

ŠIAULIAI UNIVERSITY

**Giedrė Gabnytė Bizevičienė**

**PROFESSIONAL ATTITUDES OF MUSIC SCHOOL  
TEACHERS IN THE CONTEXT OF THE EDUCATIONAL  
PARADIGM SHIFT**

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**Scientific supervisor:**

**Prof. Dr. Diana Strakšienė** (Šiauliai University, Social Sciences, Education – 07 S)

**Scientific consultant:**

**Prof. Dr. Habil. Gediminas Merkys** (Kaunas University of Technology, Social Sciences, Education – 07 S, Sociology – 05 S)

**The dissertation will be defended at the Council of Scientific Field of Education at Šiauliai University:**

**Chairman:**

**Prof. Dr. Habil. Audronė Juzė Juodaitytė** (Šiauliai University, Social Sciences, Education – 07 S)

**Members:**

**Assoc. Prof. Dr. Rūta Girdzijauskienė** (Klaipėda University, Social Sciences, Education – 07 S)

**Prof. Dr. Daiva Malinauskienė** (Šiauliai University, Social Sciences, Education – 07 S)

**Prof. Dr. Habil. Vaidas Matonis** (Lithuanian University of Educational Sciences, Humanities Sciences, Philosophy – 01 H, Social Sciences, Education – 07 S)

**Prof. Dr. Habil. Leonidas Melnikas** (Lithuanian Academy of Music and Theatre, Humanities Sciences, History and Theory of Art – 03 H)

**Opponents:**

**Assoc. Prof. Dr. Asta Rauduvaitė** (Lithuanian University of Educational Sciences, Social Sciences, Education – 07 S)

**Prof. Dr. Rytis Urniežius** (Šiauliai University, Humanities Sciences, History and Theory of Art – 03 H)

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Please, send your reviews to the following address:

Science and Art Department, Šiauliai University,

Vilnius str. 88, LT 76285, Šiauliai.

Phone (+370 41) 595 821, fax. (+370 41) 595 809. e-mail: doktorantura@cr.su.lt

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**Giedrė Gabnytė Bizevičienė**

**MUZIKOS MOKYKLŲ PEDAGOGŲ PROFESINĖS  
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Mokslinė vadovė:

**prof. dr. Diana Strakšienė** (Šiaulių universitetas, socialiniai mokslai, edukologija – 07 S)

Konsultantas:

**prof. habil. dr. Gediminas Merkys** (Kauno technologijos universitetas, socialiniai mokslai, edukologija – 07 S, sociologija – 05 S)

### **Disertacija ginama Šiaulių universiteto Edukologijos mokslo krypties taryboje:**

Pirmininkė:

**prof. habil. dr. Audronė Juzė Juodaitytė** (Šiaulių universitetas, socialiniai mokslai, edukologija – 07 S)

Nariai:

**doc. dr. Rūta Girdzijauskienė** (Klaipėdos universitetas, socialiniai mokslai, edukologija – 07 S)

**prof. dr. Daiva Malinauskienė** (Šiaulių universitetas, socialiniai mokslai, edukologija – 07 S)

**prof. habil. dr. Vaidas Matonis** (Lietuvos edukologijos universitetas, humanitariniai mokslai, filosofija – 01 H, socialiniai mokslai, edukologija – 07 S)

**prof. habil. dr. Leonidas Melnikas** (Lietuvos muzikos ir teatro akademija, humanitariniai mokslai, menotyra – 03 H)

Oponentai:

**doc. dr. Asta Rauduvaitė** (Lietuvos edukologijos universitetas, socialiniai mokslai, edukologija – 07 S)

**prof. dr. Rytis Urniežius** (Šiaulių universitetas, humanitariniai mokslai, menotyra – 03 H)

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Atsiliepiamus siųsti adresu:

Mokslo ir meno tarnybai, Šiaulių universitetas

Vilniaus g. 88, LT-76285, Šiauliai.

Tel. (8 41) 595 821, faks. (8 41) 595 809, el. paštas: doktorantura@cr.su.lt

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## INTRODUCTION

**Relevance and problem of the research.** The modern-day cultural and scientific domain in Lithuania have no lack of discussion on the issues of citizenship, national self-awareness, democracy, critical relation with the environment, creative self-expression, ethical and intellectual education and other issues of interest to a modern individual. (Gaižutis, 2008; Kvieskienė, 2009; Aramavičiūtė, 2010; Aleknaitė Bieliauskienė, 2011; Duoblienė, 2011; etc.). The latter topics have become relevant because of the rapid progress of science, changes in social life that prompt investigation into untried education niches, in addition to innovative educational strategies, forms and methods. Changing political, social and educational conditions also determine new educational objectives based on progressive ideas aimed at the formation of the pupil's fundamental system of values, the development of creative skills and the transfer of the fundamentals of national and ethnic, civic and political culture. Thus, the vision of a progressive society is linked with openness, creativity and the responsibility of each individual in that society, as well as positive cooperation initiatives, introduction of innovations and the capability to take care; not only of him/herself but also of his/her living environment. Against the backdrop of the highlighted strategic educational aims in Lithuania, musical training plays a special role. Today, scholars equate musical training with multicultural cognizance based on the development of intellectual abilities of a pupil, on the awakening of his/her sensuous intelligence, and the formation of the relation to oneself and to the surrounding world. (Philpott, 2012; Westerlund, 2012; Samama, 2013 etc.). This means that musical training must be looked at as a possibility in achieving both the goals of; being significant personally to a learner and the general educational goals. Against this micro- and mesodimensional background of the goals of musical training, we should satisfy the learner's needs of cognition and self-expression, in addition to providing the general competences necessary for the development of personality and the creation of a progressive civil society.

In Lithuania, musical training, along with music education, is compulsory for every pupil and provided as part of the formal (primary, basic, secondary) education system. It is introduced in a specific music cognition environment that has preserved a deep music-making tradition, i.e. in music or art schools. For example, the first children's music schools, with a 7-year study programme, were established back in the 1940s. The current network of children's music schools came into being by emulating "the Russian" type of children's music schools, therefore the education goals and practice served the Soviet ideology. With a considerable change in the country's political and sociocultural conditions, the questions arise naturally: to what extent does "the product" of the 1940s - today's music school and the education content introduced by them - correspond to the new education and training (self-training) objective determined by the paradigm shift? Is there the capability to adjust to new challenges posed to society and to the afore-mentioned personal and educational aims of a learner, in addition to ensuring the supply of high-quality education? The contribution of Lithuanian authors who have researched and analysed musical training on these issues are relatively small but significant. (Antanavičius, 1996; Aleknaitė Bieliauskienė 2002; Dubosaitė, 2009;

Balčiūnas, 2012; Gabnytė, Strakšienė, 2012; etc.) Their contributions allow us to see some of the negative features of educational practice that hinder the implementation of the global goals of national education and individual goals of personal training, such as:

- high education standards, the achievability of results oriented towards a future musician-professional, which determines limited access to training for each and every one who wants to take part in the musical process,
- the continuity of training that prompts marked tendencies in the decrease of the number of pupils,
- conservatism of training methods,
- significant gap between music-making as a process of creative activity of a learner and the awakening of sensuous intelligence.

When looking at long-term training, through the lens of the educational paradigm shift that is being recently actualized in the scientific field of education, the necessity of a new organization of musical training focused on the interests of a learner is revealed. (Šiaučiukėnienė, Visockienė, Talijūnienė, 2006; Čiužas, Navickaitė, 2008; Šiaučiukėnienė, Stankevičienė, Čiužas, 2011; etc.) The successful practical implementation of such a vision of musical training would also correspond to the current education goals, and their achievability would not seem declarative, but instead, would be put into practice.

It should not be discounted that the changes of musical training inspired by the educational paradigm shift are in part determined by the motivation of teachers, who currently work in music schools; their qualification and approach to education innovations. Therefore, the need for the analysis of professional attitudes of the afore-mentioned participants of the education process - the teachers - emerges. The attitudes are determined by a large number of specific cognitive and affective behavioural components that manifest themselves in music education, such as the experience of teachers, their professional competence, attitude towards pupils, work style and the diversity of teaching methods, etc. that could affect the education process in a different way and inspire changes in musical training. The subject of the attitudes of teachers is not new. It has been touched upon quite broadly in the educational works of Lithuanian and foreign authors (Ruškus, 2000; Gribačiauskas, Merkys, 2003; Strakšienė, 2009; Thomas, Alaphilippe, 1996; Trivedi, 2002; Khan, Nadeem, Basu, 2013; etc.). **The novelty of the subject** chosen by the author of this dissertational research is based on previously un-researched diagnostics of the professional attitudes of musical instrument teachers working in a specific field of musical training.

**The problematic of research** is revealed by formulating the following questions:

- How do the features of the content of education provided in Lithuanian music schools change/remain unchanged when assessing those features through the aspect of the educational paradigm shift?
- What professional attitudes of the teachers in today's training can we consider as predominant in regard to the factors of professional motivation?
- How do professional attitudes of teachers manifest themselves in regard to the deepening of teacher / pupil competences?
- What is the predominant expression of teachers' professional attitudes in respect of

the education content and forms used in education practice?

- What professional attitudes of teachers in today's training can we consider as predominant in respect of training innovations?
- What are the most vivid statistical types of teachers, which operate in education practice, according to the expression of attitudes?

**Research object** is professional attitudes of music school teachers.

**Research goal** is to analyse the expression of the professional attitudes of music school teachers in the context of the educational paradigm shift.

**Objectives of the research:**

- 1) to reveal the features of training in music schools across Lithuania through the aspect of philosophical, aesthetic and educational paradigm shifts;
- 2) to conceptualize the understanding of the concept of professional attitudes of music teachers on the basis of theoretical analysis of scientific literature;
- 3) to define hypothetically the indicators of professional attitudes of music school teachers and to prepare the instrument that will measure these attitudes;
- 4) to reveal the professional attitudes of music school teachers and socio-demographic factors that influence them on the basis of the results of statistical analysis;
- 5) to draw up the typology of music teachers who have educational practice according to the professional attitudes characteristic to teachers, to reveal the inclination of these attitudes.

**Thesis statements:**

1. When the vision of long-term musical training is based on the educational paradigm shift, changed meaning of pupil's knowledge, skills and abilities, the creative activity and emotional values are revealed; this meaning determines the changes of training in music schools.
2. Professional attitudes of music school teachers dictate the models of professional activity, which provide information about the musical training underway and possible corrections of various spheres of this training.
3. In the area of modern-day musical training, various pedagogic profiles and statistic types of attitudes manifest themselves, affecting and shaping individual spheres of educational process or the overall educational process from different angles.
4. In today's musical training, the conservative pedagogical approach manifests itself more intensely than the liberal one, which in part explains the reasons for the expression of dogmatized training prevalent in educational practice and oriented towards the needs of a future musician/professional.

**The methods for the collection of research data:** *analysis of various sources of scientific literature, analysis of normative documents of non-formal children's education, evaluation of the curricula of the grand piano subject in music schools in Lithuania, a questionnaire survey of music school principals and a questionnaire survey of music school teachers.*

**The methods of research data processing:** *methods of descriptive statistics: analysis of rates, graphical visualization of data; method of probability statistics: chi-square test; multidimensional statistical methods: factor data analysis, correlation/regression analysis and cluster data analysis. Statistical analysis of research data was carried*

out with the software of statistical data processing *SPSS 16.0 for Windows*. Programs: *Windows*, *Microsoft Word* and *Windows Microsoft Excel* were used to draw tables and to make pictures.

**Theoretical methodological basis** of the thesis:

- *Theory of paradigm shift* (Kuhn, 2003; Šiaučiukėnienė, Stankevičienė, Čiužas, 2011)
- *Theory of social constructivism* (Berger, Luckman, 1999; Duoblienė, 2011)
- *Theory of postmodernism* (Jameson, 2002; Foucault, 1998; Rubavičius, 2003)
- *Praxial theory of music education* (Elliot, 1995; Regelski, 2011)
- *Theory of Self Concept* (Lewis, 1990; Baumeister, 1999)

The arguments that substantiate **the scientific novelty of the research**:

- Research of professional attitudes of music school teachers is the first of this kind in Lithuania, aimed at diagnosing how today's music education changes / remains unchanged in the context of the paradigm shift influenced by the expression of professional attitudes of teachers.
- The research of professional attitudes of music school teachers in part reflect the specific character of today's education and negative features of education practice in the context of the interests of learners.
- The results of the statistical analysis of the research highlight the different typology of music teachers on the basis of their professional attitudes and allows identification of how teachers of different statistical types perceive and interpret various elements of the content of musical training.
- Realities and prospects of the distribution of musical training innovations are summarized on the basis of the data of the expression of professional attitudes of teachers.
- Predominant attitudes regarding the development of teacher and pupil competences are revealed in the research.
- The expression of professional motivation of today's teachers is summarized in the research, based on professional satisfaction, cooperation of the participants in the education process, material interest, consistency of family needs and work, assessment of health and working conditions.

**Theoretical significance of the dissertational research** is based on

- Revealing the features of the specifics of today's musical training in the context of traditions and innovations.
- New ideas and prospects of improving musical training in modern Lithuanian music schools whilst adjusting to new changes in public life and the formation of personality.

**Practical significance of the dissertational research**:

- The results of the dissertational research could encourage music school principals to adjust the nature of training depending on various capacities, needs, possibilities and aims of learners.
- The identification of an educational direction for learners would help to define the guidelines of the prospect of meaningful cognition of music and artistic expression of a learner.
- Changes in musical training could determine the emergence of new competences of a teacher, which would encourage the creation of new possibilities for professional



development.

- The research results of professional attitudes of teachers could be an informative data source based on the expression of teachers' opinions for the creation of the wellbeing of material and intellectual conditions of teachers.

**The structure and scope of the thesis:** The thesis contains an introduction, 4 chapters, conclusions, references and appendices. The thesis also contains 5 drawings, 40 tables, 7 appendices (electronic resources). There are also, 331 sources in the list of references. The total scope of the thesis is 210 pages (without appendices).



## CONTENT OF THE THESIS

INTRODUCTION .....	
1. PERCEPTION AND CHALLENGES OF NON-FORMAL EDUCATION IN THE CONTEXT OF PROCESSES OF SOCIETY EVOLUTION .....	
1.1. Prerequisites of Artistic Education Significance in Solving the Problems of Modernization of Society .....	
1.2. Features of Music Education in Lithuania in the Context of Various Historical Periods .....	
1.3. Present-day Music Education in the System of Non-formal Education .....	
1.3.1. The Specificity of the Content of Education in Music Schools in Lithuania and the Experience of Organization of Non-formal Music Education Abroad .....	
1.3.2. Reflection of the Research of Present-day Training in Music Schools in Lithuania and Europe .....	
2. IMAGE OF NON-FORMAL MUSIC EDUCATION IN CONDITIONS OF THE EDUCATIONAL PARADIGM SHIFT .....	
2.1. Features of Classical Educational Paradigm in Music Pedagogy .....	
2.2. Influence of Social Constructivism and Postmodernism on the Development of the Innovations of Musical Training .....	
2.3. Theory of <i>Praxial</i> Music Education and Prerequisites of Music Education Links Based on Changes .....	
3. INTERPRETATION OF THE CONCEPT OF PROFESSIONAL ATTITUDES IN SOCIAL SCIENCES .....	
3.1. Interpretation of the Attitudes in Social Psychology and Educology .....	
3.2. Professional Attitudes of Music Teachers as the Projection of Long-term Music Education .....	
4. METHODOLOGY AND RESULTS OF THE RESEARCH ON PROFESSIONAL ATTITUDE OF MUSIC SCHOOL TEACHERS .....	
4.1. Justification of Research Methodology .....	
4.1.1. Theoretical Model of Diagnostic Survey and Criteria for Developing the Instrument .....	
4.1.2. Sample Justification .....	
4.1.3. Justification of Statistical and Qualitative Research Methods .....	
4.1.4. Methodology for the Development of Diagnostic Scales .....	
4.2. Expression of Professional Attitudes of Music School Teachers .....	
4.2.1. Expression of Professional Motivation in the Process of Education .....	
4.2.2. Attitude towards Teacher and Pupil Competence Development .....	
4.2.3. Attitude towards the Content and Forms of Music Education .....	
4.2.4. Attitudes towards Innovations in Music Education .....	
4.2.5. Complex Relations of Professional Attitudes and Their Impact on the Education Process .....	
CONCLUSIONS .....	
DISCUSSION .....	
LIST OF REFERENCES .....	

# **1. PERCEPTION AND CHALLENGES OF NON-FORMAL EDUCATION IN THE CONTEXT OF PROCESSES OF SOCIETY EVOLUTION**

## **1.1. Prerequisites of artistic education significance in solving the problems of modernization of society**

Today's artistic education, introduced in the fields of dance, drama, art and music, should be determined by universally accepted cultural and artistic paradigms (Karatajienė, 2000; Saugėnienė, 2003; Musneckienė, 2004; etc.), but to date it is not supported with the realities of present times. In the educational sphere, the conflict of classical and postmodern paradigms is still being settled in a peculiar way: although the aim is to make a holistic and artistically educated individual, instead, an individual is educated in a formalized and commanding way, while renouncing the importance of the intuitive forms of art perception and thus increasing the gap between art and social conventions. The expression of a dialogue based on the conflict of these paradigms is also characteristic to musical training, which, as well as the afore-mentioned fields of artistic education, is a part of non-formal education. Musical training plays a special role in Lithuania's education system: along with the development of individual intellectual abilities of a learner and the awakening of sensuous intelligence; musical training enables the fulfilment of both personal significant aims and general educational goals. The researcher hypothetically postulates that the latter aims are more of a declarative nature: the education prevalent in educational practice is fraught with detrimental features; therefore, for the afore-mentioned aims to be fulfilled, there are no suitable conditions in place and no favourable pedagogical approach.

## **1.2. Features of music education in Lithuania in the context of various historical periods**

When analysing the historic development of Lithuanian music pedagogy, we can say that features of today's musical culture and education have been shaped by different stages of the development. Every period is a distinctive development of musical culture that for decades incubated and disseminated new cultural, artistic and pedagogical (Palionytė Banevičienė, 2002; Jareckaitė, Rimkutė Jankuvienė, 2010; Vilimas, 2011; etc.). However, the content of these ideas is not always favourable to an individual; it is often affected by ideologies of the times and dependent on the political systems, political will and the values of the era. This allows calling the development of music pedagogy a dynamic process, which is the reflection of constantly changing sociocultural conditions, public needs, approach of an individual to himself/herself, surrounding environment and new activity. The 21<sup>st</sup> century is the beginning of a new period and therefore of a new stage in the development of musical training, the features of which have a lot of contrasts, uncertainty and doubt. We base modern-day music pedagogy on distinctive teaching methodology, on traditions of performing arts that educated the professionals to the highest standards, on countless prizes won abroad and international recognition of music performers (Drašutienė, 2004; Kryžauskienė, Rudvalytė, 2004; Ignatonis, 2010; etc.). Without attempting to attach negative undertones and belittle the achievements of the last century, the music pedagogy in Lithuania, which was nur-

tured for decades, has to be assessed not only from the perspective of music creators, but also performers and teachers. Today's musical training has to be more than just a narrow specialized sphere; it needs new contexts associated with needs, skills and aims of a pupil. The musical activity of a learner in these contexts is individual, unique and personally significant.

### **1.3. Present-day musical training in the system of non-formal education**

In the overall context of Lithuanian education, non-formal children's education is a topical field that holds a prominent place. According to scholars, a high-quality spread of non-formal education enables one to deepen and enrich the activities of formal education; hence, it can contribute to intellectual and spiritual maturity of a learner in its own way (Ruškus and others, 2009; Petraitytė, Lingytė, 2010; Zuoza, 2011; etc.). The analysis of the documents that regulate non-formal education (*Law on Education of the Republic of Lithuania, State Education Strategy; Conception of Children's Non-formal Education*) clearly suggests that non-formal education today manifests itself in the crossroads of the preservation of education traditions and the openness to innovations. New principles related to the education process and organization, in addition to the assessment of the competences of teachers are highlighted in the documents, but these principles are still out of reach in today's non-formal children's education. The leading role to apply these principles goes to music schools, the status of which is determined by the expression of distinctive traditions of professional music education, by specific education content and the peculiarities of musical activity. Music education is unique and significant when solving the problems of children's activity and socialization, which are meaningful when developing a spare-time culture and which are valuable when acquiring social, personal and professional competences.

#### **1.3.1. The specificity of the content of education in music schools in Lithuania and the experience of organization of non-formal music education abroad**

Music schools came into existence in the 1940s. After having adjusted education goals, tasks, content, expected results and after expansion of the scope of subjects, which has already been mentioned, music schools today are constituents of non-formal education; they have the status of *art or music school* and are a type of *non-formal children's education school and supplementary training for formal education school*. The specific character of music education pursued in schools of this type is based on two subjects of education core - singing and mastering of a musical instrument (the range of problems of this thesis is related to the latter subject). The training in music schools stands out from other spheres of non-formal education with the possibilities of training forms and specific artistic musical activity of a pupil (Balčiūnas, 2008; Šleinytė, 2008; Lapėnienė, Maldžiūtė Valaitienė, 2012; etc.). One of the main and most prevalent forms of musical activity of a pupil is musical performance. According to Girdzijauskienė (2004), musical performance is ascribed to the sphere of creative activity, in which the knowledge of a musical style, the understanding of performance traditions, the regard to the intentions of a composer and the knowledge of the interpretations of other performers is required. In addition to these conditions, the creative understanding of a music performer is also necessary as a condition for the musical performance to be called an interpretation. The last-mentioned skills related to musical performance are not the

result of one-day musical studies, but the aim that is being purposefully pursued in music schools. As the pedagogical observation shows, the interpretation of music or the perfection of interpretation, quite often becomes one of the principal aims of musical training. However, when looking at this reality in the light of individual preferences of a learner, perception of music and the training of musical taste, it can be suggested that musical performance in the education of would-be professional musicians and those who do not seek education of a musician cannot be perceived identically. The need for artistic and aesthetic education of a pupil arises, is focused on the aims articulated in a different manner, is directed not into a perfect mastery of an instrument, but more into the cognitive and educable aspect of the education. Certain circumstances and educational conditions are required for these educational aims to materialize. Based on the analysis carried out by the researcher on the specific character of the education pursued in music schools, these conditions should be deemed as insufficient. This is also proved by the experience of non-formal music education reorganization in some neighbouring countries: music schools abroad see the introduction and development of new models and innovative forms of education, and according to researchers, these models and forms are changing the image of musical training in a positive way (Heimonen, 2004; Dartsch, 2011; Комаровская, 2013; etc.). Positive experience is a source of new ideas for the introduction of musical training based on the needs of the society and a pupil operating in it.

### **1.3.2. Reflection of research in present-day education of music schools in Lithuania and Europe**

When delving into the most important research of education in music schools on a European scale, it is quite simple to find universal issues that link the research of musical training of a number of countries. Educational topics of the day in Europe and the trends of musical training in Lithuania have some common points. One of these points is the new cultural needs of modern society and the possibilities of musical training changes that determine these needs. The subjects debated in scientific research point to this. These subjects are as follows: the problem of differentiation of the education of those who do not seek to become professional musicians and would-be professional (Tchernoff, 2007; Varro, 2010; Ignatonis, 2010; Gabnytė, 2012; etc.), various psychological aspects of participation in musical activities (Цагарелли, 2008; Dubosaitė, 2009; Kartašovas, 2010; Balčiūnas, 2012; etc.), cooperation of participants of the educational process, development of the improvement of teachers and their competences (Mota, 2007; КРЫХТИНА, 2009; Kolodziejski, 2010; Zuzevičiūtė, Bukantaitė, 2012; etc.), education of creativity (Kulikauskienė, 2008; Lapėnienė, Maldžiūtė Valaitienė, 2012; Комаровская, 2013; etc.). We can suggest that the features of today's educational practice highlighted by the most important research of music educology are revealed when problematic questions similar to many systems of European non-formal music education are raised:

- what are the fundamental differences of “yesterday’s” and “today’s” music education?
- what challenges does a teacher of music subjects have to be prepared for today?
- what new requirements are set out to a teacher who is seeking to adjust to artistic needs and educational interest of his/her learner?

## **2. IMAGE OF NON-FORMAL MUSIC EDUCATION IN CONDITIONS OF EDUCATIONAL PARADIGM SHIFTS**

### **2.1. Features of classical educational paradigm in music pedagogy**

Detailed analysis of the features of idealism, realism, neo-Thomism and materialism (see Aster, 1995; see Ozmon, Craver, 1996; see Bitinas, 2000; etc.) in the light of philosophical, aesthetic and educational paradigms have revealed that today's music education is still based on the features that reflect these approaches (Musneckienė, 2004; Šiaučiukėnienė, Visockienė, Talijūnienė 2006; Valuckienė, 2009; etc.). In the practice of musical training, it manifests itself in guidance, expression of teacher-pupil relation based on direct knowledge transfer, dissemination of education content related to the aspiration to preserve the artistic musical heritage, the aim to develop professional skills, the application of the methods of mastering a musical instrument and mastering of education results focused into acquisition of basic professional knowledge. Rapid sociocultural changes are an important prerequisite for the changes of education content. When the vision of long-term music education is based on the paradigm shift, the changed meaning of pupil's knowledge, skills and abilities, creative activity, and emotional value attitudes are revealed. Not an idealized, but individualized creative activity, the aim of which is the formation of emotional value attitudes, becomes the basis of the pupil's expression.

### **2.2. Influence of social constructivism and postmodernism on the development of the innovations of music education**

The vision of long-term music education is the training based on the phenomenon of certain philosophical, aesthetic and educational paradigm shift. The prerequisites of paradigm shift are determined by rapid change of public needs; this phenomenon is determined by conflicting metamorphoses of the times – when individuality is disappearing and the importance of self-creation and self-actualization is growing. The processes of the socialization of an individual change in a socially constructed reality (Berger and Luckman, 1999). The quality of these processes determines rational and emotionally controlled learning stages defined by certain methods, the emergence of which basically “breaks” the conventional educational techniques. In practice it is understood as the application of the strategies applied individually to a learner on the basis of his socialization needs. In today's education it is the teacher's orientation that becomes important in the learner's social space, and school mediates as an individual becomes a part of a new social reality.

When we look at musical training through the lens of the challenges inherent to postmodernism, we can see stark contrasts in the image of the era's and today's educational practice. The diminishing individualism, retrospective stylisation and the wholeness of consumer and “high” art. All these things are the sum-total of the features that are discordant with education canons (Jameson, 2002; Rubavičius, 2003). However, long-term music education based on this sum-total would take on a new quality, which would provide quality fulfilment of the aims of an individual's education and satisfaction of hedonistic human needs through musical activity. The expression of the ideas of postmodernism in long-term music education is an in-demand and accessible product of educational institutions, the approach of “high” art standards to an individual and the change of the established canons of education.

### **2.3. Theory of *Praxial* music education and prerequisites of music education links based on changes**

The vision of long-term music education is also based on a new philosophical approach to music education. According to the idea of *Praxial* theory, the understanding about the value, beauty and meaningfulness of music based on the realistic approach changes substantially (Elliot, 1995; Regelsky, 2011). Practical artistic musical activity based on the uniqueness of personality is dear and meaningful to everyone and draws on everyday values. Instead of being unpleasant, musical training becomes pleasant and engages into activity with the help of new forms of artistic expression. The education in music schools based on *Praxial* theory would allow looking at education from the perspective of the practical interest of a learner and would reveal new forms of artistic expression without “pushing oneself” into narrow confines of professional teaching. Then, the demand for modern music education would likely grow, as well as accessibility to everyone who wants to perform music within the limits of their needs and skills.



### **3. INTERPRETATION OF THE CONCEPT OF PROFESSIONAL ATTITUDES IN SOCIAL SCIENCES**

#### **3.1. Interpretation of the attitudes in social psychology and education**

An attitude (*lot. aptitudo*) is a mental state of a person, which helps to understand better an object or to perform an action linked to this object (Dictionary of psychology, 2003). It is usual that attitude is most often a favourable or, on the contrary, unfavourable evaluative reaction exhibited in one's opinion, behaviour and feelings (Myers, 1996). According to Britt (1958), attitude is a particular mental attitude that reacts to external signals. Whereas, Fishbein (1963) argues that attitude is a defined individual predisposition or opinion towards an object, usually accompanied by corresponding actions. Quite varied and broad gamut of the meanings of the concept of attitude suggests that attitude is a complex phenomenon, which contains cognitive, affective and behavioural components. Attitudes, as a construct, can manifest themselves in the single context of various spheres, such as social, psychological, psychosocial and biological (Thomas and Ala Philippe, 1996). Gribačiauskas (2003) argues that the construct of attitude can be associated with the construct of interest and its thematic objective content is immensely broad. A certain strain of social attitudes in the context of personality and social psychology is also an individual's opinion about himself/herself, as well. The theory of self-concept points to this too. It underlines the external and internal expression of the opinion about oneself. Attitudes also manifest themselves and can be analysed in the domain of professional knowledge and particular professional activity. They can be defined as a personal understanding of professional ideals expressed through thoughts, feelings, emotions, and activities in a specific concentrum of professional activity and can shape the modus operandi of professional activity, determine the diversity of methods and the behavioural characteristics related to the profession (Fishbein, Ajzen, 1975).

#### **3.2. Professional attitudes of music teachers as the projection of long-term music education**

In the broad context of music education research in foreign countries, the attitudes of music teachers have been researched both in formal and in non-formal education for quite a long time. As the wealth of scholarly articles published in the last decades of the 20<sup>th</sup> century suggest (Clingman, Vincent, 1993; Sideridis, Chandler, 1996; etc.), as well as research carried out by today's authors (Schon, 2005; Fredrickson, 2007; Robinson, 2010; Burkett, 2011; etc.). This research illustrates the approach of music teachers to their profession and shows the picture of the practice of music education in a particular country: existing problems, expectations or positive changes. Research of the professional attitudes of teachers presented in this thesis clearly prove that the attitudes not only implicate and shed light on the fragments of expressive education reality, but also in its own way shapes the content of education changes. The research of the attitudes of music teachers conducted by authors from various countries has revealed professional attitudes that express themselves and dominate in the education domain, whereas the reflection of the research has allowed identification of the general trend of instrumental education beyond the limits of the music education system in Lithuania.

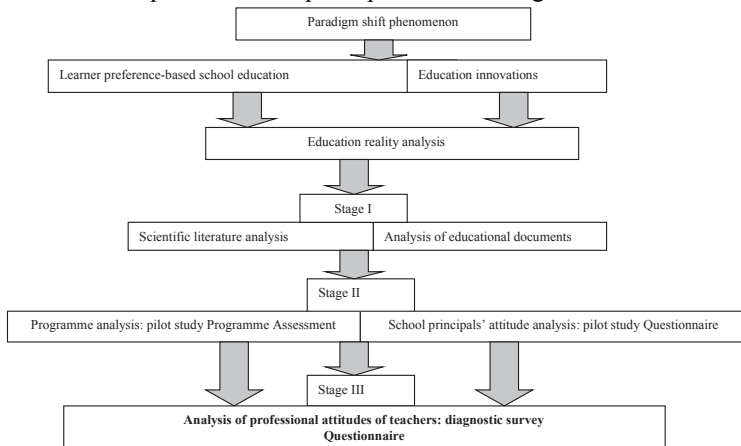
## 4. METHODOLOGY AND RESULTS OF RESEARCH ON PROFESSIONAL ATTITUDES OF MUSIC SCHOOL TEACHERS

### 4.1. Justification of Research Methodology

#### 4.1.1. Theoretical Model of Diagnostic Survey and Criteria for Developing the Instrument

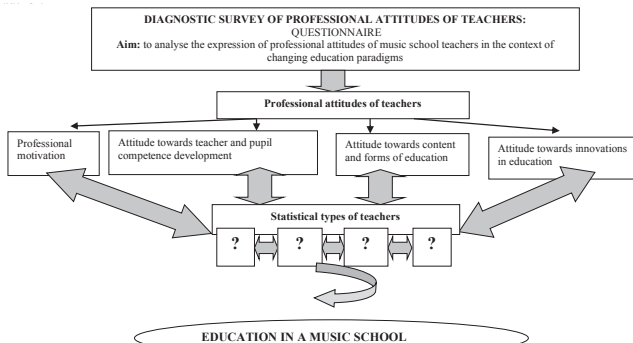
The model of the diagnostic survey of professional attitudes of music school teachers is the summing-up of theoretical postulates, empirical results and subjective researcher's insights. The aim of the diagnostic survey of attitudes was to reveal the prevailing professional attitudes of teachers and to single out the statistical types of teachers having the capacity to affect and shape the educational environment from different perspectives.

Figure 1 provides the logical scheme of preconditions for designing the diagnostic survey model and the process of the principal research stages.



**Fig. 1.** Logical scheme of the dissertation research

Figure 2 presents the theoretical model of diagnostic survey of professional attitudes devised by the author.



**Fig. 2.** Theoretical model of the diagnostic survey of professional competences.

The development of the diagnostic instrument for the study of professional attitudes of music school teachers relied on the research studies of Merkys (1999), Ruškus (2000), Gribačiauskas (2003) and Strakšienė (2009), and the methodology applied by them. To identify the professional attitudes of music teachers, four independent, yet interrelated diagnostic blocs were set up: *Professional Motivation, Attitude towards Teacher and Pupil Competence Development, Attitude towards the Content and Forms of Music Education, Attitude towards the Innovations in Music Education*. The structure of diagnostic blocs was grounded on educational, social and psychological factors generalising them as well as their mutual coherence. An in-depth content of the model of professional attitudes of teachers is provided in Table 1.

Table 1

**Content of the Model of Professional Attitudes of Teachers**

<b>Diagnostic bloc I</b>	<b>Diagnostic bloc II</b>	<b>Diagnostic bloc III</b>	<b>Diagnostic bloc IV</b>
<i>Professional motivation</i>	<i>Attitude towards teacher and pupil competence development</i>	<i>Attitude towards the content and forms of music education</i>	<i>Attitude towards the innovations in music education</i>
<i>1. Professional satisfaction</i>	<i>1. Self-evaluation of competences in the training of a future professional</i>	<i>1. Artistic completeness and perfection of the repertoire being performed</i>	<i>1. Education differentiation</i>
<i>2. Manifestations of educational authoritarianism in communication with pupils</i>	<i>2. Self-evaluation of competences in the training of learners who are not seeking music education</i>	<i>2. Teacher's activities in promoting the pupil's interest in music</i>	<i>2. Change of assessment system</i>
<i>3. Positive attitude towards parents' participation in the education process</i>	<i>3. Development of teacher competences</i>	<i>3. Activities of a music school in promoting the pupil's interest in music</i>	<i>3. Need for experimentation</i>
<i>4. Competitive environment</i>	<i>4. Importance of developing pupil's educational competences</i>	<i>4. Lack of possibilities for pupil's artistic self-expression in a school</i>	<i>4. Group learning</i>
<i>5. School principal's impact on the education process</i>	<i>5. Importance of developing pupil's professional competences</i>	<i>5. Lack of conditions for the maturity of pupil's personality in a school</i>	<i>5. Adult musical training</i>

<i>6.Harmony of family needs and work</i>	<i>6.Importance of developing pupil's personal competences</i>	<i>6.Importance of positioning of arms/body and the main playing skills for the quality of the process of playing a musical instrument</i>	<i>6.Education of the disabled</i>
<i>7.Material interest</i>	<i>7.Importance of developing pupil's social competences</i>	<i>7.Conservativeness of methods</i>	<i>7.Possibility for a pupil to select his/her curriculum</i>
<i>8.Health and work conditions</i>		<i>8.Traditional types of pupil's musical artistic activities during a lesson</i>	
		<i>9.Alternative types of pupil's musical artistic activities during a lesson</i>	
		<i>10.Possibilities for pupil's stage activities</i>	
		<i>11.Traditional repertoire</i>	
		<i>12.Repertoire meeting pupil's contemporary needs</i>	

#### **4.1.2. Sample Justification**

The sample group of the dissertation research was made up of teachers from the following instrumental disciplines; (grand-piano, string, folk, wind, percussion instruments, accordion, guitar) and from music schools in Vilnius, Kaunas, Klaipėda, Šiauliai, Panevėžys and smaller cities and towns. It has been estimated that the sample used in the research reflects the properties of the general set and meets the criteria of purposive sampling. The summary of the sample statistics prompts a conclusion that it roughly reflects the general demographical and professional characteristics of the community of music teachers, allowing the researchers to treat the sample as representative and corresponding to the requirements of the diagnostic survey.

The survey of professional attitudes of Lithuanian music school teachers was carried out between February-April 2013. An anonymous questionnaire designed by the dissertation author was distributed to teachers. The questionnaire return rate was 73%: out of 500 distributed questionnaires, 367 completed questionnaires suitable for data processing were returned to the researcher.

#### **4.1.3. Justification of Statistical and Qualitative Research Methods**

The research made use of numerical measures of descriptive statistics – frequency analysis. In order to systemise and generalise research data and to enhance their reliability, the scaling method was applied. Statistical data was visualised by graphical

means: *Windows Microsoft Excel* and *Windows Microsoft Word* applications were used in designing diagrams, images, tables. Statistical hypotheses were tested by means of dispersion analysis method (ANOVA) and Chi-Square criterion. The research employed multidimensional statistical methods: correlation and regression analysis, factor analysis and cluster analysis.

Qualitative data analysis methods were applied in order to process the data of the questionnaire-based survey collected in the dissertation research. The contextualising and categorising strategies (Maxwell, 1996; Charmaz, 2006) were applied in the analysis of the content of open questions included in the questionnaire.

#### **4.1.4. Methodology for the Development of Diagnostic Scales**

The questionnaire on the professional attitudes of music school teachers was comprised of 4 diagnostic blocs – *Professional Motivation, Attitude towards Teacher and Pupil Competence Development, Attitude towards the Content and Forms of Education, Attitude towards the Innovations in Education* as well as a bloc describing demographic and professional data of respondents. The questionnaire consisted of 176 statements; the respondent had to evaluate each of them by a category reflecting his/her attitudes. The questionnaire made use of a Likert scale method, *semantic differential, rank order scale, rating scale, numerical scale*. To investigate the structure of research variables, the factor analysis method was employed. The analysis was based on the correlation matrix using the principal components method. The level of reliability of diagnostic scales was assessed by calculating the value of *Cronbach  $\alpha$*  coefficient (the acceptable coefficient interval is  $0.5 \leq \alpha < 1$ ; the values close to one indicate a high internal consistency of the test). In the selection of data, the variables were rejected if their factor values were lower than 0.3 ( $L < 0.3$ ) and lower than 0.4 in individual cases (by relying on logic) and if their item total correlation *r/itt* was lower than 0.2. To find out how much the matrix is adequate for factor analysis, the Keiser-Meyer-Olkin (KMO) measure was applied: the closer the measure value is to one, the more adequate the matrix is for factor analysis; if the measure value is lower than 0.5, factor analysis was not applied. On the basis of the values obtained, 127 statements of the questionnaire were selected and linked into 33 diagnostic scales. After the secondary factor analysis, 4 joint diagnostic scales, robust in statistical and interpretative terms, were designed, which helped to identify complex relations of professional attitudes: *Conservative Attitude towards the Curriculum; Liberal Attitude towards the Curriculum; Positive Attitude towards the Dissemination of Education Innovations; Positive Attitude towards the Development of Pupil's General Competences*.

### **4.2. Expression of Professional Attitudes of Music School Teachers**

#### **4.2.1. Expression of Professional Motivation in the Process of Education**

Eight scales were designed for the study of professional motivation of teachers – *Professional Satisfaction, Manifestations of Educational Authoritarianism in Communication with Pupils, Positive Attitude towards Parents' Participation in the Education Process, Competitive Environment, School Principal's Impact on the Education Process, Harmony of Family Needs and Work, Material Interest, Health and Work Conditions*. It may be stated that the majority (over 80%) of teachers working in contemporary music schools are satisfied with their pedagogical activities. Their satisfaction is deter-

mined by such factors as a non-competitive environment favourable for work, positive evaluation of personal competences and sufficient material remuneration. The aforementioned results prompt a conclusion that in respect of satisfaction with pedagogical activities, teachers are professionally motivated. The analysis of teachers' attitudes towards educational authoritarianism determined that this phenomenon is characteristic of the work of the majority of teachers (74.4%). Currently, the manifestations of educational authoritarianism in communication with pupils are mostly affected by the following factors: competitive environment ( $p=0.000$ ), negative school principal's impact on the education process ( $p=0.027$ ), attitude that the importance of positioning of arms/ body determines the quality of the process of playing a musical instrument ( $p=0.008$ ), application of traditional types of pupils' musical artistic activities during a lesson ( $p=0.007$ ), perfection of the repertoire being performed and application of conservative methods ( $p=0.04$ ), limitation with developing pupil's professional competences alone ( $p=0.046$ ). The prevailing attitude of teachers towards parent and teacher cooperation can be considered positive (it is likely to make a positive impact on professional motivation as well) bearing in mind the agreement of most of the respondents (86.2%) to parents' participation in the education process. The expression of competitive environment in the education practice as having a potential negative impact on professional motivation has been determined: the manifestations of such environment can still be detected in a contemporary music school; however, according to the respondents, it is not characteristic of certain schools. As illustrated by research results, a negative school principal's impact on the education process ( $p=0.002$ ), the teacher's material interest while working in a school ( $p=0.00$ ), the application of traditional types of pupil's musical artistic activities during a lesson ( $p=0.017$ ), the attempt for perfect, artistically complete repertoire ( $p=0.016$ ) have the greatest influence on the formation of the competitive environment. In analysing the features of school principals' impact on the education process, it has been determined that slightly more than half the teachers indicated the impact made by school principals as positive. However, the answers of slightly less than half of the respondents participating in the questionnaire to the open question on the corrections required in a school from the perspective of a school principal revealed that there are a sufficient number of areas requiring corrections. Teachers' ability to combine family and professional career, a sufficiently good physical health and the conditions of work meets the expectations of teachers, and can be singled out as a positive precondition for professional motivation.

#### **4.2.2. Attitude towards Teacher and Pupil Competence Development**

The teachers working in a contemporary music school evaluate the competences gained during studies and pedagogical work practice in the training of future music professionals and the learners not seeking a professional music career as sufficiently high. However, such evaluations could be interpreted as only partially objective as they do not reflect the content of actual competences. Nearly identical results of self-evaluation of competences adequate for the training of future music professionals, as well as the learners not seeking a professional musical career, prove that teachers do not see any differences in the education of pupils driven by different educational goals. The absolute majority of teachers can be characterised by favourable attitudes towards personal self-

development or competence development. It has been identified that such an approach is shaped by the factor of satisfaction with pedagogical activities ( $\chi^2=20.154$ ;  $df=4$ ;  $p=0.000$ ), a partially manifesting material interest ( $\chi^2=39.617$ ;  $df=4$ ;  $p=0.000$ ) and a favourable attitude towards differentiated education ( $\chi^2=16.212$ ;  $df=4$ ;  $p=0.003$ ). The formation of a positive attitude towards competence development is negatively influenced by the competitive environment. It means that the teachers competing among themselves are less in favour of professional development, and the manifestations of the competitive environment in a school suppress rather than stimulates the teacher's need for professional development. The evaluation of teachers' attitude in respect of development of pupils' competences revealed that in contemporary practice of music education, teachers consider the development of pupil's social and professional competences on nearly equal terms, whereas pupil's personal and educational competences do not seem very important. Such an attitude leads to a conclusion that teachers partially identify contemporary music education with the preparation for a career as a professional musician: music education is focused on the development of competences in the art of performance; therefore, it is natural that less attention is paid to the development of personal and educational competences.

#### **4.2.3. Attitude towards the Content and Forms of Music Education**

The analysis of the results of the diagnostic bloc *Attitudes towards the Content and Forms of Music Education* determined that today, slightly more than one-third of teachers consider *Promotion of the Interest in Music* the major goal of music education. In the meantime, *Completeness and Perfection of the Repertoire being Performed* was mentioned in the answers of only about 15% of the respondents as the key goal of music education. It can nevertheless be stated that the education practice of nearly every teacher can be described by the attempt for repertoire completeness and perfection; hence, it can be considered dominant in music education. It has been identified that 52% of respondents agree to repertoire completeness and perfection, while 43.1% uphold this opinion only partially. It has been determined that *Possibility for Pupil's Artistic Self-expression* as the main goal of music education is least important to teachers. The attitude of the lack of the possibilities for artistic self-expression in a school is also characteristic of the minority of teachers, meaning that the education practice is dominated by the approach that adequate attention is paid to pupil's artistic self-expression. However, such an expression of the attitude raises certain doubts in the actual situation of education practice because the forms of self-expression accessible to a pupil in contemporary education are evaluated as limited and insufficient. In the meantime, *Personality Enrichment and Maturity* as the principal goal of music education was mentioned in the answers of one third of teachers. A similar number of teachers can be characterised by an attitude that inadequate attention is paid to personality enrichment and maturity in schools.

The evaluation of expression of the teachers' attitude towards the importance of 'positioning of arms / body' and the main playing skills for the quality of the music process leads to an unambiguous conclusion that in the sphere of education this educational factor is supported nearly unanimously (97%). The study of teachers' attitude towards the methods used in the education practice determined that in contemporary music education, conservative methods prevail in the work of over half of the teachers participat-

ing in the survey. It has been determined that there is a causal relationship between the expression of conservative methods and the development of teachers' competences ( $\chi^2=22.085$ ;  $df=4$ ;  $p=0.000$ ). The greater at the disagreement to competence development, the more favourable conditions are created in the education domain for conservative methods to manifest themselves. It has been proven that the conservativeness of the methods in use also manifests itself in the background of the afore-mentioned agreement to the completeness and perfection of the repertoire being performed ( $\chi^2=10.772$ ;  $df=4$ ;  $p=0.029$ ). It means that routine actions and occasional drill in repeating, imitating and perfecting complex elements of a musical text or interpretation are not avoided in the education domain. It has been revealed that teachers are rather sceptical about the search for methodological innovations or the testing of a new pedagogical strategy. The analysis of the expression of teacher attitudes towards traditional and alternative types of musical artistic activities during a lesson revealed that contemporary education is dominated by traditional methods, and this educational factor is supported by more than half of the teachers participating in the survey. It means that the learner's activities in a lesson are limited with the study of a musical text as well as "technical" and interpretative exercises of a piece of music. It has been identified that the latter attitude potentially forms in showing a special concern with pupil's professional competences ( $\chi^2=26.372$ ;  $df=4$ ;  $p=0.019$ ) ( $p = 0.000$ ); it should not be rejected that the repertoire, which a pupil must interpret in an artistically complete manner, "contributes" to such an approach towards education practice ( $\chi^2=17.530$ ;  $df=4$ ;  $p=0.002$ ). However, the results have proven that the majority of teachers (80.1%) have a positive attitude towards alternative types of pupil's musical artistic activities during a lesson. In terms of percentage, this attitude can be considered prevailing in education. The analysis of teachers' attitudes towards contemporary possibilities of a pupil's stage activities revealed a critical approach of over half of the respondents in this respect. Even though education practice is dominated by the forms of stage activities, which have not been changed over decades, the expression of teachers' attitude not to agree and to change traditions is rather explicitly stated in contemporary education. Such an attitude enables research to see the future music education in a rather optimistic light: it is likely that the possibilities of stage activities for the learners not seeking professional music education will become attractive and meeting their competences. The analysis of teachers' attitudes towards a traditional repertoire and a repertoire meeting contemporary pupil's needs used in the educational process yielded rather contradictory results. It has been identified that the absolute majority of teachers support the use of the traditional repertoire. However, it has also been revealed that teachers can be characterised by a positive attitude towards the use of the repertoire meeting contemporary pupil's needs. The latter provision was apparent in the answers of nearly all respondents. Thus, the results prompt an insight that the aforementioned attitudes intertwine or simply supplement one another.

#### **4.2.4. Attitudes towards Innovations in Music Education**

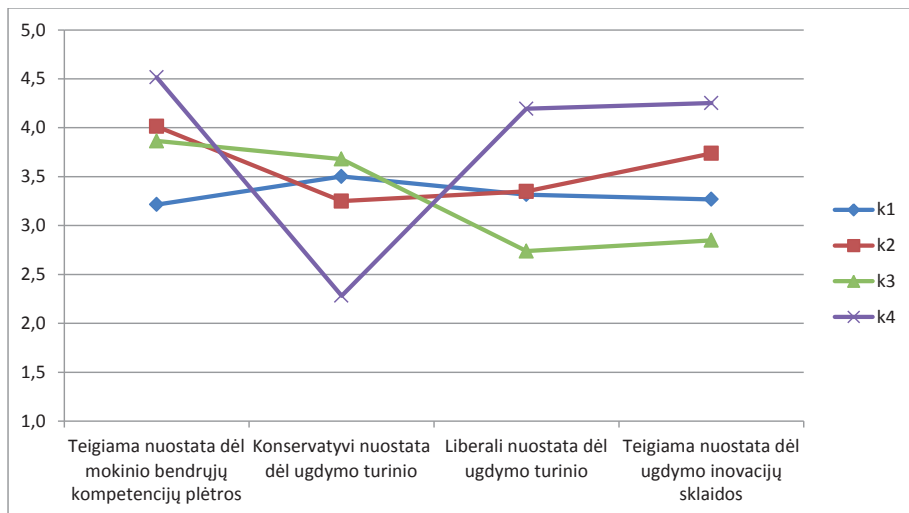
It has been identified that teachers have a sufficiently favourable attitude in respect of the dissemination of innovations. Teachers are most in favour of the education of disabled and adult education, whereas they are least in favour of any change to the assessment system and group learning. It has been determined that the disagreement to



the change of the assessment system is conditioned by an unfavourable attitude towards other innovations in music education. It means that the agreement to the change of the assessment system is associated with a generally progressive attitude in respect of the application of innovations. In the meantime, the negative attitude towards group learning is mostly affected by disagreement to differentiated education ( $\chi^2=27.984$ ;  $df=4$ ;  $p=0.000$ ) and a positive attitude towards the development of competences of the teacher him/herself ( $\chi^2=9.646$ ;  $df=4$ ;  $p=0.047$ ). The majority of teachers have a rather favourable attitude in respect of differentiated education. The agreement and partial agreement to this innovation exceeds 90% of the answers of all respondents. Such a favourable attitude of teachers is formed by a positive attitude towards competence development and the agreement to alternative forms of pupil's activities during a lesson ( $p = 0.000$ ). However, a positive attitude towards differentiated education expressed by the absolute majority of teachers opposes the cotemporary educational practice abounding in educational elements in relation to professional education. It means that teachers are more prepared to implement this innovation in theory than in practice. Teachers were not active in answering an open question which was supposed to reveal the needs for innovations in education. However, the grouping of the answers into categories revealed that the integration of computer technologies in education is most relevant in contemporary education. Teachers find new disciplines important, such as improvisation, ensemble, accompaniment, reading "from the sheet", playing "by ear". It has been determined that a significant innovation of music education is considered as the possibility of selection of a "more flexible" repertoire. Teachers associate the innovations of music education with new forms of music education – education of the disabled, adult teaching, group learning. It has been noticed that the material wellbeing of a school is relevant to teachers, which, according to teachers, is essential for the introduction of innovations in a school. Teachers specify the shift in teacher's attitude which is essential for the school to become attractive, innovative and modern as one of the preconditions for the dissemination of innovations.

#### **4.2.5. Complex Relations of Professional Attitudes and Their Impact on the Education Process**

The analysis of complex relations of professional attitudes yielded results which will likely be relevant and useful for the modelling of music education in the future. It has been determined that the domain of contemporary music education is dominated by a rather diverse expression of professional attitudes. It has been identified that the expression of attitudes is rather contrasting in the education practice. There is a conservative attitude towards the curriculum and an opposing liberal attitude. The attitude in favour of the pupil's general competences and an innovative attitude in favour of education innovations in opposition to conservative education have also been recorded. A four cluster – statistical type model was designed on the basis of cluster analysis. Its scheme is provided in Figure 3.



**Fig. 3** Typology of music teachers by the expression of attitudes. Four-group model\* (N=367)

\*Positive attitude towards the development of pupil's general competences; Conservative attitude towards the curriculum; Liberal attitude towards the curriculum; Positive attitude towards the dissemination of education innovations

A thorough analysis of expression of professional attitudes in the education practice enabled the distinction of four statistical types of teachers. It has been identified that the teachers of music schools fall into the following types: *Moderate Conservatives*, *Moderate Innovators*, *Conservatives*, and *Liberal Reformers*. It may be stated that the most innovative statistical groups in favour of curriculum changes and the dissemination of innovations are *Moderate Innovators* and *Liberal Reformers*. It is likely that the teachers attributed to these groups are enthusiastic and show initiative in respect of reforms and changes. In the meantime, *Moderate Conservatives* and *Conservatives* reflect an approach in opposition to the said factors. Innovative ideas are not foreign to *Moderate Conservatives*; however, they prefer education stability rather than radical changes. The group of *Conservatives* is exceptional in the context of statistical types: the teachers assigned to it are especially conservative; their attitudes can be defined by scepticism, opposition to innovations and the change of any element in the education practice. It should not be rejected that the attitudes of *Conservatives* and certain actions driven by these attitudes are the principal obstacle to the improvement of education available in contemporary Lithuanian music schools. The study revealed interesting data on the expression of statistical types in the context of demographic tendencies (see Table 2).

Table 2

**Comparison of Statistical Groups by the Aspect of Residence.  
Ward's Method (N=367)**

Residence										
Residence	Moderate Conservatives (k1)		Moderate Innovators (k2)		Conservatives (k3)		Liberal Reformers (k4)		Total	
	%	N	%	N	%	N	%	N	%	N
Vilnius	33.6	38	38.1	43	25.7	29	2.7	3	100	113
Kaunas	27.9	12	34.9	15	34.9	15	2.3	1	100	43
Klaipėda	35.9	14	38.5	15	15.4	6	10.3	4	100	39
Šiauliai	29.4	10	52.9	18	8.8	3	8.8	3	100	34
Panevėžys	40.0	8	45.0	9	10.0	2	5.0	1	100	20
Other cities	28.8	34	52.5	62	13.6	16	5.1	6	100	118
Chi square test										
Value		df				Sig (p)				
19.981		10				0.029				

It has been identified that the statistical groups of *Moderate Conservatives* and *Conservatives* are mostly wide-spread in the music schools of the capital city, while the groups of *Liberal Reformers* and *Moderate Innovators* are more common in the music schools of smaller towns. It prompts a conclusion that the music schools located in smaller towns or rural areas create more favourable conditions for changes in the curriculum and the dissemination of innovations.

### CONCLUSIONS

1. Based on the analysis of the research of Lithuanian and foreign authors in the field of music education, the common grounds reflecting the topical issues and tendencies of European and Lithuanian music education were highlighted and the spheres of music education drawing most attention in the research area were summarised. Literature review revealed that the problems of contemporary music education in the national and broader geographical context are associated with specific educational, psychological, education-organisation aspects: the limitation of music education in rendering universal and cultural values and the contradictions of artistic values and interests of learners and teachers; the lack of attractiveness of the teaching of music and the diversity of music forms; the lack of the possibility for realisation of different pupil's interests and educational goals; the lack of development of learner's independence, motivation and creativity in education; unduly narrow content of literature / primers on instrumental education.

2. It has been determined that the practice of music education still relies on the classical paradigm based on idealism, materialism and neo-Thomism. The image of perspective music education is associated with social constructivism, postmodernism and Praxial music education theory. The stress is based on the construction of social reality highlighted by constructivists, where diverse socialisation processes and their quality determine rational and emotionally controlled learning stages defined by certain methods; the origin of which essentially changes the usual education techniques. The properties defining postmodernism and their projection in the perspective music education have been identified: the decline of individualism but the growth of the freedom of personality, creativity, individuality; the negation of retrospective stylization. The essence of Praxial music education theory, which is understood as the basis of pragmatic decisions of an individual providing an actual reflection of the role of music in a person's life, has been highlighted.

3. The understanding of the concept of professional attitudes of music teachers was conceptualised based on interpretations of the concept of attitude proposed by different authors in the context of social psychology and educology. In this dissertation, professional attitudes, being a diagnostic construct, were grounded on the self-concept theory based on the expression of individual's opinion on him/herself and the construct of teacher's professionalism based on the teacher's knowledge, competences, attitudes, and behaviour. The research model of professional attitudes of music school teachers relied on four structural elements of attitudes: *Professional Motivation; Attitude towards Teacher and Pupil Competence Development; Attitude towards the Content and Forms of Education; Attitude towards the Innovations in Education.*

4. The conclusions on the professional motivation of music teachers were made on the basis of statistical analysis results. The expression of structural components of attitudes and professional motivation factors – professional satisfaction, mutual communication and cooperation of participants in the education process, material interest and harmony of family needs and work – have been identified. The majority of teachers are satisfied with their profession and conditions of work, they are able to combine the needs of family and work. Teacher-parent relationship based on cooperation in the education process is important for teachers; however, the manifestations of educational authoritarianism can still be identified in the teacher-pupil relations resulting from competition in schools and the negative impact of school principals.

5. Statistical research analysis results revealed the attitudes of teachers towards their professional development as well as the development of pupil's educational, professional, personal and social competences. It has been determined that teachers evaluate their competences for the development of a future music professional and a learner not seeking musical education as rather well-developed; self-evaluations are nearly identical among themselves. The analysis of dominant teacher attitudes in terms of competence development determined that the absolute majority of teachers can be characterised by favourable attitudes towards personal improvement or competence development. In the meantime, as regards pupil's education process, teachers are most in favour of the development of pupil's professional and social competences by attributing less importance to educational and personal competences in education.

6. The attitudes of teachers towards the content and forms of music education have been investigated. The study revealed that the attempt for repertoire completeness and perfection is apparent in the education practice of nearly every teacher, which means that it can be evaluated as dominant in the domain of music education. The conclusion is supplemented by the expression of teachers' attitudes in respect of the importance of positioning of arms / body and the development of major skills: it has been determined that this education factor is upheld nearly unanimously. It has been revealed that the attitudes of the majority of teachers reflect support to conservative methods, while the application of new strategies in pedagogical activities is approached with a grain of scepticism. It is a paradox that teachers do not object to the inclusion of improvisation, sight-reading or playing by heart in the pupil's activities but they do not yet provide the pupil with a possibility for such activities in their work. Educational practice is dominated by the attitude in favour of the choice of the conventional repertoire based on rigid traditions, which has been proven to be a characteristic feature in the work of the majority of teachers. However, they find it equally important to take into account contemporary pupil's needs by selecting the examples of music, which would be attractive and relevant to a pupil; however, such a practice is only pursued in individual cases.

7. It has been determined that teachers can be characterised by rather favourable attitudes in terms of the introduction of innovations in a school. In contemporary education, teachers are most in favour of the education of the disabled and adult teaching and least in favour of the change of assessment system and group learning. The majority of teachers have a rather favourable attitude towards education differentiation; however, they follow the standards applicable to professional education in their work. It has been identified that teachers consider the introduction of computer technologies and the integration of new disciplines (improvisation, ensemble, accompaniment, etc.) in the curriculum the most relevant education innovations. The successful introduction of innovations is associated with an improving material situation of a school and teacher's personality.

8. Hypothesis brought forward by the author proved to be right. According to it, different pedagogical profiles working in different directions and forming an educational practice manifest themselves in contemporary education: *Moderate Conservatives*, *Moderate Innovators*, *Conservatives*, *Liberal Reformers*. It has been identified that a conservative approach is slightly more intensive than liberal in contemporary educational practice; education is essentially defined by the confrontation of the two approaches. Such a conclusion is prompted by a slightly higher number of *Moderate Conservatives* and *Conservatives* compared to *Moderate Innovators* and *Liberal Reformers*. The expression of the aforementioned statistical types in education practice also proves the validity of providence formulated by the researcher, according to which the analysis of professional attitudes can summarise the problems and processes of music education and provide exhaustive information for the development of music education in the future. The analysis proved that though education paradigms are changing, the changes in contemporary education in a music school are rather sluggish – it is based on the standards appropriate for the training of a future music professional in the majority of schools; the education domain of certain schools is dominated by educationally limited and narrow conditions for artistic activities targeted at the development of

a learner's personality: the education practice of the majority of schools can be defined by the decades-established curriculum rendered by allegedly time-tested strategies and methods; learner's competences are targeted at a narrow field in respect of competences with a focus on the performance of a piece of music and its perfect interpretation; the teacher and learner relationship is based on the teacher's authority; manifestations of educational authoritarianism are also apparent in communication.

## **Approval of research results**

### Reports delivered in international scientific conferences:

1. *Music Science Today: the permanent and the changeable*, V International Conference, Daugavpils University, 2010; report: Possibilities of Differentiation Between Professional and Amateur Training Content at Children Music School
2. *Time of Challenges and Opportunities: Problems, Solutions and Perspectives*, Rezekne, 2011; report: The Reasons and Premises of Changes of Non – Formal Music Training System in Lithuania. Evaluation of Piano Teaching Programmes
3. *Актуальные проблемы мировой художественной культуры*, Gardin University, 2012; report: Изменения современного обучения в музыкальной школе в контексте музыкальной теории музыкального обучения *praxial*
4. *Teaching and Teacher Education in an Era of Accountability – What do we know and what do we need to know?* Bergen University, 2012; report: Improvement of Music Pedagogy Studies at University Using Methods to Stimulate Creativity
5. *Meninio ugdymo realijos ir plėtros perspektyvos*, Vytautas Magnus University, 2012; report: Socialinių, filosofinių, teorijų raiška šiandieniniame bei perspektyviniame muzikiniame ugdyme
6. *Menas ir mokslas: pastovumo ir kaitos apraiškos*, Šiauliai University, 2012; report: Muzikos improvizacija kaip kūrybiškumą skatinantis veiksnys
7. *The Reflective Music Teacher, 21 EAS Conference*, Leuven University, 2013; report: Changes of the Contents of Education in Lithuanian Music / Arts schools: Analysis of Leaders' Attitude

### Reports delivered in national scientific conferences:

1. *Nepriklausomybės 20 – metis. Kultūros lūžiai, pokyčiai ir pamokos. Tapatybės problema*, Lithuanian Academy Music and Theatre, 2010; report: Profesinio ir mėgėjiško muzikinio ugdymo turinio diferencijavimo perspektyvos vaikų muzikos mokykloje
2. *Meno procesas: tarp konstruktyvaus mąstymo, emocijų ir įkvėpimo*, Lithuanian Academy Music and Theatre, 2011; report: VMM Fortepijono specialybės programų vertinimas: tarp lūkesčių ir realybės
3. *Modernumo diskursas šiolaikiniame Lietuvos mene*, Lithuanian Academy Music and Theatre, 2012; report: Muzikos / meno mokyklų vadovų požiūrio į muzikinio ugdymo situaciją analizė
4. *Menas ir mokslas: pastovumo ir kaitos apraiškos*, Šiauliai University, 2012; report: Muzikos improvizacija kaip kūrybiškumą skatinantis veiksnys

5. *Mokyklos samprata Lietuvos meno kontekstuose (skirta LMTA 80-ies metų jubiliejui)*, Lithuanian Academy Music and Theatre, 2013; report: Muzikos mokyklų pedagogų profesinės nuostatos kaip perspektyvinio muzikinio ugdymo projekcija

Participated in:

The *Erasmus* Intensive Doctoral Programme Anadolu University Eskisehir (Turkey), 06-20 of June, 2013. Activities: lectures, discussions, research presentations.

Publications during the period of writing of the dissertation:

1. **Gabnytė, G.** (2010). Profesinio ir mėgėjiško muzikinio ugdymo turinio diferencijavimo perspektyvos vaikų muzikos mokykloje. *Nepriklausomybės 20 – metis. Kultūros lūžiai, pokyčiai ir pamokos. Tapatybės problema: respublikinės mokslinės konferencijos pranešimai*. Vilnius: Lietuvos muzikos ir teatro akademija. ISBN 978-9986-503-94-1. P. 211-220.
2. **Gabnytė, G.** (2011). The Training of Amateur and Professional Musician at the Modern-day Children's Music School. *Music Science Today: the permanent and the changeable: V International scientific – practical conference*. Daugavpils University. ISBN 978-9984-14-524-2. P. 232-241.
3. **Gabnytė, G.** (2011). The Reasons and Premises of Changes Non – Formal Music Training System in Lithuania. Evaluation of Piano Teaching Programmes. *Time of challenges and oportunities: problems, solutions and perspective: international scientific – practical conference of young scientists and students in Rezekne*. BSA, RA, LMA, LF. ISBN 978-9984-47-048-1. P. 219-224.
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6. **Gabnytė, G.** (2011). Ugdymo organizavimo pokyčiai šiandieninėje vaikų muzikos mokykloje: diferencijuoto ugdymo aspektas. *Meninis ugdymas: tyrimų tradicijos ir perspektyva*. Klaipėda: Klaipėdos universiteto leidykla. ISBN 978-9955-18-603-8. P. 99-106.
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8. **Gabnytė, G., Strakšienė, D.** (2012). Changes in children's education in a music school in the context of the theory of praxial musical education. *Международная научно-практическая конференция Актуальные проблемы мировой художественной культуры*. Гродно: ГрГУ им.Я.Купалы. ISBN 978-985-515-584-4. P. 248-255.
9. **Gabnytė, G., Strakšienė, D.** (2012). Ugdymo turinio pokyčiai šiaurinėje muzikos/meno mokykloje: mokyklų vadovų požiūrio analizė. *Kūrybos erdvės*, 16. Šiauliai: Šiaulių universiteto leidykla. ISSN 1822-1076. P. 8-18.
10. **Daugėlienė, J., Strakšienė, D., Gabnytė, G.** (2013). Muzikos improvizacija kaip kūrybiškumą skatinantis veiksnys. *Kūrybos erdvės*, 18. Vilnius: BMK leidykla. ISSN 1822-1076. P. 27-39.
11. **Gabnytė G., Daugėlienė J.** (2013). Muzikos mokyklų pedagogų profesinės nuostatos kaip perspektyvinio muzikinio ugdymo projekcija. *Ars et Praxis*, 1. Vilnius: Lietuvos muzikos ir teatro akademija. ISSN 2351-4744. P. 159-170.

### **Information on the author**

Giedrė Gabnytė Bizevičienė – a pianist, winner of international competitions, graduate from the Lithuanian Academy of Music and Theatre. In 1999 she completed Master's studies with qualifications of a solo pianist, member of a chamber ensemble and teacher. She went on internship at Mozarteum University of Music and Performing Arts in Salzburg (Austria) in the same year. In 2008 Giedrė Gabnytė Bizevičienė was awarded the Master's diploma at the Institute of Cultural and Arts Education of Vilnius Pedagogical University; from 2010 to 2013 she was a doctoral student in the field of educology at Šiauliai University.

Since 1998 Giedrė Gabnytė Bizevičienė has been employed at the Lithuanian Academy of Music and Theatre. Since 2011 she has been an associate professor of the Department of Pedagogy of the Lithuanian Academy of Music and Theatre. Giedrė Gabnytė Bizevičienė is an active figure in the Lithuanian concert life; she is also actively engaged in research activities: she delivers reports in national and international scientific conferences and publishes scientific publications in national and foreign scientific periodicals. Research interests: music education, peculiarities of young pianist's training.

Address: Šiaurės g. 25, LT-11107 Vilnius.

Phone (+370) 60381702, E-mail: ggabnyte@yahoo.com

# MUZIKOS PEDAGOGŲ PROFESINĖS NUOSTATOS EDUKACINIŲ PARADIGMŲ KAITOS KONTEKSTE

## Santrauka

**Disertacinio tyrimo problema, teorinis ir praktinis aktualumas.** Akcentuojamą šalies švietimo strateginių tikslų fone šiandien ypatinga rolė tenka meniniam ugdymui. Išskirtinė jo sritis – muzikinis ugdymas, kuris mokslininkų jau prilygintas multikultūriniam pažinimui, grindžiamam ugdytinio intelektualinių gebėjimų plėtra, jausminio prado žadinimu, santykio su savimi ir supančiu pasauliu formavimu. Vadinasi, muzikiniu ugdymu turėtume tenkinti ugdytinio pažinimo ir saviraiškos poreikius, suteikti bendrųjų kompetencijų, būtinų asmenybės tapsmui bei pažangios pilietinės visuomenės kūrimui. Esmingai keičiantis šalies politinėms, sociokultūrinėms sąlygoms, natūraliai kyla klausimai: kiek XX a. penktojo dešimtmečio „produktas“ – nūdienos muzikos mokykla ir joje diegiamas ugdymo turinys – realiai atitinka paradigmos virsmo suponuotus naujus švietimo ir ugdymo(si) tikslus? Ar gebama prisitaikyti prie naujų visuomenei keliamų iššūkių bei minėtų ugdytinio asmeninių bei edukacinių tikslų ir užtikrinti kokybiško ugdymo pasiūlą? Atsakymai į pastaruosius klausimus slypi neformaliojo muzikinio ugdymo realybės empiriniame pažinime: tik nustačius esminius „vakarykščio“ ir „šiandieninio“ ugdymo skirtumus, įvardijus svarbiausius pedagogui keliamus iššūkius ir naujus reikalavimus, paradigmos kaitos kontekste besireiškiančius edukacinės praktikos bruožus prasminga tirti ir vertinti mokslškai. Taigi teorinis šio disertacinio tyrimo reikšmingumas visų pirma yra grindžiamas šiandieninio muzikinio ugdymo specifikos bruožų atskleidimu tradicijų ir inovacijų kontekste. Perspektyvinio muzikinio ugdymo modeliavimui reikšmingos naujos idėjos – *kodėl* ir *kaip* reikia tobulinti muzikinį ugdymą šiandieninėje Lietuvos muzikos mokykloje, kad būtų sėkmingai prisitaikyta prie naujų visuomenės gyvenimo pokyčių kelyje į asmenybės formavimą.

Neatmestina, jog šio proceso sėkmę iš dalies lemia šiuo metu muzikos mokyklose dirbančių pedagogų profesinė motyvacija, išsilavinimas, požiūris į ugdymo inovacijas, į mokinį, darbo stilius, mokymo būdų įvairovė ir pan. Tad šiuo tyrimu siekta iširti šiandien ugdyme besireiškiančias pedagogų profesines nuostatas ir tuo būdu gauti objektyvios informacijos apie vykdomo muzikinio ugdymo problemas bei galimas jų sprendimo alternatyvas.

**Disertacinio tyrimo mokslinis naujumas** grindžiamas tuo, jog muzikos mokyklų pedagogų profesinės nuostatos lig šiol Lietuvoje nebuvo tyrinėtos. Tyrimu siekta diagnozuoti, kaip paradigmos kaitos kontekste keičiasi / išlieka nepakitęs nūdienos muzikinis ugdymas, veikiamas pedagogų profesinių nuostatų raiškos. Nuostatų diagnostinis instrumentas, muzikinio ugdymo situacijai minėtoje muzikinio švietimo terpėje apibendrinti bei pedagogų požiūriui, elgsenai, pedagoginiam braižui pagrįsti iš esmės mokslinėje erdvėje naudojamas pirmą kartą. Nauja ir tai, kad remiantis pedagogų profesinių nuostatų raiška, buvo apibendrintos muzikinio ugdymo inovacijų sklaidos realijos ir perspektyvos. Tyrimu atskleistos vyraujančios nuostatos dėl mokytojo ir mokinio kompetencijų plėtos, profesinės motyvacijos raiškos.

**Tyrimo objektas** – muzikos mokyklų pedagogų profesinės nuostatos.

**Tyrimo tikslas** – ištirti muzikos mokyklų pedagogų profesinių nuostatų raišką edukacinių paradigmu kaitos kontekste.

**Tyrimo uždaviniai:**

- 1) atskleisti ugdymo Lietuvos muzikos mokyklose bruožus filosofinių, estetinių, edukacinių paradigmu kaitos aspektu;
- 2) remiantis teorine mokslinės literatūros analize, konceptualizuoti muzikos pedagogų profesinių nuostatų sąvokos sampratą;
- 3) hipotetiškai apibrėžti muzikos mokyklų pedagogų profesinių nuostatų indikatorius bei parengti šias nuostatas matuojantį instrumentą;
- 4) remiantis statistinės analizės rezultatais atskleisti muzikos mokyklų pedagogų profesines nuostatas bei jas veikiančius sociodemografinius faktorius;
- 5) sudaryti edukacinėje praktikoje veikiančių muzikos pedagogų tipologiją pagal pedagogams būdingas profesines nuostatas, atskleisti nuostatų valentingumą.

**Ginamieji disertacijos teiginiai:**

1. Perspektyvinio muzikinio ugdymo viziją grindžiant edukacinių paradigmu kaita, atsiskleidžia pakitusi mokinio žinių, įgūdžių ir mokėjimų, kūrybinės veiklos, emocinių vertybių prasmė, suponuojanti ugdymo vykdomo muzikos mokykloje pokyčius.
2. Muzikos mokyklų pedagogų profesinės nuostatos implikuoja profesinės veiklos modelius, kurie suteikia informacijos apie vykdomą muzikinį ugdymą bei galimas įvairių jo sričių korekcijas.
3. Šiandieninio muzikinio ugdymo erdvėje reiškiasi skirtingi pedagoginiai profiliai – nuostatų statistiniai tipai, įvairiais rakursais veikiančios, formuojantys atskiras edukacinio proceso sritis arba visuminį edukacinį procesą.
4. Nūdienos muzikinio ugdymo erdvėje konservatyvus pedagoginis požiūris reiškiasi intensyviau nei liberalus, o tai iš dalies paaiškina edukacinėje praktikoje vyraujančio dogmatizuoto, į būsimo muziko profesionalo poreikius nukreipto ugdymo raiškos priežastis.

**Tyrimo duomenų rinkimo metodai:** *mokslinės literatūros šaltinių analizė, norminių neformalaus vaikų švietimo dokumentų analizė, Lietuvos muzikos mokyklų fortepijono dalyko programų vertinimas, muzikos mokyklų vadovų anketinė apklausa, muzikos mokyklų pedagogų anketinė apklausa.*

**Tyrimo duomenų apdorojimo metodai:** *aprašomosios statistikos metodai – dažnių analizė, grafinis duomenų vaizdavimas; tikimybinės statistikos metodas – chi kvadrato testas; daugiamačiai statistikos metodai – faktorinė duomenų analizė, koreliacinė regresinė analizė, klasterinė duomenų analizė. Statistinė tyrimo duomenų analizė buvo atliekama naudojant SPSS 16.0 for Windows statistinių duomenų apdorojimo programą. Windows Microsoft Word ir Windows Microsoft Excel programos naudotos sudarant lenteles, paveikslus.*

### Disertacijos **teorinis metodologinis pagrindas:**

- *Paradigmų kaitos teorija* (Kuhn, 2003; Šiaučiukėnienė, Stankevičienė, Čiužas, 2011)
- *Socialinio konstruktyvizmo teorija* (Berger, Luckman, 1999; Duoblienė, 2011)
- *Postmodernizmo teorija* (Jameson, 2002; Foucault, 1998; Rubavičius, 2003)
- *Praxis muzikinio ugdymo teorija* (Elliot, 1995; Regelski, 2011)
- *Self Concept (Autokonceptijos) teorija* (Lewis, 1990; Baumeister, 1999)

## IŠVADOS

1. Remiantis lietuvių ir užsienio autorių muzikos edukologijos srities darbų analize, buvo išryškinti bendri Europos ir Lietuvos muzikinio ugdymo realijas ir tendencijas atspindintys sąlyčio taškai bei apibendrintos mokslinėje erdvėje labiausiai aktualizuojamos muzikinio ugdymo sritys. Literatūros apžvalga atskleista, jog šiandieninio muzikinio ugdymo problematika tiek šalies, tiek ir platesniame geografiniame kontekste siejama su konkrečiais edukaciniais, psichologiniais, ugdymo organizavimo aspektais: muzikos mokymo ribotumu skiepijant bendražmogiškąsias ir kultūrinės vertybes bei ugdytinių ir pedagogų meninių vertybių, interesų priešpriešomis; muzikos mokymo patrauklumo, muzikos formų įvairovės trūkumu; skirtingų mokinio interesų ir ugdymo tikslų realizavimo galimybės trūkumu; ugdytinio savarankiškumo, motyvacijos, kūrybiškumo lavinimo ugdyme stoka; instrumentinio ugdymo literatūros – pradžiamokslių turinio ribotumu.

2. Nustatyta, kad muzikinio ugdymo praktikoje tebesivadovaujama klasikine paradigma, grindžiama idealizmu, materializmu, neotomizmu. Perspektyvinio muzikinio ugdymo vaizdiny sietas su socialiniu konstruktyvizmu, postmodernizmu bei *Praxial* muzikinio ugdymo teorija. Išryškintas konstruktyvistų pabrėžiamas socialinės tikrovės konstravimas, kai įvairūs socializacijos procesai ir jų kokybė nulemia racionalias ir emociškai kontroliuojamas mokymosi pakopas, apibrėžtas tam tikrais metodais, kurių atsiradimas iš esmės keičia įprastas ugdymo technikas. Atskleisti postmodernizmą nusakantys bruožai ir jų projekcija perspektyviniame muzikiniame ugdyme: nykstantis individualizmas, tačiau ryškėjanti asmenybės laisvė, kūrybiškumas, individualumas; retrospektyvinio stilizavimo neigimas etc. Išryškinta *Praxial* muzikinio ugdymo teorijos esmė, suprantama kaip individo pragmatinių sprendimų pagrindas, realiai atspindintis muzikos vaidmenį žmogaus gyvenime.

3. Remiantis skirtingų autorių nuostatos sąvokos interpretacijomis socialinės psichologijos ir edukologijos kontekste, konceptualizuota muzikos pedagogų profesinių nuostatų sąvokos samprata. Profesinės nuostatos, kaip diagnostinis konstruktas, šioje disertacijoje buvo grindžiamas *Self Concept* (autokonceptijos) teorija, paremta individo nuomonės apie save patį raiška bei mokytojo profesionalumo konstruktą, grindžiamu pedagogo žiniomis, gebėjimais, požiūriais, elgsena. Muzikos mokyklų pedagogų profesinių nuostatų tyrimo modelis buvo pagrįstas keturiais nuostatų struktūriniais elementais: *Profesine motyvacija; Nuostata dėl mokytojo ir mokinio kompetencijų plėtros; Nuostata dėl ugdymo turinio ir formų; Nuostata dėl ugdymo inovacijų.*

4. Remiantis statistinės tyrimo analizės rezultatais, buvo apibendrinta muzikos pedagogų profesinė motyvacija. Nustatyti struktūrinių nuostatų komponentų, profesinės

motyvacijos veiksnių – pasitenkinimo profesija, ugdymo proceso dalyvių tarpusavio bendravimo ir bendradarbiavimo, materialinio intereso, šeimos poreikių ir darbo dermės – raiška. Dauguma pedagogų yra patenkinti profesija, darbo sąlygomis, geba derinti šeimos ir darbo poreikius. Mokytojams svarbus mokytojo ir tėvų santykis, ugdymo procese grindžiamas bendradarbiavimu, tačiau mokytojo ir mokinio santykiuose apčiuopiama edukacinio autoritarizmo apraiškų, dėl mokyklose tvyrančio konkurencingumo ir neigiamos mokyklų vadovų įtakos.

5. Statistinės tyrimo analizės rezultatai atskleidė pedagogų nuostatų dėl savo kompetencijų tobulinimo bei mokinio edukacinių, profesinių, asmeninių, socialinių kompetencijų gilinimo. Nustatyta, jog pedagogai turimas kompetencijas būsimam muzikui profesionalui bei nesiekiančiam muzikinio išsilavinimo ugdyti vertina pakankamai aukštai, įsivertinimai tarpusavyje beveik nesiskiria. Aiškinantis vyraujančias pedagogų nuostatas kompetencijų tobulinimo atžvilgiu, nustatyta, kad absoliuti dauguma pedagogų pasižymi palankiomis nuostatomis dėl asmeninio tobulinimosi arba kompetencijų plėtros. Tuo tarpu mokinio ugdyme procese labiausiai pritariama profesinių ir socialinių mokinio kompetencijų gilinimui, edukacines ir asmenines kompetencijas ugdyme laikant mažiau svarbiomis.

6. Ištirtos pedagogų nuostatos muzikinio ugdymo turinio ir formų atžvilgiu. Nustatyta, jog repertuaro išbaigtumo, perfekcijos siekinys šiandien reiškiasi kone kiekvieno pedagogo edukacinėje praktikoje, vadinasi, muzikinio ugdymo erdvėje vertintinas kaip vyraujantis. Šią išvadą papildo pedagogų nuostatų raiška rankų / kūno nustatymo, pagrindinių įgūdžių formavimo svarbos atžvilgiu: nustatyta, jog šiam edukaciniam faktoriui pritariama kone vienbalsiai. Atskleista, jog daugumos pedagogų nuostatos atspindi pritarimą konservatyviems metodams, o naujų strategijų pedagoginiame darbe taikymas yra vertinamas skeptiškai. Paradoksalu – pedagogai neprieštarauja į mokinio veiklą įtraukti improvizavimą, skaitymą „iš lapo“ ar grojimą „iš klausos“, tačiau savo darbe tokios veiklos galimybių mokiniui kol kas nesuteikia. Edukacinėje praktikoje vyrauja nuostata pritarianti tradiciniam, griežtomis tradicijomis paremto repertuaro parinkimui, kas, kaip įrodyta, būdinga daugumos mokytojų darbe. Tačiau lygiai taip pat jiems atrodo svarbu atsižvelgti ir į šiandieninius mokinio poreikius, parenkant mokiniui patrauklios, aktualios muzikos pavyzdžių, kas, ko gera, reiškiasi tik pavieniais atvejais.

7. Nustatyta, jog pedagogai pasižymi pakankamai palankiomis nuostatomis mokykloje diegtinų inovacijų atžvilgiu. Šiandienos ugdyme labiausiai pritariama neigaliųjų ugdymui bei suaugusiųjų mokymui, mažiausiai – vertinimo sistemos kaitai ir grupiniam mokymuisi. Dauguma pedagogų yra gan palankiai nusiteikę ir ugdymo diferencijavimo atžvilgiu, tačiau savo darbe vadovaujasi profesiniam ugdymui tinkančiais standartais. Atskleista, jog pedagogai aktualiausiomis ugdymo inovacijomis laiko kompiuterinių technologijų diegimą, naujų disciplinų (improvizacijos, ansamblio, akompanimento etc.) į ugdymo turinį integravimą. Sėkmingą inovacijų diegimą sieja su gerėjančia mokyklos materialine padėtimi bei mokytojo asmenybe.

8. Pasitvirtinto tyrėjos kelta hipotetinė prielaida, jog šiandieniam ugdyme reiškiasi skirtingi pedagoginiai profiliai, skirtingais rakursais veikiantys, formuojantys edukacinę praktiką: *Nuosaikieji konservatoriai, Nuosaikieji novatoriai, Konservatoriai, Novatoriai reformatoriai*. Atskleista, kad nūdienos edukacinėje praktikoje konservatyvus

požiūris reiškiasi nežymiai intensyviau nei liberalus, iš esmės ugdyme reiškiasi šių požiūrių konfrontacija. Taip teigti leidžia kiek didesnis už *Nuosaikeusius novatorius* ir *Novatorius reformatorius Nuosaikeių konservatorių* ir *Konservatorių* skaičius. Pastarųjų statistinių tipų ugdymo praktikoje raiška taip pat įrodo tyrėjos formuluotos išvalgos pagrįstumą, jog profesinių nuostatų analizė gali apibendrinti muzikinio ugdymo problemas ir procesus bei suteikti išsamios informacijos, būtinos edukacinės praktikos korekcijoms. Atlikta analizė įrodė, jog kintant edukacinėms paradigmoms, nūdienos ugdymas muzikos mokykloje kinta vangiai – didesnėje dalyje mokyklų yra grindžiamas standartais, tinkamais būsimo muziko profesionalo rengimui; kai kurių mokyklų edukacinėje erdvėje vyrauja ugdymo požiūriu ribotos, siaurakryptės meninės veiklos sąlygos ugdytinio asmenybei skleistis; didesnėje dalyje mokyklų edukacinėje praktikoje reiškiasi dešimtmečius nekintantis ugdymo turinys, kurį perteikia tariamai laiko patikrintos strategijos ir metodai; ugdytinio gebėjimai nukreipti siaura mokėjimų požiūriu kryptimi, orientuojantis į kūrinio atlikimą ir perfekcinę jo interpretaciją; pedagogo ir ugdytinio santykis grindžiamas mokytojo autoritetu, bendravime stebimos edukacinio autoritarizmo apraiškos.

### **Informacija apie autorę**

Giedrė Gabnytė-Bizevičienė – pianistė, tarptautinių konkursų laureatė, Lietuvos muzikos ir teatro akademijos absolventė. 1999 m. baigė magistrantūros studijas, įgydama pianistės solistės, kamerinio ansamblio dalyvės, pedagogės kvalifikacijas. Tais pačiais metais stažavo Zalzburgo aukštojoje muzikos ir vaizduojamojo meno mokykloje „Mozarteum“ (Austrija). 2008 m. G. Gabnytė-Bizevičienė įgijo magistro diplomą Vilniaus pedagoginio universiteto kultūros ir meno edukologijos institute, 2010–2013 m. studijavo Šiaulių universiteto Edukologijos krypties doktorantūroje.

G. Gabnytė-Bizevičienė nuo 1998 m. dirba Lietuvos muzikos ir teatro akademijoje. Nuo 2011 m. ji yra LMTA pedagogikos katedros docentė. G. Gabnytė-Bizevičienė reiškiasi Lietuvos koncertiniame gyvenime, taip pat aktyviai dalyvauja mokslinėje veikloje: skaito pranešimus respublikinėse ir tarptautinėse mokslinėse konferencijose, yra parengusi mokslinių publikacijų šalies ir užsienio mokslo leidiniuose. Mokslinių interesų sritis: muzikinis ugdymas, jaunojo pianisto rengimo ypatumai.

Adresas: Šiaurės g. 25, LT-11107 Vilnius.

Tel. (+370) 603 81702, el. paštas: ggabnyte@yahoo.com

**PROFESSIONAL ATTITUDES OF MUSIC SCHOOL TEACHERS  
IN THE CONTEXT OF THE EDUCATIONAL PARADIGM SHIFT**

Summary of doctoral dissertation

**MUZIKA MOKYKLŲ PEDAGOGŲ PROFESINĖS NUOSTATOS  
EDUKACINIŲ PARADIGMŲ KAITOS KONTEKSTE**

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Autorė *Giedrė Gabnytė Bizevičienė*  
Anglų kalbos redaktorius *Tony Bexon*  
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