

THE ROLE OF A TEACHER IN MUSIC EDUCATION OF YOUNG PROFESSIONAL MUSICIANS

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Abstract. *The paper deals with the teacher's role in music education of pupils in music high schools. Taking into account the nature of the subjects, their objectives and outcomes, as well as the modes of instruction, the paper examines the teacher – pupil relationship, and in line with the observations, examines the role of a teacher. What dominates in teaching an instrument or solo singing, which is individual and based on performing music, is partnership between teachers and pupils, but teachers' motivational role and his role of an evaluator are also important. On the other hand, the role of a teacher in group teaching moves towards cognitive-diagnostic, and the role that becomes prominent is the role of a regulator of social relationships. It involves fostering of good interpersonal and collegial relations within the subjects based on collective performance, such as Choir, Orchestra or Chamber Music, because they are an important prerequisite for the quality of instruction. Aside from the specific teachers' roles in the field of music education, the paper also points to some other important teachers' roles in terms of their wider influence on pupils and social environment.*

Key words: *high music school, music education, teacher*

1. INTRODUCTION

The role of a teacher in the educational process is complex and multidimensional, giving rise to numerous interpretations regarding its definition. A common trait of most of the papers dealing with teachers' roles is that they all attempt to somehow classify them, but different authors invariably apply different classification criteria and different descriptions of teachers' roles.

According to the Professional Competence Standards for Teachers and Their Professional Development (Official Gazette of the Republic of Serbia – Education Gazette, 2011), the teacher's role includes the development of pupils' core competencies needed to render them

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capable for life and work, as well as the provision of additional support to the pupils who need it in order to fulfill the educational objectives in accordance with their abilities. In order to be able to teach successfully and provide for pupils' achievements, a teacher must have competencies including knowledge of the objectives, outcomes, principles and legal regulations underlying education, contribution to sustainable development and fostering of healthy lifestyles with correct written and oral expression. Teachers' competence is also reflected in the use of information-communication technologies, as well as in building a system of values and development of pupils' positive traits based on personal example, harmonizing independent practice with innovations and continual professional advancement.¹

During the 1960s, the researchers' focus shifts from studying teachers' personality to teachers' behavior, i.e. to the teacher's role (Brophy, 1989), while bearing in mind that the teacher's role is conditioned by the teaching concept (by the nature of the subject), and by the performed task. The simplest classification of the teacher's roles involves differentiation between educational and upbringing roles. Some authors (Hebib, 2009) take a standpoint that the teacher's role in instruction is much more complex and dependent on the objectives and tasks of instruction, on the modes of the teacher's behavior, as well as on the accomplishment of such objectives and tasks within the scope of pupils' intellectual, working, physical, health, moral, aesthetic and emotional profiles resulting from their upbringing. Teaching and educational pedagogical process are in an interactive relationship taking place between the teacher and the pupil, where the teacher does not perform his role independently, but within the school community and the teaching staff. Judging on the basis of the teacher's position in the school, his role in the educational pedagogical process in an educational institution can be viewed through the following components: teacher's role in facilitating the school social system, teacher's role in creating and implementing school curricula, teacher's role in organizing school work and life, teacher's role in the context of management and administration of school work and life (ibid). On the other hand, some authors (Harden & Crosby, 2000) observe the teacher's roles in a narrower sense, grouping them in six fields: 1) source of information, 2) model, 3) facilitator, 4) evaluator, 5) planner, and 6) creator of teaching materials.

Taking into account different requirements that a teacher should fulfill, Ivić at all (see 2001, pp. 68-72) point out several roles that can be a reliable foundation for the observations of the teacher's role in professional music education. These are:

- teacher's role in a narrower sense of the word (teacher as a lecturer, as an organizer of teaching practices, as a partner in pedagogical communication, as a professional);
- motivational role;
- evaluator's role;
- cognitive-diagnostic role;
- the role of a regulator of social relationships in a class as a group;
- the role of a partner in affective interaction.

Aside from the mentioned aspects of teachers' activities in the teaching process, one aspect of their role, particularly important in the sphere of art education, also includes creation of a positive emotional atmosphere during the class. Emotionalism in teaching is described as a process of inducing certain emotional states in pupils by the contents, forms and methods of work, didactic aids, as well as by the teacher's behavior. Teaching

¹ The professional competencies are also important in the education of young children, carried out by preschool teachers (see Djurdjanović & Štošić, 2017).

practices involve certain accompanying ever-present emotionalism which can serve as a basis for inducing pupils' negative or positive attitude towards school or teachers, towards a subject, a topic etc. As opposed to this kind of emotionalism, didactic emotionalism is introduced by the teacher in a planned manner so as to give pupils a chance to experience certain curriculum content (e.g. in literature, history, music and the like) as fully as possible and thus cultivate their emotionalism and emotional expression (Pedagogic Lexicon, 1996). Some pedagogics state that the teacher is a key person who creates the emotional atmosphere in a class, and the one responsible for the work atmosphere in the class. If the teacher's style supports pupils' autonomy, he can also stimulate internal motivation (Suzić and Dubravac, 2011). Pupils' success, as well as their attitudes about learning, teaching and school, depends on their impression about the teacher's traits (Suzić, 2005).

Some recent research studies dealing with the issues of professional music education (Lennon & Reed, 2012) include analyses of competencies, objectives and course of teaching in European countries (Bulgaria, Czech Republic, Germany, Turkey), whereby the authors, in a separate project, open some key issues related to the interrelatedness of the common objectives of music, i.e. vocal and instrumental education of teachers, and emphasize diversities of pedagogic traditions of music education. This opens a multitude of possible approaches to accomplishing common objectives, but at the same time, emphasizes a need for an increased cooperation in the field of higher music education. Those authors emphasize that while determining the objectives of music instruction in an international context particular attention should be paid to defining professional profiles, as well as to the analysis of the changes taking place in the field, and to the role of future teachers; hence both individuals and institutions have an important role in defining the outcomes of learning exclusively on the basis of the actual needs in the professional context within the given society.

2. THE ROLE OF THE TEACHER IN MUSIC EDUCATION

In the professional music education of pupils the role of the teacher is specific and dependent on the concept of the subject (theoretical subjects, performance-oriented subjects, subjects in the field of music production or general education subjects), as well as by the planned organization of teaching. Teaching can be **individual** (for an instrument and solo singing, singing in all the departments where it is the major subject, provided that the accompanist joins the teacher in one out of three classes per week [with the exception of Guitar, Harp, Piano, Organ and Accordion]), **group** teaching with two or more pupils (mainly in groups of eight pupils – Solfeggio, Harmony, Counterpoint, Musical Forms, Music Theory, Conducting, Introduction to Music Composition, Development of Musical Ear, Music Arrangement), or with a maximum of sixty pupils (Chorus and Orchestra) (Official Gazette of the Republic of Serbia - Education Gazette, 1996, 10). **Collective (frontal)** teaching in the teaching practice of music high schools is mainly applied for general education subjects (Serbian Language, Biology, Physics, General History with History of Culture and Civilization, Psychology, Sociology, Philosophy).² So, modes of teaching are adjusted to the requirements and objectives of the teaching subjects. They contribute to the dynamics of teaching and allow for the pupil's active role in the teaching process.

² Being that the paper will primarily deal with the teacher's role in the education of professional musicians, this mode of teaching, i.e. instruction of the mentioned subjects will not be dealt with in detail.

By pondering on the role of the teacher in music education, we will try to shed light on some areas of teachers' conduct in accordance with the nature of the subjects they teach and the learning outcomes.

Individual mode of teaching is important in teaching a major subject. First and foremost, it provides for a sufficient amount of time for the pupil's interaction with the teacher, and at the same time it gives room for a certain level of closeness which is very important in the process of creating artistic contents. Additionally, individual teaching style stimulates faster advancement of talented pupils as teaching is not conditioned by the accomplishments of other pupils, which appears as a limiting factor in group teaching. This mode of learning and teaching leads to a specific pupil – teacher relationship. Some research studies show that this relationship is compared to the relationship with “a sufficiently good mother” and “a stimulating environment” (Winnicott 1973; according to Andjelković, 2006). Such a description stems from the fact that it is the teacher who is directly and for the most part involved in the education of a future professional musician performer, so their partner-like relationship very often grows into a friendly relationship.

Other research studies also testify that a teacher of the major subject has a central role and decisive influence on the process of learning (Bogunović, 2006a). Aside from the basic role to motivate the pupil for daily hours-long practicing and acquiring both technical and expressive interpretation skills, he also has a role to train the pupil for independent public work. Also, the teacher influences the process of building up and developing pupils' personal capacities as well as their emotional and esthetic maturation. The space for the implementation of such tasks is provided by the atmosphere that the teacher creates and by adequate communication which can be decisive for the stimulation or blocking of the process of learning. It has been observed that this emotional and motivating aspect of pupil – teacher relationship has the utmost significance for pupils' level of achievement in primary music schools, while it proves necessary but not sufficient for achieving high levels of performance (Bogunović, 2006b). Pupil – teacher relationship based on a positive emotional bond serves as a basis for cooperation which is the initial condition for success in the next phases of instruction within the framework of individual teaching of a musical instrument. The results of the same research confirmed the assumption about the presence of two factors of pupil – teacher relationship. The first factor is primarily motivational or “pushing”, based on a warm and friendly relationship, while the other refers to the aspects which are primarily cooperation-oriented and emotion-imbued.

Taking into account the learning outcomes regarding the major subject (ability of young musicians to independently perform music of different styles and genres, professional working attitudes, self-confident performance on stage), teachers should have discussions with their pupils on the qualities of an artwork (musical piece), in order to develop their ability for evaluation. In the field of music performance, the role of the teacher is also to stimulate pupils to think about and analyses music compositions in order to avoid superficial, amateurish approach to musical pieces. Assessment and self-assessment are very significant segments within the spectrum of competencies of a future professional artist.

A specific role of teachers in the field of professional music education results from the fact that, as far as personal traits are concerned, teachers of musical instrument are considerably different from the general population (Bogunović, 2006a). They are more outgoing, more cooperative and more conscientious. The mentioned personal traits reflect the combination of creative, interactive and motivational traits making up the personality of a music teacher, all essential for one's involvement in music in an educational context.

In that regard, empathy is an important trait of a teacher. It is also emphasized as an important predisposition affecting teachers' efficacy in the development of pupils' creativity (Maksić, 2006). Some research studies show that empathy is also related with teachers' self-assessment in the context of their efficacy in performing their teaching roles (Stojiljković, Djigić and Zlatković, 2012). Teachers' understanding of their pupils' way of thinking, their creativity, motivation, emotional states, social relationships, etc. is an important precondition for successful implementation of the teaching process, particularly in music schools.

Group teaching in music high schools is typical for some vocational subjects - Solfeggio, Harmony, Counterpoint, Musical Forms, Music Theory, Conducting, and Introduction to Music Composition, Development of Musical Ear, and Arrangement. This mode of teaching involves small groups (of eight pupils) and is based on the frontal teaching method. The teaching of Harmony and Counterpoint involves acquisition of theoretical knowledge, as well as assignments to be either sung or performed on an instrument. Thanks to the limited number of pupils per group, teachers can dedicate attention to each pupil and clarify all the issues connected with the assignments. The teaching of Musical Forms in small groups suits a more intimate atmosphere during the class, so that pupils can freely present their attitudes about the form of musical pieces. Additionally, teachers can more efficiently check pupils' knowledge during the revision classes, and give an opportunity to each pupil to independently analyse the targeted composition or to perform a specific melodic or rhythmic exercise (regarding Solfeggio classes). Being that Harmony and Solfeggio have the status of major subjects at the Theoretical Department, such mode of work is a very important precondition for achieving high standards in the implementation of the teaching process. Here again some experts (Stojanović, 2015, p. 93) point to the complexity of the teacher's role stating that "it is on the teacher to decide on the way to present the teaching contents to the pupils, as well as on the methods and teaching aids to be used in order to present the stylistic characteristics of Renaissance and Baroque periods more vividly to the pupils, and to render them capable for practical application of polyphonic forms. Listening practices greatly contribute to clearer understanding and adoption of new teaching contents, which is recommended to teachers as a model for implementation of teaching programmes." If teachers want their pupils to have full aesthetic experience of music within theoretical subjects (primarily Harmony and Counterpoint) they should pay much more attention to the experienced aspect of music (pupils' assignments) which is created during the classes.

Teaching in larger groups (up to 15 pupils) is typical for the subjects like foreign languages, History of Music with the study of music literature, musical instruments, Ethnomusicology, while the instruction of the subject Children's Orchestra involves a group of 30 pupils. Teaching organized in such a way mainly relies on teachers' presentation of certain contents (frontal teaching), provided that it can include listening to the recorded examples from music literature, where such activities are planned. The advantages of this mode of teaching lie in the fact that pupil can exchange their impressions and opinions after listening exercises, which opens some new aspects of experiencing and appraising musical pieces to everyone's benefit. The teacher should also provide adequate conditions for class work, such as high quality sound examples, illustrations or some other useful teaching aids, as well as to psychologically prepare the pupils for adequate reception of music. This is where the teacher's cognitive-diagnostic role becomes prominent (particularly in the instruction regarding music history), because he is expected to gradually and systematically introduce pupils into the targeted epoch, into the composer's life path, his composing style, and the reasons behind composing the targeted piece, if known. During the listening

sessions, it is desirable for the teacher to make comments on specific parts of the piece in order to focus the pupils' attention towards detecting and analyzing the musical segments which contribute to understanding the piece. Such practices are very significant because the reception of an art piece, as suggested by some pedagogists, is more complete if based on certain foreknowledge (Grandić, 2001, Ivanović, 2007a, 2007b; Mitrović, 1967a; Vukasović, 1990; Zdravić Mihailović, 2016).

As a didactic principle, reception of music is connected with the principle of individuality; hence, any pupil's answer regarding reception must be accepted, because each answer is a consequence of the pupil's ability to react to, i.e. to evaluate the aesthetic value of the music that he has listened to. The teacher's role is to regard the pupil's attitude as a free and independent expression of his feelings and thoughts, in order to boost the pupil's interest for music, as well as his self-confidence. Reception of a piece of music is the best way to understand and develop an attitude on the values of the music heard, because it triggers awareness about its aesthetic qualities, which results in significant professional competencies. Even more so, because recent research studies on competencies of the teachers of music and general-education schools (Bogunović and Stanišić, 2013) emphasize that normative/standard classifications of desirable teacher's competencies are not compliant to those held relevant by teachers themselves, which fact reflects a discrepancy between the theory and practice of the competence approach. The greatest discrepancy appears in the segments of teachers' engagement in the activities of the local and wider social community or their participation in the reform of the educational system, as well as when it comes to their mastery of technology and information, even in the segment regarding professional knowledge and skills. As for the divided responsibility for pupils' achievements, teachers almost invariably miss to mention the social context, as if there is some degree of frailty regarding their efficient participation in the social context; hence, teachers focus their motivation on the immediate school environment and personal resources. These findings are compliant with the findings of other researchers (Zdravić Mihailović and Todorović, 2018), who take the stance that a considerable responsibility for the current condition of musical art, aside from the curricula underlying music education, rests on music teachers who have a direct impact on shaping competencies and pupils' musical taste, but whose power regarding the general improvement of the state of affairs in the society is pretty limited.

3. CONCLUSION

The role of a teacher in the process of music education of young professional musicians is to the greatest extent determined by the nature of the subjects they teach and their status within the curriculum and teaching programmes. The intention of the authors was to point to the most significant roles of the teacher, as well as to open some new perspectives for further studies of their role in order to improve teaching practice.

In individual teaching which is based on music performance and in some departments focused on the major subject, teachers primarily have a partner role (often very close), as well as a motivational role and a role of an evaluator. Aside from their help in the analysis of musical pieces (analysis of aesthetic and stylistic characteristics), teachers should be good evaluators of the results achieved by pupils. Some recent research studies of music teachers (Bogunović and Mirović, 2014) point to the traditional pattern of teachers' "desirable" traits. Teachers should be reputable and competent, diligent at work; also they

should motivate pupils, animate them to work and practice, and boost their independence and self-confidence. What is also observable is presence of a model of roles typical for music education and for one-on-one teaching – the ‘master-apprentice’ model that often results in direct copying of the teacher, meaning that the teacher is very often seen as a model for professional orientation.³

The importance and complexity of the teacher’s role is pointed out by several researchers (Lennon & Reed, 2012, p. 300), emphasizing their “double identity”, i.e. Simultaneous roles of a musician and a teacher being that the roles of a musician and a pedagogist are integrated in the process of instrumental or vocal teaching. The mentioned research studies (Bogunović, 2006a; Bogunović, 2006b; Bogunović and Mirović, 2014, Harden & Crosby, 2000; Lennon & Reed, 2012), and the author’s personal long-time pedagogical experience in the field of theoretical and performance subjects confirm the fact that the process of professional musical education gives rise to a unique teacher – pupil relationship which, in some specific way, incorporates all the mentioned roles (primarily partner relations, as well as motivational and evaluator’s roles), inclusive of the idea of the *teacher as a professional role model*. The characteristics that the examinees recognized as important (Ibid.) regarding teaching proficiency and commitment are completely in line with our attitude, because practice shows that a teacher who is truly committed to the work with pupils (high quality partner relationship, dedication, high aspirations in performance, concern for constant professional development, etc.) can significantly affect the quality of teaching and the level of achievement.

On the other hand, in group instruction teachers acquire additional roles, such as a cognitive-diagnostic role (help in practical orientation), or a role of a regulator of social relationships. Good interpersonal, collegial relations within the subject fields based on collective performance, such as Choir, Orchestra or Chamber Music, cannot be developed without teachers’ engagement. They need to be a bond which helps pupils to feel the beauty of social relationships – first of all, mutual respect, and then respect for the attitudes on potentially different performance or reception of a music piece.

However, some earlier research studies (Stojanović and Zdravić Mihailović, 2014) point to certain deficiencies of teaching practice in the field of music education where the role of the teacher also stands out. Namely, the findings show that practice does not involve enough assignments in Harmony and Counterpoint based on performing and/or singing, although the authors of the currently used course books recommend it (Živković, 2004).⁴ This reveals that the teaching and learning processes lack aesthetic experience of the written assignment, i.e. that a possibility to differentiate between an “accurately written assignment” and a pleasing and tuneful musical whole written in the style of Classicism, Renaissance or Baroque is pretty much narrowed down. At the same time, that is a very significant aspect of aesthetic bringing-up in the professional music education that has an impact on

³ In the world of performing musicians, the teacher of the major subject is in most cases a professional role model, sometimes permanently present both in musician’s life and in his career.

⁴ In the Foreword to the Harmony course book, the author gives some important instructions to the teachers of this particular subject. For instance, she points out that inclusion of extra tonal dominants when playing modulations gives the opportunity to focus attention on the aesthetic component as well, not only on mechanical search for chords from the initial to the targeted key (which mainly causes boredom while practicing). Notational examples illustrative of the studied material are repeatedly recommended as performance exercises, which can be applied even at places where it is not particularly emphasized; this is the way to check theoretical rules and acquire them through sound practice, rather than in an abstract way. If led by such basic objectives of the subject, the teacher can put an emphasis and direct himself towards practical acquisition of material, including the experience of musically beautiful.

the development of the pupil's sense of taste and strengthening of their professional competencies. When teaching of theoretical subjects (Harmony, Counterpoint, Musical Forms, History of Music and Study of Musical Literature), it is important to insist on experiencing live music, particularly by means of sound presentations of the completed assignments either in the classroom or at home, in order to boost pupils' awareness of the aesthetic quality in harmony, counterpoint or in analysis of a musical form. Only intensive listening and analysis can lead to understanding the difference between a harmony (contrapuntal) assignment and art music written in the same style. In the mentioned research study (Stojanović and Zdravić Mihailović, 2014) it is stated that the pupils attending music high schools show high interest to get a better understanding of the modern art and popular music, which shows that they want to incorporate their interests and favorite musical genres in the school practice. According to our opinion, such remarks can be very important for the concept of the future curriculum, as well as for the current teaching practice, because they help teachers to perceive some deficiencies and, possibly, put in practice various clubs or extracurricular activities.

Theoretical scope of knowledge is an important segment of teaching, but it should not be its dominant part. Activities aimed to adequately integrate theory and musical practice is a good way to provide for understanding of specific musical aesthetics of different styles and genres. Our recommendations for the teacher's successful pedagogical work include paying more attention to listening and analyzing art music simultaneously with studying theory. Being that, quite often, in teaching practice there is not enough time for such activities, teachers can give pupils a homework to listen to the composition studied in the classroom and sum up the remarks on their personal experience after listening and on the qualities of the composition.

Emphasizing our consent that teacher should develop, widen and maintain pupils' interest for various fields and different forms of aesthetic culture (Grandić, 2001), we add that it is important for teachers to induce pupils' interests for various aesthetic contents, not merely for music. That is why it is important to direct pupils towards as many visits to concerts, operas, ballet, theater and other performances and other cultural events. In the end, we can point to the teacher's important role and responsibility towards strengthening their own competencies (professional advancement, meeting certain criteria for promotion, etc.).

As persons with a considerably wider scope of activities than all previously mentioned roles including those described in the pedagogical literature, teachers should contribute to fitting-out their own work space (classrooms or cabinets). They should also enrich book and recording libraries of schools in cooperation with their pupils. Thus the spectrum of their activity becomes much wider, because personal examples stimulate a certain kind of life aestheticism.

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ULOGA NASTAVNIKA U MUZIČKOM OBRAZOVANJU MLADIH PROFESIONALNIH MUZIČARA

U radu se govori o ulozi nastavnika u muzičkom obrazovanju učenika srednjih muzičkih škola. U skladu sa prirodom nastavnih predmeta, ciljeva i ishoda učenja, kao i oblicima izvođenja nastave, sagledan je odnos na relaciji nastavnik – učenik, a shodno zapažanjima, razmotrena je i uloga nastavnika. U nastavi instrumenta ili solo pevanja, koja je individualna i zasniva se na izvođenju muzike, dominantna je partnerska uloga nastavnika, ali su takođe važne i motivaciona uloga i uloga evaluatora. S druge strane, u oblicima grupne nastave, uloga nastavnika se premešta ka saznavno-dijagnostičkoj, a u nastavnom procesu dolazi do izražaja i uloga regulatora socijalnih odnosa. Ova poslednja podrazumeva negovanje dobrih međuljudskih, kolegijalnih odnosa u okviru onih predmeta koji su zasnovani na kolektivnom muziciranju, kao što su Hor, Orkestar ili Kamerna muzika, jer predstavljaju važan preduslov za kvalitet nastave. Pored specifičnih uloga nastavnika na području muzičkog obrazovanja, u radu se ukazuje i na druge važne uloge nastavnika u smislu šireg delovanja na učenike i socijalnu sredinu.

Ključne reči: nastavnik, muzičko obrazovanje, srednja muzička škola