} and preliminary exams primarily serve the purpose of monitoring the individual development of each student, for consultation among teachers and for reaching joint decisions about further student education. All decisions and teacher’s notes about the student's development during a school year are kept in the student's file.

Theory classes are also specific, as they are flexible, adapting to the speed of the student's individual progress. For instance, students with above-average abilities have the option of accelerating and progressing faster. On the other hand, students who are unable to fulfill certain requirements in the first or second grade of solfeggio, have the option of enrolling in what is referred to as transitional solfeggio. This is most often the case with younger children, whose psychomotor development is still insufficient, or those with intonation or discipline problems. These transitional classes are organized in small groups, where the instructor helps each student with issues which were a problem in the previous year, while simultaneously teaching material from the next grade. This method is based on an individual approach and more intense work on eliminating problems (pertaining to intonation, motor skills, memory or reproduction) of each student, to ensure that he masters the minimum of the necessary assignments. This gives the child time to mature and master the problems on his own.\textsuperscript{11} Exams in front of a panel held every year, deal with the development of each student, while his progress is recorded in the above file in the form of descriptive grades.

This flexible approach enables an individual speed of development for each student, by taking into consideration his abilities and interests. This contributes and supports the development of a more complete, culture-educated young person on one hand, or a music professional on the other.

\textsuperscript{10} Exams are held towards the end (but not at the very end) of the 4\textsuperscript{th}, 5\textsuperscript{th} and 6\textsuperscript{th} year, while individual quizzes. preliminary exams are more common in the first three years of piano teaching.

\textsuperscript{11} In practice there is transitional solfeggio I and II (after the first and the second year of learning).
High-school FMP music education continues after elementary school, with more in-depth teaching about the same musical terms and phenomena, through various subjects. Based on the FMP principle about the horizontal and vertical interconnections among subjects, students are taught the same music terms from different aspects, and in different teaching contents.

2.3.4 Selection of students for enrollment in the FMP music school

The basic goal and scope of FMP is music education and education of children and youth. In addition to music education, Elly Bašić stressed the importance of a child's music education and development through music. This is why, in her opinion, music education should not be a privilege for some, specially selected children, but that "every child is entitled to music culture". This basic principle was presented in the exhibition Child's Musical Expression. The main goal of the exhibition was not to present creative abilities of only exceptionally talented children, but precisely the opposite - creative abilities of average and all children.

This principle determined a new way of selecting students for the FMP music school. "Not only exceptional children, but all children are entitled to music culture, and art culture in general. Not only exceptional personalities, but all adults are entitled to become culture consumers. Culture must become the need of every adult. The need is created by habit. Habits are acquired in early childhood" (Bašić, Supek, 1968, p. 1).

It is precisely the above thoughts of Elly Bašić and her statement that a musicality is the basic predisposition of every average child, that shaped the principle that children should be enrolled into the FMP music school without entry exams - with no selection. This provides each child with the possibility to develop into a culture-educated individual in the future, thus contributing to the development of a more cultural and humane society around him.

As stated above, cooperation between music and public schools was initially quite intense. All children were accepted, with no selection process. On one hand this ensured the discovery of talented children, while all other children were given the opportunity to continue learning

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12 This pertains to elementary music school, while entering exams must be passed for enrolment into high school.
music. (Bašić, 1962 in Perak Lovričević, 2005) By getting to know children over a longer period of time through teaching, instructors tried to develop music abilities and love for music in talented children, while attempting to find new, more interesting and attractive forms of teaching for other children, so that they too would learn to love music, and eventually become more civilized and wholesome persons. Moreover, by learning music in public school, the child was able to determine to a certain extent whether additional music learning in a music school is something he would be interested in or not. Contrary to this method of introducing children to music, parents often enroll children in music schools based on their own wishes and ambitions. However, it is important to stress that "mass enrolment" does not imply amateur engagement in music, as many of uninformed people would typically conclude.

With its flexible concept, FMP allows for engagement in music which best corresponds to each child. This does not mean that the quality of work suffers, but that new, diverse and more extensive pedagogic techniques are researched, to contribute to the child's musical and overall development. The goal is to provide the best possible artistic development, both to a musically-talented and to a musically-average child.

2.3.4.1 Musical ear and musicality

Elly Bašić firmly believed in every child and his natural, innate abilities, and that every child possesses certain natural predispositions, which may be developed to a higher level from their initial stage through this pedagogic method. In her opinion, every child has a musical ear and musicality is the basic predisposition of every average child.

She stressed that musical ear and musicality were not synonyms, as training musical ear was not necessarily also the training of musicality. She claimed that musical ear is only a part of musicality, not identical to it. In her opinion, there are no completely nonmusical children or children without a musical ear. She believed that children without a musical ear were exclusively those children who were medically diagnosed as deaf, while all other children had a musical ear. Children who sang "out of tune" had insufficiently developed musical ear, which is precisely why they needed to be given a chance to engage in music education, where a music professional - pedagogue would assist them in their further development.

When asked in an interview whether the FMP music school also accepted children with "no musical ear", Elly Bašić stated: "This is a term I do not accept. I do not distinguish between children 'with a musical ear' and those 'without a musical ear'. If a child has issues with his
vocal chords, he will not sing in tune. Traditionally this means that he 'does not have a musical ear'. But what is 'musical ear'? 'Musical ear' is not a synonym for musicality. This is a completely wrong classification, which music schools, unfortunately, still support. The child must be accepted at the stage it is in at the time, and his abilities developed comprehensively.

**Not the 'vocal chords' or the 'ear', but the entire child's personality** (Bašić, 1995, pp. 36-37). This was one of her research topics, which she wrote about and publicly presented at numerous gatherings.

The entering exam, based on a short exam of the musical ear and rhythm in a child, was, in Bašić's opinion" a moral crime, which we took upon ourselves to commit for centuries". (Bašić, 1971c, p 2)

At the entering exam the child must repeat or sing a selected melody, or reproduce by clapping or tapping the rhythm assigned. This is an unnatural and frequently stressful situation for a child, which does not indicate the child's true ability, by checking a few music skills in a brief amount of time. If a child is unable to produce what is required at that moment, he is declared permanently incapable for music learning, not to mention the feeling of inferiority imposed on the child.

Elly Bašić claimed that music pedagogues were the only profession in the world who assumed the right to such a brutal and harsh attitude towards a child and his musical predispositions. This means that if a child does not "warrant" in advance (at the entering exam) that he will be successful in music education, then this child is not offered music development. For instance, if the same comparison was applied to doctors, this would mean that they would select only completely healthy people as their patients.

It takes years to get to know a child, and we are frequently surprised by his hidden qualities, which gradually surface only later, in the process of the child's development and maturation. Elly Bašić claimed that a number of children singing "out of tune" actually had exceptional musicality. On the other hand, a child may have absolute pitch, but could be entirely indifferent and insensitive for music or art in general.

Musicality is a complex element, determined as a component of **music psychology** to a significant extent, and is still a subject of research, while musical ear is primarily a **physiological fact**. It is one of the features that can be developed, and should not be a decisive factor in determining whether a child is entitled to engage in music or not. Moreover,
from the psychological aspect, a child who did not pass the entering exam develops an inferiority complex, distancing himself from music.

"One of the most popular forms of violence includes the usurped right of music pedagogy to determine the 'right' and 'wrong' children in their early childhood, the 'chosen' and 'damned', who will never get permission to participate, like those sitting to the right of God, and the right to label children to those with a 'musical ear' and those upon whom music pedagogy will impose the feeling of inferiority, incompleteness, defect" (Bašić, 1969, p. 6).

In her book *The Psychology of Music* (Psihologija glazbe,1999), Helga de la Motte Haber discusses musicality in the chapter on music talent: "Social recognition of music talent is characterized by clear ambivalence which leads to exaggerated judgments. No one can be labeled as unintelligent without it sounding insulting, but that person can be referred to as nonmusical" (de la Motte-Haber, 1999, p. 100). The author also comments ironically on overemphasizing the importance of natural predisposition: "...music talent is not among the most important things in life, which is why it has to be covered with a special aureole to protect it from being discredited" (de la Motte-Haber 1999, p. 101). Enrolment in an elementary music school with the FMP method does not involve an entering exam, and the learning factor is emphasized more than the natural predisposition of a child. De la Motte-Haber comments on this problem by stating: "Emphasizing the learning factor (in music talent) does not negate predisposition, it indicates avoiding the possibility of denying a person labeled as nonmusical the opportunity to learn what can be taught" (de la Motte-Haber 1999, p. 103).

The Encyclopedia of Music (Muzička enciklopedija) published by Jugoslavenski leksikoGraphski zavod lists the following definition of musicality: "Musicality is a human characteristic, the ability to auditorily understand, remember and reproduce rhythmic, melodic and harmonic elements of music... The basic element of musicality is the ability to notice and perceive musical phenomenons" (Muzička enciklopedija, 1974, p. 657).

What is interesting is that this encyclopedia, the only published music encyclopedia in the entire territory of the former Yugoslavia, also lists a definition of music which does not correspond to principles of music education implemented for decades in this area. Namely, in addition to the stated definition and interpretation of musicality, author also indicates that the "inability or the impossibility of singing does not automatically mean the person is
nonmusical. The inability to interpret is most frequently a consequence of a muscular-innervational disturbance" (ibid.).

The question this raises is - why traditional music schools still engage in the above-mentioned elimination of children at entering exams? One of the reasons is perhaps in too many potential students that music schools can not enroll. Today however, when the interest in music is gradually decreasing, as mentioned initially in this dissertation, perhaps the existing principles should be changed to improve the cultural awareness of the future adult, to accept the viewpoint which Elly Bašić expressed almost 45 years ago: "Because for centuries the child had to serve music, instead of the music serving the child - person. This is the source of conventional absurdities that vocal chords are the same thing as a musical ear, which is turn is equivalent to musicality, i.e. music imagination. Because of its utilitarian approach, music pedagogy applies the principle of specialization from an early age. And the child is not a specialist in any area. Particularly not exclusively in music" (Bašić, 1969, p. 6).
Moreover, if our music schools educate only "specialists" - future musicians, the question that resurfaces is - who will be attending their concerts one day?

2.3.5 Basic methods, didactic principles and educational goals of FMP

Wider, didactic as well as specific, methodological principles of FMP are based on the fundamental principles which stem from research results and years of pedagogic practice. They also represent essential viewpoints and the basis of FMP.
One of the basic FMP viewpoints is: "Not a certain child, but every child is entitled to music culture". This viewpoint stems from the fundamental principles and trust in the child's natural predisposition, stressing that "every child has a musical ear" and "every child has rhythm". The stress is on the fact that developing musical ear does not imply simultaneously educating the child's musical personality, and that musical ear is not identical to musicality.

The basic FMP principle was defined on the basis of this, according to which all children can enroll into a music school without selection, as opposed to traditional music education. One of the main tasks of music education and music pedagogy based on the FMP music pedagogy concept is precisely to assist the child when some of his indicated predispositions have not been sufficiently developed. A child's education through music is thus in correlation with an increase in his music abilities.
In addition to these principles, another FMP principle is that each child has creative imagination, and that every child is creative.\textsuperscript{13} One of the most important natural givens of a child - imagination - is thus included in the educational process. In order for it to be fully activated in the creative process, the child is offered the opportunity to expand his spontaneous music expression.

It is precisely through improvisation, one of the basic forms of a child's creative music production, and methodological FMP principles that a child spontaneously and freely expresses his fantasy and perception of music through active research of sound combinations, by telling "musical stories" and creating his own music. In order to provide the child with the opportunity of an expanded artistic expression, in accordance with his abilities and affinities, different means of expression from various esthetic fields are intertwined (visual arts, literary, motor etc.). This is how a child's perception of music expands to other types of art.

Since the child is a wholesome being and not a specialist in a certain field, FMP strives to implement all didactic and methodological patterns in their entirety, not separately by breaking them down into elements to be connected later. This freedom of expression in children, created as a result of a child's creative enthusiasm and joy, and not his grade as the basic motivational means, is a result of the following basic FMP principles: "eliminating the child's fear of failure", "trusting each child and protecting him from fear of failure" (this pertains to schools with no entering exams and grades in elementary music school). This is how FMP develops interest and motivation in students for music, primarily by using different didactic and methodological resources or different teaching methods and contents.

As opposed to traditional didactic and methodological procedures, transferring knowledge to children and providing them with "ready recipes", this method ensures that a child learns and discovers individually, through play and perception. For instance, a child actively perceives different rhythms through counting rhymes chanted while playing, the same rhythms consciously taught much later in class by teacher. Since each new music pattern is initially

\textsuperscript{13} In this respect, Elly Bašić's main initial question was why every adult wasn't creative as well? In her opinion, education through music could save the essentially required "artistic spirit" of a child, which is frequently lost during his maturation process.
perceived on the basis of special didactic and methodological principles, followed by comprehension later when the material is mastered, the principle from perception to comprehension is also one of the basic FMP principles.

Elly Bašić described her basic methodical principle in the foreword to her second, unpublished book, *All the Favorite Scales*: "introducing a child to the world of music through play and storytelling...An immense intellectual excitement which the child brings into this activity in the form of a game, dynamism of his movements and his full emotional involvement, spontaneously and freely succumbing to rules of the game with maximum discipline development - results in the child investing incomparably more effort in such an activity than in traditional learning, thus achieving significantly higher results" (Bašić, 1971, p. 3).

The application of association tools in solfeggio teaching also represents one of the basic methodological principles of FMP. In solfeggio teaching, the basic association tools include: solmization syllables, phonomimic expression of tones and rhythmic syllables. Association tools in solfeggio teaching are primarily applied in teaching children at the initial school age. Association helps a child perceive abstract concepts through his motor skills, and then adopt them.

As an association tool, phonomimic expression of tones is based on the association of perceiving the tone pitch, its role in harmony and its softness. Thus, phonomimic expression of tone connects the sound perception with movement, allowing for an easier recognition of tone distribution in space (tones are distributed in space from hips to above the head) in the range of one and a half octaves. The hand follows the melodic line, so that the difference in the interval is also felt in the movement. In other words, the motor level memorizes what would be much more difficult for the logical mind.

Creative provocation of each child, to assist him in forming his complex personality - a more stable, tolerant, non-aggressive and communicative person, represents one of the basic FMP goals. In addition to one of the basic goals of traditional music education - "education of professional musicians in different trades and occupations", FMP also stresses the importance of music for optimum development of the child's overall personality, to ensure that despite his future professional choices, he develops into a more imaginative, creative, productively richer, versatile, sensitive and humane person. Therefore, the main FMP goal is not only
the "acquisition of knowledge and skill development in childhood", but a development of a creative personality in the future adult.

Specific features of FMP were simply presented by a former director of the EBMS, Ružica Ambruš Kiš, in the radio show called Interpreters of Music (Radio emisija Tumači glazbe): "We teach the children same things, the only difference is how and why we do it"... "If there is no awareness as to why a specific teaching method is used, then the whole thing is useless - focus should always be primarily concentrated on the child, and only then on music." (Ambruš Kiš, 1998 in radio show Tumači glazbe (Interprets of music))

2.3.5.1. The right to make mistakes

In her pedagogic work, Elly Bašić believed that each person - child is entitled to make mistakes. This is why she repeatedly stressed the importance of teaching a child to never fear failure in life.

"Children find a way when they can sense that we trust them. They advance through their expression - if unable to succeed in one artistic field, the child will test his ability in another. He will succeed in one field or another if we make it possible. In order to make this possible, to educate him to not give up searching, to not renounce the desire to communicate, talk, to not abandon the need to succeed, and to solve his own problems, we must not evaluate the child's creative work. It is not our intention to produce "prima donnas" so that children do not fear failure (Bašić, 1973a, p. 67).

According to the famous Danish family therapist Jesper Juul (2010) one of the indicators of a child's low self-awareness is precisely the fear of making a mistake. He emphasizes the differences in defining the notion of self-awareness and self-confidence, and the significance of noting the difference between the two in a child. This is why it is important for both parents and pedagogues to distinguish between these notions in the process of child education. Frequently they focus on strengthening the child's self-confidence when the problem lies in a lack of self-awareness, which can further lower it. Juul defines self-awareness as knowledge we have about ourselves and the perception of who we are, considering it to be one of the key traits and the basis for our psychological existence. In addition to fear of making a mistake, low self-awareness is manifested in different ways: by bragging, fear of life, excessive
modesty, exaggeration, defeatism, arrogance, feeling of guilt, drug and alcohol abuse, aggressive behavior, digestive problems and others.

On the other hand, he does not consider low self esteem as a psychological, but a practical, pedagogic problem which can not be resolved with objective feedback from a pedagogue or another person (like a coach in sports practice, a colleague giving feedback to a pedagogue, a teacher to a student etc.). Self-confidence refers to what we can accomplish, and grows together with the quality of the result achieved. These terms are thus different, they are not comparable or interchangeable, but are connected. In other words, persons with a healthy self-awareness rarely have self-confidence issues, while the opposite is not necessarily the case. For instance, by strengthening a child's self-confidence we do not simultaneously strengthen his self-awareness. The child will not perceive himself as better because he is capable of something. (Juul, 2010)

The fact that the current educational system has numeric grading as its basic evaluation principle of the child's knowledge, also develops fear in the child of making mistakes or getting bad grades. In children with low self-awareness this is additionally stressed, resulting in the development of lower self-confidence as well. Likewise, standard music education is also based on the child's evaluation through grades. The basic goal in instrument learning is learning the material well and playing the notes and rhythm "without mistakes". In addition to the regular education system, this develops additional fear in the child of making a mistake, playing the wrong note or rhythm during class, and of getting bad grades in music school. This raises the question about what the goal of music education is and should the child's creative work (including music education) be evaluated in the standard, traditional manner through grading.

Play, organized to focus on the realization of different goals in teaching, neutralizes various psychological barriers like fear from making mistakes, stage fright, burdening students with the quality of their interpretation or answers in class, as well as fear from bad grades. Moreover, through the child's spontaneous improvisation as the child's free, creative production and expression, the child, unburdened by fear of making a mistake, explores and discovers unimagined sound possibilities of the instrument, simultaneously releasing and expressing his feelings through music that he personally creates. Unburdened by fear of
making a mistake and his results, the child actively explores the instrument, plays and communicates with music, expressing his internal perception and his creativity.

Moreover, in theory classes (starting with music preschool), play represents a powerful motivational tool in teaching in this pedagogic concept. The child is introduced to activities requiring higher intellectual, auditory and motor requirements through different didactic games, which would be more age-appropriate for older and more mature children. The child's attention is focused primarily on results of the game, and he is thus curious, attentive and active. Not being burdened by fear of making a mistake, and by repeating the game, the child repeats the material, thus learning the necessary assignments.

Elly Bašić stressed that trusting the child and his predispositions, as well love for the child, represent the basis for his free development, without fear of failure. "We have tried other methods, and founded a school in Zagreb - Functional Music School - which will respect the child's childhood, accept his elaborate world of imagination, strive to ensure his uninhibited development, and attempt to save his childhood ability to create - for his adulthood. For him and for us. We have eliminated his fear of failure and supported trust in his musicality. In every child, without 'musical ear' selection. In this school we want the child to know we trust him, and that we are doing everything for the child to trust us" (Bašić, 1969, p. 63)

While grading represents one of the main motivating factors in traditional schools, in FMP it is only one of many ways to monitor the child's development through music. The student's development and progress during the school year is monitored and presented descriptively. Traditional numeric grading is not used. At the end of the school year, unlike other traditional music schools, children do not receive report cards or report books after their knowledge was tested in preliminary exams and exams. Instructors evaluate students exclusively with the purpose of obtaining information about the child, but these grades are not entered into report cards nor are available to children and parents. Upon request of the parent or child, this information can be reviewed upon completion of elementary music school education. Grades and report cards are issued upon completion of 6th grade in elementary music school, and after 4th grade in music high school, precisely for the entering exams which ensue.

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14 Except after 6th grade of elementary music school
2.4 FMP and other pedagogies

As already mentioned, Elly Bašić spent her entire life and professional career in researching and exploring different pedagogic approaches to children. Through her active pedagogic and research work, as well as in cooperation with a range of prominent experts in different scientific fields, it is assumed that she was familiar with some alternative, general and music pedagogies or music pedagogy concepts which were discussed at the time.

A range of pedagogic and didactic concepts existed in Europe and the world in the 20th century, being the basis of work for certain alternative schools. Pedagogic concepts of Celestin Freinet were well-known, and particularly those of Maria Montessori and Rudolf Steiner. Elly Bašić lived at a time when anthroposophical ideas of Rudolf Steiner were spreading and Waldorf schools founded throughout Germany. These ideas, as well as Maria Montessori's ideas were intensely spreading throughout Europe in the first half of the 20th century.

Along with the general concepts of her era, Elly Bašić lived at a time of numerous music pedagogy concepts and pedagogies like rhythms - rhythmic gymnastics of Emile Jacques Dalcroze, Kodaly concept of music education, Orff Schulwerk, the Suzuki method, E. Willems pedagogy and others. This is why we can assume that through her active pedagogic and research work she was also in touch with the above music pedagogy concepts, which were an additional inspiration in her work, and left a trace on the creation of her own didactic concept.

2.4.1 FMP and the Montessori pedagogy

The comparison between the pedagogic concept of M. Montessori and Elly Bašić shows certain similarities in their basic ideas and viewpoints.

Like Maria Montessori (1870-1952), Elly Bašić developed her pedagogy on the basis of direct child observation. Both believed in the child and claim that every pedagogue may and should learn from a child. Montessori claimed that she owed her most important findings to children, whom she referred to as her "mentors". She deeply respected children, which was revolutionary thinking in her day and time (Seitz & Hallwachs, 1997).
Personal freedom of each individual, each child, was the fundamental idea behind both pedagogies.

Elly Bašić's idea was to awaken the child's interest for music, through cooperation with and teaching in public schools, so that the child, not his parents, expresses an interest and initiative to enroll in a music school.

Both worked with special-needs children. Elly Bašić worked with emotionally-inhibited children with a desire to help them through music therapy, and to obtain information about their inner world through their drawings. Having worked with special-needs children as a physician, Maria Montessori concluded that pedagogy, not medicine should focus on these children. It is important to stress that pedagogies of both authors were a result of years of observation and practice, they did not derive exclusively from theoretic concepts. Their basic principle was that every child must develop in accordance with his abilities, possibilities and needs.

Montessori believed that the child's brain develops consciously through movement and motion, and that a conscious coordination of movement which she referred to as "movement economy" was closely liked to educating the will. Muscles in movement transfer information to the brain. Everything learned "through and with help from the muscles" is not forgotten. "Muscles in children remember", believed M. Montessori.

Likewise, phononimic expression of tones in the functional solfeggio method facilitates a better distinction of tones for the child through hand movement, as the tones are distributed in space. A child has a range of one and a half octaves in the hand, which is also the range of their pitch range. The hand follows the melodic line, whereby differences in intervals are indicated by hand movements. This is how motor skills remember what would be much more difficult for the logical mind, while increasing the child's perception. Phononimic expression of tones by connecting sound notions with movement also helps the student in dictations, and is a better control tool for the instructor to monitor each particular student in class.

Just like one of the basic principles in Elly Bašić's pedagogic concepts is to "eliminate fear in the child from failure or making mistakes", the concept of M. Montessori allows the child to make mistakes, without inevitable insistence on correcting them. In other words, the central topic of the Montessori pedagogy is the possibility to provide the child with a freedom of
choice. The child is able to realize this possibility only when he feels well and safe in his environment, if he is not afraid and is allowed to make mistakes.

According to FMP, music learning begins with the emotional perception of a music phenomenon which is then consciously acquired at the end of the development process. The Montessori pedagogy has a similar approach, with its main idea being a sensory perception of things based on which the child realizes patterns and relations among them. Moreover, both pedagogies strive to facilitate and make the educational process pleasant for the child. For instance, in Montessori schools the children first learn to put together puzzles of continents, and only then learn their names, number and location.

"Never two problems at the same time" is yet another shared methodical principle, used in teaching by both methods. Naturally, there is a whole range of differences between these pedagogic concepts, one of which is an interesting approach of Maria Montessori to children's drawings as reflections of the child's soul. Unlike Elly Bašić, she believed that a child's drawing can not provide information about the child's inner world. Montessori was more focused on mathematics, while education of a child's creativity was still in its initial stage at the time. However, she did stress imagination as the essence of a person's spirit, believing that all discoveries were precisely a result of a person's imagination.

Numerous criticisms of this method state that in her wish to change the existing concept of teaching at the time, Maria Montessori went to the other extreme, going too far with individual work (Matijević, 2001).

The biggest similarity between these pedagogies was in a humane approach to a child, immense trust in him and in his inner power. In both cases the authors of these two pedagogies lived much ahead of their time, using their pedagogic concepts to make the childhood of numerous generations more pleasant, and continue to do so, providing them with the possibility to develop into happier and more satisfied human beings.
2.4.2 FMP and Waldorf pedagogy

"Things should not be done the way they were done previously, on the principle that if you are not good at something you must intensely work on it. Talents must be developed, because once young people develop their talents, they acquire self-confidence, making it easier to learn other things as well. The school must be able to discover and develop talent. When you have a person happy with what he is doing, then the society is satisfied as well" (Radman in Večernji list 2006, p. 27).

This quote by Miroslav Radman, a leading Croatian biologist and intellectual, points to the Waldorf pedagogy of Rudolf Steiner, which focuses on the discovery and development of a child's talent.

Rudolf Steiner (1861-1925), founder and creator of anthroposophy (science of the body, soul and spirit) and of this pedagogy, strived to adapt his educational methods and teaching contents to physical and spiritual needs and abilities of children. This pedagogy does not focus only on the child's intellect, but also nurtures the child's emotional life, develops his work and creativity habits, strengthening his willpower and interests. The Waldorf pedagogy often succeeds to get back on track even those young people showing a seeming lack of talent (or even those classified as the group with "psychological problems"). What the child, a future adult of a certain age, should know and engage in, must result from the person's nature. By observing the child, getting to know him and by researching what he has achieved, a pedagogue strives to research and discover precisely the child's talents, assist him in developing them, thus ensuring his maturation into a wholesome being.

Certain similarities between Waldorf pedagogy and FMP also exist. Like Waldorf pedagogy, FMP puts the child and his abilities in the center of its interest, with the aim of discovering his abilities and developing them to a higher level from their initial stage. It adapts to each child personally, respects him and has consideration for his individuality. A high level of individuality in the concepts of both pedagogies represent one of the basic common characteristics.

Just like the fundamental FMP principle from perception to comprehension, the logic of Waldorf pedagogy is that everything a child learns must be a wholesome perception of
himself and the world surrounding him. The experience acquired is communicated through the body and feelings, and the experience is recognized.

Like FMP, Waldorf pedagogy is not based on dry facts, which the child can easily access, particularly today, at the age of internet. The basic goal of these pedagogies is to stimulate the child to reach a conclusion on his own, through exploration and life experience. What the child discovers on his own, by feelings or experience, remains permanently in his memory. In Steiner's opinion, sensory perceptions are a significant educational tool until teenage years (he classified child development into three stages lasting seven years each).

In FMP play and storytelling are one of the basic motivational tools, particularly in theory teaching. In the first several grades of teaching according to the Waldorf pedagogy, storytelling is frequently used (stories by Brothers Grimm, later stories from the Bible etc.).

Both pedagogies have abandoned the traditional evaluation by numeric grading. Grades are descriptive, issued at the end of the school year. By monitoring the child's progress and his activities, the pedagogue may focus more attention to the child, rather than on the program. Students do not repeat grades in these schools, since the basic presumption in these methods is to allow each child to reach his optimum success during schooling.

### 2.4.3 Kodaly concept of music education

The Kodaly concept of music education is usually referred to as the Kodaly method. Since the author himself did not work out any complete and detailed methodological principle of music education, Kodaly concept is the more appropriate term. This in itself is already a similarity with the pedagogic concept of Elly Bašić, who also did not fully determine and textually articulate her FMP concept. The Kodaly principles were an inspiration for the method which his colleagues, associates and students consolidated years later, merging his ideas with music education techniques from all over the world. This is why the Kodaly concept of music

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15 In the FMP method every child has his file where the student's progress is recorded descriptively at the end of a semester and at the end of the school year. At the end of the school year, grades are entered into a special section, which neither the student nor the parents have access to. The exclusive purpose of these grades is for the instructor to additionally monitor student progress.
education, unlike Elly Bašić's concept, is recognized not only in his native country - Hungary, but also worldwide.

The method was developed in Hungary in the mid 20th century (Zoltan Kodaly, 1882-1967), stemming from historic, social and cultural problems and possibilities of the society and time in which its author lived. Although this method is used worldwide today, its music philosophy stems from Hungary. Material in the Kodaly method comes directly from two sources: authentic folk music and good-quality composed music. In Kodaly's opinion every country had songs which were suitable for teaching, and when selected well, they become the most suitable material for introducing and becoming conscious of music elements. In his opinion, only art with genuine value is appropriate for children. He claimed that children were more sensitive to art than adults, and that it is exceptionally important to use good-quality music for developing their potential to the maximum.

Kodaly paid great attention to music education of small children. He believed that children between the ages of 3 and 7 were most sensitive to music, and that good music education at this age is crucial for children in order to develop their music potential to the maximum. He also believed that children should learn to read music along with learning to read in their native language.

Kodaly believed that healthy spiritual life is impossible without music, and that music must be accessible to everyone. He fought for music to be taught more frequently (at least twice a week) through quality teaching, which required better-qualified instructors. The most important goal was for music to not be a burden, but joy for the student. Kodaly believed that active perception and understanding of music through listening, singing and movement is initially necessary. This concept was continuously studied and expanded through games, movement, songs and exercises.

Kodaly's basic motto was that music literacy was the right of every person, not only of those with "music talent", and that every person capable of learning to read in his mother tongue is also capable of reading music. In his opinion, music skills should develop primarily through singing, since this develops the capacity of listening and understanding music. This is how world music is introduced to those who do not play an instrument. Moreover, once someone masters vocal music, he will find it easier to learn to play an instrument, since he will be readier for mastering any type of melos.
He composed hundreds of two part and tens of three part vocal exercises for all levels of music education. He collected and published 6 volumes of Hungarian folk music, including over 1000 children's songs. He found creativity to be very important, considering it to be a significant element of music pedagogy. He claimed that all healthy children would improvise if they had a chance and were assisted in this process.

Inspired by the Swiss music pedagogue of the twentieth century, Emile Jacques Dalcroze, Kodaly also used movement as an important component and tool in music education. The Kodaly method is based on relative solmization, since its author believed that only this kind of solmization will ensure a faster and smoother reading of music. In order to master the intervals between certain tones and feel the melody flow, a certain hand movement is used for every degree of the scale. In other words, phonomimic expression of tones was used as a powerful association tool during singing. This principle, along with the system of relative solmization was adopted by Kodaly after his visit to England, where he learned about these methods devised by John Curwen.

The Kodaly concept of music education is also known for striving to provide everyone with real music culture, and to provide as much education as possible to the demanding audience. Simultaneously with his professorship at the music academy, he also educated future professors.

A number of common principles exists between the Kodaly pedagogic concept and that of Elly Bašić:

- every person is entitled to music literacy,
- principle from perception to comprehension,
- focus on creativity,
- usage of phonomimic expression of tones,
- improvisation.

Everything stated above clearly shows that creators of these music pedagogy approaches, Elly Bašić and Zoltan Kodaly were contemporaries.
2.4.4 Rhythmics - concept of Jacques E. Dalcroze

Rhythmics or rhythmic gymnastics is the approach to music education created by Emile Jaques-Dalcroze (1865-1950) in late 19th and early 20th century. This approach developed directly from the practice and experience of its founder, who worked as a theory instructor at the Geneva Conservatory. Encountering a number of problems in his work with students, he tried to introduce them to certain methodological elements, which gave rise to the idea to use the entire body and its movements in music education. He concluded that his students can not master certain music rules without adequate music experience. He decided that using entire body movements helps in mastering rhythm, and initially explored this method while working with his students. He researched movement, music perception and integration of music elements in the movement technique. He called this teaching principle eurythmics.

The term eurythmics has different translations: its basic meaning is "good rhythm", but it is also referred to as rhythmics or rhythmic gymnastics.

The method consists of three main parts which simultaneously form a whole:

- rhythmics,
- solfeggio,
- improvisation.

In subsequent stages of teaching, all three elements are used simultaneously, with the main focus on rhythmics.

Its role and goals are multiple:

- improving body coordination,
- developing the ear, singing and the feeling for and perception of music,
- assisting in mastering rhythmic problems, music symbols and music theory,
- developing creativity, concentration, attention and fast reactions,
- intensifying the person's temperament and interest.

Rhythmics plays an important role not only in music, but in other fields as well, so people from other professions turn to rhythmics as well. Dancers and actors also use rhythmics to master movement, learn about their body or develop creativity more easily.
In his work, Dalcroze looked for ways of merging the concept of rhythm and space in solfeggio. Thus, duration of rhythm, division, as well as melodic flow in teaching are presented as a whole, and are jointly learned through movement. This is why this method is also referred to as *rhythmic solfeggio*.

Improvisation on the piano is also given great importance as an essential basis for listening, and for student activities. Improvisation exists on three levels:

1. The instructor improvises on the piano, expressing his personal feelings. The piano is essentially the authority, the basis for listening, from which student activity develops.
2. Students improvise movements by singing and on their instruments. Based on their activities the instructor has a clear picture of what further work needs to be done.
3. When some students are unable to perform certain exercises, the instructor changes tactics or creates new exercises.

Dalcroze proposed the reform of music education, recommending the introduction of rhythmics into schools. He believed that the best education for a child should unite music classes with classes about motor skills. He claimed that the child develops rhythmic sensitivity and receptiveness through different physical exercises, while improvisation and analysis exercises develop music opinions and individuality. His idea was that preschool children should receive this kind of education prior to learning how to play an instrument.

The main purpose of the Dalcroze method is best explained by the author himself: "It is true that the first motto of my method was 'musical for musicians'. But I continued to transfer my experiments, and recorded them meticulously, while the purpose of this method was to develop a sense of rhythm. This method was truly based on what was exceptionally important for the education of musicians. I realized that the most important fact is that training the power of observation and expression of an individual provides an easier external analysis of natural rhythm. Experience has taught me that man is not ready for specialized studies of a

* Dalcroze stressed that they "learn from themselves".
certain art until his character has been formed, and his power of expression developed" (Dalcroze, 1914, in Tepić, 2005).

A number of similarities also exists between the concept of Jacques E. Dalcroze and Elly Bašić:

- both authors stress the feeling for rhythm as a natural given, characteristic of every person, which must be developed further,
- they stress the importance of movement when perceiving rhythm, music and tone pitch (FMP phonomimic expression, counting rhymes, improvisation),
- from perception to comprehension principle is used in both pedagogic concepts,
- both pedagogic concepts see a special importance in improvisation on both the instrument and in solfeggio,
- in addition to the acquisition of music skills, the goal of music education is also development of one's personality.

2.4.5 Edgar Willems pedagogy

"Music is a human product because only man discovers and expresses the unity of the universe. Music is life, and life is rhythm, melody, harmony" (Willems, 1977, p. 4). The didactic system of music education of Belgian music pedagogue, Edgar Willems (1890-1978) is based on these thoughts.

Edgar Willems was a student of the famous Jacques Dalcroze, and worked primarily in Switzerland, France, South America, Portugal and Spain.

Since this music pedagogy is based on philosophy and psychology, it is considered that rhythm, melody and harmony are a part of each person, since they are present in our physical, emotional and rational nature. The basis of this method lies in the realization that the nature of music elements and human nature are closely connected. This primarily refers to the relationship between musicality and human nature, which is the basis of every creative production. Willems believed that music was life and that music education always originates in life. "The first goal of a pedagogue is to awaken the feeling for rhythm and melody in a child, and to allow him to express himself spontaneously" (Willems v Horvatin, 2005, p17).
The basic goal of the Willem music method was to improve psychological foundations of music education. He wanted to prove that knowing music helps answer questions pertaining to human nature, which includes the essence of the material and spiritual domains. This viewpoint is also based on his experience in working with less talented children. Music education according to the Willems method strives to form a wholesome personality of a child, which includes the development of his innate instincts, predispositions and creative production.

It is intended for wholesome music education and versatile formation of human individuality. The general goal of Willems music pedagogy is to provide the possibility to every child (over the age of three) to learn about and understand music, regardless of his talent.

This pedagogy places a significant emphasis on the instructor-pedagogue element. He must love children and his job, and be a "good pedagogue", be familiar with psychological principles of music as an art and the child's psychology, he must be spontaneous, intimate, positive and creative." Human energy of the instructor is much more important than the actual teaching method" (Willems v Horvatin, 2005, p19).

Since music education based on this method must stem from deeply humane sources, the main emphasis is on the relationship between the pedagogue and the student. In his contacts with small children, the instructor discovered the best and most suitable ways of introducing them to music, assisting them in realizing the music potential inside them.

Willems's motto was that "worry kills activity". He also believed that "nature is not always perfection, but is always life" (Willems, 1977, p. 62). Education is an integral part of life. If art is alienated from life, it no longer has any artistic meaning.

The purpose of this method is to enable the child to actively perceive and feel music, and to subsequently consciously understand it.

The basic goal is to offer the child a possibility to happily become a part of the music world and to learn to love music.

"Music is one of the most beautiful human activities. Have the child introduced to music with joy and happiness from the very start" (Willems, 1975, p. 63).

- One of the basic FMP principles is the function of music in the child's development. It is a tool assisting in the development of the child's overall personality, therefore the central focus in the pedagogic work of this school is not the "acquisition of knowledge
and skill training in the childhood age", but a development of a creative personality and a future adult.

Like FMP, the didactic system of the Willems method is intended for overall music education and a versatile development of a person's individuality, which means that, just like FMP, this pedagogy strives to form a wholesome personality and individuality of a child.

- Both pedagogies believe that every child must have the possibility to be introduced to music regardless of his talent, or as FMP formulates it "every child is entitled to music culture".
- Willems's motto that worry kills activity and that nature is not always perfection is quite similar to the FMP viewpoint, according to which the goal is to eliminate the fear of making mistakes in each child, and that perfection and professionalism are not its main goal.
- With their methodical approaches, both pedagogies attempt to provide music initially through experience, which will be grasped intellectually or consciously later.
- The affect for music is a potential every person has, and with adequate education it can be awakened and developed from early childhood on. This is one of the main principles of both pedagogies.
- Both pedagogies have an established program of preschool music education (Willems himself had worked on music education with small children for years).
- Both authors used music for therapeutical purposes.
- Improvisation is a pedagogic principle used by both pedagogies as it develops a child's imagination and creative production.
- Both pedagogies find the pedagogue and his personality to be very significant.
- Most importantly, one of the main goals of both pedagogies is to develop love for music.

To summarize, all of the above shows that the E. Willems pedagogy is exceptionally similar to FMP.17

17 While an Edgar Willems Music Center exists in Slovenia since 2004, no music schools in Croatia use this teaching method at present.
2.4.6 Orff Schulwerk

Carl Orff (1895-1982) was primarily a composer who expanded his approach to composition also to music education. His initial idea was a creation of a contemporary music ideal based on antiquity, the so-called *Mousikê*, a combination of music, dance and language. The author began working on this idea in the twenties of the last century. Together with his wife and colleague, Dorothee Günther, he founded a school for gymnastics, music and dance called Güntherschule in 1924 in Munich, where he began implementing his ideas. Later, in 1930, with help from his student and colleague Gunild Keetman, he published his pedagogic ideas in the first edition of Schulwerk, entitled *Rhythmic and Melodic Exercises*.

Orff - Schulwerk (work for child music development) thus represents an unusual and integral (wholesome) means of music education through song, speech, dance and instrument playing, all of which are integral parts of the child's natural behavior. "Elementary music is never just music, but a form uniting music with movement, dance and speech. It is music that is created individually, and we are not an audience, but rather we participate in it. It is not sophisticated, it does not encompass large, architectural structures, but simple forms, ostinato and rondo" (Orff, 1963 in Svalina, 2009).

It is an active approach to music education through improvisation and creation of new forms in each of these fields. Creativity is an important characteristic of Orff pedagogy on all levels, particularly expressed in the spontaneous creation of music through improvisation.

A child's spontaneity in creative production has a huge significance in this music pedagogy approach, particularly on the beginner level.

Orff's approach shares certain basic similarities with the pedagogic approaches of Dalcroze and Kodaly, described above. Their basic belief was that every person has innate musicality, they emphasized the importance of music creation, starting "with ears rather than eyes", they used movement through music and stressed music as the basis of the child's overall education.

Despite these similarities, the main difference between these pedagogues lies in the approach to and significance given to **improvisation** as a methodological tool in teaching, which Orff considered to be of utmost importance.

In addition to this (more than in any other approach to music education), Orff placed a significant emphasis on the child's **imagination**. His basic presumption was that every person
is imaginative, therefore it is only necessary to stimulate this in a person, and to train it. He
stressed that children are endlessly imaginative, but that it is important to provide an impulse
to their fantasy through creative music education. He placed freedom first, although he did
stress precision in work. He emphasized that freedom for the student simultaneously meant
precision for the instructor in his work. One of his first teachers, Wilhelm Keller, stressed
that nothing requires more precision and meticulousness than the instructor's preparation for
teaching improvisation in class (Goodkin, 2001).

It is important for the instructor to master Schulwerk as a creative approach to the child,
through stimulation of his imagination and creativity in a group, which is the most common
way of conducting improvisation.

Orff's method of music education is based on the viewpoint that a child's music activity must
be conducted in an atmosphere in which the child feels satisfied, and not in a competitive
environment.

In the early stages of his work he used existing instruments (mostly piano, viola and cello),
but to make playing easier for children, he initially devised a xylophone based on the African
marimba, and later a metallophone as a simpler form of this instrument. In order to expand the
range of sounds for children on the simplest and most accessible instruments, he also used a
recorder, wooden sticks, drums, rattles, triangle and others in his teaching. Over time these
instruments, typically used to accompany singing, playing, poems or dancing got a common
name - Orff instruments. Most often the accompaniment consists of percussion (wooden
sticks, drums, rattles, triangles and alike), but melody-playing instruments (metallophone,
xylophone and recorder) are quite common as well. Smaller orchestras can be formed this
way, in which children play different instruments.

Based on all of the above and the similarities between Orff Schulwerk and other
contemporary pedagogies, it is clear that FMP also shares some principles with this pedagogic
approach. I find particularly interesting the similarity of stressing improvisation as the most
significant methodical process in teaching. Exploration and creation of music through
improvisation, with attention on the development of a child's imagination, creativity and
freedom, without evaluation of the child's results, represent the most significant similarities of
these music pedagogy concepts.
2.4.7 Suzuki method

Playing Vivaldi's Concerto in A minor at the age of four, without being able to read music, sounds truly brilliant and almost impossible. Thanks to the Suzuki method, some children can actually do it. It is important to stress that the primary goal of this method is not education of talented individuals and future professionals.

The author of this method, Shinchi Suzuki (1898-1998), which was created in the thirties of the last century, believed that it is necessary to develop human character qualities and full creative potential in every child. He did not agree with the viewpoint that an untalented person can not creatively and artistically express himself or be taught music. He believed that a child was inevitably a result of the surroundings he grows in, and that talent is an innate characteristic.

In his opinion, every child has a musical ear, evidence of which lies in the fact that he was able to master his mother tongue. This fact served as the basis for children to learn how to play an instrument in the same manner. He studied the ways a child's speech developed, and concluded that children possess a surprising precision and ability in language learning. This is why he assumed that children would use the same abilities in instrument learning, and that this - most natural - method should be a basis for all methods. That is how he adapted this teaching method to teach music speech.

He believed that the ages of 3 and 5 were the most appropriate for this method of music teaching, since this period is most significant for developing the child's auditory capabilities. He later determined that preparation for music learning should start at the time of child's birth, by having child listen to music every day.

Due to all this, the method is often referred to as the mother tongue method. Its main characteristic is that the child learns to play an instrument in the same manner in which he learned to talk, by listening, observing and imitating. The child should regularly listen to recordings of compositions which he is learning to play, since this ensures good tone, clear rhythm, correct pitch, possibilities of music formation etc.

A preschool child has a surprising gift of imitation, whereby a child adopts the necessary skills by observing movements when his instructor, other children or parents play instruments. Specialists who teach the Suzuki method believe that precise auditory memorization of compositions and the required movement sequences make the additional burden of reading
notes unnecessary. This ensures that the child is better able to concentrate on the musical expression and the technique of playing, whereby the link between the ear and the auditory image, as well as between feeling and playing, directly merge into one another.

It is important to note that one of the significant features of this method is diverse, not only individual teaching. The child attends individual and group classes from the very start, in which his parents must also be present, to be fully involved into the process of the child's music education. Suzuki believed that group classes develop the student's self-respect, self-confidence, cooperation and camaraderie among children, along with a stimulating environment, as opposed to the competitive spirit and competition among students. The role of parents is particularly important, starting with listening to music at home, as assistance during practice and in reminding about instructions received from the instructor during class. Parents could also play for the child to motivate him even more.

It is particularly important for the child's environment to be stimulating, and for the relationship between the parents and the child to be warm and tolerant, since it is in the child's nature to imitate his environment.

Suzuki took into consideration the child's individuality, and provided every child with a possibility to develop at his own speed, to perfect his music abilities as much as possible. Every child determines his own tempo of learning, depending on his attention span and his readiness to work. He believed that every child should be given time and the possibility to repeat things for as long as necessary. Children enjoy learning and repeating things, although this often seems boring and useless to adults. The child's nature is essential in this as well. Just like a small child tirelessly and persistently throws a toy away, only to get it back and throw it again, the same happens in music. A child does not get bored by repeating a composition, because by doing so he explores, tests and discovers a new and nicer tone and other qualities of interpretation.

One of the basic features of this method was to solve all problems gradually and through playing. Playing develops a child's cognitive, motor and speech abilities. Suzuki claimed that every type of education should begin by allowing children to enjoy playing, since this pleasure would start them off on the right path. He claimed that a child is not able to adopt material from several classes simultaneously, and that quantity creates quality, while the newly attained quality results in new skills.
The general goal is to develop the child's overall abilities, a positive attitude, responsibilities and working habits, and more importantly, love for music. The message Suzuki himself left behind is particularly impressive and is based on the same basis and principles as FMP. "It is in our power to educate all children in the world to be somewhat better people and somewhat happier adults. We have to work on this. I am not asking for anything other than love and happiness for the humanity, and I believe that this is what everyone truly wants" (Suzuki, 2007, http://www.internationalsuzuki.org).

3 FMP IN PIANO TEACHING

According to FMP, instrument and theory classes form an inseparable unity. Since its author, initially as an instrumentalist and later as a theoretician, united these two areas of music pedagogy by merging these two ways of thinking, this is how she formed her pedagogy as well. Theory and instrument classes are in a significant correlation. They are connected in their mutual influence on the child through his music education and development. For this reason, material taught within specific subjects is not presented in separate segments, but as complementing one another. Some teaching areas are adapted to the child's overall development within his vertical progress during music education. In order to clearly present the particularities of FMP through piano teaching and its role in contemporary music pedagogy, I will briefly present the existing state of piano teaching and pedagogy in general.

3.1 Piano teaching and piano pedagogy today

Piano teaching and piano pedagogy in the world are in a continuous expansion and development trend, evidence of which is an increasingly higher number of renowned young pianists who thrill numerous listeners worldwide with their interpretations. Young virtuosos delight numerous listeners everywhere with their technique, precision, including perhaps sensibility and maturity as well.
The question is: What is the secret of their success? What is it that thrills the music audience? Their youth, actual talents or for those less familiar with music, the fascinating technical skills and speed of interpreting certain compositions?

Criteria of the existing music audience has significantly changed due to technique development and the contemporary tempo of life. Arthur Rubinstein, the greatest pianist of all times, won the hearts of the music audience also with his unique interpretation, and no one was bothered by an bothered wrong note or an unsuccessful passage. The audience was primarily fascinated by his uniqueness, his personality which is often suppressed and secondary in music education and technique learning. With the development of recording techniques, the audience got used to perfection in the attempt to make recordings perfect. Today, a concert is considered unsuccessful if every passage is not rendered perfectly and precisely, to say nothing about a memory lapse or a wrong note. True communication with music is possible only with preservation of individuality and innate inventiveness of the performing artist. Today people live differently, due to which values and criteria in art have changed as well. We should always bear in mind that an artist is primarily a human being, and that criteria are quite relative.

The success of piano pedagogy or personal success of a particular pedagogue should not be evaluated only on the basis of success of his talented students, or the amount of awards obtained in competitions. Success of each pedagogue should be evaluated also on the basis of merits achieved with his students who did not become professionals, and who represent the music audience. The biggest success of each pedagogue is to develop love for music among his students, which will help him to eventually become a better music connoisseur and music lover, a member of the educated music audience. What is most important, this will help him develop into a versatile, free, creative, humane and sensible person, regardless of his future profession.

Cultural conscience, including music culture, should become a necessity of every individual. This is how a cultural individual contributes to the creation of a better, more humane and more cultural society in general.

The basic goal and task of every piano pedagogue is to develop love for music in each student, and to approach every child with.
3.1.1 Music education and the piano teaching system worldwide

In most countries worldwide, particularly in Western Europe, an independent system of music education like the one in Croatia and in other countries of the former Yugoslavia does not exist, except within music education in public schools. Some European schools stimulate extracurricular music activities to a large extent within their programs, offering the possibility of playing orchestra instruments and group orchestra classes.

In regards to music or art schools, there are clear differences from the Croatian music education system.

There is a large number of private, open-type music and art schools in which everyone can learn to play an instrument, regardless of their age and ability. Enrolment into these schools does not require entering exams, which initially check the candidate's abilities.

European music schools are united in the European Music School Union (EMU), which is an umbrella organization of national music school associations in Europe.

A framework program is in place, defining the goals and contents of instrument music education in Europe, entitled: Curricula for Instrumental Education in European Music Schools, 2007.¹⁸

According to this program, an instrument may be taught individually or in small groups, and if a student shows interest for it, he can learn to play several instruments.

Classes are organized according to levels, where the first level is available for everyone, following which students are directed to vocal and instrumental classes through spontaneous selection, both through individual or group classes, where the tempo of their progress depends on their individual abilities and possibilities. Only specific groups of students who progressed over the course of several years and reached a high level of interpretation are offered the highest level of training in these schools.

A similar principle of music education exists in USA. Piano teaching usually starts in one of the smaller private music schools, in preparatory classes of renowned music academies or through private lessons. Moreover, like in Europe, public elementary and high schools provide the possibility of instrument learning, with teaching restricted to the amateur level. In

¹⁸ (http://www.musicschoolunion.eu/index.php?id=70&0=)
order to harmonize the criteria for evaluating the knowledge attained and music achievements, like Europe, USA has regional associations of music pedagogues in place, who recommend programs and organize exams. This ensures a single evaluation system for all students, regardless of the method used in their piano teaching. After several completed levels, students may compete to study an instrument at one of the numerous and diverse higher education institutions like state and private universities, colleges and conservatories.

Generally speaking, it can be concluded that the music and art education in the world is primarily based on the market and consumer principle. A number of countries is now engaging in joint projects between governments, public schools and music schools to integrate music as much as possible into the lives of children and youth. For instance, a project is currently in place in Germany, whose main idea is that every child should play an instrument, in additional classes offered elementary school (Mautner, 2007).

Specialized schools for talented children are in place in some countries, but are rather rare in Europe. Several specialized schools of this kind exist in Moscow or London. A famous school in the territory of the former Yugoslavia is the School for Music Talents in Ćuprija, Serbia, operating for the last thirty eight years.

### 3.1.2 Music education and the piano teaching system in Croatia

Music education has its own educational system in the Croatian school system, consisting of several levels: preschool, elementary school, high school and higher education. The need for a separate educational system is justified, among other things, by the fact that it is a necessity for professional music education to start at the earliest age of a child, due to the complexity of music skills which constitute the basis of music education.

Music education in Croatia is based on the curriculum issued by the Ministry of Science, Education and Sports in 2006.

Contrary to the examples indicated above, an important characteristic of music education in Croatia is that it is funded by the state, and is available to everyone who passes the entering
exam for enrolment into music school. This ensures that music education and piano teaching are available for all children whose parents can afford to purchase a special instrument for the child, and pay a tuition fee which is symbolic.

3.1.3 Piano methods

A range of piano schools or piano methods exists worldwide. Almost all piano methods are based on the same principles, the difference is only in the initial approach and manner of resolving certain methodical problems. Different methods place an emphasis on various methodical elements. In regards to the hand and playing apparatus in general, the goal of all methods is to achieve a relaxed, free hand and the entire playing apparatus, with some schools focusing on the technical hand positioning, while others start off with music experience. As opposed to old methods, where the position of hands and finger work was the basis of every school, today the emphasis is on direct contact of the child with music and sound.

Years of tradition of the Russian piano school make it one of the most famous piano schools in the world. Its main representatives are: A. Rubinstein, A. Goldenweiser, S. Feinberg, K. Igumnov, H. Neuhaus and others. All Russian pianists, regardless of their great individuality, always assigned great importance to tone, phrases and melodiousness in their interpretations. The Russian school is a school of tone, a cantabile interpretation method, based on Breithaupt's weight technique without excessive finger articulation. Artistically clear music intonation is the most basic element in adequate interpretation and understanding of the Russian pianistic phenomenon. Russian pianists mostly performed pieces from the Romantic era and the Classical period, including those of Russian composers. Since Russia was isolated from contemporary trends during Socialism, Russian piano school is based on tradition starting with Anton and Nikolai Rubinstein. It was under no influence of other piano schools. Subsequently, numerous Russian pianists, students of famous Russian pedagogues, made this piano school famous worldwide.

As previously stated, the Elly Bašić Music School enrols children without an entering exam.
American piano schools are the most numerous and most beginner piano primers and methodical textbooks were published in USA. All these schools strive to attain student progress as fast as possible, using a number of association tools like drawings, comics, songs, stories and alike, to develop and discover the best and simplest way to master written music. These schools usually contain a range of well-known children's and folk songs, as well as famous compositions from other genres like country, rock, opera, themes from classical symphonies and alike.

In the former Yugoslavia, a famous method exists by Emil Hajek in Serbia, who educated numerous generations of pianists and pedagogues. His technique encompassed completely free hands and maximum usage of the entire playing apparatus, as well as finger stroke immediately preceding action. The method stems from the basis laid down by a famous pedagogue and pianist, T. Leschtizky.
A number of excellent Russian pedagogues subsequently came to Serbia, including Evgeny Timakin, Arbo Valdma, Igor Lazko, Konstantin Bogino and others.

In Croatia, Svetislav Stančić undoubtedly deserves the most merit, as he contributed to a higher level of cultural and pianistic awareness in both Croatia and in the former Yugoslavia. Due to his successful teaching method, over time it was labeled as the Zagreb pianist school or Stančić method.
It is hard to discuss a "pure" pianist school today, since numerous schools influenced one another. However, some basic differences still exist.

Apart from different piano schools, some of the mentioned music pedagogies have a significant influence on piano teaching methods. Their basic principles and ideas are transferred to instrument teaching as well.
Several have a detailed system of instrument teaching, like the Suzuki method, while others apply general pedagogic principles like improvisation in the Dalcroze and Willems methods. The influence of these pedagogies on instrument teaching is significant, and their basic principles are reflected in their instrument teaching to a large extent.

Along with general and music pedagogies, there is a great similarity between methodical principles of the Romanian pianist and piano pedagogue, Carola Grindea and Elly Bašić. Like Elly Bašić, Carola Grindea wanted to connect the child's music creativity development with
traditional instrument teaching. Through improvisation as a form of the child's music production, both stimulated the development of child creativity and child music creativity from the child's first encounter with an instrument. Simultaneously with learning new material and playing skills, they both stressed the child's need for creative production, for free expression through music by means of improvisation. They combined the two teaching methods instead of implementing them as isolated processes in music teaching. Starting with the same basic idea, and the desire to stimulate a student to use his acquired theoretical knowledge in practice, unlike Elly Bašić, Carola Grindea asked her students to record their music. By doing this she combined two different forms of child music production: improvisation and composition. However, she stressed the following: "I do not teach composition. My work is only an introduction, a stimulation to adopt the basics of piano playing and to awaken the student's interest for music. Only then does real work start" (Grindea, 1997, p. 10).

Through her methodically, systematically determined manner of piano teaching, she introduced students to music terms in a creative and relaxed manner, which would come useful in their "composing" and production of music. She divided initial piano lessons (from 6 months to a year of learning) into 6 stages, and depending on their level, she stimulated students to create music which they subsequently recorded. She believed that by recording music and using the acquired knowledge about music "grammar", students would respect and understand more the works of other composers, as well as learn about order and discipline in music. By using the keyboard as a "canvas where he paints his moods by sound", the student actively uses all these "grammatical elements" (Grindea, 1997, p. 8).

In comparison to the spontaneous, intuitive improvisation stressed by Elly Bašić, this method of child music production is slightly inhibiting for the spontaneity and freedom of the child's expression. On the other hand, a methodically systematic manner of piano teaching simultaneously stimulates the child to create, having acquired knowledge and technique, not only to reproduce the music learned. It is precisely the stimulation of students for any form of creative production on the basis of knowledge and skills that should be the essential purpose of any form of music education. Creation of something new and personal creates a feeling of satisfaction, joy, boosts self-confidence, and what is particularly important for music pedagogy, it develops the student's interest, love and motivation to learn music.
3.2 Essential specifics of FMP piano teaching

In addition to the functional solfeggio method within its pedagogy, FMP also encompasses a range of specific methods pertaining to instrument teaching. Elly Bašić's basic idea was to create a connection between theory and instrument teaching. In order to better realize this idea and become a better piano teacher, she decided to pursue additional education, and enrolled in the study of composition and conducting. In her words, her intention was not to be "only a performing artist".

When asked by the music academy professors why she wanted to continue studying when she already had a diploma and was the principal of her Beethoven Music School\textsuperscript{20}, Elly Bašić responded:

"I want to become a theoretician, to control myself as a pianist. I also want to be a pianist, to control myself as a theoretician. This is my way, in which I merge these two types of knowledge and these two ways of thinking in FMP, which complement and supplement one another exceptionally well. I have created my pedagogy in the same manner" (Bašić, 1998, in radio show "Tumači glazbe", ("Interprets of music")).

With the typical, flexible teaching structure and a high level of individualization (both in theory and in instrument classes), according to the diversity of interests and abilities of each child, FMP ensures the development of every child, adapted to the personal dynamics of his progress and maturation. As stated above, individual (instrument) classes have stages instead of classes with school year time limits. Stages are more flexible in terms of duration, and adapt to the dynamics of the child's development.

In order to realize the so-called two-way street principle\textsuperscript{21} in class, instrument teaching is divided into three stages.

As stated in the initial part of this dissertation, each stage consists of two years, with the possibility of reduction or extension as necessary. During the first and second stage, which are the same for all children, the child formulates his wishes and possibilities on one hand, while

\textsuperscript{20} She graduated in piano and claimed to have been the first woman to enrol in the study of composition and conducting at the Music Academy in Zagreb.

\textsuperscript{21} Methods of work and methodical procedures are explored in class, to successfully educate and develop talented children as well, encompassing both future potential musicians and children who will not become professional musicians.
the instructor forms his opinion about the child's abilities, and the possibility of further education on the other. Based on this, with the preliminary exam or test panel, the instructor reaches a decision on the student's advancement to the next stage, or on the extension of current stage.

Advancement to each new stage is not always dependent on the amount of mastered material by the student, i.e. by quantity, but by the quality of the student's playing and his intellectual and music maturity. If faster improvement is noted in a child, he can be advanced to a new stage during a school year, following a preliminary exam. On the other hand, a child that is burdened by class or is not able to master the requirements mandated by a specific stage, has his stage extended. This gives him time to mature and improve his knowledge and abilities by playing compositions on the same level, to ensure an undisturbed course of development in the next stage.

The last, third stage is divided into A and B program, where A is the specific program, intended for children who will continue with their high school music education, while B is a general program, intended for children who will complete their music education after this stage. Frequently children who do not intend to continue with high-school music education after the third stage are also enrolled in the A program, which is much more demanding in terms of the instrument. They usually select this program because of their love for music and instrument.

Solfeggio and theory requirements are identical for both programs, with the only difference in a new subject, Art of Music, for students in the general, B program. Students attend this course as a group class, instead of an individual instrument lesson. The basic goal of this subject conforms with the primary aims of the entire FMP. One of the main goals and tasks is to create a positive attitude in students for classical music works (vocal, instrumental, and both), for parts of a music piece, and for different styles in classical music. In addition to listening to music and following significant music events like the concert, opera and ballet season, the aim of this subject is to activate the student's interest for events from other areas of culture (significant events in the domain of visual and performing arts). In short, the task and

22 Children are enrolled according to their predispositions, desires and needs.
goal of this subject is to stimulate an active and permanent interest in the student for cultural and artistic events in his surroundings.

Piano program in the third stage in program B consists of playing less-demanding compositions from program A of the third stage, pieces from extensive materials of four hand pieces, prepared on the basis of piano, opera, symphony and ballet literature. The intention is to develop the child's interest for playing and music in general through this literature, with an emphasis on emotional perception of the music piece, as opposed to the technical aspect of interpreting these compositions. Through spontaneous and conscious improvisation, the mastered knowledge about styles and music forms in the Art of Music subject also contributes to the student's emotional perception of music, providing him with the possibility to express himself through music. Upon completion of the third stage, program B, i.e. completion of elementary school, these students have the possibility to continue their music education in a two-year high school program, financed by their parents.

In addition to formal specific elements (development in stages and separate A and B programs), which entail adequate didactic and methodical principles in class, one of the main specific elements in both FMP instrument and theory classes is **improvisation**. Improvisation represents one of the most significant FMP processes, with a methodical and well-defined implementation through the entire vertical music education process - from music preschool to the completion of high school.\(^\text{23}\)

### 3.2.1 Term "music improvisation"

In order to clearly present the significant role of improvisation in both instrument and theory FMP classes, the definition of music improvisation must be clarified.

The word improvisation derives from a Latin word *improvisus*, meaning unforeseen, unexpected, unimagined, unanticipated.

We improvise on a daily basis in different situations without being aware of it. We could claim that all our actions contain at least some improvisation. Improvisation, as a creation of

\(^{23}\) It is implemented in solfeggio, polyphony, conducting and chamber music classes.
new or evolvement of existing ideas, as part of the creative human potential and a result of a desire for expression, can occur in all areas of human activity.

In daily jargon it refers to an activity completed in haste. In some fields (particularly in science) like in medicine, economy, law and others, improvisation has a fully negative connotation.

Music improvisation is a term frequently used in music and in music pedagogy, and interpreted in different ways. Improvisation still exists in the organ tradition, in jazz music, in ethno or entertainment music, but in classical music only its pedagogic value has been retained. Although it played a vital role of music making throughout history, music creation is inexplicably missing from most music curricula today. With the exception of jazz and some instructional activities in elementary general music classes, improvisation plays a relatively minor role in the comprehensive, general music education (Azzara, 1999).

Different interpretations of the term music improvisation exist.

"Music improvisation comprises a simultaneous discovery and performing of music, without previous, general preparation" (Die Musik in Gesichte und Gegenwart - music encyclopedia 6, p. 1093).

The new Grove Dictionary of Music and Musicians (2nd edition, vol. 12, p. 94, 2001) defines music as "The creation of a musical work, or the final form of a musical work, as it is being performed. It may involve the work’s immediate composition by its performers or the elaboration or adjustment of an existing framework, or anything in between."

The Music Encyclopedia (Muzička enciklopedija) published by Hrvatski leksikoGraphski zavod, states the following: "Improvisation in music is the ability to simultaneously find and perform music thoughts. It occurs as a need to express certain psychological conditions through music. The earliest form of improvisation occurred in folk music, created at the time when a folk artist would add and perform music to the words of a poem, or when he is inspired by the dance rhythm... It is the primary impulse for composing in general" (p 201).

Improvisation is analogue to unprepared, improvised expression of ideas in speech. Just like a person develops and expands his vocabulary when learning languages by listening, speaking, reading and writing, musicians acquire and develop theirs in the same manner. By listening and playing by ear, the person's music expression develops and improves, thus increasing his repertoire of compositions learned in this manner. It is precisely the rich repertoire of
compositions which one can play by ear that makes it exceptionally useful for an individual who tries to improvise his melodies, rhythms and harmonies. This repertoire assists students in better understanding the melody flow and the feeling of harmonic progression (Azzara, 1999).

Either way, music improvisation is a type of creative production opposite of the writing-based creation in composing. Unlike composition, which is a music piece based on written music, created as a result of meticulous work on it, improvisation is generally an interpretation which is unprepared, created spontaneously, following an unexpected impulse of the performer. Just like a text in writing differs from improvised storytelling, composing is different from improvisation. The actual act of composing by using written music and score became more valuable in the West than improvisation, particularly since the Baroque and Classical periods. The basso continuo practice was established in Baroque - improvisation was based on basso continuo, primarily in organ music, where improvisation was valued more than interpretation of written literature. Over time, preludes which served as an introduction, a preparation for performing certain compositions, as warm up before performing and instrument test, started being noted on paper. The practice of recording vocal pieces for instruments began in the 16th century. In order to better perform the requirements of a vocal composition and its interpretation on certain instruments, ornaments were introduced, which peaked in the Classical era. Another reason for a gradual abandonment of improvisation in practice was the initial printing of works, which lead to a change in understanding a music piece in general. After Beethoven, the piece and its composition become unchangeable and untouchable. The main difference between improvised and composed work is not the fact that one is recorded on paper and the other is not, but lies in the fact that one is still being worked on and transformed, while the other attained a relatively fixed form of performance (Kartomi, 1991).

In solo performance of improvisations, unlike previously composed pieces, the current inspiration and motivation significantly influence the artist and his contact with the public. In this case, the composer and the performer are one person at a given time. As opposed to improvisation, composing is a long, planned, creative process.

The role of improvisation does not constitute a part of the performing practice, as stated in the above examples. It is a significant methodical tool in music education, also applied in music therapy.
Numerous approaches and methods exist in this creative activity. As a spontaneous expression of music ideas, improvisation is a creative activity. However, according to some interpretations, there is a significant difference between the terms of creation, production and improvisation. According to some, creative activities have less limitations than improvisation. Unlike Elly Bašić, who always stressed completely free, spontaneous, unrestrained and unlimited improvisations of students, improvisation often entails certain guidelines, a certain framework, structure for the performer (like tonality, harmonic progression, meter, rhythm, music form and alike). Challenged by precisely these limitations, creative improvisations are made outside and within them. Actually, numerous improvisers and composers find that they are most creative when creating music within certain limits (Azzara, 1999).

Thus, music improvisation as creative formation and narration of music thoughts "in the sense of music performance, requires a certain technical and music level, familiarity with the basic creative principles in several areas of music, familiarity with the act of creating, different from noting it on paper, and understanding music statement and its reproduction" (Die Musik in Gesichte und Gegenwart - music encyclopedia 1989., vol 6, p. 1093).

Improvisation is more than "making up music as you go along. Actually, improvisation is spontaneous composition. Just as a composer must plan what sound will be expected, so, to a certain degree, must the improviser" (Zentz, 1992).

This is why some authors believe that certain limits have to be in place for the student prior to creating new music pieces. If there are no boundaries or limits, a child has a number of possibilities for productive creation, which may be a problem since it is then hard to decide how to approach this task (Regelski, 1986).

Sometimes too many choices are confusing for the child, while some limits provide security and stimulate freedom during productive creation.

By interpreting improvisation as a creative activity through the child's spontaneous, not learned, but innate expression, or through the activity of music creation based on certain guidelines and limits, improvisation provides multi-level possibilities for the child's expression and development, not only in music and art, but also in other areas of science and life in general.

It is precisely this that represents one of the basic goals and tasks of improvisation, both in FMP and in other music pedagogies which use it as a methodical tool.
3.2.2 Music improvisation as the basic form of child music creation in FMP classes

Music improvisation represents one of the basic and most important forms of child music creation. A child begins to improvise rhythm and create simple melodies spontaneously at an early age. Initially, it consists of several tones, with his music expression becoming richer over time. It has been determined that a fetus can hear and has motor reactions to music stimuli already in the 20th week of pregnancy. It seems that a child feels music in his entire system from the infant stage.

A number of studies confirmed that even very small children are able to explore and used melodic and rhythmic patterns, motives and alike in their improvisations. In one of the earliest studies conducted in 1940 at the Pillsbury Foundation School in Santa Barbara, California, children aged 2 to 6 were observed during music lessons. Authors of the study discovered that even children this young, who learned music, were capable of using rhythmic patterns in their improvisations. Improvisations studied contained characteristic asymmetrical rhythmic models, continuous rhythm or both, simple and complex meter. It was also noted that children, once they began improvising on an instrument, primarily focus on researching the color of sounds and other sound characteristics of the instrument.

In two subsequent studies, John Flohr monitored music characteristics of pentatonic improvisation on a xylophone. In the first study, he observed children at the age of 4, 6 and 8, pertaining to improvisation on the pentatonic Orff xylophone. He discovered their improvisations were more cohesive, with a strong orientation to the tonality center than improvisations by younger children. He also determined that the children observed were able to improvise on certain motives, samples or patterns, which they were able to vary, and also to express their feelings through improvisation. In another study, he observed children at the age of 2 to 6 over a period of 4 years, establishing that even younger children can use motives, samples and patterns in their improvisations.

Based on research results, he proposed three development stages in child improvisation:
(1) **The motor energy stage** (ages 2 - 6) in which children use note values of approximately equal duration and repeated pitch, (2) **the experimentation stage** (ages 4 - 6), characterized by the emphasis on finding new ideas by complying with a wider context, (3) **formal properties stage** (ages 6 - 8) encompassing structural characteristics like tonality and repetition on larger samples (Flohr, 1985).

Deborah Reinhardt researched rhythmic characteristics of 105 children aged 3 to 5, asking them to improvise a song on the alto xylophone while the instructor or another student played a simple drone, accompanied by a bass xylophone. She discovered that five-year-olds used different note values and rhythmic samples more than the three-year-olds. Furthermore, almost all children were able to improvise to the accompaniment with a stable beat and consistent meter (Reinhardt, 1990).

In FMP, the primary aim is to focus methodological activities on developing an increasingly free and rich child's expression through music. The intention is to stimulate the need for creation, for freedom of expression and communication through music and other art in the child, **in order to develop and preserve his innate inventiveness, to create a more spiritual, calm and free generation in the future.** The development of child music production is stimulated through intense contact with music and art in general. Moreover, functional music pedagogy does not value child music production and child production in general as a product (piece of music), but as child's storytelling - which differs from artistic storytelling. It is used by music pedagogy as discovery, realization or a rule, but also as an alarm (two-way communication), and provides the child with freedom and joy of expression, expansion of music skills or the need and ability to have a music opinion (Školski kurikulum GU Elly Bašić(2010). In her pedagogic and research work, Elly Bašić's starting point was that every child is a potential artist, and that every child is creative, so she tried to find an answer to the question why every adult is not. Why do general and art pedagogy fail to educate every child and subsequently every adult or at least maintain their interest for art? This is why she tried to find another route in her pedagogic work, by bearing in mind the child's **subjectivity, artistic sensibility, which would not break the child's spontaneity, limit his fantasy or destroy his sophisticated sensitivity.**

She stressed that the child's creative imagination was threatened the most by institutionalized structures like schooling, school programs, textbooks and manuals, as well as by pedagogic and didactic activities. She claimed that the authentic, pure music expression of a child
surfaces when a child does not feel controlled by adults, while inadequate education in his childhood inhibits his creative ability (Bašić, 1971b).

It is a fact that a certain antagonism exists between the traditional education and creative child expression, similar to the one between work and play. This antagonism is unavoidable, since these activities have long been based on functions which are contradictory, exclude one another and serve different purposes. The task of contemporary pedagogy would be to surmount this antagonism, i.e. to learn how to respond to contradictory tendencies in the course of a child's development. The biggest drawback in traditional education lies precisely in the fact that the focus was on learning based on external patterns, while completely neglecting internal mechanisms of the child's expression, which are a precondition for creative behavior (Supek, 1977 in Nola, 1987). Like in music, child creativity develops by expression through visual arts by the age of 12, following which it usually declines and disappears. Most psychologists find that this is a result of the school system which does not develop student creativity, but rather his discipline and knowledge.

Through her idea of music education by the functional method, Bašić strived to find a direct method, whereby the child would master artistic patterns in a manner natural to his soul, adequate to his innate abilities and his age, where he would primarily develop his artistic sensibility every day by learning art, even when playing (Bašić, 1957).

Music improvisation as the fundamental element of FMP teaching, implemented in all teaching areas (from music preschool to theory and instrument teaching later), determined as a methodical and well-defined program from the very beginning, also serves as an exceptional motivational tool in teaching.

Improvisation, as one of the most natural and most creative forms of work in FMP music education, primarily strives to develop the freedom of music expression, creative imagination and creativity in a child. The very possibility of a child's creative expression assists in the preservation of his natural - innate creativity.

Thus, improvisation as creative expression represents a tool for the child's expression on one hand, and a tool for active learning of new material on the other. Through improvisation the child can actively express his emotional experience spontaneously, and unburdened by the level of knowledge acquired. This active perception of music develops and stimulates the child's freedom, spontaneity, sensibility, imagination, the child's self-concept, self-confidence etc.
Rudi Supek, one of the prominent psychologists with whom Elly Bašić had closely cooperated, researched child imagination and creative production in his scientific studies. He stressed that the child is unusually diverse in its expression, and does not like repetition. He determined that children never fully return to the same form in improvisation, do not create in the same manner but create new forms, without self-imitation and reproduction of what they had already created. He concluded that child production always searches for new forms of life (Supek in Bašić, 1970).

Improvisation is unique, representing a permanent challenge both for the pedagogue and for the student. It is a form of unique, always original and new means of creating music which is not recorded. Child music creation can also be recorded as a music piece, thus becoming composition.

School, family and the society in general represent significant factors in the development of child music production. Based on the statement that each child is creative, we can conclude that in favorable circumstances he can develop his predispositions to a certain level. With an instructor with a "pedagogic feeling for" creative production, the student will not only discover new facts, phenomena, new ideas, different problem-solving approaches or acquire new abilities, but will discover himself in the process, his affinities and hidden skills. This is why it is important for the instructor to have certain freedom and autonomy, professional rights, power, readiness and ability to stimulate child's creative production in class in general (Previšić, 1999).

In addition to educational purposes, Elly Bašić used improvisation also as medical therapy. In music therapy, improvisation affects the health of a patient by influencing his personal qualities, raising the limits of his sensibility, interest, abilities etc. Active participation in the creation of something new, like new music, develops a feeling of satisfaction and comfort in a person, which confirms the therapeutic effect of music.

In short, improvisation stimulates a child and a person to activity, creates a desire to explore and create. The exploration instinct develops in early childhood. Later this instinct and curiosity prompt the child to research knowledge, and with determination help a person attain new achievements or inventions, like conquering a mountain top, sea or the universe (Messer, 1967 in Tiljak, 2005).
3.2.3 Child's first introduction to improvisation in FMP music preschool

Improvisation is conducted in FMP theory classes already in music preschool. Observation in music preschools has shown that children have an increasingly shorter attention span and concentration today. Hyperactivity is also quite common in children, which is a consequence of not only hereditary factors, but also of the modern way of life.

The FMP program strives to assist a child in his complete development, starting with music preschool. The basic goal of FMP music preschool education is not only to introduce a child to the world of music and prepare him to play an instrument, but also to develop the child's entire personality. Already at preschool age, but also later, improvisation plays an exceptionally significant role in the child's development. Through improvisation, the child becomes more sensitive to the colors of sounds, it helps him develop concentration, attention, memory, motor skills, it develops the child's motivation, and particularly the child's imagination and creativity.

Precisely through improvisation, games and stories which constitute the basic methodological FMP tools, the child obtains support in his development and learning about music starting with music preschool.

Music preschool classes, beginner instrument classes or any other form of classes where the child is first introduced to music, is the most important stage, the most significant link in the child's music development, usually critical for his further music progress and relationship towards music.

In the first introduction of a child to music, it is important to start with actual music, not with dull and dreary writing of notes, the treble clef, or with learning music terminology. Such graphomotor and intellectual skills which the child is unable to grasp at that age, usually turn him away from music. In the preschool age, the child's music production should be charged with strong emotional experience from the very start. If the child feels an emotional connection to music from the earliest age, he will usually remain devoted to it for the rest of his life.

The educator's role is crucial in conducting improvisation, in finding the way and means of conducting it, to motivate each child to improvise. It is crucial to create a special atmosphere through games and storytelling, to awaken the child's imagination, his need and desire to
create music. The basic precondition of improvisation is spontaneity. The child will produce his first improvisations by playing, communicating with his toys or imaginary characters from his world of imagination, by playing in playgrounds etc.

It is important for a pedagogue to support every impulse of the child, and to stimulate his spontaneity. A child is spontaneous only when he feels free and is not afraid. In Bašić's opinion, it is necessary to eliminate fear from making a mistake in the child from the very beginning, and give rise to the belief that he can succeed.

The scope of work at preschool level includes a wide range of class materials and teaching methods. In a comfortable, stimulating, non-evaluating atmosphere, children primarily engage in motor activity through counting rhymes, followed by signing songs, listening to music, drawing, introduction to different instruments and through a number of games in class (Quiz, Telephone, Indian, Cat and Mouse, Musical Grass and others). It is important to stress that each new pattern in class introduces experience through games and storytelling. Later when children are ready, this experience is transformed into conscious knowledge. At this age children can not play any music instruments and have no technique development except their voice and body. Since small children have natural motor skills and agility, they are very successful with percussion instruments - metallophone, xylophone and clappers which offer a large variety of tone expression, while recorders are introduced later, in the second year of preschool music learning. Introduction of children to the recorder also begins with storytelling and improvisation. Drums and the triangle are also used, in addition to which children also use their natural "instruments" - hands and feet, obtaining special sound effects through clapping, tapping or stomping. Children develop their fantasy by improvising on the instruments available, while simultaneously experiencing different colors of sound on these instruments.

In addition to the above, when playing their first improvisations, children also use different instruments made at home, which were previously used in class. For instance, they use "instruments" they played their counting rhymes on: wooden sticks from brooms, pebbles, self-made rattles, two nails tied together and alike.

24 Elly Bašić collected over 1000 counting rhymes, archived at the Institute for Ethnomusicology in Zagreb. When performing counting rhymes, children use sticks, pebbles or drums, and sometimes march around the classroom which helps with their concentration.
First child improvisations in music preschool are usually short-breath phrases, through which children "describe" something with sound or present a certain atmosphere, situation, mood, event. In their first improvisations, children describe rainfall, wind, a dialogue between two owls and alike. Later, when they master the instruments used in solfeggio classes, having gotten to know them well, they are ready to perform long-breath improvisations. These are based on elements from children's first improvisations which they already mastered (like wind, rainfall, dialogue of the owls etc.). This typically occurs in the second year of music preschool.

Children are unfamiliar with improvisation patterns in theory classes, which adults use in their conscious music production. They create music spontaneously, and their creative expression is unique. Children expresses their natural creativity through a spontaneous perception of music, often creating improvisations which have an element of drama in them.\(^{25}\)

For instance, when improvising on the topic *Night in the forest*, children describe the atmosphere in the forest slowly going to sleep (wind, leaves, rain, owl, cuckoo etc.).\(^{26}\)

Such improvisations are usually called *atmosphere improvisations* or stories told by sounds, the purpose of which is to make children sensitive to colors of sound, to stimulate creative imagination and spontaneous expression, and also to enable communication through music, as well as joint music creation in class. (Perak Lovričević, 2005)

In her works, Elly Bašić stressed the following: "A child can create freely, without knowledge. Adults can only do what they know. Creativity derives from freedom" (Bašić, 1973a, p. 49).

Children frequently draw the music they perform, and thus the drawing represents a *score* of sorts. A pedagogue wishing to record the child's creative production can do it by audio or video recording.

First child improvisations, just like the first encounter with music in the FMP music preschool program, have a great significance and are stimulating for the child, regardless of whether he will continue with music education.

\(^{25}\) Improvisation develops in one breath, culminates spontaneously, then unravels and slows down.

\(^{26}\) In addition to voices, children also use self-made instruments, recorders imitating the owls and alike.
Through FMP, Elly Bašić wanted to combine theory and instrument teaching. It is precisely this initial teaching in FMP music preschool that is a source of ideas which can simultaneously be applied in initial instrument teaching.

In initial instrument teaching and introducing children to instruments, inspiration and teaching ideas can be drawn from FMP music preschool methods. In initial teaching is the basis for awakening and further developing the child's interest and love for music, it has special importance in FMP. "Get the preschooler hooked on music forever. Systematically and methodically develop his music abilities and skills, while he thinks he is having a great time, teach through games, stories and with joy" (Bašić in Perak Lovričević, 2005, p. 45).

### 3.2.4 Improvisation in FMP theory teaching

After the first encounters with improvisation in FMP music preschool, improvisation is used on the basis of a methodical and well-defined program in almost all forms of theory teaching: solfeggio, music art, polyphony, conducting and history of music.

In theory classes, improvisation is always used for reinforcing, repeating or introducing a specific teaching element. It is a didactic activity through which different requirements and goals of teaching can be fulfilled.

We distinguish between several types of improvisation applied in both theory and instrument instruction.

In regards to the manner of performance, improvisation can be in a group or individual. Group improvisation is usually applied in theory classes, but can also be used in instrument teaching, when several children participate in performing one improvisation.

Depending on whether a student uses melodic (solmization) or rhythmic syllables in his improvisation, we distinguish between

- unaware or spontaneous, and
- conscious improvisation with mastered material.

Spontaneous improvisation, as the name indicates, derives from a spontaneous need of the performer to express himself. This improvisation is a spontaneous, intuitive, unpredictable

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27 In addition to games and storytelling which represent the basic FMP idea, the instrument instructor can also use counting rhymes and songs taught in music preschool. Likewise, improvisation themes performed in music preschool can also be applied to improvisations on the piano or other instruments.
and unrestrained expression, through which a child communicates his inner world, releases his creative imagination and sensitivity. The basic goal is for the child to feel unrestrained, to dare and audaciously approach the creative production activity, focused on his typical way of thinking and not on how adults think.

Contrary to conscious improvisations using mastered material, spontaneous improvisations do not have a specific task, allowing the child to spontaneously express his thoughts, feelings, moods or desires through music. In other words, he can express anything he wants through music.

Conscious improvisation is introduced in teaching later, when the child already masters certain material. It consists of singing or performing rhythmic music phrases, with melodic or rhythmic material which the child mastered earlier.

Improvisation in solfeggio encounter of melodic, rhythmic and melorhythmic improvisations to meter. Different types of improvisation exist on different levels of learning.

In the first grade of solfeggio, spontaneous improvisation initially consists of inventing a melody to a neutral syllable. Later, the teacher initiates a spontaneous melorhythmic improvisation by singing to a textual question, and the child responds. This creates a dialogue which continues in melodic textual phrases.

In regards to the usage of music elements, we distinguish between melodic, rhythmic or melorhythmic improvisation. For instance, in case of spontaneous rhythmic improvisation, the neutral syllable is used with meter tapping, while rhythmic syllables are used in conscious rhythmic improvisations.

Conscious melorhythmic improvisation is used in solfeggio classes in the so-called chain improvisation. This improvisation represents a "continuous music story", where a child starts singing a melody (story), which another child picks up to not break the meter and melody cycle. At the same time, the other children "play" the meter on their desks in a two-beat, three-beat or four-beat measure.

In regards to the means of performance, improvisation can be vocal, instrumental or vocal and instrumental. In addition to the vocal improvisation method, solfeggio classes also encompass instrumental improvisation performed on Orff instruments. In addition to solfeggio classes, this method is also used in the Art of Music subject, attended by students in the B program in elementary school.
As already stated, improvisation is also used on the high-school level, not only in solfeggio classes, but also in other theory subjects. For instance, performing improvisations continues in the History of Music subject on the Orff instruments mentioned above.

Improvisation plays a particularly significant role in polyphony since "improvisation is the basic, fundamental inner potential for construction from the first organum to the last instrumental polyphony of Baroque" (Kazić, 2001, p. 173).

Initially the basics of the polyphonic style are mastered spontaneously, through the principle from perception to comprehension, by spontaneous singing of long-breath melodies and an analytical approach to the style development logic. Later, improvisation in polyphony includes free polyphony, different types of counterpoint, imitation and the fugue form.

Improvisation in conducting plays a highly significant role in the development of each student, particularly in mastering assignments in this subject. In this case, improvisation liberates the personality, assists in developing and eliminating psychological or manual restraints. On the other hand, in conducting, improvisation provides the student with the ability to practice (which is absolutely necessary) without routine and tiresome repetition (Perak Lovričević, 2005).

Improvisation plays a highly significant role in FMP. Improvisation and other methodical principles that the FMP method is based on, develop love for music and motivation in a child to attend music school and be involved in music in general. Children's examples from practice are best evidence of this.

A particularly fascinating example from teaching was at an exam in music theory, where a student from a traditional class expressed apathy, indifference and a lack of knowledge, so a panel member said: "It seems that music theory is the hardest subject", while a student in another class, taught by a different method, illustrated his music theory notebook with shells, algae, starfish and corals, with "sea" spelled out in large, blue letters. "To my surprised question the ten-year-old answered: Theory is so wonderfully mysterious, like the sea. Whenever I dive into it, I discover fascinating and amazing things" (Bašić, 1973a, p. 50).

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28 Previously all music schools in Zagreb were organized into a single center, with joint exams at the end of each school year, including for Functional Music School at the time, along with all other music schools in the city of Zagreb.
3.2.5 Improvisation in FMP piano teaching

Improvisation, as the basic and most creative form of work in FMP, plays a significant role in both theory and instrument teaching. Application of improvisation in theory classes correlates to instrument teaching to a large extent. The same basic principles apply, with a different realization in practice. Psychological, biopsychological, motor and other principles are all based on the same problems in a child: spontaneous child imagination, motor skills, sensitivity, freedom of expression and others. The essence is the child's expression and creative production, and not esthetics and the artistic expression of an adult. Elly Bašić's idea was that improvisation must primarily be an enrichment of the child's expression, not its impoverishment in the sense of the child being driven into a corner by having to abide by the standards that the instructor imposes (Bašić, 1985).

In other words, improvisation in general should allow the child to freely handle certain music elements, instead of clichés and models imposed by adults. Elly Bašić believed that the child has a richer imagination and expression than an adult, which is why he must be allowed to think and express himself in his specific manner, not in the way an adult would do it.

As already stated, Elly Bašić was primarily a pianist, then a theoretician, although her name is usually linked to theory teaching today. As a young teacher, she followed and analyzed the work of her senior colleagues. She concluded that a child plays in a very limited sound range for years. Children learning piano never surpass a certain level of sound sensation and the richness of sound the piano offers. The child is limited with technique he has mastered, and he does not reach actual music, where the piano sounds "like a piano". The student realizes the richness of sound only in high school. She concluded that most children, after "sacrificing several years of their childhood", who stop learning piano, leave with nothing more than a modest, theoretical and practical knowledge of piano playing, with no elaborate emotional experience which should have been an integral part of their music experience when playing an instrument. Her idea was to give the child a chance to create music from the very start, to have piano at his disposal from his first encounters with the instrument, before he learns how to play, to be able to listen and experience its vast richness of sound. This can only be achieved through improvisation, where children create their own music spontaneously, assisted by methodical guidance of a pedagogue. What is essential in this process is for adult esthetics to not influence their form or artistic impression.
Therefore, Elly Bašić's basic idea was to **preserve the freedom and the rich imagination of the child, despite the essential need to master technique as well.** In this case, her idea of a **two-way street** means that the child's natural (innate) resources should be **preserved throughout his development to adulthood, which must also be combined with conscious knowledge.** It is important to not suppress the child's imagination in the acquisition of conscious knowledge, but to ensure that the technique and the knowledge gained coexist with his imagination.

"Improvisation is relatively common today - but mostly outside of music teaching, as a separate activity. I believe that improvisation should be the essence of teaching, permanently and always present, intertwined into the whole educational process... I find that it is important to continuously intertwine technique and knowledge (obstacles) with imagination (freedom) within teaching, which enables combining one with another, something that is typical of a child's nature" (Bašić, 1973a, p. 50).

The main purpose is to open the door for the child to the world rich in art, creating a basis for his general artistic development.

Several articles which Elly Bašić wrote about improvisation on instruments, primarily in piano teaching, lead to the conclusion that she envisaged improvisation in FMP initially in instrument classes, and only then in theory classes. This is indicated in the following articles: "Predispositions and development possibilities of child imagination through music“ from 1969, and "Improvisation as a creative activity“ from 1973, which deal with improvisation primarily through examples of improvisation on the piano. For instance, in her article from 1969, published soon after the Functional Music School in Zagreb was founded, she discussed improvisation on technically challenging instruments29: "From day one our children begin creating music even on technically challenging instruments, through improvisation" (Bašić, 1969, p. 63).

Likewise, her article "Improvisation as a creative activity" from 1973, after listing a number of improvisations on the piano, only briefly mentions improvisation in theory teaching. "All this is music, created in the first months of piano teaching..." says the author and continues in

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29 According to Elly Bašić, technically challenging instruments were the piano, violin and the cello.
brackets: "(simultaneously with this method children also attend solfeggio, where they are also taught through improvisation)" (Bašić, 1973a, p. 55).

3.2.5.1 Improvisation in FMP beginner piano teaching

Initial teaching requires the most responsibility in pedagogic work. Every child is different, and there is no single recipe to make teaching interesting for a child. Getting to know the child and finding ways to expose him to the world of music in the most appropriate manner is the most creative, and the most interesting part of pedagogic work.

Thanks to the child, his spontaneity and creativity, we often discover and find a new idea and a way to approach him in introducing him to the world of music. In an atmosphere of mutual trust, the child learns from the teacher, and the teacher from the child. Elly Bašić claimed that she should thank children and their inventiveness for the most important findings in her scientific and research work: "We have learned a lot from the child in that school, we have expanded our findings - we, adults. From day one our children begin creating music even on technically challenging instruments through improvisation. By not imposing problems which would limit and block their imagination, we allow them to experience a range of sounds for expression without restrictions" (Bašić, 1969, p. 63).

According to older methods of piano teaching, proper hand positioning and finger work were the basis of initial piano teaching. Today, the approach to children in initial teaching is completely opposite, involving direct contact with music and sound.

According to the music school program from 2006, there is no precisely determined teaching method for first piano lessons. Based on the curriculum, the instructor should cover the following material: positioning by the piano and body posture, hand positioning and finger movement, beginner music literacy for students, learning notes in G and F clefs; note values and basic measures, fundamental beat types, legato, portato and staccato; simplest rhythmic exercises, definition of phrase and its realization, basic types of dynamics (piano, forte, crescendo, diminuendo, distinguishing between melody and harmonic accompaniment, persuasive performance of cadences at the end of each section (rallentando)\textsuperscript{30}.

\textsuperscript{30} Nastavni planovi i programi za osnovne glazbene i osnovne plesne škole, (2006). Zagreb: Narodne novine
102/06
The means of realizing these assignments or goals is left to the creativity and ideas of each instructor, demanding a significant involvement of the pedagogue in working with very small children. The teacher’s personality, his approach to the child, the manner in which he introduces the child to new materials, all play a highly significant role in music education of each particular student.

The teacher’s should have a positive attitude, be pleasant, friendly and an enthusiast in his work, as well as patient and encouraging for the student. With its elastic and child-appropriate didactic principles, FMP provides the teacher with the possibility of approaching the child in an interesting and unique manner, allowing him to express and develop his creativity. The goal and task of every pedagogue is to use the child's potential, his natural impulse, and what is most important, to awaken the child's interest for music, teaching him to love music.

The first lessons the child attends are frequently decisive for his subsequent overall music education. The child is excited and full of expectation before his first lesson. He wants to start playing right away instead of listening to dull instructions about how to sit, the position of his body and feet, and that of his hands and fingers on the keyboard. What the child wants most, and is eagerly waiting for, is precisely what traditional music pedagogy denies him, which is "experiencing the duration of sounds, relations among its tones, the life of these sounds... Sound which fills every inch of space, sound that lives, that is" (Bašić, 1969 p. 63).

This can only be accomplished through improvisation.

With the aim of preparing the child for playing, pedagogues still frequently approach the child with a whole range of new terms and information which he can not grasp all at once. Children like order, but not commands, particularly not from a person whom they expect to introduce them to the world of music.

After a number of instructions, the child develops fear from making a mistake, and simultaneously fear from the teacher and the keyboard. The child is disappointed and in constant fear of whether he had completed all assignments given by the teacher. He loses the natural relaxation he initially had. The child becomes tense, passive, his interest declines, along with his motivation to play. The best comparison is to a child who is learning how to walk. If we burdened the child with a range of instructions about how to make his first steps, he would never learn to walk.
Elly Bašić always stressed gradual progress, namely that the child should not be given too much information all at once. "Never assign several tasks at one time. The child must feel that the task is not difficult for him" (Perak Lovričević, 2005, p. 44).

The child likes to explore and reach conclusions on his own, with the teacher supporting and encouraging him in this process. Every conclusion or discovery which the child finds on his own remains permanently in his memory, unlike "ready facts" served by the instructor. According to HNOS\textsuperscript{31}, the goal of contemporary education is precisely the active learning process through exploration. The main task of pedagogues in teaching beginners is to stimulate the child to individually explore and try to reach conclusions on his own. Improvisation is the only way for the child to encounter the world of music by exploration, as opposed to passive perception which lowers his interest, love and motivation for music.

We introduce the child to the world of music and to his instrument through games, spontaneous improvisation without rules and without the typical fear of making a mistake or getting a bad grade. This is how he perceives the instrument, as a tool for his expression, as his friend, and not as a simple reproduction tool.

Today, individual piano lessons in the EBMS use primarily improvisation in beginner lessons, according to the wishes and creativity of each teacher. Later, it is applied much less, and is almost neglected due to a demanding program of assignments which must be completed and which require significant amounts of time. This is why students are sent to group, elective improvisation classes held twice a month.

Group improvisation classes are organized on Saturdays, to accommodate children from both shifts. Students are divided into two groups, where one group consists mostly of beginners and children who were not involved much in improvisation, while the other, advanced group encompasses children who were involved in improvisation previously. In addition to spontaneous improvisation, children are also introduced to various forms and means of improvising (improvisation through movement, improvisation of how a certain image is perceived, that the child has in front of him in place of written music).

\textsuperscript{31} HNOS - Croatian National Educational Standard (Hrvatski nacionalni obrazovni standard)
How do we introduce a child to the world of music and the instrument? How do we motivate him to learn to love music and befriend his instrument from the very start?

More than 40 years ago, Elly Bašić left a message for all of us, FMP followers, which is her legacy and provides an answer to these questions: "In FMP we do not start by introducing music technique, we take quite the contrary route, even on technically challenging instruments like the piano, violin or the cello. Instead of technical exercises for finger practice on the piano cover or the table (which is still applied in teaching!), we offer the child an experience with a rich sound range from day one, for instance, that of the whole piano. Not technique, but emotional perception" (Bašić,1973a, p. 51).

In short, according to Elly Bašić's advice, it is only through improvisation, from the very first day, from the first encounter of the child with his instrument, that we can "offer the child the rich spectrum of the sound on the whole piano", and what is even more important, add to it a rich emotional experience.

However, this spontaneous fantasizing through music does not mean, as some think, that this entails lousy technique for the rest of one's life. The child spontaneously combines the technique learned in class with his imagination, practicing and mastering it better through improvisation.

The child likes to explore and reach conclusions on his own, in which the teacher must support and encourage him.

For instance, to have him relax and become familiar with the keyboard, the first encounter of the child with his instrument usually starts with the Cat and Mouse game, which the child already knows from music preschool. Through different personifications of the game, children are introduced to the term low (musical cat) and high (musical mouse), which they instinctively show with their body movements (down - a cat sneaking up, and up - mice running on high shelves). Thus, through games and storytelling which also represent an interesting association tool, the child experiences low and high tones, thereby mastering them more easily. The same game is very stimulating in instrument teaching as well, as it relaxes and liberates the child, allowing him to get to know and familiarize himself with the entire keyboard, spontaneously relaxing his hand and wrist.

This is an example of parallel teaching, through intertwined FMP theory and instrument teaching.
The basic preconditions for improvisation are spontaneity and lack of fear of failure, as well as creative atmosphere and the instructor's personality. "Spontaneity is", according to Elly Bašić, "the initial and necessary stage of creativity" (Bašić, 1973a, p. 51).

According to her, it is through improvisation that we can "best learn to listen and to explore what the child's expression is hiding" (Bašić, 1973a p. 45). We get to know the child through improvisation, we discover his often hidden potential, thereby adapting our further work to him more easily.

3.2.5.2 Improvisation as a tool for developing the child's relation to tone in beginner piano teaching

Since music is the art of sound, the most important task of every pedagogue is to work on tone already on the beginner level. Beginner classes are the time when the child's curiosity about tone and the music he creates is either awakened or lost.

The habit of listening is one of the crucial components in piano teaching, and must be developed from the very start. The ear, which is the most significant link in this process, is frequently neglected from the very beginning. In exploring the instrument and discovering different colors of sound, the child's attention should be focused on listening to the tone that is created, that lasts, then ends. This is how spontaneous improvisation is initially used, through creative games, instrument exploration and listening to tones, to enable the child to enter the world of music, to focus his attention to tone, to listen to the tone as it lasts, and to feel its movement. It is important for the child to connect the existing tone with the next one and to feel the flow of music.

"For how long does the child in 'traditional piano lessons' live with the limited tone range of 5 fingers, followed by 6 tones, only to attain, after lengthy technical preparations, a range of a single octave! From thousands of children who start out this way, very few will get to Chopin's etudes, that will finally enable them to master the entire spectrum of sound on their instrument. Children educated by FMP are offered this entire, rich spectrum of sound from day one, also on technically challenging instruments" (Bašić, 1973a, p. 51).

The child can focus his attention to sound – tone, and listen to it through his innate characteristic of active desire to explore the instrument and play it, unburdened by a whole range of rules and fear of making a mistake. Therefore, as Elly Bašić wrote, the child must listen to the entire rich spectrum of sound from day one, not just to the range of several tones.
By describing his music experience through improvisation, the child can focus his attention and experience to the tone he is creating. The child frequently surprises himself and is thrilled with tones he created spontaneously, having discovered his creative expression.

The basic goal of first improvisations is to allow the child to play the instrument from the very first encounter with it. He is surprised and thrilled with the tone he is exploring and the music he is creating. In doing so, the child also discovers the pedal and its function. "What the child wants most, and is eagerly waiting for, is precisely what traditional music pedagogy denies him, which is experiencing the duration of sounds, relations among its tones, the life of these sounds" (Bašić, 1969, p. 63).

Later, when playing his first songs by ear, the child frequently listens to the beginning of a tone, as instructed by his teacher, but pays no attention to, and does not hear the end of a tone. Thus, the child does not connect the existing tone to the next one, and can not feel the flow of music.

When performing his first improvisations, the child is engrossed in his story, which he wants to present by sound on his instrument. Therefore, he listens to tone and its duration with great concentration unconsciously, without any instructions from the teacher. Sometimes children have to be warned to listen to tones they create through their emotional experience. This frequently depends on the character and temperament of each child. Either way, this also represents the basis for the child's subsequent relationship with tones, when performing his first compositions.

Almost every improvisation on an instrument, which the child creates spontaneously, gives him the opportunity to listen to the sounds and tones created and produced. For instance, listening to tones is possible: in bass diving deep or the opposite, in discant flying high, night, silence, bells ringing, etc.

A number of pedagogues are focused on beginners with small hands, short fingers and similar issues. They are not focused on the child's freedom to imagine and create music, which are much more important for his subsequent music development and interpretation. The child develops not only his imagination, creativity and sensitivity through improvisation, but he also liberates his music creation and expression. With this, he spontaneously listens to the music he is creating, which is a result of his inner feelings.
3.2.5.3 **Spontaneous, intuitive or unaware improvisations**

Spontaneous improvisations are a result of a person's natural need for expression and creation, which are particularly strong in children's expression. They constitute the child's spontaneous creative expression through music, which surfaces already in younger children, through melodic and rhythmic improvisations. These improvisations are created through the child's playing and communication with toys, imaginary characters and alike. It is in the child's nature, particularly at an early age, to turn all impressions into games and movement. It is crucial to support this creative impulse in children and to develop it further.

The child's first improvisations on the piano are his spontaneous and creative forms of playing with music and technique elements. Spontaneous improvisation is everything the child creates spontaneously, unrestrained and without any limitations or detailed assignments. The child is most spontaneous when he is not thinking, but is creating on the spur of the moment. Spontaneous music is created in those moments. The child's musicality is at its best then. This is why the main goal in stimulating the child's music creation through improvisation is to help him feel as free as possible in his music expression.

In FMP theory classes, the difference between spontaneous and conscious improvisations is fairly clear. Improvisation in which a child has not yet mastered any class material, improvising on a neutral syllable, represents spontaneous improvisation. On the other hand, when a child consciously uses solmization or rhythmic syllables in expressing his created music, this constitutes conscious improvisation.

Likewise, we can distinguish the same two types in instrumental improvisation, and specifically on the piano:

- **spontaneous improvisations** - in which the child has still not consciously mastered certain music and technical elements he uses in his musical expression, and
- **conscious improvisation** - when these elements are consciously used.

However, it is sometimes difficult to classify these improvisations in instrument teaching. Every conscious improvisation can contain elements of spontaneous improvisation and the other way around, and it is thus hard to distinguish between them in this manner.
In other words, this classification differs in instrument teaching, depending on the manner of obtaining tone on an instrument. Therefore, Dobrila Berković, cello teacher at the Elly Bašić Music School, who was Bašić's student herself, devised the method for cello instruction. According to her explanation, spontaneous improvisation occurs before the child is able to produce a tone. At this stage, he still improvises by walking around the room and knocking on the window, the piano cover (a piano is usually in the room), by marching, creating noises, murmurs and alike, then gradually starts concentrating on his instrument. According to her, spontaneous improvisation has the following pattern: image-story-tone or story-image-tone. Later, this process gradually transforms to tone-story-image.

According to her, conscious improvisation is only conscious for the teacher, who wants to achieve a specific pedagogic or other goal with the improvisation assigned, or is conscious both for the teacher and the child, when the child improvises in the old modes, in a certain scale, or tries to obtain a specific tone color with improvisation (Perak Lovričević, 2005).

The child's spontaneous improvisations are usually referred to also as intuitive or unaware improvisations. By exploring his instrument, the child discovers and experiences tone, the duration of sound, he relaxes and lets his imagination take over. Since the child is frequently engrossed in the story and the music he is creating, he is also spontaneously concentrating on the tone and sound produced.

When performing spontaneous improvisations, the child frequently and spontaneously discovers elements of piano technique, agogics and interpretation.

On the other hand, conscious improvisations with mastered class material are used later. It is important to not use them in either theory or instrument teaching at the same time when another material is taught, but only when the child has mastered it to the extent where the conscious elements become spontaneous.

As previously stated, in the EBMS spontaneous improvisation on the piano is mostly used for beginner piano lessons with younger children, who have little or no knowledge about piano playing or music in general. These improvisations are based on a specific story or topic, usually assigned by the instructor. With different pedagogic methods, his task is to stimulate and provoke the child emotionally and psychologically to improvise, to a specific story, atmosphere or mood.
The child can not always express the extensive experience that he holds within by music. The child is a complex being, and will try to express in a different manner something that he was unable to express in a certain way. If he is not happy with the extent of his expression in one manner, he will compensate for this in a different way (by drawing, writing or movement). Thus, the combination of different ways of expression creates syncretism between music and other types of art.

The child likes to express his feelings also through drawings, and usually brings a drawing with him to class, with a topic he would like to improvise on. In this case the drawing represents a score of sorts, as the child bases his improvisation on it. This allows for a deeper perception, while the child's spontaneous story also contributes to this, as it is usually an integral part of the whole process. The child adds text to the drawing to better elaborate and express the story and his experience of it. These are the main properties of spontaneous and intuitive improvisation, which is a product of the child's imagination, and not of conscious knowledge, as is the case with improvisations of famous organ and jazz players. If the teacher manages to properly direct the child in this process, the intuitive stage gradually transforms to conscious knowledge. Elements that the child anticipated through improvisation without being aware of them, are later consciously mastered in class, at the time when the teacher determines that the child is ready. On the other hand, music elements and knowledge which the child consciously mastered in traditional classes (theory and instrument) are gradually combined and intertwined with elements created spontaneously in his music expression through improvisation. Either way, spontaneous improvisation by children is stimulating for both the child and the teacher, to further develop and adopt systematic knowledge about improvisation.

In Croatia, improvisation is not systematically applied in music education. Our music high schools and the music academy do not offer a subject in which a piano student would be introduced to improvisation. In Austria and Germany, improvisation in classical music is considered to have a significant pedagogic value. For instance, at music academies in Austria, piano students attend a course entitled Theory and Practice of Improvisation, where they learn to improvise on their instruments. This possibility is only partially available to students playing the organ in Croatia.
In the archives containing Elly Bašić's legacy, I found old recordings of improvisations in which the child improvised to certain compositions performed in class, based on themes from other compositions, specific phrases, melodies the child had previously heard, rhythm, form and alike. The child had still not mastered certain elements, but was able to improvise on them, thus creating specific forms like the ABA form, variations, waltz, minuet, etude, sonatina, tocatta and alike... In other words, he consciously improvised in class on a specific composition (form), which was an assigned element in his creation, although he had no knowledge about this form nor about the techniques and ways of improvising. By using his imagination, he spontaneously played with this composition, creating something new and different. Only once the student masters certain music elements consciously enough to use them spontaneously, does this constitute conscious improvisation.

An interesting example is that of a girl playing a composition she "heard on TV". A girl learning piano for only two months was spontaneously performing a variation on the 1st theme of Beethoven's Fifth Symphony. She spontaneously improvised on a two-bar phrase. If she had consciously improvised on this phrase by using certain techniques and knowledge consciously learned in class and created different variations, this would have constituted conscious improvisation (Example: CD no. 1.). When the child is not aware and does not understand what he is creating, as he creates based on his feeling and intuition, this constitutes spontaneous improvisation.

The teacher may explain certain terms to the child to a certain extent (depending on the student's age), but conscious learning and understanding comes only later in music education, when the child is ready for this.

This is why it is sometimes hard to clearly distinguish between conscious and spontaneous improvisations on the piano. Elly Bašić's idea was primarily to liberate the child to think in his specific - childlike - manner, to avoid imposing certain patterns and limits, imitating adult expression. She believed that imposing and enforcing certain rules (like the right hand playing the melody and the left hand accompanying it) restricts the child's imagination and spontaneity. Improvisation must encompass unrestricted usage of certain elements, even when this is done consciously. Strict adherence to certain music patterns, formulated for centuries according to the music expression of adults, restrict the child. She believed that improvisation in some pedagogies used worldwide reflect the adult, not the child. This is precisely what she wanted to avoid, claiming that a child's imagination is richer
than that of an adult. Elly Bašić wanted the child to accept improvisation as a toy which would help him form his own imagination.

Spontaneous, unaware, intuitive improvisation is the basis, incentive and means for further music development, and for the development of knowledge about improvisation, either in classical music or in jazz, where it is determined in detail.

It represents the necessary basis and foundation for preserving the child's natural spontaneity and inventiveness, which is so frequently lost in the child's development process. Preservation of the natural and intuitive expression in a child along with conscious learning, results in creativity and inventiveness in their future creative production. We must bear in mind that the main goal in this process is not to produce a good interpreter, improviser or composer. The essence lies in preserving the child's nature and spontaneity, in developing his inventiveness and in creating a more complex and humane person, regardless of whether he will be a musician one day or not.

3.2.5.4 The child's first spontaneous improvisations at the piano lesson

The child is introduced to the first spontaneous improvisations already at his first piano lessons. Their significance and role are crucial in beginner piano lessons.

Spontaneous improvisation in beginner classes give the child an opportunity to play right away, which he is eagerly waiting for. This allows the student to play and perform his own music from his first encounter with the instrument, without any theoretical knowledge or experience.

Beginner lessons are more creative, relaxed and what is crucial, more interesting for the child when they include improvisation.

First spontaneous improvisations are usually short-breath phrases with simple names. Through joint exploration and conclusions, associations and stories, the child is encouraged to explore his instrument by creating the first spontaneous improvisations.

Until children are introduced to the instrument, have inspected it from all sides and "tried it out", no other activity can be expected from them. Many children see a real, large piano for the first time. Understandably, they are initially afraid of the unknown. This is why the instrument must be explained to them, with an encouragement to explore and play it.
After lifting the cover and playing on the strings, exploring and discovering the sounds of different keys, adding the pedals and crawling under the instrument to discover what it looks like from down below, fear usually disappears and the child is ready for new activities.

We try to discover what the pedal does to sound - whether it lengthens the tone, gives it another color or something else. We listen to the sounds with and without pedals and discuss which one he prefers. We explore whether there is a change in tone when the pedal is used while playing on the keys and on the strings. Usually the conclusion is that the pedal turns us into magicians.

These first encounters of the child with the instrument result in his first improvisations. He is soon able to connect sounds with certain registers, imitating different animals in his first spontaneous improvisations, like the bear and elephant in the bass, the chirping of birds in discant, a lion's roar, a dog barking and alike. He tries to illustrate the movement of different animals: how elephants, bears, chicken, small ants, kangaroos, bunnies, squirrels or swans move. They can walk fast, slowly, like a forest fairy or a giant. They move in small steps, quietly, slowly or fast.

In the early improvisations it is crucial to create an appropriate atmosphere and introduce the child to the improvisation topic through storytelling. This is usually followed by improvisations that children eagerly accept and like, as they require lots of movement and activity. Since children are still full of impressions from their summer holidays at the beginning of a school year, after a short discussion I ask them to try and sway back and forth on the waves of the white and black keys. When performing this improvisation, the children often stand or spontaneously stand up to be able to play larger waves by creating the biggest possible movement with their hand, moving it along the entire keyboard. By lowering the hand from the elbow towards the wrist softly, children relax their entire hand and wrist. Fully concentrated on the idea they want to realize through music, some children spontaneously lean their whole body onto the keyboard to create the biggest possible waves and real sea wind. Small waves can be played as well, from the wrist to the fingers and the piano cover. By gently and slowly swaying on small waves, which become increasingly

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32 I have adopted this idea from Prof. Sretna Meštrović, who was very involved in improvisation in her work.
louder, children discover and experience different colors of sound, experience a large sound range, relax their hands and wrist, and become familiar with the entire keyboard.

The child's first spontaneous improvisations are usually followed by images and stories. Since every child has a typical manner of drawing, which he uses from his earliest childhood on, children like to draw their improvisations. Therefore, the drawing represents a score of sorts for the child, which he positions in front of him on the piano stand. Through this drawing/score, the child deepens his experience that he is trying to express by sound, and has a feeling that he recorded his music.

Initially the teacher may need to encourage the child to express himself by drawing the selected improvisation topic. Soon afterwards, the child draws the topic assigned on his own at home, and puts it to music in class.

In addition to drawing, the child often feels the need to describe his experience in a story he wants to put to music. Usually the story comes first, but the child sometimes spontaneously comments on or describes the course of his story during performance. For instance, when performing the improvisation *Double Bass and Trumpet in Competition*, the student tells his story and comments on it while performing his improvisation. The manner in which the child expresses his experience on the piano, by using his imagination and sensitivity, how he realizes his perception and imitates the sound of a trumpet and double bass on the piano, is very interesting to watch (Example: CD no.2.).

Spontaneous improvisation sometimes has a pattern of drawing-story-tone or story-drawing-tone. The child later starts out with tone, while storytelling and drawing are slowly abandoned.

The first instrument classes are filled with playing and storytelling, which are the main motivational tools in FMP, in addition to improvisation.

For instance, when a child becomes familiar with the keyboard, he is usually able to conclude how piano keys are grouped. The child learns what an octave is through a story about families who live there, with seven white and two to three black members. Through stories and associations, as well as by reaching conclusions and finding things out on his own, the child remembers and learns new terms much faster.

A parallel can be drawn with theory teaching in second grade, when children have to become familiar with the keyboard, as prescribed by the curriculum. In order to put a stop to the myth that it is harder to play black keys than white ones, or that black keys are more difficult than
white ones (even in solfeggio classes), children draw a keyboard with keys in many colors which are staging a fashion show. All keys dress beautifully and are equal in the competition. The children are usually thrilled with these colorful keyboards, and conclude that the keyboard would look much nicer if it were not only black and white. However, its monotony is necessary for easier orientation and playing.

I use a similar principle in piano lessons by asking children to draw a happy, colorful keyboard at home. They describe the score they bring in by sound and experience in improvisation.33

![Picture 6: Colored keyboard, 1st grade piano student, 2008](image)

With their immense imagination, the children usually exceed adult ideas, and return with drawings of flowery, dotty, triangular, sunny, sleepy, playful, dancing and other keyboards which they then describe by sounds.

![Picture 7: Dancing keyboard, 2nd grade of solfeggio, unknown author](image)

33 I ask the parents to provide an A4 music notebook for piano lessons which has much wider staves. The left side is usually empty, where we draw and write new terms, while the right side is used for writing down notes and rhythms.
First spontaneous improvisations can be performed by children in pairs, on two pianos, as well as on other instruments, which the children find particularly interesting. For instance: piano and recorder, piano and saxophone, piano and cello etc. This creates dialogue and stimulates communication among performers through music. Listening to one another is crucial for a successful communication of performers. Unlike individual ones, these, so-called group improvisations are a significant step towards chamber music, one of the most significant segments of a child's music development (Example: CD no. 3.). If the teacher feels sufficiently brave and creative, he can also engage in a dialogue with the student. A creative teacher usually produces a creative student, but it works the other way around as well, a creative student will make the teacher more creative as well.

3.2.5.5. Improvisations of moods, feelings, atmospheres

While exploring the instrument and creating his first improvisations, the child develops his interest for sound, sensitivity for sound quality, and colors of sounds, his creative imagination and spontaneous expression. As Elly Bašić would put it "now everything in their imagination lives through the medium of sound" (Bašić, 1973a, p. 58). Over time, as he grows and matures, the child slowly acquires increasingly more extensive possibilities of expression, and masters the instrument better in general.

He shows a greater need and desire for discovering and finding new technical and sound qualities on his instrument. Unlike his first improvisations, these no longer tell a story, describing a certain event, object, character and alike. They become longer and represent pure sound abstractions without any strong support of sound. The child is guided mainly by the sound itself and its nature. "This is how longer improvisations are created, in which the child
experiences the sound which fills the space, and creates an almost impressionistic atmosphere" (Bašić, 1973a, p. 58).

These are atmosphere, feelings, fragrance, mood improvisations, which are pure sound abstractions, which the child still uses to spontaneously and intuitively express his feelings. For instance, this is how a special atmosphere is created for diving at the bottom of the sea, morning fog, lullaby for a doll, the sky, the sea or a flower, shining star in the night, and others. Through this improvisation child usually discovers and listens to sound or tone in its full quality, intensity and duration.

Over time, names of these improvisations no longer indicate a story, but a complete sound abstraction: Aquarium, Color Green, Rainbow Colors, White Canvas, Universe, Desert, Nuclear War etc. (Example: CD no.4.).

Particularly interesting topics include: silence deep under the sea, silence in a human heart and others, which the child uses to learn to listen to silence in music. The goal of these examples is for the child to accept and experience a rest as part of music, and not as an interruption of the flow of music.

Since children like to be explorers, their new interest in sound stimulates them to find new means of expression, and they are no longer happy with just the instruments, but are also excited in creating sounds with typical objects around them (windows, doors, blackboards, shoehorns etc.). They play on the piano, in the piano, on keys, on strings, by tapping the wood to resonate, thus creating impressive sound quality (Bašić, 1973a).

Frequently these atmosphere improvisations have an element of drama in them. Usually an improvisation develops in a single breath, reaches culmination, then unravels, and finally calms down.

The listed topics of improvisations clearly show that the child outgrew the age of stories and fairy tales, being occupied with completely different, abstract topics, which mark his initial teenage years. This is the most sensitive period of the child's development, when spontaneity, imagination and creativity suddenly begin to fade under the influence of his upbringing and surroundings. A child is spontaneous only when he feels completely free, when he is not afraid of failure and believes that he can succeed.

Today, freedom and spontaneity are lost in preteen years, which the child used initially in his spontaneous improvisations. Suddenly, the child loses the courage and freedom of expression.
for fear that he may be misunderstood, laughed at or not accepted, particularly by adults. This creates the problem of the child's socialization. Sometimes he does not even understand what is expected of him. Contrary to the freedom and imagination he is used to, suddenly he is expected to know precise facts. Schools serve the purposes of the society, which wants to form people according to its needs, and as soon as a child transforms into a student, he immediately becomes susceptible to this transition (Supek in Nola, 1987).

Moreover, in his preteen and teenage years the child begins to resist conventional lifestyle standards. In their desire to resist the educational stereotypes, some react by rebelling and with dissatisfaction, expressing it in a number of ways.

"One girl presented an interesting improvisation entitled 'Nuclear War'. Contrary to the expected experience filled with tone, a huge range of dynamics and tones, the girl expressed her perception in the opposite manner - by piano sounds indicating that no life is possible there any longer" (Bašić, 1973a. p. 60) (Example: CD no. 5.).

3.2.5.6. Conscious improvisations on the piano

Conscious improvisations, like the described improvisations of atmosphere, moods and feelings, are created later, after several years of instrument learning, when the child already mastered certain music concepts. According to Elly Bašić, conscious improvisation means working with the material learned.

In their preteen and teenage years, children gradually transition to another method of performing improvisations in the course of their development. These improvisations are usually extended long-breath phrases, and are unaccompanied by stories or drawings, characteristic of the first spontaneous improvisations.

The term conscious improvisations is the logical opposite to spontaneous (intuitive, unaware) improvisations, used in beginner lessons according to FMP.

When analyzed on the basis of a conscious concept (within mastered material) or spontaneous usage of certain music and technical elements, they can generally be classified in this manner. However, sometimes children spontaneously come up with such mastery of music phenomenons that it makes it hard to distinguish whether this is a conscious or a purely
spontaneous mastery of certain material. This is why it is sometimes hard to classify FMP piano improvisations, the way it is done in theory classes\textsuperscript{34}. Frequently conscious improvisations contain elements of spontaneous ones and vice versa. This is precisely why conscious improvisation must sometimes be determined conditionally.

Improvisation in which a student consciously uses music, technical and other elements and knowledge about music, learned simultaneously in traditional classes, constitutes conscious improvisation. This means that every improvisation in which a child consciously and deliberately used certain mastered music material (technical or agogic elements, a specific style and alike), constitutes conscious improvisation, as opposed to the previous, spontaneous and intuitive elements. In previous, spontaneous improvisations, the child already knew a lot and was able to play it, but he was not aware of this knowledge. When the child consciously masters the same knowledge he spontaneously mastered\textsuperscript{35}, or consciously adopted and then applied in his improvisations, this constitutes conscious improvisations. The difference is only in being conscious and aware of specific music elements, which had been used in improvisation all along. However, it is important for the child to have consciously mastered certain material, so that the conscious gradually becomes spontaneous. Thus, improvisations on one hand constitute a tool for learning (like new music elements to be consciously mastered later, new sounds, colors and alike), and on the other hand a communication tool for expressing one's inner feelings.

In traditional improvisation, conscious improvisations would then encompass improvising based on specifically assigned elements like tonality, rhythm, form, motif or topic, old modes, basso continuo and alike.

As already stated, improvisations may be conscious not only for the student, but also for the teacher. Conscious or targeted improvisations are used by the teacher who wants to accomplish a specific goal with the student through improvisation. For instance, this method is used when an teacher wants to introduce the student to a new technical or music element in a simplified and interesting manner, through a game, or wants

\textsuperscript{34} For instance, when a child improvises on neutral syllables in solfeggio class, improvisation is spontaneous. As soon as the child consciously identifies tones when singing, this is conscious improvisation. Initially, it is hard to make a clear distinction between conscious and spontaneous improvisations in theory learning as well. Music elements necessary for conscious improvisation are gradually introduced to improvisation.

\textsuperscript{35} According to the methodical principle \textit{from perception to comprehension}
the student to relax when playing the instrument. An appropriate, positive atmosphere with the child is necessary, and the teacher can create it by telling a story to the child, encouraging him to deepen his experience through games, storytelling or drawing. The student is then able to creatively and emotionally express himself on the instrument through improvisation. By expressing his imagination this way, the child approaches music and his instrument in a relaxed manner, thus resolving the issue spontaneously and with interest.

For instance, for the teacher, the *Cat and Mouse* game would constitute conscious improvisation, where the child spontaneously learns about low and high tones, using the entire keyboard with relaxed hands and wrists, all the while playing the game.

Improvisation, which is a continuous challenge for both the teacher and the student, frequently reveals hidden possibilities and abilities of the student.

Students like to explore compositions from piano literature they play in class. "They have a desire for their imagination to play around with ideas of composers from their school material, and to create variations of them" (Bašić, 1973a. p. 60).

They consciously improvise to compositions performed in class, but also play around with ideas of famous composers, with which they spontaneously learn about different music styles and develop feeling for them.

The student's imagination plays around with Baroque and Romantic styles, without any acquired knowledge about them (Example: CD no.6 and No.7).

Conscious improvisation occurs only once the student develops a feeling for specific styles, when he begins to consciously understand and master certain music elements which he may have used spontaneously in his improvisations before.

In short, when a student fully masters certain music knowledge and skills, and is able to consciously use them in his music expression, this represents conscious improvisation.

Likewise, a student who learned the form of variation from the prescribed material for his instrument learning, usually creates improvisations which are variations on his own topic (Example: CD no. 8).

Music is primarily a language in which, just like in a foreign language, the student has to master certain parameters first. When a student consciously masters the basic music parameters, he is able to better and freely express, as well as better understand the classical composition he performs. In other words, if he understands the form of the music he performs, he will interpret it better.
It is not the intention of this work to discuss traditional improvisation which is both a complex and an elaborate topic, but to briefly mention some of its main specifics.

Improvisation in classical music is systematically formed and is a complex field in music pedagogy. It is based on music parameters which the student masters consciously, like intervals, chords, old modes, diatonic or chromatic passages, cadences, ornaments, modulations and others. Improvisation consists of a combination of these parameters and different music elements. Sometimes it is sufficient to change a single tone in an improvisation to create a completely new atmosphere, new meaning. For instance, Mozart created a new atmosphere, a new harmony, by changing only one tone in his compositions. Improvisations in which one motif is continuously repeated, with only a part modified, are called circular improvisations.

It is possible to improvise only on a certain interval, modeled after medieval improvisations. An interval is selected and completely new music is created by playing around with it. This results in a free improvisation on a certain interval - intervallic improvisation.

Moreover, it is always possible to improvise in a certain mode. For example, the right hand improvises a certain melody in the Dorian mode while the left hand plays an interval (like a perfect fifth in double stops).

Similar improvisation existed in the Middle Ages on drone tones, which was usually dance music. Drone is a low tone continuously played or repeated below or above the melody. It can be two part, like the sustained or repeated fifth in the bass. Simultaneously, the right hand improvises a melody.

Certain techniques and principles can be used in improvisation: a new or the next phrase can begin with the last note of the previous phrase\(^{36}\), the ending of an improvisation is usually achieved by returning to the beginning, etc.

\(^{36}\) This is referred to as anadiplosis (Greek anadiplōsis = repetition), a speech figure in which one or more words from the end of a verse is repeated at the beginning of the next one. (http://hr.wikipedia.org/wiki/Anadiploza)
In Baroque instrumental improvisation, this style reached its peak, particularly in organ music. The practice of basso continuo or continuous bass was established in this period. Every interpreter had the possibility of deciding how to create a whole piece from bass. This type of improvisation was most frequent in organ playing, where it is used to this day. During this period a much greater value was assigned to improvisation than to performance of recorded compositions.

Improvisation can also be created while practicing a certain composition, by a change in dynamics, agogics, heavy beats fingering and alike. Instead of the typical boring and tedious repetition which makes the child indifferent and disinterested, practicing becomes more interesting with improvisation. It turns into exploration and discovery of something new and interesting. For instance, when practicing etudes, a change in the heavy beat creates new and interesting music (Liszt etude, op. 1 no. 4).

Students often produce creative introductions in compositions performed in class, which also constitute interesting improvisations. They assist the student to spontaneously engage in a composition he is performing and to interpret it freely, with more creativity and imagination.

As a rule, improvisations are not recorded except possibly by audio and video recording. If a child is aware that the improvisation is being recorded, he is frequently not fully spontaneous and relaxed when performing it. This is why the recording should be unnoticeable, even if that affects the quality of recording.

Repetitions of improvisations are never identical, and the child is not able to improvise several times in the same manner. It is precisely the unrepeatable uniqueness of improvisation that gives it value.

Sometimes the student asks the teacher to write down his improvisation in addition to recording. This is not always possible, due to the range of sounds. When music created spontaneously is permanently determined by writing it down, improvisation becomes composition. This process of recording it on paper can possibly be justified pedagogically as granting a child this wish. The basic purpose and goal of improvisation is not for the student to become a composer, but to become a more creative and imaginative person.

Elly Bašić's goal was to possibly be justified pedagogically that the child feels relaxed with his instrument, which is why the child should be involved in a lot of spontaneous, and a specified amount of conscious improvisation. Conscious improvisation can be introduced only when a child masters some elements very well - almost spontaneously. Her idea was for
improvisation to be a spontaneous mastery of certain elements, even when they are used consciously. The goal of improvisation in FMP is not a specific product - improvisation - that the teacher will evaluate, but to liberate the child and allow him to think in his own way, not according to adult esthetics and their artistic patterns. This is the basic difference between traditional improvisation and improvisation in FMP. Either way, it represents a good basis for adopting new knowledge about traditional improvisation and further creative production through music.

### 3.2.6 Role of piano teachers in child improvisations

First spontaneous improvisations of a child are based only on his complex, natural predispositions, created exclusively in a spontaneous, intuitive manner. In order to stimulate the huge creative potential in the child, the teacher's significant effort, engagement and knowledge are necessary.

Elly Bašić wrote the following about the influence an teacher has on the child as his first spontaneous improvisations are performed: "Nothing is determined in advance, as this would be dictated, not spontaneous creativity" (Bašić, 1973a, p. 52).

She believed that a pedagogue should not influence the child in his selection of register (whether to play in discant, bass or the central part of the keyboard), usage of pedals, articulation etc. He should primarily guide the child in a systematic, pedagogic manner, without any influence of adult esthetics either in the formal or in the artistic sense, only pedagogical.

On the other hand Zoltan Kodaly believed that: "All healthy children would improvise if allowed to do so... but they can not be left on their own in forming their own music concept" (Kodaly, 1929 in Tiljak 2005).

Moreover, like Elly Bašić, he emphasized the importance of the entire personality of a teacher, listing characteristics of a true musician: "1. Trained ear, 2. Trained intelligence, 3. Trained heart, and 4. Trained hand."

He considered it important to develop all four of these characteristics together, and to maintain them in continuous balance (Kodaly, 1953 in Tiljak, 2005, p. 45).

It seems that children today significantly differ from generations which Elly Bašić and her associates researched and implemented improvisation on. Generations from the 21st century
seem to be less inventive than those from the second half of the last century, who would spend much more time in unstructured playing. With technology development, children spend more and more time in front of the TV or the computer, and less in spontaneous playing. This is probably just one of the reasons for these changes, researched by sociologists and psychologists. In any case, contemporary pedagogy should be up-to-date with these changes.

It is sometimes very difficult to stimulate children to improvise, to have them relax and obtain their genuine and spontaneous expression. They frequently need some general instructions prior to engaging in spontaneous improvisations, like being told what they can use in their expression through improvisation. Frequently, even after the teacher’s encouragement and once a stimulating atmosphere has been established, children are still very withdrawn and uninventive. Unless they are instructed otherwise, they only use white keys during improvisation, as if black keys were off-limits. They frequently play only within the range of one octave, not daring to "stroll" on the entire keyboard. They sometimes play with only one hand and one finger, and do not even think to use the pedal. It is a fact that the first songs played by ear are usually performed within one octave, with one hand and one finger, so children neither dare nor think that they could play differently. The most important thing to stress in improvisation is that everything is allowed and nothing is wrong. It is important to remind them that they can use pedals, particularly the right pedal, since this turns them into "real magicians". By exploring the instrument, they test and discover the purpose of pedals and how they influence sound, usually during their very first lessons (the right pedal "does magic" and lengthens sound, while the left one "colors it").

It is important to provide these basic guidelines to the child in order to liberate, encourage and stimulate him to perform improvisations. That constitutes the main role of the teacher in this creative process of the child, which should never turn into laying down rules, patterns and strict guidelines on how to perform improvisations.

Depending on the personality and character\(^37\), children react differently to encouragements to improvise. At times the child needs a lot of time and patience to open up and be ready to cooperate.

\(^{37}\) This primarily concerns introverted and uncommunicative children
"Even when you doubt a child, never show it - because the child is always a step ahead, and he will take that step on his own" (Bašić in Perak Lovričević, 2005, p. 44).

Apart from the child's personality and character, the child's as well as the teacher’s mood significantly influence motivation for performance and the quality of improvisation. This is why a creative atmosphere must be established through different methodical principles like games, storytelling, talking to the child and others. "Children can do it all! But not alone. They can and like to solve problems, but can not discover them. It is necessary to give them age-appropriate assignments which they will solve spontaneously at first (and they will master problems which adults may find too difficult for them). Then the problem must be tackled in an adequate, progressive manner, which will develop the child's abilities of problem solving, and prevent him from accumulating fear of problems (or what is worse, cause a predictable reaction from him). However, the issue in not only which problems are assigned to them, but also how..." (Bašić, 1973a, p. 48).

This is why the teacher should be best prepared precisely for improvisation teaching and know in advance what he wants to achieve with students by using specific assignments. Only systematic and methodical improvisation guidance has a positive influence on the child's musical and inventive development in general. C. Orff particularly emphasized this in his pedagogic work. He stressed that what may seem quite simple and effortless for a typical observer is usually a result of long hours of preparation and thinking about "how to best prepare the soil for the seed to grow" (Goodkin, 1991).

The teacher not only gets to know his students through improvisation, discovering their hidden qualities and latent characteristics, but also learns from them as well.

### 3.2.6.1 Improvisation by the teacher

A number of pedagogues still believe that the teacher should "get on the child's level" to become close and better understand him. Elly Bašić stressed that a child is never an immature adult. He is simply different than an adult, but is never inferior to him. She stressed that adults should only adapt to the child's level, try to adapt and accept him as an equal, not expect him to behave like an adult. First of all, the teacher must know how to play with the child, and attempt to be accepted by the child when playing with music, as an equal and trustworthy person.
Initially the child is quite distrustful, and unless the teacher manages to establish a contact with him on an equal footing, he will withdraw and create a barrier which is hard to penetrate. It is hard to be a good pedagogue and parent. Music is a perfect tool to help us approach the child, since the child accepts and learns music with ease.

Children are spontaneously creative, but imagination is lost in the process of conscious learning because spontaneity is lost as well. An elaborate expression is frequently blocked by conscious thinking. If children do not think when performing their improvisations, their expression is much more musical. They create more elaborate music when fully spontaneous. The teacher’s task is to assist the child in preserving his spontaneity and imagination in the course of his development.

"This is where we come in, we who know the value of creativity" (Bašić, 1973a, p. 66).

At times the teacher himself must improvise to stimulate, encourage and get the child to cooperate. It is crucial for the teacher to be creative himself, otherwise it will be more difficult for the child to accept his encouragement. It is important for the teacher to adapt to the interests, demands and psychophysical development of the child. The tasks or goals that the possibly wants to realize through improvisation must be appropriate for the child's psychophysical stage of development. Like in all other forms of pedagogic work, systematic and gradual approach is significant, ranging from simple, spontaneous to conscious improvisations.

The teacher’s encouragement through his improvising should not be excessive, to prevent an opposite effect on the child, restricting his spontaneity, or to avoid the child imitating him whereby he would lose his spontaneity. More precisely, according to Berhard Scheidler: "One can conclude that an uneducated child has two most expressed tendencies:

1. creation based on a provided pattern - imitation, and
2. free creative production - improvisation."

(Scheidler in Kazić, 2007, p. 194)

Children frequently improvise in pairs on two pianos or on other instruments. The teacher may also engage the child in a dialogue.

The most important thing is to allow everything in spontaneous improvisation, to make it an area where the child can express himself and communicate through music freely, without fear of making a mistake.
Improvisation should primarily be a free game, not a difficult and burdensome task for the child, limiting his spontaneous imagination. "Music imagination is only a segment of imagination. It is a product of deep personal experiences and realization" (Krajtmaier, 1997, p. 86).

The child's very first improvisations give the teacher an opportunity to get to know the child, his temperament and character. This is one of the significant roles and values of improvisation in FMP and similar music pedagogies in which it is used.

Communication between the student and teacher is a crucial element in teaching, to prevent instrument lessons from turning into routine and mechanics. The teacher should encourage the student to communicate, and should improvise along with him on an equal footing, not develop an atmosphere of dominance and superiority over the student. By improvising with the child on an equal footing through dialogue (on the same or another piano), the child is stimulated to communicate.

So the role of the teacher is primarily to encourage the child, to help him relax and to offer him the possibility to express himself fully through improvisation.

At the end of her book *Seven Notes, a Hundred Miracles* Elly Bašić stressed the important role that an teacher has in implementing her method: "The success of the FMP method largely depends on the cheerful atmosphere that the teacher brings to class. This method is based on active cooperation with the child, and that makes it functional. And the child cooperates fully only when he feels free and unrestrained, if the teacher does not impose knowledge, but provides understanding, support, encouragement and help. This relationship creates an atmosphere in which trusting oneself and one's work stimulates the class as much as the pedagogue" (Bašić, 1960, p. 107).

### 3.2.7 Anticipating technical and interpretative elements through improvisation

By realizing his elaborate and unrestrained sound-related imagination and desires through improvisation, the child performs above his age level, finding means of expression which are way beyond his conscious knowledge, up to several grades ahead. The child finds it easy to realize everything that results from experience. Through improvisation, the child releases his spontaneous knowledge and skills he naturally possesses. His emotional experience anticipates technical and interpretative elements which were not consciously mastered in
class. When the teacher determines that the student is sufficiently mature for conscious learning of music phenomenons, he will assist the child in consciously learning and understanding them during class practice.

Thus the emotional experience of the perceived music phenomenon already precedes conscious knowledge of it.

Elly Bašić compared this to learning how to swim. While some children initially learn to swim on land, and later by holding on to a rubber ring or by holding on to the teacher's rope, children who live by the sea learn to swim on their own. There is a saying in Dalmatia: "The child should be tossed into the sea, and he will learn how to swim", therefore not only by instinct (since those learning to swim on dry land also have this instinct), but also because the sea represents joy and life for the local population, as well as danger. In other words, the child will begin to swim spontaneously when put in the water, without knowing any swimming techniques. He will learn and develop his technique and knowledge while swimming (Bašić, 1973a). The author believed that music learning is the same. Once the child senses the joy of producing music, when he feels good and safe in music, creating emotional connections with music, he will find it easier to adopt the necessary techniques and knowledge.

As previously stated, in initial piano teaching the student relaxes, feels free and becomes a friend of the keyboard through various games on the keyboard in which no mistakes are possible, and where everything is allowed. The child begins to use the keys naturally, without (psychomotor) stiffness, he conquers the resistance from the keyboard, beginning to hold his hands and fingers naturally, without lengthy instructions by the teacher. Likewise, sitting at the instrument and body posture are natural to him, without instructions or orders from the teacher. This is how the child reaches conclusions on his own, which he remembers forever. Later, when performing his improvisations, the child spontaneously uses and discovers certain technical, agogic and other elements of piano interpretation, which are later consciously learned and more easily adopted in traditional classes.

In addition to the fine differentiation of sound quality, a seven-year-old girl learning the piano for only two months spontaneously used five different types of strokes when performing her story. She commented on her improvisation while telling her story:

"A magician lived in the woods.
He went for a walk."
He was bored with his walk,
and began to transform.
First he turned into a bunny...
Then he turned back to himself...
Then into a deer...
Then he again turned back to himself...
And went home singing."

(Example: CD no. 9.).

Through her spontaneous imagination at play, the girl intuitively anticipated technical elements she would learn later. In her story about a magician who went for a walk in the forest, turning into a rabbit, himself, a deer and himself again, then went home singing, the girl spontaneously discovered finger articulation, soft wrist in cantilena and staccato, as well as portato from the elbow.

It is important for the child to later recognize and comprehend these elements, once they are singled out from a music unit, at the time when they are taught as new material in class. If a child fails to recognize them, the teacher should remind the child about improvisation in class, in which he had anticipated these elements spontaneously while performing. This will make it possible for the child to realize them in compositions played in class much more easily, without technical or other problems. In other words, everything that is a result of experience is easy for the child to grasp.

Improvisation is not only discovery and creation of something new in instrument lessons. It can also serve as a means of practicing certain technical and music elements in piano teaching.

Children possess extraordinary creative abilities and imagination. Adults often learn from children, but have a hard time entering their world, despite all the efforts.

Thanks to their imagination, children find ways to turn the conscious learning of certain technical or music elements into an easier and more interesting process. Thus children invent creative “technical improvisations” used for practice or to master certain technical or music elements in piano pedagogy.

For instance, one student created his own exercises for legato, staccato and wrist. He wanted to write down his exercises, so he drew the score for his improvisations:

*How Goats Jump, How Fish Swim and Third Method for the Wrist.*
The teacher realized that the improvisation the child proposed actually did work in relaxing the wrist. This is a great example of the child's incredible imagination and creativity, usually by far surpassing the inventiveness of adults.

By performing his improvisations, the child usually enjoys the topic performed, and is flooded with strong emotions. He is mentally fully engrossed and concentrated on the story he wishes to present and express through music. This is how the child realizes his story or his idea, by using his instrument and with intense mental activity and desire, reflecting his inner world and experience in his performance. Moreover, the child spontaneously masters technical and music elements through games and experience created by realizing sounds of his ideas and stories, none of which are a problem in this method.

Even difficult technical elements like trills are mastered with amazing ease and simplicity by this method, since they reflect the child's inner experience that he wishes to present through music. In the improvisation entitled *Happy Bee Flies from Flower to Flower* a child will spontaneously play the trill with incredible ease, while describing the buzzing of a bee in performing his imagination by sound. This method enables a much easier learning of different technical problems in an emotional connection with music, realized through improvisation.

When the same technical or music challenges are approached in the traditional manner, without experiencing music as a whole and no emotional link to music, but with dry instructions like "watch out for...", "you have to play like this...", "not that way, be careful..." and others, learning the same element automatically becomes much harder for the child.
A number of technical and music problems in class are purposefully introduced through improvisation, to be consciously learned later, through music literature, when the child is ready. This highlights one of the basic methodological principles of FMP - a principle where each new music pattern is first introduced as perception, and is consciously learned once the material is mastered.

For instance, playing with both hands can be taught through improvisation. The right hand could play *Steady Rain* in discant, while the left hand plays *Thunder from Far Away*. The left hand holds long tones, while the right hand plays rain, usually with incredible ease and agility. Moreover, the child frequently plays with both hands simultaneously when performing his spontaneous improvisations, without being aware of it.

A range of other topics is available for improvisation, where the child masters the problem of coordination and playing with two hands with ease and without conscious awareness of it. For instance, the right hand plays *Sun* (holding down long tones) and the left hand plays a *Waddling Bear*. Another example is *How a Boy Plays with a Ball*, where one hand plays staccato (ball) and the other *the boy who plays with the ball* (portato) etc. (Example: CD no.10.).

Agogic and dynamic elements which the child realizes through improvisation are also far ahead of the knowledge and skills learned in class.

Fully unaware of it, the child also uses an amazing range of dynamics, colors of tones and agogic elements like rallentando and accelerando, taught in piano teaching much later.

In the music he creates, the child spontaneously also uses dynamic elements like crescendo and decrescendo. Crescendo is particularly popular, even though the child did not learn it in class. He simply uses it to describe how something grows or rises (wind, sea, rain, flowers, grass etc.) (Example: CD no. 11.).

When performing his improvisations, the child spontaneously uses elements of a future piece of music, like the leitmotif. A girl who only had piano instruction for two months, unaware of the leitmotif element, used it spontaneously when she told her story about the sun and earth while improvising: "The sun went for a walk around the earth. It walked and walked, then got a cold. Later it no longer went for a walk, the earth started circling around it instead." (Example: CD no. 12.)
Picture 10: *Score* showing the sun in bed with a cold, and the earth paying him a visit with a bouquet of flowers (Bašić, 1973a, p. 56)

When describing her *score*, the child commented the following: "I drew the earth with a black crayon, since the sun is sick in bed and is not shining in the sky, so there is no light on earth." Emotionally charged, the child used leitmotif to create a specific inner connection to music she was spontaneously performing.

By expressing the emotional experience, inner emotions and imagination, the child anticipates technical, agogic and other music elements and problems, introduced to music teaching much later.

3.2.8 Rhythmic improvisations

3.2.8.1 Counting rhymes as a process from perceiving meter and rhythm to their conscious mastery in beginner piano teaching

In addition to music pedagogy and music therapy, Elly Bašić was also involved in ethnomusicology, particularly in the research of the child's creative expression. She was among the first researchers world-wide to engage in research of spontaneous sounds children make while playing. She had gathered the largest collection of children's counting rhymes and satirical poems. She also researched spontaneous sounds made by adults at group events.

She researched and explored spontaneous child expression throughout Croatia, particularly for years on the island of Hvar. Based on this research she had concluded that local counting rhymes from Hvar in the local dialect, which were a product of child imagination, were lost over time, due to a negative effect of counting rhymes learned in school. Mass media made
another significant influence on the gradual disappearance of "children's folkloric production", as the urban, contemporary style slowly took over from the traditional, cultural style of an area. Elly Bašić confirmed this statistically. They were not only harmful for folklore and creative values of the society, but also for the creative imagination of children. On the island of Hvar Elly Bašić met a child prodigy. Later, along with 98 recorded and analyzed children's counting rhymes, this child was present at the exhibition *Child's Music Expression*, displayed with a provocative question: "Why is it that things which are so easy in the playground are so hard in school?" (Bašić, 1982).

Children's counting rhymes are among the oldest and most spontaneous means of music expression. With their "certain rhythmic and metric form, they are used in child play based on rhythm and movement elements" (Kazić, 2001, p. 168). The child recites counting rhymes in the playground along with movement, with an inner excitement which indicates a special psychological and emotional state. He spontaneously realizes rhythmic perfection, instinctively creating rhythmic and metric miracles. This is how the rich resources of counting rhymes transcend simple rhythmic relations consciously learned in class. When playing, the child experiences rhythm through motor activity, and sometimes performs exceptionally complex music phenomenons with ease, which will be consciously learned later. In this process the child usually has an accurate feeling for form, while hardly ever repeating a music motif mechanically. Rather, he repeats it as a variation.

While previous child play constituted unstructured playing at playgrounds, contemporary generations in urban areas spend less and less time engaged in these activities. Children no longer create new counting rhymes when playing, but possibly use a counting rhyme here and there, learned in music class at school.

In her scientific studies about children's counting rhymes as an authentic, creative expression by children, Elly Bašić stressed that counting rhymes have immeasurable value in teaching rhythm and meter. This also highlights the basic FMP principle, where all music elements are first introduced by perception of music as a whole, then learned in class at a later date. The child spontaneously reacts to the sound and rhythm stimuli, expressing himself through movement and motion.
It is precisely the experience gathered in observing and listening to children during free play, as well as the recording of children's counting rhymes, that lead Elly Bašić to the idea to transpose this ease of playing into her music education concept in a methodical and well-defined didactic approach.

Thus, in preschool classes FMP uses counting rhymes to take advantage of the child's nature, and to form it methodologically. Preschool classes begin precisely with motor activity, by using meter, rhythm and performance of children's counting rhymes. Elly Bašić stressed that counting rhymes must be "experienced" not "learned". This is why it is important for the instructor to maintain the atmosphere and the natural manner of learning counting rhymes from the playground in his classroom, however, not by teaching the counting rhyme as it is done in school where the text is taught first, followed by learning meter and rhythm later. This means that the teacher should encourage a clear and precise performance of counting rhymes by beginning counting before a game - by rhythmic chanting, motor movements of the body, or by using different music instruments and other objects made specifically for this purpose. For instance, FMP music preschool classes include sticks as the first "instrument" which the child makes with his parents' assistance from brooms, as well as small drums, pebbles, nails and alike. By using these instruments in counting rhymes, the child initially perceives meter and then rhythm in a natural and spontaneous manner.

Meter and rhythm can be spontaneously learned through counting rhymes also in piano lessons, before conscious learning.

The same counting rhymes from FMP preschool can be used. Children who attended preschool know them already, while other children first turn them into "music catchers", and just like in preschool "catch" the teacher's words that he vivaciously chants, thus learning a new counting rhyme.

The following example is one of the first counting rhymes children learn in music preschool:

Mur bur tipitur,
tipi teka timandur.
Pekla ja pekla ti

38 Chanting is the uttering of text in syllables with clear stress on the rhythm, counting in the rhythm of counting rhymes.
39 This refers to waddling, rocking back and forth, marching in place or around the classroom, which is exceptionally useful for the child's concentration.
40 Communication with small children is mainly verbal, with no writing involved when learning new material.
This counting rhyme and others like: *Išla patka preko rive, Jedan dva, do neba* are used to first teach a child meter and rhythm during piano lessons, by initially clapping the meter of the counting rhyme and simultaneously saying the text. The next step is for the child to perform the text of a counting rhyme by playing it on one tone, while the teacher plays the meter on another tone, then exchanging roles.

Later, rhythmic improvisations can be performed in instrument teaching by the student playing a certain rhythm in the bass, as a rhythmic figure continuously repeated, while the right hand improvises a melody. Particularly good coordination is necessary for this, so the teacher can help the child by playing one of the parts. This is just one of the ways of providing the child with the possibility to experience rhythm and meter in instrument classes.

In order to get new ideas and methods of teaching, the child should be monitored when playing, for the teacher to discover the student's interests. Elly Bašić said this in an article: "Can't we come down from the pedestals of our desks and go to the streets and playgrounds, to learn what is easy for the children and hard for us?" (Bašić, 1955, p. 92).

### 3.2.8.2 Conscious learning - awareness of rhythm experienced through counting rhymes

Methodological principles from the textbook *Seven Notes, a Hundred Miracles* are used for the teaching and mastery of rhythm, experienced through counting rhymes in solfeggio. The same principles can also be used in instrument teaching.

Marching and motor activities, along with a visual perception, make it easier for the child to experience different rhythms.

In other words, just like in solfeggio classes, the student can march around the classroom, chanting: "One and two - tie your shoe". This is followed by the teacher analyzing this with the student, with a conclusion that they pause at the words *two* and *shoe*.

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41 Text in counting rhymes is often modified in practice, which ethnomusicologists consider to be normal.
Then we try to keep the words *two* and *shoe* for two steps:

The same principle continues in the next sentence. *Young man's perk is to work.* The steps are then drawn in the music notebook, first as steps, then gradually as notes on the same line.
Then, by listening to a story about musicians from the whole world, who met to discuss how each of these steps will be called, the child is taught quarter notes and half notes. He is also introduced to the term slur, which was the "music link" in the above examples.

![Slur Image](image1)

**Picture 15 (Bašić, 1960, p. 27)**

I usually draw the following for the child to visually better understand the relationship between these steps: his step as a quarter note and a step twice as long, like his mother's, as a half note.

![Quarter Note and Half Note](image2)

**Picture 16 (Bašić, 1960, p. 29)**

The story continues in the same pattern, by introducing father's steps, twice as long as the mother's, representing the whole note.

![Whole Note](image3)

**Picture 17 (Bašić, 1960, p. 30)**

Later Elly Bašić introduces children to measure in her book, in an interesting story about notes who ride the train on a field trip. This story can also be used in instrument lessons, where the child happily assumes the role of a conductor, checking how many of which notes sit in each car.
By using story, movement\(^{42}\) and games, the child is consciously introduced to rhythm he experienced spontaneously through counting rhymes, either in free play outside or in class in his music or elementary school.

"On the playground, however, the child lives the rhythm, and does not reproduce it. He lives it through his motor activity, through his whole being. The child, motivated by magic of the game, is not merely reproducing, but is creating and performing while being his own audience at the same time" (Bašić, 1973, p. 47-48).

The child does not know this, but actually is able to do it.

3.2.9 Visual expression - drawing as an expression of deeper experience in music

Visual expression or the child's communication through drawings is a reflection of his innate, natural ability to express himself in a unique way. It develops from the child's natural potential as a spontaneous interaction between the child's inner world and his surroundings.

The child is not a specialist in any area. As a wholesome and complex being, he expresses himself with more or less success in different areas, which represent an indivisible whole. His inner instinct always creates a desire to express himself, and to do so he must have all means of expression available to him (music, drawing, writing, dance-movement and others). This allows the child to express himself in the manner he is most confident in, in which he feels competent and more successful, which gives rise to better self-confidence (and partly affects

\(^{42}\) Movement has particular importance in the activation of music instinct.
his self-awareness development), and the child is more spontaneous and sure of himself. This enables an easier development of his less prominent abilities in other areas.

Improvisation, as a particularly significant segment of FMP piano teaching, is connected with the child's expression through drawing to a large extent. As already stated, in their first improvisations, children express their music imagination also through drawings, usually followed by literary expression (story), a comment or accompanying text. Thus children's drawings represent a type of score which enable a more extensive experience of music, which they later describe through music.

"In a story or drawing the specific theme is clear, and its essence can be expressed by means of music, particularly by improvisation. Thus the focus shifts from one medium to another, by using specific tools" (Krajtmajer in Kazić, 2001, p. 160).

The child can improvise on a drawing/score of another child as well, which is particularly interesting.

In addition to the child's expression by drawing which is a result of expanding the experience he "hears within" (which he wants to express by sound through improvisation), the child's expression by drawing can also be a reaction to music heard "outside". The child can express himself through music that the teacher plays during solfeggio class. According to the first grade curriculum for FMP solfeggio, the lesson before conscious teaching of the minor is devoted to the child's expression through drawing resulting from the experience he has by listening to majors and minors. The teacher usually plays the same phrase in a major, then changes the major's third degree to minor ("ma" becomes "nya"). Children listen at first and mumble quietly or sing to themselves (without solmization syllables) what they hear. By doing so, they concentrate on the music they sing, and emotionally engaged, spontaneously feel the change (they usually spontaneously figure out that this is a new "ma").

Then, after listening, they draw what "music whispered to them" and "what music tells them". It is important for the teacher to warn them that this is "music drawing". It differs from drawing and painting in school. It is not a school art class, but something else. In this kind of drawing everything is allowed.

43 The instructor can improvise music in major or minor or play audio recordings.
All children paint with equally thin paint brushes and water colors, freely expressing their perception of music through it.

In other words, the goal of this type of art, as stressed by Elly Bašić, is not to paint music which the child heard, but to express his perception of this music: "We wanted to verify the children's sensitivity in receiving and giving. We asked the children... to listen to music by active perception - and to express this feeling. They expressed it through their most spontaneous handwriting - drawing. Drawing not as an illustration of music or as an artistic presentation of music, but as a reflection of music perception. This is what we want to specially emphasize. We did not ask the child to present a specific object, but a visual expression of impressions caused by sound" (Bašić, 1957, p. 40).

Elly Bašić scientifically researched children's drawings created as a result of their perception of major and minor. She conducted it as prescribed by the rules of scientific research, always in the same conditions, next to the piano, to two identical pieces of music, with the same water colors and paint brushes, in the same, relaxed atmosphere.

"Major is happy and minor sad' is a statement established at some point by music pedagogy, which has been repeated for years without any critical review. An exceptionally extensive study about this was necessary, so much was imagination blocked by just mechanical learning of accidentals, which rob the child (and the adult) of sensitivity for tone qualities” (Bašić, 1973, p. 61).

Elly Bašić disputed these misconceptions through emotional perception of major and minor, preceding its conscious learning and later (conscious) conflict of their opposing characteristics.

Apart from the misconception that major is happy and minor sad, there is also the misconception of major being easier to learn than minor.

The opinion that minor is sad was assumed from German pedagogy. Disputing this fact, Elly Bašić conducted the same research among German children, about their expression through drawing regarding major and minor. Music in major was expressed by a boy in a drawing of a funeral. To emphasize this he wrote in black letters "Trauermusik" (sad music), while for him and most other children music in minor represented longing, desire, emotions, warmth of a home with smoke coming out the chimney, etc. (Bašić, 1973a).
Most children's drawings and their stories lead to the conclusion that major indicates movement, motion and rhythm, while minor stresses emotions, dreaming, desire, wishes etc. In major, objects have sharp outlines, lines are clearer, less continuous and wavy, while minor has unclear outlines, lines have a tendency to be continuous and wavy (Bašić, 1955).
A particularly interesting research is the one Elly Bašić conducted among the Roma children in the area of Čakovec and Prekmurje in Slovenia. It was very hard to complete this research due to distrust the Roma population felt as a consequence of World War II. She expected expressive musicality from these children, as well as a higher spontaneity and freedom of expression due to their free and unconventional way of life. She played two different pieces of music: "atmosphere" music and "movement" music, but the results obtained were completely different from those expected. Compared to drawings by children from different parts of the former Yugoslavia and Central European children whose works had been "legible" and clearly interpretable, the works of these children were different, ornamental, decorative. Unlike the intense blue used by Croatian children from the coast or translucent green used by children in Finland, their main color was purple - the color of the East, best associated with India (Bašić, 1983).

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44 For her "movement" music, Elly Bašić usually played the Kabalevsky Clown.
45 This was an unexpected surprise for all Elly Bašić's visual arts associates.
The connection between listening to music and expression through drawing is particularly useful not only for the child, but also for the teacher. In addition to liberating the child's emotions, it liberates the teacher's emotions as well, making both the student and the teacher more sensitive, awakening their latent abilities. They develop the child's fantasy, his auditory attention, and the adult's observation skills, by creating an intimate, warm atmosphere which strengthens the bond between the student and teacher. The child obtains new expression tools, his creativity is stimulated, and most importantly enthusiasm and joy become a part of the child's life.

The child's spontaneous reflections of music perception through drawings, in addition to expanding his music perception, allows us to get information about his inner world and the child himself. This gives the teacher the possibility to better see and understand the child's inner world, and to adapt his further work to the child's needs. In addition to music, the teacher also receives feedback about the child's personality and abilities through drawings, which allows him to use the child's predispositions to adapt his further teaching methods. It is crucial for the teacher to realize what the child's drawing is expressing or what the child wants to say with it.

Although these drawings are created in a completely different manner from that of adults who create their work consciously and with control, they are exceptionally creative, also with an aesthetic and artistic value.

Children's drawings created as an expression of their music perception often have a significant diagnostic value in medical issues. Correct interpretation based on children's stories usually reveals their inner world and their most hidden inner emotions. By entering their inner world, we enter their mental state, which is frequently distressing.

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46 By researching emotionally-inhibited children in public schools and music schools (in Croatia, Slovenia, Bosnia and Herzegovina and in Montenegro), Elly Bašić worked in the field of psychology and psychiatry. Thus the child's drawing is used as a psychogram of the child's inner world, and is a form of child psychoanalysis.
This is a drawing of a child from the Home for War orphans in Banja Luka. The bare and naked branches on the trees look like a skeleton of a hand with clutched fingers, representing the world of a child who did not spend his childhood in the warmth of a family home, and was deprived of his emotional needs from the earliest age. The child expressed his psychological traumas in this drawing that he may no longer remember, but they are buried deep in his mind.

In the research she conducted, on one hand Elly Bašić tried to reach the child's deep inner being through drawing as a form of the child's creative production, to help him in the medical sense, and on the other hand used these drawings as evidence of the importance that music has in a healthy development of each child (Bašić, 1973a).

It seems that it was precisely this research that initiated the introduction of drawing into music education.

Today drawings in FMP teaching are primarily used to stimulate the child's spontaneity, creativity, finesse and subtleness while experiencing music. If we develop the ability to understand music and express it in several forms of art from the child's earliest age, music and drawing will later become the need for emotional expression in the child's most intimate moments.

In teenage years, when the child begins understanding the value of his personal emotional experiences of beauty, and the significance of their expression, music and art can provide an important boost in resolving his intimate problems (Bašić, 1957).
4 MOTIVATION AS A SIGNIFICANT FACTOR IN THE FMP EDUCATIONAL PROCESS

4.1 Motivation of music students

Motivation as the driver, encouraging an individual to engage in specific activities, plays a crucial role and is significant in both general and music education.

The very nature of the music learning process requires daily instrument practice over a long period of time. Regular practice over the course of several years is necessary for the child to develop into a young musician who can achieve certain music-performing qualities. How do we motivate or stimulate a child to practice his instrument and engage in music today?

Computer games, wide selection of TV programs, sports and athletic activities all present a huge challenge for the child, and seem much more interesting and simple than instrument practice.

All children like to play compositions which they already know well, but learning new ones, reading and practicing new notes is frequently met with resistance from the child. Convincing the child to practice only parts, measures, phrases rather than playing the whole composition over and over again is not a simple task. Children who will start practicing their instrument on their own and persistently repeat a certain phrase until they learn it are very rare. Most children refuse to do this, stressing that this is a boring and tedious activity.

Motivation and learning are highly interacted, explains Branka Rotar Pance in her book *Motivation - the Key to Music* (Motivacija ključ h glasbi, 2006). Motivation influences the quality of learning, so learning itself affects changes in motivation. A number of parallels exists between motivation in music learning and in learning other subjects. Motivation impulses differ for learning music and for learning other subjects at school. Some children learn music because they love it, others because their parents want them to, others yet because they want to join their friends. In addition to this, a lot of time and discipline in work is necessary to master certain knowledge, both in music and in general subjects. Behavior of students, which music teachers and teachers in regular schools have noticed, also shows significant similarity (indifference, anxiousness, carelessness etc.). Familiarity with the basic
similarities in motivational processes in teaching is crucial for music instructors, as this allows them to better identify and understand the inner dynamics of music education (Rotar Pance, 2006).

Motivation of musicians remains unresearched for the most part, but existing research shows that it plays a significant role in music education. Research shows that 12-27% of music achievement can be attributed to motivation, in different areas of music that we engage in (Asmus, 1986a).

A lot of intrinsic motivation as well as love for music is necessary to attain certain goals. It is manifested as dedication to music and practice, as persistence, endurance, self-confidence and belief of a person that he can fulfill the task which is at the core of his interest (Renzulli, 2005).

Children also show a high level of motivation in the field they are interested in, expressing this interest as intellectual curiosity, a higher achievement motivation and more persistence in realizing their goals (Csikszentmihaly et al., 1993).

According to some research (Winner, 1996), strong intrinsic motivation is in correlation with high music abilities, which is maintained for as long as the parents provide sufficient encouragement and support to the child. Exceptionally talented children develop an instinct for certain activities, which is a result of high ability, a striving for fulfillment. Thus the child independently masters knowledge and skills, discovering new ways and manners of learning and acquiring experience. The main source in this process is not the child's environment, it only provides him with support. Mozart was the best example for this, who had developed strong intrinsic motivation for music and instrument playing already at the age of six. He played with music, but also practiced consistently and systematically with his father (Bogunović, 2008).

Extrinsic motivation is also very significant for the development of a young musician. Contrary to intrinsic motivation which represents the primary need to acquire knowledge and skills, stimulated by the permanent restlessness of human spirit, curiosity and the desire for discovery, extrinsic motivation encompasses motivators from outside. Extrinsic motivators include grades in school, awards, acknowledgements and alike. Emotional tools of extrinsic motivation which have a positive influence on student success include support, humor,
suggestions and fun. Social tools of extrinsic motivation are acknowledgements, school newspaper, public performance, school exhibition, school play and praise.

The child's surroundings also play a significant role in the motivation of musicians, and are encompassed by extrinsic motivation. The role of the parents is particularly important in the first stages of instrument learning, when the child must develop the habit of regular practice. Moreover, cooperation of the parents with the teacher is also crucial, as well as support for his pedagogic principles and plans. Inadequate forms of extrinsic motivation can have a negative influence on the child's intrinsic motivation. For instance, excessive or inadequate expectations by the parents or the teacher can destroy the child's inner drive (Bogunović, 2008).

Motivation as the main driver, stimulating the student to engage in activities and acquire music knowledge, plays a significant role in his achievements (Caimi, 1981; Catel, Barton & Dielman, 1972; Chandler, Chiarella & Auria, 1988).

Achievement motivation is one of the most significant types of motivation, both in music education and in education psychology in general. This type of motivation pertains to striving of an individual for achievement, expressed as striving to succeed, as a striving to attain more challenging goals. Some authors (Marentič Požarnik, 2000) describe this motivation as a transition between intrinsic and extrinsic motivation.

Two opposing opinions are entwined in different ratios in an individual when striving for achievement: desire to succeed and fear of failure. Some scientists describe the desire to succeed as positive, and fear of failure as negative achievement motivation.

Students with high achievement motivation are ready to do their best in different music activities in order to achieve the desired result, regardless of whether they are controlled by someone or not, or whether they will be acknowledged or not for their work. Students guided by fear of failure in their music activities frequently set unrealistic goals for themselves, by choosing either exceptionally hard or overly simple tasks, in order to reduce their responsibility for success or failure (Rotar Pance, 2006).

4.1.1 Motivation theories and researching motivation of music students

In the scientific interpretation of motivation we distinguish between two large groups in relation to basic presumptions in their interpretation:
• need theories,
• cognitive theories.

Need theories are based on the presumption that motivated behavior is caused by a certain state of internal tension, which is a result of a physiological or psychological imbalance in the system. Internal tension stimulates the body to act in order to reduce this tension and discomfort, and to re-establish internal balance, accompanied by a feeling of comfort (Vizek Vidović et al., 2003).

Cognitive theories percept motive as relatively stable, acquired predispositions, based on the realization of one's own abilities in different achievement circumstances. In these theories motivation is also conditioned by imbalance in the body, but not on the physiological or psychological level as in needs theories, rather, it is manifested as a disharmony of cognitive elements - realization and opinions or as disharmony between cognition (realization) and behavior.

Here, we distinguish between attribution theories focused "backward" and social, cognitive theories focused "forward".

In attribution theories, motivation depends on the perception of success and failure in previous activities, while in social and cognitive theories motivation is directed to the goals set and to success expectations in the future.

4.1.1.1 Attribution theory and empirical research of motivation of music students

In terms of factors to which a person attributes the causes of his success or failure within achievement motivation, the attribution theory established by Bernard Weiner particularly stands out (1992). Weiner's attribution theory was mostly used until now in researching motivation of music students both in school and at university.

Weiner explains differences and consequences of different interpretations of success and failure. In his opinion, success or failure alone does not affect further behavior of an individual or his motivation. It is important for an individual to interpret his success or failure, or which factors he attributes his result and his achievement to. Interpretation of
achievement or belief of an individual in the cause of his success or failure in certain activities significantly affects his behavior, opinion and relation to his activity in future tasks.
In other words, a person first thinks about what influenced a certain achievement in an activity, and then, based on this, decides whether to continue with this activity or give up.
A simplified description of the above is outlined below:

In addition to this, according to Weiner, the attribution process could be roughly divided in two basic stages:
1. the stage of creating causal attributions,
2. the stage of these attributions influencing future behavior, directed to achievement.

In a simplified scheme, we can show the behavior determinant as follows:
Stimulus → cognition → reaction

In his theory, Weiner first established the two-dimensional attribution model of music achievement (Weiner, 1974), by dividing it according to locus and stability of causality into four main causal categories: ability, effort, task difficulty and luck.
He later expanded the basic concept by adding new dimensions, first by including susceptibility to control in the educational field (Weiner, 1978), while later also including the category of emotions.

Interpretations that an individual uses to explain the causality of his success are usually classified according to:
1. **Locus of causality** – **intrinsic** (linked to the person's characteristics) or **extrinsic** (linked to characteristics of a situation)
2. **Cause stability** – (stable - unstable or unchangeable - changeable)

3. **Controllability** – (cause of success or failure can be perceived as more or less susceptible to our own or extrinsic control).

Weiner's two-dimensional model of attribution theory, focused on the locus and stability of the cause, was primarily used in researching motivation of music students both in school and at university.

Weiner established that students typically indicate four causes of success or failure: ability, effort, task difficulty and luck. Ability and effort attributions are considered to be internal attributions in regards to the locus of control. Difficulty of the task and luck attributions are considered to be external attributions. If an individual assigns his success to his internal characteristics, like ability and effort, then success contributes to an increase of his self-confidence, pride, satisfaction. On the other hand, success can be assigned to external factors like difficulty of the task and luck, where such success does not strengthen the person.

In terms of stability, the cause of success can be defined as relatively unchangeable or stable (ability and task difficulty), or as changeable or unstable (luck and effort). Stable causes are invariable in repeated attempts with the aim of realizing achievement, while unstable ones vary over time or in regards to the time-line.

For instance, when success is attributed to (in)ability or difficulty of material taught in class, an individual will not expect success in his subsequent task either, since these constitute very stable characteristics which can not be influenced, whereby there will be no motivation for further work.

When success or failure is attributed to effort and work strategy, motivation will be present since these characteristics can be influenced.

Weiner's attribution theory regarding music education was first used by Edward P. Asmus. (1985, 1986a, 1986b). His research and results of his findings contributed to better understanding of dynamics and of behavior motivated by achievement on different levels of music education.

In one of his studies he established that Weiner's model does not correspond to all reasons that students connect to success or failure in music, and that only two categories are fully
harmonious: effort and music ability (Asmus 1986b. Therefore, he expanded his concept of attribution theory in his research, adapting it to conditions in the context of music education. He analyzed five factors with factor analysis, recorded in research conducted in the field of music: **effort, background, classroom environment, music ability and affect for music** (Asmus, 1987). He later added several more factors: **ability self-concept, personal commitment to music, attitude towards music school and music compared with other activities** (Asmus, 1989).

Based on this he created a measuring instrument entitled: **Measures of Motivation in Music**, encompassing two different motivation scales: **Motivating Factors** and **Magnitude of Motivation**. His measuring instruments were assumed by a number of other authors, and numerous research is based on these theories: Reimer, 1975; Asmus, 1985, 1986a, 1986b; Chandler et al., 1988; Austin, 1991; Austin & Vispoel, 1992; Legette, 1992; Bogunović, 1995, 2005a, 2005b, Austin et al., 2006, Schatt, 2011, and adapted it to music education characteristics in their environment (Bogunović, 2008).

Results of Asmus's first large research, with participation of 600 respondents aged 9 to 17, showed that in 80% of the cases students attributed their success or failure to internal causes, specially internal stable causes, among them to ability in particular (Asmus, 1985). The author did not consider this result as encouraging for music practice, since future internal stable causes do not stimulate persistence and dedication for achieving good results, which is characteristic for internal unstable causes (like effort). The author finds the reason for these attributions in a wrong attitude and influence of the society as a whole, which, when it comes to music achievement, promotes the usage of internal stable attributions, thus demotivating those without high music ability. On the other hand, it leads to the conviction in musically-talented children, that music ability is sufficient for success (Bogunović, 2008).

In addition to this, Asmus concluded that students list more stable attributions (ability, task difficulty) as reasons for success, while their reasons for failure include mostly external and unstable attributions (luck). The author stressed that the source of this mistake in conclusion stems from the desire of an individual to paint a nicer picture about himself, or to protect himself from unpleasant discoveries. It serves a purpose of defense attributions or mechanisms (Asmus, 1986b in Bogunović, 2008).
The following study included 589 students in grades 4-12, where Asmus established that 80% of the reasons for success or failure in music were attributed to internal reasons like ability and effort. Attribution of luck was assigned to failure. He also discovered that girls attributed their success more to ability than boys did. Over time (as they matured) the attribution of ability increased while the attribution of effort declined. He indicated that this change occurs particularly in seventh and eighth grade, when teachers have the most problems in retaining students in music schools in general (Asmus, 1987).

Asmus also researched the older age group - university students of music education and music therapy (Asmus, 1986a). He placed their interpretations into an educational context and tried to connect them with various aspects of success like self-perception of success, success in academic courses or music interpretation. He determined that both groups of students assigned their success or failure to an external stable attribution like task difficulty, while causes of others' success and failure were attributed to the internal unstable attribution like effort. He concluded that their attributions were connected to perception of personal success, and that a significant link between attributions connected to success in music and those in other academic courses exists.

Other research was also directed to adapting to specifics of music education, and to a further increase in the number of attributions.

The research (Chandler et al., 1988), regarding specifics of different music situations, indicated additional attributions of: technical mastery of the instrument, effort, natural music ability (internal) and the level of instrument difficulty, conductor's assistance, assistance of others and luck (external). Results of this research, investigating connections between and influence of attributions on personal reactions (the level of satisfaction with current performance, the level of enjoyment in it, and the degree of success) also support Weiner's findings on causal attributions. It was established that the person noticing success and satisfaction of his current performance will be more inclined to accept challenges, which he will attribute to internal factors (effort, natural music ability and technical mastery of the instrument), while failure and dissatisfaction with the level of performance will result in a lower readiness to accept challenges and interpret failure by external attributions.

Austin (1991) conducted research which showed that a positive outcome of achievement and behavior focused on success could be stimulated when they are connected to causal
attributions like effort. According to results of the research conducted on 105 university students of instruments (Austin & Vispoel, 1992), students attribute failure to inadequate strategies or insufficient effort rather than to a lack of effort.

Effort is usually considered as an attribution which contributes the most to motivated behavior, because unlike other attributions, it is personal, changeable and can be influenced. With a group of associates, the same author (Austin et al., 2006) established that older students indicate more internal stable attributions (ability) as reasons for their success, while the number of internal unstable attributions (effort) is lower. They also established that older children interpret success with a higher number of factors of success or failure. For instance, only at the age of 11 or 12 they interpret success or failure with four factors (effort, ability, external factors and unknown factors). At the ages of 9 and 10 they are reduced to two (known and unknown), and children 7 to 9 years old indicate three (internal, external, unknown) factors.

Bogunović included talented musicians into the research in which she investigated processes important for achieving success and for interpretation of causes of success and failure. The research was conceived in a manner which, in addition to causal attributions defined on the basis of Weiner's attribution model, included other categories of interpreting music (un)success, relevant for music achievement. She expanded the basic Weiner attribution model with attributions of music ability, technical agility, engagement, teacher of the main subject, satisfaction of engagement in music, ambition, stage fright and circumstances. The research was conducted in music high school on a sample of 137 students. (Bogunović, 1995). In her research, she connected attributions of success and failure with dynamic character properties (intrinsic motivation and character traits). Results indicated that students attributed causes of their success or failure primarily to internal, unstable factors like satisfaction, engagement and ambition. The following attributions referred to teachers of the main subject, and were only then followed by attributions connected to music ability. The results obtained indicate the primary role of personality structure, as well as emotional and motivational personality qualities in the process of cognitive interpretation of results in the field of an individual's progress. (Bogunović, 2006)

In conclusion to her research, the author stated that music students attributed importance to those causes of success which are directly connected to internal processes (ability and effort).
They primarily have an internal locus of control, and **believe they can influence their behavior and results.**

These results are significant for pedagogic practice, as they indicate readiness of the students to invest a greater effort into practice, and in the possibility of influencing them by more effort to practice when this is necessary. Very successful students often assign success to a high ability or effort invested, which contributes to their self-confidence, expectation of future success and positive feelings, while listing reasons for failure as a lack of effort or usage of inadequate strategies. Less successful students typically assign their success to external factors like task difficulty, teacher’s assistance, luck, and failure to a lack of ability (Bogunović, 2008).

The background plays a significant role for the child's achievement motivation in music. This is confirmed by results of numerous studies, indicating a constant presence of various encouragements, support and stimulations in the family (Radoš Mirković, 1983; Brand, 1985; Sloboda & Howe, 1991; Zdzinski, 1996; Davidson et al., 1996; Duke et al., 1997; Bogunović, 2005b).

A number of studies on self-concept have shown that success in music assignments is also a result of self-concept. A positive self-concept of an individual stimulates a successful realization of a task (Covington, 1983; Greenberg, 1970; Michel, 1971; Nolin & Vander Ark, 1977; Vander Ark, Nolin & Newman, 1980; Wink, 1970; Wolff, 1978).

Weiner's attribution model is useful for understanding and interpreting dynamics of the motivational process, and for resolving actual problems regarding achievement. It is simple and easily applicable in research. Negative aspects of this model are a lack of research on joint effects of external and internal factors which lead to achievement. An adequate conceptual framework is missing, which would determine the significance of non-cognitive components in behavior of individuals, which would create a link between cognition and behavior.
4.2 Motivation of FMP students

Ideas and viewpoints of FMP, as well as methodological principles and procedures for their realization in teaching, influence motivation of FMP students to a large extent. Student motivation stems from contents and forms of work which include:

- didactical games,
- improvisation,
- visual, motor or literary expression of music perception,
- methodological recognition process which starts with emotional experience of music phenomena, followed by conscious realization and knowledge.

All these methodological procedures are present during the child's first encounters with music, during FMP music preschool. The aim is to develop interest in the child, and to motivate him to engage in music, through different didactic games, music stories, improvisation or his expression through drawing.

For instance, music stories which the teacher tells children from the very first class, have an exceptionally motivating effect on the child. More precisely, each music story contains a range of music elements, and always ends at the most important moment. This is why children are very eager to come back to class again, and are happy to attend music preschool, in order to hear how the story continues. They also participate in music stories, usually involving songs and counting rhymes, followed by small improvisations later. Apart from music elements, they occasionally include movement elements as well. Thus, new music elements are learned through games and an interesting story, whereas students become more relaxed and participate in class with interest and great attention. Moreover, children do not have a feeling that the teacher wants them to learn something new, and perceive all elements as part of the story.

Drawing is also a very important motivation element in music teaching. The first drawings of experienced music stories are usually made at the end of class in water colors. Drawings created as a result of a child's reaction to experiencing music are often more creative than their best drawings in art class in school.
These are only a few examples of initial teaching in FMP music preschool that are particularly motivating also for the child's subsequent engagement in music.

In her music pedagogy concept, Elly Bašić's starting point was the fact that the child is a wholesome being.

Jun-Ruar Bjerkvol, a Norwegian music professor, also made this as his starting point in his book called *An Inspired Being* (Nadahnuto biće, 2005). The author indicates the importance games and spontaneity play in the child's growing up, and in developing him into a wholesome being. He also states and provides arguments for the fact that the school must see the child as a wholesome being to a larger extent. He believes school and the school system must take into consideration the child's feelings, his sensuality and physique, all of which must play its natural role in interaction with cognitive development. This is the only way of reducing the gap between human potential in an individual and our ability to see that potential (Bjerkvol, 2005).

Based on this fact, Elly Bašić tried to use the maximum of the child's natural potential through her music pedagogy. This is why she strived to develop a child on two levels: on one hand to develop the free spirit in the child, to preserve and further develop his imagination, creativity and inventiveness in general, and on the other hand to develop music knowledge and techniques. Bearing in mind primarily these educational goals, she tried to find answers to "what" and "why" things are done a certain way, by using her methodological principles in class. By answering these questions she spontaneously found the answer to "how". Bašić researched and found ways and means of "how" to introduce children to music, how to make it easier, more accessible and more interesting. She spent her entire career and life devoted to this goal. She primarily wanted to develop love and motivation for music in the child through her pedagogic ideas and methods.

In her contemplations the child always came first. In her pedagogic work she tried to reverse the priority of importance which had for centuries been set in stone in European music practice. She posed the question of who was more important: the child or person on one hand, or music on the other. People were educated in music for centuries in a utilitarian manner instead of music serving people. According to FMP, music should primarily be a tool in the child's development process and maturation to adulthood. Music should serve the child, not the child serving music.

"FMP primarily draws attention to problems of testing, searching, discovering and verifying the inexhaustible topic: child and music, man and music" (Bašić, Supek 1968a).
The teacher’s personality influences student motivation to a large extent as well. If the child feels the attention and dedication of his teacher, if he feels trusted and supported, as well as free in his expression through an interesting interaction with music, the child feels happier, more satisfied and consequently more motivated for music learning.

Students provide the best answers as to how to motivate them for practicing their instruments and music in general. Research conducted among 6th grade students and music high-school freshmen, including FMP students, showed that 80% of the students indicated the teacher’s attitude as reasons for motivation (Sučeska Ligutić, 1998). Students had to answer two questions in the conducted survey: "Who and what stimulates you to play and practice your instrument" and "What lowers your motivation?"

Students also indicated the following attitudes of teachers as reasons for less motivation: when the teacher does not greet them, when he tells them they are lazy, reproaches them or is sarcastic, when the teacher is passive and quiet, or acts strange, when he takes his dissatisfaction out on the students, when he is late for class or in a hurry, and alike.

On the other hand, students are more motivated when the teacher is in a good mood, when he is smiling and engages in small talk with the student, asking him how he is doing, when he encourages the student, listens attentively to him, when he is engrossed in the composition he plays for the student, when he is patient and persistent, when he is not angry with the student because the student had not practiced enough, but instead suggests to continue practicing to improve, and alike.

Either way, the teacher should also use the following principles to better motivate students: praise and award the student's effort, not only his result, teach children better strategies, contemplations and learning, set realistic goals for him, control his own non-verbal messages expressed through his attitude to the student, avoid the feeling of his own helplessness (invest a better effort, better strategies in working with the student), encourage and support the student as much as possible, and alike.

The second research conducted on 56 students in grades 2 to 5 of the Elly Bašić Music School (Sučeska Ligutić, 2004), determined, based on students' answers, the main motivation factors of FMP students, i.e. main reasons and motivation of students for music and music school.

In solfeggio and instrument classes they prefer learning through games, fun, by discovering something new, through nice compositions which they play. They like the feeling of progress, socializing with their friends from class, the teacher being their friend, and alike.
Moreover, the conclusion of research was that intrinsic motivation significantly prevails over extrinsic. Success in solfeggio and instrument learning made the biggest percentage of students happy for their personal progress, while praise of the teacher and comparison with others is important to students to a much smaller extent. In addition to this research, it was established that the strength of motivation is higher in instrument teaching than in solfeggio classes.

When the child finds a certain material difficult, this often means that he does not understand it. The purpose of the FMP methodological procedures is to simplify understanding of frequently abstract music concepts hard for the child to understand. They try to find solutions and ideas which will be maximally functional in the child's educational process, in his "learning" of music, while always bearing in mind that the child is a wholesome being and that these methodological processes must develop the child's personality, which will contribute to not only his music development, but also his general development. Different methodological activities are also used to make interpretation and learning of new material more interesting (like in the stated examples of FMP music preschool), thus increasing the interest and motivation for music in general.

FMP assigns great importance to emotional experience as a driver of curiosity and desire for activity.

In the methodological principle *from perception to comprehension*, the child always has the opportunity to perceive a certain phenomenon, then reinforce it, and at the end of the development process to consciously learn it in class. By stimulating the child's exploration instinct, his natural need and desire to play, by providing him with the possibility of expression through music and other areas (by drawing, in a literary or motor activity), music becomes a source of joy and happiness for the child. He becomes interested and motivated to learn music.

In addition to auditory and emotional experience of music which precedes his conscious learning and understanding, the FMP methodological principle also includes "visualization as a key factor in understanding music knowledge" (Rudolf Perković in Perak Lovričević, 2005, p. 38).

For instance, phonomimic expression of tones is used in lower grades of the elementary school, which is a powerful association tool, enabling easier understanding of tones, which
are distributed in space in this method. The hand visualizes the melody flow with a large movement. Likewise, by marching through the classroom, the child understands and masters different note values and their relations through movement.

Already in the second grade of solfeggio the perception of keyboard is more elaborate, as it is expressed through drawing, enabling the child to clearly understand tones distributed in space. The child thus understands the pattern more easily, as well as the scale structure. Later, in third grade of solfeggio, in order to better perceive and better understand the difference between natural and harmonic minor, children simulate changes in the distance between tones to the class.

Improvisation is used, both in theory and in instrument teaching, to simplify the learning of new material, first through experience, then by conscious understanding of certain music concepts and techniques. Most children do not like to practice their instrument. Repetition of a phrase or motif is typically boring for the child, creates resistance and ultimately disinterest for playing. Simultaneously with learning music and improvising, story-telling and didactical games are used as additional methodological elements to motivate the child and awaken his interest for music.

Through improvisation, the boring, frequently tedious repetition during practice, becomes more interesting. Technique must be practiced, there is no way around that. Practice means repetition. Repetition can be boring for the child, resulting in disinterest or indifference. Almost all children who stop learning piano, violin and cello early on, do it for this reason. In our work, and due to a constant mix of improvisation and music learning, and the application of the two-way street principle, the child is educated differently and has a different possibility for development. Even conscious mastery of problems is motivated by interest in our method. We apply it in solfeggio learning, and coordinate it in instrument teaching. "Thus, children approach even problems creatively..." (Bašić, 1973, p. 56).

Games are one of the most important activities in FMP classes, and a powerful motivational tool. Playing is an essential part of a child's life. As a methodological tool, playing and games are mostly used during repetition and to master certain material in class. Since children like to repeat a game, they also happily repeat and master the material taught. Their attention is very active and they are entirely focused on the game flow and its outcome. This spontaneous and most natural activity of the child is used in the classroom by different didactic games.
When learning by playing, the child is not burdened by fear of making a mistake, of the teacher’s evaluation or judgment of his knowledge, he does not have stage fright, etc.. Psychological obstacles and blocks, so frequently present in children, disappear through games. They are looking forward to learning as it involves games and fun. Every game has a well-defined didactic goal, adapted to the child, his maturation and development.

Fear from getting a bad grade or that of failure influences child motivation to a large extent. In FMP, we try to eliminate this from the start. Children learn because it gives them satisfaction and knowledge, not to get a good grade. Therefore, the grade is not the basic motivational tool, as is the case in other music schools.

Today, fear and stage fright when performing are frequently the reasons for a student's disappointment and loss of motivation to continue learning music. Frequently the connection between the person and music is lost due to excessive music requirements, formulated as technical skills and numerous rules for performance. Consequently, when performing to an audience, the child strives to play the exact music with as few mistakes as possible, and all other music qualities become irrelevant for the performer at that point. An increasing number of school and university students are simply unable to overcome the psychological pressure and expectations of their professors, peers, family, or their own (Bjerkvol, 2005).

Specific characteristics of FMP and its methodological principles significantly influence the reduction of this fear from failure and stage fright, as well as the positive motivation of the students: A and B program (children play what they like and what is age-appropriate for them), no grading - they learn without fear of failure, based on a flexible structure of work, adapted to every student, through improvisation as the child's free, unburdened, spontaneous, creative expression, and through games and story-telling which represent the basic methodological tools, a more elaborate perception of music through drawing, literary or motor expression, as well as by the principle from perception to comprehension, all of which contributes to this. The child's perception of music develops his imagination to frequently exceed the music limits of his abilities, determined by adults. Everything the child can experience becomes easy and acceptable for him.

Thus, music becomes an activity that makes the child happy, since it satisfies his needs, emotions and desires. This makes children more motivated and interested in the work.
By stimulating the child's creativity and providing him with the possibility of expression from the first encounters with the instrument, and ensuring that his innate traits like imagination, creativity and musicality are preserved during his development, we try to awaken interest, desire, love and motivation for music in him. Whether he will be a musician one day or not, is completely irrelevant. Music always finds a way, and sometimes its influence is expressed in other fields, through different personal qualities in other professions and occupations.

4.3 Motivation of FMP piano students

In accordance with its basic principles, motivation of FMP piano students must be stimulated through music assignments and other methodological principles, and through interest for music in general.

The significance that improvisation plays in the entire FMP educational process is clear. It is an exceptionally important factor of motivation for all students, not only for FMP piano students.

It is not necessary to stimulate the child's motivation with grading. Thanks to different methodological principles, children are motivated without grading and have not developed fear from failure. In the FMP, grades are not repeated, but the instrument stage is extended, which gives the teacher freedom and flexibility in developing creative individual possibilities for each student. Several possibilities and methodological options are in place for a more flexible development of music and technical abilities of the student, as well as his entire personality.

If a student does not show sufficient music and technical abilities, lacking knowledge and ambition after the 2nd stage, i.e. the completed fourth grade of elementary music school, in coordination with parents and the theory teacher, the child continues his education in the third stage of the B program. This provides the student with the possibility to play compositions which are appropriate for his realistic abilities and skills, which is different from traditional music schools where all students, regardless of their abilities, must master the required assignments prescribed by the program, regardless of their abilities. According to the FMP program, more attention should be paid to the student's joy when performing music and his emotional experience of a music piece, and less to the technical advancement of the student. Chamber music is also stressed, which children love and which also has a positive influence on their motivation.
The flexibility of the FMP program enables the student's active participation in the selection of the material he plays. The teacher’s program selection is not strictly limited by the prescribed literature, and he can offer the student compositions which are appropriate for his level of knowledge and ability. Moreover, if the teacher lets the student play a composition of his choice that he likes, this has an exceptionally motivating and stimulating effect. Students frequently express a desire to play well-known melodies or compositions, performed by their colleagues (particularly older ones). Although these compositions are usually above their ability level, the teacher may allow a student to do this, by letting him play a more adequate adaptation of these compositions. Guided by his personal interest, the child easily masters the composition assigned, plays what he likes and what is adequate on his level, thus enjoying the music he performs much more. He is successful, becomes more sure of himself and develops self-confidence, which also has a positive impact on his motivation.

A research conducted on a sample of 34 students of the Elly Bašić Music School and 127 students of other music schools (Sućeska Ligutić, 1998), confirmed the facts stated about the motivation of students in instrument classes. To the question: "How satisfied are you with the selection of compositions you play in class?", 41% of the Elly Bašić Music School students answered that they were completely satisfied, while this percentage was lower among students in other music schools, amounting to 31.5%.

The answer to the question: "How do you influence the selection of compositions learned in the school program?" also showed statistically significant differences. Among the Elly Bašić Music School students, 65% answered they sufficiently influence the selection of compositions, while this percentage was 40% in other music schools.

Conclusion of the research stated that students from the EBMS are more satisfied with the teaching methods used by their teachers and with the program selection, and that they participate more actively in the program selection in comparison to students in other schools. They are more satisfied in general with their music school, since they learn what they want.

These conclusions point to the fact that students who work according to the FMP program fulfill their needs for freedom, fun, belonging and power, or more precisely, that FMP successfully implements its principles in practice.

Instrument teaching take place in a one-on-one setting, and students are less able to compare themselves in this form of education to other students, like they can in solfeggio classes. Progress and success in instrument teaching requires a lot of effort and discipline in work.
Frequent performances are a high stimulus and motivation for students learning to play instruments. School performances usually include all students in a class. This enables students to listen to one another and to compare themselves to others, thus evaluating their own abilities in regards to others without grading.

Elly Bašić placed a strong emphasis on the correlation between instrument and theory teaching. An indirect influence of theory teaching on instrument instruction is also one of the motivating factors for FMP piano students. Frequently children in other music schools give up attending music schools because of solfeggio classes, which is not the case in the Elly Bašić music school. Thanks to the FMP methodological principles, children like to attend solfeggio classes, which indirectly motivates instrument learning, and vice versa.

Unlike instrument learning which requires practice at home, children are not given home assignments in theory and solfeggio classes. Over the years, solfeggio classes last longer that in music schools with a traditional program\(^\text{47}\), so students are able to master all assignments in class.

With its flexible teaching structure and a high level of individualization in working with students, FMP enables a development path for every individual, adapted to his personal development and maturation dynamics.

\[^{47}\] Solfeggio and theory class lasts 45 minutes in music schools with the traditional program, whereas it lasts for an hour and 45 minutes in the Elly Bašić Music School.
EMPHIRICAL SECTION

5 RESEARCHING IMPROVISATION IN INDIVIDUAL FMP PIANO LESSONS

The subject of the first part of the research is improvisation in individual FMP piano teaching. Improvisation in individual FMP piano teaching is conducted mostly verbally, and depends on the imagination of each teacher.

I have occasionally implemented improvisation as a form of the child's creative activity in my teaching, mostly in beginner classes. Due to extensive requirements of the prescribed curriculum which should be fulfilled, I have noticed that improvisation is increasingly more neglected in instrument teaching. With my critical analysis of the existing teaching (through questionnaires for piano teachers), I established that improvisation as an integral part of FMP is increasingly more neglected in piano teaching.

I concluded that my teaching without improvisation is a bit to uniform and monotonous, since each class consists of the same routine - playing the composition from start to finish several times and practicing the classical program. I tried to create the best possible classroom environment and develop a friendly, not authoritarian, relationship with the students, to create a more interesting and engaging class atmosphere. However, I was not satisfied with the result. This is why I decided to regularly use improvisation in my teaching, despite the limited duration of class, which is one of the main reasons for not using improvisation regularly.

I tried to realize the basic idea of the child's parallel development through the two-way street concept, by regularly applying improvisation along with the classical program, and not as an occasional, isolated process. My regular usage of improvisation in teaching took the form of research, due to active research and discovery of new knowledge as a form of development and improvement of teaching.

The research was based on the causal, non-experimental method of pedagogic research, where I used both the qualitative and quantitative research method. Action research (AR) was applied in a case study to monitor how improvisation during piano classes influences students and their inventiveness, as well as their motivation to play. I used the semantic differential in the quantitative approach, to determine students' opinions about different music education principles.
Action research, just like the subject of research - improvisation in piano teaching - is comparable to the improvisation procedure with predetermined elements. In both cases we want to change, modify or perhaps improve the determined topic. Likewise, we can best understand reflection in action by comparing it to jazz, which also incorporates a specific, characteristic ability to improvise on the basis of an assigned music topic. Reflection is not only an intellectual or verbal activity, but improvisation in which participants in the educational process listen to one another and themselves, while trying to reach an agreement (Schön, 1987, Winter 2001 in Bognar 2002).

The reasons for this research are two-fold: on one hand there is the desire for consistent improvisation implementation as a methodological process and permanent creative activity in individual FMP piano teaching, and on the other hand the desire to improve my own pedagogical practice and professional development. Therefore, my personal value choice, stemming from a multiple role and significance that improvisation has as a creative activity in piano teaching (liberating the child when playing, stimulating him to develop a natural and spontaneous contact with the instrument, expanding the child's creativity and inventiveness in general and his sensitivity for different sound possibilities on the piano, developing the student's self-concept, free spirit, a better attitude to playing and music school, as well as for music in general etc.), represents a clear pedagogical vision of this action research.

Improvisation is used to realize and connect the set goals of the two-way street principle, which ensure that the child consciously learns and masters knowledge and technique in music on one hand, contributing to the preservation of the child's natural predispositions like imagination, creativity and spontaneity, on the other. On one side, improvisation should allow the child to express himself spontaneously through music, and on the other it is intertwined and complements conscious learning of concepts and skills in music, which supplements traditional teaching and makes it more interesting. It represents the counterbalance to playing assigned classical literature in class, which is strictly linked to written music.

One of child's natural needs is the need for creative expression. A genuine support for the child in this process, acceptance and respect for his entire creative expression, belief in his abilities regardless of his achievement in music, are all ways of introducing him to music, also
assisting him in his personal development. This is precisely what should be a priority of every education, including music education.

5.1 Research context

The action research was conducted in the EBMS in Zagreb, on piano students in my class in the school year 2009/2010. All research participants were enrolled in elementary music school, which is why the research encompassed younger students.

5.2 Research participants

The research encompassed students in the second, third, fourth and sixth grade of piano at the EBMS who were in my class in the school year 2009/2010. A total of 13 students participated, as follows: 4 students in 2nd grade, 9-10 years old; 2 students in 3rd grade, 10-11 years old; 3 students in 4th grade, 11-12 years old and 4 students in 6th grade, 12-13 years old.

Since the research was conducted during individual piano lessons, I conducted improvisation on an individual basis with each student. I sometimes conducted improvisation in pairs with two students or between a student and the instructor.

5.3 Identification of the initial problem - circumstances and condition assessment

The subject of my interest were the possibilities and means of stimulating the child's music creativity through improvisation in individual piano teaching.

In piano teaching at the Elly Bašić Music School, improvisation is conducted in two ways: in an elective group class twice a month, and in individual classes, simultaneously with the classical program. The subject of my research was precisely improvisation in individual piano teaching.

In order to expand the understanding of the problem and determine the initial condition of teaching, I conducted a brief survey among piano teachers at the Elly Bašić Music school at the beginning of the school year. In regards to the qualitative and interpretative research, I
also used quantitative tools like a questionnaire for teachers (Anex no 1), the goal of which was to establish the actual condition and reason for which improvisation has been neglected in teaching. Moreover, I used semantic differential for gathering data about the opinions and attitudes of students (Anex no 2). They expressed their opinions through semantic differential about: the music school, piano playing and music creation through improvisation at the beginning and at the end of research.

5.3.1 Outcome analysis of the teachers' opinions about instruction in music school and improvisation in individual piano teaching

The goal of the questionnaire was to determine teachers' opinions about conducting improvisation in individual piano teaching.

The questionnaire was used to establish: the frequency of conducting improvisation in class, reasons which teachers indicate for neglecting improvisation, whether they find additional training for teachers necessary for teaching through improvisation etc. The questionnaire contained closed-ended questions with short answers, while results were processed by a statistical method - frequency distribution.

The survey was conducted at the beginning of the school year 2009/2010 among piano teachers.

The questionnaire was completed by 14 piano teachers at the Elly Bašić Music School.

Results of the survey showed that 100% of the respondents occasionally used improvisation as a methodological tool in their work. A total of 71% of the respondents stated to use improvisation as a methodological tool during the 1st stage (1st and 2nd grade); 14.5% of the respondents used improvisation only in beginner classes, and the same percentage of them answered to use improvisation in all three stages (in all 6 years of elementary music school).

Two of fourteen respondents (14%) did not answer the question about the reasons for not using improvisation in individual piano classes. The remaining 12 respondents stated a lack of time or the limited duration of a class as main reason for not using improvisation in class. Moreover, some respondents listed other problems like frequent absences of students and lack of continuity in work, insufficient practice by students, due to which the prescribed curriculum can barely be met, lack of interest in students etc.
Most respondents or 86% believe that students would benefit from group improvisation classes in addition to improvisation in individual classes. Moreover, 93% stated that they consider improvisation to be a useful methodological tool for the following reasons: it develops imagination and creativity in students, their freedom, openness, it releases students from dependence on written music, ensures more freedom when playing, stimulates students to listen and learn new sound possibilities on the piano, develops sensitivity for different possibilities of sound, develops a sound and tone fantasy, assists in the exploration of piano possibilities (diversity of sound) and allows the student to develop a spontaneous and natural contact with the instrument and the music. Moreover, respondents stressed the significance of improvisation in faster mastery of technical problems on the instrument, easier technical reproduction, relaxation and ease of the student at the piano, with general motor relaxation.

It is interesting that only one teacher listed his lack of knowledge and the method of conducting improvisation as the main reason for not using improvisation in individual piano classes. Of the 14 teachers who participated in the survey, 21,43% answered that they had just the opportunity to inform about improvisation during their education; 14,29% respondents stated that they had the opportunity to actively learn about improvisation, while 64,28% of the respondents answered to have not learned anything about improvisation during their education. A total of 93% of the respondents believed that teachers who did not learn about improvisation during their education or did not engage in it on their own, needed additional training.

5.4 Research problem and research questions

The basic, initial idea of the research is the application of improvisation as a FMP constituent in individual piano lessons in elementary music schools. The research focuses on the issue of improving individual piano teaching by stimulating the students to engage in creative activity through improvisation. The main problem in this research is:

The issue of stimulation, as well as means and possibilities of continuous and regular implementation of improvisation as a form of child music creation in individual piano lessons in elementary FMP music schools.
The defined problem can be classified into several research questions:

1. **For which reasons is** improvisation neglected in teaching?
2. **Is regular application** of improvisation in piano teaching an option in the light of significant program demands on one hand and the limited duration of class on the other?
3. Which forms, ideas and means of implementing improvisation improve the student activities of music creation through improvisation?
4. Is there a difference in the manner of accepting different forms of music creation through improvisation in regards to age and personality of a student?
5. Is there a difference in the emotional expression and perception of music during music creation through improvisation in regards to age and personality of a student?
6. How do students react to different forms of improvisation and which problems were noted in this process?
7. Have changes or improvements been recorded among students in regards to regular application of improvisation at the beginning and at the end of implementing AR?

### 5.5 Research goals

Although some authors like Cohen et al. (2007) indicate that goals do not need to be set in action research, as they have a limiting effect on the process itself, I believe that this action research needs framework goals which will not have a limiting effect on the actual research process.

The main goal of the research is investigating and finding means of stimulating children's creative production, their creativity and imagination or inventiveness in general, through regular application of improvisation in individual FMP piano teaching.

The other goals of this research encompass:

- improvement of teaching practice by stimulating student creativity, freedom of playing and creating music, creative imagination, fantasy and emotional perception by implementing improvisation in FMP piano teaching;
- stimulating the child's interest for creative activities in general;
- making piano lessons interesting and motivating for the student;
• research and discovery of new ideas and means of music creation through improvisation in FMP piano teaching;
• professional development of teachers and accumulation of knowledge;
• testing the possibility to conduct improvisation in individual piano lessons in the context of limited duration of the class on one hand and a demanding curriculum on the other;
• determining the appropriateness of each form of improvisation in regards to age and personality of the students;
• determining student interest in specific improvisation methods;
• determining the influence of certain rules and assigned elements in creative production for the student's creative imagination, fantasy and emotional experience when creating music;
• determining possible changes, effects or results of the operation in regards to student music development and his opinion initially and at the end of the research.

5.6 Research plan

5.6.1 Action plan structure

In regards to the nature of action research, where problems are discovered in practice without prior planning, it is impossible to plan and determine precisely the course of action research and all changes, actions, interventions etc.

This is why the listed planned activities represent only a general focus which can change during research.

My plan was to implement individual activities and to verify them in practice with students, then to decide on further steps based on the monitoring and reviewing results.

The first round of action research starts with spontaneous, intuitive improvisations which are described in the first part of this work. I have determined a framework plan for action research based on recordings of improvisations from the archives of Elly Bašić's legacy, on insight I had gained by occasionally observing improvisation classes and based on research in professional and improvisation literature, through conversations with senior colleagues, rare notes left behind by the author and other senior colleagues, as well as on the basis of my own teaching experience.
In the course of research I will try to test and verify in practice new methods, modes and forms of conducting improvisation that I had not used before.

The research itself takes place in individual piano lessons with each student individually or in pairs (two students or student and teacher). Respondents who also participate in AR differ in age, class, level of knowledge and abilities (motor and technical abilities, mental, emotional and psychological maturity), playing skills, personality and character of an individual, their character traits and alike.

I will try to establish how an assigned element in improvisation influences the child's imagination, spontaneity and the child's perception of music and sound when creating music. Can it remain a free creation accompanied by an emotional experience even when assigned elements are used?

Furthermore, I also observed the appropriateness of the manner in which improvisation with assigned elements is conducted in regards to the age and personality of each student.

Based on reflections and a reflection dairy during my research, I try to draw general conclusions regardless of the differences among respondents.

**Framework plan - planned music creation activities through improvisation:**

- spontaneous improvisations based on different topics and implementation methods
- targeted improvisations
- improvisations of atmosphere, feelings and moods
- improvisation in pairs
- rhythmic improvisations
- spontaneous improvisations based on an assigned program that the student plays in class
- improvisation as a manner of practicing

**Music creation activities through improvisation with defined tasks - assigned elements:**

- improvising a short melodic unit,
- improvising on black keys,
- improvising in pairs - question and answer (two students or student and teacher),
- improvising on drone in the bass,
- improvising in old modes,
• improvising melodies based on an assigned chord (one or more chords) in the bass,
• improvising in ostinato in the bass,
• rhythmic improvisation,
• melody variation,
• creating a melody for an assigned text,
• creating simple forms on the piano.

5.7 Monitoring - supervising techniques of the action research course and effects

During action research all important observations during plan implementation were monitored and documented. Different procedures and instruments for gathering data were used in the process:

• questionnaires (recording of the initial stage) for the teachers,
• semantic differential type scales which the students used to express their opinions initially and at the end of research,
• systematic monitoring,
• participating monitoring,
• research and reflection dairy used to monitor and record the course of action research, as well as modifications and conclusions I obtained during research,
• recordings of student improvisations with dictaphone.

With questionnaires for teachers my intention was to establish facts in regards to improvisation implementation in individual piano teaching at the EBMS.

Semantic differential type scales were used to test student opinions about music and music activities because of its frequently used precisely for opinion research.

Through semantic differential the students expressed their opinions about music school, piano playing and creating music through improvisation.

Monitoring allows the researcher to obtain information first hand, thus better understanding the context in which the research takes place (Cohen et al., 2007).
Systematic monitoring allows the researcher to directly face the events researched, by monitoring the actual pedagogic situation (Mužić, 1999). Another form of monitoring used was "participating" monitoring in which a person observes a pedagogic situation while participating in it at the same time (the teacher is active by improvising with the student in pairs, or by stimulating him in different ways to improvise, etc.), which ensures more reliable and concrete data in comparison to external monitoring. The monitoring was conducted in two ways: directly or through electronic devices (dictaphone).

The research diary was an exceptionally valuable source of information, used to monitor the sequence of events which marked (described in detail) significant occurrences, in order to enable the reader to focus on the research situation which contained personal opinions of the researcher.

5.8 Friendly critic

A friendly critic plays a significant role in completing action research. Stenhouse was the first to use this term, believing that a friendly critic is a person providing advice and cooperating with the teacher in action research. A friendly critic is a trustworthy person or a mentor, very familiar with the research context and who discusses the course of completing action research with the action researcher. In addition to regular discussions, a friendly critic also observes classes to get first-hand access to action research results (Bognar, 2006 in Svalina, 2009). Unlike an advisor, a friendly critic is primarily the teacher’s friend, more interested in his progress than in the research progress. Through cooperation he strives to assist the teacher in developing his reflective capacities and learning (Kember et al., 1997 in Bognar, 2002).

In short, friendly criticism consists of monitoring the research process from the aspect of another professional.

In our case, professional associates, particularly pedagogues or psychologists, can assume the role of friendly critics for teachers in achieving their action research.

I chose my colleague psychologist as a friendly critic, who works part-time at the EBMS. She is familiar with FMP and its specifics, and in addition to working as a music psychologist, she also taught guitar for a while. Soon after I had initiated my research, she suggested defining
the elements which I use as a reminder when monitoring improvisation, and as a tool for further focus of research activities.

Based on this, I created an instruction for monitoring student improvisations with remarks which facilitate their monitoring (Annex no.3).

5.9 Research course - first round of research

Action research begins by identifying the problem that exists in practice, followed by action that calls for change. After identifying a problem in practice in late September of 2009, the practical implementation of research began based on a general plan of activities. Research was conducted in individual piano lessons among students in my class. The first two rounds of research took place in the first semester, while the third round took place in the second semester of the school year 2009/2010. All planned activities of creating music were encompassed by the FMP curriculum (2006), since improvisation is an integral part of this process.

Some authors believe that creative activities among elementary school children should be frequent, but short (Moore, 1990). I conducted my research by allocating a short amount of time for improvisation in each class, along with work on the official curriculum.

Once the analysis of one round was complete, a new round of action research must begin, where research builds on findings from the previous action round, which may require new planning and a new action plan.

In the initial stage of the first round of the research students were asked to complete forms for a semantic differential, which indicated the student's attitudes to the following elements of music education: music school, piano teaching and music creation.

The results obtained or the arithmetic means ($\bar{X}$) for specific terms are listed in table form. These results lead to the conclusion that respondents have a very positive opinion about all listed elements of music education, since all results were positive, with arithmetic means ranging from $+1.21$ to $+2.64$. Most results were in the range from $+2$ to $+2.64$, i.e. between a positive and a very positive opinion. Somewhat lower, but still positive values were obtained in regards to elements which students evaluated as non-challenging - challenging, particularly in regards to music school and piano playing. This shows that some students do
consider some of these activities as very challenging, which reflects their abilities on one hand, while on the other, it can be interpreted by the fact that successful instrument playing (which is also reflected in the perception of success in music school) requires mandatory instrument practice, regardless of the student's abilities.

All of the listed elements of music education are perceived by students as nice, good, cheerful, interesting and pleasant activities, which affirms FMP values. Moreover, students assessed the same activities as important, clear, necessary, attractive and pleasant. They considered all activities to be positive, which on one hand proves that students are not burdened with evaluating their music achievements through grading, and on the other hand affirms a positive effect that methodological and didactic FMP principles have on student self-confidence.

Somewhat lower values were obtained for elements which students evaluated in terms of ease – effort in these activities, particularly in piano playing and attending music school. In regards to the previous item, these values were significantly higher, which means that regardless of the fact that some students perceive piano playing and attending music school as challenging activities, most students perceive the same activities as done with ease, which is affirmed by the stated results. We can explain this with the fact that regardless of the specific methodological and didactic principles which include improvisation and other creative forms of work, practicing the instrument at home is necessary to be successful in playing, which some students consider to be an effort. Children like to play the piano when they have already learned something and when they master a certain composition. This is confirmed by the following positive opinions, which describe piano playing as nice, good, cheerful and interesting. In this segment, students considered that piano playing was in fact interpretation of learned, practiced compositions, as opposed to challenging practice requiring effort, which precedes it. Most students perceive the creation of music through improvisation as an activity done with ease.

Learning through different didactic games, improvisation and other creative methods in solfeggio classes also contribute to this opinion of the students, confirming the fact that students learning according to the FMP method perceive music school as an activity done with ease.
The activity of music creation was rated high in all segments. Elements indicating the clarity and the level of challenge of this activity were rated somewhat lower. This is evidence to the fact that some students do not have enough experience in improvisation due to its irregular usage in teaching. It is, therefore, understandable that some students evaluated elements on the scale pertaining to clarity and ease of creating music through improvisation with somewhat lower (but still positive) values, although they perceived music creation as something nice, good, cheerful, interesting, important and attractive.

Table 1 Opinions of students about music school, piano playing and music creation through improvisation in the first round of research

<table>
<thead>
<tr>
<th>N=13</th>
<th>MUSIC SCHOOL</th>
<th>PIANO PLAYING</th>
<th>CREATING MUSIC</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>M</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>BEAUTIFUL - UGLY</td>
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<td>2,21</td>
</tr>
<tr>
<td>GOOD - BAD</td>
<td>2,04</td>
<td>2,14</td>
<td>2,28</td>
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<tr>
<td>HAPPY - SAD</td>
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<td>2,35</td>
</tr>
<tr>
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</tr>
<tr>
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<tr>
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</tr>
<tr>
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</tr>
<tr>
<td>NECESSARY - UNNECESSARY</td>
<td>2,55</td>
<td>2,07</td>
<td>2,14</td>
</tr>
<tr>
<td>ATTRACTIVE - UNATTRACTIVE</td>
<td>2,22</td>
<td>2,00</td>
<td>2,35</td>
</tr>
<tr>
<td>PLEASANT - UNPLEASANT</td>
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<td>2,00</td>
<td>2,21</td>
</tr>
<tr>
<td>NON-CHALLENGING - CHALLENGING</td>
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</tr>
<tr>
<td>EASY - DIFFICULT</td>
<td>1,92</td>
<td>1,71</td>
<td>2,14</td>
</tr>
</tbody>
</table>

5.9.1 Implementing spontaneous improvisation as the first planned activity of action research

Since FMP places the main emphasis on spontaneous improvisation, it was the subject of the first round of action research. Spontaneous improvisation is used from the child's first encounter with the instrument, when he explores the instrument and becomes familiar with it, with the teacher’s assistance. Elly Bašić stressed that it is precisely this first stage of exploring and discovering the instrument which is the most important element of every improvisation, particularly spontaneous improvisation. She advocated free, unrestrained improvisations whose basic purpose was to liberate the child's imagination and creativity regardless of what
was created as a result. This means that the stress is on the actual process of a free, creative, imaginative and unrestrained music creation, accompanied by the child's emotional experience, while the result of this creative production is less important.

I suggested simple topics for improvisation as the first creative activity for all students, regardless of their level and age. Second-grade students who were engaged in improvisation more intensely during the previous year had best reacted to this activity. Other students (1st and 2nd year) with whom I worked less on improvisation after stage 1 (and who were not involved in the elective group improvisation class) were very surprised. They reacted as if they had never been exposed to improvisation before. Some did not even dare engage in the creative process. Despite my encouragements and maximum freedom they were given to spontaneously improvise, they were simply at a loss as to where to begin. It seems that it was the absolute freedom which was so confusing for them, and they would have preferred a precise assignment. This turned out to be a problem in the initial stage of research, and I was forced to prepare additional activities to encourage the students to engage in creative activities.

5.9.2 Problems encountered in the initial stage of research and changes which occurred spontaneously in the first round of research

In regards to the high level of flexibility which is a significant trait of action research (McNiff, Whitehead, 2002), as well as the importance of reflection in action - readiness to be surprised and to analyze the situation in a different manner, I decided to adapt to the new, unpredicted situation.

Instead of following ready methodological instructions, an observant teacher should actively monitor the child's thoughts, feelings, observe their activities, notice their possibilities and try to find adequate procedures which will assist them in their development (Bognar, 2002).

Having noticed the need for an additional encouragement of students, I have thus decided to engage in extra activity. After reflecting on how to motivate students and help them to express themselves freely through music, I proposed to the students to listen to improvisation recordings together, which I found in the archives of the Elly Bašić legacy. Some of the recordings were more than 40 years old (dating back to 1968) and I had to adapt them to
modern audio technology. Therefore, on several occasions we listened to recordings of improvisations (on 23, 25, 29 and 30 September 2009), which the students liked and found motivating.

They particularly liked the improvisation *Chicks Play Soccer* from 1974 (Example CD no. 13.) in which a student acted as a commentator of a game while playing, describing what was happening in the game. We also listened to improvisations about different animals: elephant, giraffe, lion, parrot, bear, bear and bee, deer, snake, monkey etc. The following topics were also interesting: Storm, Rain, Snow and Wind, Echo, Wind and the Sea, Fight, Acrobats, Note Waves etc.

Based on observation and assessment, I concluded that students need additional encouragement for a creative activity, specially after summer vacation. After listening to the recordings, the students had a clear idea about the necessary activities, which made it easier for them to engage in the creative activity. I concluded that this form of stimulation for music production is much more interesting for children, than when I try to encourage them with my improvising, in the role of an teacher. I was afraid the students would try to copy the existing examples, but quite the contrary, they were creating something new, original, their own. Moreover, by listening to recordings from the archives, I noticed that improvisation topics and the manner of improvisation that the children of that time used is generally more inventive than improvising by children today. This is somewhat understandable since children at the time spent much more time in free play, unlike modern children who grow up with TV and the computer.

Reflection Journal, 20 September 2010

5.9.3 Further activities in the first round of AR

Reflecting on previous creative activities I used with my students, I concluded that I had used improvisation the least with students who had problems playing the prescribed program. We spent the entire class in reading and practicing written music, with no time left for improvisation. Regardless of these problems, I decided to include these students into the action research as well, and to observe their reaction to the activities of music creation through improvisation.
Activities I had indicated in the general plan were to be implemented with all students, regardless of their different experiences in improvisation, their age, class etc. I had planned to propose the same topics for improvisation to all students and to observe their reactions. The improvisation topics included those from recordings we had listened to in the initial classes.

Some of the students accepted the proposed topics, while several more audacious ones refused them, proposing their own improvisation topics. Despite the fact that this was not in accordance with my research plan, I was pleased that students had shown interest and initiative, having turned into active participants of the action research. Several students did not react to my proposal at all, so I had engaged them in a discussion, with the aim of creating a special atmosphere and awakening their emotions, to encourage them to engage in creative activity. By engaging them in a careful and imaginative discussion, I tried to expand the proposed topic, discover their desires and interests, thus stimulating them to choose their improvisation topic.

In the case of several restrained students, I concluded it was better to not insist on the proposed improvisation topic, but to try to awaken the student's emotions, and thus expand the selected topic through a relaxed and creative, but still careful discussion. It is important to stimulate the student to select a topic according to his interests, and to express himself through music in a more imaginative and unrestrained manner, with more sensitivity. I also noticed that student personality is the most significant component in selecting an improvisation topic, regardless of age. The teacher discovers student abilities through their music expression. He is also able to get to know them better and discover their hidden abilities or weaknesses based on which he further directs and builds his personal and his methodological approach to the student.

Reflection Diary, 2 October 2009

Children like to complement their music imagination initially with drawings, and sometimes movement. Thus, they express themselves in several areas and expand their experience of the selected topic, i.e. their imagination through sound. These improvisations represent a syncretism of drawing, story-telling, movement and music, with music being one of the forms of illustrating contents.
This is why I ask students to draw something at home about the selected topic of improvisation. Older students, who are less interested in drawing, are usually asked to find a picture which they associate with a specific topic.

Inspired by topics of improvisations we had listened to, a third-grade student (student no. 5) proposed the topic *Snail and the Birdie* (Example CD no. 14.). He also made a drawing of the selected topic prior to the improvisation, and explained that it is a conversation between a snail and a small bird. The student described his imagined conversation between a snail and a birdie by sound, subtly, confidently and engrossed in his interpretation, using the entire keyboard, different colors of tone and attentive to the sound created. He was initially somewhat restrained, but later relaxed and described the selected topic in a very lively manner. Once the improvisation was finished, I noticed he was satisfied and proud. He returned for the next lesson motivated and interested, which had a positive influence on his learning of the classical program.

A second-grade student (student no. 4) selected *Colorful and Happy Bells* as his improvisation topic. He drew bells and decorated them with collage paper, on which he drew notes.

![Picture 24: Colorful and Happy Bells, student no. 4, second grade](image)

The student initially used only one hand in improvisation, and played only on white keys. I had spontaneously approached him and placed his other hand on black keys which he was surprised by, but accepted it. He forgot to use the pedal, but I did not interrupt him. I talked to him about the improvisation he played (based on the enclosed structured instruction, annex no 3) and showed him with my example how we turn into real magicians when we use the pedal. His musicality surfaced during the improvisation, which was not visible when he interpreted classical literature, due to problems he had mastering written music.
A second-grade student (student no.2) improvised beautifully in his first year. Very withdrawn and shy in character, he opened up through improvisation, managing to express and show his exceptional musicality, creativity and imagination. In the new school year after summer vacation, he again needed extra time to relax through improvisation. I reminded him of some very successful improvisations from the previous year, proposing the same topic as to the previous student - *Colorful and Happy Bells*. He returned happily to the next class with a drawing he entitled *Decorative Bells*.

![Decorative Bells](image)

**Picture 25: Decorative Bells, student no. 2, second grade**

Initially the student was restrained, using only white keys and a small sound range (roughly two octaves). In a conversation where we usually comment on the improvisation performed together, the student expressed a dissatisfaction with his interpretation and wanted to try again. In his second attempt he was much more relaxed and at ease, using the entire keyboard and palms of both hands in his interpretation. After I explained that it is important to hear the ringing of the bells described by tones, he carefully listened to the sound in its full duration (Example CD no. 15.).

*Due to limited duration of the lesson, which most colleagues indicate as the main reason for not engaging in improvisation, I concluded that a single improvisation must sometimes be split to two lessons. For instance, use one lesson to talk to the student about the topic and to suggest drawing something at home about the selected topic. In the next lesson, comment on the drawing, which represents a score of sorts, remind the student about the discussion and possibly discuss the topic further, thus stimulating the student to engage in a creative activity. I concluded that it was exceptionally important to not interrupt the student during improvisation, regardless of the omissions noted. After interpretation there is a need to comment on the improvisation performed with the student, stress its quality and talk about...*
new possibilities and ideas in order to encourage the student to continue creating music. I have, moreover, concluded that in addition to expanding the student's experience during improvisation, drawing is an additional motivation for students, particularly the younger ones. Reflection Diary, 12 October 2009

Student no. 3, also in second grade, was very fond of improvisation, frequently suggesting improvisation topics on his own. He spontaneously expressed his excitement and liveliness through improvisation. Regardless of an active and restless character, he managed to focus with great interest on the actual creative act in improvisation, concentrating his attention to listening to the tone in its full duration, simultaneously expressing his emotions. Long-breath improvisations frequently resulted from this. Since this student would regularly come to class prepared and had no problem mastering the prescribed material in the previous school year, we were able to spend time on improvisation in almost every class. In second grade he began improvising by spontaneously joining the student, whose lesson precedes his, in improvisation. While waiting for his turn, he listened to the other student improvise. He would hop around the piano anxiously the entire time, then suddenly join the other student spontaneously in improvisation. The other student was surprised, but I supported it. This again led to a change of activities in the action research plan, since I had anticipated improvisation in pairs (student-instructor or two or more students) for later, when students relax and adapt to the new school year.

I had again reached a conclusion that activities develop spontaneously and without a plan in the action research and in improvisation itself. Regardless of the general plan, students began spontaneously improvising in pairs, creating "joint music". I concluded that this type of improvisation was very stimulating for students. Moreover, by observing student activities, I concluded that each one of them was an individual with different abilities, interests and personalities which must be respected. Also, further work and plans had to be adapted to each individual. Reflection Diary, 15 October 2009

Like most students, a third-grade student (student no. 6) prefers improvising to playing a classical program. In regards to his personality I concluded he likes gentle topics. After a short discussion about fairies from fairy tales which he loves, we agreed to improvise on the topic Fairies in my Fingers. He used both hands, all fingers and the entire keyboard in his
improvisation, while a small range of tones was a reflection of both the topic and his character.

I had proposed the same topics to fourth-grade students (students nos. 7, 8 and 9), but they responded by saying they did not like these topics. Although the students did not engage in improvisation later, except in the initial, research stage, they did not find the proposed topics interesting. One of the students answered that the topics I proposed were for babies. He said other topics were more interesting for them, like *The School is on Fire* and alike. However, the student did not improvise on that topic, but had decided to describe his pet hamster instead, since he loved animals. Along with a drawing in water colors that he brought to the next class with him, the student improvised on the topic *My Hamster is Escaping from his Cage* (Example CD no. 16.). I had anticipated that all fourth-grade students would like these topics, but I found out that some of them were in their pre-teen years and had other interests.

![Picture 26: My Hamster is Escaping from his Cage, student no. 8, 4th grade](image)

I noticed the student was not looking at his drawing that he had placed on the stand. He commented that he did not need to look at the drawing since he imagined his real hamster when he played. Despite technical and motor problems when playing the classical program, the student showed good technical skills when improvising and describing how the hamster was escaping from his cage. He returned to the next lesson motivated to improvise again. We also improvised on the topic of *Christmas Bells* (21 October 2009) and *Horse Race* (20 November 2009). I also noticed the student's improvement in playing the classical program.

Student no. 7, also a fourth grader, chose the topic *Acrobats* (Example CD no. 17.). Although he was withdrawn, restrained and quiet, his true personality surfaced through improvisation, as well as his hidden music qualities. With technique mastery and according to the character
of the topic, the student used the entire keyboard and spontaneously expressed his perception of the selected topic (23 November 2009).

Student no. 9, talkative and somewhat distracted, chose the topic corresponding to his temperament and character for his improvisation - *Wanted Rebel*. He explained he would describe a scene from a Western, a chase after a robber. The improvisation was spontaneous, short and effective. While the trill seemed to be a significant technical problem for him in Haydn Divertimento, in his improvisation he played it without difficulty (23 October 2009). Improvisation had a positive effect on the student's piano playing as well (Example CD no. 18.).

The students enjoyed participating in this productive activity. Some students liked it so much they wanted to spend more time improvising, so as to leave less time for the classical program. It is often necessary to remind the students to use the pedal at any time, to use all keys, white and black, all octaves, to play with both hands and all fingers, etc.

I noticed it was essential to remind them to listen to the tone they produced. I concluded once again that a drawing has a very inspiring effect on the student's creative expression in improvisation. It helps students be more imaginative, and to better experience the improvisation topic. However, most students need additional stimulation from the instructor. The choice of topic alone, as well as the manner of improvising, reveal the personality and character of the student to a large extent. Some students do not like to draw, and I proposed for them to find a picture that they find inspiring for the improvisation topic. The spontaneous connection with music and its perception help the students master technical difficulties encountered while playing a classical program. I concluded that improvisation has a stimulating effect on students who have problems reading written music, and consequently mastering the classical program. After improvising, the students were more motivated and mastered the material more easily. Having analysed the results, I concluded that it was exceptionally useful to occasionally sacrifice a part of the lesson for improvisation, regardless of the problems in mastering the classical program.

*Reflection Diary, 25 October 2009*
In regards to the experience with younger students, I had anticipated that older students in 6th grade would not like the proposed topics. However, I proposed similar topics to sixth graders (students nos. 10 and 11), of whom one was enrolled in the B piano program, to those I had prepared for younger students.

Student no. 10 accepted the topic I proposed - *Magic Fairies*. Since the student did not improvise much after the first round, he was somewhat restrained and did not remember to use all technical and expressive possibilities on the piano. He played the entire improvisation without the pedal in a very limited scope of tone and dynamics (two octaves; 25 October 2010).

Student no. 11 also did not engage in improvisation much after the first stage. He accepted the improvisation topic I proposed - *Note Waves* (Example CD no. 19.). He improvised in a very limited scope of tone and dynamics, and I decided to encourage him at the next lesson with an improvisation topic that required a more significant dynamic range - *Storm and Thunder* (Example CD no. 20.).

Unlike these students, the other two sixth-grade students (students nos. 12 and 13) attended group improvisation classes in addition to improvising in individual lessons, and therefore had much more contact with and experience in improvising. They had gradually moved away from these topics, spontaneously starting to improvise to more abstract topics, creating true sound abstractions, and a special atmosphere with their improvisations.

In regards to the previous experience in improvising, I reminded student no. 12 of the ABA form in improvising. I had expected him to use it when improvising on the topic I proposed, *Twins*, on 11.09.2001 (Example CD no. 21.). After improvisation, he explained that he had described how a plane flew into towers which had dynamite planted in them. He said he had been unable to use the ABA form due to the event because the same situation was impossible before and after the event (25 October 2010). The student proposed the topic *Japan* at the next lesson. He did not use the pedal or deeper tones in his improvisation (Example CD no. 22.).

The dynamic was fairly monotonous, although the student was concentrated and focused on his interpretation, which reflected his genuine perception of this topic.
He also improvised on the following topics: Diamonds (Example CD no. 23.), Flying in a Rocket etc.

Student no. 13 refused to accept the topics I proposed. He preferred abstract improvisation topics, like improvisations of feelings, moods and atmosphere.

Having analysed the activities implemented with sixth-grade students, I concluded that a more extensive experience in improvisation results in better technical agility of students and a higher tone quality in their creative expression. Likewise, students with less experience in improvisation, regardless of their age or experience in playing the classical program, had to be given some guidelines before improvisation. On the other hand, I again observed that character and character differences among the students play a significant role in both the topic selection and in the manner of improvising. I noticed that students who are withdrawn or restrained by nature accepted topics unquestionably, even simpler ones I would propose to younger students, although they may not have liked them. This lead me to determine that it is important for the teacher to create a pleasant and understanding atmosphere for discussing the selected improvisation topic with the student, and to find out whether the student accepted the topic out of politeness or whether he really liked it. Non-verbal communication is also important in this process, as well as observation of the child.

Reflection Diary, 25 October 2009

Based on the problems noted in the course of the first round of research, I decided to conduct a new round of research and focus on resolving these problems. Based on my reflection and conclusions from the research conducted thus far, I decided to approach further activities differently, by adapting the activities of music creation entirely to students, their characters, their improvisation abilities and skills. I had also decided to direct activities to problems that students encounter when playing classical pieces.

I concluded that it is essential to adapt to every student when conducting improvisation, and to observe him as an individual with his problems and needs, on which future activities must be based on. Already in the first round of the research conducted, the activity plan was adapted to the needs and desires of students, regardless of the general plan I had prepared. I also noticed that students were less spontaneous, more reserved and worried how their
improvisation would sound when I recorded it with my dictaphone. This is why I had promised them that I would delete the recording if they were not happy with the improvisation, and that I would rerecord it. I also considered the possibility of recording improvisations imperceptibly, so that students would be more spontaneous and relaxed.

Reflection Diary, 30 October 2009

5.9.4 Interpretation - analysis of the completed 1st AR round

The essence of each research, including this action research, consists primarily in the systematic and critical approach to one's own practice, independence and self-development of an individual through his practice, which he determines on his own, and modifies based on critical observations. This means that it is a "systematic and critical" approach to one's own practice, assumed by the teacher, guided by dilemmas of his own work, with the ultimate goal of its improvement (Šagud, 2005).

It is a manner of changing one's own work practice based on observing and analyzing personal acts, in a process of self-reflection, reflection, metacognition. Moreover, through the students' active role in the activity of creative production, the goal is to awaken a desire for change in students, to encourage them to participate, and to stimulate their intrinsic motivation.

It was my intention to conduct this research so that students feel and perceive a more creative, better-quality music expression with an active participation, exploration and independent, spontaneous creation and production of their own music.

Due to the nature of action research, I concluded that the necessary changes or interventions in the course of research can not be planned ahead in detail. The essence of action research is to not approach problems on a general level, but to focus on a concrete problem and a specific action which resolves that problem (Šagud, 2005).

In the initial stage of the research there was a change in the general manner of conducting activities. Students needed additional stimulation, in addition to that of the teacher, to
complete the planned creative activities, while some students refused to accept certain assigned improvisation topics.

Therefore, future work focused and adapted to the existing or potential new problems and needs of students, which surfaced during the research. Changes occurred spontaneously "in stride", as dictated by the actual practice, and in accordance with the nature of action research and its subject - improvisation as a form of creative music production. My focus was on the student and his needs which surfaced during activities. Therefore, the activities realized did not fully correspond to the sequence of the planned activities, rather these forms and manners of improvisation occurred spontaneously during research, according to the needs, desires and interests of the students. Following reflection and self-reflection, which are the basic segments of AR, I took specific steps and activities, adapting them to the personality, individual needs, interests and desires of an individual, to problems which surfaced in class, to student issues while interpreting the classical program (rhythmic, technical, interpretative), to communication issues with the child, with the aim to have him relax and be at ease, and with the aim of anticipating or perceiving new music elements which would be consciously learned later, etc.

I frequently used music creation activities as a motivational tool, particularly with students who had problems reading written music and playing the classical program. After painstakingly reading written music and playing compositions in slow tempo, improvisation that followed was relaxing and fun. Having mastered improvisation and realizing that they "can succeed", students perceived success. Confidence acquired in this and a better motivation helped students with the problems encountered while playing the classical program. This is why I left improvisation for the last part of the lesson, as an award to be earned. On the other hand, I had more time and possibility to engage in creative activities with those students who came prepared to class, having sufficiently practiced the assigned classical program.

I strived to create a pleasant classroom environment, so that a student could relax, and be motivated as I accepted his ideas, desires, opinions and attitudes, which I tried to adapt to my didactic goals. I tried to encourage, motivate and inspire the student, to awaken and maintain
images of sound from the selected topics in him. The student can freely and genuinely express his emotions and sensitivity through music only when inspired.

Initially, I tried to use improvisation topics which differed from the student's nature to realize a certain didactic goal (like a bigger sound range), and stimulate him to feel at ease, relaxed and open. However, I soon realized that I can achieve much better results when I adapt to the student and his character. When I approached them in this manner, students became more spontaneous, inventive, free and more dedicated to music they created. It was easier for them to express their emotional experience. Children who were withdrawn and restrained by nature had to be given more time to relax and develop the ability to express themselves and communicate through music. While some students proposed topics for improvisation, others were withdrawn or refused the proposed topics of improvisation. However, when encouraged and somewhat instigated by the teacher, students formed their ideas and wishes more easily, which I then tried to adapt to my didactic goals. In short, I noticed that the most important issue was to get a student interested in the topic, for it to correspond to his personality, possibilities, desires and age on one hand, and to the goal that the instructor potentially wanted to achieve on the other.

To ensure that students expand their expression and express themselves more easily, I stimulated the child's expression by other means as well, like with drawings or literary expression, movement and alike.

Since one of the goals in the action research was to test the appropriateness of each type of improvisation in regards to personality, interest and age of the student, I concluded that some topics simply do not correspond to the personality and age of a certain child.

I noticed that a student's personality, character, temperament, including his nature and traits, along with his age, are also significant factors in creating music through improvisation.

Due to significant requirements of the classical program on one hand and the limited duration of a lesson on the other, I sometimes tried to split an improvisation to two lessons, by elaborating on the topic with the student in the first class, and encouraging him to express himself also with a drawing or by words. At the next lesson, I briefly reminded the student of the previous discussion, by using the drawing or an image as a score of sorts, and encouraged the student to engage in the creative act of improvisation. When pressed for time, I conducted improvisation in pairs by working with two students who had lessons back to back. I
established that improvising in pairs and listening to other students improvise had a particularly stimulating and motivating effect.

During the first AR round I tried to follow the general research plan, but my main focus were student desires, their problems and needs, which I carefully observed and monitored. Therefore, in regards to additional problems which surfaced in the first AR round, I was not able to follow the sequence of events in the general plan. Instead, I conducted the second round of research and focused further creative activities on the needs and desires of the students.

5.10 Second round of action research

Based on observations and reflections of the conducted activities of the first round of action research, I concluded that it was not possible to simultaneously implement activities with all students, as anticipated by the research plan.

I established that the main guideline in selecting new activities should be individual needs, desires, interests, possibilities and abilities of each student. I had therefore decided to approach the creative production activities from another angle, by starting out with the noted problems and needs of each individual, both in playing the classical program and in the activities of improvisation. Bearing in mind the main idea of Elly Bašić about the importance of simultaneously conducting improvisation and classical instrument teaching, in the second round of research I tried to connect improvisation more with the traditional instrument teaching, and to base future activities on that.

Therefore, I planned further research activities on the basis of findings and conclusions from the first round of research, adapting and focusing further activities of the second AR round on it.

Apart from individual problems and needs of the students, I also noted some common problems, which I intended to resolve in the second round of the action research (for instance, to direct the student's attention to listening to the tone and music produced as a result of their creative activity, particularly at the end of improvisation or a classical composition).

I tried to develop maximum freedom of emotional expression and experience of the selected topic that the student described through music, by an adequate topic and in conversation with the student.
5.10.1 Targeted improvisations

Improvisations which the teacher specifically encourages, directing the student to a certain creative activity, are called targeted improvisations. These improvisations are consciously perceived by the teacher, but not by the student.

Through an individual approach to each student, the teacher discovers his problems, directing his future work both in the classical program and in improvisation accordingly. In addition to stimulating the child's creative expression and inventiveness, targeted improvisation helps the student resolve his problems, encountered while interpreting the classical program, as well as his personal issues.

Improvisation provides the child with the possibility of creative expression through music, expression of his music thoughts, ideas and emotions, not just those of the composer or the teacher. In the first round of AR, the student music expression revealed numerous hidden music qualities and their abilities, whereby the teacher got to know them better. Due to focus on written music, these qualities were not visible in their interpretation of classical pieces. A free, creative music expression not only assists the student in his music and artistic development, but also helps evolve his creative thinking and a creative approach to life challenges, and develop self-awareness, confidence, self-confidence and alike.

This is why I had decided to observe the needs and problems of each student in the second AR round, and to focus further activities accordingly.

For instance, with a second-grade student (student no. 4), who was typically slow and withdrawn both in terms of music, motor activity and technical ability, I engaged in the following improvisations in the next lessons: *How a Cloud, Sea, Wind etc. Grows* (14 November 2010), in which the student used a somewhat bigger dynamic range. In the improvisation *How to Open an Umbrella in a Storm* (17 November 2010), which he made a drawing of, he advanced both in terms of motor and technical skills (Example CD no. 24.). Very skillfully, by placing one hand over the other, he used the scale and contrary motion in his improvisation. He improvised on the topics of *Day and Night* (20 November 2009) (Example CD no. 25.), *A Bee Buzzing and Flying around the Flower* (18 November 2009), (Example CD no. 26.), which I used to encourage the student again to spontaneously use technical elements like the trill, arpeggio etc. However, this time the student adapted the topic character to his temperament, and spontaneously commented while improvising how the bee
peacefully and slowly flew onto a flower. While spontaneously improvising, he relaxed completely, focusing his attention to the tone. Finally, listening attentively to the sound he was creating, he began using the entire keyboard with his hand, describing a buzzing bee in flight. Finally, listening attentively to the sound he was creating, he began using the entire keyboard, and gradually started turning his wrist, while describing a buzzing bee in flight.

**Sometimes the set goals can not be realized entirely through targeted improvisations. The same topic may invoke different associations and sound perceptions in students and the teacher. At times, the student spontaneously adapts the improvisation topic to his temperament, thus realizing a previous goal or resolving a problem. In improvisation whose basic goal was technical ability, the student was at ease, relaxed, focusing his attention to the tone and sound created, which resulted in motor progress as well. It also had a positive effect on interpreting the classical program. In regards to the practical interpretation of improvisation, I noticed that students frequently used the central pedal by mistake, instead of the right pedal, which would turn them into "magicians". Over time, they began listening to a difference in tone, reacted faster and used the adequate pedal.**

*Reflection Diary, 20 October 2009*

With targeted improvisations I tried to stimulate student no. 2 (withdrawn and quiet by nature) to relax and be at ease both at the instrument and in his communication in general.

With the aim of him relaxing his right wrist when interpreting staccato eighths in F. Emonts composition Round Dance, he improvised on the topic *Bouncy Ball* and *Happy Bunny Hops on the Meadow* (Example CD no. 27. i 28.). Through his perception of the topics we had initially discussed, the student spontaneously relaxed his wrist (14 and 16 October 2010).

Inspired with the topic *Fashion Show of the Keys*, in which students expressed themselves through drawing48 (pictures No 7 and 8), the student chose the improvisation topic *Octaves in a Fight*, which he drew, and on which he improvised spontaneously in a very interesting manner.

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48 This topic is used as a methodological tool in solfeggio classes to introduce students to the keyboard.
In addition to these topics, I encouraged the student to improvise on the topics which better corresponded to his nature and character like: Sad Story, Sleepy and Thoughtful Doll and alike. The student relaxed completely in this process, expressing his sensitivity and emotions through different colors of sound, while additionally focusing his attention on listening to the sounds created.

Improvisation topics which correspond to the student's personality can assist the student in expressing his emotional experience, his spontaneity, sensitivity, imagination, as well as his personality, temperament, knowledge and abilities through an active experience of music.

Reflection Diary, 20 October 2010

With several older students (students nos. 6, 7, 10 and 11) I did targeted improvisations to try to stimulate them to use a bigger range of sound in their creative expression through improvisation. Regardless of targeted topics like Storm, Explosion, Echo and others, I was not able to achieve this with most students.

Problems that students have with relaxing their wrist can be resolved better through targeted improvisations, which are also more interesting. It is harder to stimulate students to achieve a wider range of sound and dynamics in their spontaneous music expression through improvisation with improvisation topics which are different from the nature, personality and character of the students. Much better results are yielded when accommodating the student's nature and character. Students are then able to express their emotional experience in creating music much more subtly and spontaneously.
This is why it is important for the teacher to not insist on the set improvisation goal, but to adapt to the student in order to help him relax, develop his imagination and freedom of expression. It is particularly important to adapt to withdrawn and restrained children, to approach them a different way, instead of insisting on the anticipated and set goal. Improvisation topics which correspond to the student's personality are always stimulating and motivating.

Reflection Diary, 27 October 2009

A second-grade student (student no. 3) is very interested in improvising, frequently proposing improvisation topics. I concluded he was much more relaxed and at ease when improvising, than when interpreting the classical program. When improvising, the student was focused, entirely engrossed and unburdened with mistakes, as opposed to his interpretation of the classical program. He improvised on the following topics: Volcano and Lava (14 October 2009) (Example CD no. 29.), Flying in a Rocket (20 October 2009) etc. The topic he spontaneously expressed after his arrival, Boredom (30 October 2009) (Example CD no. 30.), was particularly interesting. Since the student was involved in intense improvisation, he spontaneously wanted to improvise on abstract topics, on compositions performed in class and in pair.

The student is more engrossed and dedicated to music through improvisation than when interpreting the classical program, where he is burdened by precision and exactness of the interpretation. When improvising, students are frequently playful and lively, and need to be reminded to focus their attention to sound which is a result of their activity. I am able to spend more time in improvisation with students who regularly come to the lesson prepared.

Reflection Diary, 30 October 2009

5.10.2 Rhythmic improvisations

In order to assist a second-grade student (student no. 1) in mastering syncopation and dance rhythm in tango by F. Emonts, I proposed the improvisation on the topic Keys Play Tango (30 October 2010) (Example CD no. 31.). These improvisations are in fact rhythmic
improvisations, with which students master rhythmic problems from classical pieces in a much more interesting and simple manner.

When conducting rhythmic improvisations in my teaching practice, as my starting point I usually use Elly Bašić's concept that it is essential to provide the child with an opportunity to "live in rhythm" - "not know it, but live it" (Bašić, 1971, p. 2). I used rhythmic improvisations mainly in initial teaching and in the indicated example for practicing certain rhythmic problems in interpretation. Before consciously teaching rhythm and meter in beginner classes, I usually use counting rhymes that students are familiar with from preschool. We start by tapping the counting rhyme meter, tapping on desks or the piano cover, and simultaneously pronouncing the text. The next step is for the child to perform the text of a counting rhyme by playing it on one tone, while the teacher plays the meter on another tone, then exchanging roles.

Since I did not have beginners in my class while conducting the action research, and was not able to implement this in practice, I decided to create new rhythmic improvisations for AR participants. I decided to use rhythmic improvisations in a new manner, by improvising with assigned elements, which would be implemented in practice in one of the subsequent AR rounds.

Through improvisations students master rhythmic problems from classical pieces in a much more interesting and simple manner.

Most students must be reminded to listen to the sound at the end of improvisation, to perhaps slow down and listen until the sound disappears, then to slowly lift the pedal and hands from the piano. In improvisation the student is unrestrained and unburdened by written music, adopting or anticipating certain skills more easily through perception and emotional connection with music, which will be learned consciously later, when playing classical compositions.

Reflection Diary, 3 November 2009

A fourth-grade student (student no. 8) prefers improvising to playing a classical program. Improvisation has a particularly motivating effect on him, he comes to class eagerly and practices the classical program more. In addition to resolving certain issues he had while playing the classical program, improvisation also helped him perceive and anticipate new
elements when playing, which he did not come across in the classical literature. For instance, when improvising to the topic *Swan on a Spring Lake* (6 November 2009) (Example CD no. 32.), he learned about the possibility of using the left pedal - *una corda* to obtain different colors of sound on the instrument.

Through his experience in improvisation and a strong emotional connection to music, the student actively and more easily anticipated new elements, which he may not have encountered otherwise during his music education. For instance, during the research stage in the first year of learning he discovered *una corda*. As he did not use it subsequently, he forgot what it was for. I had encouraged him and reminded him of it, so that he could obtain different colors of sound in his improvisation.

*Reflection Journal, 6 November 2009*

5.10.3 Improvising in pairs

I used the method of improving in pairs in order to better motivate students. I also used this method to save time, when I did not have enough time to improvise individually with each student. I conducted it by combining back to back lessons of two students.

A third-grade student (student no. 5) improvised in pair with a sixth-grade student (student no. 12 on 11 November 2009), whose lesson followed with the topic *Tom and Jerry* (Example CD no. 33.). Students cooperated well, but improvisation did not correspond to the topic in regards to the tempo of improvisation. After the improvisation, the older student spontaneously commented that Tom ate too much and is sleepy, which is why he is slower and does not feel like catching Jerry. The same student improvised with a younger second-grade student (student no. 3) on the topic *Nervous Fly*. Regardless of the age difference, students worked together well and expressed themselves in the improvisation by using the entire keyboard and different dynamic nuances.

Having noticed that students particularly enjoy improvising with their friends, I combined two students from the third and fourth grade (students nos. 6 and 8) who are classmates in
elementary school. This made them particularly happy, and they were exceptionally relaxed and spontaneous when improvising on the topic *Day and Night* (11 November 2009) (Example CD no. 34.). Students talked through music, listened to one another and cooperated well.

*In addition to stimulating students, improvising in pairs also develops the ability to listen in them, and to cooperate by engaging in communication through music. A significant amount of activity, attention and sensitivity of both students is necessary for this. Students must listen to their colleague attentively to be able to react and cooperate better. It is an exceptionally good preparation for playing chamber music.*

*Moreover, in the desire to describe their music experience best, students spontaneously began improvising on piano strings, exploring different possibilities of expression on the instrument. By doing so, they created a special atmosphere and mood with their improvisation, typical for atmosphere improvisations. Students’ imagination, creativity, sensitivity and freedom are further developed by this method, which are also the basic goals of improvisation.*

*Reflection Diary, 19 November 2009*

Second-grade students (students nos. 1 and 2) improvised on the topic *An Elephant and a Mouse Swim in a Pool*. The students listened attentively and communicated through music (11 November 2009) (Example CD no. 35.).

Third - and fourth-grade students (students nos. 3 and 7) improvised on the topic *A Snow Storm in the Night*. In their desire to communicate their experience best, students spontaneously used piano strings. They created a special atmosphere and mood with plucking or tapping the chords and with glissando on the strings. For instance, while one student tapped the strings and created special sounds, another student answered by tapping and dragging his pencil on the strings (18 November 2009).
5.10.4 Improvisations of atmosphere, feelings, moods

By focusing their attention to the tone and music created, students spontaneously described certain moods and feelings through music, creating a special atmosphere and mood with their improvisations, typical for **improvisations of atmosphere**. These improvisations have no firm basis in sound and a higher level of imagination of sound is necessary for this type of creative production. These improvisations are based on fully abstract topics, and a certain experience in creating music is necessary. They are more age-appropriate for older students, but in the above example two younger students managed to create a special atmosphere and mood when interpreting the *Snow Storm in the Night*, by expressing their emotional experience of this topic.

In addition to the listed topics of spontaneous improvisation, a sixth-grade student (student no. 12) improvised on the topic of *Space Mission*, (Example CD no. 36), very expressively describing the selected abstract topic, and also managing to create a special atmosphere.

A younger fourth-grade student (student no. 7) combined strings and keys when describing his imagination expressed by sound while improvising on the topic *Flying in a Rocket* (Example CD no. 37) (23 November 2009). He played a tone, then plucked the string the hammer had just hit. This created an interesting sound effect like an echo, which the student discovered on his own. Improvisation on the topic *Atomic Bomb* (Example CD no. 38) (the student explained he would play the explosion of an atomic bomb) confirmed my efforts and desire to encourage and assist the student through improvisation to relax, open up entirely, to express himself without restraint and to express his music experience.

*Students eagerly improvised to abstract topics, specially boys who preferred selected topics. By exploring and using different possibilities of sound on the instrument, students expressed themselves more easily, realising their imagination and experience of the selected abstract topic through sound. Expressing their experience intuitively, students focused special attention to the sound created. Concentrated and engrossed, using the vibrato pedal, they listened to the end of improvisation, thus creating a special atmosphere.*
I have reminded and encouraged the students later to try to transfer the same experience of listening to the final tone also to classical compositions, which significantly simplified the task. Moreover, students anticipated new ways of playing the piano - on strings and with the vibrato pedal. Guided by the nature of sound, they created sound abstractions without a firm sound basis.

Reflection Diary, 25 November 2009

Girls preferred calmer topics like: *Aquarium* (Example CD no. 39.), *Up in the Sky*, *Bottom of the Sea, The Sounds I Heard in Wonderland* etc. Some topics were accepted by all students like *Underground Hallways, Blue Cave* and *Rainbow*.

For instance, a third-grade student (student no. 6) improvised beautifully to the topic *Up in the Sky* (27 November 2009) (Example CD no. 40.). The topic corresponded to his gentle nature of a dreamer. He also improvised on the strings attentively, listening to the duration of sound, thus creating a special atmosphere.

A younger second-grade student (student no. 4) improvised on the topic *The Sounds I Heard in Wonderland* (9 December 2009) (Example CD no. 41.). I noticed he paid attention to listening to the sound he was creating.

Several students improvised on the topic *Underground Hallways* (Example CD no. 42.). I want to particularly stress the improvisation of students nos. 7 and 8 (9 December 2009) who created a special tension and atmosphere in a relaxed manner, freely and with their attention focused on the tone and dynamics, which supported the topic character.

In the topic *Storm at Sea* (Example CD no. 43.), a third-grade student (student no. 5) wanted to create a more intense mood and a special atmosphere by using a plastic bag to shuffle, dragging it along the strings while tapping or drumming on the piano (12 December 2009).

As a rule, girls preferred gentler topics, while some topics were accepted by both girls and boys. I noticed that the topic of improvisation should correspond to the student's personality to a point, as this best awakens his interest and the perception of music he is creating.

Atmosphere, feelings and moods can be fully expressed only by experiencing music.

Improvisations to abstract topics are usually long-breath improvisations, requiring a certain maturity and concentration from the student as he grows. This is why they are more suitable
for older students. Over time the student relaxes and is more at ease when improvising, focusing his attention to sound and listening patiently to its duration. Students found improvisation on piano strings to be particularly interesting, which was frequently used in abstract topics. In order to create special effects, some students used plastic bags to shuffle, along with tapping on the piano, thus creating an atmosphere and mood with sound.

*Reflection Dairy, 12 December 2009*

### 5.10.5 Spontaneous improvisations based on classical compositions that the student plays in class

Regardless of my general plan of activities and goals, students spontaneously lead me to engage in new activities of music creation. Namely, some of them spontaneously, without my encouragement, began playing around with themes or parts of compositions they found interesting in class.

Students are advised to improvise by modifying well-known songs, by creating new simple melodies, which they transform in different ways (Ginocchio, 2003, Wilson, 2001 in Svalina, 2009).

Regardless of spontaneous improvisations we were working on at the time, students spontaneously returned to the spontaneous improvisations we had worked on in the first AR round.

For instance, a third-grade student (student no. 3) spontaneously began exploring the topic of Bach Musette in D major. After I explained that this too was a form of improvisation, he continued improvising on the entire composition (13 November 2009).

His improvisation on the composition of D. Kabalevski, *Clowns* (20 November 2009) was particularly interesting (Example CD no. 44.).

A fourth-grade student (student no. 7) improvised on the composition of G. Martin, *Old Joe Clarks Boogie* (17 November 2009).

I noticed that this type of improvisation was possible only once students have fully mastered composition or a part of the composition they were performing. This is usually the case with compositions were work on for a recital.
To refresh and make a composition they have been playing for a while more interesting, students play around with it and change its motifs, thus expressing their playfulness on one hand and confidence in the learned piece on the other. Based on these last examples which were created spontaneously, I tried to target other students to improvise in this manner as well.

While some students found it easy to improvise on compositions played in class, I had a feeling this form of improvisation had an inhibiting effect on some students. Some of them did not want to even attempt this kind of improvisation. For instance, a second-grade student (student no. 2) who would otherwise improvise to different topics in a relaxed manner, with dedication, interest and intuitively, did not dare improvise on the topic of a waltz he played in class. He said he preferred to improvise on a regular topic rather than on a composition played in class. I had also proposed to a second-grade student (student no. 4) to improvise to the song he played in class, *For He is a Jolly Good Fellow* (Emonts, 1993, p. 30). Inspired with the song and the drawing in the book, he made a drawing himself (picture no. 30). Despite my encouragements to try improvising on the topic of the song, he said he would rather improvise on the drawing he made.

![Picture 28: Drawing on the topic of the song *For He is a Jolly Good Fellow*, student no. 4](image)

He gave a lively description of different animals from the drawing in his improvisation.

I concluded that some students are simply not ready and mature enough for improvisation on assigned topics and on compositions played in class. They need to further develop a certain confidence in performing the compositions, and work on further expanding the expression of their thoughts and feelings through music.

During practice of the composition *March* by P. I. Tchaikovsky, I managed to get a third-grade student (student no. 6) to vary or improvise on initially certain motifs and later the
entire composition (we played the motifs in different ways, staccato, in different octaves, with repetition of certain tones, etc.). The student was preparing the composition for a recital on school day celebration, and had already been playing it for a while. Practicing through improvisation turned out to be more interesting, useful and stimulating (17 December 2009).

5.10.6 Analysis of the completed 2nd round of AR

I tried to adapt even more to each student individually with targeted improvisations during the second round of AR. Based on experience and information about the students from the first round of AR, I used targeted activities of music creation to adapt to the needs of each student. With this kind of creative production, my intention was to assist each student, by adapting to his nature and stressing his qualities through improvisation, in resolving the problems and issues that surfaced, not only in improvisation, but also in playing the classical program, through a creative and stress-free activity.

I tried to encourage them and assist them with targeted improvisations to try to resolve certain rhythmic, music or other problems when playing classical pieces, in a more interesting and easier manner, as opposed to the frustrating and boring repetition when practicing. By experiencing improvisation as a fun game, students played around with motifs of the compositions played in class, spontaneously and at ease, changing them, varying them, thus practicing them and gaining more confidence in their interpretation. I also noticed that a
certain motif is hardly ever mechanically repeated, rather the child varied it with every repetition.

Moreover, they acquired new knowledge and skills through their experience and emotional connection to music and tone in an easier and more interesting manner. These skills would later be learned in piano literature. They may never learn some of these music elements in classical music literature during their music education, which is why I had deliberately introduced students to these elements. Later, during interpretation of the classical program, I tried to remind students about the experience, freedom, music and technical elements they spontaneously used or anticipated during improvisation.

When conducting targeted improvisations, I noticed that the selected topic did not always invoke the same association in students and teachers, and the set methodological goal was not always successfully realized with improvisation. Sometimes another, previous problem, was successfully resolved instead.

Students created a special atmosphere and mood through abstract improvisation topics which were also spontaneously formed. These were mostly long-breath improvisations, without firm basis of sound, and represented a somewhat higher level of spontaneous improvisation. The student's genuine experience of the selected topic was usually necessary for these improvisations, as well as a certain level of maturity, achieved over time and with experience in improvising.

My general observation was that student expression in the second round of research was more free and spontaneous, with a better focus on sound, they reacted faster when accidentally selecting the wrong pedal, they were more engrossed and dedicated to music, expressing their emotional experience of the selected topic. They were more focused on the actual activity of creating music, creating long-breath improvisations more attentively and with better concentration.

I also concluded that targeted improvisations may assist the student in resolving not only the problems he encounters when interpreting the classical program, but also personal problems in terms of freedom of expression, better communication and social interaction, a free spirit, relaxation, independence, building self-confidence, self-respect, satisfaction, happiness and alike. With active participation of the student and expression in a manner where no mistakes exist, where the student is confident, unlike the classical program interpretation, the student
encounters success, builds confidence, feels successful, becomes more satisfied and confident, 
approaching new assignments with more self-confidence.

During the research I was in contact with my friendly critic. We met on average twice a 
month to comment on the course of research. He suggested to structure the instruction for 
monitoring improvisation at the beginning of research (annex no 3.), to adapt improvisation 
topics to the age of students, their interests, like teenage problems of acceptance or rejection 
by the society and alike. He participated in the class a few times. He stressed a significant 
 improvement in students already in the approach to improvisation from the initial first stage to 
the end of the second stage of research. He indicated a visible difference in students in terms 
of their freedom of expression, a more relaxed and spontaneous approach to the creative 
activity of improvisation, less need for encouragement by the instructor, using more agogic 
and dynamic elements, expression and musicality of students' thoughts, and alike.

Over time, mostly older students began expanding from spontaneous music creation through 
improvisation, which required a new incentive or impulse for productive creation. 
Spontaneous improvisations are the basis, the foundation for building and developing 
knowledge and creative activities through improvisation. This is why I had decided to 
introduce students to another, completely new manner of improvisation in the third round of 
AR, with a certain assigned element they must use when creating, unlike too much freedom 
which confused them initially in spontaneous improvisations.

5.11 The third round of improvisation action research in FMP piano teaching

5.11.1 Baseline values

I completed the second round of the action research at the end of the first semester in the 
school year 2009/10, and decided to start the third round in the following semester. 
My primary goal was to inspire and stimulate students for a new way of creating music. 
As already stated, after conducting spontaneous, intuitive improvisations in the first semester, 
I decided to approach the problem from a different angle in the second semester, i.e. by 
encouraging students to create music with assigned elements in improvisation. My personal 
desire was to test student reactions to a new, different way of music creation. My decision to
conduct the third round of research was based on the attempt to develop a new creative impulse, mainly in older students. I decided to encourage them to try new ways of creating music.

Some of the planned activities of music creation with defined tasks, assigned elements to be implemented in the third round of AR, include basic activities or an introduction to classical improvisation.

When implementing such creative activities, my starting point was Elly Bašič's idea, that activities of music creation with assigned elements or conscious improvisations should also be an enrichment of the child's expression, and not a creative activity subject to clichés and patterns determined by adults.

She stressed that child improvisation frequently reflects the expression of adults, since teaching of certain patterns directs the child to think like an adult, and not in his natural way. She believed that every strict adherence to certain laws in music, as determined for centuries based on expressions of adults, "forces the child into a corner" and impoverishes him. Child imagination is richer than that of an adult, and he should be left to think in a manner natural to him, typical for children.

The possibility of an uninhibited expression, the child's genuine emotional perception of music, should be the main goal of the child's creative activity.

It is essential to enrich the child's expression, not to limit it by setting boundaries.

Thus, improvisation as a form of child creative production should not have adult esthetics as its starting point. The child should accept improvisation as a toy which he will form according to his own imagination.

The basic purpose of improvisation as a child's creative activity in music pedagogy is not in the product of a work of art, but precisely in the process in which the child expresses himself with no restraint, freely, by using music as a tool to express his sensitivity, his emotions, his innate imagination and creativity.

**5.11.2 Activities of music creation with assigned elements - conscious improvisations**

By taking into consideration these opinions and findings from the first and second round of my research, in the third round of AR I wanted to test student reactions in activities of music
creation in which the student must comply with certain elements in music production. I was interested to find out whether students are able to retain their freedom of expression, their spontaneous creative production with an emotional experience of the music they were creating.

My question was whether a student could freely express his emotions, sensitivity or creativity with certain limitations in music creation, when improvising on a certain melody, rhythm, form, or in a specific mode. Can his creative act be accompanied with an emotional expression of music he is creating, or do certain limits and boundaries restrain his freedom of music expression?

Is the child's imagination, freedom of expression, and creativity limited in this kind of improvisation?

In my pedagogic practice with children, I reached the conclusion that children generally prefer certain limit and boundaries. Otherwise they feel insecure and confused. With reasonable limits in education, children feel more secure, more creative, and communicate better. Without them they are cautious and insecure. Over time they set limits for themselves, they begin to respect themselves more and build their self-confidence (Illsey Clarke, Danson 1998).

On the other hand, rules that are too strict, limits and norms, restrain the child in his creative expression. Everything that is preassigned inhibits the child to a certain extent.

In one of his primers, Emonts stresses that for introducing and preparing students for improvisation, it is useful to stimulate the student to play songs on his own from the very start, initially by ear and later with accompaniment, to vary or create new melodies or modify rhythm, to introduce the student to classical and modern harmonies, different types of compositions and their structure, etc. (Emonts, 1994).

John Kratus (1991) distinguishes between 7 improvisation levels, which should be used to introduce students to the skill of improvising based on their age. In his opinion, a child's inclination to improvisation changes with his age. This shows that a systematic and continuous approach is necessary to attain certain knowledge about improvisation.
Table 2 Seven levels of improvisation according to John Kratus

(Krus 1991)

<table>
<thead>
<tr>
<th>Level</th>
<th>Description</th>
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<tbody>
<tr>
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<td>Level 2</td>
<td>Process-oriented improvisation</td>
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<td>Level 7</td>
<td>Personal improvisation</td>
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</table>

The first level of improvisation according to Kratus is an essential step, preceding real improvisation, and is based on the child's exploration of the instrument and discovery of different combinations of sounds, which usually results in accidental sounds. Over time, the student discovers combinations of sounds he is able to repeat. On this level children are more process-oriented than product-oriented.

After the first exploration stage, on the second level children primarily create for their own satisfaction, not for the audience listening to them. They already begin creating connected music patterns, which they are still incapable of organizing into larger music units. This is why this stage is entitled Process-oriented improvisation.

Kratus believes that children around the age of nine can attain the third level of improvisation, which is product-oriented, as a result of their creative production. Patterns are thus used in a more harmonious, wholesome manner, and children strive to improvise a music piece which will be well-accepted by the public too.

The fourth, or fluid level of improvisation is accomplished when the student has mastered sufficient technical skills on the instrument he is improvising on, to leave an impression of doing it automatically.

Level five (structural improvisation) is reached when children are able to notice a difference in structural technique like development or variation in improvisation.
**Level six (stylistic improvisation)** is the level in which students, once they have learned melodic, rhythmic and harmonic characteristics of a certain style, are able to skillfully improvise in the assigned style.

According to Kratus, only rare improvisers can attain the last, seventh level he calls **personal improvisation** in which a musician is able to expand from the limits of existing styles and create his own, new and original improvisation style (Kratus, 1991).

Unlike the Kratus system of improvisation, in which a student is tied to models and patters applied in music soon after the first, explorative stage (Kratus, 1991), Elly Bašić stressed completely free, unrestricted improvisations, whose main purpose was freedom of the child's imagination and creativity, regardless of the product created, the emphasis being on the actual process, and less on the product created.

Elly Bašić stressed that the first stage of exploring and discovering the instrument is the most important element of every improvisation, particularly spontaneous improvisation. Its main purpose is free, creative, imaginative, unrestricted production, accompanied by the child's emotional experience.

She referred to improvisations which were not spontaneous, like conscious improvisation, stressing that this type of improvisation must also be unrestricted and accompanied by an emotional experience.

The archive of improvisation recordings⁴⁹, some of which I used initially as an encouragement to implement research, also contained recordings in which students improvised to certain forms (like creating variations on their own topics) which they performed in class etc. More precisely, students attained certain achievements and improvisation levels, but differently from the Kratus systematic, classified improvisation methods stated above. They achieved almost the same result in another manner, through individual research, spontaneity and no restraint, creative enthusiasm and freedom of creative expression, as the main goal of improvisation, not through conscious adoption of techniques and means of improvisation. Through emotional experience and creative enthusiasm, and with an adequate application of their knowledge, students reached certain achievements and levels.

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⁴⁹ The archived recordings are from the time when Elly Bašić already worked as an assistant professor at the Music Academy in Sarajevo, occasionally directing the work of music instructors with her seminars and lectures, and participating in their joint improvisations with students.
of improvisation. Expanding from spontaneous, intuitive, mechanical improvisations, over time they combined different music elements intuitively, without encouragement (chords, rhythmic figures, agogic elements) which they weaved into their creative production. Thus, by expanding their consciously learned material, they discovered new ones, and expressed themselves through music more elaborately.

However, it is a fact that only a small number of students achieve these levels in improvisation, while most, once they outgrow spontaneous improvisations, entirely abandon activities of creating music. Due to their significance not only in the child's musical, but also personal development, I decided to introduce these students as well to new possibilities of music creation, and to encourage them to continue with their creative activities through improvisation. On the other hand, I wanted to stimulate students who attained the same or higher levels in improvisation through spontaneous improvisation and creative enthusiasm, to continue exploring, assisting them in a more elaborate music expression through new ideas.

5.11.3 Course of the research

Unlike spontaneous improvisation conducted in the first and second round of research, this kind of improvisation is based on conscious adoption of new elements, knowledge and techniques of improvisation, which I wanted to use to stimulate students to engage in further activities of music creation through improvisation.

More precisely, some of the activities of music creation indicated in the general plan, represent a type of preparation and basic steps leading to classic improvisation.

I proposed to students (on 15 January 2010) to "be composers" as their first activity, and to compose a short melody in the range of two octaves on the piano that they like. This concrete game with tones, after entirely free music creation by expressing their emotional experience in spontaneous improvisations, was initially confusing for most students.

Student reactions were diverse. Some students, particularly older ones (students nos. 10, 11, 12 and 13) added accompaniment on their own (one tone or even a chord in the left hand).

In order to simplify the task for other students, I assigned them a single octave to compose in. Some students (students nos. 3, 4, 5, 8 and 9) found this somewhat easier, while others, mostly younger students (students nos. 1, 2 and 4) remained restrained, so I proposed to only
use the first 5 tones of the octave. This reduced range reassured one student, while other still held back (Example CD no. 46.).

I concluded once again that the student's personality and character traits play a significant role in creating music. Students who hold back, who are withdrawn or restrained by nature need more time and encouragement to feel at ease and to accept something new. The age of students also surfaced as a significant factor in the new method of music creation, as the youngest students had the most difficulty accepting it. I concluded that it was important to encourage and motivate students with simple assignments and some limits to boost their self-confidence. Reflection Diary, 29. January 2010.

As an additional encouragement, I proposed to these students to improvise in the pentatonic scale used in Orff Schulwerk. I had planned to conduct this type of improvisation later with all students, but changed the general plan to additionally motivate this group of students. Like in the first two rounds of research, I had continued with a flexible principle of adapting to new situations, specific for AR (Example CD no. 45.).

My conclusion was that improvisation on the pentatonic scale was an easier and simpler way of introducing students to this kind of improvisation. This kind of improvisation is simple - the student has a small range of tones at his disposal, and can add accompaniment to it, which gives richness to tone and has a motivating effect. The student is able to focus only on creating a melody, and does not have to think about harmony, since any accompanying tone sounds harmonious to the melody.

Reflection Diary, 10 February 2010.

To encourage them further, I proposed to the students to talk on the piano (15 February 2010). Question and answer as a form of joint creative activity and the manner of improvisation was also something I had planned for later, but decided to use these methods to stimulate the most withdrawn students. I also used drone in the bass with an ostinato rhythm. I would ask a question in the form of a two-measure sample in the pentatonic scale, and ask the student to respond. I then asked the student to select a rhythmic sample to be continuously repeated - ostinato, while I improvised a melody on black keys on another piano. Later, when students relax and feel at ease with this simple improvisation method and our joint music creation, I proposed to reverse roles (Example CD no. 46.).
These creative activities gave students the possibility to experience and perceive music creation with several elements. I left interpretation and conscious mastery of new terms for later, to not overburden the students with too much new information.

5.11.4 Improvising on black keys

Once I established that improvisation on black keys was the simplest form for students, after a partial plan modification in the initial stage of the third round of research, I continued with planned activities, encouraging those and other students to improvise in this manner (17, 19 and 22 February 2010).

Black keys are used for the simplest, basic improvisation. They enable visual orientation, without sound or tone. The lack of semitones eliminates awkward-sounding chords and sound combinations. Thus, students are not afraid of "out of tune" tones, and can explore tones cheerfully and relaxed, which is a crucial precondition for improvisation. When only using black keys and their combinations, the student does not have to worry about changes in harmony (Wiedemann, 2007).

This provides the possibility of adding very simple accompaniment, which sounds good with the melody. Unburdened by the combination of tones, since everything sounds well, the student can focus more easily and concentrate on the actual creative process.

The accompaniment can consist of one tone, the fifth or drone or a chord, drone put to rhythm, rotating octaves in the bass (tremolo octaves) in the left hand, also called "rollender Oktvbaß" and alike (Wiedemann, 2007).

In order to stimulate students to improvise in this manner and to awaken a perception of this music in them, I played several compositions on black keys, asking them to describe how the music sounded (Example Klaus Obermayer, Tango, in Wiedemann, 2007).

My friendly critic was present in the class of a second-grade student (student no. 2; 26 February 2010). Prior to compositions in the pentatonic scale, I first played the pentatonic scale for the student. I then asked him to play the pentatonic scale, to describe whether he liked it and what this music reminded him of. To get a better feel for it, I proposed to him to play it in different registers, and to try to feel the difference, the peculiarity of this music.
My friendly critic also suggested to student to take some time to feel the music, and to try to describe it in words. By nature withdrawn and typically holding back, students slowly began relaxing and cooperating better.

After the class, my friendly critic suggested to not provide too much information to the student, and to see whether I can get him to describe his experience on his own. He also proposed to not ask the student questions requiring short answers, but to encourage him to communicate, which will lead to creating music. He advised the student to let imagination guide his hand, and to use this experience to create music.

He also warned me about the importance of providing positive feedback about student improvisation, as an encouragement for further creative production. It is important to honestly comment on interesting, expressive and original music parts. For instance: "you have interpreted the phrase nicely, I like the fact that you listened to the music you were creating, it was special, gentle, focused" and alike; or to discuss the improvisation with the student, ask whether he is satisfied with the interpretation, whether he managed to realize his experience through sound, or whether he wanted to do better but did not succeed, and alike.

It is important to encourage the student to continue creating music, on one hand to try and realize what he couldn't realize the first time or what he was not satisfied with, and on the other hand to attempt to interpret even better or differently something he succeeded in. Sometimes the student is unsatisfied, but is unsure of the way in which he should realize his idea. This is why teacher's assistance with ideas is necessary to encourage him to think.

Students did not think to use different elements which they used in spontaneous improvisations (different registers, the pedal, expressive dynamics, playing with their palms, the entire hand, strings, glissando etc.) in this type of music creation. This lead me to the conclusion that the initial improvisation on black keys is still somewhat restricting for students, and that a certain time is necessary for them to relax and accept this type of improvisation.

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*My friendly critic warned me about the crucial importance that a free, open and critical dialogue with the student has, as part of the teacher’s encouragement to improvise. We jointly determined that in communicating with the child is important the interaction between instructor and student in which the teacher is a collaborator and a counsellor (advisor), while the student is an active participant in the educational process. The teacher must establish an open, two-way communication, without too much verbal communication, and rather to rely*
more on observation and monitoring of the child's behavior, his needs, thoughts and alike. In short, it is essential to bear in mind the non-verbal communication between the student and the teacher. It is important to listen to the child with the "third ear", to understand what his words implied. Sometimes the does not listen attentively enough to what the child is really telling him, and does not notice how he does things. It is precisely through the child's playing with tones that the teacher can best discover his hidden potential, just like Plato said a long time ago, "in an hour of playing you can learn more about someone than during an entire year of conversation."


For instance, student no. 3 improvised on black keys on the topic "DO" Wishes us a Pleasant Day (Example CD no. 47.).

Student no. 2 used different registers and dynamics when improvising on black keys, commenting along the way that improvisation on black keys reminds him of birdies chirping on a tree.

Student no. 4 finds that improvisation on black keys reminds him of different animals. He said black keys within the first octave describe birds, discant indicates mice, and the bass - wild animals (15 March 2010) (Example CD no. 48).

After improvisation, it is crucial for the teacher to honestly comment on the performed improvisation with the student, as well as on his behavior, perception of improvisation, his focus, freedom, what the student would have liked to perform differently in a new improvisation, and to encourage his further creative activity. Since the assigned element - black keys, despite their simplicity, initially restrict the creative freedom of students to a point, it is important to remind students about the possibility of using the same expressive elements as in spontaneous improvisations (different registers, the pedal, expressive dynamics, playing with the entire hand or palm, playing on strings, using glissando and alike).

Reflection Diary, 15 March 2010

5.11.5 Improvisation in pairs - question and answer - dialogue

The next planned activity in the third round of action research was improvisation in pairs in the form of question and answer. In the initial stage of improvisation I determined that
improvisation in pairs seems to be very stimulating for students. I used it in spontaneous improvisations, particularly in the second round of AR. Although the goal of this type of music creation was to improvise in a more structured way, initially I did not insist on assigned elements, so that the students can relax during improvisation.

First, I proposed to all the younger students to "talk" on black keys. I played a simple rhythmic pattern in the pentatonic scale, and proposed to the student to repeat it. I instructed him that him it was irrelevant which black keys he would play, and to pay more attention to rhythm and less to the harmony. I conducted these assignments primarily with younger students who were withdrawn, and needed a certain time to relax and accept the new method of improvisation (Example CD no. 49.).

The next step was** rhythmic and melodic improvisation in the form of question and answer**, initially just on black keys and later on the entire keyboard.

I played the question in the pentatonic scale for the students, suggesting to try and formulate an answer to my question.

Older students explained that they improvised in a similar manner in solfeggio classes, where one student would improvise a specific melody on a neutral syllable, and the others would continue.

Students' reactions were diverse. For instance, a sixth-grade student (student no. 12) reached the conclusion that if we discuss the same topic, we should improvise in the same tonality. He, moreover, considered that it is not necessary for one student to ask a question and the other to answer, but that both improvisations can be statements, just like in regular dialogue. Also, the interlocutor did not always have to accept the proposed topic (Example CD no. 50.).

A younger second-grade student (student no. 2) accepted the music dialogue in the form of question and answer on the entire keyboard. He skillfully used a motif with which I began our music dialogue. He finally proposed to call the improvisation **Music Conversations**. Based on the student's reaction, I concluded that he had particularly good listening abilities.

Student no. 1 (also a second-grade student) seemed to be quite motivated with this type of improvisation, not having been at ease with previous improvisation methods. He preferred this framework with less free improvisation.
Student no. 3 refused to answer my question posed on the other piano. He proposed for me to guess what he was asking me.

I concluded that this type of music creation is quite similar to spontaneous improvisation in pairs, particularly when students do not accept the determined music or rhythmic pattern. Music patterns created this way have nothing in common and usually represent a free, spontaneous improvisation and a pure sound abstraction. Student reactions were diverse. While some students still did not fully accept the new way of creating music with rhythmic and melodic elements, others found this joint creative activity very stimulating. Listening skills of the student surfaced in this type of improvisation. I concluded that students with good listening abilities react better and accept the offered communication better through music. On the other hand, it helps students with less developed listening abilities to develop them further. I encouraged students, who did not want to accept the new way of creating music with assigned elements, with an adequate topic for spontaneous improvisation. Encouraged by the topic and joint music playing, students overcame their fear from the new and unknown method, spontaneously communicating by listening and through music, occasionally using similar rhythmic and melodic patterns in their dialogue through music.

Reflection Diary, 24 March 2010

A third-grade student (student no. 6) answered that he preferred to create his own music. I encouraged him to improvise only on black keys in the next class, together with the student whose lesson was after his. They improvised on the topic An Elephant Dances the Waltz on Black Keys (Example CD no. 51.). My intention was to initially get them to listen, complement one another, to have a feeling for the entire piece by imagining an elephant dancing on piano keys. Stimulated with the improvisation topic, the students cooperated, listened to one another and occasionally used similar melodic and rhythmic patterns through dialogue and communication by music.
5.11.6 Improvisation on old modes

One of the possibilities of music creation is also improvisation in a specific mode. Old modes play a significant role not only in classical music, but also in jazz. According to the functional method of solfeggio, students are introduced to old modes in the fourth grade of solfeggio. However, I wanted to also provide younger students with the possibility to feel and perceive this kind of music through improvisation, prior to its conscious learning in theory classes. I explained to the students that each C major tone can be considered as the basic tone of a mode:

IONIAN C D E F G A H C
DORIAN D E F G A H C D
PHRYGIAN E F G A H C D E
LYDIAN F G A H C D E F
MIXOLYDIAN G A H C D E F G
AEOLIAN A H C D E F G A
LOCRIAN H C D E F G A H

Students first played the selected mode to hear its difference and particularity. Moreover, to expand the students' experience, I played several tunes in the selected mode. In order to focus the student's attention even more on experiencing the mode, I took the advice of my friendly critic, suggesting to leave it to their imagination to guide their hand when creating music.

Some students spontaneously added one tone in the bass while improvising in a certain mode, while one student added a fifth, having decided that it sounds better than a full chord. For instance, a sixth-grade student (student no. 10) also added a fifth - drone in the bass, when improvising in the Phrygian mode (Example CD no. 52.). Thus students prompted me again to engage in a new, planned, creative activity of music creation with assigned elements - drone in the bass.

I established that it was exceptionally important for the instructor to stimulate students with different examples, and to focus their attention on the perception of the mode in which he plans to improvise.
This is why it is important for the student to first play the selected mode in order to "get a feeling" for it, and only then to begin creating music in its range of octaves. Some students spontaneously added a fifth in the bass, thus anticipating the drone before the planned activity of its conscious learning. This is how we have applied one of the basic methodological FMP principles - "from perception to comprehension".

Reflection Diary, 22 March 2010

I had also proposed to other students to improvise in a certain mode, to add fifths in the bass (drone) in order to spontaneously experience and get a feeling for the mode through music, and then to consciously learn it.

5.11.7 Improvising on drone in the bass

Drone is the simplest, and the oldest form of accompaniment, consisting of the tonic and the fifth. It is still used in music performed on bagpipes. Through improvisation on black keys and in old modes, some students spontaneously added accompaniment in the form of a fifth, which they occasionally repeated, thus anticipating drone in the bass prior to learning it.

For instance, while improvising on black keys, a second-grade student (student no. 3) (Example CD no. 53.) very skillfully added the drone in the bass. He was attentive and concentrated on his production and listened to music he was creating. Older students added drone to their improvisations in the selected mode.

I concluded again that improvisation on black keys is truly the simplest form of improvisation to introduce students to new elements of improvisation. Even though the assigned elements restrict student freedom of expression and creative imagination, students managed to relax over time and focus on the music they were creating while improvising on black keys.

Reflection Diary, 25 March 2010

In order to focus more on the music they were creating, and to not think about the harmonic pattern of a mode, I proposed to the students to improvise in the Dorian mode from the tone D. A third-grade student (student no. 6) improvised in the Dorian mode, spontaneously adding
a number of ornaments to his improvisation in the right hand, while repeating the drone in an interesting rhythm in the bass (Example CD no. 54).

Student no. 10 spontaneously reversed the hands after improvising with a fifth in the bass, played the fifth with his right hand, and the melody in the bass in the selected mode (Example CD no. 55).

A fourth-grade student (student no. 7) spontaneously held the fifth in the bass - drone, repeating it and thus creating an ostinato which I also planned as one of the subsequent activities in this part of the research (Example CD no. 56).

Through this activity with drone in the bass, students also had a chance to better master improvisation in a certain mode. While some students enjoyed this type of improvisation, others stated that this kind of music sounded strange.

I noticed that consciously mastered knowledge about the old modes in theory classes is not a precondition for better improvisation of students on their instrument. Even though younger students did not have a chance to learn old modes in theory classes, some had successfully improvised in the selected mode despite of that. I think that the student's personality may have had a bigger influence on accepting this type of improvisation, or perhaps his taste for music or even mental or emotional maturity than the previously acquired theoretical knowledge.

Reflection Diary, 30 March 2010.

All existing activities of music creation during AR were audio recorded. In other words, most spontaneous improvisations realized during the first round of research could not be recorded in another manner. Although some of these activities in the third round of AR could have been written down in addition to audio recordings, I did not use this method. When a music creation project is recorded on paper, it becomes a composition, and it is precisely the uniqueness of the music created as a product of inspiration of the moment, along with free and unburdened imagination and fantasy of the child, that is the essence of improvisation as a form of music creation.

On the other hand, although improvisation does not require written music, it is often an inspiration for the improviser, since he can hear music just by looking at the notes. Just like students are asked to tell a story in their own words, the same can be done in music. Students
can be asked to express the written music they read by singing, movement or creating and improvising a new piece based on it. This shows that reading music and improvisation are closely connected.

It is a fact that recording improvisations has its advantages. In other words, when writing down their improvisations\(^{50}\) students create an ideal connection and prepare for composing. (Azzara, 1999). Moreover, the teacher is thus able to assess the student's knowledge and understanding of certain music elements like writing notes, the meter, rhythm etc. (Ginocchio, 2003.) Regardless of the above, since the purpose of this research is not the product, but the actual process of creation, student improvisations in further AR activities were audio recorded from this point on. However, according to the flexible and adaptable nature of AR, based on the previous experience in implementing the third round of AR, I concluded that it would be useful to visualize some of the examples and assignments in this type of music creation on paper. This is why I had decided to try to introduce students to the assignment of music creation by written music in my further research, and to explain it.

In addition to examples for playing simple drone accompaniment, I tried to additionally stimulate students with accompanying pictures from the primer.

\[\text{Picture 29: Tambourin, Jean-Philippe Rameau and proposals for playing drone in the bass (Emonts, 1993, p. 86)}\]

\(^{50}\) Azzara believes that students need a certain period of time to develop the ability to record improvised melodies.
Most students liked this type of improvisation, accompanied with a visual example. It simplified the understanding of the activity of music creation that was required of them. I proposed an even simpler example from the same primer to younger students:

![A la claire fontaine, France (F. Emonts, 1993, p 84)](image)

In order to further simplify their task, I asked them to play the same example in a minor.

Having played the examples which were a problem for students who had difficulties reading written music, I asked them to try to come up with a melody in a similar way, in a certain tonality and to add the bass in drone. Only a few students were able to accomplish this, while younger students found it easier to play in C major or in a minor.

### 5.11.8 Improvising in ostinato in the bass

After a short spring break, I continued working on music creation activities.

While improvising in old modes, some students spontaneously repeated the drone in the bass, thus intuitively anticipating ostinato as the accompanying rhythmic pattern. This is why I left the next planned activity of creating music to an assigned chord (one or more chords in the bass) for later, adapting to the spontaneously created situation. I decided to introduce the students to ostinato tones.

Ostinato in the bass is the oldest and most common form of ostinato, and one of the most interesting accompanying rhythmic patterns (Konrad, 1991). In literature, I found several ways of using ostinato tones in improvisation:

- as predominantly rhythmic ostinatos,
- as predominantly rhythmic and melodic ostinatos,
- as metric ostinatos, and
- as harmonic ostinatos.
In this activity, I had introduced students to the simplest form of rhythmic ostinatos, of which the first three examples also represent drone accompaniment. Thus, the first example represents the so-called drone fifths, the second an arpeggio drone and the third a drone put to rhythm.

While improvising on his instrument, the child is able to perceive and anticipate rhythm and meter which will be consciously learned later through literature.

In order to prepare students for this activity, I asked them to first play on the piano cover. In this preparatory activity students concluded that it was hard to coordinate both hands when they tap a certain ostinato rhythm in the left hand, with the right hand improvising freely. As one of the forms of rhythmic improvisations, ostinato plays a particularly significant role in the pentatonic scale, and having taken into consideration previous positive experiences of improvising on the pentatonic scale, I decided to reintroduce students to this new method of music creation.

To simplify this task for them, I improvised with the younger students by having them repeat a certain rhythmic pattern, drone on black keys in the bass, while I improvised the melody on black keys. Then we reversed the roles (Example CD no. 57).

I improvised with the older students in the same manner, but had assigned a more difficult rhythmic pattern to them for the left hand. I proposed a pattern which can have interesting rhythmic effects, like the rotating bass (rollender oktavbaβ). For instance, the left hand rotates...
on the E-flat octave, with randomly added accents. I would simultaneously improvise a melody on the other piano, then reverse the roles.

![Picture 32: Rotating octaves in the bass (tremolo octaves; Wiedmann, 2007, p. 12)](image)

A sixth-grade student (student no. 13) managed to independently realize this assignment. Since he initially played only the rotating octave in the bass (tremolo octave) with the left hand, only later adding his right hand, he said his left hand was making him continue with the activity. To simplify this task, he initially played longer notes with his right hand. I also proposed interesting examples and improvising assignments to the students from the Emonts primer:

![Picture 33: Example of a started duo with ostinato rhythm (Emonts, 1994, p. 91)](image)

The first example (picture no 36) which was composed as a duo was manageable for most students, although students did not do so well on the second example, *Journey to China* (picture no 37) from the same primer, due to their level of technical skills and agility.

![Picture 34: Journey to China (Emonts, 1994, p. 91)](image)

Example no 36, composed as a duo between two students or student and teacher, was simpler since the ostinato in the *secondo* was in contrary motion, while the melody improvisation was assigned in unison in the *primo*. In both of these examples, I noted that they are also useful as technical fingering exercise for students.
Students also found the example of improvisation to ostinato rhythm on black keys very interesting. It was called *Merrily Playing the Flute*, by the same author who offered an easier (in chords) and a more difficult (in triplets) ostinato for the left hand (Example CD no. 58):

![Merrily Playing the Flute](image)

Picture 35: Merrily Playing the Flute (Emonts, 1994, p. 91)

I showed students how to play rhythm by tapping their knees, as a useful preliminary exercise. Only once the student was able to independently tap his hands on his knees, he tried playing the same exercise on the piano. I concluded that particularly good coordination was necessary for playing this type of improvisation. Since this task turned out to be particularly demanding for some students, I initially helped by playing one of the parts. To simplify their task, I then proposed to the students to play longer notes with the right hand initially (for instance, only the 1st or the 1st and 3rd beat in the right hand). I also asked them to play the easier version with ostinato chords in the left hand.

Improvisation with ostinato rhythm turned out to be a very demanding task for most students. In addition to already indicated factors, a good feel for rhythm and good coordination between the two hands are particularly important for this type of improvisation. I concluded that it was important to gradually introduce these activities of music creation to students. Initially, I played one of the parts on the other piano, encouraged them to first tap the selected rhythmic examples on their knees, and only then had them try improvising. In order to additionally simplify their task, I first asked them to improvise on black keys and to play longer notes with one hand. Due to the difficulty of this task, only a few students who easily mastered these examples were able to focus and concentrate on the music created, while most students were concentrating on rhythmic and coordination problems between the hands. In addition to music creation, these tasks turned out to be excellent exercises for hand coordination, which some students still had issues with. Reflection Diary, 15 April 2010.
5.11.9 Improvising melodies based on an assigned chord (one or more chords) in the bass

Playing by ear, as already stated, is the basis of improvisation. This is why it is crucial to encourage students from the beginning to play tunes by ear, and to add accompaniment later. It is also important to introduce students to basic classical and contemporary harmonies over time (Emonts, 1994).

Initially, accompaniment can only be one tone, and subsequently a double stop (like drone) or a chord. The main scale degrees are usually used, in the form of a single chord (T), then two (T-D), followed by three (T-S-D) and more chords.

To simplify this task for the students and make it less limiting, I approached the task differently, by asking them to pick a chord, based on which they would improvise a melody. Guided by Elly Bašić's idea, who stressed that emotional experience is the most important component in the child's creative activity, I decided to focus the child's attention on perception of the selected chord or harmony which they would improvise on. Students experienced adding a tone or a fifth in the bass both in the pentatonic scale and in old modes through these activities. I assumed that adding accompaniment to a melody in chords would have been a harder task, and that in that case they would focus entirely on exploring and choosing harmonies, which would entirely inhibit their creative imagination and production. I asked the students again to first add the accompanying chord in the left hand to the melody played by the right hand, in the pentatonic scale. To simplify the same task in the diatonic mode, I decided to focus the child's attention first to his perception of the chord or harmony to which they would improvise. Most students improvised initially to the a minor chord which I had proposed, while others chose their own chord to improvise on. I first asked them to play the chosen chord and to get a feel for it. A second-grade student (student no. 2) played the a minor chord in different octaves, in different ways, describing it as warm and good. The student approached improvisation with these emotions, and played a short, but quite expressive piece (Example CD no. 59.).

Some students repeated the chord in different rhythms, adding the pedal, dynamics and alike. Other students were bothered by dissonant harmonies, and tried to find a better and more harmonious relation between the melody and the chord played, while others, who focused
their attention on perception of the chord, improvised freely and at ease, creating a harmonious melody with their right hand.

My friendly critic was present at the lesson of sixth-grade student (student no. 10). The student decided to improvise on the E minor chord. Following my discussion with the student who described the selected chord as gentle and warm, my friendly critic got involved, suggesting to the student to try to imagine something equally gentle and warm. He suggested to search for this gentleness and warmth he heard and felt in this chord in the music he would be creating. The student began creating the melody with these emotions, and improvised a gentle and interesting melody. After the improvisation, the student wanted to improvise on the same chord again. We commented on his improvisation together, and suggested to search for the tone which would better correspond to his chord in a new improvisation. The student said he had improvised and created different melodies with one hand at home, and that this type of improvisation encouraged him to explore even more and to improvise by adding chords as accompaniment. He also spontaneously added that he preferred this kind of improvisation over improvising on an abstract topic (Example CD no. 60.).

I tried applying the same principle with other students as well, but concluded once again that each child is a different individual, who must be approached in an adequate manner.

This assignment was appropriate for most students, and they managed to focus their attention on the emotional perception of chords with the teacher's involvement, beginning to create a melody based on these emotions.

Reflection Diary, 22 April 2010

While improvising on their own, some students concluded that improvisation was a combination of different elements (tones, chords, rhythmic figures etc.). They intuitively "arranged" them without the teacher's involvement, creating their own music. Student perception and creative enthusiasm when improvising were primarily a result of their interest, an explorative impulse for creating music through improvisation. These emotional experiences result in inspiration and motivation for new creative activities through improvisation.
For instance, a sixth-grade student (student no. 13) improvised for a while, adding different harmonies in his left hand (Example CD no. 61.). He said he liked exploring different harmonies through improvisation, and that each new harmony that sounded good stimulated him for further research and creation. I noticed that the student really did enjoy each new harmony created. We concluded that it was better to sound the chord tones simultaneously, since it makes it easier to hear modifications in harmony. I later proposed to him to continue exploring different figures in accompaniment, which would be adapted to the rhythm and character of the composition (broken chords in eighths, triplets and alike).

As previously stated, one of the significant activities in initial piano classes, which is also a good preparation for improvising, is playing tunes by ear. This activity should also be further developed by initially adding one tone in the accompaniment (for instance, main scale degrees in the bass, perhaps only the first and fifth degree or tonic - dominant), followed by a subsequent addition of double stop (drone) and chords. It can initially be limited to only one chord (first degree, tonic), then two (first – fifth, tonic – dominant), followed by three or more chords (first-fourth-fifth, tonic-subdominant-dominant).

These activities should be an integral part of every initial teaching as they are the basis for playing classical literature and for activities of music creation through improvisation.

My first suggestion to students was an example with simple accompaniment, based on two chords – tonic and dominant.

![Example of melody and its accompaniment with two chords](image)

**Picture 36: Example of melody and its accompaniment with two chords**

(tonic-dominant), French song "Sur le pont d’Avignon" (Emonts, 1992, p )

I also reminded students of the song "Little Šarko" which they played in their first year, proposing to add a melody line to the accompaniment, consisting of the first and fifth degree.
Following this, I introduced students and some younger children who were more skilled in chord playing to the basic harmonic progression, tonic-subdominant-dominant (T-S-D) in a C major cadence, which I played for them so that they could feel and perceive these harmonies better. I had then visually showed them different ways to play a cadence on an example:

![Picture 37: Three different positions - ways to play a cadence (Emonts, 1992, p. 87)](image)

Moreover, I asked the students who had trouble with harmonic progression to play with both hands simultaneously (just like playing chords in a scale).

I proposed a different method of playing (cadence variation) in the form of broken triple chord: Example CD no. 62.

![Picture 38: Different ways to play a cadence (Emonts, 1992, p. 87)](image)

After the cadence, I asked students to improvise in the same pattern on the harmonic progression C-a-F-G. In addition to the harmonic progression in the left hand, I asked them to play the same chords broken in different ways and chords put to rhythm, which turned into a melody (Example CD no. 63.).

**Students need some time to master these activities - focusing on a melody with two or three chords and cadence playing. In terms of using certain patterns and samples, student attention was initially completely focused on the task difficulty. It is understandable that their imagination in these creative activities was initially fully restricted. Only when a student fully masters these elements, will he be unrestrained in his creative expression, and able to fully enjoy and concentrate on the music he is creating.**

*Reflection Diary, 30 April 2010*
5.11.10 Rhythmic improvisations

Although rhythmic improvisations are an activity encompassed by the general research plan, I concluded that they had been spontaneously used in almost all stated activities of music creation (particularly in the ostinato rhythm and drone playing). I decided to adapt to the situation and the nature of AR, and to not strictly adhere to the research plan in place. In the above examples of music creation on the pentatonic scale, ostinato tones put to rhythm, drone in the bass, improvising a melody on one or more chords in the bass and alike, students spontaneously perceived and mastered different forms and methods of rhythmic improvisation. I decided that conducting the same activities in a different form and methodological goal was unnecessary since students had spontaneously perceived and mastered them through previous activities.

As already stated, I had used rhythmic improvisations in teaching mostly for targeted goals, when a student would have issues with certain rhythmic problems while playing the classical program. I asked younger students in these cases to first play a certain rhythmic pattern on one tone, on different tones in the pentatonic scale, and to possibly (depending on the student's ability) improvise on it.

I decided to use the previous C-a-F-G example of harmonic progression in combination with rhythmic improvisations to introduce younger students to it as well. First, I asked the students to listen to and feel the harmonic progression that I was playing on another piano. Their task was to play different rhythmic combinations on a single tone on the other piano (with one or two hands or in an octave), and to possibly add dynamics. I managed to reverse roles with some students, which helped them master harmonic progression also through this type of music creation with rhythmic improvisation (Example CD no. 64.).

5.11.11 Melody variation

Almost all improvisations have variation elements in them. Variation of melodies or rhythm is a part of every music creation activity. With different variation techniques, students simultaneously develop and improve improvisation as a form of music creation.
In classical improvisation the technique of variation is typical for the theme with variations form, which is why I tried to introduce students to the variation method with the variation form itself.

The form of melody variation is based exclusively on the basic music idea or theme, repeated in a modified form, or used in a different way. The most common ones in piano literature are ornamental variations, with the theme's main characteristics preserved in all variations. The very name of this type of variation indicates that a melody is modified with ornaments, trills, passing and suspension tones, figures and playing around with main tones of the melody. Expressive rhythmic changes are also used, like syncopation, suspension tones and alike (Skovran, Perićić, 1991).

In regards to different ways of changing the theme, in addition to ornamental ones there are also character variations, with typically a more varied theme (changing its character), as well as polyphonic or counterpoint variations with a typical polyphonic syllable and short themes (mostly 4 to 8 measures).

In his systematic improvisation process, Mersmann proposed the following flexible ways of changing the theme: repetition, correlation, variation and development (Mersmann, 1952 in Konrad, 1991).

The purpose of this music creation activity is not to create a specific form of variation, but primarily to master the actual technique of variation, representing the basis for both the form with its variations and for improvisation.

With subtle changes - theme variation with ornaments like trills, inversions and others, and by creating an interesting rhythm, the improviser can perceive the purpose of improvisation as a process of modification - variation of a melody, rather than that of creating a new melody. By ornamenting the original melody, the improviser is also introduced to other elements of melodic improvisation, like the usage of rests and longer note values, phrases, melody development and the application of a wider range of expressive elements.

The theme or motif can be varied in a number of ways - by modifying or changing a motif through different ways of modification, variation, ornamentation of the original melody, usage of rests, change in note values (augmentation or diminution), repetition of certain tones of the entire motif, addition of new tones or motifs, change in the height and rhythm of the
basic motif, its inversion and alike. Thus, some variations are similar to the original theme, while others can be very different.

It is useful to first analyze the theme to be modified by identifying its composition and determining the type of melody and rhythm, whether there is repetition, what could be modified, whether the main theme will be recognizable after modification etc.

In order to introduce students to this type of music creation, I played and visually showed them the Chaconne by G. F. Handel as an example, which is also the last movement of his Suite in C major. Along with passacaglia, a chaconne is a polyphonic or counterpoint variation. It consists of 49 variations (only a few are shown) which are clearly recognizable in relation to the short theme of 8 measures, through bass and the harmonic structure based on ostinato motifs of the theme.

![Chaconne by G. F. Handel](Image)

**Picture 39: G. F. Handel, Chaconne (theme and several variations; Emonts, 1994, p. 94)**

The tasks of music creation should not be too complex for students, so that students can concentrate on the music they are creating. Also, the range may and should vary depending on the student's level of knowledge (Ginocchio 2003).

Having taken into consideration these facts, I decided to begin with the simplest possible examples of music creation.
I asked the students to come up with a motif or theme for variation. Several younger students managed to vary a motif they came up with, particularly shorter motifs. Some students were not able to stick to the main theme entirely, regardless of the motif length, and I decided to play their theme on the other piano between their variations, to remind them of the initial form of the theme.

I had then proposed to the students to try varying my short theme which I played on the other piano. I soon concluded that I should visually present the assigned theme to the students on paper.

We thus continued with the activities of melody variation, with the students looking at the original theme on paper, which significantly simplified the assignment.

I gave the older students an assignment to vary the partly modified theme from the Handl Chaconne. In addition to the theme, I showed them three started examples of variation, so that they can better visualize the assignment. Before music creation or motif variation, I asked students to play and sing the assigned theme, and then to begin their variation.

**Picture 40: Basic theme and three examples of possible variations**  
(Božiček Simnovčič, 2010, p. 48)

I noticed that this task of music creation is more appropriate for older students. In order to introduce younger students to this form of variation as well, I played the theme and several
variations from Mozart's Twelve Variations "Ah, vous dirai-je, maman" KV 265, which Mozart composed at the age of 17 on the theme of a French nursery rhyme. It is a typical example of a theme with variations, based on melodic variations in which the main music idea - theme is repeated in a modified form, or is used differently. I asked younger students to play a visually presented simple example, with a suggestion for variations in the left hand.

I explained different possibilities of variation and modification of a theme to the students. These elements are a tool on one hand, and a frame within which they can create music on the other.

Younger students mostly improvised in simpler ways: by ornamenting the theme or by changing its rhythm. Most students only varied the theme in their right hand, and few were able to add accompaniment to it. After one or two variations they would run out of ideas, and were tired of the activity (Example CD no. 65.)

In addition to these examples, I asked students who showed an interest in variations to try to improvise on the basis of blues improvisation. In this example, along with the possibility to vary the left hand, the student can create an ostinato rhythm in the left hand, or play the cadence T-S-D-T (with both hands) due to the harmonic structure of the composition.
While the above example (picture no 42) requires the student to improvise with his right hand based on the specified rhythm for his left hand, the following example (picture no 43) encourages him to vary his left hand to different rhythms (Example CD no. 66.):

![Example of different rhythms](image)

**Picture 43: Example of different rhythms (Božiček Simnovič, 2010, p. 72)**

My conclusion was that in addition to the student's age and the actual creative ability for variation of an assigned theme, his auditory and memory capacity has a significant influence on this process, along with creativity, imagination, freedom of expression, knowledge acquired, student abilities, etc.

> My conclusion was that it is crucial in the initial stage to provide students with a theme to be varied in a visual form. The actual variation task can thus be better explained and presented, as one of the basic elements and techniques of improvisation. Written music should only be used briefly to present the assigned topic for variation to students, to simplify the task for them. Student listening abilities must be developed further, which they can rely on in subsequent activities of music creation. While written music explains the task of variation better to a student, it is also somewhat inhibiting for the student's freedom in creating music. This pattern in variation of a melody or rhythm of an assigned theme restricts the student's creative imagination. Only when the student masters the technique of variation and no longer depends on written music is he able to relax and feel at ease, thus creating his music through improvisation.  

*Reflection Diary, 05 May 2010*

### 5.11.12 Creating a melody for an assigned text

To explain to students that improvisation is an activity of music creation, I compared it to composing as a special creative activity. I asked the students to choose a text of a poem they liked, and as composers to create a melody for it.
My assumption was that students would better concentrate on the creative activity and develop a feeling and a desire to create music. I explained the difference between improvisation and composing to students, suggesting to try composing without writing their music, but with feeling, creating a new, different melody every time.

My fear was that the assigned text could possibly be inhibiting for students when creating music, and that particularly younger students would find it too difficult to create a melody with accompaniment based on an assigned text. This is why I had decided to gradually introduce students to this kind of improvisation.

In my teaching, I frequently engage in creative activities quite different from this method. In order to introduce perception and interpretation of a phrase or theme from classical literature to students, I create and sing the text for the assigned melody together with the student. It makes it much easier and more natural for the student to form his phrase in interpretation.

Vladimir Tomerlin, one of the authors who wrote about child music creation, particularly stressed improvisation of a melody based on an assigned text (Tomerlin, 1969). In his works, in addition to this type of improvisation, he also mentioned improvisation of rhythm, creating small melodic motifs and improvising melodies in the form of question and answer.

In order to simplify the task for the students, I had first asked them to create only a melody to the assigned text, which they would sing while playing with their right hand. I later suggested to add one tone with the left hand, double stop (drone) or possibly a chord, like they did before.

To additionally bring them closer to this kind of music creation, I also asked them to put the selected text to music, imagining that it is for someone they feel close to, for the school choir, for their class and alike. This activity is particularly interesting for younger students, who brought their school text books in to choose poems from.

A second-grade student (student no. 2) happily brought his first-grade textbook to class, and we selected a poem together. It was *Quiet, Quiet Poem (Tiha, tiha pjesma)* by Grigor Vitez.

In the textbook the poem was accompanied by a beautiful drawing that we analyzed. We decided on verses about a bunny who slept under a tree with his ears up in the air:
The bunny is quiet it seems,  
while flowers have their own dreams.  
His dreams in colors are the best, 
of flowers, meadow and forest.

The first time around the student improvised only on the first two verses, playing the melody with his right hand. He was too embarrassed to sing, so I sang along the text to the melody he was creating.

The second time around he improvised music for the entire text, playing along with his right hand. This time the student approached the task with ease, which shows that children need some time to relax and embrace the task in front of them. We discussed the text and concluded that we could "magically transform" the music to C minor, to change it from the previous C major. We concluded that music in a minor is better-suited for the text of the poem. I assumed that the student spontaneously played and sang quietly not only because of his character, but also because of the character of the poem. Before this improvisation method I believed that the text of the poem would dictate the melody rhythm. However, the student spontaneously sang several syllables of the song on one tone he played. He finally said that the assigned text is helpful to better experience the music he was creating. The student spontaneously and indirectly expressed his genuine perception of the text through the music he created (Example CD no. 67. and 68.).

A second-grade student (student no. 3) was delighted with my proposal, saying that he had already written his own text to put to music. Like the previous student, he was embarrassed to sing. Once I promised that I would not record him, he sang softly and played his song (recorded subsequently). I told him how delighted I was with his work, since he was the only student who managed to come up with both the text and the music. This made him quite happy, and he agreed to allow me to record him at the next lesson (Example CD no. 69.).

The poem is called:

**Gray mouse**

I'm a little grayish mouse  
lots of cheese I love to eat.  
Cats are scary and I run

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*Blaženka Bačlija Sušić. FMP in Piano Learning. Doctoral Dissertation*
scary paws I have to beat.

I want a home of my own
so that I can be alone.
To the hole I will now run
then hop to the other one.

Wishing all a pleasant night,
I am going out of sight.

To explain the difference between improvisation and composition to the student, I asked him to write his improvisation down. At the next lesson he played an identical song as the first time, so I suggested recording it. I explained that music recorded like this, fixed in the form of writing and always played in the same way, is called a composition.

I noticed there was a difference between spontaneous improvisation to a text of a poem in class, and improvisation prepared at home. On one hand the student is more relaxed and at ease with a prepared improvisation, but is less concentrated and inspired in his creation. On the other hand, when creating in class, at that specific moment, the student is initially somewhat restrained, but more spontaneous and focused on the text he is creating.

Reflection Diary, 14 May 2010

A second-grade student (student no.4) improvised on the poem by Ivan Novakči, The Sea (More).

Vast, vast
blue sea,
rocking
white sails.

The student realized this creative activity in a very interesting manner. More precisely, he spontaneously improvised in the ABA form, by describing the sea in form A, and creating music to the text he freely recited in form B. The assigned text had inspired the student to improvise spontaneously, where he discreetly added the selected verses. By doing so the student cleverly avoided the assigned task, and resolved the issue in a manner he found easier (Example CD no. 70.).
Older students, like a fourth-grade student (student no. 7) stated that improvisation to an assigned text did not seem interesting. I tried to motivate him with examples of other students. A sixth-grade student (student no. 13) said he found this type of music creation interesting if the text he had to put to music was interesting.

A third-grade student (student no. 3) said he preferred to play when he created his own music, because then he creates what he likes.

5.11.13 Creating simple forms on the piano

Only a few older students were able to improvise on certain music forms. Since most students were already introduced to the waltz when playing the prescribed literature, I started out by asking them to improvise their own waltz. In order to simplify the task for them, I played and visually presented an example of creating it - by improvising the started melody to an assigned accompaniment in the waltz form. The accompaniment is based on chords of a cadence which the student would also master better on one hand, and on the waltz rhythm in the left hand, which would encourage and stimulate the student to improvise a melody, on the other (Emonts, 1992).

![](image.png)

**Picture 44: Example of a started waltz with cadence chords in the accompaniment, Emonts, 1992, p. 93**

A particularly successful improvisation was achieved by a sixth-grade student (student no. 13) on 20 April 2010 (Example CD no 71).
In addition to the three-beat measure typical for the waltz form, the student managed to focus on tonality in which he improvised, which made the improvisation particularly coherent.

Younger students found this task too difficult, and to simplify it for them, I reminded them of the example *Jumbo Dances the Waltz* from the same primer of F. Emonts. Students had played this example on black keys by ear in their first year, when they were introduced to the keyboard, without being able to read music.

![Jumbo Dances the Waltz](image)

**Picture 45: Jumbo Dances the Waltz (Emonts, 1991, p.11)**

Our next activity was to improvise on black keys, where I played the waltz rhythm on one piano, while they improvised the melody on the other (Example CD no. 72.). I used the same primer to encourage older students to further improvise on certain forms, like the form of tango, boogie and alike.

![Happy Jumbo Dances the Waltz](image)

**Picture 46: Happy Jumbo Dances the Waltz, illustration by student no. 5**
5.12 Interpretation - analysis of the completed 3rd AR round

The basic goal of the third AR round was to test student reactions in music creation in which students do not have absolute freedom in their music creation. The main reason for conducting this round of research was the need for a new creative impulse, an encouragement for students to engage in the activity of music creation. While some students managed to achieve certain goals in music creation through improvisation, most students needed an additional boost and guidelines to continue with music creating activities. Moreover, I used new ideas and means of music creation to obtain a richer and a more creative music expression through improvisation from students.

In spontaneous improvisations students used music at ease, freely and intuitively, as a tool for expressing their emotions. When interpreting the classical program, students have more problems expressing their emotional perception of music as a result of being burdened with written music, than is the case with spontaneous improvisations. The child's creative fantasy develops through his emotional perception of music, freedom of expression and spontaneity, representing the basis for further activities of music creation through improvisation, interpretation of the classical program and the student's creative development in life in general.

It is understandable that activities which restricted the student, having to comply with certain rules in creative production similar to playing written music which has not yet been mastered well, made him initially unable to relax and freely express his emotional perception in a creative act. In conclusion, the third round of AR came down to mastering certain knowledge and skills necessary for the child's new, different expression through music. I used these activities to encourage students who were unable to progress in improvisation after spontaneous improvisations, to continue creating music through improvisation. On the other hand, I wanted to assist students who achieved the same or higher goals on their own to consciously master these activities, and to expand them further. In these AR activities, I worked on the basis of the ideas, principles and rules stressed in FMP: *...in a flexible teaching structure with a high level of individuality when working with students, to ensure development*

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51 The student can express his emotional experience of the music he is interpreting only when he is completely sure of his written music.
of each child based on the individual dynamic of his development and maturation (Nastavni planovi i programi za osnovne glazbene i osnovne plesne škole, 2006.).

In the third round of AR I engaged in different activities of music creation with the students: in creating melodic and rhythmic improvisations with the right hand within a specific range of tones (5 tones, one or two octaves) with possibly adding accompaniment, improvisation of the pentatonic scale, on black keys, improvising in pairs through question and answer, improvising on old modes, creating a melody based on a drone in the bass and ostinato tones, rhythmic improvisations on black keys which were latent in almost all these forms of creative production, creating - improvising a melody to an assigned chord (one or more chords in the bass), melody variation, creating a melody to an assigned text and improvising in different composition forms.

I concluded that the simplest improvisation methods with an assigned element for students were improvisations on black keys or in the pentatonic scale. This is particularly appropriate and motivating for younger students, since accompaniment can be added to the improvised melody in the right hand, and sound harmonious. On the other hand, in most other activities, like in music creation in old modes, I noticed that the student's age and acquired music knowledge are not always a criterion for achievement when creating music through improvisation. Like in the first two rounds of AR, I concluded that in addition to student age, his creative activity in improvisation is largely influenced by his personality, his nature and character traits, his emotional and psychological maturity, and partly by his musical ability, including motor and technical agility, as well as his partially-developed taste in music. My conclusion was that it was particularly important to introduce students to new activities of music creation gradually, starting with the simplest tasks, where improvisation on black keys in different types of creative production turned out to be the best choice, as explained above.

It was particularly important to not assign overly challenging tasks to the students, which fully restrain their freedom and spontaneity as they focus on the assigned element.

In terms of the research question, "When improvising with assigned elements, to what extent is a student able to express his emotional perception of music he is creating", my conclusion was that the emotional perception was primarily a result of creative fantasy and enthusiasm of the student, resulting in the freedom of expression, spontaneity, motivation and interest. It is a fact that the student perceives certain new music elements that he discovered on his own differently, with enthusiasm, like a new motif, harmony, an interesting chord, than when the
same is taught in class. **This achievement is a result of independent research, the student's original invention and perception of music, it develops motivation and interest for further research and creation in the student.** An interested and motivated student emotionally perceives and expresses the music he creates, which means that the emotional perception of music is primarily a result of interest and motivation for music creation.

In the third round of AR, my goal was to encourage, motivate and awaken interest in the students for further creative activities through simple tasks, as well as in students who completely abandoned creative activities once they outgrew spontaneous improvisations. My intention was to encourage them to engage in a different form of music creation by mastering new knowledge, to further expand their creative expression through improvisation on the mastered basis of spontaneous improvisation.

Therefore, regardless of the fact that some of the implemented activities in the third round of AR had somewhat restricted the students' full freedom, I still found them useful, since students had the opportunity to express new knowledge, ideas and methods through music over time, in a more elaborate and relaxed way.

Only when a student fully and confidently masters these music elements and methods of improvisation, will he be able to entirely focus on the music and be engrossed by it, expressing his emotional perception through the music he is creating. The models, samples, patterns and clichés will then represent elements that he will use as desired, without an inhibiting effect on the student. They will assist him in expressing his imagination of sound in a more elaborate and emotional manner. In other words, it is necessary to first master certain knowledge and technique in order to expand one's music expression through improvisation.

The completed third round of AR provides only the basic information and idea about a new, different way to create music, which strives to enrich the students' spontaneous expression through improvisation. It represents the next level after spontaneous, intuitive improvisation, and an incentive for further, endless discovery and a more extensive creation of and expression through music.

It represents the beginning of a long process, which the instructor should continue to encourage and systematically develop and adapt to student abilities, interests and desires.
5.12.1 Student opinions about music school, piano playing and music creation through improvisation, upon completion of the third round of AR

At the end of AR, students expressed their opinions about the elements of music education regarding music school, piano playing and music creation through improvisation. The results shown indicate that all results after regularly conducting improvisation in class are higher in comparison to those from the period before improvisation, which is evidence of its positive effect on these elements of music education.

Like in the initial stage of AR, students had the most positive opinion about activities of music creation through improvisation. Creating music through improvisation has a positive influence on student self-confidence, and to an extent also on his self-concept. The student feels capable and achieves success, which also has a positive influence on his practicing and playing of the assigned program, including motivation for music school in general.

The student perceives the activity of music creation primarily as a fun and cheerful game, he feels free and relaxed, with no fear of failure (like, for instance when performing the assigned program), which also has a positive influence on his other music activities. Since the student develops a more extensive bond with music and his instrument through improvisation, expands his creative activity through music, as well as his imagination, freedom of expression and communication, it is understandable that his opinion regarding the basic elements of music education may have changed after an intense engagement in this creative activity.

The change resulting from a regular application of music creation activities through improvisation has also indirectly stimulated significant changes and progress in other dimensions of teaching, both in the instructor's and in the student's approach.

However, since the sample of 13 respondents is quite small, more precise and concrete data would require a much larger group of respondents.
Table 3 Student opinions about music school, piano playing and music creation through improvisation upon completion of the third round of AR

<table>
<thead>
<tr>
<th></th>
<th>MUSIC SCHOOL M</th>
<th>PIANO PLAYING M</th>
<th>CREATING MUSIC M</th>
</tr>
</thead>
<tbody>
<tr>
<td>BEAUTIFUL - UGLY</td>
<td>2,66</td>
<td>2,50</td>
<td>2,64</td>
</tr>
<tr>
<td>GOOD - BAD</td>
<td>2,33</td>
<td>2,57</td>
<td>2,50</td>
</tr>
<tr>
<td>HAPPY - SAD</td>
<td>2,77</td>
<td>2,71</td>
<td>2,71</td>
</tr>
<tr>
<td>INTERESTING - BORING</td>
<td>2,57</td>
<td>2,64</td>
<td>2,78</td>
</tr>
<tr>
<td>SUCCESSFUL - UNSUCCESSFUL</td>
<td>2,42</td>
<td>2,50</td>
<td>2,64</td>
</tr>
<tr>
<td>IMPORTANT - UNIMPORTANT</td>
<td>2,64</td>
<td>2,42</td>
<td>2,42</td>
</tr>
<tr>
<td>CLEAR - UNCLEAR</td>
<td>2,78</td>
<td>2,57</td>
<td>2,35</td>
</tr>
<tr>
<td>NECESSARY - UNNECESSARY</td>
<td>2,64</td>
<td>2,35</td>
<td>2,64</td>
</tr>
<tr>
<td>ATTRACTIVE - UNATTRACTIVE</td>
<td>2,35</td>
<td>2,42</td>
<td>2,71</td>
</tr>
<tr>
<td>PLEASANT - UNPLEASANT</td>
<td>2,71</td>
<td>2,42</td>
<td>2,64</td>
</tr>
<tr>
<td>NON-CHALLENGING - CHALLENGING</td>
<td>1,44</td>
<td>1,50</td>
<td>1,92</td>
</tr>
<tr>
<td>EASY - DIFFICULT</td>
<td>2,35</td>
<td>2,00</td>
<td>2,42</td>
</tr>
</tbody>
</table>

In order to present the results obtained initially and upon completion of the research, they are shown side by side in graph

Graph 1 Semantic differential results at the beginning and the end of action research
5.13 Conclusive analysis of the conducted AR

In regards to the nature and specific problems of the research in its first round, we decided to conduct an action research which, within the paradigm of qualitative research, represents a systematic, participatory research in a natural environment, in the classroom or more precisely in a group of students attending individual piano lessons, by applying the case study method as a form of reporting in qualitative research.

Through action research as a form of qualitative research, we took a holistic approach in researching the problem, in which the emphasis had not been on the result, but on the process itself, for reasons of complexity (Elliot, 1990 in Šagud, 2005). Changes that I had introduced to my teaching - regular music creation activities, are a beginning of a long process, and do not constitute a single, concrete event (Fullan, 1999). In other words, work on implementing and devising new ideas and ways of improvisation as a form of encouraging music creation in children, must be interpreted as a permanent, long-term process, where both the student and the teacher should be guided by interest, which encourages them and drives them to engage in exploration activities as the most significant and important component.

Interest is a result of the student's and teacher’s intellectual, emotional and creative engagement, of their joint exploration and discovery. Only through action, through introduction of new ideas and active participation of the teacher in new activities can the student's activities and reactions be better grasped. Likewise, as a form of professional teaching, this AR was based on my intention to perfect my own practice with a specific group of students in individual piano lessons.

The main goal of action research was to encourage and engage the students in any form of individual and active music creation, as opposed to the traditional piano teaching method of playing notes or compositions learned by heart. Through improvisation as the subject of research, the student develops a more extensive bond with music, expands his creative production through music, as well as his imagination, creativity, freedom of expression and communication in general. The teacher expands his practice through critical thinking and exploring ideas and methods of implementing the research in question, and by critical reflection regarding the activities conducted.
In the evaluation which represents an important part of every creative process (Ginocchio, 2003), I used the analysis of a reflection diary and analyzed improvisation recordings in all three rounds of AR. In the research conducted, I strived to always have a positive comment about student improvisations, to stress the progress in comparison to a previous attempt, to encourage them about new activities based on previous success and achievement.

In the course of research, I concluded that with good organization of a lesson it is possible to allocate a short period of time for different music creation activities, which subsequently have a positive effect and influence on the student's progress in interpreting the classical program. The change resulting from a regular application of music creation activities through improvisation has also indirectly stimulated significant changes and progress in other dimensions of teaching, both in the teacher's and in the student's approach. Either way, introducing a child to music creation through spontaneous improvisation represents a basis for further expansion and development of his creative activities through improvisation. As a creative game of the child's imagination, spontaneous improvisation fully activates the child's mind, his mental activity, freedom, sensitivity, imagination, creativity, self-confidence etc. Inner qualities of the child's personality emerge, as well as his personal influence determined by character, temperament, sensitivity, knowledge, experience and alike. This allows the teacher to get to know the student better, and to comprehensively assess his abilities or issues, based on which he is able to focus his further work, in a more interesting, sensitive and creative manner.

In this process the student's age is a significant factor in the selection of topic and means of music creation, as well as his personality, character or nature, including personal traits which all play a crucial role in his music expression through improvisation. With improvisation topics corresponding to his personality, nature, temperament and through an active perception of music, the student can express his sensitivity, imagination and creativity more spontaneously and naturally, as well as his music knowledge and skills. Through their perception of music, students often anticipate new colors of tones, certain techniques and other music elements they encounter in piano literature much later.

Guided by the principal idea of Elly Bašić about the importance of parallel implementation of improvisation along with traditional instrument teaching, my goal was to direct and adapt
music creation activities to student needs in terms of improvisation problems, issues when playing the classical program and to their personal needs.

In targeted improvisations my goal was to liberate the students’ musical and emotional, as well as motor and expressive skills in general, to encourage them to use a more extensive range of dynamics and sound, to assist them in relaxing the wrist when playing, to focus their attention on the tone, created as a result of the creative activity, and to stimulate them to explore and anticipate new music and technical elements on their own. With an engaged mind and an emotional focus on the sound created and colors of tones, while exploring their instruments, students spontaneously created special sound effects, sound abstractions and improvisations of atmosphere, moods and feelings.

Music creation based on assigned elements is a different approach to music creation activities, which assists the student in his more extensive and elaborate creative expression through music based on the acquired freedom and creative experience in spontaneous improvisation. My intention was to encourage students for a further creative activity through improvisation with this form of music creation, since some students, particularly the older ones, needed an additional impulse for further research and discovery of new ideas and forms of expression through music.

I concluded that in all activities and ways of music creation, a child as an individual with his needs, abilities, wishes and personality should represent the nucleus around which all creative activities should be organized and directed.

Unlike group improvisation classes, which are also significant in terms of joint improvisation of two or more students, mutual encouragement and socializing between students, improvisation in individual lessons has a particular significance in the student's musical and creative development. More precisely, the instrument teacher knows his students, their needs and problems better than anyone else, which is why he is able to target and use improvisation as a methodological tool in teaching and in student development.

In this action research I noticed a huge pedagogic value that improvisation has, and concluded that every student should engage in active music creation since the creation of something new

52 Group improvisation classes are an elective subject for elementary school students, held twice a month.
has an exceptionally positive effect on student personality. Creation and production of something new and original develops a good and positive feeling in a person. It creates a feeling of joy and happiness, the opposite of fear and worry about precise interpretation, which is visible in a number of students when interpreting the assigned program. Completely free, spontaneous improvisation or that with certain guidelines or limits allows the student to create and produce, and express himself through music, which has a particularly positive effect on his music and creative development in life in general.

In short, any form or means of creating music is better than simple reproduction and strict adherence to written music.

The basic purpose of this AR was not only to encourage and inspire the student, but also an assessment for me as a teacher to plan further activities and find new ways and means of introducing the beauty of music to students, and to ensure that they enjoy and find happiness in it.

Moreover, in this action research, in his role of the researcher or action researcher, the teacher contributes to a different perception of the pedagogic profession in general, and to the development of music pedagogy with an emancipative methodology of pedagogic research.

Regardless of this method and form of implementation, we must bear in mind the basic goal of improvisation: development of the child's playfulness, spontaneity and creativity, based on a relationship of mutual trust and acceptance of the child's ideas and initiatives (Bruscia, 1988).

I hope this research will generate new ideas and views, stimulating students and teachers alike to in further creative activities through improvisation.

6 RESEARCHING ACHIEVEMENT MOTIVATION AMONG PIANO STUDENTS

6.1 Research problem

The main problem of this research is motivation of music students. Motivating a child for music, awakening affect for music and developing his love for music and art in general is the main goal of music education. Music is at an advantage in relation to other subjects in education, since people have a natural inclination to it, and few people are insensitive to music. However, the method of introducing a child to the world of music is one of the crucial
moments in his further music development. With its pedagogic principles (from the child's first encounter with music) FMP strives to use the most natural activity that the child is familiar with, to liberate him and develop his innate potential according to his abilities. This is why FMP motivates its students and develops love for music in them through different didactical games, improvisation and other methodological principles.

Music educators have been and continue to be interested in factors which influence student motivation and achievement. In light of the fact that motivation has been cited as accounting for at least 25% (Caimi, 1981; Cattell, Barton & Dielman, 1972, Chandler, Chiarella & Auria, 1988) of achievement, this motivational inequality merits attention (Legette, 1993). Motivation of musicians used to be almost unresearched in our area until recently, while significantly more attention is focused on it today. Increasingly more scientific work and empirical research indicates the significant role of motivation, particularly achievement motivation in music education: Reimer, 1975; Asmus, 1985, 1986a, 1986b; Chandler et al., 1988; Austin, 1991; Austin & Vispoel, 1992; Legette, 1992; Bogunović, 1995, 2005a, 2005b, Austin et al., 2006, Schatt, 2011.

In his research of the influence of causal attributions on the behavior of students in the following achievements, Reimer (1975) concluded that attributing achievement to attributions of ability and effort provides the student with a more positive feeling (for instance, more satisfaction in the success of playing the piano) than in attributing the task difficulty to luck. In his research, Asmus (1986) applied the attribution theory to determine whether a connection exists between the student's perception of success or failure in relation to himself, and the perception of success or failure in regards to others. Chandler and others studied how a perception of success in music influences new challenges in students, concluding that when students perceive themselves as successful in music, they will be stimulated to engage in new challenges and will attribute their success to intrinsic factors like effort and musical ability, while otherwise attributing it to external factors like difficulty of a task, luck and their current level of performance (Chandler, Chiarella & Auria, 1988).

Austin (1991) studied which causal attributions are connected to a positive outcome of achievement and behavior directed to success.

Austin and Vispoel (1992) researched the influences and feedback of attributions of failure, and targeted class structures on motivational reaction and decision-making.
Legette (1993) measured the factors to which students attributed their success or failure on the Asmus Music Orientation Scale (MOAS).

Based on an expanded Weiner basic attribution model, Bogunović researched processes important for achieving success among talented musicians (Bogunović, 1995, 2005a, 2005b). The latest research based on the attribution theory (Schatt, 2011) focused on researching the perspective of instrument practice among students within the paradigm of attribution theory and the attempt to clarify secondary opinions of the students regarding instrument practice.

Achievement motivation represents an individual's striving for achievement. It is expressed as his striving to achieve certain goals, easier or more difficult, depending on which desire prevails in him: fear of failure or desire to succeed.

Students with high achievement motivation are ready to do their best in different music activities in order to achieve the desired result, regardless of whether they are controlled by someone or not, or whether they will be acknowledged or not for their work. Students guided by fear of failure in their music activities frequently set unrealistic goals for themselves, by choosing either exceptionally hard or overly simple tasks, in order to reduce their responsibility for success or failure (Rotar Pance, 2006).

6.2 Research goal

The main goal of this research was to determine how different methodological procedures influence achievement motivation in piano students during music teaching. The goal was to research how individuals perceive the importance of attribution determinants in music achievement. Based on the Weiner attribution theory (1992) and Asmus's research of achievement motivation (Asmus 1985, 1986a, 1986b, 1989), our goal was to determine how piano students in two different music schools define their attributions of music achievement. Our aim was to determine the factors to which respondents attribute their success or failure: effort, background, classroom environment, affect for music or musical ability. We also want to establish which of the listed factors were stressed by respondents as primary attributions of their achievement in music. We will also research the magnitude of motivation among respondents in regards to the ability self-concept, personal commitment and dedication to music, their attitude towards music school as well as their attitude towards music compared with other activities.
6.3 Research questions

The following research questions stem from the stated research goal:

1. Is there a difference between students of two music schools with different teaching methods in student attributions regarding the factors of: effort, background, classroom environment, affect for music and musical ability?

2. Is there a difference between students of two music schools with different teaching methods in the student magnitude of motivation in regards to the attributions of: ability self-concept, personal commitment to music, attitude towards music school and comparison of music with other activities?

Our aim is to determine the importance which students in each school attribute to a particular motivation factor: effort, background, classroom environment, affect for music or musical ability. We also want to establish which of the listed factors were stressed by the respondents as primary attributions of their achievement in music. We will also research the magnitude of motivation among respondents in regards to their ability self-concept, personal commitment, dedication to music and their attitude towards music compared with other activities.

6.4 Research hypotheses

We defined the first group of hypotheses in regards to the importance which students in each school attribute to certain motivation factors when determining their music achievements.

**H1:** Students from two music schools with different teaching methods differ from one another in attributions regarding effort.

**H2:** Students from two music schools with different teaching methods do not differ from one another in attributions regarding the background.

**H3:** Students from two music schools with different teaching methods differ from one another in attributions regarding classroom environment.

**H4:** Students from two music schools with different teaching methods differ from one another in attributions regarding musical ability.

**H5:** Students from two music schools with different teaching methods differ from one another in attributions regarding affect for music.
The second group of hypotheses refers to the students' magnitude of motivation:

**H6:** Students from two music schools with different teaching methods differ from one another in attributions regarding the **ability self-concept.**

**H7:** Students from two music schools with different teaching methods differ from one another in attributions regarding **personal commitment to music.**

**H8:** Students from two music schools with different teaching methods differ from one another in attributions regarding **attitude towards music school.**

**H9:** Students from two music schools with different teaching methods differ from one another in attributions regarding **music compared with other activities.**

### 6.5 Research method

The research is based on the nonrandom educational experiment. We used questionnaires with verified measuring characteristics as measuring instruments.

### 6.6 Variables

The main purpose of an experiment is to verify whether a certain factor or variable has an effect on a clearly defined phenomenon which is the subject of research. In our case, our first questionnaire is used to verify whether the type of music school i.e. method has an influence on the clearly defined phenomenon which is the subject of research - achievement motivation, with its motivation factors.

With our second questionnaire we verified whether a certain method influences the magnitude of student motivation in regards to: ability self-concept, personal commitment to music, attitude towards music school and comparison of music with other activities.

**Independent variables:**

- Elly Bašić Music School and FMP,
- music school with a traditional program,
- gender,
- grade in music school,
- age.
Dependent variables:

- effort,
- background,
- classroom environment,
- musical ability,
- affect for music,
- ability self-concept
- personal commitment to music,
- attitude towards music school
- music compared with other activities.

6.7 Sample

The sample consists of students from two music schools in Zagreb: the EBMS and a music school with a traditional\(^{53}\) teaching method. The questionnaire encompassed all students in fourth, fifth and sixth grades who attended these schools in the school year 2010/11. The research included a total of 136 piano students, of whom 73 students attended the EBMS, while 63 students attended a music school with a traditional teaching method. The structure of respondents in regards to grades was as follows: in the EBMS, 33 students in 4\(^{th}\), 23 students in 5\(^{th}\) and 17 students in 6\(^{th}\) grade participated. In the music school with a traditional program, 33 students in 4\(^{th}\), 17 students in 5\(^{th}\) and 13 students in 6\(^{th}\) grade participated.

\(^{53}\) Music schools with the traditional teaching method base their work on traditional forms and methods of teaching, indicated in the existing curricula for music and dance schools. The teaching practice does not include improvisation as a form of the child's creative expression, which is, in addition to music, reflected in their visual, literary or motor expression, or different didactic games specific for FMP. Group classes are primarily based on the frontal instructions. Both in group and in individual classes the method is left to the encouragement, interest and inventiveness of each teacher.
Table no 4  Sample structure in regards to the grade of music school which the respondents attended

<table>
<thead>
<tr>
<th>GRADE</th>
<th>GRADE IN MUSIC SCHOOL</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>4th grade</td>
</tr>
<tr>
<td></td>
<td>f</td>
</tr>
<tr>
<td>EBMS</td>
<td>33</td>
</tr>
<tr>
<td>MS WITH A TRADITIONAL TEACHING METHOD</td>
<td>33</td>
</tr>
</tbody>
</table>

Graph 2 Sample structure in regards to the grade of music school which the respondents attended

Gender of respondents by the school attended is shown in table no. A total of 87 or 64% of female students and 49 or 36% of male students participated in the research.

Table no 5  Gender of respondents by the school attended

<table>
<thead>
<tr>
<th>GENDER</th>
<th>STUDENT GENDER</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>MALE</td>
</tr>
<tr>
<td></td>
<td>f</td>
</tr>
<tr>
<td>EBMS</td>
<td>26</td>
</tr>
<tr>
<td>MS WITH A TRADITIONAL TEACHING METHOD</td>
<td>23</td>
</tr>
</tbody>
</table>
The age of respondents was between 10 and 15 years of age, while the ratio according to age was fairly similar in both music schools.

<table>
<thead>
<tr>
<th>SCHOOL</th>
<th>STUDENT AGE</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>10 – 12</td>
<td>f</td>
<td>%</td>
</tr>
<tr>
<td>ELLY BAŠIĆ MUSIC SCHOOL</td>
<td>42</td>
<td>55,26%</td>
<td></td>
</tr>
<tr>
<td></td>
<td>13 - 15</td>
<td>f</td>
<td>%</td>
</tr>
<tr>
<td>MS WITH A TRADITIONAL TECHING METHOD</td>
<td>34</td>
<td>44,74%</td>
<td></td>
</tr>
</tbody>
</table>

Table no 6 Age of respondents by the music school attended
The sample structure is therefore almost balanced in terms of grade, gender, and age of the respondents. The number of respondents in each school was limited to the existing number of piano students in these grades at the time of research.

The piano students lived in the same place, in a similar social and financial environment.

**6.8 Measuring instruments**

In our research we used Asmus's measuring instrument *Measures of Motivation in Music, 1989,* consisting of two scales: *Motivating Factors* and *Magnitude of Motivation.* Asmus had adapted the questionnaires to the American educational system, where music is encompassed by the public school program. We adapted these questionnaires to the Croatian system of music education and verified them in a pilot research (Bačlija Sušić, 2010).

The questionnaire *Motivating Factors* contains 39 statements classified in five subscales in regards to different motivating factors: *effort, background, classroom environment, affect for music and musical ability.*

This questionnaire measures the importance that an individual attributes to the listed factors as indicators of music success or failure. The data scale contains statements which respondents
evaluate on a five-point Likert-type scale, where the value of 1 is "Not important at all" and
the value of 5 is "Very important".

With the questionnaire *Magnitude of Motivation* we researched the degree-magnitude of
student motivation in regards to *ability self-concept, personal commitment to music, attitude
towards music school and music compared with other activities*. It consists of 35
statements divided into 4 subscales. The students evaluated each statement with a four-point
Likert-type scale, where the value of 1 is "I absolutely disagree" and the value of 4 is "I
absolutely agree".

Measurement characteristics of the questionnaire were verified. The reliability coefficient
*Cronbach Alfa* for test 1 ranges from 0.700 to 0.846, while *Cronbach Alfa* for test 2 ranges
0.777 to 0.866, depending on the subscale.

The objectivity of the questionnaire is appropriate as it ensures anonymity and has clearly
defined instructions for implementation.

### 6.9 Procedure for conducting the survey

The survey was conducted in March of 2011 among 4th, 5th and 6th grade students in the stated
music schools in Zagreb. It was conducted in groups, as students completed the questionnaires
during solfeggio classes. Questionnaires were completed by all students present, and in
accordance with the research goal, we used only completed questionnaires of piano students.

### 6.10 Processing of data

We processed the data based on the basic descriptive statistics, and the t-test was used for
testing the significance of differences between the arithmetic means in the two samples.
We treated the results as statistically significant in cases when \( p \leq 0.05 \).
6.11 Results with interpretation

In the interpretation of results we will first discuss the results obtained on the level of subscales *Motivating Factors* and *Magnitude of Motivation*. This is followed by a review of results obtained on the level of each statement in each subscale.

### 6.11.1 Motivating factors scale

<table>
<thead>
<tr>
<th>Ref. no.</th>
<th>Factor</th>
<th>M</th>
<th>SD</th>
<th>t</th>
<th>P</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>EFFORT</td>
<td>4.385</td>
<td>4.222</td>
<td>0.4795</td>
<td>0.3032</td>
</tr>
<tr>
<td>2</td>
<td>BACKGROUND</td>
<td>3.088</td>
<td>2.923</td>
<td>0.55</td>
<td>0.7709</td>
</tr>
<tr>
<td>3</td>
<td>CLASSROOM ENVIRONMENT</td>
<td>3.70</td>
<td>3.383</td>
<td>0.5988</td>
<td>0.6838</td>
</tr>
<tr>
<td>4</td>
<td>MUSICAL ABILITY</td>
<td>4.315</td>
<td>4.408</td>
<td>0.5205</td>
<td>0.3847</td>
</tr>
<tr>
<td>5</td>
<td>AFFECT FOR MUSIC</td>
<td>4.227</td>
<td>3.977</td>
<td>0.5095</td>
<td>0.4107</td>
</tr>
</tbody>
</table>

Table no 7 Results of subscales in the questionnaire Motivating Factors

The results indicated in table no. 7 indicate the outcome on the level of all subscales in the questionnaire *Motivating Factors*. These results show that students in the EBMS had evaluated all motivating factors higher except the factor of musical ability. A statistically significant difference appeared in three factors: effort, classroom environment and affect for music. It is precisely the factors of classroom environment and affect for music that Asmus (1986b) stressed as unique factors for music education in research. As opposed to these factors, characteristic of music education, a factor of musical ability and the factor of effort correspond to the original Weiner attribution model. In factors of musical ability the trend of higher values in terms of importance was obtained among students in the music school with a traditional teaching method, which is evidence of the importance assigned to this factor of achievement in music schools with a traditional teaching method (entering exams, evaluation of student knowledge through grading, etc.). In Weiner's opinion, musical ability, as an intrinsic stable cause, does not contribute to persistence for achievement, as do intrinsic unstable causes like effort, which is susceptible to the person's activity (Weiner,
1989). When analyzing the results obtained from that aspect, unlike students in the music school with a traditional teaching method, students at the EBMS indicated higher values for the attribution of effort than for musical ability (table no.7). Students in the music school with a traditional teaching method value the attribution of musical ability as the most important attribution of their achievement in music, which, as an intrinsic stable attribution, does not contribute to the persistence for achievement.

After presenting and analyzing the summarized results of the *Factors of Motivation*, we will show detailed results below, pertaining to specific statements within a certain subscale.

<table>
<thead>
<tr>
<th>Ref. no. in the quest.</th>
<th>STATEMENT / EFFORT</th>
<th>M</th>
<th>SD</th>
</tr>
</thead>
<tbody>
<tr>
<td>EBMS</td>
<td>MS with a tradit.teach. method</td>
<td>EBMS</td>
<td>MS with a tradit.teach. method</td>
</tr>
<tr>
<td>1. Try hard in solfeggio class</td>
<td>4.27</td>
<td>4.06</td>
<td>0.712</td>
</tr>
<tr>
<td>2. Try hard in instrument class</td>
<td>4.55</td>
<td>4.48</td>
<td>0.554</td>
</tr>
<tr>
<td>7. Practice the instrument at home a lot for class</td>
<td>4.36</td>
<td>3.92</td>
<td>0.77</td>
</tr>
<tr>
<td>12. Take music school seriously</td>
<td>4.34</td>
<td>4.19</td>
<td>0.749</td>
</tr>
<tr>
<td>18. Putting the effort into practicing at home</td>
<td>4.42</td>
<td>4.59</td>
<td>0.798</td>
</tr>
<tr>
<td>23. Imagining how the piece you are playing should sound</td>
<td>4.16</td>
<td>4.02</td>
<td>0.782</td>
</tr>
<tr>
<td>28. Have interest in music</td>
<td>4.55</td>
<td>4.25</td>
<td>0.708</td>
</tr>
<tr>
<td>34. Being willing to put in the effort for learning certain compositions</td>
<td>4.42</td>
<td>4.27</td>
<td>0.762</td>
</tr>
</tbody>
</table>

**Table no 8 Detailed results for the factor of effort subscale**
With statements in the indicated subscale, the questionnaire evaluates the importance of effort necessary for the students to be more successful in solfeggio or instrument classes, regarding practice at home, learning music and music achievements in general.

**Results in table no 7 confirm hypothesis 1 (H1)** since a statistically significant difference in attributions regarding effort (\(p > 0.021\)) was obtained among students of the two music schools with different teaching methods. Students at the EBMS value effort higher (\(M = 4.38\)) as a factor of achievement in music, unlike students in the music school with a traditional teaching method (\(M = 4.22\)). Since effort is an intrinsic unstable attribution which can influence and contributes to persistence to achieve, results indicate that FMP has a positive influence on achievement motivation among the EBMS students.

A higher value trend was noted among the EBMS students in almost all individual statements. However, a statistically significant difference was obtained only in the two following individual statements: "Practice the instrument at home a lot for class" and "Have interest in music".

This confirms FMP principles whose purpose is to develop interest and love for music in each student, regardless of his future professional choices, and thus create a future cultural and educated audience. Although grading does not exist in FMP as a motivational tool, students are aware of the importance that effort has when practicing the instrument at home.

<table>
<thead>
<tr>
<th>Ref. no. in the quest.</th>
<th>STATEMENT / EFFORT</th>
<th>M</th>
<th>SD</th>
<th>t</th>
<th>P</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>EBMS</td>
<td>MS with a tradit. teach. method</td>
<td>EBMS</td>
<td>MS with a tradit. teach. method</td>
</tr>
<tr>
<td>3.</td>
<td>Having musical parents</td>
<td>2.97</td>
<td>2.9</td>
<td>1.093</td>
<td>1.187</td>
</tr>
<tr>
<td>8.</td>
<td>Having a natural talent for music</td>
<td>3.68</td>
<td>3.48</td>
<td>0.88</td>
<td>1.075</td>
</tr>
<tr>
<td>13.</td>
<td>Having relatives who love music</td>
<td>1.97</td>
<td>1.9</td>
<td>0.881</td>
<td>1.058</td>
</tr>
<tr>
<td>19.</td>
<td>Starting music when you are very young</td>
<td>3.18</td>
<td>2.9</td>
<td>1.032</td>
<td>1.201</td>
</tr>
<tr>
<td>24.</td>
<td>Having a musical family background</td>
<td>2.37</td>
<td>2.06</td>
<td>1.061</td>
<td>1.23</td>
</tr>
<tr>
<td>29.</td>
<td>Having a good instrument</td>
<td>3.84</td>
<td>3.65</td>
<td>1.118</td>
<td>1.207</td>
</tr>
<tr>
<td>35.</td>
<td>Having natural musical ability</td>
<td>3.6</td>
<td>3.56</td>
<td>0.829</td>
<td>1.059</td>
</tr>
</tbody>
</table>

**Table no 9 Detailed results for the factor of the background subscale**
In a group of seven statements which refer to the background factor, respondents expressed the importance they contributed for music achievement to: love and affect for music by parents and relatives, music families they come from, early music learning, a good instrument etc.

**Results confirm the second hypothesis (H2)**, that no difference in attributions in regards to the background exists among students in the two music schools with different teaching methods. In all individual statements a somewhat higher trend in arithmetic mean values was obtained from the Elly Bašić Music School students, but no significant statistical difference had been noted in any statements.

This confirms the fact that background, i.e. family environment is very significant for music achievement, regardless of methodical activities in music teaching, which is confirmed by a number of the stated research studies in this field. A high-quality family environment represents the basis for the child's music development and achievements in different types of music activities.

<table>
<thead>
<tr>
<th>Ref. no. in the quest.</th>
<th>STATEMENT / classroom environment</th>
<th>M</th>
<th>SD</th>
<th>t</th>
<th>p</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>EBMS</td>
<td>MS with a tradit. teach. method</td>
<td>EBMS</td>
<td>MS with a tradit. teach. method</td>
</tr>
<tr>
<td>4.</td>
<td>Getting along with other students in music school</td>
<td>3.67</td>
<td>3.43</td>
<td>0.883</td>
<td>1.16</td>
</tr>
<tr>
<td>9.</td>
<td>Having friends in music school</td>
<td>3.3</td>
<td>3.19</td>
<td>0.996</td>
<td>1.162</td>
</tr>
<tr>
<td>14.</td>
<td>Liking the solfeggio teacher</td>
<td>3.36</td>
<td>2.84</td>
<td>1.098</td>
<td>1.37</td>
</tr>
<tr>
<td>15.</td>
<td>Liking the piano teacher</td>
<td>3.67</td>
<td>2.95</td>
<td>1.143</td>
<td>1.337</td>
</tr>
<tr>
<td>20.</td>
<td>Having a teacher who doesn’t show favoritism towards the more talented students</td>
<td>3.7</td>
<td>3.41</td>
<td>1.114</td>
<td>1.159</td>
</tr>
<tr>
<td>25.</td>
<td>Liking other students in music school</td>
<td>3.84</td>
<td>3.62</td>
<td>0.898</td>
<td>0.831</td>
</tr>
<tr>
<td>30.</td>
<td>Having a solfeggio teacher who understands you and pays attention to you</td>
<td>4.21</td>
<td>3.79</td>
<td>0.912</td>
<td>0.901</td>
</tr>
</tbody>
</table>
The next group of questionnaires consists of 10 statements with the same subject, which indicate the importance that an individual attributes to the atmosphere in the classroom in regards to music achievement. The measurement included the following aspects: importance of the relationships among students in class, friendship in music school, relationship with the teachers, type of teacher, how the student feels in music school among his peers.

Since results in table no 7 indicated a statistically significant difference ($p > 0.005$) in favor of the EBMS students, the **third hypothesis (H3) was confirmed.**

A statistically significant difference was obtained in statements which indicated that the following was important for success in music school: "that the solfeggio teacher was friendly", "that the piano teacher was friendly", "a solfeggio teacher who understands you and pays attention to you", "a piano teacher who understands you and pays attention to you". These statements confirm the significant role that the teacher has in ensuring and providing preconditions for the student's music achievement. According to Asmus, classroom environment is a unique factor for music education which we can influence, particularly in regards to the teacher's role, and thus develop maximum perception in this area. It is also particularly interesting for the student's social interaction in activities in music school (Asmus, 1968b).

A relationship between students and teacher which creates a relaxing, pleasant, but active classroom environment is particularly important for the student's motivation and his attitude to learning.

This atmosphere in the classroom is influenced by FMP principles, based on cooperative games when learning solfeggio; improvisation, reflected in the child's spontaneous expression.

### Table no 10 Detailed results for the factor of the classroom environment subscale

<table>
<thead>
<tr>
<th>Statement</th>
<th>4.42</th>
<th>4.02</th>
<th>0.744</th>
<th>0.942</th>
<th>2.83</th>
<th>0.005</th>
</tr>
</thead>
<tbody>
<tr>
<td>Having an instrument teacher who understands you and pays attention to you</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Having a solfeggio teacher who does not get angry easily</td>
<td>3.44</td>
<td>3.35</td>
<td>1.054</td>
<td>1.31</td>
<td>0.44</td>
<td>0.661</td>
</tr>
<tr>
<td>Having an instrument teacher who does not get angry easily</td>
<td>3.4</td>
<td>3.22</td>
<td>1.037</td>
<td>1.361</td>
<td>0.85</td>
<td>0.397</td>
</tr>
</tbody>
</table>
and perception through music; an active comprehension method which is continuous, starting
with a perception of a particular music phenomenon to its conscious learning; on the student's
active, exploratory learning, with a wide range of artistic expression (through drawings,
literary or motor expression); by the program of student development in stages (like the B
program in the third stage) etc.

The very application of methodical principles starting with improvisation, different didactic
games often accompanied with an interesting story (starting with music preschool) which
allow children to experience and perceive music more easily, creates a special atmosphere in
the classroom. In order to make the child's engagement in music even more pleasant, special
attention is focused on the student – teacher relationship.

| Ref. no. in the quest. | STATEMENT / musical ability | M       | SD       |  | P       |
|------------------------|-----------------------------|---------|---------| |         |
| 5.                     | Being able to play/sing in the same tempo from the beginning to the end | 4,22    | 0,854   | 1,48 | 0,141   |
| 10.                    | Having a good ear           | 4,29    | 0,677   | -0,81 | 0,418   |
| 16.                    | Understanding how to count music | 4,05    | 0,896   | -0,23 | 0,815   |
| 21.                    | Knowing how to read music well | 4,44    | 0,745   | -1,44 | 0,151   |
| 26.                    | Being able to comprehend musical notes and rhythms | 4,4    | 0,759   | -2,17 | **0,032** |
| 32.                    | Being able to understand musical symbols and markings | 4,56   | 0,666   | -1,76 | 0,081   |
| 38.                    | Having a sense of rhythm    | 4,25    | 0,722   | -0,97 | 0,336   |

Table no 11 Detailed results for the factor of musical ability subscale

As table no. 11 indicates, this factor consists of seven statements which refer to the
importance of musical ability that respondents attributed to music achievement.

Since the results obtained in table 7 indicate no statistically significant difference among respondents, **hypothesis four (H4) was not confirmed.**
A statistically significant difference was obtained only in the statement "understand the notes and rhythm well" in favor of students attending music school with a traditional teaching method. In almost all individual statements a higher value trend was obtained in favor of students attending music school with a traditional teaching method. This indicates that students in the traditional teaching method evaluate the factor of musical ability as more important in music achievement. Since no statistically significant difference was obtained, results can be interpreted in two ways.

For instance, the existence of a statistically significant difference in favor of students in the traditional teaching method in regards to the statement: "understand the notes and rhythm well" can be interpreted by the understanding of notes and rhythm as an acquired skill which, depending on the child's natural predispositions, may be more or less developed in a student during music education. Moreover, statements: "master rhythmic examples with ease in solfeggio and instrument learning, read written music well, skillfully read notes and rhythm, understand markings in written music" also represent acquired rather than innate skills and knowledge. Contrary to the above statements, certain statements like "have musical ear" and "have a feeling for rhythm" are purely natural predispositions. Elly Bašić's position was that they may be more or less developed during music education. This is precisely why she did not introduce selective exams which consisted of a five-minute testing of the student's musical ability, or evaluation of the student's skills and knowledge through grading. On one hand it is understandable that students at the EBMS assign less importance to this factor.

On the other hand, since this only indicates a trend of higher values, not a statistically significant difference in evaluating the importance of these elements among the students in the two schools, it could also be interpreted as confirmation that objective standards of success in music education exist, regardless of the methodological approach.

From the aspect of attribution theory, musical ability is considered to be a stable and constant dimension which can not be influenced.

Asmus believes that stressing the attribution of musical ability is not encouraging for music practice, since the intrinsic stable causes do not contribute to persistence in attaining achievement, as intrinsic unstable causes like effort do. This interpretation does not have a motivating effect on students. In his research, Asmus concluded that highly motivated students often list effort for their success, while students with low motivation list musical ability (Asmus, 1985).
The author finds the reason for this in a wrong attitude and influence of the society as a whole, which, when it comes to music achievement, promotes the individual's musical ability, thus demotivating those without high musical ability. On the other hand, it leads to the conviction in musically-talented children that musical ability is sufficient for success (Bogunović, 2008). In short, stressing musical ability as an important attribution for achievement in music will not have a motivating effect on students in future new activities.

<table>
<thead>
<tr>
<th>Ref. no. in the quest.</th>
<th>STATEMENT/affect for music</th>
<th>M</th>
<th>SD</th>
<th>t</th>
<th>P</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>EBMS</td>
<td>MS with a tradit.teach. Method</td>
<td>EBMS</td>
<td>MS with a tradit.teach. Method</td>
<td></td>
</tr>
<tr>
<td>6. Being able to feel the emotion in music</td>
<td>4.27</td>
<td>3.84</td>
<td>0.692</td>
<td>0.807</td>
<td>3.365</td>
</tr>
<tr>
<td>11. Enjoy music</td>
<td>4.45</td>
<td>4.32</td>
<td>0.746</td>
<td>0.643</td>
<td>1.118</td>
</tr>
<tr>
<td>17. Being naturally creative</td>
<td>3.47</td>
<td>3.27</td>
<td>0.883</td>
<td>0.987</td>
<td>1.221</td>
</tr>
<tr>
<td>22. Love listening to music</td>
<td>4.19</td>
<td>4.03</td>
<td>0.877</td>
<td>0.861</td>
<td>1.071</td>
</tr>
<tr>
<td>27. Wanting to please others through music you interpret</td>
<td>4.16</td>
<td>4.1</td>
<td>0.817</td>
<td>0.756</td>
<td>0.51</td>
</tr>
<tr>
<td>33. Thinking that music is fun</td>
<td>4.44</td>
<td>4.13</td>
<td>0.707</td>
<td>0.684</td>
<td>2.601</td>
</tr>
<tr>
<td>39. Liking to make music</td>
<td>4.6</td>
<td>4.16</td>
<td>0.682</td>
<td>0.627</td>
<td>3.928</td>
</tr>
</tbody>
</table>

Table no. 12 Detailed results for the factor of affect for music subscale

The part of the questionnaire which refers to the factor of affect for music consists of seven statements with the same subject. They provide the information as to the importance which a certain respondent attributes to this factor in regards to music achievement. Results indicate the highest discrepancy between individual statements and the highest degree of statistical significance in relation to other factors in the Motivating Factors scale. Results in table 7 confirm the fifth hypothesis (H5), that students in the two music schools with different teaching methods differ in their attributions in regards to affect for music (p > 0.002).

The factor of affect for music reflects different feelings students have for music and their ability to interact with it. The factor in question is connected to creativity, more dedication, love for something, emotional reaction and desire (Asmus, 1986b).
Therefore, stressing statements like: "being able to express feelings through music, "perceive music as joy and happiness" and "enjoy playing" which students at the EBMS did, can primarily be interpreted as love for music, enjoying it and being able to express their feelings, sensitivity, imagination and creativity through creation and performance of music. Affect for music is thus connected both with love for music and with the perception of music and different music phenomenons.

By creating music through spontaneous improvisation, from his first encounters with the instrument and regardless of the mastered knowledge and technique, while exploring and creating, the student is capable of freely expressing himself through music, as well as discover and experience an extensive richness of the entire piano. In this process, the student discovers and experiences different colors of tone, spontaneously uses a wide dynamic range, agogic and other music elements which will be learned later in class, and thus mastered more easily. Each experience of this kind, each new discovery is followed by an emotional reaction. We could say that it is precisely the experience in music that awakens love for music in the student. By approaching the instrument and music with love in this manner, the student develops no fear from the instrument, he feels comfortable and at ease with it, and perceives it as a friend. This is reflected in his interpretation of the classical program, where the main goal of achievement is not only precision and accuracy of interpretation, but the very possibility of the performer's expression of feelings and pleasure which he tries to relay to his audience.

In a number of methodological activities in solfeggio class which begin through playing and story-telling in music preschool, the child feels relaxed and free, with a persistence and readiness for new challenges. He thus learns from perception, joy and entertainment, which also has a positive influence on his experience and affect for music.

Encouragement of love and a need for music, affect for music, perception and pleasure in the student, which he can express freely and relay to his audience, should be the basic goal of every methodological approach in music teaching.

6.11.2 Magnitude of motivation scale

The Magnitude of Motivation questionnaire measures the magnitude of motivation among respondents based on the ability self-concept, personal commitment to music, attitude towards music and comparison between music and other activities. Like in the previous Motivating Factors scale, in this scale we will first discuss the results obtained on the level of subscales, followed by an analysis of the results on the level of statements in each subscale.
<table>
<thead>
<tr>
<th>Ref. no. in the quest.</th>
<th>Factor</th>
<th>M</th>
<th>SD</th>
<th>t</th>
<th>P</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>EBMS</td>
<td>MS with a tradit.teach. Method</td>
<td>EBMS</td>
<td>MS with a tradit.teach. Method</td>
</tr>
<tr>
<td>1.</td>
<td>ABILITY SELF-CONCEPT</td>
<td>3219</td>
<td>2913</td>
<td>0.3646</td>
<td>0.2959</td>
</tr>
<tr>
<td>2.</td>
<td>PERSONAL COMMITMENT</td>
<td>2326</td>
<td>2977</td>
<td>0.2887</td>
<td>0.4042</td>
</tr>
<tr>
<td>3.</td>
<td>ATTITUDE TOWARDS MUSIC SCHOOL</td>
<td>3281</td>
<td>2698</td>
<td>0.3072</td>
<td>0.4401</td>
</tr>
<tr>
<td>4.</td>
<td>COMPARISON OF ACTIVITIES</td>
<td>2482</td>
<td>2671</td>
<td>0.322</td>
<td>0.5333</td>
</tr>
</tbody>
</table>

Table no. 13 Results on the level of the questionnaire subscale *Magnitude of Motivation*

After presenting summarized results of the *Magnitude of Motivation* scale, we will present detailed results or results of individual statements within each subscale.

<table>
<thead>
<tr>
<th>Ref. no. in the quest.</th>
<th>STATEMENT/ability self-concept</th>
<th>M</th>
<th>SD</th>
<th>t</th>
<th>P</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>EBMS</td>
<td>MS with a tradit.teach. Method</td>
<td>EBMS</td>
<td>MS with a tradit.teach. Method</td>
</tr>
<tr>
<td>1.</td>
<td>I am a good musician</td>
<td>3,16</td>
<td>3,1</td>
<td>0,5</td>
<td>0,465</td>
</tr>
<tr>
<td>7.</td>
<td>I am successful in playing</td>
<td>3,08</td>
<td>3,02</td>
<td>0,547</td>
<td>0,458</td>
</tr>
<tr>
<td>8.</td>
<td>I am successful in creating my own music</td>
<td>3,48</td>
<td>2,56</td>
<td>0,58</td>
<td>0,778</td>
</tr>
<tr>
<td>13.</td>
<td>I like the way I look when I play</td>
<td>2,99</td>
<td>2,81</td>
<td>0,612</td>
<td>0,877</td>
</tr>
<tr>
<td>18.</td>
<td>I master tasks in solfeggio class with ease</td>
<td>3,21</td>
<td>2,71</td>
<td>0,552</td>
<td>0,658</td>
</tr>
<tr>
<td>19.</td>
<td>I master tasks in instrument class with ease</td>
<td>3,15</td>
<td>3</td>
<td>0,544</td>
<td>0,44</td>
</tr>
<tr>
<td>23.</td>
<td>I believe I am talented for music</td>
<td>3,27</td>
<td>3,05</td>
<td>0,559</td>
<td>0,333</td>
</tr>
<tr>
<td>27.</td>
<td>I believe most people like listening to me play</td>
<td>3,23</td>
<td>2,9</td>
<td>0,541</td>
<td>0,53</td>
</tr>
<tr>
<td>31.</td>
<td>I am proud to be playing</td>
<td>3,6</td>
<td>3,14</td>
<td>0,493</td>
<td>0,503</td>
</tr>
<tr>
<td>35.</td>
<td>I am an excellent and hard-working music student</td>
<td>3,01</td>
<td>2,84</td>
<td>0,656</td>
<td>0,545</td>
</tr>
</tbody>
</table>

Table no. 14 Detailed results for the *ability self-concept* subscale
In Asmus's original questionnaire only two statements referred to the ability self-concept, due to which this scale has shown to be an invalid dimension when verifying its reliability. This is why we had expanded the original questionnaire with additional statements, and established its reliability.

The results obtained confirm the sixth hypothesis (H6), because a statistically significant difference was noted among students of these two music schools with different teaching methods (p > 0.01). Students at the EBMS had better a self-concept of their musical ability than students at the other music school. An teacher who carefully organizes his teaching, ensuring that all students attain a certain level of music success, influences the development of the student's positive self-perception or ability self-concept (Asmus, 1986b).

Asmus determined that the attribution theory is unquestionably connected with self-concept, i.e. self-awareness of one's own musical ability, since music achievement has a positive connection to the self-evaluation of ability, which in turn has a positive influence on the student's motivation and achievement in future tasks. This is why a student dedicated to music, with an highly developed ability self-concept, will invest an effort and be motivated for music learning also in new tasks in the future. Self-concept studies regarding music achievement have shown that success in music activities results in a positive self-evaluation, while a positive self-evaluation is confirmed by a new, successful interpretation (Covington, 1983; Greenberg, 1970; Michel 1971; Nolin & Vander Ark, 1977; Vander Ark, Nolin & Newman, 1980; Wink, 1970; Wolff, 1978).

In the EBMS musical ability is not underlined as the primary factor of achievement and success in music. In addition to the above, this is also confirmed by the results obtained in the research (Bačlija Sušić, 2010), conducted on a small sample. A statistically significant difference was noted among students, in favor of students at the music school with a traditional teaching method, which attests to the fact that they attribute more importance to musical ability than students in the FMP program.

Students in the FMP program are unburdened by grading as a criterion of their music knowledge and skills, and are sometimes even unaware of their realistic musical ability. For instance, in solfeggio classes the teacher tests their knowledge through regular repetition and recapitulation of material through different didactic games, without stress or bad grades which are often the main reason for lower self-confidence. Students invest an effort and over time
master the potential problem, which boosts their self-confidence and self-concept about their own musical ability.

Improvisation as the student's productive and creative expression also has a positive effect on the ability self-concept, through which an individual is able to freely express himself, unburdened by the result. He feels capable and experiences success, which has a positive reflection on his ability self-concept.

<table>
<thead>
<tr>
<th>Ref. no. in the quest.</th>
<th>STATEMENT/Personal commitment</th>
<th>M</th>
<th>SD</th>
<th>t</th>
<th>P</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>EBMS</td>
<td>MS with a tradit.teach. Method</td>
<td>EBMS</td>
<td>MS with a tradit.teach. Method</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>Music is a very important part of my life</td>
<td>3,34</td>
<td>3,05</td>
<td>0,606</td>
<td>0,521</td>
</tr>
<tr>
<td>9.</td>
<td>Listening to music is more important to me than working on a computer, reading a book or watching television.</td>
<td>2,88</td>
<td>2,68</td>
<td>0,781</td>
<td>0,8</td>
</tr>
<tr>
<td>14.</td>
<td>I would rather play an instrument or sing a song than read a book</td>
<td>3,34</td>
<td>2,97</td>
<td>0,558</td>
<td>0,761</td>
</tr>
<tr>
<td>20.</td>
<td>If I could, I would spend more time listening to music</td>
<td>3,19</td>
<td>3</td>
<td>0,68</td>
<td>0,596</td>
</tr>
<tr>
<td>24.</td>
<td>If I can, I will be involved with music all my life</td>
<td>3,36</td>
<td>2,86</td>
<td>0,609</td>
<td>0,669</td>
</tr>
<tr>
<td>28.</td>
<td>I often find myself thinking about or humming the music I play</td>
<td>3,58</td>
<td>3,13</td>
<td>0,525</td>
<td>0,523</td>
</tr>
<tr>
<td>32.</td>
<td>Music is one of my favorite activities</td>
<td>3,58</td>
<td>3,16</td>
<td>0,498</td>
<td>0,677</td>
</tr>
</tbody>
</table>

Table no. 15 Detailed results for the personal commitment subscale

In this subscale of the questionnaire we measured the magnitude of student motivation based on his personal commitment or dedication to music. A stronger dedication or commitment to music is manifested in a higher motivation of a student for music.
Results in table no 13 indicated a statistical difference between piano students in the two schools (p > 0,01), which confirms hypothesis (H7). The statistical difference obtained was in favor of the EBMS students, in statements pertaining to: stressing music as an important part of their life, more inclination to music activities than to reading a book, a desire to stay connected to music their entire life, frequent humming, thinking about a melody they play on the instrument, and the perception of music as one of their favorite activities. Their commitment to music is also visible in their learning effort, classroom environment, spontaneous creation through improvisation and interpretation, perception of music as joy, happiness and alike.

Commitment or dedication to music is a result of love and affect for music. Improvisation which targets the activation of the child's creative fantasy, also provides the child with the opportunity to express his music perception by drawing, by literary or motor means. From the very start students at the EBMS develop the habit of not only perceiving music, but also listening to it. Moreover, students in the third stage of instrument classes in the B program develop an interest for listening to famous classical pieces by playing them. Learning by listening to music, along with other methodological principles, additionally stimulates and develops the child's love for music, which (as confirmed by the stated results) also reflects their stronger commitment and dedication to music.

<table>
<thead>
<tr>
<th>Ref. no. in the quest.</th>
<th>STATEMENT/attitude towards music school</th>
<th>M</th>
<th>SD</th>
<th>t</th>
<th>P</th>
</tr>
</thead>
<tbody>
<tr>
<td>3. I try very hard to succeed in solfeggio class</td>
<td>EBMS</td>
<td>3,3</td>
<td>0,617</td>
<td>3,383</td>
<td>0,001</td>
</tr>
<tr>
<td></td>
<td>MS with a tradit.teach. method</td>
<td>2,95</td>
<td>0,58</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. I try very hard to succeed in instrument class</td>
<td>EBMS</td>
<td>3,47</td>
<td>0,502</td>
<td>4,071</td>
<td>0,01</td>
</tr>
<tr>
<td></td>
<td>MS with a tradit.teach. method</td>
<td>3,11</td>
<td>0,512</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10. I enjoy solfeggio class more than other classes I take in elementary school.</td>
<td>EBMS</td>
<td>3,21</td>
<td>0,686</td>
<td>5,929</td>
<td>0,01</td>
</tr>
<tr>
<td></td>
<td>MS with a tradit.teach. method</td>
<td>2,46</td>
<td>0,779</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11. I enjoy instrument class more than other classes I take in elementary school.</td>
<td>EBMS</td>
<td>3,23</td>
<td>0,613</td>
<td>6,025</td>
<td>0,01</td>
</tr>
<tr>
<td></td>
<td>MS with a tradit.teach. method</td>
<td>2,52</td>
<td>0,759</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
We measured student attitude towards music school in a special subscale. Statements encompassed by this subscale pertain to: student behavior and their perception of music school, effort that students are ready to invest to attain success, level of student satisfaction in solfeggio or instrument classes, their attitude towards music school in general and in comparison with elementary school, influence of the music school on other activities of the students and their opinion about the amount of time spent in music school.

Results in table 13 **confirmed hypothesis nine (H8)**, which states that a statistically significant difference exists among students in the two music schools with different teaching methods in regards to their attitude towards music school (p > 0.01).

The statistical difference was obtained for all statements in favor of students at the EBMS which attests to the significant influence of FMP on student attitude towards music school and their achievement motivation. A number of stated methodological principles influences student achievement motivation, and their attitude towards music school. Since no grading system is in place for evaluating student achievement, we can conclude that this is in fact intrinsic motivation of students for music school. The biggest statistically significant difference was obtained for the statement, "I try very hard to succeed in solfeggio class". This statement is confirmed by the fact that students at the EBMS, in the specific FMP program, must be active and invest an effort in every class, show what they know in class since homework and grades are not the main measurements of their knowledge.
Students also invest a significant effort in instrument classes, being particularly motivated by improvisation as a form of their free, spontaneous and unburdened expression. As already stated, this also has a positive influence on their attitude and effort when playing the assigned literature in class.

Thanks to this, it is understandable that students enjoy learning through games, unburdened by the result of their work, and enjoy their active experience, creation and interpretation of music in music school, unlike that in their regular school. Moreover, students perceive music school as an enjoyable and stimulating activity, which is why they want to dedicate more time to this activity. In short, based on this positive attitude of students for music school, we can conclude that FMP and its specifics have a positive influence on not only the magnitude of motivation, and student achievement motivation, but also on their love for music. It is precisely the love for music, perception of music as an integral part of the cultural and contemporary life, which leads to a better, more humane and caring society.

<table>
<thead>
<tr>
<th>Ref. no. in the quest.</th>
<th>STATEMENT/Music compared with other activities</th>
<th>M</th>
<th>SD</th>
<th>t</th>
<th>P</th>
</tr>
</thead>
<tbody>
<tr>
<td>5. I like myself best when I play</td>
<td>3.12</td>
<td>0.526</td>
<td>3.33</td>
<td>0.001</td>
<td></td>
</tr>
<tr>
<td>6. I like myself best when I play the music I created</td>
<td>3.56</td>
<td>0.527</td>
<td>4.748</td>
<td>0.01</td>
<td></td>
</tr>
<tr>
<td>12. I want to be involved in musical activities more than in other activities</td>
<td>3.12</td>
<td>0.798</td>
<td>4.338</td>
<td>0.01</td>
<td></td>
</tr>
<tr>
<td>17. Attending music school is more important to me than attending a sports activity</td>
<td>2.93</td>
<td>0.733</td>
<td>1.357</td>
<td>0.177</td>
<td></td>
</tr>
<tr>
<td>22. I am willing to put more time into my music than into any other activity I have</td>
<td>3.15</td>
<td>0.616</td>
<td>5.311</td>
<td>0.01</td>
<td></td>
</tr>
<tr>
<td>26. I can do without other activities, but not without music</td>
<td>3.15</td>
<td>0.593</td>
<td>4.329</td>
<td>0.01</td>
<td></td>
</tr>
<tr>
<td>30. I am willing to work harder on my music than on anything else</td>
<td>3.21</td>
<td>0.552</td>
<td>5.737</td>
<td>0.01</td>
<td></td>
</tr>
<tr>
<td>34. I would like to pursue a career in music</td>
<td>2.58</td>
<td>0.848</td>
<td>0.243</td>
<td>0.808</td>
<td></td>
</tr>
</tbody>
</table>

Table no. 17 Detailed results for the music compared with other activities subscale
In this questionnaire we measured the magnitude of motivation among respondents in regards to their attitude towards music compared with other activities they have; the time and effort they are ready to invest in music compared to their other activities; a desire to professionally work in music; the importance they attribute to music compared with other activities (like athletic activities) etc.

Results in table 13 indicate a statistically significant difference among students in the two music schools (p > 0.01) in comparison of music activities with other activities, which **confirms hypothesis eight (H9)**.

A statistically significant difference was obtained in favor of students from the EBMS in most statements, which confirms their better attitude towards music in comparison to other extracurricular activities, their readiness to invest more effort in music than into other activities, and their love for playing and creating their own music. However, attending music school is not more important for them than attending athletic activities, which is understandable, particularly when it comes to boys who may be more inclined to athletics. Hoffer (1992) states that, "There has been a long tradition in America that males are supposed to be interested in sports and things like that, not in the arts" (p. 720). "Research suggests that female students have better attitudes toward music and more positive music self-concepts than male students" (Haladyna & Thomas, 1979; Austin, 1990;).

Modern children are burdened with a number of extracurricular activities like athletic activities, which do not require an additional work at home that instrument playing does. It is thus understandable that most respondents do not find attending music school as being more important than engaging in athletic activities. Exception to this are individuals who "can do without other activities, but not without music", as defined by the subscale. These individuals are ready to invest more effort and time in music than into other activities, since they want to become professional musicians later in life. The fact is that most children end their music education after completion of elementary music school. It is important for them to become and remain music lovers, and an educated music audience in the future.

### 6.12 Analysis of variance (covariance)

In order to better clarify the problem in question, we decided to conduct an analysis of variance or covariance.
We prepared an analysis of variance or covariance based on which we looked for differences in averages of specific attributions in regards to independent variables: age, school and gender.

We summarized variance (covariance) analysis results for each of the 9 attributions, as shown in the tables which follow.

<table>
<thead>
<tr>
<th></th>
<th>F</th>
<th>p</th>
</tr>
</thead>
<tbody>
<tr>
<td>age</td>
<td>1.0028</td>
<td>0.31847</td>
</tr>
<tr>
<td>school</td>
<td>5.0093</td>
<td>0.0269</td>
</tr>
<tr>
<td>gender</td>
<td>0.6788</td>
<td>0.41151</td>
</tr>
<tr>
<td>school-gender</td>
<td>0.0238</td>
<td>0.877751</td>
</tr>
</tbody>
</table>

Table no. 18  Analysis of variance (covariance) for the factor of effort

Based on the variance/covariance analysis results for the attribution of effort, a statistically significant difference was obtained in comparison to independent variables, including school or a methodological approach in music teaching. This confirms the already stated t-test results with also a statistically significant difference between respondents from the two different schools in regards to their attitude to effort as an attribution of achievement in music.

<table>
<thead>
<tr>
<th></th>
<th>F</th>
<th>p</th>
</tr>
</thead>
<tbody>
<tr>
<td>age</td>
<td>1.33512</td>
<td>0.249999</td>
</tr>
<tr>
<td>school</td>
<td>4.30078</td>
<td>0.040053</td>
</tr>
<tr>
<td>gender</td>
<td>0.46381</td>
<td>0.497051</td>
</tr>
<tr>
<td>school-gender</td>
<td>6.04482</td>
<td>0.015252</td>
</tr>
</tbody>
</table>

Table no. 19 Analysis of variance (covariance) for the background factor

The variance/covariance analysis for the attribution of background showed a statistically significant difference in relation to the two independent variables: school and school-gender (school in relation to gender). This means that background is significantly influenced by a school variable i.e. by certain teaching method.
This can be interpreted by the fact that a choice of a certain music school or teaching method used to teach children music is influenced by the child's background in terms of parents' education, their feeling for and attitude to music. Moreover, a specific school – teaching method provides different possibilities and forms of the child's early music learning, thus influencing the possible choice by parents. In regards to entering exams and not using grading for student evaluation, which are specific for FMP i.e. the EBMS, and the existence of these standards of evaluating student abilities and knowledge in a music school with a traditional teaching method, our conclusion is that choosing a specific teaching approach is also the parents' choice. According to statements encompassed by the background subscale, the conclusion is that this concept also includes the influence of relatives who love music. In short, we could conclude that the school i.e. teaching method has a significant influence on the background of the student.

<table>
<thead>
<tr>
<th></th>
<th>F</th>
<th>p</th>
</tr>
</thead>
<tbody>
<tr>
<td>age</td>
<td>0.08621</td>
<td>0.769514</td>
</tr>
<tr>
<td>school</td>
<td>7.79031</td>
<td><strong>0.006039</strong></td>
</tr>
<tr>
<td>gender</td>
<td>0.31151</td>
<td>0.577706</td>
</tr>
<tr>
<td>school-gender</td>
<td>0.01594</td>
<td>0.899729</td>
</tr>
</tbody>
</table>

**Table no 20 Analysis of variance (covariance) for the factor of classroom environment**

According to the results obtained the school or the teaching methods used in music education significantly influences classroom environment. As already concluded in the previous t-test analysis, students at the EBMS found classroom environment more significant for their achievement in music. We can interpret the results obtained in this case in the same manner, by concluding that different methodological approaches in teaching affect a good classroom environment, developing friendships in music school, a better student – teacher relationship, etc.
Table no. 21 Analysis of variance (covariance) for the musical ability factor

According to results in table no. 21 the variance/covariance analysis for musical ability did not show a statistically significant difference in relation to the stated independent variables.

<table>
<thead>
<tr>
<th></th>
<th>F</th>
<th>p</th>
</tr>
</thead>
<tbody>
<tr>
<td>age</td>
<td>0.7644</td>
<td>0.383563</td>
</tr>
<tr>
<td>school</td>
<td>0.9392</td>
<td>0.334279</td>
</tr>
<tr>
<td>gender</td>
<td>0.4780</td>
<td>0.490574</td>
</tr>
<tr>
<td>school-gender</td>
<td>0.3806</td>
<td>0.538331</td>
</tr>
</tbody>
</table>

Table no. 22 Analysis of variance (covariance) for the affect for music factor

According to results in table no. 22 it is clear that an independent variable - school significantly influences the factor of affect for music. This means that certain methodological approaches in teaching significantly influence the student's affect for music. Affect for music and love for music, as already stated, should be the main goals of music education, regardless of the student's future professional choices in life. This is why it is important in music education to use methodological principles which will contribute to their development in the transfer of music knowledge and skills. As also stated by HNOS, the student's active exploration and mastery of general and music knowledge must be applied.

<table>
<thead>
<tr>
<th></th>
<th>F</th>
<th>p</th>
</tr>
</thead>
<tbody>
<tr>
<td>age</td>
<td>0.01564</td>
<td>0.900667</td>
</tr>
<tr>
<td>school</td>
<td>9.99025</td>
<td><strong>0.001955</strong></td>
</tr>
<tr>
<td>gender</td>
<td>2.97628</td>
<td>0.086852</td>
</tr>
<tr>
<td>school-gender</td>
<td>0.44407</td>
<td>0.506335</td>
</tr>
</tbody>
</table>
The variance/covariance analysis showed a significant influence of school on the student's ability self-concept. It is a fact that different methodological approaches have a significant influence on the student's ability self-concept, which was also confirmed by the t-test analysis results. Improvisation as a spontaneous form of music expression, unburdened by results, has a significant influence on the student's ability self-concept, which indirectly also affects the interpretation of the assigned program in piano teaching. Moreover, not using grading for student evaluation also has a positive influence on the student's ability self-concept. The student's effort always pays off, which is why students do not develop a low ability self-concept, that frequently occurs in the traditional method of evaluating their knowledge. The student does not develop a lower perception of his abilities, he puts in an effort, feels that he can, he is persistent and tries to achieve his goal, since he is aware that a grade is not an assessment of his knowledge and skills.

<table>
<thead>
<tr>
<th></th>
<th>F</th>
<th>p</th>
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</thead>
<tbody>
<tr>
<td>age</td>
<td>0.01265</td>
<td>0.910624</td>
</tr>
<tr>
<td>school</td>
<td>30.40837</td>
<td><strong>0.000000</strong></td>
</tr>
<tr>
<td>gender</td>
<td>0.62843</td>
<td>0.429364</td>
</tr>
<tr>
<td>school-gender</td>
<td>2.21180</td>
<td>0.139362</td>
</tr>
</tbody>
</table>

Table no.23 Analysis of variance (covariance) for the *ability self-concept*

The results obtained indicate that in addition to school, gender also significantly affects personal commitment of students to music school. As already stated, some research in

<table>
<thead>
<tr>
<th></th>
<th>F</th>
<th>p</th>
</tr>
</thead>
<tbody>
<tr>
<td>age</td>
<td>2.85165</td>
<td>0.093659</td>
</tr>
<tr>
<td>school</td>
<td>29.63675</td>
<td><strong>0.000000</strong></td>
</tr>
<tr>
<td>gender</td>
<td>4.17804</td>
<td><strong>0.042955</strong></td>
</tr>
<tr>
<td>school-gender</td>
<td>4.13042</td>
<td><strong>0.044140</strong></td>
</tr>
</tbody>
</table>

Table no.  24 Analysis of variance (covariance) for *personal commitment*
America suggests that girls have better attitudes toward music and more positive music self-concepts than boys (Austin, 1990; Haladyna & Thomas, 1979). Thus, the results obtained indicate that gender is a significant factor in the student's commitment to music school.

<table>
<thead>
<tr>
<th></th>
<th>F</th>
<th>p</th>
</tr>
</thead>
<tbody>
<tr>
<td>age</td>
<td>1.8499</td>
<td>0.176126</td>
</tr>
<tr>
<td>school</td>
<td>102.2087</td>
<td><strong>0.000000</strong></td>
</tr>
<tr>
<td>gender</td>
<td>5.2790</td>
<td><strong>0.023169</strong></td>
</tr>
<tr>
<td>school-gender</td>
<td>11.5280</td>
<td><strong>0.000908</strong></td>
</tr>
</tbody>
</table>

Table no. 25 Analysis of variance (covariance) for attitude towards music school

The variance/covariance analysis for attitude towards music school showed a statistically significant difference in variables regarding the type of music school and gender, as well as the combination of these two variables. This means that different methodological approaches in music teaching (as confirmed by the t-test analysis), as well as gender, significantly affect the student's attitude towards music school. As confirmed by the stated research results, girls seem to be more responsible and have a better attitude towards music school. The variance/covariance analysis allowed for an additional finding of independent variables which significantly influence certain motivation factors.

All the results obtained lead to the conclusion that different methodological approaches in music education influence the stated motivation factors. It was also revealed that student gender also influences their attitude and personal commitment towards music school, and their attitude towards music when compared with other activities.

<table>
<thead>
<tr>
<th></th>
<th>F</th>
<th>P</th>
</tr>
</thead>
<tbody>
<tr>
<td>age</td>
<td>1.38019</td>
<td>0.242199</td>
</tr>
<tr>
<td>school</td>
<td>36.43919</td>
<td><strong>0.000000</strong></td>
</tr>
<tr>
<td>gender</td>
<td>5.58075</td>
<td><strong>0.019631</strong></td>
</tr>
<tr>
<td>school-gender</td>
<td>6.13940</td>
<td><strong>0.014493</strong></td>
</tr>
</tbody>
</table>

Table no. 26 Analysis of variance (covariance) for music compared with other activities
The variance/covariance analysis for music compared with other activities also showed a statistically significant difference in terms of schools (different teaching method), gender and school-gender. This means that a student's attitude when comparing music to other activities is significantly influenced by different methodological approaches in teaching, as well as the students' gender and the combination of these variables.

6.13 Conclusion in researching achievement motivation among piano students

Research results showed that different teaching methods influence achievement motivation in piano students during music teaching. Music learning encompasses not only instrument classes, or piano lessons in particular, but also theory classes which have an indirect influence on instrument classes. Based on the results of the conducted pilot research (Bačlija Sušić, 2010), which encompassed a small sample, we established that different methodological procedures in music teaching partially affect achievement motivation among piano students. The results obtained additionally confirm preliminary results, defining more clearly and precisely the influence of different teaching methods on music achievement among piano students.

According to the research results obtained, a statistically significant difference was noted in three factors: effort, classroom environment and affect for music. This points to the fact that students at the EBMS assign greater importance to these attributions in relation to students attending music school with the traditional teaching method. Students at the music school with a traditional teaching method attribute greater importance to the factor of musical ability. In Asmus's opinion this factor does not contribute to persistence for achievement, as the effort factor does. In his research, he concluded that highly motivated students often list effort for their success, while students with low motivation list musical ability (Asmus, 1985).

The research results obtained confirm Asmus's conclusions, that classroom environment and affect for music represent unique factors in music education. Since they had not been included in the Weiner basic attribution model, he added them to factors of achievement motivation, thus adapting the attribution model to music education (Asmus, 1986b). He determined that affect for music is connected with effort to a large extent, which means that a student with a
better-developed affect for music will invest an effort and remain motivated for music also in his future assignments. All that is connected to a better classroom environment. The environment encouraging the student's musical ability is also important, thus influencing his easier learning of music. Asmus also stressed the role of teachers in creating a certain classroom environment. Based on the research results obtained, instrument teachers are able to identify factors to which students attribute causes of their music achievement, and can adapt their further work based on these findings. It is important to bear in mind these factors, which have a positive influence on student motivation and their music achievements.

Research results of the second questionnaire showed that EBMS students have stronger motivation as compared to the students from the music school with traditional teaching methods with regards to: their ability self-concept, personal commitment or dedication to music, attitude towards music school and their attitude towards music compared with other activities they are engaged in. These results additionally confirm that specific of FMP teaching methods have positive influence on student’s magnitude of motivation.

7 CONCLUSION

The primary goal of this work was to present FMP specifics, particularly from the aspect of piano teaching. Through the presentation of Elly Bašić's lifelong work with FMP, a brief history of this music pedagogy concept and its comparison to other renowned general and music pedagogy concepts, we presented and stressed its general specifics and values. A complete bibliographical list of references for Elly Bašić's works and studies is enclosed, and we furthermore ensured the reformatting of all recordings of student improvisations from the Elly Bašić legacy archives into digital form.

Improvisation, as one of the basic and most important specifics of the FMP educational process, in addition to the formal structure and organization, represents the basic particularity of instrument teaching.

Through support and encouragement of the child's creative expression through improvisation, we assist in the development of the child's imagination and creativity, which primarily contributes to the realization of the basic goal in this music pedagogy concept - education of the student's wholesome personality through music. Numerous research studies conducted
reaffirm the huge significance and role of improvisation in the child's educational and developmental process (Flour, 1985; Regelski, 1986; Reinhardt, 1990; Kartomi, 1991; Kratus, 1991; Zentz, 1992; Azzara, 1999).

In the conducted AR with a case study in FMP piano lessons, we additionally stressed and confirmed the huge significance and influence of improvisation, not only on the child's imagination, creativity and inventiveness in general, but also by a higher student motivation to play the assigned program, which entails their higher motivation for music school and music in general.

We determined that regular application of creative music activities through improvisation had a positive impact on not only the child's, but also the teacher's motivation and on progress in a different teaching dimensions. In the conducted AR, we also observed the huge pedagogic value of improvisation in terms of its positive influence on the child's freedom of expression and sensitivity of their music expression, awakening of the child's imagination, development of fantasy and creativity, an active attitude towards tone, and the development of sensitivity for different colors of sound, anticipation of certain agogic, music and interpretation elements, development of concentration, freedom of thought, and the perception of success which has a positive influence on the child's self-confidence and alike. Since both the child's psychological and mental activity are activated in improvisation, hidden internal qualities of the child's personality surface at times, as well as his musical ability or drawbacks, which represents the basic guideline in the teacher's future work.

Spontaneity, as the basis of the actual creative act in improvisation and in the research procedure in AR, leads us to conclude that in all activities and means of music creation, the child as an individual with his needs, abilities, desires and personality, should represent the nucleus around which any of the creative activities through improvisation must be organized and directed. We concluded that any form of creation and production of something new, personal, as opposed to mere reproduction and relying on written music, has a beneficial influence on the child's musical and creative development in life in general. This is why one of the basic goals of both music and other forms of the child's education should be the preservation of his spontaneity, personality and inventiveness, as initial and crucial elements which lead to creativity, and which are so frequently lost during the child's maturation and socialization processes.
Motivation, as the main driver, stimulating the student to engage in activities and acquire music knowledge, plays a significant role in his achievements (Caimi, 1981; Cate, Barton & Dielman, 1972; Chandler, Chiarella & Auria, 1988). In order to additionally explore and research motivation of piano students, in a research based on the nonrandom educational experiment, we researched achievement motivation among piano students in two music schools in which students learn music according to different programs. In research based on the Weiner attribution theory (1992) and Asmus's research based on the achievement motivation (Asmus 11985, 1986a, 1986b, 1989), we concluded that methodological and didactic FMP principles have a positive influence on achievement motivation among its piano students. Piano students at the EBMS attributed their success to a larger extent to effort, classroom environment and affect for music, as opposed to students in the music school with the traditional teaching method. We also determined that their stronger motivation is conditioned not only by their effort, better classroom environment and more affect for music among the students, but also by a higher ability self-concept, stronger commitment to music, a more positive attitude towards music school and for music compared with other activities they engage in. Students at the EBMS attribute their achievements in music primarily to effort, while students in music schools with a traditional teaching method stress musical ability in this context, which, as an intrinsic stable attribution, does not contribute to persistence for achievement.

According to the basic Weiner model, attribution of achievement can be attributed to task difficulty, as for instance in spontaneous improvisation. Task difficulty or demands that improvisation poses for students is always adapted in FMP and is age-appropriate. In spontaneous improvisations performed by the student there is no external evaluation criterion in terms of precision and accuracy of the written music, which is typical when performing the classical program. The main criterion is the feeling of inner satisfaction and fulfillment of the performer, which is the essence of intrinsic motivation.

The research results obtained confirm that FMP ideas and principles as well as didactic activities for their implementation in practice (improvisation as a creative process; the child's expression through drawing, literary or motor activity, as confirmation of the child's perception of music; different didactic games, active comprehension of music starting with experiencing a music phenomenon and leading to its full understanding; specific formal and
program structure of work etc.) have a positive influence on achievement motivation and on the magnitude of motivation of piano students, both in theory and instrument classes.

The importance of this doctoral thesis and its scientific contribution are reflected in presenting and evaluating the FMP didactic concept, representing FMP literature unresearched until now from the aspect of instrument teaching, primarily piano lessons. In addition to the presentation and evaluation of the FMP concept, results of the doctoral dissertation presented values of the FMP music pedagogy concept in comparison to the standard educational program of music schools. Research results represent a significant scientific contribution both in the field of special music piano didactics and in general music pedagogy. This work is an authentic scientific contribution in different fields of music: history of music pedagogy, special piano didactics, and partly in general music pedagogy and music theory (improvisation).

The value of this scientific work also lies in its applicability in pedagogic practice, in the presentation and evaluation of the quality of FMP pedagogic principles and ideas in practice, which was additionally confirmed by results of the research conducted. Since research of achievement motivation was mostly inexistent until now in both Croatia and Slovenia, the results obtained herein are interesting both for the national and the international public. The value of applicability that this dissertation has is reflected in piano teaching. Experience and conclusions of the conducted AR with a case study in the field of applying improvisation in FMP piano teaching also represent an authentic scientific contribution, since this topic had been unresearched until this point, with scarce references both on the national level and abroad.

Since research and acquisition of knowledge are a long-term process which never completely ends or concludes, conclusions of this kind of research should be a guideline and point to a direction for further research and to what teaching practice must focus on. Experience and knowledge acquired in the research conducted represent a significant intellectual capital and a foundation for further activities in the field of researching the manner and strategies of applying improvisation as a creative activity in piano classes. Since improvisation represents one of the basic forms of child music creation, the analysis and systematization of the ideas and means of established implementation, as well as devising new ones, would contribute to a further improvement of teaching practice.
This is why the conducted AR represents a basis for further research and stimulation of the child's music creation through improvisation, to be conducted on the level of the EBMS as a whole, with all students and teachers as active participants. The experience and knowledge gained would create a comprehensive, methodologically formed study, thus contributing to a more extensive and to a better application of improvisation in the FMP teaching practice.

Likewise, achievement motivation research among piano students should be an incentive for conducting research on the same topic, encompassing all students at the EBMS and a music school with a traditional teaching method. Since questionnaires were not suitable for younger students, research of achievement motivation among 4th, 5th and 6th grade students would have provided more precise results, based on a sample with more respondents. The results obtained would additionally confirm those obtained for piano students, while teachers would get guidelines and a more precise idea about the direction and focus of their pedagogic work in terms of achievement attributions.

I hope that this work, with its modest contribution to the stated values, will also be an incentive for further research and new ways of inspiring children for music, adapting it to the child's spontaneous and playful lifestyle. Only an inspired being has the courage to expand his inner dreams with the external reality, by simultaneously enriching the external reality with his inner dreams. This is not about division, but about what is vital (Bjerkvöl, 2005).
Osnovni cilj disertacije je predstaviti in ovrednotiti Funkcionalno glasbeno pedagogiko (v nadaljevanju FGP) Elly Bašič (1908–1998) s posebnim poudarkom na področju učenja klavirja. FGP je doslej edini avtentični in celostni glasbenodidaktični koncept na Hrvaškem in na območju nekdanje Jugoslavije, ki je imel mednarodno odmevnost in se izvaja še danes. Ta glasbenopedagoški pristop temelji na otrokovih celostnih vzgojah ter izobraževanju. Njegov osnovni cilj torej ni le v pridobitvi določenih glasbenih znanj in sposobnosti, temveč tudi v oblikovanju humanega, senzibilnega, vsestranskega človeka. FGP je osrednjen na dva osnovna cilja:
- svobodo otrokove osebnosti in razvoj njegovih naravnih dispozicij (domišljije in kreativnosti);
- kulturološko vlogo v smislu širjenja glasbene kulture in socializacije otroka skozi glasbo.

Za razliko od tradicionalnih glasbenih vzgoj, ki temeljijo predvsem na reprodukciji in učenju dejstev, je FGP procesno-razvojno usmerjen didaktični koncept, ki si prizadeva vpeljati otroka v svet glasbe skozi igro, doživetje, improvizacijo ter druge kreativne oblike dela. Osnovna značilnost tega koncepta je razvidna predvsem v Funkcionalni metodi solfeggia in njenem didaktičnem in metodičnem pristopu. E. Bašič je v svojem pedagoškem delu namenjala veliko pozornost tudi inštrumentalnemu pouku, ki vsebuje vrsto posebnosti v primerjavi s standardnimi programi drugih glasbenih šol.

O FGP ne obstaja veliko pisnih dokumentov, ker se je večji del didaktičnih napotkov E. Bašič prenašal skozi predavanja, seminarje in druge javne predstavitve. Bašičeva je poleg enega objavljenega učbenika "Sedm nota - sto divota"54 (1958) in enega neobjavljenega učbenika "Sve ljestvice miljeni ce" (1971) napisala še okoli 30 strokovnih in znanstvenih del, objavljenih v strokovnih časopisih ter v biltenih kongresov in simpozijev, na katerih je predstavljala koncept FGP. E. Bašič je več let preučevala otrokovo kreativnost in spontanost ("Kreativnost djeteta kao prirodna datost i mogućnost održavanja i razvijanja kreativnosti u


Z razstavo Glasbeni izraz otroka je bilo v svet poslano osnovno sporočilo in ideja FGP: "Vsak otrok ima pravico do glasbene kulture". Kasneje so se nanj navezala druga temeljna sporočila in stališča didaktičnega koncepta FGP: "Vsak otrok ima kreativno domišljijo"; "Vsak otrok ima ritem"; "Glasbene sposobnosti so dispozicija vsakega povprečnega otroka". Elly Bašič je poudarjala, da ima vsak človek pravico, da postane "konsument kulture" oziroma, da mora kultura postati potreba vsakega odraslega človeka. Potrebe se porajajo na osnovi navad, ki izvirajo iz zgodnjega otroštva (Bašič - Supek, 1968). Navedena stališča so vodila k principu vpisovanja učencev v glasbeno šolo brez sprejemnih izpitov, torej brez selekcije.
Pojem FGP se pogosto enači s pojmom *funkcionalna metoda solfeggia*. Slednja predstavlja le en segment oziroma eno od značilnosti FGP, katere glavni cilj je vzgoja in izobraževanje otrok z glasbo. Pri Baščevi je glasbeno opismenjevanje otrok le ena od sprotnih nalog FGP. Beseda "funkcionalno" kot glasbenopedagoški pojem pomeni, da je nekaj v funkciji nečesa, da služi nekemu namenu. Če smo natančnejši, v FGP je glasba v funkciji razvoja otroka. Funkcionalna glasbena šola že v svojem imenu prinaša idejo: glasbo posredovati na psihološki, pedagoški in umetniško-funkcionalni način. Poleg navedenih metod dela je za FGP pomembna tudi visoka stopnja individualizacije, kar je razvidno iz formalne strukture dela v šoli.


Osnovno formalno posebnost teoretičnega pouka predstavljajo tako imenovani prehodni razredi solfeggia (prehodni solfeggio I in II), ki so namenjeni otrokom z razvidnimi težavami na področju metrično-ritmičnih zaznav in produkcije, intonacije, glasbenega spomina in zvočnih predstav. Za prehodne razrede je značilen izrazit individualni pristop in intenzivno delo, s katerim se zaznane težave posameznega učenca odpravijo ter ga vodi k usvajanju vsaj minimalnih učnih standardov. Tretja etapa teoretičnega pouka je identična ne glede na vrsto programa (A ali B).

Elly Bašić je zastopala stališče, da posluh in muzikalnost nista enaka pojma in da razvoj posluha z učenjem ne pomeni tudi učenja muzikalnosti. Trdila je, da je posluh le del muzikalnosti in da torej z njim ni identičen. Pri tem je poudarjala, da ni otroka, ki bi bil popolnoma brez posluha. Domnevala je, da je brez posluha zgolj otrok, ki je gluh v medicinskem pomenu te besede. "Če ima otrok motnje ali bolezen na glasilkah in ne poje čisto, to tradicionalno pomeni, da nima posluha. Vendar, kaj je posluh? Posluh ni identičen z


Pri pouku FGP se uporabljajo naslednji osnovni metodični postopki: improvizacija kot otroški spontani, neobremenjeni kreativni in ustvarjalni izraz, različne didaktične igre, likovno, gibno in besedno izražanje glasbenih doživetij ter spoznavne metode, ki vodijo od čustvenega doživetja glasbenih fenomenov do njihovega ozaveščanja in glasbenih znanj. Ti metodični postopki se uporabljajo tako pri teoretičnem pouku kot tudi pri pouku inšrumenta, še posebej na začetni stopnji, ki predstavlja najpomembnejši korak v razvoju bodočega glasbenika, glasbenega amaterja ali glasbenega poslušalca – obiskovalca glasbenih prireditev. Pri pouku solfeggia se uporabljajo različna asociativna sredstva. Za funkcionalno metodo solfeggia je značilna uporaba solmizacije in fonomimike.

Navedeni metodični postopki izhajajo predvsem iz opredeljenih ciljev in programa dela FGP, opredeljenega v aktualnih Izobraževalnih načrtih in programih glasbenih in plesnih šol (2006), potrjenih s strani Ministrstva za znanost, izobraževanje in šport Republike Hrvaške. Poleg načrta in programa FGP obstajajo na Hrvaškem tudi izobraževalni načrti in programi po katerih delajo ostale glasbene šole (ibid.). Posameznik se lahko vanje vpiše le na osnovi opravljenega sprejemnega preizkusa, ocena pa predstavlja merilo otrokovega znanja ter s tem pogostokrat tudi osnovno motivacijsko sredstvo pri pouku. Za razliko od pouka solfeggia, pri katerem se glede na načrt in program izvaja improvizacija (melodična, ritmična in melodično-
ritmična) kot ena od oblik glasbeno-ustvarjalnih dejavnosti, pouk klavirja ne vključuje improvisacije. Čeprav je spodbujanje otroške glasbene ustvarjalnosti pri pouku solfeggia izpostavljeno kot eden od ciljev in nalog pouka, v pedagoški praksi redko naletimo na konkretne glasbeno-ustvarjalne dejavnosti. V nasprotju s sodobnim načinom poučevanja, ki temelji na aktivnem osvajanju znanja, je v glasbi podkrepljeno z doživljanjem zvoka in glasbenih fenomenov, v pedagoški praksi pogosto naletimo na frontalno poučevanje, ki temelji na učenčevi pasivni poziciji in receptivnem osvajanju znanja.

Elly Bašič se je pri svojem pedagoškem in raziskovalnem delu seznanila s številnimi mednarodno uveljavljenimi glasbenimi in splošnimi pedagoškimi koncepti. Sodelovanje in srečanje z vrsto pomembnih strokovnjakov z različnih področij je jih dajalo inspiracije za delo in ustvarjanje lastnega glasbenodidaktičnega koncepta. FGP tako kot Montessori in Waldorfska pedagogika postavlja v središče otroka in njegove zmožnosti, ki si jih prizadeva odkriti in razviti na višjo raven. Navedene pedagogike verjamejo otroku, se mu prilagodijo, ga cenijo ter spoštujejo njegovo individualnost in svobodo, mu ponujajo možnost učenja skozi igro in aktivno delo ter mu dajejo možnost, da skozi opazovanje in doživetje sam pride do določenih spoznanj in zaključkov. Prav tako si prizadevajo zmanjšati otrokov strah pred neuspehom, konkretno tudi s tem, da v učnem procesu nimajo sistema številčnega ocenjevanja, temveč sledijo otrokovemu napredku na drugačen (opisni) način.

FGP ima več skupnih točk tudi z drugimi glasbenopedagoškimi koncepti. Tako kot Zoltan Kodaly, ki je menil, da je glasbena pismenost pravica vsakega človeka, je tudi Bašičeva zagovarjala stališče, da ima vsak otrok pravico do glasbene kulture in da mu za vstop v glasbeno šolo ni potrebno opravljati sprejemnega izpita. Poleg tega so razvidne tudi druge podobnosti med Kodalyevim konceptom in FGP:

- vodilni princip je od doživetja določenega glasbenega fenomena k njegovemu ozaveščanju;
- velika pozornost je namenjena kreativnosti;
- uporaba gibanja kot metodičnega postopka po Dalcrozovem vzoru;
- uporaba fonominike oziroma gibanja z roko kot močnega asociativnega sredstva pri petju;
- improvisacija;

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- uporaba fonominike oziroma gibanja z roko kot močnega asociativnega sredstva pri petju;
- improvisacija;
osnovni cilj glasbenega izobraževanja je skozi glasbo vzgojiti človeka, da bo postal zahtevna publika.

FGP je prav tako kot glasbena vzgoja po metodi Willems usmerjena v oblikovanje celostne otrokove osebnosti, kar pomeni razvijanje njegovih prirojenih instinktov, predispozicij in ustvarjalnosti. Willemsov glasbenopedagoški koncept ima še druge skupne točke s FGP:
- popolna vzgoja skozi glasbo in vsestransko oblikovanje človekove osebnosti;
- muzikalnost kot del človeške narave;
- prebuditev otrokovega spontanega izraza;
- oblikovanje otrokove celotne osebnosti skozi glasbo;
- vsak otrok ima ne glede na nadarjenost pravico do glasbene kulture;
- aktivno doživetje glasbe in kasnejše zavedanje;
- uvajanje otroka v glasbeni svet skozi igro in radost;
- zaskrbljenost "ubija" aktivnost, zato je potrebno odstraniti strah pred neuspehom;
- uporaba glasbe v terapevtske namene;
- improvisacija in razvoj ljubezni do glasbe.

Tako kot FGP tudi koncept J. E. Dalcroza poudarja gibanje v metodičnih postopkih in improvisaciji na klavirju ter poudarja občutek za ritem kot naravno danost oziroma vrednoto, lastno vsakemu človeku, ki pa jo je potrebno razvijati. Načelo od čustvenega doživetja glasbenih fenomenov do njihovega ozaveščanja se uporablja pri obeh pedagoških konceptih, kot cilj glasbene izobrazbe pa se poleg razvoja glasbenih sprememb in usvojenih znanj postavlja tudi razvoj človekove osebnosti.

S. Suzuki želi pri otroku razviti slušni spomin kompozicije ter ustvariti neposredno povezavo med posluhom in zvočnimi predstavami ter med občutkom in igranjem. Pri tem ga ne želi dodatno obremeniti z branjem notnega besedila.

Didaktični sistem Orff–Schulwerk prav tako kot FGP zagovarja ustvarjalno svobodo otroka, razvoj njegove domišljije in kreativnosti ter poudarja široko možnost njegovega kreativnega izraza pri improvisaciji.

Čeprav je improvizacija bila skozi zgodovino pomemben način ustvarjanja glasbe, danes v večini učnih načrtov glasbenih šol nerazumljivo manjka ter zaseda razmeroma skromno mesto v splošnem glasbenem izobraževanju (Azzara, 1999). V klasični glasbi je bila njena glavna vloga včasih v praktični izvedbi, danes pa je večinoma ohranila pedagoško vrednost ter predstavlja zelo pomembno metodično orodje pri glasbenem izobraževanju.

Glasbena improvizacija je konstitutivni element pouka FGP, ki se med zasnovanim in načrtno usmerjenim programom izvaja od samega začetka glasbenega izobraževanja na vseh učnih področjih. Izvaja se torej že v glasbenem vrtcu in nadaljuje pri instrumentalnem pouku in solfeggiu.

Improvizacija kot otroški svobodni, spontani, kreativni izraz, ki ga ne omejujejo razne osvojene izvajalske veščine in znanje, predstavlja osnovno značilnost instrumentalnega pouka FGP in ima tudi močan motivacijski vpliv. Izvaja se sistematično, tako pri individualnem kot tudi pri skupinskem pouku. Otrok se od prvih srečanj z instrumentom skozi improvizacijo sam poda na pot raziskovanja in odkrivanja. V otroški naravi se skrivata raziskovalna žilica in potreba po igranju ter dejavnosti. Ko otrok raziskuje, je aktiven, predan in se napreza. Skozi lastno dejavnost prihaja do novih spoznanj in sklepov, vse to pa ga navdaja z občutki uspeha in dosežkov.

Improvizacija ima posebno vlogo pri prvih urah učenja inštrumenta. Z improvizacijo postaja začetni pouk kreativnejši, bolj sproščen in, kar je najpomembneje, zanimiv za otroka, saj zelo pozitivno deluje na njegovo nadaljnjo motivacijo za igranje inštrumenta. Osnovna ideja didaktičnega koncepta E. Bašic pri začetnem inštrumentnem pouku je bila, da se mora otrok nujno spoznavati z inštrumentom skozi čustveno doživetje in ne skozi samo tehniko igranja, ki jo ponavadi spremlja strah pred napakami. Njena zamisel je bila, da naj se
otroku skozi improvizacijo, ne glede na usvojeno znanje in tehniko, takoj ponudi na razpolago zvočno bogastvo celega klavirja.

Elly Bašič je želela permanentno razvijati otroka po dveh poteh: prva vodi skozi svobodo duha in domišljije, druga pa skozi tehniko in znanje. Pri tem je zelo pomembno, da se pri zavestnem osvajanju znanja in tehnike ne izgublja otrokova domišljija. Pridobljena znanja in tehnike se morajo istočasno prepletati z domišljijo, kar pomeni po eni strani vzdržati in ohraniti otrokovo naravno, prirojeno inventivno bogastvo, po drugi strani pa ga infiltrirati z zavestnim znanjem (Bašič, 1973).


Elly Bašič poudarja, da je otrok glede svoje domišljije in izražanja bogatejši od odraslega in da mu moramo dovoliti, da se izraža na njemu lasten način in ne na način odraslih. Meni, da mora otrok improvizacijo nujno doživljati kot svobodno ravnanje z določenim glasbenim elementom in ne kot kliše in vzorec, ki ga določijo odrasli. Improvizacija mora biti obogatitev otrokovega izraza in ne njegovo siromašenje v smislu "potiskanja otroka v kot" in upoštevanja norm, ki jih postavlja učitelj.
Namen improvizacije in FGP ni doseči določeni produkt – t. j. doseči improvizacijo, ki jo bo učitelj vrednotil - temveč doseči, da se otrok osvobodi in dobi pravico, da razmišlja na njemu lasten otroški način. V FGP je pedagoška vrednost improvisacije v ospredju in ni enaka klasični improvisaciji, ki se kot predmet preučuje v nekaterih glasbeno-izobraževalnih ustanovah.

Zavestna improvisacija je pojem, ki se nanaša tako na učenca kot tudi na učitelja. O njej govorimo, kadar učitelj načrtno in ciljno usmerja učenca k določenim glasbeno-ustvarjalnim dejavnostim, da bi mu z njimi tudi pomagal rešiti težave, s katerimi se srečuje pri klasičnem pouku. Učitelj med improvisacijo bolje spoznava otroka ter ga tako lažje usmerja in kreira svoje pedagoško delo z namenom, da se otrok razvije v največji meri. Le sistematično in načrtovano vodena improvisacija ima pozitiven učinek na otrokov glasbeni in splošni razvoj.


Otrok skozi improvisacijo nezavedno odkriva nekatere tehnične in druge elemente klavirske interpretacije, ki jih bo pozneje ozavestil ter lažje obvladal pri "klasičnem pouku". Kadar učitelj oceni, da je učence dovolj zrel za zavestno sprejemanje doživetih glasbenih fenomenov, mu bo pomagal, da jih zavestno usvoji in uporablja v pedagoški praksi. Bogatega


Elly Bašić je znanstveno proučevala otroške risbe, ki so nastale na podlagi otrokovega doživetja dura in mola. Skozi emocionalno doživljanje dura in mola, ki se pojavlja pred zavestnim dojemanjem otroka in tudi pred kasnejšim (zavestnim) usvajanjem ter uporabo dura in mola, je Bašičeva zanikala predpostavko, da je dur vesel in mol žalosten. "'Dur je vesel, mol žalosten', je nekoč nekje ugotavljala glasbena pedagoginja in to nato nekritično ponavljala več generacij. To bi zahtevalo obsežno ločeno študijo o tem, kako je domišljija blokirana na primer zgolj z mehansko študijo predznakov, s katero zmanjšujemo otrokovo (kot tudi človeško) občutljivost na kakovost tona« (Bašić, 1973, str. 61).

Povezava med poslušanjem glasbe in likovnim izražanjem je izjemno koristna, ne samo za otroke, ampak tudi za učitelje. Učitelj tako skozi glasbo, ki jo ustvarja otrok, kakor tudi skozi
risbo bolje spoznava otrokovo osebnost in možnosti, kar mu omogoča uporabo otroških disposicij pri načrtovanju nadaljnega pedagoškega dela. S spajanjem različnih področij izražanja se ustvarja sinkretizem glasbenih in drugih umetniških področij.

Z bližanjem in vstopom v najstniško obdobje so aktualnejše t. i. improvizacije vzdušja, ugodja, vonja, stanja, razpoloženja, ki predstavljajo čisto zvočno abstrakcijo, skozi katerega otrok še vedno nezavedno in intuitivno izraža svoje doživljanje. Za razliko od prvih improvizacij te improvizacije ne vsebujejo več zgodbe, s katero se opisuje neki dogodek, predmet, znak, itd. Improvizacije postajajo daljše in predstavljajo čiste zvočne abstrakcije, v katerih ni čvrste zvočne podpore. Otroka pri improvisiranju vodi predvsem zvok sam in narava zvoka. Improvizacija ima pomembno vlogo v otrokovem razvojnem in vzgojnem procesu, saj z njo predvsem spodbujamo in ohranjamo otrokovo ustvarjalno domišljijo ter razvijamo fantazijo, kreativnost in senzibilnost. Skozi improvisiranje se pri otroku razvija tudi njegova občutljivost na različne zvočne barve, ki jih ustvarja sam. Vzpostavlja se aktiven odnos do tona. Otroka psiha postaja aktivna in budna, zato se razvija tudi v hitrosti odzivanja in fleksibilnosti. Otrok se ob instrumentu počuti svobodnejšega v smislu neodvisnosti od klavijature ter notnega besedila, nezavedno anticipira določene tehnične, agogične, glasbene ter interpretativne elemente, razvijajo se svoboda njegovega mišljenja, samozavest in koncentracija. Otrokov ustvarjalni potencial se posredno prenese na druga umetniška ter druga področja, na katerih se bo nekega dne izražal kot odrasli človek.

Pri otroku se s spodbujanjem in podpiranjem ustvarjalnih potreb oblikujejo tako glasbene kot tudi osebnostne lastnosti, povezane z oblikovanjem stabilne in svobodne osebnosti. Improvizacija tako skriva v sebi številne možnosti izražanja in razvoja otroka, ne le skozi glasbo in umetnost, ampak tudi skozi druga področja. Preko improvisacije otrok doživlja glasbo kot veselje in igro, veliko lažje sprejema potrebna znanja in sprememnosti ter skozi čustveno izkušnjo in pozitiven odnos do glasbe postaja psihično stabilen, varen in, kar je najpomembnejše, srečnejši človek. Te lastnosti, pridobljene v otroštvu, je kasneje zelo težko in včasih tudi nemogoče nadomestiti.

Elly Bašič je improvisacijo uporabljala tudi za medicinsko-terapevtske namene. Tako kot je glasbo uporabljala za zdrav razvoj otrok, je z glasbo poskušala doseči tudi globlje plasti človekove osebnosti in na ta način pokazati njeno terapevtsko vrednost.
Otrok živi ob gibanju ter spontano reagira na različne zvočne in ritmične dražljave. S pomočjo izkušenj, pridobljenih z opazovanjem in poslušanjem otroka pri igri, se je Elly Bašić ukvarjala z raziskovanjem spontanega oglašanja otrok med igro in zbrala obsežno zbirko izštevank in zbadljivk. Otrokovo naravno potrebo po gibanju in enostavnost njegove igre je poskušala koristno uporabiti in metodično oblikovati s pomočjo izštevank.

FGP namenja veliko pozornost motivaciji učenca, kar se kaže skozi številne metodične postopke pri pouku, ki upoštevajo pomembnost motivov za doseganje ciljev. Otrok se najbolje počuti, kadar se igra, raziskuje, kreira in sam prihaja do zaključkov, ne pa pri sprejemanju znanj z gotovimi dejstvi. Motivacija kot gonzila sila, ki vodi posameznika pri določeni aktivnosti, je zelo pomembna tako v splošnem kot tudi v glasbenem izobraževanju. Osnovni cilj vsakega glasbenega izobraževanja je motivirati otroka za glasbo, ter razviti v njem ljubezen in občutek za glasbo ter umetnost nasploh. Glasba je tako kot druge umetnosti komunikacija, univerzalni jezik, s katerim izražamo svoje občutke ter umetniško voljo. Sprostiti otroka v tem načinu komunikacije, nuditi mu različne možnosti kreativnega izraza ter, kar je najpomembneje, ohraniti otroško priročno inventivnost, bi morale biti prioritete glasbene in tudi umetnostne vzgoje nasploh. Že zaradi narave učenja glasbe je pri usvajanju znanj in doseganju glasbenih dosežkov potrebna velika delovna disciplina v daljšem časovnem obdobju. Potrebna je redna, večletna vaja, da se otrok razvije v mladega glasbenika in da doseže določene glasbeno-izvajalske kvalitete.

Med različnimi vidiki znanstvenega preučevanja motivacije izpostavljamo dve širši skupini motivacijskih teorij: teorije potreb ter kognitivne teorije. Teorije potreb kot glavni vzrok motiviranega obnašanja navajajo stanje notranje napetosti, ki nastaja zaradi fiziološkega ali psihičnega neravnovesja v organizmu ter želje, da se to ravnotežje vzpostavi. Za razliko od teorij potreb se pri kognitivnih teorijah neravnovesje manifestira kot neusklajenost med kognitivnimi elementi (spoznanji, stalištvi) ter obnašanjem. Glavni vzrok motiviranega obnašanja je človekovo spoznanje o njegovih lastnih možnostih v različnih storilnostnih situacijah, od česar je odvisno tudi njegovo prihodnje obnašanje.

V okvir kognitivnih teorij motivacije sodijo teorije pričakovanja, ki se delno naslanjajo na teorije potreb. Teorije pričakovanja posebej razlagajo obnašanje, usmerjeno v zadovoljevanje višjih potreb, med katerimi je izpostavljena potreba za dosežkom. Henry Murray (1938), ki sodi med pionirje raziskovanja osebnosti, je potrebo za dosežkom definiral kot tendenco ali
željo po premagovanju preprek in utrjevanju volje ter vztrajanje, da se doseže nekaj, kar je drugače težko, in to tako dobro in hitro, kolikor je to le mogoče. Osnovne smeri teoretičnega in empiričnega raziskovanja storilnostne motivacije sta določila David McClelland in John W. Atkinson. Atkinsonova teorija storilnostne motivacije (angl. achievement motivation, nem. Leistungsmotivation) je ena od najpomembnejših motivacijskih teorij v pedagoški psihologiji.

**Storilnostna motivacija** kaže posameznikove težnje po dosežku, izraža pa se kot njegovo stremljenje k doseganju določenih ciljev, lažjih ali težjih, odvisno od tega, katera težnja v njem prevladuje: strah pred neuspehom ali želja po uspehu. Učenci z visoko storilnostno motivacijo so pri različnih glasbenih aktivnostih pripravljeni "dati vse od sebe", da bi dosegli želeni rezultat, ne ozirajoč se na to, ali jih nekdo pri tem kontrolira ali ne oziroma ne glede na to, ali bodo za svoje delo dobili priznanje ali ne. Učenci, ki jih pri glasbenih dejavnostih vodi strah pred neuspehom, pogosto sami sebi postavljajo nerealne cilje oziroma izbirajo ali izrazito težke ali izrazito lahke naloge, da bi bila njihova odgovornost za uspeh ali neuspeh manjša. Motivacija glasbenikov je bila še pred časom relativno slabo raziskano področje, danes pa se ji namenja vedno večja pozornost.

stabilnost vzroka (stabilen – nestabilen oziroma nespremenljiv – spremenljiv), možnost kontrole (vzrok uspeha ali neuspeha lahko zaznamo kot bolj ali manj podvržen naši ali pa zunanjemu kontroli).


V eni od študij je Asmus ugotovil, da Weinerjev model ne ustrez na vsem dejavnikom, ki jih učenci povezujejo z uspehom ali neuspehom v glasbi in da sta edino dve kategoriji povsem skladni: napor in glasbena sposobnost (Asmus 1986b). V svojih raziskavah je zato koncept atribucijske teorije razširil in prilagodil pogojem ter kontekstu glasbenega izobraževanja. S

Na osnovi teoretičnih izhodišč smo v empiričnem delu raziskovali dve področji: improvisacijo pri individualnem pouku klavirja pri FMP ter storilnostno motivacijo učencev klavirja, ki se učijo po različnih metodičnih postopkih: po FMP in po standardnih metodičnih postopkih. Glede na naravo problema, ki smo ga želeli raziskati, je prvi del raziskave temeljil na kavzalno-neeksperimentalni metodi pedagoškega raziskovanja, pri čem sta bili uporabljeni kvalitativna in kvantitativna metoda raziskovanja.

Ker je v pedagoški praksi med učitelji, ki delajo po programu FGP, ugotovljen problem zanemarjanja improvisacije pri individualnem pouku klavirja, smo se odločili, da se v prvem delu raziskave raziskočamo problemi in vzroki njenega zanemarjanja. Z akcijsko raziskavo (AR) smo želeli proučiti obstoječe načine in odkriti nove načine ter možnosti uporabe improvisacije pri pouku klavirja. AR je bila opravljena v šolskem letu 2009/10. V njej je sodelovalo 13 učencev klavirja GU Elly Bašić, katerih učitelj je imel tudi vlogo raziskovalca.

Primarni cilj izvedene raziskave je bil dokazati, da se z redno uporabo improvisacije v pedagoški praksi učence spodbuja k vsemi oblikam neodvisnega in aktivnega ustvarjanja glasbe ter h glasbenem učenju. Želeli smo pokazati, kako improvisacija pri učenju klavirja vpliva na učence, na njihovo inventivnost ter na motivacijo za igranje instrumenta.

V AR smo uporabili različne vire podatkov: dnevniške zapise, zvočne zapise improvisacij učencev ter pisno dokumentacijo v povezavi s poukom improvisacije. Na začetku in koncu raziskave smo uporabili tudi skale ocenjevanja tipa semantičnega diferenciala, s katerimi so učenci izrazili svoja stališča glede elementov glasbene vzgoje, kot so: glasbena šola, igranje klavirja in ustvarjanje glasbe skozi improvisacijo. Rezultati so pokazali, da je redna uporaba improvisacije pri pouku vplivala na dvig oziroma višje pozitivne ravni stališč, povezanih z navedenimi elementi glasbenega izobraževanja.

V skladu z elastično naravo AR so bile med potekom uvedene nekatere spremembe, ki so bile potrebne zaradi prilagajanja posameznim potrebam, interesom in željam posameznega učenca ter zaradi nekaterih težav, ki so se pojavile v učnem procesu. V skladu z naravo improvisacije pa so se pri pouku dogajale spremembe tudi spontano in nenačrtovano. Zaradi tega so bili namesto načrtovanih dveh krogov raziskave opravljeni trije krogi raziskave.
V prvem krogu AR, ki je bil osredinjen na spontano improvisacijo, je bilo ugotovljeno, da je ne glede na načrtovane dejavnosti pri izbiri teme in načinov izvajanja spontane improvisacije pomembno upoštevati vsakega učenca kot posameznika s svojimi težavami in potrebami ter tako usmerjati nadaljnje delo. Pomembno je prisluhniti otroku in skrbeti za njegovo neverbalno komunikacijo, pa pa vztrajati pri svojih idejah in pedagoških ciljih. Ugotovili smo, da je po improvisiranju učencev zelo pomembno, da se z njimi pogovorimo o improvisaciji ter izpostavimo njeno kakovost, razpravljamo o novih možnostih in idejah za improvisiranje - vse z namenom, da bi spodbujali učence k nadaljnemu ustvarjanju. Opazili smo, da risba poglablja učenčev doživetje improvisacije, prav tako pa še posebej spodbudno deluje na mlajše učence. Ugotovili smo, da skozi čustveno povezanost z glasbo, ki nastane med improvisacijo, učenci spontano rešujejo probleme, s katerimi se srečujejo pri igranju danega programa iz klavirske literature. Poleg tega je bil ugotovljen pozitiven premik v motivaciji učencev. Učenci, spodbujeni s svojim uspehom pri improvisaciji, so lažje pristopali k težavam, s katerimi so se srečevali, ter z večjo lahkoto obvladali snov. Na teh osnovah smo ugotovili, da je ne glede na pomanjkanje časa potrebno del učene smiselno nameniti za improvisacijo. Razvidna je bila tudi izjemno pomembna vloga učitelja, ki mora s sproščenim vzdušjem v razredu spodbujati in navdušiti učence k ustvarjanju glasbe. Samo skozi dimenzijo navdiha lahko učenec svobodno izrazi svoja glasbena doživetja in svojo senzibilnost.

V drugem krogu AR smo pristopili k težavam na drugačen način, predvsem z usmerjanjem ustvarjalne dejavnosti k ugotovljenim potrebam učenca, in sicer s pomočjo tako imenovane ciljne improvisacije. S prilagajanjem naravi učenca in njegovim potrebam smo ugotovili, da so se učenci na takšen način svobodnejše in bolj spontano izražali, bili bolj osredinjeni na dejavnosti ustvarjanja glasbe, bolj so se vživeli in posvečali glasbi ter izražali svoja emotivna doživljanja. Ista tema improvisacije je včasih povzročila različne asociacije in zvočne predstave med učenci in učiteljem, zato se s ciljno usmerjeno improvisacijo postavljeni cilji niso mogli vedno uresničiti v celoti. Čeprav so učenci včasih spontano prilagodili temo in način improvisiranja svojemu temperamentu in možnostim, je se pokazalo, da so z improvisacijo na ta način spontano zaznali nekaj preteklih težav. Učenec je npr. skozi improvisacijo, katere glavni namen je bil doseči določeno motorično in tehnično spretnost, prilagodil temo improvisacije sebi in tako dosegel svobodo, sprostitev. Svojo pozornost je usmeril na ton in na nastali zvok, ki je končno vzbudil njegovo pozornost v motoričnem in tehničnem smislu.
Pomembno je torej, da učitelj ne vztraja pri zastavljenem cilju improvizacije, ampak sledi otroku, ga posluša in zaznava njegove potrebe, da bi mu pomagal pri osvoboditvi, razvoju domišljije in svobodi izražanja. Učenci so s pomočjo raziskav in uporabe različnih zvočnih možnosti inštrumentov prosto izražali svojo domišljijo in zvočno doživljanje izbrane teme. Pri tem so posebno pozornost namenili zvokom, ki so jih ustvarjali, in tako ustvarili prave zvočne abstrakcije. Skozi različna razpoloženja in stanja je pogostokrat nastala t.i. improvisacija atmosfere. Takšna improvisacija je ponavadi dolgotrajnejša in zahteva posebno zrelost in koncentracijo učencev, ki se pojavljata med odrašcanjem, zato je bolj primerna za starejše učence. Ugotovili smo, da je samo z iskrenim doživljanjem glasbe mogoče dosegati primerno atmosfero, vzdušje in razpoloženje tematsko ciljne improvisacije. Poleg tega smo ugotovili, da ciljna improvisacija ne pomaga le pri reševanju težav učencev, ki se pojavljajo pri razlagi klasičnega programa, temveč tudi pri reševanju težav osebne narave, kamor spadajo svoboda izražanja, boljša komunikacija in socialna interakcija.

Z aktivnim sodelovanjem in izražanjem na področju, pri katerem ni napak, pri katerem je učence suveren (v nasprotju z interpretacijo klasičnega programa), učenec doživlja uspeh, pridobiva varnost, se počuti zmožnega, zato postaja srečnejši in varnejši ter samozavestnejši pri razpoloženju tematsko ciljne improvisacije. Sčasoma pa so predvsem starejši učenci postali nasičeni in začeli preraščati te načine improvizacije, zato so potrebovali novo spodbudo za ustvarjanje. Zato smo se odločili, da jih v tretjem krogu AR seznanimo s popolnoma novim in različnim načinom improvizacije. Za razliko od prevelike svobode pri spontani improvisaciji (ki jih je na začetku begala) smo zdaj vklučili določene elemente, ki so jih učenci morali upoštevati pri improviziranju.

V tretjem krogu AR so bile izvedene različne ustvarjalno-improvizijske naloge:

- ustvarjanje enostavne melodično-ritmične improvisacije z desno roko v določenem tonskem razponu (5 tonov, ena ali dve oktavi) z morebitno dodano frekvenčo spremljavo;
- improvisacija v pentatoniki;
- improvisacija v parih na način vprašanje - odgovor;
- improvisacija v modusih;
- ustvarjanje melodije na bordun v basu in na ostinatne tone;
ritmična improvisacija po črnih tipkah, ki je bila latentna v skoraj vseh oblikah ustvarjanja;
ustvarjanje melodije;
ustvarjanje melodije na določen akord (eden ali več akordov v basu);
variiranje melodije;
ustvarjanje melodije k določenemu besedilu;
improviziranje v okviru različnih glasbenih oblik.

Ugotovili smo, da je pomembno, da učencem ne nalagamo prezahtevnih nalog, saj sednje zaradi njihove osredinjenosti na določeni element popolnoma preusmerjajo njihovo pozornost in s tem omejujejo njihovo svobodo in spontanost pri ustvarjanju. Spodbuditi jih moramo s preprostejšimi nalogami in z manj togimi okviri za ustvarjanje. Čutiti morajo, da nalogo zmorejo opraviti, kar pozitivno vpliva na njihovo samozavest. Ko bo učenec suvereno obvladal določena znanja in tehnike ustvarjanja glasbe, bo lahko izboljšal svoje glasbene izražanje skozi improvisacijo. Šele potem mu bodo modeli, šablone, vzorci in klišeji predstavljali elemente, ki jih bo svobodno in spontano obravnaval in ga ne bodo omejevali. To mu bo pomagalo, da bo svojo zvočno domišljijo izražal skozi glasbo na bolj bogat in doživet način. Poleg tega smo opazili, da je pri tej vrsti improvisacije poleg osebnostnih lastnosti učencev pomemben dejavnik tudi starost učencev.

Glavni namen AR je bil spodbuditi učence k vsem oblikam neodvisnega in aktivnega ustvarjanja glasbe skozi improvisacijo, za razliko od pouka klavirja, temelječega le na notne literature in igranja naučenih kompozicij na pamet. Ta cilj je bil v celoti dosežen. Načrtovanje in ustvarjanje nečesa novega, svojega, razvija v človeku dober in pozitiven občutek. Poveže se z občutki veselja in sreče, torej z občutki, ki so nasprotni strahu in zaskrbljenosti za natančnost izvedbe.

Z AR je bilo ugotovljeno, da je kakršnakoli oblika učenčeve improvisacijske dejavnosti pozitivna za njegovo učenje in odnos do glasbe. Skozi improvisacijo, pa najsi bo ta svobodna, spontana ali znotraj določenih smernic in okvirov, učenec oblikuje in ustvarja, se glasbeno izraža, kar izjemno ugodno vpliva tako na njegov glasbeni kot tudi splošni razvoj. Ugotovili smo, da mora otrok kot posameznik s svojimi potrebami, zmožnostmi, željami in osebnostjo.
pri kateri koli obiliki glasbenega ustvarjanja predstavljati jedro, okrog in v skladu s katerim bi se morale organizirati in usmerjati vse ustvarjalne dejavnosti, ki jih načrtuje in vodi učitelj.

Redna uporaba improvizacije kot načrtovane ustvarjalne dejavnosti pri pouku klavirja pozitivno vpliva tako na učenčevo kot tudi na učiteljevo motivacijo in njun napredek v vseh dimenzijah učnega procesa. Delo na oblikovanju in izvajanju novih idej in načinov improvisacije kot oblike spodbujanja otrokove glasbene ustvarjalnosti je potrebno razumeti kot stalen, dolgoročen proces, v katerem morajo učenci in učitelj predvsem izkazovati interes, ki jih kot najpomembnejši element spodbuja in usmerja k zvočno raziskovalni in ustvarjalni dejavnosti. Interes je rezultat učenčevega in učiteljevega intelektualnega, čustvenega in ustvarjalnega angažmaja, aktivnega skupnega iskanja in odkrivanja zvočnega sveta na klavirju. Samo z akcijo, z uvažanjem novih idej in z aktivnim sodelovanjem učiteljev pri tovrstnih dejavnostih je lahko globlje razumejo dejavnosti in reakcije učencev. Z improvisacijo učenec vstopi v drugačen, pozitiven odnos do glasbe in do instrumenta, razvija svojo ustvarjalno dejavnost, domišljijo, kreativnost, svobodo izražanja in komunikacijo, medtem ko učitelj s kritičnim mišljenjem, analiziranjem in raziskovanjem idej ter načinov za izvajanje usmerjenih AR ter s kritično refleksijo dejavnosti na aktiven način razvija svojo pedagoško prakso. Poleg tega učitelj kot akcijski raziskovalec s svojimi ugotovitvami prispeva tudi k razvoju glasbenopedagoške teorije oziroma s svojimi spoznanji premošča vrzel med prakso in teorijo.

**Drugi del empirične raziskave** temelji na teoretičnih osnovah storilnostne motivacije in njenega preučevanja na področju glasbenega izobraževanja. Osnovni cilj raziskave je bil ugotoviti, kako različni metodični postopki pri pouku na dveh glasbenih šolah vplivajo na storilnostno motivacijo učencev klavirja. Zanimalo nas je, kako učenci opredeljujejo svoje atribucije pri glasbenih dosežkih oziroma katerim dejavnikom pripisujejo svoj uspeh ali neuspeh: naporu, družinskemu okolju, vzdušju v razredu, glasbenim občutjem ali glasbenim sposobnostim. Raziskovalni smo tudi raven motivacijske moči glede na samopodobo učencev o lastnih glasbenih sposobnostih, osebno predanost in posvećenost glasbi, odnos do glasbene šole in primerjavo glasbene dejavnosti z drugimi aktivnostmi.

Raziskava je bila izvedena kot pedagoški neslučajnostni eksperiment z dvema primerjalnima skupinama, od katerih se je ena skupina učencev učila po programu FGP, druga pa po standardnem programu glasbenih šol. V raziskavi smo uporabili Asmusov merski instrument.

Vzorec so predstavljali vsi učenci četrtega, petega in šestega razreda klavirja dveh glasbenih šol iz Zagreba: GU Elly Bašić (FGP) in glasbene šole, ki dela po standardnih metodičnih postopkih. V raziskavi, ki je potekala v šolskem letu 2010/11, je sodelovalo 136 učencev klavirja: 73 se jih je šolalo na GU Elly Bašić, 63 pa na glasbeni šoli, na kateri se pri pouku uporabljajo standardni metodični postopki.

Prvo skupino hipotez smo definirali glede na pomembnost, ki jo učenci posamezne šole pripisujejo posameznemu motivacijskemu dejavniku pri utemljevanju vzrokov za svoje glasbene dosežke. Domnevali smo, da se učenci dveh glasbenih šol, ki delata po različnih metodičnih postopkih, med seboj razlikujejo v atribucijah glede na napor, vzdušje v razredu, občutenje glasbe in glasbene sposobnosti, medtem ko se ne razlikujejo glede na atribucijo družinsko okolje. Opredelili smo naslednje hipoteze:

H1: Učenci dveh glasbenih šol, ki delata po različnih metodičnih postopkih, se med seboj razlikujejo v atribucijah glede na napor.
H2: Učenci dveh glasbenih šol, ki delata po različnih metodičnih postopkih, se med seboj ne razlikujejo v atribucijah glede na družinsko okolje.
H3: Učenci dveh glasbenih šol, ki delata po različnih metodičnih postopkih, se med seboj razlikujejo v atribucijah glede na vzdušje v razredu.
H4: Učenci dveh glasbenih šol, ki delata po različnih metodičnih postopkih, se med seboj razlikujejo v atribucijah glede na glasbene sposobnosti.
H5: Učenci dveh glasbenih šol, ki delata po različnih metodičnih postopkih, se med seboj razlikujejo v atribucijah glede na občutenje glasbe.

Druga skupina hipotez, ki se nanaša na moč motivacije, je temeljila na predpostavki, da se bodo med učenci dveh glasbenih šol pokazale razlike v atribucijah glede na njihovo samopodobo o lastnih glasbenih sposobnostih, osebno predanost glasbi, primerjavo glasbene dejavnosti z drugimi dejavnostmi in glede na njihov odnos do glasbene šole. V zvezi s tem smo opredelili naslednje hipoteze:
H6: Učenci dveh glasbenih šol, ki delata po različnih metodičnih postopkih, se med seboj razlikujejo v atribucijah glede na samopodobo o lastnih glasbenih sposobnostih.

H7: Učenci dveh glasbenih šol, ki delata po različnih metodičnih postopkih, se med seboj razlikujejo v atribucijah glede na osebno predanost glasbi.

H8: Učenci dveh glasbenih šol, ki delata po različnih metodičnih postopkih, se med seboj razlikujejo v atribucijah glede na odnos do glasbene šole.

H9: Učenci dveh glasbenih šol, ki delata po različnih metodičnih postopkih, se med seboj razlikujejo v atribucijah glede na primerjavo glasbene dejavnosti z drugimi dejavnostmi.

V skladu s postavljenimi hipotezami in cilji raziskave smo določili neodvisne variable (šola, spol, razred glasbene šole, starost) in odvisne variable (napor, družinsko okolje, vzdušje v razredu, občutenje glasbe, glasbene sposobnosti, samopodoba o glasbenih sposobnostih, osebna predanost glasbi, odnos do glasbene šole in primerjava glasbene dejavnosti z drugimi aktivnostmi).

Podatke smo obdelali z osnovno deskriptivno statistiko. S t-testom smo ugotavljali statistične razlike med aritmetičnimi sredinami rezultatov dveh vzorcev. Rezultate smo obravnavali kot statistično pomembne, kadar je bil \( p \leq 0,05 \). Narejena je bila tudi analiza variance (kovariance).

Prvi vprašalnik Motivacijski faktorji je vseboval 39 trditev, razporejenih v pet enot glede na različne motivacijske dejavnike: napor, družinsko okolje, vzdušje v razredu, glasbene sposobnosti ter občutenje glasbe. Z njim smo merili, kakšno pomembnost pripisuje posameznik navedenim dejavnikom kot vzrokom za glasbeni uspeh oziroma neuspeh. Vsaka enota je vsebovala trditev, ki so jih udeleženci vrednotili s petstopenjsko skalo Likertovega tipa, na kateri je vrednost ena "sploh ni pomembno", vrednost pet pa "zelo pomembno".

S pomočjo vprašalnika Magnituda motivacije smo raziskali stopnjo učenčev motivacije glede na njegovo samopodobo o lastnih glasbenih sposobnostih, osebno predanost glasbi, odnos do glasbene šole in primerjavo glasbene dejavnosti z drugimi dejavnostmi. Sestavljen je iz 35 trditev, razporejenih v štiri enote. Vsako trditev so anketiranci ovrednotili s štiristopenjsko skalo Likertovega tipa, pri kateri je vrednost ena pomenila "sploh se ne strinjam", vrednost štiri pa je pomenila "popolnoma se strinjam".
Merske karakteristike vprašalnikov so bile predhodno preverjene. Koeficient zanesljivosti Cronbach Alfa se je pri prvem vprašalkniku gibal od 0,700 do 0,846, pri drugem vprašalkniku pa med 0,777 do 0,866 glede na posamezno podskalo. Ker se je pri preverjanju zanesljivosti drugega vprašalnika Magnituda motivacije podskala samopodoba o lastnih glasbenih sposobnostih pokazala kot problematična dimenzija, smo jo razširili z dodatnimi trditvami. Objektivnost vprašalnikov je bila ustrezna, saj so zagotavljali anonimnost in imeli jasno opredeljena navodila.

**Raziskovalni rezultati** so pri skali Motivacijski faktorji potrdili hipoteze 1 (H1), 2 (H2), 3 (H3) in 5 (H5). Med učenci dveh glasbenih šol, ki delata po različnih metodičnih postopkih, so se pokazale statistično pomembne razlike v atribucijah glede na napor, vzdušje v razredu in občutenje glasbe, statistično pomembnih razlik pa ni bilo pri atribucijah, povezanih s družinskim okoljem. Rezultati prav tako niso pokazali statistično pomembnih razlik med učenci dveh glasbenih šol glede na dejavnik glasbene sposobnosti, zato hipoteza 4 (H4) ni bila potrjena. Čeprav se pri posameznih trditvah, ki se nanašajo na atribucije o glasbenih sposobnostih, razlika med učenci dveh šol ni pokazala za statistično pomembno, obstaja trend višjih vrednosti v korist učencem glasbene šole s standardnimi metodičnimi postopki.

Rezultati so torej potrdili hipotezo 1 (H1), saj se je med učenci dveh glasbenih šol, ki delata po različnih metodičnih postopkih, pokazala statistično pomembna razlika pri atribuciji napor (p > 0,021). Po Asmusu (1986) je pozitivno, da učenci pripisujejo večji del vzrokov za glasbeni uspeh in neuspeh notranjim, nestabilnim, spremenljivim vzorcem delovanja ter naporu, saj le-ta spodbuja učence k vztrajnosti pri reševanju določene naloge ali pri doseganju določenega cilja. Asmus poudarja, da morajo učitelji spodbujati atribucije k pogostim, kot npr. napor in atribucije, ki se nanašajo na način, na ta način učenci lahko sprejemajo stališče, da bodo z večjim naporom in prizadevnim delom prišli do končnega uspeha pri glasbenih dejavnostih.

Glede na to, da je napor notranja, nestabilna atribucija, na katero lahko vplivamo in katera prispeva k vztrajnosti kot dosežku, rezultati potrjujejo, da metodični koncept FGP pozitivno vpliva na storilnostno motivacijo učencev GU Elly Bašić.

Rezultati so potrdili tudi hipotezo 2 (H2), saj se je med učenci dveh glasbenih šol, ki delata po različnih metodičnih postopkih ni pokazala statistično pomembna razlika pri atribuciji družinsko okolje. Slednje je zelo pomembno za glasbene dosežke ne glede na metodične
postopke pri poučevanju glasbe, kar potrjujejo tudi druge že izvedene raziskave na tem področju. Asmus (1986b) poudarja pomen družinskega okolja, ki spodbuja razvoj učenčevih glasbenih sposobnosti in s tem vpliva na njegovo lažje usvajanje glasbenih znanj.

**Rezultati so potrdili hipotezo 3 (H3)**, saj se je med učenci dveh glasbenih šol, ki delata po različnih metodičnih postopkih, pokazala statistično pomembna razlika pri atribuciji vzdušje v razredu (p > 0,005). Odnos med učenci in učiteljem, ki ustvarja sproščeno, prijetno ter hkrati aktivno vzdušje v razredu, je izjemno pomembno za motiviranost učencev in njihov odnos do učenja. Didaktični koncept FGP zagotavlja prijetno razredno vzdušje, saj temelji na sodelovalni igri pri pouku solfeggia; improvizaciji, ki se kaže skozi otroško spontano izražanje in doživljanje skozi glasbo; aktivni spoznavni metodi, ki poteka od doživetja glasbenega fenomena do njegovega ozaveščanja; na učenčevem aktivnem, raziskovalnem osvajanju znanja; na širši možnosti umetniškega izražanja (likovno, besedno, gibno); v etapno – programskem razvoju učenca (na primer B – program v tretji etapi) itd.

Ker se med učenci dveh glasbenih šol, ki delata po različnih metodičnih postopkih, ni pokazala statistično pomembna razlika v atribuciji glasbene sposobnosti, **hipoteza 4 (H4) ni potrjeta**. Pri dejavniku glasbene sposobnosti se je pokazal trend višjih ocen v korist učencem glasbene šole s standardnimi metodičnimi postopki, kar potrjuje pomembnost tega dejavnika za dosežke v glasbenih šolah, ki delajo po običajnem programu (sprejemni izpiti, vrednotenje znanja učencev z ocenami kot merilom otrokovega znanja …). Glede na osnovna načela in stališča FGP, ki ne podpirajo sprejemnih izpitov niti vrednotenja učenčevih spretnosti in znanja z uporabo ocen, je razumljivo, da učenci GU Elly Bašič temu dejavniku pripisujejo manjši pomen.

Za razliko od navedenih dejavnikov, značilnih za glasbeno izobraževanje, dejavnika glasbene sposobnosti in napor ustrezata originalnemu Weinerjevemu atribucijskemu modelu. Weiner je menil, da glasbena sposobnost kot notranji, stabilni dejavnik ne prispeva k vztrajnosti kot poti k dosežku, kot to velja za notranje nestabilne dejavnike, kot je npr. napor. Z vidika atribucijske teorije se torej glasbene sposobnosti zaznavajo kot stabilna in nespremenljiva dimenzija, na katero ne moremo vplivati (Asmus 1985). Ta interpretacija na učence ne deluje motivacijsko. Asmus je v svojih raziskavah ugotovil, da visoko motivirani učenci kot razlog za uspeh pogosteje navajajo napor, nizko motivirani učenci pa glasbene sposobnosti.
Če pogledamo rezultate s tega vidika, so učenci GU Elly Bašič za razliko od učencev glasbene šole s standardnimi metodičnimi postopki v nekoliko višjih vrednostih poudarili atribucijo napor v primerjavi z glasbenimi sposobnostmi.

**Rezultati so potrdili hipotezo 5 (H5),** saj se je med učenci dveh glasbenih šol, ki delata po različnih metodičnih postopkih, pokazala statistično pomembna razlika pri atribuciji občutenje glasbe (p > 0,002). Ta dejavnik odraža raznolikost občutij, ki jih imajo učenci za glasbo in glede na njihove sposobnosti za interakcijo z njo. Navedeni dejavnik je preprečen s kreativnostjo, večjo nagnjenostjo, ljubeznijo do nečesa, čustveno reakcijo in željo (Asmus 1986b). Asmus je poudaril, da sta dejavnika vzušje v razredu in občutenje glasbe izredno pomembna za glasbeno izobraževanje. Izpostavil je tudi vlogo učitelja pri ustvarjanju razrednega vzušja in njegov pomen za učenčevu socialno interakcijo pri dejavnostih v glasbeni šoli. Po njegovem mnenju lahko učitelji iz rezultatov raziskav storitvene motivacije ugotovijo, katerim dejavnikom pripisujejo učenci vzroke za svoje glasbene dosežke ter na njihovi osnovi usmerjajo svojo nadaljnjo delo. Pri tem naj bodo pozorni na dejavnike, ki pozitivno vplivajo na motivacijo učencev in s tem na njihove glasbene dosežke.

Poudarjanje posameznih trditev učencev GU Elly Bašič smo interpretirali kot njihovo ljubezen do glasbe, uživanje ob njej ter uživanje v sami možnosti izražanja njihovih občutkov, senzibilnosti, domišljije in kreativnosti ob ustvarjanju in izvajanju glasbe. Občutenje glasbe je torej povezano z ljubeznijo do glasbe in tudi z doživljanjem glasbe in različnih glasbenih fenomenov.

**Rezultati drugega vprašalnika Magnituda motivacije** so pokazali statistično razliko pri vseh dejavnikih, ki merijo raven motivacije anketirancev glede na njihovo samopodobo o lastnih glasbenih sposobnostih, osebno predanost glasbi, odnos do glasbene šole ter primerjavo glasbene dejavnosti z drugimi dejavnostmi. Rezultati so pokazali statistično pomembno razliko med učenci klavirja iz dveh različnih glasbenih šol in s tem potrdili šesto (H6), sedmo (H7), osmo (H8) in deveto (H9) hipotezo.

**Rezultati so potrdili hipotezo 6 (H6),** saj se je med učenci dveh glasbenih šol, ki delata po različnih metodičnih postopkih, pokazala statistično pomembna razlika pri atribuciji samopodoba o lastnih glasbenih sposobnostih (p > 0,01). Učenci GU Elly Bašič imajo boljšo samopodobo o lastnih glasbenih sposobnostih kot učenci druge glasbene šole.
Blaženka Bačlija Sušić. FMP in Piano Learning: Doctoral Dissertation

Asmus (1986b) je ugotovil, da je atribucijska teorija nedvoumno povezana s samopodobo o lastnih glasbenih sposobnostih, saj se glasbeni dosežek pozitivno povezuje s samooceno glasbenih sposobnosti, kar spodbudno vpliva na učenčeve motivacijo in dosežke pri naslednjih podobnih nalogah v prihodnosti. Zato si bo učenec, ki je predan glasbi in ima visoko razvito samopodobo o glasbenih sposobnostih, prizadeval in bil motiviran za učenje glasbe tudi pri novih nalogah v prihodnosti. Ob tem je Asmus ugotovil, da učitelj, ki pozorno organizira pouk tako, da vsi učenci dosežejo določeno raven glasbenega uspeha, vpliva na razvoj njihove pozitivne samopodobe oziroma njihovega pojavovanja lastnih glasbenih sposobnosti.

Improvizacija kot otrokov svobodni, spontani, ustvarjalni in kreativni izraz, skozi katerega se posameznik, neobremenjen z rezultatom, svobodno izrazi, pozitivno vpliva na učenčev samopodobo samopodobo o lastnih glasbenih sposobnostih. Otrok zaznava svojo zmožnost in uspešnost, kar se pozitivno odraża na njegovi samopodobi o glasbenih sposobnostih.

Rezultati so potrdili hipotezo 7 (H7), saj se je med učenci dveh glasbenih šol, ki delata po različnih metodičnih postopkih, pokazala statistično pomembna razlika pri atribuciji osebna predanost glasbi (p > 0,01). Posvečenost oziroma predanost glasbi je rezultat ljubezn in občutka za glasbo ter bi morala predstavljati osnovni cilj glasbenega izobraževanja. S pomočjo improvisacije, ki ciljno aktivira otrokovo ustvarjalno domišljijo ter ponuja širše možnosti otrokovega izražanja skozi likovno, gibno in besedno izražanje glasbenih doživetij, z aktivnim doživetjem in poslušanjem glasbe ter tudi z drugimi metodičnimi in didaktičnimi principi FGP dodatno spodbuja in razvija otrokovo ljubezen, občutenje glasbe ter s tem tudi predanost ter posvečenost glasbi učencev GU Elly Bašić.

Rezultati so potrdili hipotezo 8 (H8), saj se je med učenci dveh glasbenih šol, ki delata po različnih metodičnih postopkih, pokazala statistično pomembna razlika pri atribuciji odnos do glasbene šole (p > 0,01). Pri vseh trditvah se je pokazala v korist učencem GU Elly Bašić, kar potrjuje velik vpliv FGP na odnos učencev do glasbene šole in na njihovo storilnostno motivacijo. Ker sistem številnega ocenjevanja dosežkov učenca na tej šoli ne obstaja, lahko ugotovimo, da pri učencih GU Elly Bašić na področju odnosa do glasbene šole prevladuje notranja motivacija.

Rezultati so potrdili hipotezo 9 (H9), saj se je med učenci dveh glasbenih šol, ki delata po različnih metodičnih postopkih, pokazala statistično pomembna razlika pri atribuciji
primerjava glasbene dejavnosti z drugimi dejavnostmi. Pri večini trditev se je pokazala v korist učencem GU Elly Bašič, kar potrjuje njihov boljši odnos do glasbenih dejavnosti v primerjavi z drugimi izvenšolskim aktivnostmi, njihovo pripravljenost, da vlagajo več naporov v glasbene dejavnosti ter tudi njihovo ljubezen do izvajanja in ustvarjanja lastne glasbe.

Rezultati raziskave so torej pokazali, da uporaba različnih metodičnih postopkov pri pouku v glasbih šolah vpliva na storilnostno motivacijo učencev klavirja. Učenci klavirja GU Elly Bašič so v primerjavi z učenci iz glasbene šole s standardnimi metodičnimi postopki kot vzroke za svoje glasbene dosežke v večji meri navedli dejavnike napor (p = 0,021), vzdušje v razredu (p = 0,005) in občutnje glasbe (p = 0,002). Pokazali so tudi višjo raven motivacije glede na izraženo samopodobo o lastnih glasbenih sposobnostih (p = 0,01), osebno predanost glasbi (p = 0,01), odnos do glasbene šole (p = 0,01) in primerjavo glasbene dejavnosti z drugimi dejavnostmi (p = 0,01).

Z izsledki smo želeli pokazati na pomemben vpliv različnih metodičnih postopkov pri pouku klavirja na učencev storilnostno motivacijo ter na splošni pomen storilnostne motivacije v glasbenem izobraževanju. Predstavljeni rezultati predstavljajo izhodišče za obsežnejšo raziskavo na večjem vzoru učencev, ki bi vključevala tudi učence drugih inštrumentov. S tem bi prišli do obsežnejše študije storilnostne motivacije v okviru glasbenega izobraževanja.

Ker tovrstnih raziskav na področju storilnostne motivacije na Hrvaškem še ni bilo, predstavlja naš prispevek izvirno raziskavo, ki je s svojimi rezultati pomembna tudi za mednarodno okolje.

Izvedena AR pri individualnem pouku klavirja, ki se izvaja po didaktičnem konceptu FGP, je pokazala na velik pomen vsakršne oblike ustvarjanja glasbe z improvisacijo v nasprotju z zgolj reprodukcijo notnega građiva iz glasbene literature. Pri tem je najbolje izbrano dejavnost prilagoditi otrokovim potrebam, možnostim, željam, osebnosti in ne vztrajati pri določenih metodičnih ciljih. Primarni cilj ustvarjalne aktivnosti z improvisacijo mora biti spodbujanje otrokove ustvarjalne domišljije in kreativnosti ter razvoj njegove celotne osebnosti ne glede na njegovo prihodnjo poklicno usmeritev. Učitelji klavirja lahko model vključevanja improvisacije pri pouku, posnetke improvisacij učencev ter ugotovitve iz posameznih etap AR aplikativno uporabijo pri pouku.
Doktorska disertacija na znanstveni ravni predstavlja in vrednoti didaktični koncept FGP ter z raziskovalnimi izsledki potrjuje prednosti FGP v primerjavi s standardnimi pedagoškimi koncepti drugih glasbenih šol. Znanstveni doprinos doktorske disertacije je v predstavitvi in analizi doslej še neraziskane literature o FGP, posebej z vidika inštrumentalnega pouka ter predvsem pouka klavirja. Koncept FGP ni pomemben le regionalno, temveč ga lahko vzporejamo in primerjamo tudi z drugimi uveljavljenimi mednarodnimi glasbeno-didaktičnimi koncepti. Disertacija prispeva k analitičnem in sintetičnem dokumentiranju ter vrednotenju koncepta FGP v okviru zgodovine glasbene pedagogike. Raziskovalni izsledki AR, s katero smo predstavili različne načine in možnosti vključevanja improvizacije pri individualnem pouku klavirja, predstavljajo skupaj z izsledki raziskave storilnostne motivacije učencev dveh glasbenih šol, izvirni znanstveni prispevek na področju didaktike klavirja. Predstavljeni raziskovalni rezultati odpirajo tudi nova vprašanja in s tem predstavljajo osnovo tako za nadaljnja preučevanja vloge improvisacije pri pouku klavirja ter drugih inštrumentov kot tudi storilnostne motivacije učencev glasbenih šol.
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Anex 1

QUESTIONNAIRE FOR TEACHERS' OPINIONS ABOUT INSTRUCTION IN MUSIC SCHOOL AND IMPROVISATION IN INDIVIDUAL PIANO TEACHING

Dear Colleagues,

For the purposes of my research please let me ask a few questions related to the implementation of improvisation in piano teaching.

1. Do you use improvisation in your work as a methodological tool?
   a) never
   b) sometimes
   c) often

2. If you use improvisation as a methodological tool are you using it:
   a) as only in the initial teaching
   b) during the first stage (1st and 2nd grade)
   c) during the first and 2 stages (3rd and 4th grade)
   d) through 1st, 2nd and 3rd stages (all 6 years of teaching)

3. Do you think that for the student it is:
   a) desirable to attend a group - elective of teaching improvisation
   b) it is desirable to work on improvisation based only on individual teaching of improvisation parallel with the traditional program
   c) it is desirable to attend both forms of teaching of improvisation

4. Do you think that improvisation is a useful methodological tool in teaching?
   a) not at all  b) to some extent  c) entirely

5. If you think that improvisation is a useful methodological tool in the teaching, please explain why:

_____________________________________________________________________

6. Please state the reasons which in practice make it difficult for you or prevent you from implementing improvisation.

_____________________________________________________________________

7. Have you had a chance in your musical education to introduce or eventually through an active teaching acquire knowledge about improvisation?
   a) only introduced to it
   b) actively acquiring knowledge
   c) had no contact with improvisation
8. Do you deem that for a teacher implementing improvisation in his teaching it is necessary to have additional education if during his/her education there was no opportunity to familiarize himself/herself with improvisation or should they study it on their own?
   a) it is necessary
   b) it isn’t necessary

9. Do you think that improvisation helps students to better interpretation of the classical program?
   a) not at all   b) to some extent   c) entirely
Anex 2
FORMS FOR A SEMANTIC DIFFERENTIAL WHICH INDICATE THE STUDENT'S ATTITUDES TO THE: MUSIC SCHOOL, PIANO TEACHING AND MUSIC CREATION

Grade: ________
Gender (please circle)     M     F
Age __________

Instruction
In this part of the survey we would like to find out what certain terms mean to you which are printed at the top of the scale. At the end of the scale you can find pairs of adjectives and corresponding numbers from 0 to 3. Consequently, numbers 1, 2 and 3 signify the degree in which the adjective describes certain term.

Your task is to choose from the supplied adjectives the one which in your opinion, best describes the above stated term. Once you have chosen the term written on the left or right, you should decide to which degree does that adjective suit the above stated term. So, on the page you will circle:

number 1- if it is adequate for the term
number 2 - if it describes the term to a degree
number 3 - if it fully describes the term
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Anex 3

STUDENT IMPROVISATION MONITORING FORM

Name and surname______________________________    Grade_______  Date _________

Topic of improvisation _________________________

1. Is the student motivated for improvisation?
   a) not at all   b) to some extent  c) entirely

2. Is the student satisfied with the improvisation and does he/she deem that his/her feelings were realized through the auditory experience described by music?
   a) not at all   b) to some extent  c) entirely

3. How do I as a teacher evaluate the student's improvisation?
   a) uninteresting   b) to some extent interesting c) entirely interesting

4. Is the student dedicated and concentrated during the performance of improvisation?
   a) not at all   b) to some extent  c) entirely

5. Is the student patiently listens to sound in its full duration?
   a) not at all   b) to some extent  c) entirely

6. Is the student relaxed and is an impression of freedom in performance and governance of the instrument present?
   a) not at all   b) to some extent  c) entirely

7. Does the dynamic support the topic- the experience of improvisation?
   a) not at all   b) to some extent  c) entirely

8. How many octaves student uses at the performance of improvisation? ________________

9. Did he remember to use the pedal?
   a) not at all   b) to some extent  c) entirely

10. Are both hands used during the performance of improvisation?
    a) not at all   b) to some extent  c) entirely

11. Is he using both white and black keys?
    a) not at all   b) to some extent  c) entirely
12. Is the student through improvisation unconsciously anticipating certain techniques or other music elements?
   a) not at all   b) to some extent   c) entirely

13. Is there a problem when performing a classical program that needs to be resolved through improvisation - the so-called “target of improvisation”? _______________

14. Do you see a progress in student's work on improvisation and the possible problems that we have tried to solve through improvisation?
   a) not at all   b) to some extent   c) entirely
Anex 4

MOTIVATING FACTORS

QUESTIONNAIRE I

Purpose of this survey is to determine your attitudes toward various aspects of music and musical activities. Because the items determine only your attitudes, there are no right or wrong answers.

Key

Questionaire I indicate how important you believe each cause is in determining success and failure in music by circling 1 through 5 where:
1 is not important at all to
5 which is very important

For example, if you read the cause:
"Having long fingers,"
and felt it was not very important, you would mark it as:

1--------------------------2--------------------------3--------------------------4--------------------------5
not important at all very important

On the other hand, if you read the cause,
"Being a careful worker,"
and felt that it was somewhat important, you would mark it as:

1--------------------------2--------------------------3--------------------------4--------------------------5
not important at all very important

Read carefully each statement and with respect to your attitude choose one of the numbers on the scale.

Choose the answer that best describe your attitudes, opinions and feelings.
Work quickly and do not take a long time on certain statements.
Before completing this questionnaire, please answer these questions in order to process the data acquired:

Which grade of music school are you attending? ____________________
Which grade of primary school are you attending? ____________________
How old are you? ____________________
What is your gender? (please circle) M F
Which instrument are you playing? ____________________

1. Try hard in solfeggio class

1--------------2----------------3-----------------4-----------------5
not important at all Very important

2. Try hard in instrument class

1--------------2----------------3-----------------4-----------------5
not important at all Very important

3. Having musical parents

1--------------2----------------3-----------------4-----------------5
not important at all Very important

4. Getting along with other students in music school

1--------------2----------------3-----------------4-----------------5
not important at all Very important

5. Being able to play/sing in the same tempo from the beginning to the end

1--------------2----------------3-----------------4-----------------5
not important at all Very important

6. Being able to feel the emotion in music

1--------------2----------------3-----------------4-----------------5
not important at all Very important
7. Practice the instrument at home a lot for class

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8. Having a natural talent for music

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9. Having friends in music school

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10. Having a good ear

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11. Enjoy music

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12. Take music school seriously

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13. Having relatives who love music

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14. Liking the solfeggio teacher

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</table>
15. Liking the piano teacher

1 ———— 2 ———— 3 ———— 4 ———— 5
not important at all Very important

16. Understanding how to count music

1 ———— 2 ———— 3 ———— 4 ———— 5
not important at all Very important

17. Being naturally creative

1 ———— 2 ———— 3 ———— 4 ———— 5
not important at all Very important

18. Putting the effort into practicing at home

1 ———— 2 ———— 3 ———— 4 ———— 5
not important at all Very important

19. Starting music when you are very young

1 ———— 2 ———— 3 ———— 4 ———— 5
not important at all Very important

20. Having a teacher who doesn’t show favoritism towards the more talented students

1 ———— 2 ———— 3 ———— 4 ———— 5
not important at all Very important

21. Knowing how to read music well

1 ———— 2 ———— 3 ———— 4 ———— 5
not important at all Very important

22. Love listening to music

1 ———— 2 ———— 3 ———— 4 ———— 5
not important at all Very important

23. Imagining how the piece you are playing should sound

1 ———— 2 ———— 3 ———— 4 ———— 5
not important at all Very important
24. Having a musical family background

1-------------2-------------3-------------4-------------5
not important at all                                            Very important

25. Liking other students in music school

1-------------2-------------3-------------4-------------5
not important at all                                            Very important

26. Being able to comprehend musical notes and rhythms

1-------------2-------------3-------------4-------------5
not important at all                                            Very important

27. Wanting to please others through music you interpret

1-------------2-------------3-------------4-------------5
not important at all                                            Very important

28. Have interest in music

1-------------2-------------3-------------4-------------5
not important at all                                            Very important

29. Having a good instrument

1-------------2-------------3-------------4-------------5
not important at all                                            Very important

30. Having a solfeggio teacher who understands you and pays attention to you

1-------------2-------------3-------------4-------------5
not important at all                                            Very important

31. Having an instrument teacher who understands you and pays attention to you

1-------------2-------------3-------------4-------------5
not important at all                                            Very important

32. Being able to understand musical symbols and markings

1-------------2-------------3-------------4-------------5
not important at all                                            Very important
33. Thinking that music is fun

1---------2---------3---------4---------5
not important at all  Very important

34. Being willing to put in the effort for learning certain compositions

1---------2---------3---------4---------5
not important at all  Very important

35. Having natural musical ability

1---------2---------3---------4---------5
not important at all  Very important

36. Having a solfeggio teacher who does not get angry easily

1---------2---------3---------4---------5
not important at all  Very important

37. Having an instrument teacher who does not get angry easily

1---------2---------3---------4---------5
not important at all  Very important

38. Having a sense of rhythm

1---------2---------3---------4---------5
not important at all  Very important

39. Liking to make music

1---------2---------3---------4---------5
not important at all  Very important
Anex 5

MAGNITUDE OF MOTIVATION

QUESTIONNAIRE II

The items in this section ask your opinion about various aspects of music and musical activities.

Each item consists of a statement to which you are to respond by circling numbers on scale from 1 to 4 where is:

1. if you absolutely disagree with the statement,
2. if you disagree with the statement,
3. if you agree with the statement and
4. if you absolutely agree with the statement.

For example, if you read the statement,
"I like listening to music on the radio,"
and somewhat agreed with that statement, you would mark it as:

1-----------------2-------------------3-------------------4
I absolutely disagree I disagree I agree I absolutely agree

1. I am a good musician

1-----------------2-------------------3-------------------4
I absolutely disagree I disagree I agree I absolutely agree

2. Music is a very important part of my life

1-----------------2-------------------3-------------------4
I absolutely disagree I disagree I agree I absolutely agree

3. I try very hard to succeed in solfeggio class

1-----------------2-------------------3-------------------4
I absolutely disagree I disagree I agree I absolutely agree
4. I try very hard to succeed in instrument class

1-------------------2-------------------3-------------------4
I absolutely disagree I disagree I agree I absolutely agree

5. I like myself best when I play

1-------------------2-------------------3-------------------4
I absolutely disagree I disagree I agree I absolutely agree

6. I like myself best when I play the music I created

1-------------------2-------------------3-------------------4
I absolutely disagree I disagree I agree I absolutely agree

7. I am successful in playing

1-------------------2-------------------3-------------------4
I absolutely disagree I disagree I agree I absolutely agree

8. I am successful in creating my own music

1-------------------2-------------------3-------------------4
I absolutely disagree I disagree I agree I absolutely agree

9. Listening to music is more important to me than working on a computer, reading a book or watching television.

1-------------------2-------------------3-------------------4
I absolutely disagree I disagree I agree I absolutely agree

10. I enjoy solfeggio class more than other classes I take in elementary school.

1-------------------2-------------------3-------------------4
I absolutely disagree I disagree I agree I absolutely agree
11. I enjoy instrument class more than other classes I take in elementary school.

12. I want to be involved in musical activities more than in other activities

13. I like the way I look when I play

14. I would rather play an instrument or sing a song than read a book

15. Solfeggio class is my favorite class of the day

16. Piano class is my favorite class of the day

17. Attending music school is more important to me than attending a sports activity
18. I master tasks in solfeggio class with ease

1-------------------2-------------------3-------------------4
I absolutely disagree I disagree I agree I absolutely agree

19. I master tasks in instrument class with ease

1-------------------2-------------------3-------------------4
I absolutely disagree I disagree I agree I absolutely agree

20. If I could, I would spend more time listening to music

1-------------------2-------------------3-------------------4
I absolutely disagree I disagree I agree I absolutely agree

21. I find music classes to be more exciting than some other classes I take

1-------------------2-------------------3-------------------4
I absolutely disagree I disagree I agree I absolutely agree

22. I am willing to put more time into my music than into any other activity I have

1-------------------2-------------------3-------------------4
I absolutely disagree I disagree I agree I absolutely agree

23. I am talented for music

1-------------------2-------------------3-------------------4
I absolutely disagree I disagree I agree I absolutely agree

24. If I can, I will be involved with music all my life

1-------------------2-------------------3-------------------4
I absolutely disagree I disagree I agree I absolutely agree

25. Music school is never a waste of time for me

1-------------------2-------------------3-------------------4
I absolutely disagree I disagree I agree I absolutely agree
disagree

26. I can do without other activities, but not without music

1-----------------2------------------------3-------------------------4
I absolutely       I disagree       I agree       I absolutely agree
disagree

27. I believe most people like listening to me play

1-----------------2------------------------3-------------------------4
I absolutely       I disagree       I agree       I absolutely agree
disagree

28. I often find myself thinking about or humming the music I play

1-----------------2------------------------3-------------------------4
I absolutely       I disagree       I agree       I absolutely agree
disagree

29. I find music classes to be very stimulating.

1-----------------2------------------------3-------------------------4
I absolutely       I disagree       I agree       I absolutely agree
disagree

30. I am willing to work harder on my music than on anything else

1-----------------2------------------------3-------------------------4
I absolutely       I disagree       I agree       I absolutely agree
disagree

31. I am proud to be playing

1-----------------2------------------------3-------------------------4
I absolutely       I disagree       I agree       I absolutely agree
disagree

32. Music is one of my favorite activities

1-----------------2------------------------3-------------------------4
I absolutely       I disagree       I agree       I absolutely agree

33. If I had my way, I would spend more time in music school

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34. I would like to pursue a career in music

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35. I am an excellent and hard-working music student

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Anex 6 CD

RECORDINGS OF STUDENTS' IMPROVISATION

1. Composition heard on TV
2. Double Bass and Trumpet in Competition
3. Cello und piano
4. Rainbow colors
5. Nuclear War
6. Improvisation on J.S. Bach Menuet d-minor
7. Improvisation on R. Schuman Wild Rider
8. Variations on own topic
9. A magican lived in the wood
10. The boy who plays with the ball
11. How grows
12. The sun went for a walk around the earth
13. Chicks Play Soccer
14. Snail and the Birdie
15. Decorative bells
16. My Hamster is Escaping from his Cage
17. Acrobats
18. Wanted Rebel
19. Note waves
20. Storm and a Thunder
22. Japan
23. Diamonds
24. How to Open an Umbrella in a Storm
25. Day and night
26. A Bee Buzzing and Flying around the Flower
27. Bouncy Ball
28. Happy Bunny hops on the Meadow
29. Flying in a Rocket
30. Boredom
31. Keys Play Tango
32. Swan on a Spring Lake
33. Tom and Jerry
34. Day and night - two pianos
35. A Snow Storm in the Night
36. Space Mission
37. Flying in a Rocket
38. Atomic bomb
39. Aquarium
40. Up in the sky
41. The Sound I Heard in Wonderland
42. Underground Hallways
43. Storm at Sea
44. Improvisation on the D. Kabalevsky Clowns
45. Improvisation on black keys
46. Improvisation on black keys - two pianos - ostinato and melody
47. Improvisation on DO Wishes us a Pleasant Day - black keys
48. Improvisation on black keys. Different animals
49. Talk on black keys
50. Conversation on the same thopic
51. An Elephant Dances the Waltz
52. Improvisation Phrygian mode
53. Improvisation on black keys with drone in the bass
54. Impr. on Dorian mode with drone in the bass
55. Improvisation with fifth in bass and right hand
56. Improvisation with drone and ostinato in bass
57. Improvisation melody on black keys with ostinato - two pianos
58. Improvisation to ostinato rhythm on black keys - example from Fritz Emonts
59. Improvisation on mol akord
60. Improvisation on e - minor akord
61. Improvisation on different harmonies in left hand
62. Different method of playing Cadence
63. Harmonic progression C-a-F-G
64. Harmonic progression and different rhythmic combinations
65. Variation of the Theme W. A. Mozart Ah, vous dirai-je, maman
66. The basis of blues improvisation
67. Creating a melody for an assigned text -Quiet, Quiet Poem- major
68. Creating a melody for an assigned text -Quiet, Quiet Poem- minor
69. Student's composition Gray mouse
70. Improvisation on the poem by Ivan Novački- The Sea
71. Improvisation on Waltz
72. Jumbo Dances the Waltz