

VILNIUS PEDAGOGICAL UNIVERSITY

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**STIMULATION OF EXPRESSION  
OF ARTISTIC INDIVIDUALITY OF FUTURE  
MUSIC TEACHERS AT UNIVERSITY**

Summary of the doctoral dissertation  
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# INTRODUCTION

**Relevance of the investigation.** Rapid changes in social and cultural life, the development of information society and deepening globalisation are characteristic of a modern society. The future of the society is related to the improvement of the educational system in which *training of pedagogues* occupies a prominent place (Lithuanian Education Concept, 1992; Concept of Training Pedagogues, 2004; Qualification Requirements for Teachers, 2005; Provisions of the National Education Strategy 2003–2012, 2003; Common European Principles for Teacher Competences and Qualifications, 2005).

Problems of training the music teacher are inseparable from restructuring of the whole educational system of Lithuania. Documents of Lithuanian education obligate us “to guarantee as all-round development of an individual’s physical, psychic and spiritual powers as possible, to create conditions for his individuality to reveal itself” (Guidelines for Education, 1992, p. 50). This is in line with the modern conception of the strategy of musical education at a comprehensive school – to provide every pupil with the basics of cultural awareness and musical competence, “to educate a creative, active, emotional personality of a pupil that is open to aesthetic and cultural experience and capable of meaningfully participating in musical life of the surroundings” (Common Programs, 2008, p. 27). It is obvious that only the teacher who has not only pedagogical and professional competences but who is also noted for the maturity of his/her personality (competences of the development of a personality) can implement these objectives and tasks.

When training pedagogues it more and more often realised how important it is to harmonise strategies of their education with the teachers' educational activity and the development of the personality. Therefore the need arises to orient oneself towards those internal factors of a student's becoming a pedagogue, which are hidden in the nature and values of every teacher discovering them, bringing them out, developing and cherishing (V. Aramavičiūtė, 2005; M. Barkauskaitė, 2001; B. Bitinas, 2005; L. Jovaiša, 2001; E. Martišauskienė, 2004, 2008). Modern education is ever closer related to the personality's creativity: "Creative work is the right and sign of individuality" (A. Vaišvila, 2003, p. 316).

Philosophers of different epochs (Socrates, 2001; Plato, 2001; I. Kant, 1990; G. Hegel, 1999; A. Schopenhauer, 2005; B. Kuzmickas 2001), classics of pedagogics (J. A. Komenski, 1975; J. H. Pestaloci, 1989; A. Dystervegs, 1988; Š. Amonašvili, 2004; S. Šalkauskis, 1992; A. Maceina, 1990; A. Šerkšnas, 1939; A. Paplauskas-Ramūnas 1996) and modern foreign educaologists (M. Fullan, 1998; A. Hargreaves, 1999; E. Jensen, 2001; G. Petty, 2008; A. Pollard, 2006) spoke about the role of the teacher, the impact of the peculiarities of his/her personality on students' learning and the development of their personality.

Contemporary Lithuanian pedagogues also go deep into the role of the teacher's personality, his individuality to students. From the theoretical-methodological aspect the impact of the teacher's personality on education is discussed in the works of L. Jovaiša (1997, 1995), M. Barkauskaitė (1999), O. Tijūnėlienė (1998), E. Martišauskienė (2008, 2004), V. Aramavičiūtė (2005, 1998), B. Bitinas (2004, 2000) and others. B. G. Ananjevas (2007) and B. Kuzmickas (2001) investigate the notional relation between the personality and individuality.

Individuality of a music teacher, as one of the forms of expression of his/her personality, is analysed by scientists-pedagogues from the artistic aspect too. They are more and more often interested in interconnection between the teacher's individuality and his/her high artistic value (E. Balčytis, 1995; D. J. Elliot, 1995; Ž. Jackūnas, 2004; A. Piličiauskas, 1998; Z. Rinkevičiaus, 2006, 2002). It has been noticed that the music teacher's *artistic individuality* expresses the relation between a high artistic value and individuality most accurately.

A. Piličiauskas (1982, p. 100) defines artistic individuality as "the whole of qualities of playing that are characteristic of a specific performer, which manifests itself in interpreting a musical composition and is determined by the peculiarities of his/her (performer's) knowledge, feelings and will". Therefore preconditions for cherishing artistic individuality are sought in the individual's unique psychic structure (A. Piličiauskas, 1998, p. 227). In the opinion of the scientist, individuality of a performer of music is, first and foremost, his emotionality, imagination and richness of associations.

However, the problem of developing artistic individuality of music teachers has not been extensively investigated empirically. Articles by foreign music educologists characterise only separate aspects of this problem (D. E. Elliot, 1995; H. Gardner, 1983; E. Gordon, 1989; B. Reimer, 2000; M. Csikszentmihalyi, U. Schiefele, 2000). Works of Lithuanian music educologists actualise the impact of the musical activity on the development of students' personality at the theoretical-methodological level: development of the way of action (E. Balčytis, 1994), musical abilities (H. Šečkvienė, 2004), creativity (R. Girdzijauskienė, 2004), musical-aesthetic education

(S. Jareckaitė, 1987), musical expression (J. Kievišas, 1997, 2000, 2008), skills of musical writing (Z. Marcinkevičius, 1974; E.Velička, 1995), moral values (A. Girdzijauskas, 2008, L. Navickienė, 2005; A. Piličiauskas, 1998; A. Rauduvaitė, 2007), self-realisation (R. Vitkauskas, 2003), reflexivity (D. Strakšienė, 2004). Aspects of the improvement of education of future music teachers find an ever broader response in the works of young investigators: psychic self-regulation is investigated by R. Kirliauskienė (2004), the teacher's competence is studied by J. Lasauskienė (2007), J. Abramauskienė (2002), self-expression and creativity are analysed by V. Barkauskas (2007). However, thus far no empirical investigations analysing the specifics of artistic individuality of the music teacher has been found yet. Therefore it can be stated that peculiarities of developing artistic individuality of music teachers in essence have been scarcely investigated in the works of Lithuanian and foreign scholars.

This contributes to substantiation of the relevance of the investigation into artistic individuality and enables the following scientific **problem of the investigation** to be formulated: in what way and what impact the musical activity can exert on artistic individuality of future music teachers and to what extent this impact can be optimised.

**The problem of the investigation** defines the question of how artistic individuality of students – future music teachers – manifests itself; what internal and external factors can have an impact on its expression; what basic strategies for developing artistic individuality of students of music speciality are.

**The subject of the investigation** is the expression of artistic individuality of future music teachers and its stimulation by means of the musical activity.



**The objective of the investigation** is to determine peculiarities of the expression of artistic individuality of future music teachers and possibilities of its development at university.

**The hypothesis of the investigation** is as follows: application of the planned development strategies in the musical activity can have an impact on developing the expression of artistic individuality of future music teachers.

**Goals of the investigation:**

1. To provide the conception of artistic individuality.
2. To design a theoretical-empirical model of the expression of artistic individuality in the musical activity.
3. To reveal peculiarities of the expression of artistic individuality of future music teachers.
4. To determine internal and external factors, which have an impact on the formation of artistic individuality.
5. To elucidate basic directions (strategies) of developing the expression of artistic individuality.

**Statements to be defended:**

- Artistic individuality manifests itself in the musical activity in *reflexivity* of the interpretation, evaluation, experience of music, *creativity*, *high artistic value and responsibility*. Authenticity of the interpretation of music, evaluation of one's own abilities and a feeling of one's dignity express the contents of *reflexivity* of artistic individuality; the contents of *creativity* is expressed by the originality of the interpretation of music, the singularity of evaluations and the intensity of experiences. The contents of *a high artistic value* is expressed by harmoniousness of the interpretation, deepness of evaluation and aestheticism of experiences; the contents

of *responsibility* is expressed by assuming the responsibility for the interpretation of music, morality of evaluations and a sense of responsibility.

- Artistic individuality of future music teachers is not mature enough: the level of the expression of the components of reflexivity (authenticity of the interpretation), creativity (singularity of evaluations), a high artistic value (harmoniousness of the interpretation), and responsibility (assuming responsibility for the interpretation) is not high. The level of the maturity of artistic individuality depends on the type of higher education institution (university, non-university), which provides musical education, the year the students are in (their age) and their musical abilities, artistic experiences and peculiarities of value-based orientations.
- Basic strategies for developing the expression of artistic individuality are related to the following: 1) *application of the method of personal meaning (the use of practical possibilities)*, 2) *strengthening of the need for students' creative self-expression*, 3) *the development of abilities to interpret music within a socio-cultural context*, 4) *stimulation of more meaningful artistic experiences by means of the musical activity*.

#### **Novelty and theoretical significance of the investigation results.**

The model of the expression of artistic individuality of future music teachers has been created and substantiated both theoretically and empirically. The model encompasses the components of *reflexivity* (expressed through the authenticity of the interpretation of music, evaluation of one's own abilities and a feeling of one's dignity), *creativity* (through originality of the interpretation of music, singularity of evaluations and the intensity of experiences), *high artistic value*

(through harmoniousness of the interpretation of music, deepness of evaluations and aestheticism of experiences) and *responsibility* (through assuming responsibility for the interpretation of musical compositions, morality of evaluations and a sense of responsibility).

Peculiarities of the expression of artistic individuality of future teachers, as well as their dependence on the external factors (the type of *higher education institution* that provides different musical education (university, non-university) and the *year the students are in* (age), as well as internal factors (*musical abilities, artistic experiences and recognition of the significance of values*) have been revealed in Lithuania's educology for the first time.

Strategies for developing the expression of artistic individuality of future music teachers have been brought out and tested in the course of the education project: 1) application of the method of personal meaning (the use of practical possibilities); 2) strengthening of the need for students' creative self-expression; 3) the development of abilities to interpret music within the socio-cultural context; 4) stimulation (excitation) of meaningful artistic experiences by means of the musical activity.

#### **Practical significance of the work.**

The theoretical-empirical model of artistic individuality designed creates possibilities for music pedagogues to identify empirical manifestations of the contents of separate components of artistic individuality.

A diagnostic investigation into artistic individuality of future music teachers carried out can help pedagogues (lecturers) to easier understand the expression of artistic individuality of students.

The education project implemented enables the pedagogues (lecturers) to treat the musical activity as a factor of artistic indi-

viduality of students and to perceive functions of artistic education therein. Furthermore, it will create preconditions for a further investigation into artistic individuality of students and the possibilities of developing its expression by means of the musical activity.

The recommendations prepared could encourage pedagogues (lecturers) to apply practically tested strategies for developing the expression of artistic individuality in the process of educating future music teachers.

### **The structure and volume of work.**

The work consists of the introduction, four parts, the conclusions, the recommendations, a list of references and annexes. A total of 48 visual aids, 43 out of which are tables and 5 are figures, is presented in the work. 295 sources of literature have been made use of. The work is 140 pages long (excluding references and annexes).

### **Approval of the doctoral thesis.**

**Publications** in leading Lithuanian and foreign scientific journals and continuous publications:

1. Lasauskienė J., Grigienė Z., Barisas K., **Tavoras V.** *Būsimųjų muzikos mokytojų projektinės veiklos ypatumai* (Peculiarities of Projected Activity of Future Music Teachers) // *Pedagogika: mokslo darbai*. – ISSN 1392-0340. – T. 88 (2007), p. 31–37. *CEEOL, EBSCO, MLA International Bibliography*.
2. **Tavoras V.** *Būsimojo muzikos mokytojo meninė individualybė: ugdymo galimybės ir ypatumai* (Artistic Individuality of a Future Music Teacher: Training Possibilities and Peculiarities) // *Pedagogika: mokslo darbai*. – T. 85 (2007), p. 98–103.

3. **Tavoras V.** *Meninės individualybės ir savarankiškumo sąveika ugdant būsimą muzikos mokytoją* (Interaction between Artistic Individuality and Independence in Developing a Future Music Teacher) // *Pedagogika*. – T.63 (2002), p. 69–73.

Investigation results were presented at **national and international conferences**:

1. **Tavoras V.** *Būsimojo muzikos mokytojo meninė individualybė: ugdymo galimybės ir ypatumai* (Artistic Individuality of a Future Music Teacher: Training Possibilities and Peculiarities). “Wrocław-Vilnius 2008. Dialogue between cultures: Education, Literature and Language, History“ International Scientific Conference. (23 May 2008) VPU
2. **Tavoras V.** *Projektai muzikos mokytojų ugdymo praktikoje // Efektyvaus meninio ugdymo problemos* (Projects in Practice of Training Music Teachers // Problems of Effective Artistic Education). International Scientific Conference. (16 November 2007) VPU.
3. **Tavoras V.** *Studentų savarankiško darbo svarba rengiantis muzikos mokytojo profesijai // Meno ir žmogaus sąveika: kūryba, interpretacija, pedagogika* (Importance of Independent Work of Students in Preparing for the Profession of a Music Teacher // Interaction between and Individual and Art: Creative Work, Interpretation, Pedagogics). Scientific Conference. Vilnius: Reports and Scientific Articles of the Scientific Conference (21 April 2004). – 2004. P. 199–203.
4. **Tavoras V.** *Dorinis mokinių ugdymas pamokoje ir popamokinėje veikloje* (Moral Education of Pupils in Class and During After-school Activities). Scientific Methodological Conference. 23–26 March 2004, Vilnius “Saulėtekis” Secondary School.

5. **Tavoras V.** *Būsimo muzikos mokytojo meninio individualumo raiška chorinių užduočių atlikimo procese // Mokytojo kompetencijų ir įvaizdžio kaitos tendencijos* (The Expression of Artistic Individuality of a Future Music Teacher in the Process of Fulfilling Choral Tasks). Scientific Conference. Rokiškis: Proceedings of the Conference. 2004. – P. 70–76.
6. **Tavoras V.** *Asmeninės prasmės metodo taikymas ugdant būsimą muzikos mokytoją // Muzikos pedagogo kompetencija ir dalykinio rengimo problemos* (Application of the Method of Personal Meaning in Educating a Future Music Teacher // Competence of the Music Teacher and Problems of Professional Training). International Conference. 25 April 2003, Marijampolė College. Reports, p. 80–85.
7. **Tavoras V.** *Asmeninės prasmės metodo taikymas ugdant būsimą muzikos mokytoją // Lietuvos Muzikos Akademija kelyje į Europos aukštojo mokslo erdvę* (Application of the Method of Personal Meaning in Educating a Future Music Teacher // The Lithuanian Academy of Music and on its Way to the European Higher Education Space). Scientific Conference. 2 April 2003, LMA. Reports, p. 196–201 .
8. **Tavoras V.** *Moksleivio meninės individualybės ir dorovingumo ugdymas // Meninis moksleivių ugdymas: nuo gabumų lavinimo link asmenybės dorinimo* (Developing Artistic Individuality and Morality of Pupils // Artistic Education of Pupils: from Abilities towards Ennobling the Personality). Reports the Scientific Methodological Conference, projects, episodes from open lessons. 18–21 March 2003, Vilnius “Saulėtekis” Secondary School. Reports, p. 108–111.

9. **Таворас В.** Применение метода личностного смысла в подготовке учителя музыки // *Личность и музыка. Материалы 3-й Международной научно-практической конференции.* Минск, 2002, ст. 188-191.

### **Glossary of concepts**

**Personality** is a concept that encompasses physical and psychological peculiarities of an individual, all that an individual perceives and experiences as “I”: external and internal qualities, abilities, processes of perception and thinking. The personality is a system uniting an individual’s psychic processes, features of his/her behaviour, motives, knowledge and activity into the unique coherent whole. The personality is a developing result of the inborn qualities and experience. (According to L. Jovaiša).

- an individual’s singularity is a system of significant constant qualities (inborn and acquired) defining his/her place in some community. An individual becomes a personality when he/she acts and manifests himself/herself as the entity uniting knowledge of the environment and experiences (Dictionary of Psychology, 1993).
- the social essence of an individual manifesting itself through his/her *individuality* is the whole of unique physical, psychic and social differences of every individual. (V. Jakavičius, 1998).

**Individuality** is the whole of differences of an individual’s qualities, as compared with those of other individuals, characterising him/her as a unique, extraordinary living being. Every organism is certain individuality but the individuality developed by man, which manifests itself in the activity that is useful to him/her

and society in a productive way, becomes the highest stage of the development of the personality. (L. Jovaiša. *Pedagogikos terminai* (Concepts of Psychology). 1993).

- peculiarity, uniqueness of an individual's psyche manifests itself in his/her temperament and features of character. (V.Kučinskas, R.Kučinskienė. *Socialinis darbas švietimo sistemoje* (Social Work in the Education System), 2000).

**Artistic individuality** is the whole of qualities of performance characteristic of a specific performer, which reveals itself in interpreting a musical composition and is conditioned by his/her (performer's) knowledge, feelings and peculiarities of will" (A. Piličiauskas, 1998).

**Artistic image** is the performers sensation that is based on logic, that is, the whole of artistic experiences perceived and conveyed with the efforts of will (A. Piličiauskas, 1998).

**Model** is an example following which something is being created, investigated. (Dictionary of International Word, 1985).



# A BRIEF REVIEW OF THE CONTENTS OF THE THESIS

**The first part of the thesis “Theoretical Principles of Stimulating the Expression of Artistic Individuality”** consists of three chapters.

**The first chapter “A Search for the Concept of Individuality”** analyses the philosophical, psychological and pedagogical concept of individuality. At birth each individual has physical (anatomical, physiological), psychic and spiritual rudiments that are characteristic only of him/her, therefore when trying to understand the concept of individuality, first and foremost, definitions of man as an individual, person, personality are discussed (K. Wojtyła, R. Viktoriškis, F. Martinas, L. Jovaiša, V. Jakavičius, G. W. Allport, D. G. Myers).

*The first section “Philosophical Concept of Individuality”* presents philosophical insights into individuality. Having summed up the attitude of scholars of some trends in philosophy (existentialism, pragmatism) to man as individuality, having reviewed the concept of individuality within the context of philosophies of education it is stated that both the classical and modern trend in education philosophy accentuates the necessity to develop individual personal abilities, self-development of students and in this way to encourage the formation and development of their personality.

*The second section “Psychological Aspect of the Concept of Individuality”* discusses how the representatives of psychological science who seek to reveal the nature of an individual’s specific uniqueness to him/her investigate the problem of individuality.

In their works scholars base themselves on the statement that all qualities of an individual – intellect and abilities, temperament and character, features of his/her character – are united by a common fundamental characteristic, namely, exceptional individuality (F. Lomov, E. A. Golubeva, G. S. Abramova, A. K. Markova, L. Jovaiša). Some authors relate individuality to the *abilities* of an individual (A. G. Asmolov, T. F. Bazilevič, E. P. Iljin, A. K. Markova), the relation between an individual and the *artistic process* and its *results*, (B. S. Bloom, H. Gardner, Z. Freud, L. Vygotsky, J. Piaget, 1962; Perkins, 1993; E. P. Torrance), other scholars investigate essential *qualities of an artistic and individual personality* (K. Urban, E. A. Golubeva, R. J. Sternberg, A. Maslow, C. R. Rogers, B. F. Lomov). In summing up the above said it could be stated that each person - individuality – is unique in his/her internal “I”, in his/her creativity, abilities to perceive, feel deeply, and “be fulfilled” through the personality.

*The third section “Pedagogical Treatment of the Concept of Individuality”* reveals the fact that ideas of developing individuality were of topical interest to the pedagogues of Lithuania of the beginning of the 20<sup>th</sup> century who valued originality, spiritual, national culture of individuality of a creator especially highly, who underlined links between the mind, feelings and willpower of the student and the teacher. Modern scholars indicate that in the process of education, which seeks to ensure the development of all abilities of an individual, the core of the teacher’s *individuality* is the very *personality of the teacher, his/her qualities* (V. Aramavičiūtė, L. Jovaiša, M. Lukšienė, E. Martišauskienė). When analysing the significance of the maturity of the personality to the development of individuality, it was revealed that *cognitive*

(L. Jovaiša), *emocional* (D. Goleman, 2001; K. Izard, 2000; K. Wojtyła, 1997; A. Maslow, 1997; C. R. Rogers, 1995; N. M. Grendstad, 1996; E. Martišauskienė, 2001; V. Lepeškienė, 1996), *willpower* (J. Laužikas, 1997; A. Jacikevičius, 1999) and *activity* components played an important role in the structure of individuality.

**The second chapter “Definition of Artistic Individuality”** reveals the concept of artistic individuality as a complicated, integral phenomenon.

*The first section “The Concept of Artistic Individuality”* discusses how *individual* and *artistic abilities* of an individual are compared with the help of knowledge and experience of different sciences – philosophy, psychology, anthropology, neuromedicine, and *interdependence between individuality and artistry* is analysed (E. Balčytis, 1995; D. J. Elliot, 1995; Ž. Jackūnas, 2004; Z. Rinkevičius, 2002). This interaction is generalised by the concept of *artistic individuality* presented by the music pedagogue A. Piličiauskas, which is characterised as “the whole of features of playing characteristic of a specific performer that reveals itself in the interpretation of a musical composition and is conditioned by the peculiarities of knowledge, feelings and willpower of the performer”.

*The second section “Peculiarities of Artistic Individuality”* analyses interpretations of artistic individuality by music experts in didactics of Lithuania. Some music pedagogues state that the strength of music is its high artistic value and emphasise the importance of *artistic values* in which beauty, goodness and the truth intertwine (Z. Rinkevičius, 2002; R. Grigas, 2001), others accentuate *creativity* of an artist, which manifests itself through certain psychic peculiarities (D. Grakauskaitė-Karkockienė, 2003), features of willpower (R. Girdzijauskienė, 2004; V. Aramavičiūtė,

2005), signs of talent. (A. Gaižutis, 1989). In summing up the concept of artistic individuality, it is pointed out that it implies *emotionality* characteristic of representatives of artistic professions, the ability to react to various events in one's own life, as well as lives of other people, intellectual and emotional stimuli, with the greatest intensity and sensitivity, to reflect them, and also *aesthetic sensitivity* and *willpower*, as well as *moral* peculiarities testifying to a personality's maturity.

The third section "*The Contents and Structure of Artistic Individuality of the Music Teacher*" reveals specific features of artistic individuality of the music teacher that are focused on the emotional-sensual component because it is only after mastering the verbal and non-verbal expression of feelings does a pedagogue turn the very process of musical education into an emotional and expressive one that unites all powers of an individual and enables artistic individuality of a student to be improved. On the basis of the analysis of literature and empirical experience it is generalised that the contents of artistic individuality of the music teacher are most often expressed by the following artistic dimensions of the personality: high artistic value, creativity, reflexivity, responsibility, which unite personal and artistic dimensions. The most significant structural components of the expression of artistic individuality in the musical-artistic activity are regarded to be the interpretation, evaluation of a musical composition and experiencing it. On the basis of the analysis of scientific literature artistic individuality is defined as an integral peculiarity of the personality, which implicates creativity, artistry, reflexivity, responsibility to the greatest extent and manifests itself in the interpretation, evaluation of music and experiencing it.

**The third chapter “Perception of the Artistic Image of a Composition as the Condition for Stimulating the Expression of Artistic Individuality”** presents the concept of the artistic image of a musical composition, as well as types of artistic image and ways of modelling it.

*The first section “Perception of the Artistic Image of a Musical Composition”* is based on the attitude that the mission of artistic individuality is to express the spiritual world of an individual, its formation in the artistic language, the significance of artistic thinking representing not only the objective but also subjective reality is underlined. The outcome of creative thinking and artistic generalisation (concept) – the *artistic image* – reflect the relations of subjects with the artistic reality and perception of music, first and foremost, is emotional, intuitive rather than intellectual. The concept of the *artistic image as the whole of artistic experiences felt and logically grounded by the performer, that is, perceived and conveyed by the efforts of will* presented there (A. Piličiauskas, 1998) enables an extraordinary role to be assigned to it in developing artistic individuality of future music teachers. The qualitative structure of the artistic image was, to the greatest part, determined by a technical, theoretical, methodological and artistic-emotional preparation of the performer of music.

*The second section “Types of Artistic Image of a Composition and Ways of Modelling it”* reveals in what way the type of the chosen artistic image (lyrics, drama, epic), the principles of the perceiver of music himself/herself, as well as his/her knowledge about the aesthetic and moral peculiarities of the historic epoch of creating a musical composition, inspiration of emotional-genetic images influence the contents of the artistic image and the quality of its modelling. It is accentuated that when modelling the artistic

image it is sought to achieve that alongside the reflected peculiarities of a musical composition (interrelation between its parts, elements of structure, the tempo of change in intonations, speed) information (emotional change), which is not directly recorded in the composition, would be revealed therein.

*Section 1 “General Characteristics of the Investigation” of the second part “Methods of Investigating into Artistic Individuality of Future Music Teachers”* presents the following logical sequence of the investigation: 1. The analysis of philosophical, psychological and educological literature, Lithuanian and European Union documents regulating education, programmes of musical studies; 2. The exploratory investigation is carried out; 3. The *theoretical-empirical model of the expression of artistic individuality* of the music teacher is produced; 4. A *diagnostic investigation* into artistic individuality of students – future music teachers – is carried out and the *statistic analysis of data* is made; 5. *Strategies for the development of artistic individuality* of future music teachers are defined; 6. *The project of the development of the expression of artistic individuality* of future music teachers is organised; 7. *The second cross-section* of the investigation into artistic individuality is made; 8. The conclusions of the work are formulated and recommendations for the improvement of the development of artistic individuality of future music teachers are prepared.

The theoretical and methodological basis of the work is based on the *ideas of art and existential philosophies, theories of psychological self-expression of the personality and suggested statements on art, principles of hermeneutic philosophy and training of pedagogues, the deflationary concept of the interpretation of works of art and aesthetics of the analytical trend.*

The second chapter “Exploratory Investigation” presents data of a questionnaire survey of lecturers and students, reveals, according to the respondents, the most characteristic features of the expression of artistic individuality of the music teacher: creativity (originality), a high artistic value, reflexivity (personal understanding) and assuming responsibility in interpreting and evaluating music.

The first section “*The Model of the Expression of Artistic Individuality*” of the third chapter “Diagnostic Investigation into the Expression of Artistic Individuality” presents the theoretical-empirical model of the expression of artistic individuality.

### Theoretical-empirical model of the expression of artistic individuality

Manifestations of artistic individuality	Their expression in musical activity	Empirical features
REFLEXIVITY	Authenticity of interpretation	Reveals personal understanding of the composition being performed Brings out the original interpretation of the composition when playing music
	Evaluation of one’s abilities	Characterises peculiarities of one’s own musical activity Understands causes of achievements in one’s musical activity
	Feeling of one’s dignity	Feels the need to express oneself when playing music Feels one’s personal value when playing music
CREATIVITY	Originality of interpretations	Conveys nuances of the tempo, dynamics, intonation of the composition being performed in an original way

		Makes an ingenious use of the possibilities of mimic, look, movement to convey the artistic image of a musical composition	
	Originality of evaluations	Is able to define emotional experiences (feelings) caused by musical intonations Characterises the artistic image of the composition in an original way	
	Intensity of experiences	Experiences creative successes and failures Experiences the creative flight	
<b>HIGH ARTISTIC VALUE</b>	Harmoniousness of interpretation	Feels harmony of the whole (contents and form) of the composition being performed Expresses the artistic link of separate musical phrases	
		Deepness of evaluations	Defines the beauty of the composition Perceives the aesthetic meaning of musical intonations
	Aestheticism of experiences	Goes deep into the most subtle nuances of the musical composition being performed Admires the composition being performed	
	<b>RESPONSIBILITY</b>	Assuming responsibility for interpretation	Tries to convey the idea of the composer Seeks for the quality of performance of the composition with all one's might
			Morality of evaluation
A sense of responsibility		Responsibly participated in a common musical activity Constantly improves his/her musical activity	



Suitability of the model of artistic individuality and the investigation methods worked out on its basis are based on the data of the factorial analysis made with the help of the methods of basic components. To test the validity of the investigation data *Cronbach alpha coefficient* (0,838) has been calculated. The KMO indicator (0,775), the chi-square value of the Bartlett's sphericity test 1051,856,  $p = 0,000$  confirmed the suitability of the data of the investigation into artistic individuality.

*The second section "The Investigation Purpose and Directions"* specifies the chosen direction of the investigation – aspects of the *interpretation, evaluation of music* and those of *emotional experiences*, defines the major objectives of the diagnostic investigation: 1. To determine the expression of artistic individuality of future music teachers from the aspects of the activity, evaluations and experiences. 2. To reveal advantages of and differences in the expression of artistic individuality of future music teachers (from the aspects of the type of higher education institution and the year of studies). *The third section "Research Methods and Organisation"* presents the methods applied in the investigation: *a questionnaire* for students consisting of five blocks of questions, which reveal the level of the expression of artistic individuality of students under investigation in the musical activity and *methods of statistical analysis (the analysis of factors, the homogeneity of scales (Cronbach alpha) investigation, calculation of percentage frequency, the Chi-square criterion, Spearman's correlation analysis)*. *The fourth section "Characteristic of the Sample of Students under Investigation"* states that when applying the qualitative sample 190 first-fourth year students of Bachelor's music study programme from Klaipėda University, Šiauliai University, Kaunas Department

of the Lithuanian Academy of Music and Theatre and Vilnius Pedagogical University, as well as Marijampolė, Panevėžys and Vilnius colleges were interviewed

**The fourth chapter “Investigation into the Factors Influencing the Expression of Artistic Individuality”** sets the following objectives of the investigation: 1) To establish the peculiarities of the expression of students’ musical capabilities 2) To bring out the peculiarities of the expression of students’ artistic experiences 3) To reveal students’ value-based orientations. Methodology of the investigation consisted of the following: *a description of musical capabilities (intonation, rhythm)* (on the basis of H. Gardner questionnaire, 1983) to establish the level of students’ musical abilities, *a description of artistic experiences* (according to M. Csikszentmihaly, U. Schiefele, 1981, 2000) to reveal the peculiarities of students’ artistic experiences (perception of their own value and internal motivation), *a description of values* (according to M. Rokeach, 1973) to investigate the students’ attitude towards values, *a statistical analysis of the investigation data* (distribution of frequencies, non-parametric Chi-square test and the Spearman’s correlation).

The first section *“The Goal and Purpose of the Project”* of the **fifth chapter “The Project of Development the Expression of Artistic Individuality”** presents, first and foremost, the concept of the education project, the key objective of the education project is set – to draw up and to test by means of the education project the strategies for developing the expression of artistic individuality by applying the methods of personal meaning and specifies the following goals established: 1. To strengthen the need for students’ creative self-expression by creating and implementing musical projects 2. To encourage more meaningful artistic experiences in

the musical activity 3. To develop students' abilities to interpret music within the socio-cultural context.

*The second section "Project Programme and its Implementation" discusses musical activities, which constitute the contents of the project. These are classes in choral directing in the first-fourth year, which create conditions for strengthening the importance of the interpretation and evaluation of music, encouraging artistic experiences, improving skills of performing music, the activity of a choral studio –feeling the social cultural meaning of one's musical activity by providing other people with satisfaction, the musical project "Pasaka" (Fairy-tale), which encouraged students' to become engaged in a mass creative activity independently and with responsibility, to use various ways of musical action, the activity of lecturers carried out during music classes initiating discussions about the expression of artistic individuality. When organising the project of musical education, the following principles were taken as a basis: individualisation of the musical activity, a high artistic value, aestheticism, meaningfulness, integrity of ways of musical action, mastery of playing music, taking into consideration the peculiarities of artistic individuality, stimulation of positive emotional experiences. The following methods have been applied: interpretation of music; evaluation, a heuristic conversation, problematic teaching, creative classes, application of various prospects, a network of discussions, emotional disposition, purposeful imagination, reflection, designing. The education project was carried out in February-May 2007 at Vilnius Pedagogical University on the initiative of the author of the investigation. The first-fourth year students of Vilnius Pedagogical University prepared and implemented the project.*

The third part of the thesis “Investigation Results of the Expression of Artistic Individuality of Future Music Teachers” consists of three chapters.

The first section “*Students’ Attitude to the Expression of Artistic Individuality of Music Teachers*” of the first chapter “**Expression of Students’ Artistic Individuality in Musical Activity**” presents the opinion of future music teachers on artistic individuality of pedagogues.

Indicators of artistic individuality	Their empirical features	Level of importance		
		Very important	Important	Not too important
Authenticity of interpretation	To reveal personal understanding of the composition being performed	43,2	51,1	5,8
	To bring out the original interpretation of the composition when playing music	36,3	57,4	6,3
Evaluation of one’s abilities	To characterise peculiarities of one’s musical activity	20,5	60,5	18,9
	To understand causes of achievements in one’s musical activity	27,9	53,7	18,4
Feeling of self-dignity	To feel the need to express oneself when playing music	54,2	38,9	6,8
	To feel personal value when playing music	34,7	50,0	15,3
Originality of interpretation	To convey nuance of tempo, dynamics, intonation of the composition being performed in an original way	41,1	50,0	8,9
	To make an ingenious use of the possibilities of mimic, look, movement to convey the artistic image of a musical composition	46,8	38,9	14,2

Peculiarity of evaluations	To define emotional experiences (feelings) brought about by musical intonations	35,3	48,4	16,3
	To characterise the artistic image of the composition in an original way	33,7	52,1	14,2
Intensity of experiences	To experience creative successes and failures	22,6	50,5	<b>26,8</b>
	To experience the creative flight	<b>44,7</b>	43,2	12,1
Harmoniousness of interpretation	To feel harmony of the whole (contents and form) of the composition being performed	36,8	51,6	11,6
	To express the artistic link of separate musical phrases	27,4	56,8	15,8
Deepness of evaluations	To define the beauty of the composition	<b>46,8</b>	44,7	8,4
	To perceive the aesthetic meaning of musical intonations	33,2	53,7	13,2
Aestheticism of experiences	To go deep into the most subtle nuances of the composition being performed	<b>40,5</b>	43,7	15,8
	To admire the composition being performed	<b>51,1</b>	38,9	10,0
Responsibility of interpretation	To try to convey the idea of the composer	41,1	47,4	11,6
	To seek for the quality of performance of the composition with all one's might	<b>71,1</b>	28,4	0,5
Morality of evaluations	To perceive the moral meaning of the composition	21,6	56,8	<b>21,6</b>
	To impartially (objectively, tolerantly) evaluate his/her own and other people's playing music	<b>49,5</b>	42,1	8,4
A sense of responsibility	To responsibly participate in a common musical activity	<b>46,8</b>	47,4	5,8
	To feel the duty to constantly improve his/her musical activity	<b>65,3</b>	30,0	4,7

It turned out that, in the opinion of students, *responsibility*, which manifests itself in assuming responsibility for the interpretation and feeling the duty to constantly improve one's musical activity is the main component of artistic individuality. The respondents indicated *reflexivity*, which manifests itself in the ability to feel the need to express oneself when playing music (a feeling of self-dignity) and the ability to reveal personal understanding of the musical composition being performed (authenticity of the interpretation), *creativity*, which manifests itself in the ability to make an ingenious use of the possibilities of mimic, look, movement to convey the artistic image of the composition (originality of interpretation) and the ability to experience the creative flight (intensity of experiences) and a *high artistic value*, which manifests itself in the ability to admire the composition being performed (aestheticism of experiences), as well as the ability to designate the beauty of the composition (deepens of evaluations) as important indicators of artistic individuality of the music teacher. It became clear that students related the expression of artistic individuality of the music teacher more to the interpretation of music and experiences than to evaluations.

*The second section "Self-assessment of the Expression of one's Artistic Individuality in Musical Activity"* presents the data of self-assessment of the expression of artistic individuality of students in their musical activity based in the stability criterion.

Indicators of expression of artistic individuality	Their empirical features	Levels of expression			
		Very high	High	Average	Low
Authenticity of Interpretation	To reveal personal understanding of the composition being performed	13,0	44,9	39,5	2,7
	To bring out the original interpretation of the composition when playing music	18,4	38,9	35,7	7,0
Assessment of one's own abilities	To characterise peculiarities of one's musical activity	7,0	40,0	<b>40,1</b>	<b>11,9</b>
	To understand causes of achievements in one's musical activity	12,4	42,7	37,3	7,6
Feeling one's own dignity	To feel the need to express oneself when playing music	<b>31,9</b>	<b>41,6</b>	23,2	3,2
	To feel personal value when playing music	21,1	41,1	29,2	8,6
Originality of Interpretation	To convey nuance of tempo, dynamics, intonation of the composition being performed in an original way	<b>20,5</b>	<b>47,0</b>	29,2	3,2
	To make an ingenious use of the possibilities of mimic, look, movement to convey the artistic image of the composition	16,8	29,7	<b>46,5</b>	<b>7,0</b>
Peculiarity of evaluations	To define emotional experiences (feelings) caused by musical intonations	<b>13,0</b>	<b>45,9</b>	34,1	7,0
	To characterise the artistic image of the composition in an original way	7,0	33,5	<b>48,1</b>	<b>10,8</b>
Intensity of experiences	To experience creative successes and failures	9,7	42,2	35,7	12,4
	To experience the creative flight	17,3	33,0	35,7	14,1

Harmoniousness of interpretation	To feel harmony of the whole (contents and form) of the composition being performed	10,3	42,7	43,8	3,2
	To express the artistic link of separate musical phrases	9,7	38,9	46,5	4,9
Deepness of evaluations	To define the beauty of the composition	22,8	51,1	23,9	2,2
	To perceive the aesthetic meaning of musical intonations	12,4	40,0	43,2	4,3
Aestheticism of experiences	To go deep into the most subtle nuances of the composition being performed	13,0	40,5	37,8	8,6
	To admire the composition being performed	38,9	43,8	13,0	4,3
Responsibility for interpretation	To try to convey the idea of the composer	11,4	35,1	49,2	4,3
	To seek for the quality of performance of the composition with all one's might	18,4	50,3	30,3	1,1
Morality of evaluations	To perceive the moral meaning of the composition	11,4	36,2	41,1	11,4
	To impartially (objectively, tolerantly) evaluate his/her own and other people's playing music	26,5	43,2	25,4	4,9
A sense of responsibility	To responsibly participate in a common musical activity	30,3	48,6	18,9	2,2
	To feel the duty to constantly improve his/her musical activity	34,6	38,4	24,3	2,7

It has been established that artistic individuality of future music teachers most clearly reveals itself in the musical activity of a *high artistic value*, which manifests itself in aestheticism of experience and deepness of evaluations, *responsibility* – a sense of responsibility. Other important manifestations such as *reflectivity*, which manifests itself in feeling one's dignity, *creativity* manifest-



ing itself in the originality of interpretation are also distinguished. It has been established that students' artistic individuality in the musical activity manifests itself in the quality of the interpretation of music and emotional experiences. It turned out that students found it most difficult to interpret music in a harmonious way (to reveal the artistic link of separate musical phrases of the musical composition being performed), to define peculiarities of their musical activity and to understand the moral meaningfulness of the composition. The most complicated activity was to define the artistic image of the musical composition in an original way. In summing up the above said it could be stated that *the expression of students' artistic individuality* in the musical activity is not high.

The *third* section “*Interrelations between Components of Artistic Individuality of Future Music Teachers*” reveals that the majority of the components of artistic individuality are significantly inter-related. By means of the method of the *correlation analysis* most links have been established between the expression of high artistic value, creativity and reflexivity in students' musical activity, especially between the *interpretation* of music (authenticity, originality, harmoniousness and assuming responsibility for the interpretation) and *evaluations* (originality, deepness, morality and evaluation of one's own abilities). The correlations revealed show that these ways of musical actions and emotional experiences during perception, performance and evaluation of musical compositions are significant to the manifestation of reflexivity and creativity in the musical activity, therefore they can influence the development of artistic individuality.

The *first* section “*Impact of Internal Factors*” of the **second chapter** “**Factors Influencing the Expression of Students' Ar-**

**tistic Individuality”** analyses peculiarities of the expression of students’ musical abilities, experiences in the musical activity and value-based orientations. The criterion of musical abilities is the stability of their manifestations.

Musical abilities	Level of abilities			
	Very high	High	Average	Low
Single out the most favourite musical activity	46,3	35,8	16,8	1,1
Reproduce the newly heard melody and rhythm	22,1	45,3	28,9	3,7
Create (combine) melodies, rhythms	23,7	34,2	30,5	11,8
Sing in tonality (intones exactly the composition being performed)	38,9	39,5	17,9	3,7
Recognise the musical instrument heard in a musical composition	35,8	46,8	12,6	4,7
Play compositions by ear	22,1	26,3	33,7	17,9
Sing and hum in another everyday (non-musical) activity	68,9	23,7	6,3	1,1
Experiment using various means to produce different sounds	24,7	40,0	23,2	12,1

Most often students are able to do the following: *to sing or hum in another everyday activity, to recognise musical instruments that they hear in a musical composition, to distinguish the most favourable musical activity and to sing in tonality*. However, it became clear that students were insufficiently prepared to *play musical compositions by ear, to create (combine) melodies and rhythms, to experiment using various means of producing different sounds, to reproduce the newly heard melody or rhythm*. It is though that such results in part could be determined by an insufficient development of creative abilities in students’ musical activity.

Modality of experiences and the stability of its manifestation were chosen as the main criterion for investigating students' emotional experiences when interpreting and evaluating music. On the basis of the said four levels of emotional experiences – frequency of their expression – have been distinguished.

Empirical features of experiences	Frequency of experiences			
	Very frequently	Frequently	Not very frequently	Rarely
<i>Were you happy when you could:</i>				
-reveal personal understanding of the musical composition being performed	46,3	36,8	15,3	1,6
- bring out the original interpretation of the musical composition when playing music	44,2	35,3	17,4	3,2
- convey the nuances of tempo, dynamics, intoning of the musical compositions being performed	35,8	42,6	17,9	3,7
- define emotional experiences (feelings, sensations) brought about by intonations of music	39,5	38,9	17,9	3,7
- characterise the artistic image of the musical composition in an original way	31,1	44,2	20,5	4,2
- express yourself when playing music	54,7	26,3	18,9	-
<i>Are sorry that you fail:</i>				
-to convey the idea of the composer	31,1	31,1	27,9	10,0
-to bring out harmony (of contents and form) of the whole of the musical composition being performed	33,7	33,2	29,5	3,7
-to inventively make use of the possibilities of mimic, look, movement to convey the artistic image	34,2	27,4	28,4	10,0
-to responsibly participate in a common musical activity	47,4	35,3	12,6	4,7
-to experience the creative flight	49,5	27,4	16,3	6,8

Artistic feelings that are most often experienced by students have been determined: the students are happy (glad) being able to reveal personal understanding of the musical composition being performed; to bring out the original interpretation of a musical composition; to define emotional experiences (feelings, sensations) brought about by intonations of music. Students experience negative emotions when they fail to responsibly participate in a common musical activity and when they fail to experience the creative flight.

The degree of recognition of the significance of values was regarded as the assessment criterion in the investigation into the students' attitude to common human values. It turned out that students considered *health* (73 per cent), *a happy family* (66.9 per cent), *internal harmony* (62.3 per cent), *mature love* (57.8 per cent) to be the most important terminal values. Such values as *wisdom* (46.6 per cent), *interesting work* (42.8 per cent), *an active way of life* (39.4 per cent) were considered to be important values. Among instrumental values the following was most often indicated: *responsibility* (64.6 per cent), *intellectuality* (5.5 per cent), *honesty* (53.9 per cent), *education* (53.4 per cent), as well as *altruism* (42.7 per cent) and *sensitiveness* (40.0 per cent). Values of *creative work*, *beauty*, *imagination*, which are significant to the development of artistic individuality, were considered by students to be of less importance.

The *second* section "*Impact of External Factors*" elucidates the observed tendencies of the graduates of universities to value the expression of *reflexivity* (to feel a personal value when playing music) and *creativity* (to convey the nuances of tempo, dynamics, intonation of the musical compositions being performed) of artistic individuality of the music teacher in a musical activity. Again

graduates of universities did better when evaluating their abilities and feeling their dignity (the expression of *reflexivity* of artistic individuality). Furthermore, they distinguish themselves in greater *responsibility* (morality of evaluations and a sense of duty). This enables us to think that artistic individuality of university students is somewhat more mature.

It has been established that the first-year students valued more favourably the importance of *reflexivity* (authenticity of interpretation), a *high artistic value* (deepness of evaluations) and particularly *responsibility* (assuming responsibility for interpretation) of artistic individuality of the music teachers in the musical activity. The concept of artistic individuality of students of different year of studies and different higher education institutions did not differ according to the evaluation of *creativity* of the music teacher. It became clear that the level of a *high artistic value* of the first-year students in the musical activity was low.

**The third chapter “Links between Components of Artistic Individuality and Internal Factors”** deals with the possibilities of the internal factors to have an impact on artistic individuality of future music teachers. It has been established that musical abilities to *reproduce the newly heard melody or rhythm* and to *recognise musical instruments heard in the musical composition* are obviously related to all empirical features of the expression of *reflexivity* of artistic individuality. The ability to *single out the most favourite musical activity* is related to all empirical features of *the expression of responsibility*. Significant links have been established between the *ability to create melodies and rhythms* and the features of a sense of duty (*responsibility*) of artistic individuality, the ability to *experiment using various means of producing sounds* and

originality of evaluations of *creativity* and intensity of experiences. The ability to *reproduce the newly heard melody and rhythm* is related to the empirical features of interpretation of harmoniousness (*a high artistic value*). Links between the expression of artistic individuality (*reflexivity, creativity, a high artistic value, responsibility*) and *feelings experienced* in the musical activity discovered strengthen the supposition that in interpreting and evaluating music it is possible to stimulate students' feelings and thus exert an impact on the expression of artistic individuality. It has been revealed that recognition of values of *imagination, courage, self-control*, as well as *honesty, broadness of views, and intellectuality, politeness* and terminal *pleasures and salvation* have the greatest influence on the expression of artistic individuality of students. These links enable us to think that values of all directions (the truth, goodness, beauty) are important to the development of the expression of artistic individuality.

The **fourth part** of the thesis “**Strategies for Developing the Expression of Artistic Individuality of Future Music Teachers**” consists of five chapters. The **first chapter** “**Application of the Method of Personal Meaning (Use of Practical Possibilities)**” introduces the method of personal meaning and the possibilities of its practical application when developing the expression of artistic individuality. On the basis of the analysis of the artistic image presented by A. Piličiauskas, it is stated that *artistic experiences thereby personal meaning of a musical composition is modelled constitute the essence of the method of personal meaning*. Knowing the extraordinary nature of the sounds of music – they are impossible to be exactly repeated in words, it is still recognised that *through verbalised results of knowing and interpreting a musical composi-*

tion we can recognise artistic individuality of students – future music teachers as well. Furthermore, knowing that a greater accent in training music teachers at universities is put on technical perfection of performing music (J. Lasauskienė, 2007; Z. Rinkevičiaus, 2002, R. Vitkauskas, 2003), during the classes in the modules of choir leadership subjects it is recommended to deepen the expression of artistic experiences and emotional culture. In defining preconditions of the development of the expression of artistic individuality of future music teachers at universities it is sought to reveal *artistic, value-based* and *meaningful* understanding of music (Ž. Jackūnas, 2000). In the course of carrying out the education project the following task was set – to independently prepare and perform choral compositions. The task was aimed at encouraging students to individually model an original artistic image of the musical composition being performed. During the project main ideas of the method of personal meaning that are important to deepening the expression of artistic individuality of future music teachers were elucidated. They are as follows: Attention to artistic emotions, which create the possibilities to cherish students' individuality, to stimulate their high artistic value and creativity; 2. Activating artistic experiences by means of a musical composition enabling meaningfulness of the musical composition being performed to be disclosed, to express an individual relation with the musical composition (heroes, characters), to feel the impact of the means of musical expression (melody, rhythm, etc.) on the artistic image of the composition; 3. Modelling of emotionogenic images, which creates possibilities for the lecturer to get to know the peculiarities of the expression of artistic individuality of students better; 4. Realisation of personal meaning of a musical com-

position, which opens up possibilities to develop the expression of artistic individuality of future music teachers more purposefully.

The **second chapter “Strengthening the Need for Students’ Creative Self-expression”** discusses advantages of the musical project as one of the methods directing pedagogical technologies towards the road of interactive learning. Such a project integrates not only musical but also a wider activity of arts (dance, art, theatre) (J.Lasauskienė, Z. Grigienė, K. Barisas, V. Tavoras, 2007), encourages students to gain new experience – to be able to organise musical projects in a qualified way, to make use of various forms of presentation, new computer technologies in arranging and composing music. The *purpose* of musical projects consists in discovering ideas of musical education and solving specific problems of improvement of musical education by proposing new methods and forms of activity. In organising the musical project “Pasaka” (Fairy-tale) students created compositions on topical themes of children’s life, independently chose works, created and arranged choral compositions, designed the idea of the programme, used various sources of sounds, wrote the scenario of the event and conducted it themselves, evaluated their and other people’s playing music. In this way possibilities were created for students to reveal themselves, to experience joy and satisfaction in participating in the processes of creating, performing and evaluation music.

The **third chapter “Encouragement of More Meaningful Artistic Experiences by Musical Activity”** presents, first of all, the goals set: 1. To draw students in the situations where they could not only understand the ideological contents of a musical composition and to reflect it but also to reproduce it in their spirit, as well as develop aesthetically; 2. To encourage students to be guided by



beauty in different musical activities. Having reviewed the contents of the choral leadership module classes, the significance of repertoire and the advantages of the concert activity, it is proposed to encourage students to feel the personal meaning of a musical composition, to train them to evaluate their own and their friends' musical activity and its results from this aspect; to feel the impact of means of expressing music (form, melody, rhythm, harmony, etc.) on the artistic image of a musical composition; to choose an artistically valuable musical repertoire; to accustom students to perceive musical values, to admire them; to create conditions for the artistic (musical) concert activity; for a lecturer himself/herself to be an example of a sincere, open, emotionally active valuator of music.

The **fourth chapter “Development of Abilities to Interpret Music in the Socio-cultural Context”** describes stages of interpreting music and requirements set to the preparation of the performer. In the course of carrying out the project students were first of all encouraged to characterise the *primary* meaning of a musical composition conveyed in the language of music (melody, harmony, rhythm, manner of execution), by the means of expression (dynamics, strokes), interpretations of music of different styles and epochs. The second stage of interpreting music compositions is a search for links between the identified artistic image of a musical composition and personal experience. During this stage students were offered to carry out complicated tasks relating music being performed to personal features of the lyrical hero or the creator, situations of the surrounding world, one's own experience (thoughts, feelings), to see deep meanings interpreted by music compositions. The following conditions are of significance

to artistic *performance of a musical composition* (giving a concert, performance): *tuning in music*, the performer's *emotionality* and a *high artistic value*.

In the **fifth chapter "Evaluation of Changes in the Expression of Artistic Individuality"** the supposition that programmes (projects) of developing the expression of artistic individuality can encourage the expression of artistic individuality is based on the data of a statistic analysis. Significant changes in deepness of evaluations ( $\chi^2=34,32$ ,  $p=0,000$ ) and morality of evaluations ( $\chi^2=25,55$ ,  $p=0,003$ ), assuming responsibility for interpretation ( $\chi^2=27,35$ ,  $p=0,000$ ), aestheticism of experiences ( $\chi^2=19,55$ ,  $p=0,007$ ), originality of the interpretation of music ( $\chi^2=18,24$ ,  $p=0,002$ ) and the evaluation of one's own abilities ( $\chi^2=12,89$ ,  $p=0,005$ ) have been recorded. These changes show that application of the method of personal meaning is an important strategy for developing the expression of artistic individuality.

In summing up the above said the supposition is made that when applying strategies for developing the expression of artistic individuality by means of musical activity, it is likely that changes in the expression of students' artistic individuality were greater.

# CONCLUSIONS

1. On the basis of the insights of scientists of philosophy, psychology, educology, artistic individuality is defined in the present work *as an integral singularity of the personality manifesting itself in a musical activity by way of interpretation, evaluation and reflexivity of experiences, creativity, a high artistic value and responsibility.*
2. The following components constitute the devised and theoretically substantiated model of the expression of artistic individuality of future music teachers: *reflexivity*, expressed in authenticity of interpreting music, evaluation of one's own abilities and a feeling of one's own dignity; *creativity* expressed in originality of interpreting music, originality of evaluations and intensity of emotional experiences; *a high artistic value* expressed in harmoniousness of the interpretation of music, deepness of evaluations and aestheticism of experiences; *responsibility* expressed in assuming responsibility for interpretation, morality of evaluations and a sense of duty.
3. The results of a factorial analysis show that components of all factorial modules are closely interrelated. The correlation analysis revealed statistically significant correlative relations between the components of artistic individuality. Therefore it can be stated that artistic individuality of the future music teacher can be improved by improving any of its components.
4. The data of the diagnostic investigation into artistic individuality of music teachers revealed the following:

4.1. Students regard the following to be significant manifestations of artistic individuality: *responsibility*, which manifests itself in trying with all one's might to seek for the quality of performing a musical composition (assuming responsibility for interpretation) (71.1 per cent) and the duty to constantly improve one's musical activity by sensation (a sense of responsibility) (65.3 per cent). Significant indicators of artistic individuality of the music teacher, in students' opinion, are as follows: *reflexivity*, which manifests itself in the ability to feel the need to express oneself in playing music (a feeling of one's dignity) (54.2 per cent) and the ability to reveal personal understanding (authenticity of interpretation) of a musical composition being performed (43.2 per cent); *creativity*, which manifests itself in the ability to make an ingenious use of the possibilities of mimic, the look, movement to convey the artistic image of a composition (originality of interpretation) (46.8 per cent) and the ability to experience the creative flight (intensity of experiences) (44.7 per cent.); *a high artistic value*, which manifests itself in the ability to admire the musical composition being performed (aestheticism of experiences) (51.1 per cent) and the ability to designate the beauty of a musical composition (deepness of evaluations) (46.8 per cent).

Students related the expression of artistic individuality of the music teacher more to *experiences* of creativity, a high artistic value and responsibility and *interpretation* than to *evaluations*. Students considered the ability to characterise peculiarities of the musical activity (evaluation of one's own abilities), to experience creative successes and failures (intensity of experiences) and the ability to discern the moral meaningfulness of a musical composition (morality of evaluations) as less significant manifestations of

artistic individuality of the music teacher. It is likely that developing these abilities can have an impact on a deeper expression of artistic individuality of future music teachers.

4.2. It has been revealed that artistic individuality of future music teachers in the musical activity manifests itself most clearly in a *high artistic value* (aestheticism of experiences – to admire the musical composition being performed (38.9 per cent) and deepness of evaluations – to define the beauty of the musical composition (22.8 per cent), *responsibility* (a sense of duty – to feel the duty to constantly improve one’s musical activity (34.6 per cent) and to responsibly participate in a common musical activity (30.3 per cent), as well as *reflexivity* (a feeling of one’s dignity – the need to express oneself in playing music (31.9 per cent) and feel the personal value when playing music (21.1 per cent.), *creativity* (originality of the interpretation – to convey nuances of tempo, dynamics, intonation of musical compositions in a peculiar way (20.5 per cent). It has been established that students’ artistic individuality in the musical activity manifests itself most clearly in the quality of interpretation of music and a sense of duty and one’s own dignity).

It turned out that students found it most difficult to interpret music in a harmonious way (to reveal the artistic link of separate musical phrases of the musical composition being performed), to define the peculiarities of their own musical activity and to discern the moral meaningfulness of a musical composition. The most complicated thing was to originally characterise the artistic image of a musical composition. The investigation showed that the level of the expression of artistic individuality of future music teachers in the musical activity was not high because the insufficient level

of the expression of interpretation and evaluation components dominated.

5. By means of the data of the diagnostic test the impact of the external factors (the type of a higher educational institution, the year of studies) on artistic individuality of future music teachers has been established:

5.1. Artistic individuality of *university* students is somewhat more mature than that of college students. Recognition of the significance of originality of the interpretation of music is more often observed among the university graduates. They find motives of feeling their dignity (personal evaluation) of greater significance. Morality of evaluations and the evaluation of one's abilities, as well as a sense of duty, are also more often observed among university students. *College* students value harmoniousness of interpretation of music more favourably and more often experience aesthetic emotions, that is, admire the musical; composition being performed;

5.2. More first-year than higher-year students recognise the significance of artistic individuality of the music teacher. Also, the first-year students were better at harmoniously interpreting music and evaluating it in the original and moral way, which provided more favourable possibilities for the maturity of their artistic individuality.

6. The data of the diagnostic test confirmed the supposition that the internal factors (musical abilities, artistic experiences and value-based orientations) could have an impact on artistic individuality of future music teachers. Links between different parameters of individuality and its factors revealed the following:

6.1. *Musical abilities* are obviously related to all empirical features of the components of artistic individuality. The greatest number of links was discovered between creative abilities (improvisation, arrangement, composition) and the interpretation of music and evaluation of expression.

6.2. A significant link has been established between the majority of empirical features of the expression of the components of artistic individuality and *experiences*. Very close links have been revealed between all feelings experienced at the time of performing music and the evaluation of one's abilities ( $r=0,218-0,380$ ), intensity of experiences when experiencing the creative flight ( $r=0,215-0,421$ ), deepness of evaluation designating the beauty of a musical composition ( $r=0,197-0,350$ ) and harmoniousness of the interpretation of music when feeling the harmony of the whole of the musical composition being performed ( $r=0,208-0,275$ ). By means of the investigation data it has been established that negative experiences might have an impact on the expression of artistic individuality.

6.3. Significant links between broadness of *instrumental* attitudes of imagination, honesty, self-control, intellectuality and the recognition of *terminal values* of salvation, pleasures and the expression of artistic individuality have been determined.

7. The links between the expression of individuality and its factors revealed enabled the basic strategies for developing the expression of artistic individuality to be formulated: 1) *application of the method of personal meaning (the use of practical possibilities)*; 2) *strengthening the need for creative self-expression of students*; 3) *encouragement of more meaningful artistic experiences by means of musical activity*; 4) *development of the abilities to interpret music within the socio-cultural context*.

8. In the course of carrying out the education project, having adapted strategies for developing the expression of artistic individuality, statistically significant changes in the expression of artistic individuality of future music teachers have been determined, which testified to a higher level of the expression of the *high artistic value* (deepness of evaluation ( $\chi^2=34,32$ ,  $p=0,000$ ), aestheticism of experiences ( $\chi^2=19,55$ ,  $p=0,007$ ), *responsibility* (assuming responsibility for interpretation ( $\chi^2=27,35$ ,  $p=0,000$ ), morality of evaluations ( $\chi^2=25,55$ ,  $p=0,003$ ), *creativity* (originality of the interpretation of music ( $\chi^2= 18,24$ ,  $p=0,002$ ) and *reflexivity* (evaluation of one's own abilities ( $\chi^2=12,89$ ,  $p=0,005$ ) of students' artistic individuality. These changes helped confirm the hypothesis that application of the planned strategies of development might have an impact on artistic individuality of future music teachers in the musical activity.



## RECOMMENDATIONS

On the basis of the data of the scientific investigation the following basic strategies for developing the expression of artistic individuality are recommended:

1) *application of the method of personal meaning (the use practical possibilities)*: that is, to strengthen attention to student's emotions, encourage their artistic experiences, the creation of emocio-genic images, to create the possibilities for students to express their individual relation with a musical composition, its lyrical heroes, circumstances of their action, to feel the impact of the means of expression of music (form, melody, rhythm, harmony, etc.) in all spheres of the musical activity.

2) *strengthening of the need for students' creative self-expression*: to increase attractiveness of the proposed creative activity: by giving a meaning to one's thoughts, ideas, feelings by means of projective musical activity, choosing the themes and musical compositions that correspond with the realities of the youth's life, creating choral compositions, designing and describing the idea of the programme of the project, using various sources of sound, creative processes and technologies.

3) *stimulation (xitation) of more meaningful artistic experiences by means of musical activity*: to encourage students to find personal significance of the musical composition when interpreting music, to develop their ability to discern the deep meaning of a musical composition, to feel links between personal experience and the idea of the composer, to accustom students to see musical values and admire them. With this end in view musical compo-

sitions that are valuable from the artistic point of view, that are noted for expressive intonations, great expressiveness, rich images and associations are chosen to be interpreted.

4) *development of the abilities to interpret music within the socio-cultural context*: to give rich, full-fledged and comprehensive musical experience in all spheres of the musical activity, to create conditions for artistic (musical) concert activity, to make interpretation abilities more effective within the context of socio-cultural life and the system of personal values.

## ĮVADAS

Tyrimo aktualumas. Šiuolaikinei visuomenei būdingi spartūs socialinio bei kultūrinio gyvenimo pokyčiai, informacinės visuomenės plėtra, gilėjanti globalizacija. Visuomenės ateitis siejama su švietimo sistemos, kurioje svarbią vietą užima ir *pedagogų rengimas*, tobulinimu (Lietuvos švietimo koncepcija, 1992; Pedagogų rengimo koncepcija, 2004; Kvalifikaciniai reikalavimai mokytojams. 2005; Valstybinės švietimo strategijos 2003–2012 m. nuostatos, 2003; Bendrieji Europiniai principai mokytojų kompetencijoms ir kvalifikacijoms, 2005).

Nuo visos Lietuvos švietimo sistemos pertvarkos yra neatsiejamoms ir muzikos mokytojo rengimo problemoms. Lietuvos švietimo dokumentai įpareigoja „laiduoti kuo visapusiškesnę žmogaus fizinį, psichinį ir dvasinių galių plėtotę, sudaryti sąlygas atsiskleisti jo individualybei“ (Švietimo gairės, 1992, p. 5). Tai atitinka ir šiuolaikinę muzikinio ugdymo strategiją bendrojo lavinimo mokykloje – suteikti kiekvienam mokiniui kultūrinio sąmoningumo ir muzikinės kompetencijos pagrindus, „ugdyti kūrybišką, aktyvią, emocingą, estetinei ir kultūrinei patirčiai atvirą ugdytinio asmenybę, gebančią prasmingai dalyvauti aplinkos muzikiniame gyvenime“ (Bendrosios programos, 2008. p. 27). Akivaizdu, kad šiuos tikslus ir uždavinius gali įgyvendinti mokytojas, turintis ne tik pedagogines ir dalykines kompetencijas, bet ir pasižymintis asmenybine branda (asmenybinio ugdymo(si) kompetencijomis).

Rengiant pedagogus vis daugiau suvokiama, kad svarbu derinti jų ugdymo strategijas su mokytojo edukacine veikla ir asmenybės plėtote. Todėl iškyla poreikis orientuotis į tuos stu-

dento tapsmo pedagogu vidinius veiksmus, kurie slypi kiekvieno mokytojo prigimtyje ir vertybėse, juos atrandant, iškeliant, vystant ir puoselėjant (V. Aramavičiūtė, 2005; M. Barkauskaitė, 2001; B. Bitinas, 2005; L. Jovaiša, 2001; E. Martišauskienė, 2004, 2008). Šiuolaikinis ugdymas vis glaudžiau siejamas su asmenybės kūrybiškumu: „Kūryba – individualybės teisė ir ženklas“ (A. Vaišvila, 2003, p. 316).

Apie mokytojo vaidmenį, jo asmenybės ypatumų įtaką mokinių mokymuisi ir asmenybės raidai kalbėjo įvairių epochų filosofai (Sokratas, 2001; Platonas, 2001; I. Kantas, 1990; G. Hegelis, 1999; A. Šopenhaueris, 2005; B. Kuzmickas 2001), pedagogikos klasikai (J. A. Komenskis, 1975; J. H. Pestalocis, 1989; A. Dystervegas, 1988; Š. Amonašvilis, 2004; S. Šalkauskis, 1992; A. Maceina, 1990; A. Šerkšnas, 1939; A. Paplauskas-Ramūnas 1996) ir dabarties užsienio edukologai (M. Fullan, 1998; A. Hargreaves, 1999; E. Jensen, 2001; G. Petty, 2008; A. Pollard, 2006).

Šiuolaikiniai Lietuvos pedagogai taip pat gilinasi į mokytojo asmenybės, jo individualybės vaidmenį ugdytiniams. Teoriniu – metodologiniu aspektu mokytojo asmenybės poveikis ugdymui aptariamas L. Jovaišos (1997, 1995), M. Barkauskaitės (1999), O. Tijūnėlienės (1998), E. Martišauskienės (2008, 2004), V. Aramavičiūtės (2005, 1998), B. Bitino (2004, 2000) ir kt. darbuose. Prasminį asmenybės ir individualybės ryšį nagrinėjo B. G. Ananjevas (2007), B. Kuzmickas (2001).

Muzikos mokytojo individualybė, kaip viena iš jo asmenybės raiškos formų, mokslininkų – pedagogų analizuojama ir meniniu aspektu, vis labiau domimasi mokytojo individualybės ir meniškumo tarpusavio sąlyčiu (E. Balčytis, 1995; D. J. Elliot, 1995; Ž. Jackūnas, 2004; A. Piličiauskas, 1998; Z. Rinkevičiaus, 2006, 2002).

Pastebima, kad meniškumo ir individualybės santykį tiksliausiai išreiškia muzikos mokytojo *meninės individualybės* sąvoka.

Meninę individualybę A. Piličiauskas (1982, p. 100) apibūdina kaip „konkrečiam atlikėjui būdingų grojimo savybių visumą, atsiskleidžiančią interpretuojant kūrinį, ir sąlygojama jo (atlikėjo) pažinimo, jausmų bei valios savitumų“. Todėl meninės individualybės puoselėjimo prielaidų ieškoma asmens nepakartojamoje psichikos struktūroje (A. Piličiauskas, 1998, p. 227). Mokslininko manymu, muzikos atlikėjo individualumas – tai visų pirma jo emocionalumas, vaizduotė ir asociacijų turtingumas.

Tačiau muzikos mokytojų meninės individualybės ugdymo problema nėra pakankamai empiriškai tyrinėta. Užsienio muzikos edukologų straipsniuose apibūdinami tik atskiri šios problemos aspektai (D. E. Elliot, 1995; H. Gardner, 1983; E. Gordon, 1989; B. Reimer, 2000; M. Csikszentmihalyi, U. Schiefele, 2000). Lietuvos muzikos edukologų darbuose teoriniu-metodologiniu lygmeniu aktualizuojamas muzikinės veiklos poveikis ugdytinių asmenybės ugdymui(si): veiksenų lavinimui (E. Balčytis, 1994), muzikiniams gebėjimams (H. Šečkusienė, 2004), kūrybiškumui (R. Girdzi-jauskienė, 2004), muzikiniam-estetiniam ugdymui (S. Jareckaitė, 1987), muzikinei raiškai (J. Kievišas, 1997, 2000, 2008), muzikinio rašto įgūdžiams (Z. Marcinkevičius, 1974; E. Velička, 1995), dorovinėms vertybėms (A. Girdzijauskas, 2008, L. Navickienė, 2005; A. Piličiauskas, 1998; A. Rauduvaitė, 2007), savirealizacijai (R. Vitkauskas, 2003), refleksyvumui (D. Strakšienė, 2004). Būsimų muzikos mokytojų ugdymo tobulinimo aspektai vis platesnį atgarsį atranda ir jaunųjų tyrėjų darbuose: psichinę savireguliaciją nagrinėja R. Kiriliauskienė (2004), mokytojo kompetencijas J. Lasauskienė (2007), J. Abramauskienė (2002), saviraišką ir kūrybiškumą

V. Barkauskas (2007). Tačiau empirinių tyrimų, analizuojančių muzikos mokytojo meninės individualybės specifiką kol kas neaptikta. Todėl galima teigti, kad muzikos mokytojų meninės individualybės ugdymo ypatumai iš esmės mažai nagrinėti Lietuvos ir užsienio mokslininkų darbuose.

Tai prisideda prie meninės individualybės tyrinėjimo aktualumo pagrindimo ir leidžia suformuluoti mokslinę **tyrimo problemą**: kaip ir kokią įtaką muzikinė veikla gali daryti būsimų muzikos mokytojų meninei individualybei ir kiek šią įtaką įmanoma optimizuoti.

Šio **tyrimo problema** apibrėžiama klausimais, kaip pasireiškia studentų – būsimų muzikos mokytojų – meninė individualybė; kokie vidiniai ir išoriniai veiksniai gali turėti įtakos jos raiškai; kokios svarbiausios muzikos specialybės studentų meninės individualybės raiškos plėtojimo strategijos.

**Tyrimo objektas** – būsimų muzikos mokytojų meninė individualybės raiška ir jos skatinimas muzikine veikla.

**Tyrimo tikslas** – nustatyti būsimų muzikos mokytojų meninės individualybės raiškos ypatumus ir jos plėtojimo galimybes universitete.

**Tyrimo hipotezė** – būsimų muzikos mokytojų meninės individualybės raiškos plėtočiai gali turėti įtakos numatytų ugdymo strategijų taikymas muzikinėje veikloje.

**Tyrimo uždaviniai:**

1. Pateikti meninės individualybės sampratą.
2. Parengti meninės individualybės raiškos muzikinėje veikloje teorinį-empirinį modelį.
3. Atskleisti būsimų muzikos mokytojų meninės individualybės raiškos ypatumus.

4. Nustatyti vidinius ir išorinius veiksnius, darančius poveikį meninės individualybės tapsmui.
5. Išryškinti svarbiausias meninės individualybės raiškos plėtojimo kryptis (strategijas).

#### **Ginamieji teiginiai:**

- Meninė individualybė muzikinėje veikloje reiškiasi muzikos interpretavimo, vertinimo ir išgyvenimų *refleksyvumu, kūrybiškumu, meniškumu bei atsakingumu*. Meninės individualybės *refleksyvumo* turinį išreiškia muzikos interpretavimo autentiškumas, savo gebėjimų vertinimas ir savo orumo jautimas; *kūrybiškumo* – muzikos interpretavimo originalumas, vertinimų savitumas ir išgyvenimų intensyvumas; *meniškumo* – muzikos interpretavimo harmoningumas, vertinimų gilumas ir išgyvenimų estetiškumas; *atsakingumo* – prisiėmimas atsakomybės už muzikos interpretavimą, vertinimų dorovingumas ir pareigos jautimas.
- Būsimų muzikos mokytojų meninė individualybė nėra pakankamai brandi: tiek refleksyvumo (interpretavimo autentiškumo), tiek kūrybiškumo (vertinimų savitumo), tiek meniškumo (interpretavimo harmoningumo), tiek ir atsakingumo (prisiėmimas atsakomybės už interpretavimą) komponentų raiškos lygmuo nėra aukštas. Meninės individualybės brandumo lygis priklauso nuo aukštosios mokyklos, suteikiančios muzikinį pasirengimą, tipo (universitetinio, neuniversitetinio), studentų kurso (amžiaus) ir jų muzikinių gebėjimų, meninių išgyvenimų ir vertybių orientacijų ypatumų.
- Svarbiausios meninės individualybės raiškos plėtojimo strategijos sietinos su: 1) *asmeninės prasmės metodo taikymu*

(*praktinių galimybių panaudojimu*), 2) studentų kūrybinės saviraiškos poreikio stiprinimu, 3) gebėjimų interpretuoti muziką sociokultūriniame kontekste plėtote, 4) prasmingesnių meninių išgyvenimų skatinimu muzikine veikla.

### **Tyrimo rezultatų naujumas ir teorinis reikšmingumas.**

Sudarytas ir teoriškai bei empiriškai pagrįstas būsimų muzikos mokytojų meninės individualybės raiškos modelis, apimantis *refleksyvumo* (išreiškiamo per muzikos interpretavimo autentiškumą, savo gebėjimų vertinimą ir savo orumo jautimą), *kūrybiškumo* (per muzikos interpretavimo originalumą, vertinimų savitumą ir išgyvenimų intensyvumą), *meniškumo* (per muzikos interpretavimo harmoningumą, vertinimų gilumą ir išgyvenimų estetiškumą) ir *atsakingumo* (per priėmimą atsakomybės už muzikos kūrinių interpretavimą, vertinimų dorovingumą ir pareigos jautimą) komponentus.

Pirmą kartą Lietuvos edukologijoje atskleista būsimų muzikos mokytojų meninės individualybės raiškos ypatumai bei jų priklausomybė nuo išorinių (*aukštosios mokyklos*, suteikiančios skirtingą muzikinį pasirengimą, tipo (universitetinio, neuniversitetinio) ir studentų *kurso* (amžiaus) bei vidinių (*muzikiniai gebėjimai, meniniai išgyvenimai ir vertybių reikšmingumo pripažinimas*) veiksmų.

Išryškintos ir ugdymo projekto metu patikrintos būsimų muzikos mokytojų meninės individualybės raiškos plėtojimo strategijos: 1) asmeninės prasmės metodo taikymas (praktinių galimybių panaudojimas); 2) studentų kūrybinės saviraiškos poreikio stiprinimas; 3) gebėjimų interpretuoti muziką sociokultūriniame kontekste plėtotė; 4) prasmingų meninių išgyvenimų skatinimas (žadinimas) muzikine veikla.



### **Praktinis darbo reikšmingumas.**

Parengtas meninės individualybės teorinis-empirinis modelis sudaro galimybes muzikos pedagogams identifikuoti atskirų meninės individualybės komponentų turinio empirines apraiškas.

Atliktas būsimų muzikos mokytojų meninės individualybės diagnostinis tyrimas gali padėti pedagogams (dėstytojams) lengviau suvokti studentų meninės individualybės raišką.

Realizuotas ugdymo projektas įgalina pedagogus (dėstytojus) muzikinę veiklą traktuoti kaip studentų meninės individualybės veiksnį ir išvelgti joje meninio ugdymo funkcijas. Be to, sudarys prielaidas toliau nagrinėti studentų meninę individualybę ir jos raiškos plėtojimo muzikine veikla galimybes.

Parengtos rekomendacijos galėtų paskatinti pedagogus (dėstytojus) muzikos mokytojų rengimo praktikoje taikyti praktiškai patikrintas meninės individualybės raiškos plėtojimo strategijas.

### **Darbo struktūra ir apimtis.**

Darbą sudaro įvadas, keturios dalys, išvados, rekomendacijos, literatūros sąrašas ir priedai. Darbe pateiktos 48 vaizdinės priemonės, iš kurių 43 lentelės ir 5 paveikslai. Remtasi 295 literatūros šaltiniais. Darbo apimtis: 140 puslapiai (be literatūros sąrašo ir priedų).

Tyrimo etapai:

*Pirmajame etape* (2003–2004 m. ir viso tyrimo eigoje) analizuota filosofinė, edukologinė, psichologinė ir muzikinė metodinė literatūra apie meninę individualybę plačiaja prasme. Taip pat apibrėžta mokslinė problema, tyrimo objektas, numatyti svarbiausi tikslai bei uždaviniai.

*Antrajame etape* (2005 m. vasario – balandžio mėn.) atliktas žvalgomasis būsimų muzikos mokytojų tyrimas, kuris leido išsiaiškinti studentų ir dėstytojų požiūrį į muzikos mokytojo meninę

individualybę muzikinėje veikloje. Tyrime dalyvavo Vilniaus pedagoginio universiteto studentai – būsimi muzikos mokytojai – ir Lietuvos aukštųjų mokyklų (ŠU, VPU, KU) dėstytojai. Tuo remiantis sudarytas muzikos mokytojų meninės individualybės raiškos teorinis-empirinis modelis.

*Trečiajame etape* (2006 spalio – gruodžio mėn.) atliktas diagnostinis būsimų muzikos mokytojų meninės individualybės bei jos veiksnių tyrimas. Jo metu ištirta 190 studentų – būsimų muzikos mokytojų, kurie studijavo skirtinguose Lietuvos aukštosiose mokyklose (VPU, ŠU, KU, LMTA Kauno fakultetuose bei Vilniaus, Panevėžio ir Marijampolės kolegijose.). Studentų anketinė apklausa siekta empiriškai pagrįsti būsimų muzikos mokytojų meninės individualybės raiškos modelį, atskleisti jų meninės individualybės raiškos ypatumus, muzikinių gebėjimų lygį, meninių išgyvenimų bei vertybinių orientacijų ypatumus muzikinėje veikloje. Atlikta gautų tyrimo duomenų analizė ir rengtas ugdymo projektas, skirtas patikrinti ir įvertinti būsimų muzikos mokytojų meninės individualybės ugdymo strategijas.

*Ketvirtajame etape* (2007m. vasario – gegužės mėn.) Vilniaus pedagoginiame universitete buvo organizuotas ugdymo projektas, kuris buvo vykdomas su 30 I–II kursų studentų, besirengiančių tapti bendrojo lavinimo mokyklos muzikos mokytojais. Po ugdymo projekto atliktas antras diagnostinio tyrimo pjuvis, padėjęs įvertinti būsimų muzikos mokytojų meninės individualybės raiškos pokyčius. Remiantis šio tyrimo duomenimis, rašoma IV disertacijos dalis, formuluojamos išvados ir rekomendacijos.

**Tyrimo metodologinės nuostatos remiasi:**

- *Meno filosofijos idėjomis* (A. Andrijauskas, 1990; Ž. Jackūnas, 2004; ir kt.), pagal kurias menas suvokiamas kaip kul-

tūros reiškiny, žmogiškosios kūrybos ir raiškos fenomenas, turintis estetiškes, pažintines, dorovines, socialines ir kitas funkcijas; pripažįstamos meno galimybės atspindėti tikrovę ir veikti žmogaus asmenybę.

- *Fenomenologine pozicija* (E. Husserl, 2005; ir kt.), pagal kurią pasaulis, kad ir egzistuosdamas objektyviai, tam tikrą reikšmę įgauna tik per asmeninį jos suvokimą. Šia nuostata paaiškinamas muzikos kūrinių tapsmas subjektyvios individų patirties (požiūrių, išgyvenimų, veiksmų ir kt.) dalimi.
- *Egzistencinės filosofijos idėjomis* (M. Heidegger, 1992; J. P. Sartre, 1974; K. Jaspers, 1989; ir kt.), kad realybė yra kiekvieno žmogaus subjektyvusis pasaulis, jo egzistencijos raiška, o ugdytojo paskirtis – suvokti ir įprasinti fenomenus, susijusius su individualios egzistencijos tapsmu.
- *Hermeneutinės filosofijos nuostatomis* (M. Heidegger, 2003; H. G. Gadamer, 1999; ir kt.), pagal kurias meno kūrinio supratimas iš esmės yra savipratos aktas, susijęs su suvokėjo patirtimi, kurią reikia perorientuoti pagal esminę meno kūrinio suteikiamą patirtį.
- *Analitinės pakraipos estetika* (P. Lamarque, S. H. Olsen, 2006; M. M. Eaton, 2001; Ž. Jackūnas, 2004), analizuojančia meno ir nemeninės tikrovės sąsajas: prasmės, tiesos, išraiškos, referencijos problemas mene, siejant šią analizę su kultūrine aplinka ir konkrečiais meno kūriniais.
- *Sugestionuotų meno teiginių teorija* (M. Weitz, 1980; J. Hoppers, 1960; M. C. Beardsley, 1982; ir kt.), išskiriančia interpretacijos procese suvokiamą pirminę (paviršinę) meno kūrinio išraiškos priemonių implikuojamą prasmę ir giluminę, su suvokėjo patirtimi susietą kūrinio prasmę, turin-

čią pažintinę reikšmę, kuria išreiškiamos tikrovės procesus atspindinčios idėjos, teiginiai, apibendrinimai.

- *Defliacine meno kūrinių interpretavimo samprata* (N. Carroll, 2001; ir kt.), kurioje estetinė patirtis, išgyvenama per formos, struktūros suvokimą, yra neatsiejama nuo meno kūrinio esmės suvokimo. Kūrinių interpretacija, atskleidžianti jų perduodamą informaciją kultūriniame kontekste, yra būtina meno kūrinių supratimo sąlyga.
- *Asmenybės saviraiškos psichologine teorija* (A. Maslow, 2006; C. R. Rogers, 1995), teigiančia, kad pats žmogus akyvus savo asmens individualybės kūrėjas. Tai kryptingas pedagogo asmens tobulėjimas, savirealizacijos siekis, gebėjimas užsimiti saviugda. Ugdymo procese pirmenybė teikiama ugdytinio asmenybei, sudarant sąlygas laisvai realizuoti savo galias.
- *Pedagogų rengimo nuostata* (Pedagogų rengimo koncepcija, 2004), akcentuojančia būsimo muzikos pedagogo sėkmingam praktiniam darbui mokykloje būtinos meninės individualybės ugdymą(si). Muzikos dalyko mokymas (Bendrosios programos, 2003) vidurinėje mokykloje grindžiamas kompleksiskumo principu ir apima šias pagrindines muzikinio ugdymo sritis: moksleivių kūrybinių gebėjimų, muzikinės raiškos įgūdžių puoselėjimą, asmens, kaip kultūringo muzikos vertybių vartotojo, ugdymą.

### **Darbo struktūra**

- I. Meninės individualybės raiškos skatinimo teoriniai pagrindai.
  1. Individualybės sampratos paieškos
    - 1.1. Filosofinė individualybės samprata
    - 1.2. Psichologinis individualybės sampratos aspektas
    - 1.3. Pedagoginė individualybės sampratos traktuotė

2. Meninės individualybės apibrėžtis
    - 2.1. Meninės individualybės samprata
    - 2.2. Meninės individualybės ypatumai
    - 2.3. Meninės individualybės turinys ir struktūra
  3. Muzikos kūrinio meninio vaizdo suvokimas kaip meninės individualybės raiškos skatinimo sąlyga
    - 3.1. Muzikos kūrinio meninio vaizdo supratimas
    - 3.2. Muzikos kūrinio meninio vaizdo rūšys ir modeliavimo būdai
- II. Būsimų muzikos mokytojų meninės individualybės tyrimo metodologija
1. Bendroji tyrimo charakteristika
  2. Žvalgomas tyrimas
    - 2.1. Tyrimo tikslas, metodai, imtis
    - 2.2. Tyrimo rezultatai
  3. Diagnostinis meninės individualybės raiškos tyrimas
    - 3.1. Meninės individualybės raiškos modelis
    - 3.2. Tyrimo paskirtis ir kryptis
    - 3.3. Tyrimo metodai ir organizavimas
    - 3.4. Tiriamųjų imties charakteristika
  4. Veiksnių, darančių poveikį meninės individualybės raiškai, tyrimas
  5. Meninės individualybės raiškos plėtojimo projektas
    - 5.1. Projekto tikslas ir paskirtis
    - 5.2. Projekto programa ir jo įgyvendinimas
- III. Būsimų muzikos mokytojų meninės individualybės raiškos tyrimo rezultatai
1. Studentų meninės individualybės muzikinėje veikloje raiška

- 1.1. Studentų požiūris į muzikos mokytojų meninės individualybės raišką
  - 1.2. Savo meninės individualybės raiškos muzikinėje veikloje vertinimas
  - 1.3. Būsimų muzikos mokytojų meninės individualybės raiškos komponentų tarpusavio sąsajos
  2. Veiksniai, darantys įtaką studentų meninės individualybės raiškai
    - 2.1. Vidinių veiksnių poveikis
    - 2.2. Išorinių veiksnių įtaka
  3. Meninės individualybės komponentų ir vidinių veiksnių sąsajos
- IV. Būsimų muzikos mokytojų meninės individualybės raiškos plėtojimo strategijos
1. Asmeninės prasmės metodo taikymas (praktinių galimybių panaudojimas)
  2. Studentų kūrybinės saviraiškos poreikio stiprinimas
  3. Prasmingesnių meninių išgyvenimų skatinimas muzikine veikla
  4. Gebėjimų interpretuoti muziką sociokultūriniame kontekste plėtojimas
  5. Meninės individualybės raiškos pokyčių įvertinimas

# IŠVADOS

1. Remiantis filosofijos, psichologijos, edukologijos mokslininkų įžvalgomis meninė individualybė šiame darbe apibrėžiama kaip *integralus asmenybės savitumas, muzikinėje veikloje besireiškiantis muzikos interpretavimo, vertinimo ir išgyvenimų refleksyvumu, kūrybiškumu, meniškumu bei atsakingumu*.
2. Sudarytą ir teoriškai pagrįstą būsimų muzikos mokytojų meninės individualybės raiškos modelį sudaro šie komponentai: *refleksyvumas*, išreiškiamas muzikos interpretavimo autentiškumu, savo gebėjimų vertinimu ir savo orumo jautimu; *kūrybiškumas*, išreiškiamas muzikos interpretavimo originalumu, vertinimų savitumu ir emocinių išgyvenimų intensyvumu; *meniškumas*, išreiškiamas muzikos interpretavimo harmoningumu, vertinimų gilumu ir išgyvenimų estetiškumu; *atsakingumas*, išreiškiamas prisiėmimu atsakomybės už interpretavimą, vertinimų dorovingumu ir pareigos jautimu.
3. Faktorinės analizės rezultatai rodo, kad visų faktoriinių modulių komponentai yra glaudžiai susiję. Koreliacinė analizė atskleidė meninės individualybės komponentų statistiškai patikimus tarpusavio koreliacinius ryšius. Todėl galima teigti, kad būsimo muzikos mokytojo meninę individualybę galima tobulinti tobulinant bet kurį komponentą.
4. Būsimų muzikos mokytojų meninės individualybės diagnostinio tyrimo duomenys atskleidė, kad:
  - 4.1. Studentai labai svarbiomis meninės individualybės apraiškomis nurodo: *atsakingumą*, pasireiškiantį visomis išgalėmis siekti muzikos kūrinio atlikimo kokybės (atsakomybės už interpreta-

vimą prisiėmimu) (71,1 proc.) bei pareigos nuolat tobulinti savo muzikinę veiklą jautimu (pareigos jautimu) (65,3 proc.). Svarbūs muzikos mokytojo meninės individualybės rodikliai, studentų nuomone, yra: *refleksyvumas*, pasireiškiantis gebėjimu jausti po-reikį save išreikšti muzikuojant (savo orumo jautimu) (54,2 proc.) ir gebėjimu atskleisti atliekamo muzikos kūrinio asmeninį supratimą (interpretavimo autentiškumu) (43,2 proc.); *kūrybiškumas*, pasireiškiantis gebėjimu išradingai panaudoti mimikos, žvilgsnio, judesio galimybes kūrinio meniniam vaizdui perteikti (interpretavimo originalumu) (46,8 proc.) ir gebėjimu patirti kūrybinį polėkį (išgyvenimų intensyvumu) (44,7 proc.); *meniškumas*, pasireiškian-tis gebėjimu grožėtis atliekamu kūrinium (išgyvenimų estetiškumu) (51,1 proc.) ir gebėjimu įvardyti muzikos kūrinio grožį (vertinimų gilumu) (46,8 proc.).

Studentai muzikos mokytojo meninės individualybės raišką daugiau sieja su refleksyvumu, kūrybiškumu, meniškumu ir atsakingumu išgyvenimais bei interpretavimu, mažiau su vertinimais.

Mažiausiai svarbiomis muzikos mokytojo meninės individualybės apraiškomis studentai laiko gebėjimą apibūdinti savo muzikinės veiklos savitumus (savo gebėjimų vertinimas), išgyventi kūrybines sėkmes ir nesėkmes (išgyvenimų intensyvumas) ir gebėjimą išvelgti muzikos kūrinio dorovinį prasmingumą (vertinimų dorovingumas). Tikėtina, kad šių gebėjimų lavinimas gali turėti įtakos gilesnei būsimų muzikos mokytojų meninės individualybės raiškai.

4.2. Atskleista, kad būsimų muzikos mokytojų meninė individualybė muzikinėje veikloje labiausiai reiškiasi *meniškumu* (išgyvenimų estetiškumu – grožėtis atliekamu kūrinium (38,9 proc.) ir vertinimų gilumu – nusakyti muzikos kūrinio grožį (22,8 proc.),



*atsakingumu* (pareigos jautimu – jausti pareigą nuolat tobulinti savo muzikinę veiklą (34,6 proc.) ir atsakingai dalyvauti bendroje muzikinėje veikloje (30,3 proc.), taip pat *refleksyvumu* (savo orumo jautimu – poreikiu save išreikšti muzikuojant (31,9 proc.) ir muzikuojant jausti asmeninį vertingumą (21,1 proc.), *kūrybiškumu* (interpretavimo originalumu – savitai perteikti atliekamų muzikos kūrinų tempo, dinamikos, intonavimo niuansus (20,5 proc.). Nustatyta, kad studentų meninė individualybė muzikinėje veikloje labiausiai reiškiasi muzikos interpretavimo kokybe ir patiriamais emociniais išgyvenimais (pareigos ir savo orumo jautimu).

Paaiškėjo, kad sunkiausiai studentams sekasi harmoningai interpretuoti muziką (atskleisti atliekamo muzikos kūrinio atskirų muzikinių frazių meninę jungtį), apibūdinti savo muzikinės veiklos savitumus ir išvelgti muzikos kūrinio dorovinį prasingumą. Ypač sudėtinga veikla – originaliai apibūdinti kūrinio meninį vaizdą. Tyrimas parodė, kad būsimų muzikos mokytojų meninės individualybės raiškos muzikinėje veikloje lygis nėra aukštas, nes nustatytas nepakankamas interpretacinio ir vertinamojo meninės individualybės raiškos komponentų lygmuo.

5. Diagnostinio tyrimo duomenimis nustatyta išorinių veiksnių (aukštosios mokyklos tipo, kurso) įtaka būsimo muzikos mokytojo meninei individualybei.:

5.1. *Universitetų* studentų meninė individualybė yra šiek tiek brandesnė nei kolegijų. Muzikos interpretavimo originalumo svarbos pripažinimas dažniau pastebimas tarp universitetų auklėtinių. Jiems reikšmingesni ir savo orumo (asmeninio vertingumo) jautimo motyvai. Vertinimų dorovingumas ir savo gebėjimų vertinimas bei pareigos jautimas taip pat dažniau pastebimas tarp universitetų ugdytinių. *Kolegijų* studentai palankiau vertina mu-

zikos interpretavimo harmoningumą ir dažniau išgyvena estetišes emocijas, t.y. grožisi atliekamu kūrinium;

5.2. Daugiau pirmo kurso nei vyresnių kursų studentų pripažįsta muzikos mokytojo meninės individualybės reikšmingumą. Taip pat pirmakursiams geriau sekasi harmoningai interpretuoti muziką bei savitai ir dorovingai ją vertinti, kas laiduoja palankesnes galimybes jų meninės individualybės brandai.

6. Diagnostinio tyrimo duomenys patvirtino prielaidą, kad vidiniai veiksniai (muzikiniai gebėjimai, meniniai išgyvenimai ir vertybinės orientacijos) gali daryti įtaką būsimų muzikos mokytojų meninei individualybei. Atskirų meninės individualybės ir jos veiksnių parametrų sąsajos atskleidė, kad:

6.1. *Muzikiniai gebėjimai* yra reikšmingai susiję su visais meninės individualybės komponentų empiriniais požymiais. Daugiausia sąsajų rasta tarp kūrybinių (improvizavimo, aranžavimo, komponavimo) gebėjimų ir muzikos interpretavimo bei vertinimo raiškos.

6.2. Reikšmingas ryšys nustatytas tarp daugumos meninės individualybės komponentų raiškos empirinių požymių ir *išgyvenimų*. Labai glaudūs ryšiai atskleisti tarp visų muzikos atlikimo metu patiriamų išgyvenimų ir savo gebėjimų vertinimo ( $r=0,218-0,380$ ), išgyvenimų intensyvumo patiriant kūrybinį polėkį ( $r=0,215-0,421$ ), vertinimo gilumo įvardijant muzikos kūrinio gožį ( $r=0,197-0,350$ ) ir muzikos interpretavimo harmoningumo jaučiant atliekamo muzikos kūrinio visumos dermę ( $r=0,208-0,275$ ). Tyrimo duomenimis nustatyta, kad meninės individualybės raiškai įtakos gali turėti ir neigiami išgyvenimai.

6.3. Nustatytos reikšmingos sąsajos tarp *instrumentinių* vaizduotės, sąžiningumo, pažiūrų platumo, intelektualumo, savikon-

trolės ir *terminalinių* malonumų, išganymo *vertybių* (*vertybinių orientacijų*) pripažinimo ir meninės individualybės raiškos komponentų.

7. Atskleistos meninės individualybės raiškos ir jos veiksnių sąsajos leido numatyti svarbiausias meninės individualybės ugdymo strategijas: 1) *asmeninės prasmės metodo taikymas* (*praktinių galimybių panaudojimas*); 2) *studentų kūrybinės saviraiškos poreikio stiprinimas*; 3) *prasmingesnių meninių išgyvenimų skatinimas muzikine veikla*; 4) *gebėjimų interpretuoti muziką sociokultūriniame kontekste plėtotė*.
8. Ugdymo projekto metu pritaikius minėtas meninės individualybės raiškos plėtojimo strategijas, nustatyti statistiškai reikšmingi būsimų muzikos mokytojų meninės individualybės raiškos pokyčiai, liudijantys aukštesnį studentų meninės individualybės *meniškumo* (vertinimų gilumo ( $\chi^2=34,32$ ,  $p=0,000$ ), išgyvenimų estetiškumo ( $\chi^2=19,55$ ,  $p=0,007$ ), *atsakingumo* (prišėmimo atsakomybės už interpretavimą ( $\chi^2=27,35$ ,  $p=0,000$ ), vertinimų dorovingumo ( $\chi^2=25,55$ ,  $p=0,003$ ), *kūrybiškumo* (muzikos interpretavimo originalumo ( $\chi^2=18,24$ ,  $p=0,002$ ), *refleksyvumo* (savo gebėjimų vertinimo ( $\chi^2=12,89$ ,  $p=0,005$ ) ir orumo jautimo ( $\chi^2=10,21$ ,  $p=0,037$ ) raiškos lygmenį. Šie pokyčiai padėjo patvirtinti hipotezę, kad būsimų muzikos mokytojų meninei individualybei gali turėti įtakos numatytų ugdymo strategijų taikymas muzikinėje veikloje.

## REKOMENDACIJOS

Remiantis mokslinio tyrimo duomenimis rekomenduojamos svarbiausios meninės individualybės ugdymo muzikine veikla strategijos:

1) *asmeninės prasmės metodo taikymas (praktinių galimybių panaudojimas)*: visose muzikinės veiklos srityse stiprinti dėmesį studentų emocijoms, skatinti jų meninius išgyvenimus, emociogeninių vaizdinių kūrimą, sudaryti studentams galimybes išreikšti individualų santykį su kūriniu, jo lyriniais herojais, jų veikimo aplinkybėmis, o taip pat pajauti muzikos išraiškos priemonių (formos, melodijos, ritmo, harmonijos ir kt.) įtaką meniniam kūrinio vaizdui.

2) *studentų kūrybinės saviraiškos poreikio stiprinimas*: didinti siūlomos kūrybinės veiklos patrauklumą: savo mintis, idėjas, jausmus įprasminant muzikine projektine veikla, pasirenkant jaunimo gyvenimo aktualijas atitinkančias temas ir kūrinius, kuriant ir aranžuojant chorines kompozicijas, projektuojant ir aprašant projekto programos idėją, panaudojant įvairius garso šaltinius, kūrybos procesus ir technologijas.

3) *prasmingesnių meninių išgyvenimų skatinimas muzikine veikla*: skatinti studentus atrasti asmeninį kūrinio prasmingumą interpretuojant muziką, lavinti jų gebėjimą išvelgti giluminę kūrinio prasmę, pajauti sąsajas tarp asmeninės patirties ir kompozitoriaus sumanymo, pratinti išvelgti muzikos vertybes, jomis žavėtis. Tuo tikslu interpretuoti parinktini meniškai vertingi muzikos kūriniai, pasižymintys išraiškingomis intonacijomis, dideliu ekspresyvumu, turtingais vaizdiniais ir asociacijomis.

4) *gebėjimų interpretuoti muziką sociokultūriniame kontekste plėtotė*: suteikti turtingą, visavertę ir įvairiapusę muzikinę patirtį visose muzikinės veiklos srityse, sudaryti sąlygas meninei (muzikinei) koncertinei veiklai, efektyvinti interpretacinius mokymo proceso pradus: estetinių vertybių išgyvenimą bei jų interpretaciją sociokultūrinio gyvenimo ir asmens vertybių sistemos kontekste.

### **Apie autorių**

Vilius Tavoras baigė Lietuvos muzikos ir teatro akademiją 1989 m. ir įgijo choro dirigento bei dėstytojo kvalifikaciją. Nuo 1986 m. iki 2002 m. dirbo valstybiniame chore „Vilnius“. Nuo 1985 m. iki dabar dirba VPU Dainų ir šokių ansamblyje „Šviesa“ choro vadovu bei nuo 1992 m. – VPU Kultūros ir meno edukologijos instituto Muzikos katedros lektoriumi. Moksliniai interesai: Būsimų muzikos mokytojų meninis individualumas.

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### **About the author**

In 1989, Vilius Tavoras acquired the qualification of a lecturer in discipline of choir conductor at Lithuanian Music and Theatre Academy. Since 1986 till 2002 he has been working at National choir „Vilnius“. Since 1985 till now he works as choir conductor in ensemble of songs and dances „ Šviesa“ and from 1992 till now he works as lector at Vilnius Pedagogical University Institute of Cultural Studies and Art Education Department of Music. In 2001–2009, he studied for the doctoral degree in Education at Vilnius Pedagogical University.



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MUSIC TEACHERS AT UNIVERSITY**

Summary of the doctoral dissertation  
Social Sciences, Educational Science (07S)

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