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# MŪZIKAS ZINĀTNE ŠODIEN: PASTĀVĪGAIS UN MAINĪGAIS

Zinātnisko rakstu krājums

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# Conducting Amateur Instrumental Bands in Polish Music Education

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## Introduction

Music, as an art, is a field of human artistic activity. It is distinctive because it involves esthetic values, and its creation constitutes considerable cultural legacy. Such an art not only emanates traditional educational values, but also gives grounds for them. It develops such mental disposition as: emotional, esthetic and moral sensitivity. Moreover, it broadens knowledge of humans and the world they live in, enhances cognition, processing, and enriches mental culture.

Artistic upbringing, in the opinion of Polish education, constitutes creative education, which is called by Ewa Anna Zwolińska *an upbringing to and through creativity* (Zwolińska 2002: 33). It is based on shaping sensitivity, competences and esthetic skills. This means that such a creativity is a feature of humanity, the power of a human being, and the factor determining the development of culture within society. Contact with art is the source of child's inspiration and cognition. Additionally, it is a useful educational tool to enhance the development of a child.

However, child's artistic development decreases with age. It also happens, as it is given by empirically proven specification of musical development (Gordon 2003: 14), due to unfavourable arrangement of school subjects structure of musical education. Such a situation often results from artificial division of music education into public and professional, or other legal limitations to the system, staff and amateur musical movement (Zwolińska, Gawrylkiewicz 2007: 7).

The aim of this article is to show research results based on theoretical and empirical analyses of problems of the role of amateur musical movements in Polish children and youth education. The importance of amateur

instrumental bands is still increasing in view of Polish society, which enables to compare them with professional and school music instruction.

### **1. Music ensembles in the amateur musical movement**

Music, as stated in research and approved in the history of culture, is a fundamental element of human self-fulfilment. Its creation and reproduction was typical for both primitive and well-developed societies. It sounded in cottages, castles and churches. Carrying a social aspect, it accompanied work, religious ceremonies and entertainment. It was not self-contained, but it was syncretic and combined words, gestures and dance. It was composed through human voice and instruments. To put it bluntly, music is present in human life since birth, one cannot imagine a mother that does not sing lullabies and a child that does not remember children's songs.

Musical hearing develops dynamically at the age of kindergarten and one is able to distinguish tones in terms of their height, strength and quality. A sense of melody and harmony also develop gradually. A feeling of rhythm is more difficult to get and is connected with the ability to improvise both harmonically and rhythmically. According to the research results of Maciej Kołodziejski, it can and should be analysed through the use of standard tools for diagnosis (Kołodziejski 2011: 216–217).

The student of a music school is treated individually as the contact with the teacher is usually very close. Individual treatment, adjusted methods, course of lessons and personal demands and aptitudes are all taken into consideration by the instrument teacher. In such a situation, a child is less influenced by the peer group and develops its own personal qualities. The child recognises his own potential and finds suitable work methods. The practice of discipline is yet another positive impact of music education. The most precious ability for a student is proper time management. A child very often notices that it is better to practise intensively for a short period of time, than carry out a long and careless training. Music playing at the advanced level is one of the most difficult achievements, because it engages different senses such as: hearing, sight, motility, feelings, reason.

Playing music together enhances the development of human personality and strengthens the sense of self-esteem. While playing and singing in a group one experiences that they are not separate individuals and create the whole bigger community. Public performance and related issues

are directly connected with the listeners' acknowledgement. They boost self-confidence and self-esteem.

Conducting bands and playing music together are useful forms of spending time. Many people do not know what to do with their free time and quite often drink alcohol or take drugs or suffer from depression. Thus, playing music together (either individual training or joining choirs, instrumental and vocal bands) is one of the best ways of spending free time.

Moreover, playing music leads to building relationships between people, it creates solidarity and a social bond between individual and community. As a result, playing together not only gives the possibility to practise social skills and maintain good relations, but also promotes understanding.

Furthermore, music brings joy and helps to feel the real pleasure or happiness. Such a feeling of fulfilment and award for hard work cannot be compared with goods that are easily bought.

### 1.1. Konin Accordion Quintet

It was extremely important to gain educational and theoretical experience working with performers and audio material to fulfill the idea. This audio material had to resemble proper music art and it was supposed to make people involved in playing music.

The candidates for band, coming from different surroundings, were selected with the help of people having connections with amateur musicians. The newly-created band drew attention of young people. Initial performance and success confirmed the idea to be justified.

Good results generated the need to create a uniform band. Thus, an amateur Accordion Quintet, which was based on the experience of such professional groups as: Warsaw or Poznań Accordion Quintets, was set up to meet the demands of students. Prof. Włodzimierz Lech Puchnowski's Warsaw Accordion Quintet turned out to be a good example when using composition transcription of Stanisław Moniuszko, Ignacy Jan Paderewski, Wolfgang Amadeus Mozart, Johann Sebastian Bach's organ music. The music by Accordion Quintet was directed to children, youth and adult accordion admirers. The adopted repertoire could influence the creator's competence but foremost the listeners and music critics. Those important competences of child development have been described earlier recalling other research results (Trzos 2006).



Sometimes the students of music schools or their graduates showing great involvement were also accepted by the quintet. It must be remembered that such an activity should have been offered to graduates and amateurs by the school itself to propagate well-organised art which could have integrated the whole environment. Unfortunately, it does not happen often in many cities. Playing music in a band gave opportunity to improve skills, performance and helped to create esthetic attitude among amateur musical movement participants.

Now the band associates with them children and youngsters. It performs a sort of educational function to communicate artistically and preserves Polish local culture tradition.

The observations and collected opinions approve the activity as it enhances music culture in district and the city. Using accordion by the band to perform every possible piece of music showed the instrument from a different perspective, not just a folk one. It accustomed the listeners with other opportunities and propagated music culture in general.

The band have collected appreciable repertoire acquired from different sources and contacts with other bands in and outside the country within 30 years. The collected repertoire library resources give an example of creative work for the society. They also enable to prepare concert program for any event. The band repertoire, concerts, participating in competition and festivals all give high status to the ensemble and popularize music culture in Konin local community.

## 1.2. Konin Band Orchestra and wind orchestras

The role of music and ensembles in child character development and becoming a musician is neglected in Poland in comparison with other European countries.

Music education and extracurricular activities should be present in different types of schools in Poland. It should be taught in different profile high schools where one could take his final exams in music.

Such public music education is provided in Austria and Norway, where it is used for shaping an intelligent, sensitive and cooperative individual.

Children amateur music groups, wind orchestras and choirs conducted by teachers and instructors (real music lovers in Konin) were also carefully examined by the author. Konin can become a very important place propagating and supporting amateur musical movement in Poland

if music groups are provided with proper opportunities for training and performance. Konin Band Orchestra is a good example providing music school graduates and students of art education with suitable resources. Many existing wind orchestras or children and teenage choirs carry out a similar activity in Konin district. Hundreds of children taking part in the project learnt to play music in groups, culture, foreign language and they visit other countries. Only some students decide to become professional musicians, but most of them receive good education and job.

Individual classes, group and orchestra training take place few times a week. Additionally, students give concerts and are obliged to achieve good results at school.

Children take part in high culture, give prestigious concerts, lead in famous contests and festivals. They become familiar with the culture of other countries, make friends and learn foreign languages. Student exchange programme is highly developed and children from other countries pay visits in Konin. Being abroad, children propagate Poland and our tradition giving concerts to Polish minorities, they also strengthen national values and are open to various cultures. The system in music groups is based on self-discipline and fun connected with creative work.

Despite the fact that only some students decide to become professionals, the skills they have acquired help them develop intellectually or socially, learn languages, study at the academic level and get a well-paid job.

The work and success of teachers and instructors, their previous graduates sometimes, give basis for optimism and show the power and indestructibility of music even at present. There is no denying that amateur music education and bands play great role in human development.

## 2. Research method

Case study and pilot study were used mainly. Additionally, an interview, observation and music content (musical tasks) were adopted. Collected data on learning how to play an instrument and music together compared a professional group (public music schools) with an amateur group (community music centre, cultural centre and music clubs). 278 children and teenagers at the age of 6–18 participated in the research. Subjects were additionally divided in terms of their school age: kindergarten, primary school – elementary education, primary school – module teaching and junior high school. The opinions of 50 teachers and music

instructors in Wielkopolska and Łódź Provinces have also been tested from 2008 to 2011.

### 3. Research results

#### 3.1. Students' achievement diagnosis in ensembles

The problems of diagnosis and differences in terms of achievements in playing instruments together were considered. Music performance was assessed for tonal, rhythmic and expressive-vocal aspects.

The teachers indicated criteria for students achievement assessment which are connected with work with particular amateur music group:

- performance correctness in accordance with melody and rhythm notation,
- the ability to carry out the instruction given by the teacher,
- work to the accompaniment,
- keeping original cantilena,
- knowing material by heart,
- giving your own interpretation,
- making a clear sound.

Besides, the opinions given by the teachers determine the things that are generally assessed in their work with amateur music group. They correspond to previous research by Paweł Trzos, carried out under supervision of prof. Zwolińska, in formal and informal Polish music education within 2004–2005 (Trzos 2009: 151–154). Data has been presented in a form of entries in Figure 1 below.

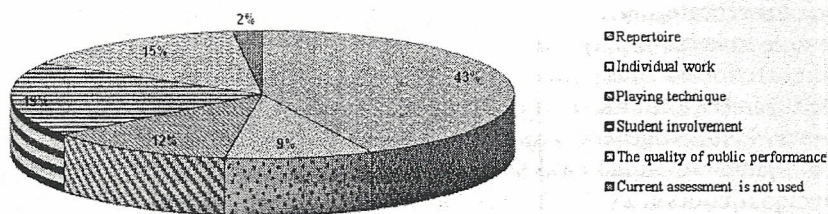


Figure 1. Criteria for achievement evaluation in amateur instrumental groups in the teacher's opinion

The research shows lack of uniform and systematic practice of the implementation of criteria achievement evaluation sanctioned by all centres (Trzos 2009: 188–189).

3.2. Organising music groups' training – student recruitment principles

The selection of the candidates is an extremely important issue of music education. Checking applicant aptitudes for learning to play music aims at testing applicant potential for learning to play a particular instrument. Table 1 presents the comparison of teacher responses between music school and amateur music movement.

Table 1.

Criteria for organising individual music training taken into account when recruiting candidates for learning to play a wind instrument

Music groups	Hearing the applicants		Interview with the candidate (self-assessment)			Musical aptitude tests			Community interview		Other		Σ
	N	%	N	R	%	N	R	%	N	%	N	%	
Group A. Professional training	23	88	3	12	12	12	46	5	19	3	12	46	
Group B. Amateur music movement	15	63	12	50	2	8	6	25	1	4	36		

Source: author's own research. The teachers might have indicated more answers, so the percentage may exceed 100%.

According to the results of the interview, most teachers use more than one answer category. It may mean that the techniques of qualifying students as able to learn to play a musical instrument are very complex. When it comes to formal music education (group A), hearing the applicant (88%) and the measurement with the use of musical aptitude tests (46%) are generally applied. However, hearing the applicant (63%) and individual talks with the applicant also based on their self-assessment (50%) predominate in centres where informal training on how to play wind instruments takes place (group B). One should pay attention to a low interest of music school teachers (Group A, N=12%) to take into consideration the knowledge of individual students in the recruitment process. Self-assessment is more often given consideration to when enrolling students in music or cultural centres. The highest scatter of responses is noticed in case of teachers (R=9), which confirms significant dispersion ratio. Discussing the expectations of the applicants

about their music education is of special importance if one thinks of right solutions. A very similar ratio system can be found in case of community interview and applicants' qualifications. Teachers in community interview collect data on applicants (their interests, potential, achievements) in their close family, peer, neighbouring or school environment. Quantitative methods of recruitment selection, for e.g. musical aptitude tests (8%), are rather rarely used in an informal education. Similarly in this case, big scatter of teachers responses ( $R=10$ ) gives significant dispersion.

Experience demonstrates that teachers describe musical aptitudes in a different way, especially if it comes to well-known musical aptitude tests of Edwin Elias Gordon. The hypothesis stating that *all musical aptitude tests are to some extent achievement tests, and all achievement tests indicate fundamental abilities* appears to be acknowledged (cf. Shuter-Dyson, Gabriel 1986: 21). Thus, teachers in the amateur musical movement (Table 1) may encounter difficulties of the implementation and interpretation of musical aptitude test results, which, according to Gordon constitute *child's internal potential, and the impact of the environment* (Gordon 1999: 71). Apart from the facts mentioned previously, there is a widespread opinion among music teachers which corresponds to the scientific description of musical aptitudes, as W. Ann Stokes puts it, where achievements and aptitudes exist dichotomously being permanent components of common disposition of musical development (Stokes 1996: 99). After all, David Boyle gives a similar interpretation of this issue defining musical aptitudes as a construct of the measurement of the potential for learning music, especially for musical achievements and development (Boyle 1992: 249).

The outcomes of evaluation research refer to particular musical achievements of children and the analysed relationships with various Edwin Elias Gordon's aptitude tests indices. They appear to be necessary and crucial in the Polish music education (also in group one). Research in this field has been carried so far by: Ewa Anna Zwolińska, Maciej Kołodziejcki, Beata Bonna and Diane Cummings Persellin among others (Persellin 1992: 306–315). As a result, Trzos in his earlier model of correlate research through Gordon's MAP, ITPT tests (Trzos 2009) applied the analysis of the previously discussed relationships with the preference indices of the subsequent Gordon's ITPT test<sup>1</sup>. Those preferences were related to the sound of a musical instrument used for student training

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<sup>1</sup> Researching the impact of music preferences on formal and amateur music group education of small children turns out to be interesting for various researchers: Diane Cummings Persellin, Catherine Pierce, Kathryn Roulston among others.

(Gordon 1984: 19). One can also come across other Polish research on the relationship between Gordon's AMMA, HIRR, RIRR tests carried out by Kołodziejski (Kołodziejski 2011).

### 3.3. The choice of a wind instrument for training

The matter of applicant recruitment, as discussed above, is a very important organizational issue in music education. However, in the author's opinion, the issue of a suitable wind instrument selection from the available music school instrumentation for training is a separate and yet predominant. The selection may concern individual students or the whole group under training (Trzos 2009: 159)<sup>2</sup>. Is this selection really customised to future students' natural potential and demands? In order to look into the matter, the criteria for the educational instrument selection in the music ensembles followed by teachers under research were examined.

Teachers under survey were asked to present their opinions on the given criteria including popular individual predispositions taken into consideration when selecting an aerophone for learning to play. The obtained distribution is given in Table 2:

Table 2.

#### The most popular criteria used for instrument selection when learning in the teachers' opinion

Distribution	Always			Often			Rarely			Never			Total	
	N	R	%	N	R	%	N	R	%	N	R	%		
1	2	3	4	5	6	7	8	9	10	11	12	13	14	
student musical aptitudes														
Group A.														
Professional groups	24		92	2		8	0		0	0		0		26
	8			6			0			0				
Group B.														
Amateur musical movement	16		67	8		33	0		0	0		0		24

Sequel to Table 2 see on p. 349

<sup>2</sup> Work in instrumental sections is known to 42% of teachers from formal education setting and 75% of teachers from amateur education in the music and cultural centres or private coaching. General section of wing instruments is sometimes organised or the instructors create music ensembles of students playing the selected aerophones (Trzos 2009: 159).

*Sequel to Table 2*

	1	2	3	4	5	6	7	8	9	10	11	12	13	14
forming the class content														
Group A.														
Professional groups	23		88	2		8	1		4	0		0		26
	18		11			4			1					
Group B.														
Amateur musical movement	5		21	13		54	5		21	1		4		24
the age of student														
Group A.														
Professional groups	15		58	6		23	2		8	3		11		26
	10		4			6			2					
Group B.														
Amateur musical movement	5		21	10		42	8		33	1		4		24

Source: author's own research

Given the interview outcomes, it can be pointed out that students' timbre preferences for particular instrument are not always taken into account when selecting the instrument for learning to play in music ensemble. One notices the problem of accurate verification of the students' declared predilections and their self-evaluation. That is why, there is no conviction of teachers for analysing that type of students' predispositions. As it is demonstrated by the interview results, teachers more often take into account musical aptitudes, candidate age and the form of physical blast apparatus (occlusion, build of labia – see Table 2) than students' self-evaluation and preferred music interests (also instrument timbre preferences).

The analysis of the distribution of teachers comments enables one to state that the only category which is strongly considered when choosing a wind instrument by the instructors outside music schools are candidate individual interests (see Table 3). This criterion is always fundamental for 63% of teachers from the amateur musical movement (Group B) and 11% of teachers from professional music education (Group A). One also pinpoints a crucial dispersion measurement  $R=12$ . Furthermore, such criteria as: candidate age and his build (body) are definitely more often considered than instrumental timbre preferences when selecting a wind instrument for students to learn.

Table 3.

The least popular criteria when choosing the instrument for learning to play in the teachers' opinion

Distribution	Always			Often			Rarely			Never			Total
	N	R	%	N	R	%	N	R	%	N	R	%	
Student's self-evaluation													
Group A. Professional groups	3		11	16	62	6	23	1	4				26
	12			11			3			0			
Group B. Amateur musical movement	15		63	5	21	3	12	1	4				24
Build (body)													
Group A. Professional groups	6		23	14	54	5	19	1	4				26
	3			12			12			1			
Group B. Amateur musical movement	3		12	2	8	17	72	2	8				24
Individual preferences to instrument timbre													
Group A. Professional groups	3		11	14	54	9	35	0	0				26
	1			1			0			0			
Group B. Amateur musical movement	2		8	13	54	9	38	0	0				24

Source: author's own research

The factor really determining the selection of a wind instrument for learning to play has been examined. The distribution of students answers is given in the Table 4:



Table 4.

The most important criterion for selecting the instrument for learning  
in music ensembles in the teachers' opinion

Distribution	Candidate predisposition pre-test		Candidate inclination and interests		Suggestions of parents		Candidate other motivations		The school or environment needs		Other	
	N	%	N	%	N	%	N	%	N	%	N	%
Group A. Professional groups	15	58	9	35	6	23	2	8	4	15	6	23
Group B. Amateur musical movement	6	25	3	13	4	17	4	17	10	42	0	0

Source: author's own research

The answers given above enable one to point out that some respondents selected more than one answer category. It seems that the selection of a wind instrument in the music education centres under research is determined by more than one factor. Hearing the candidate (58%) and then candidate preferences (35%) were the most often chosen categories among music school teachers (Group A). The instructors teaching outside music schools, i.e. in the informal music training (Group B) the most frequently ranked building the proper (up to the environment demand) instrumentation (42%), further candidate predisposition evaluation (25%). Students' self-evaluation and their own opinions on wind instrument timbre preferences (13%) were not taken into consideration in this group of amateur education. To put it bluntly, parents suggestions (17%) or no matter which indeterminate student motivations (17%) were valued more frequently.

Training aims preference analysis proves that music school teachers adopt the following class objectives most often: learning to play an instrument and organising the particular performance instrumentation. The instructors providing training outside music schools accept almost all enumerated aims in a similar distribution. The scatter of results in the students opinion classified in terms of their age was also examined. The findings are given in Table 5.

Table 5.

Teachers and students of every age group preferences within the scope of amateur music ensembles education aims

Amateur music ensembles education preferred aims	Kindergarten Students N = 105	Primary School Students N = 133	Junior High school Students N = 40	Teachers N = 50
Learning to play a musical instrument	16	29	21	20
Propagating music activity	4	15	2	6
Organising instrumentation	0	7	6	17
Spending free time beneficially	45	13	1	3
Aiding musical aptitudes development	10	24	0	1
Preparing the student to participate in culture	0	8	0	0
Preparing the students for further education	2	11	3	0
Education through art	8	10	3	1
Fun, entertainment, ludic aspect	20	16	4	2
Total	105	133	40	50

Source: author's own research. Area: Konin district within 2008–2011

They usually aim to prepare students for further education. The obtained results, excluding some exceptions, correspond to Trzos's earlier research (Trzos 2009).

### 3.4. The diagnosis of students' instrumental achievements

The analysis of education effects both in formal and informal music education centres cannot be carried out without connection with the proper *system* of institutional actions. It turned out that the state of music ensemble practice is related with school, music and culture centre possibilities. Moreover, this issue applies to the difficulty of amateur musical movement staff training. The diagnosis and comparative analysis of separate formal and amateur music education institution operation triggers off a different look at this matter, as suggested in the earlier research results (Trzos 2009).

Organising training in music ensembles in Polish professional music education (Group A) and amateur musical movement (Group B) is diversified depending on multitude aspects which influence significant differences in terms of level and the quality of students' achievements when learning to play an instrument (Trzos 2009).

The test results show that difference in mean performance achievements in playing an instrument additionally depends on venue where the education is carried. As the level was determined using different performance aspects, they were examined to see which of them diversify mean of groups under research the most. Table 6 displays the results of mean difference analysis according to particular music task performance assessment aspects.

Table 6.

Mean difference analysis in particular achievement test performance assessment aspects

	Tonal aspect	Rhythmic aspect	Expression aspect	Task 1	Task 2	Task 3
Variation homogeneity	Yes	No	Yes	Yes	No	Yes
Z value (mean difference test)	2,75	2,31	2,48	2,97	2,5	1,82
Difference significance: 0,05	Yes	Yes	Yes	Yes	Yes	No

Source: author's own research

Test performance analysis revealed that mean results of people taught how to play a wind instrument in state school of music and amateur musical movement differ substantially statistically at the set rate of  $\alpha = 0,05$ . Result achievement mean differences in learning to play an instrument among students from formal and informal music education are visible almost in every aspect under consideration.

#### 4. Conclusion

Implementing music education in the solo version does not give the status of a musician to future graduates in the final effect. It results from lack of experience and music ensemble training, acquiring the skills of conducting bands as a future teacher or instructor and music program coordinator in local centres. One may see potential causes in the forms

and educational structures prepared by particular art education standards. The relation between standards, proper education policy and level, quality, development, evaluation or reliability on the so-called high music art (even in the amateur musical movement) have given rise to dynamic discourse and public debate (Schmidt 1996: 73–77).

The following conclusions can be drawn:

- 1) it is necessary to conduct educational research on the amateur musical movement;
- 2) the efficiency and didactic effectiveness of music education teachers may additionally be determined by education venue. It applies to all considered aspects: tonal, rhythmic and performance expression (Table 6);
- 3) Polish research results presented above correspond to significant empirical research trends in the international music education;
- 4) it is possible to carry out a quantitative measurement of the aptitude and music achievement results of students from ensembles. However, when it comes to the education of little children, it is important to integrate methods and techniques employing simple student music development determinant observation tools. The teacher participates in the observation of natural interaction between factors determining music achievements (Gordon 2005: 63).

### Amatieru instrumentālsambļi Polijas mūzikas izglītības sistēmā

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#### Kopsavilkums

Raksta mērķis ir prezentēt pedagoģisku pētījumu, kas ietver atsevišķu mūzikas izglītības problēmu analīzi un skar amatiermūzicēšanas kustības nozīmi Polijas bērnu un pusaudžu vidē. Amatieru instrumentālsambļu loma un spēles kvalitāte Polijā pastāvīgi pieaug. Tādējādi ir iespējams salīdzināt amatiermūziķu izglītību ar profesionālo mūzikas skolu sniegto izglītību. Autors atgādina vairākus amatieransambļu piemērus: amatieru akordeonkvintets, bērnu un pusaudžu ansambļi un kori un Koņinas orķestris (*Konin Band Orchestra*) – pieaugušo apvienība.

Autora paša veiktais pedagoģiskais pētījums iekļāva tādas metodes kā intervijas, novērojumi un spēles tehnikas analīze. Galvenokārt tika

salīdzināts, kā instrumentus spēlē profesionālo mūzikas izglītības iestāžu (valsts mūzikas skolu) un amatieru (vietējo mūzikas centru, kultūras centru, mūzikas klubu) ansambļu dalībnieki. Pētījumā bija iesaistīti 278 Polijas bērni un jaunieši vecumā no 6 līdz 18 gadiem, kas bija sadalīti vecumgrupās: bērni līdz 10 gadu vecumam, 10–13 gadu vecumā un vecāki par 13 gadiem. Bez tam pētījumā bija iesaistīti arī 50 Polijas skolotāji un audzinātāji, kas pārstāv attiecīgās izglītības vai kultūras iestādes. Pētījums noritēja Centrālpolijā 2008.–2011. gadā.

Rezultātu analīze apliecināja, ka gan profesionālajās mūzikas mācību iestādēs, gan amatierizglītības centros nepieciešama saskaņota izglītības politika. Izrādās, ka instrumentālansambļu muzicēšanas līmenis cieši saistīts ar apmācībā iesaistīto Polijas bērnu vecumu (jo agrāk apmācība uzsākta, jo labāk). Šī problēma savukārt ļauj izskaidrot grūtības, kas rodas, organizējot amatiermūziķu apmācību. Darbojoties šajā jomā, nepieciešamas prasmes, kas piemīt tieši mūzikas skolotājiem. Tas jo īpaši svarīgi tāpēc, ka saskaņā ar pētījumā gūtajiem datiem instrumentālansambļu dalībnieku apmācības veids Polijas profesionālajās mūzikas skolās un amatiervidē atšķiras ļoti būtiski. Šīs atšķirības iespaido arī audzēkņu instrument spēles prasmi. Tests pierādīja, ka audzēkņu sasniegumu atšķirība izriet arī no apmācības vietas (institūcijas, kurā tā noritējusi).

Profesionālās un amatiermūzikas izglītības iestāžu darbības salīdzinošā analīze atklāj jaunas dimensijas problemātikā, kuru autors risinājis jau savos iepriekšējos pētījumos.

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