

Daugavpils Universitātes
Mūzikas un mākslu fakultāte
Jāzepa Vītola Latvijas Mūzikas akadēmijas
Muzikoloģijas katedra
Lietuvas Mūzikas un Teātra akadēmija

MŪZIKAS ZINĀTNE ŠODIEN: PASTĀVĪGAIS UN MAINĪGAIS

Zinātnisko rakstu krājums

VII

~ DAUGAVPILS UNIVERSITĀTES
AKADĒMISKAIS APGĀDS "SAULE" ~

2015

Grauzdiņa I., galv. red. *Mūzikas zinātne šodien: pastāvīgais un mainīgais. VII. Zinātnisko rakstu krājums*. Daugavpils: Daugavpils Universitātes Akadēmiskais apgāds "Saule", 2015. 454 lpp.

Krājuma sastādītāji:

Dr. art., prof. *Ilma Grauzdiņa*

Dr. art., prof. *Ēvalds Daugulis*

Redakcijas kolēģija:

Dr. art., prof. *Ilma Grauzdiņa* (galvenā redaktore), J. Vitola Latvijas Mūzikas akadēmija

Dr. hab. art., prof. *Georgs Pelēcis*, J. Vitola Latvijas Mūzikas akadēmija

Dr. hab. art., prof. *Leonidas Melnikas*, Lietuvas Mūzikas un Teātra akadēmija (Lietuva)

Dr. hab. art., prof. *Tatjana Mdivani*, Minskas Mūzikas zinātnes institūts (Baltkrievija)

Dr. hab. art., prof. *Romualdas Apanāvičs*, Kauņas Vītauta Magnusa Universitāte (Lietuva)

Dr. phil., prof. *Mārtiņš Boiko*, J. Vitola Latvijas Mūzikas akadēmija

Dr. art., prof. *Jeļena Ļebedeva*, J. Vitola Latvijas Mūzikas akadēmija

Dr. art., prof. *Juozas Antanāvičs*, Lietuvas Mūzikas un Teātra akadēmija (Lietuva)

Dr. phil., prof. *Kristofs Flāms*, Sārlandes Universitāte (Vācija)

Dr. art., prof. *Anda Beitāne*, J. Vitola Latvijas Mūzikas akadēmija

Dr. phil., prof. *Vladimirs Konečni*, San Diego Kalifornijas Universitāte (ASV)

Dr. art., prof. *Ēvalds Daugulis*, Daugavpils Universitāte

Dr. art., asoc. prof. *Baiba Jaunslaviete*, J. Vitola Latvijas Mūzikas akadēmija

Dr. phil., doc. *Denis Collins*, Kvīnslendas Universitāte (Austrālija)

Dr. art., asoc. prof. *Jānis Kudiņš*, J. Vitola Latvijas Mūzikas akadēmija

Dr. art., muzikoloģe *Žanna Kņazeva*, Sanktpēterburgas Mākslu vēstures institūts (Krievija)

Dr. art., prof. *Rytis Urnežius*, Šauļu Universitāte (Lietuva)

Dr. art., asoc. prof. *Nelli Macaberidze*, Vitebskas Universitāte (Baltkrievija)

Dr. hab. phil., asoc. prof. *Maciej Kołodziejski*, Pultuskas Humanitārā akadēmija (Polija)

Angļu teksta redaktore: *Ilze Oļehnoviča*

Maketētāja: *Marina Stočka*

Tehniskās redaktore: *Baiba Jaunslaviete, Vita Štotaka*

Krājums iekļauts starptautiskajā datu bāzē INDEX COPERNICUS

Krājuma izdošanu atbalsta Daugavpils Universitāte un Valsts Kultūrkapitāla fonds

Edwin Elias Gordon's Theory: Implications for Social Aspects of Making Music in the Education of a Child (According to the Author's Own Educational Research)

Dr. phil. Paweł Adam Trzos

Institute of Pedagogy Kazimierz Wielki University in Bydgoszcz

Abstract

The paper presents the selection of author's own research results on selected assumptions of Gordon's Theory of Music Learning in early education. The paper discusses the assumptions of Gordon's theory that concern the social environment of music learning, developing specific music skills by the learners, and relevant musical activities of teachers, parents or other musicians. The importance of child's social environment for learning music, as well as social aspects of performing music, is emphasised. The research included diagnostic probing, observation techniques and interviews. The research results expressed in percentage are based on the purposive sample of Polish parents of children aged 0–7, teachers and students of early music education.

Key words: audiation, music education, social patterns, competencies, social relations, school.

Introduction

When analysing the quality of a child's music education and the importance of the main educational environment, it is important to take into consideration the competences of parents and teachers. They need to be able to understand, explain and create situations, in which the main musical capacities of a child are developed. According to Edwin Elias Gordon, the core of such capacities is audiation, the main category of musical development and musical understanding (Woodford 1996: 83).

This paper points at the social aspects of learning, namely, the impact of adults' everyday musical activities, and the 'me-you' relationship or 'teacher – student' relationship that is formed with the child participating in these activities. The joint involvement of the main institutions responsible

for a child's development, namely, the family, nursery school, and school is also important. These institutions should be involved in developing audiation when playing music with the child every day. In this analysis, Gordon's theory of audiation has been adopted. This category is central to describing the musical thinking pattern in a way that takes into consideration a specific musical language and culture of the child's social environment. The sociological and phenomenological perspective in this paper was adopted from Alfred Schütz (Schütz 2008: 232–240). Although Schütz has never mentioned audiation as a category of 'Making Music Together' (Schütz 2008: 232–240), he discusses experiencing and interpreting music in the context of the internal understanding of music, which is exactly what Gordon understands as audiation (Gordon 1999: 22–24; Gordon 2005: 63–65). Social teaching and learning music by audiation is empowering the learner and making the teacher a musical guide. Face-to-face interactions are typical of this approach and create a common ground for all the musicians (parents, teachers and the child), as described by Schütz (Schütz 2008: 206, 225–239). In this paper, the common ground mentioned by Schütz is the environment, in which the child develops, namely, the family (with its musical and cultural resources and achievements obtained by the parents, siblings and the child), nursery school and school (Woodford 1996: 87–88; Gordon 2005: 64–66; Schütz 2008: 239).

The importance of these educational environments makes them a real alternative for shaping children's knowledge and music experiences (Folkestad 2006: 144). That is why, many researchers are interested in music competences of instructors who monitor music development of children on the informal stage of music education. Qualitative and quantitative analyses are then extremely important in shaping music competences of adults, especially in terms of: their passion and musical-educational preferences, music knowledge, self-assessment of practical skills, description of everyday music life quality, interpretation of their own music biographies, description of music experience and attitude towards music development through long life education (Lamont 2011: 370–374, 380–385; Folkestad 2006: 135–145; Gordon 1997; Zwolińska 2013: 144–149).

Musical guidance at early stages of developing audiation

In his theory on developing audiation, Gordon clearly emphasises the need to involve the child's social environment in the process of musical development. Other researchers also notice this need, among them Beata Bonna,

who stresses the role of the family environment in the early music education basing on her own research (Bonna 2005: 60–73). Parents are the first and most important teachers¹ responsible for providing musical stimuli at the early stages of development (Bonna 2005: 60–73; Zwolińska 2011: 256). Reproducing local musical culture is a natural step in the musical development directed by competent parents. If placed in the context of developing audiation in a child, these activities support the key process in musical development (Gordon 1999). Audiation development can be guided in a family by way of the following tasks:

- stimulating musical thinking in the child by presenting different musical activities performed by the parents;
- creating situations, where experiencing music and its elements becomes natural and common for both subjects (the parent and the child);
- activating perception of music material, which is strongly diversified in terms of tonality and rhythm (the material is to be sung by parents and children and accompanied by movement);
- evoking reactions to music (various, such as facial expression, movement and vocalising), taking care to praise good intentions, rather than providing feedback (Zwolińska, Gawryłkiewicz 2007:15–17);
- shaping musical habits, as reactions to musical stimuli that are reinforced on a daily basis.

At this stage, musical guidance may be structured or unstructured. “When guidance is unstructured, the parent or teacher exposes the child to the culture naturally, without specific planning. When guidance is structured, the parent or teacher plans the lesson specifically” (Gordon 1999: 327). It is widely known that music carries particular musical information (content) and the effect music has on the audience depends on the ability to receive and process musical information. A child gains this ability while learning the musical language. Activities of competent parents and nursery school teachers should support the natural order, in which a child gains interest in music, child’s activities in response to and reactions to musical content (Gordon 1999: 327). This aspect of musical guidance by adults is of utmost importance for the early education of children.

¹ Parents do not have to be professional musicians. It is enough if they can sing relatively in tune, move rhythmically and, most importantly, if they feel being responsible for the child’s musical development.

Musical guidance as an informal way of teaching music demands activity and music competences of people who create everyday environment for the development of a child. Social (personal, socialising, inculturating) aspect of group activities (parents, teachers, students) and relation between research and practice of music implementation for small children are clearly stressed in this informal music instruction (Folkestad 2006: 138–139; Jorgensen 1997: 24–26). Inculturation (enculturation – Folkestad 2006: 139) is a process of natural acquisition of music culture by an individual, and, according to Gordon, it becomes the most important process since it includes demonstrating the diversity of music and surrounding a child with music based on different scales, metre, tempo, sound and dynamics; singing for a child in the same keys and presenting motifs that differ in tonality and rhythm (Bonna, Trzos, Kołodziejwski, 2014: 7–8). Informal guidance in music should focus on organising everyday music experience in an unprocessed form, as it is most typical in a given social context (Gordon 1999: 329)². Musical guidance focuses competent adults' attention on everyday music culture that is most common in a child's environment in order to make the child acquainted with its main features: tonality and rhythm. Optimal developmental activities in this field have the following results:

- searching for musical idioms of the immediate surroundings;
- reinforcing the patterns of musical communication;
- creating the child's first musical utterances;
- processing the elements of speech within the musical paradigm (perception of words, phrases, semantics and syntax of a sentence) (Zwolińska 2011: 259).

Another area, where parents and teachers should be active, is supporting the development of audiation in terms of imitating music. Child's development in this field requires an appropriate attitude of the adults, who should be the role models. This is also important due to children's natural propensity to imitation, which is emphasised by Jerome Bruner (Bruner 2010: 75). Situations that stimulate children to imitate musical activities can occur spontaneously and may have lasting results. Both Gordon and Bruner believe that when guiding the musical development of children, adults should bear in mind that children learn through imitation (Bruner 2010: 74–76). This attitude is based on the research, which has showed that children have strong cultural propensity, sensitivity and will to spontaneously imitate their parents and

² Gordon notes that the best music is the music adults listen to (Gordon 1999: 329).

peers (Bruner 2010: 75). According to Gordon's theory, it is necessary to differentiate between imitation (typically, children mimic reactions to music and musical activities) and modelling (concrete or abstract) in music. While imitation (copying spontaneously the observed musical activity) is typical of early stages of development, later on modelling becomes the main process that stimulates musical activity in a child, such as singing, moving to music, listening actively, etc. An example of modelling is directing the development of the child towards the ability to finish a melody or perform the central sound to complete a particular musical phrase (tonic or macro-beat). The ultimate aim of modelling is for a child to be able to use independently similar motifs, concepts and rules in future musical utterances (Bandura 2007: 166; Zwolińska 2011: 258). Activities of the adults, who are the models for learning music, help the child form musical concepts and strategies of processing fragments of musical content (Zwolińska 2011: 258), and, eventually, learn the rules of the musical language.

The appropriate musical guidance in the natural social circle helps children perceive, imitate and process the musical content. This, together with coordinated movement and respiration required for playing music, prepares children for assimilating music.

Competent adults and musical guidance of children

A child's music education requires active participation of competent parents and teachers, who support the child (Uchyla-Zroski 2012: 278–279). This involvement depends on the quality of the systematically adjusted everyday musical experience shared with the child. This adjustment is based on the evaluation of the naturally observed musical activities of both subjects: the adult and the child. The importance of these competences in an adult who guides musical interactions is stressed by Maciej Kołodziejski. The researcher has created a detailed profile of such a guide. He emphasises that such a person should be research-oriented (Kołodziejski 2012a:373–384; Kołodziejski 2012b: 366–367). There are numerous competences that adult partners in music education of a child (i.e. parents and teachers) should have, such as teleological, procedural, diagnostic, constructivist, communicative and creative competences, but the ability to take on a researcher's role and describe (observe and diagnose) everyday situations related with making music together with a child is also important (Kołodziejski 2012b: 363–364, 366–367). Making music together with a child has not only

aesthetic, but above all developmental, cognitive, and didactic purposes, as it reinforces the process of assimilating music. Gordon pays a lot of attention to the activities of parents and teachers, which he sees mostly as informal musical guidance. The emphasis is placed on the joint activities that are based on the child's ability to experience music.

1) Children learn music in that they experience tonality. This may take the following forms:

- sensing and performing the tonic and the notes of the passing chords,
- sensing and performing fragments of scales, tonality and keys in the songs,
- processing a succession of notes from a given scale on the basis of known songs (or their fragments),
- the internal experience of time in music (*durée*): experiencing the execution and processing the length of a phrase and the time of waiting for an answer (in teaching tonal motifs),
- tonal improvisations.

2) Children learn music in that they experience rhythm. This may take the following forms:

- sensing and performing macrobeats, microbeats, rhythmical motifs, tempo, and metre,
- the internal experience of time in music (*durée*): rest, silence, fermata, time of waiting for an answer of the child or the parent (in teaching rhythmical motifs),
- processing tempo and metre,
- experiencing the meaning of changes in tempo and metre,
- creating rhythmical patterns and improvisations (e.g., in movement games and dances).

3) Children learn music in that they experience musical knowledge. This may take the following forms:

- combining theory with everyday musical practice,
- making associations between public performance or concerts and one's own knowledge about the content of such musical events,
- creating situations that give the sense of agency in music,
- building one's own knowledge about music (concepts, opinions, explanations), supported by child's experience, episodes, passions, failures and successes, as well as attempts to establish what is important in music.

4) Children learn music in that they experience social relationships. This may take the following forms:

- experiencing and shaping ‘face-to-face’ relationships when making music in a band,
- experiencing and arranging ‘scenes of focused attention’ (parent–child relationships, classes, on stage: actor and audience, during concerts and musical events, etc.),
- finding many different solutions when making music in a band.

Methodology

A self-evaluation survey was carried out among parents, teachers and students regarding their understanding and ability to incorporate different practices of musical guidance for children aged 0–7. The focus was on understanding and incorporating different practices that help children learn music by experiencing tonality, rhythm, knowledge about music and social relationships. The respondents were recruited from three groups:

- 1) parents of children aged 0–7 (recruited randomly from a group of parents of children from a municipal nursery school and a group of parents participating in the *Muzopolis*³ educational-research project),
- 2) nursery school teachers (from the municipal nursery school) and teachers participating in the *Muzopolis* educational-research project,
- 3) students of early music education (from the cities of Bydgoszcz, Konin, and Kalisz in Poland).

All the participating parents confirmed in advance that they are involved in developing their child’s key musical capacities typical for the age of the child at home and in other settings.

The teachers confirmed in advance that their work in the nursery school is based (partly or entirely) on the musical content and the activities that combine different areas of preschool education, such as teaching songs and dances, playing musical instruments, using background music for painting, reading or relaxing, interpreting music, etc.

The students were divided into two groups: the first group specialised in general preschool and early school education, and the second one speci-

³*Muzopolis* is an educational-research project of the Music Pedagogy Faculty of Kazimierz Wielki University in Bydgoszcz (Poland). The participants are children aged 0–7 and their parents. It includes experimental classes held by specialists from the Faculty, following the innovative strategy of music teaching based on Gordon’s theory.

alised in music education. However, the students in both groups received training as teachers of music for little children.

During the survey, *Self-evaluation sheet* and *Interview questionnaire* were used by the respondents to evaluate their ability to guide the musical development of children, when making music together. The purpose of this diagnosis was to learn the opinions on different aspects of teaching and learning music during the time children and adults spend together, in particular:

- 1) **absorbing, understanding and processing elements of everyday knowledge** about the musical development of a child and
- 2) **applying selected practices of developing musicality in children** independently, such as teaching by experiencing tonality, rhythm, knowledge about music (concepts), human relationships (encouraging soloists, organising group activities, group dances, free music making sessions with adults, etc.).

The respondents evaluated the intensity and the appropriateness of interaction on an 11-point scale from 0 to 10, where 0 was the lowest grade and 10 was the highest grade. The answers of the adults expressed in points were then converted to percentage scores, where each point corresponded to 10% of meeting the tonal or rhythmic criteria.

The aim of the diagnosis in the group of student was to find out how much they knew about organising educational practices and possible preferences in terms of early (up to 10 years of age) music education models. By shedding light on the opinions and the preferences of education, students can help explain and predict the tendencies in contemporary music education and describe the frame of mind of the future teachers.

The research was carried out in two stages: between 2010–2011 – the research among students (N = 272) and between 2011–2013 – the research among parents and teachers (N = 56).

Results

Adults' personal knowledge about children's music education

The first step in the research on social aspects of music learning was evaluating the students' personal knowledge in the domain of interpreting their teaching practice. The respondents were asked about the meaning of music education. With this question, it was possible to learn the students' opinions about their personal attitude to music education and their activities

when making music with a child on an everyday basis (attitude, objectives, knowledge, and competences). The students' answers are presented in Table 1.

Table 1.

**Students' interpretation of everyday teaching practice
in early music education**

Early music education is based on:	N	%
	Students of pre-school education	
the use of and gaining theoretical knowledge in action	112	50,45
general instructional and educational work	38	17,1
learning improvisation – this is the only way to avoid routine in art	72	32,45
	Students of music	
the use of and gaining theoretical knowledge in action	23	46
general instructional and educational work	17	34
learning improvisation – this is the only way to avoid routine in art	10	20
Students of pre-school education	222	100
Students of music	50	100
Total	272	–

Source: The author's own research

Another aim of the research was to check, whether the respondents were in favour of the social methods of music teaching. In Poland, there are various attitudes to progressive and traditional didactics. This results in a diversity of teaching preferences of students and teachers who specialise in music education at early stages of children's development. Due to this diversity it is difficult to describe unequivocally the role of adults and their interactions with children during everyday music making, as perceived by the respondents. The role of adults as experts who communicate objective knowledge about music to children (traditional objectivism) is gradually replaced with the role as interpreters of emotions when experiencing music together with the child (constructivism). Therefore, examining the personal attitudes of students and teachers in this field may suggest which model of music education and practices of developing musicality is the dominant one. Therefore, checking the respondents' preferences in this aspect was so important (Figure 1).

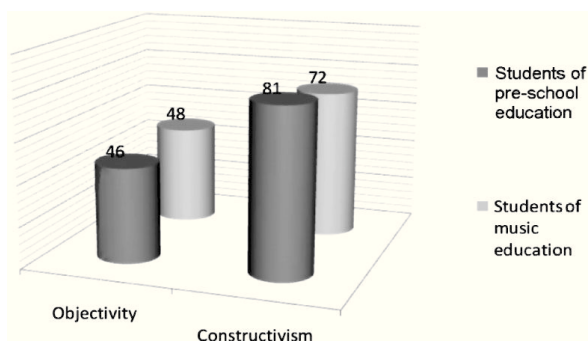


Figure 1. Preferred music education model in students' opinion

The research results showed that the majority of adult subjects strongly preferred the constructivist approach to music education (Figure 1). This attitude bears similarities to the progressive didactics. Therefore, it was assumed that the subjects would be ready to accept the principles of the progressive theory of teaching music by Edwin E. Gordon. Thus, the personal opinions of students of education were collected, and those opinions seemed favourable for the application of the social practice of music making, according to one of the most important theories proposed by Gordon. Another research (analysing the profile of a perfect learner of music – Trzos 2012) showed how the years of experience (professional, educational, musical and social) shaped personal theories on this topic, expressed by the participating students. This is linked with the ability to accept the progressive and innovative theory by Gordon. The theories shared by the students demonstrated their personal knowledge about the musical development of a child and their conviction that the attitude based on Gordon's theory should be adopted. This knowledge includes personal definitions used by parents and teachers in their everyday thinking about the development of musicality in a child. The subjects also gave their own definition of the key term in Gordon's theory – 'audiation' (Gordon 2005: 63–66, 82). This way, it was possible to semantically analyse the subjects' knowledge on musical development of children (Flick 2011: 100–110; Lamont 2011: 369; Trzos 2012: 140–171).

The researcher: "How do you understand the term 'thinking music'? Please, describe a situation from your past that was associated with the use of the *Theory of Teaching Music* by Edwin Elias Gordon".

X: “[...] I’ve previously mentioned Gordon’s theory, and now I think that we can ‘think music’ all the time. Thinking music is so universal, because when our parents sing lullabies or murmur some simple melodies, they already shape our musical imagination. For example, when a two-year old girl in my family feels annoyed or bored, she approaches the TV and asks to switch the ‘la-la-la’ on (laughter). She already knows that this is what she needs and that thinking music will shape her imagination. She sways to music and makes specific movements; thus, already at the age of 2 she understands music. Clearly, Gordon’s theory applies to everyday life and education. I would like, I’d actually DREAM that parents and teachers understood how important it is to shape musical imagination in such small children. Raising teachers’ awareness is very important” (a teacher, 44. Trzos 2012: 185–186).

This subject’s response suggests that there are numerous occasions in everyday life to become personally convinced that Gordon’s theory is accurate. The term ‘audiation’ was already present in the commonsensical approach of the subject. The personal definition of the term ‘audiation’ helps to explain the semantic meaning of the knowledge about a child’s development and the importance of making music together with the child at home and at school. This way the recognisable resources of the personal semantic knowledge of adults making music with children become the basis for describing the appropriate ways of making music together. This also applies to exploring the possibilities of adults to introduce innovations into everyday activities that develop musicality in children.

Self-evaluation of parents and teachers making music with children

The context of this survey was the self-evaluation of adults who stimulate the sense of tonality and rhythm in children by way of musical guidance, which is the most natural method at early stages of a child’s development.

The self-evaluation of musical guidance in the field of tonality referred to the practice of teaching music to children through the experience of tonality. This analysis had to take into account certain aspects of knowing about and applying in practice the following concepts:

- the so called ear for music (being melodically gifted),
- the ability to develop the sense of melody (in fragments or as a whole),
- the ability to develop the sense of tonality (e.g. in the major/minor categories),
- the ability to develop the sense of a central note (tonic),

- the quality and the frequency of singing with children and for children,
- imitating and modelling tonal motifs (simple, consisting of two or three notes),
- the ability to choose songs in different keys and tonalities,
- developing preferences for melodies in children (forming the skills of comparison and choice).

The self-evaluation of musical guidance in the field of rhythm referred to the practice of teaching music to children through the experience of rhythmical structure. Similarly to the analysis of tonality, the focus was on being aware of and applying in practice the following concepts:

- rhythmical capabilities,
- developing the sense of tempo (in the categories of slow and fast),
- developing the sense of metre (in the categories of simple and complex),
- developing the sense of stability and variability of the rhythm (slowing down and speeding up),
- the ability to develop the sense of a central note (macrobeats),
- the quality and the frequency of chanting texts rhythmically with children and for children,
- imitating and modelling simple, rhythmical motifs.

The results of the self-evaluation of parents and preschool teachers in both fields are shown in Figures 2 and 3:

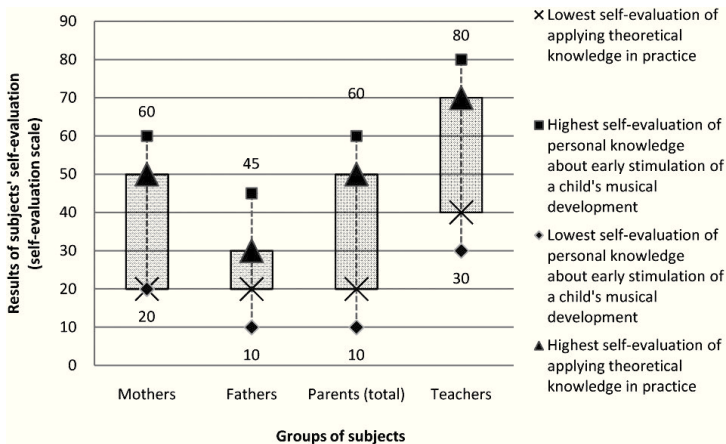


Figure 2. The self-evaluation of parents and teachers in guiding early development of musicality in children. Developing the sense of tonality

Source: the author's own research

Apparently, in terms of guiding the development of tonal skills in children, the self-evaluation of parents is rather low, especially regarding the practical application of specific solutions. Using in practice the knowledge adults acquire every day on developing the perception of melody and tonal context of musical phrases appears much more difficult than acquiring this knowledge themselves. Mothers felt better prepared and more confident in the practice of developing musical skills in their children than fathers did. In comparison to the self-evaluation of parents, preschool teachers were significantly more aware of the theoretical and the practical implementation of tonal activities. Probably, it results from the character of teachers' professional education. It transpires that the subjects evaluated their own knowledge about the musical development higher than their abilities to implement this knowledge in practice. The practical application in the responses of teachers and parents is understood as supporting the development of musicality in children on everyday basis.

As regards guiding musical development in terms of rhythmical skills, the self-evaluation of the subjects was qualitatively similar, but with higher quantitative results – see Figure 3:

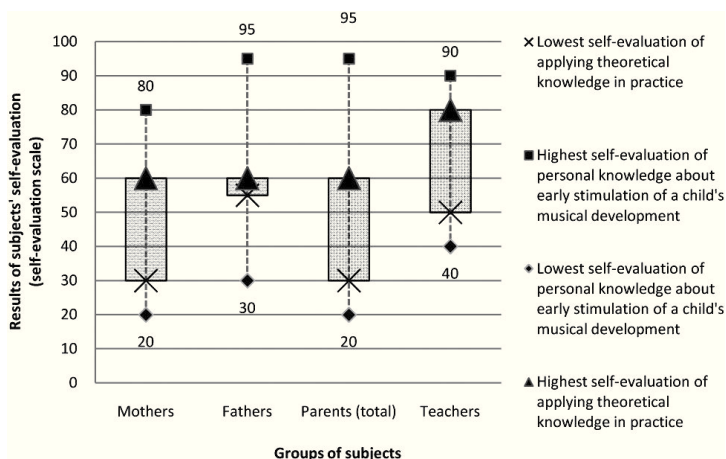


Figure 3. The self-evaluation of parents and teachers in guiding early development of musicality in children. Developing the sense of rhythm

Source: the author's own research

Apparently, the activities that develop rhythmical skills in children seemed easier and more comprehensible for the subjects as compared to the tasks aimed at the development of the sense of tonality. In this domain, the

highest scores of self-evaluation of both parents and teachers reached 9–10 points. However, the maximum scores for the practical use of this knowledge were lower than in the domain of tonality (parents: 6 points, teachers: 8 points). As compared to the ability of using the knowledge about tonality in practice, the self-evaluation of being able to develop the sense of rhythm in children was definitely higher in mothers, fathers and preschool teachers alike. In both, the tonal and the rhythmical musical guidance of small children the subjects evaluated their own knowledge higher than the ability to use it in practice. In both these fields, teachers were more confident than mothers and fathers. The results regarding the subjects' opinions are similar and there are no additional differences between the contexts of tonality and rhythm in guiding musical development in children (Figures 2 and 3). Both parents and teachers admit that it is easier to execute the tasks that develop rhythmical skills and achievement in children than their tonal (melodic) equivalents.

Conclusions

The conclusions of the research are as follows:

1. Students analyse their own common knowledge, use experience when interpreting the role of a modern teacher of music and his/her relationship with the learner's educational environment.
2. Students know from experience the traditional model of music education, based on the tradition of Johann Friedrich Herbart's didactics, but they clearly prefer constructivism in music education (Gordon's implications).
3. They understand the social role of teachers, parents, and children – their emotions, preferences and cooperation – in the analysis of music experience.
4. The author's own research results are diagnostic in character. However, they draw attention to the role of future teachers' personal and subjective preferences, which are important for the everyday music education practice in Poland.
5. It appears that parents of small children are able to refer to their own knowledge and capability to apply it in practice of developing musicality of their children. They can point to their strong and weak features as guides in the musical development of their children.
6. The research results support the findings of modern theory of music education and sociology of knowledge, especially in the context of everyday knowledge analysis (the so-called *Monday morning realities of everyday life*) and its influence on professional practice.

Parents and teachers of small children are responsible for developing children's ability to make music. The adults should work with the children to achieve full understanding of music and its tonal and rhythmical context. Competent participation of adults in musical activities of children is crucial (Uchyla-Zroski 2012: 278–279; Kumik 2012: 243). This results from the role of the social environment in the development of a child and the significance of the natural social relationships, where children learn attitudes and skills by observing adults, who are the role models. The same applies to musical development. The role of parents and teachers in early music education is that of informal guidance, where the child is stimulated in the most natural way on a daily basis, with the use of natural processes that underline the tonal and rhythmical experience of music. This context is very important for the natural development of musicality in children, as emphasised by Gordon in his progressive analysis of teaching music to children. This has also important implications for teacher training practices, so that teachers understand the process of learning music and are able to stimulate it by making use of the possibilities provided by the natural social environment of the child. This environment consists of adults, who have their personal theories on education and relevant strategies (Lamont 2011: 370–381). Biographical and socialising aspect of shaping adult relations (parents, teachers, amateurs and musicians, etc.) towards education of their children is based on crucial experiences from their own music life. This is the major element explaining the importance of adults in children's early education. The knowledge about the educational resources supplied by the community, its musical competence, heritage and language, as well as the role of human relationships, become essential to optimising social teaching of music.

**Edvīna Eliasa Gordona teorija:
muzicēšanas sociālo aspektu loma bērna izglītībā
(balstoties uz autora veikto pedagoģisko pētījumu)**

Pavels Adams Tšoss

Kopsavilkums

Rakstā izlases veidā izklāstīti galvenie rezultāti, kas gūti autora veiktajā pētījumā par atsevišķiem Edvīna Eliasa Gordona mūzikas mācīšanas teorijas aspektiem pirmskolas izglītības posmā. Galvenā uzmanība veltīta nostādņēm, kas skar mūzikas mācīšanās sociālo vidi, skolēnu muzikālo prasmju

attīstību un atbilstošas darbības, kas veicamas skolotājiem, vecākiem vai citiem procesā iesaistītajiem mūziķiem. Tiek akcentēta sociālās vides nozīme, kas bērniem ir svarīga gan mūzikas apguves laikā, gan tās atskaņojumā.

Tieši sociālā vide spēj sniegt dažādas bērnu zināšanu un muzikālās pieredzes alternatīvas. Tāpēc daudzi pētnieki interesējas par personībām, kas bērniem māca mūziku izglītības neformālajā posmā. Izvērtējot šo neformālo pedagogu (pieaugušo) prasmes, ārkārtīgi būtiska ir gan kvalitatīvā, gan kvantitatīvā analīze, it īpaši šādos aspektos: aizraušanās un prioritātes mūzikas pedagogiskā repertuāra izvēlē, mūzikas zināšanas, praktisko iemaņu pašnovērtējums, muzicēšana ikdienas dzīvē, savas muzikālās biogrāfijas interpretācija, muzikālās pieredzes apraksts un attieksme pret muzikālo attīstību mūžizglītības aspektā.

Vecāku un skolotāju loma agrīnajā mūzikas izglītības posmā izpaužas kā neformāla vadīšana: viņi stimulē bērnu ikdienā visdabiskākajā veidā izkopt intonatīvo un ritma izjūtu. Šāds konteksts ir ļoti svarīgs bērna muzikalitātes organiskai attīstībai; to uzsvēris arī Gordons savos progresīvajos pedagogiskajos darbos par mūzikas mācīšanu bērniem. Būtiski, lai tiklab pētnieki, kā pedagogi praktiķi veltītu lielu uzmanību mūzikas apmācības procesa organizēšanai, izmantojot bērna dabiskās, sociālās vides piedāvātās iespējas.

Raksta izstrādes gaitā tika veikta diagnostiska izpēte, novērošana un intervijas. Procentuāli izteikto pētījuma rezultātu pamatā ir mērķtiecīga Polijas respondentu atlase, kurā pārstāvēti vecāki (bērniem 0–7 gadi), pirmskolas izglītības pedagogi un studējošie (tai skaitā pirmskolas izglītības un mūzikas pedagogijas studenti). Diagnostikas mērķis bija noskaidrot viedokļus par dažādiem mūzikas mācīšanas un mācīšanās aspektiem laikā, ko bērni un pieaugušie pavada kopā. Īpaša uzmanība tika pievērsta diviem jautājumu lokiem:

- kā tiek uztvertas, izprastas un interpretētas ikdienā nepieciešamās vienkāršās zināšanas par bērna muzikālo attīstību,
- kā izmantojamas atsevišķas bērnu muzikalitātes attīstību veicinošas metodes; to vidū ir, piemēram, tonālās, ritma pieredzes uzkrāšana, iepazīstināšana ar mūzikas jēdzieniem, cilvēciskajām attiecībām muzicēšanas procesā (solistu izvirzīšana, grupu pasākumi, grupu dejas, nepiespiesta muzicēšana kopā ar pieaugušajiem utt.).

References

- Bandura, Albert (2007). *Teoria społecznego uczenia się*. Warszawa: PWN
- Bonna, Beata (2005). *Rodzina i przedszkole w kształtowaniu umiejętności muzycznych dzieci. Zastosowanie koncepcji Edwina E. Gordona*. Bydgoszcz: Wydawnictwo Uniwersytetu Kazimierza Wielkiego
- Bonna, Beata, & Paweł Adam Trzos, Maciej Kołodziejski (2014). Musical-educational research of the adaptation of E. E. Gordon's Theory of Music Learning in Poland. *Review of Artistic Education* 7–8, pp. 7–19
- Bruner, Jerome (2010). *Kultura edukacji*. Kraków: Universitas
- Flick, Uwe (2011). *Jakość w badaniach jakościowych*. Warszawa: PWN
- Folkestad, Göran (2006). Formal and informal learning situations or practices vs formal and informal ways of learning. *British Journal of Music Education* 23, pp. 1–11
- Fulford, Robert, & Jane Ginsborg, Juliet Goldbart (2011). Learning not to listen: the experiences of musicians with hearing impairments. *Music Education Research* 13 (4), pp. 447–464
- Gordon, Edwin Elias (1980). *Learning Sequences in Music. Skill, Content and Patterns. A Music Learning Theory*. Chicago: GIA Publications, Inc.
- Gordon, Edwin Elias (1999). *Sekwencje uczenia się w muzyce. Umiejętności, zawartość i motywy*. Bydgoszcz: Uniwersytet Kazimierza Wielkiego
- Gordon, Edwin Elias (2003). *A Music Learning Theory for Newborn and Young Children*. Chicago: GIA Publications, Inc.
- Gordon, Edwin Elias (2005). *Harmonic Improvisation for Adult Musicians*. Chicago: GIA Publications, Inc.
- Jorgensen, Estelle (1997). *In Search of Music Education*. Urbana and Chicago: University of Illinois Press
- Kołodziejski, Maciej (2012a). Extracurricular music and dance classes as a determining factor in the development of music aptitudes in younger students as shown in a longitudinal study. *Mūzikas zinātne šodien: pastāvīgais un mainīgais IV*. Sast. Ilma Grauzdiņa un Ēvalds Daugulis. Daugavpils: Saule, 373.–384. lpp.
- Kołodziejski, Maciej (2012b). Music teacher as a researcher of educational process. *Mūzikas zinātne šodien: pastāvīgais un mainīgais IV*. Sast. Ilma Grauzdiņa un Ēvalds Daugulis. Daugavpils: Saule, 357.–372. lpp.
- Kołodziejski, Maciej (2013). Polish concept of universal music education: A critique and an overview of required changes *Mūzikas zinātne šodien: pastāvīgais un mainīgais V*. Sast. Ilma Grauzdiņa un Ēvalds Daugulis. Daugavpils: Saule, 410.–421. lpp.
- Kołodziejski, Maciej, & Paweł Adam Trzos (2013). Środowiskowy wymiar uczenia się muzyki w kontekście rozwoju audiacji. *Studia Pedagogiczne. Problemy społeczne, edukacyjne i artystyczne* 22. Red. Bożena Matyjas. Kielce: Wydawnictwo Uniwersytetu Jana Kochanowskiego, s. 163–168

- Kumik, Ewa (2012). Postrzeganie środowiska szkolnego przez absolwentów szkół muzycznych. *Tożsamość pedagogiki muzyki*. Red. Andrzej Michalski. Gdańsk: Athenae Gedanenses, s. 242–250
- Lamont, Alexandra (2011). The beat goes on: music education, identity and lifelong learning. *Music Education Research* 13 (4), pp. 369–388
- Schütz, Alfred (2008). *O wielości światów. Studia z socjologii fenomenologicznej*. Kraków: NOMOS
- Trzos, Paweł Adam (2012). *Codziennosc we wczesnej edukacji muzycznej*. Bydgoszcz: Uniwersytet Kazimierza Wielkiego
- Uchyla-Zroski, Jadwiga (2012). Muzyka w środowisku szkolnym dziecka. *Wartosci w muzyce. Muzyka w środowisku społecznym* 4. Red. Jadwiga Uchyla-Zroski. Katowice: Uniwersytet Śląski, s. 275–287
- Woodford, Paul (1996). Evaluating Edwin Gordon's music learning theory from a critical thinking perspective. *Philosophy of Music Education Review* 4 (2), pp. 83–95
- Zwolińska, Ewa (2013). Music education through audiation teaches aesthetically. *Polskie Forum Psychologiczne* 18, s. 143–156
- Zwolińska, Ewa (2011). *Audiacja. Studium teorii uczenia się muzyki E. E. Gordona*. Bydgoszcz: Uniwersytet Kazimierza Wielkiego
- Zwolińska, Ewa, & Mirosława Gawryłkiewicz (2007). *Podstawa programowa nauczania muzyki według Teorii Uczenia się Muzyki Edwina E. Gordona*. Bydgoszcz: Wydawnictwo uczelniane WSP