Research Article

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Collective Music Making – Challenges and Perspectives

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Abstract: Over the past decade professionally oriented music education in Latvia has undergone a series of reforms, which significantly affects the collective musical place and role. **Aim of the present study:** explore the theoretical basis and the further development of collective musical promotion. **Materials and methods:** The study was conducted in several stages. Originally analyzed scientific literature and training programs for Latvian cultural institutions to develop a theoretical basis 1 - 4th grade professional orientation of Instrument program content creation. Researched were study programs in Latvian universities, which acquired music pedagogy. The next stage of the research were interviewed employers, music teachers and students - future music teachers and, based on the survey results, the creation of new qualifications and new courses in a number of higher education programs. **Conclusions:** 1. Involving learners in the collective musical process, they are provided (ensured) the ability to comprehensively develop the musical, both in general and also the movement of psychophysiological abilities. 2. Collective musical process develops the essential skills such as socialization, cooperation partners and listening skills. 3. Learners are formed as a personality by acting in musical collective, they develop different skills. 4. Students learning motivation creation and promotion is very important. Musical collective process involved not only contributes to motivation, but creates opportunities for self-realization, without which one can not become filled and self-contained.

Keywords: collective music making, music pedagogy, instrument playing, listening skills, self - realization

Introduction

Music creation, playback and listening is only possible if you have a musical experience. Although the human perceived music only through sound and listening, this experience is universal. Building musical experience only with repeated listening to music is limited. A complete musical experience is related to the practical operation within the music creation and playback.

From ancient times for building musical experience, conservation and spreading a human uses different tools - the human voice, percussion, string instruments, wind instruments and later posed keyboards. Human life and culture in music today can not be imagined without these instruments. So that tools could speak beautifully and sonorously, human needs to invest long-term and patient work.

Educators use a system of variety exercises and methodological techniques to help students improve the performance of technical elements and to familiarize them with the musical richness of the culture. Organized by the creative learning process are acquired knowledge of the musical language of expression, stylistic, genre composition and other characteristics. Music learning in the learning process is full of individual's overall development – developing perceptual and intellectual abilities, emotional response to music, creativity. Developing learners' individual and **collective** musicianship skills.

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Over the past ten years, Latvia has a series of reforms, which significantly affected the collective playing of music in education. There are new challenges and outlook in Music pedagogy.

Aim of the present study

To explore the theoretical basis and the further development of collective musical promotion.

Material and Methods

The study was conducted in several stages. Originally analyzed scientific literature and training programs for Latvian cultural institutions to develop a theoretical basis 1 – 4th grade professional orientation of Instrument program content, and they have been researched by the study program in Latvian universities, which acquired music pedagogy. The next stage of the research were interviewed employers, music teachers and students – future music teachers and based on the results of the survey were set up in a number of higher education study programs.

Discussion

From 2008, it has radically reduced state funding of cultural institutions of Latvia. It served as a major cause of children's music and art school curriculum reforms for launching. It was created 2 streams curriculum model for music schools – basic program and extended, the program in which the **emphasis is on collective music making** and reduces the theoretical and individual hours of proportion. Consequently, it was substantially encouraged children, adolescents and young people the desire to make music in different musical collectives – chorus, vocal ensemble, the orchestra, creating a creative musical process.

By contrast, in 2009, it launched the reform of Latvian cultural institutions. The reform also affected the professionally oriented music education basic grades, such as 1 – 4th of Instrument program content. The need to reform the vocational orientation of Instrument programs were set changes in modern society, which led to the changes in today's learners motives, needs, interests and aims to learn music.

Reform enters into force, it was made in the first phase of the study – examining the scientific literature, training programs for Latvian, has been developed theoretical foundation 1 – 4th grade professional orientation of Instrument program content creation in order to facilitate the formation of the students mentally, physically and emotionally developed, free, responsible, active and creative personality, who mastered the basics of the instrument, can creatively apply the experience gained and according to their interests are able to continue their musical education in the next grade.

In educational process, after the establishment of the program, students significantly:

- promote the musical, intellectual and emotional capacity development;
- promote collective and individual, musical activities learning experience;
- promote musical innovation capacity development;
- develop ability to navigate music genres and styles.

Exploring different theoretical knowledge of musical collectives, it is concluded that it is a unique structure in which different individuals are tied to each other in different contexts (Lim, 2014). They are organized into groups, formed as a personality (Argyris, 1985; Garleja, 2003). By contrast, acting in the musical collective, each shows itself as individuality (Murnighan, 1991).

Common music playing belongs to the basic elements of musical practice in all cultures from the ancient world to the present day. Collective playing combines self-confidence and self-criticism, individuality and community, creating a whole of sound of the ensemble (Rudiger, 2005).

Musical collective quality by J. Lave and E. Wenger (1991) definition is a community practice, social relationship where we can see the expression of mutual commitment, a joint venture and split repertoire

(soloist change), participants develop the ability to organize a joint performance.

In Latvia there is a possibility to make music education program of interest *Small musical groups* that target every child, adolescent and young person, but it does not take education certificate program learning (Valsts jaunatnes iniciatīvu centrs, 2016).

In any educational program level creation of collective, musical and mutual is an important skill set of unique individuals – self-realization and mutual affection (Lim 2014).

Performing for a long time in big collective, there is a possibility that there may be a variety of conflicts and fails to objectively divide the roles and priorities – the fight for the leadership (Hackman, 2003; Cross, 2012). This means that the collective creation are taken into account both positive and negative effects.

The initial phase of the study was taken as the basis for the further conduct of the study and an in-depth study result by exploring the scientific literature and interviewing prospective and existing music teachers, it was arrived at several conclusions, which were also theoretically justified.

A survey has revealed that it is particularly important to promote learners' collective musical experience in the formation of creative activity and developing the musical and general skills.

One of the most important factors in student's understanding of meaning the collective musical partners listening skills, the role of a common musical composition image formation, it is necessary to develop **musical partners listening skills development**.

The successful development of cooperation is a very important skill to listen to music and playing at the time, which is considered as one of the key, and that means more than just to hear played. It is the ability to correctly interpret which sounds; to evaluate the information obtained and decide how to respond, how to use what you hear. Listening skills not only in yourself, but also in group partner is characterized by perfect ensemble as a collective creation of melodies (Sicca, 2000).

Attitude is characterized by active listening. Based on I. Cross (2012) acknowledgment is generated (created) not only a collective musical behavior, but also the co-sharing power and attitude towards each other.

While the formation of reciprocal treatment, a collective participants formed **cooperation skills**. Based on A. Schutz (1951) theory, playing music together leads to navigate not only the musical structure, but also the relations between musical collective actors. Given his musical parts (parties) musicians at the same time feel and cooperate with other members of the musical collective. During this process, developing collective experience and it is mastered the concept that there is no "I" and "you", but "we". So learning the skills to work with a collective musical partners, a collective member is able glances to cooperate during performances and classes. Knows how to listen to the teacher, a collective driving directions. Students are able to follow the concertmaster of the ensemble or orchestra conductor during performances.

Cooperation skills are common with collective common objectives. Target unity is important group. E. Wenger (1998) put forward a number of collective musical aspects - interrelation of the joint venture and shared repertoire form. These three aspects will bring good luck and success in any formal organization. The main element of this community relations is a logical peripheral participation, work with the members of the community through integrating all aspects of cooperation, ranging from simple tasks and ending with the group's mission.

Exploring cooperation skills in the process of collective music playing, it can be concluded that a very important common objective, as a personal objective and group work aims to provide a common whole, the difference with the operational forms of individual or group lesson. It is important to remember that in order to group work to be effective, need to work together and the great contribution of each person, as they form a mutual interaction and belonging - a sense of unity (Dubkēvičs, 2006).

It can be concluded that the cooperation in developing the skills of collective musical process is an important result of cooperation that are mutual influence and mutual understanding, which can be achieved by setting common goal of creating a positive atmosphere between the participants.

Further research led to the knowledge that it is not less important is the self-realization, motivation and socialization. Although the concept of **self-realization** is based on C. Goldstain (1963), C. Rogers (1980), Ā. Karpova (1998), R. Campbell (2006) findings, however, is based mainly based on A.H.Maslow (1954) the importance of the pyramid concept where self-realization established as an element without which one can

not become filled and self-contained. C. Rogers (1980) believes that a person's life the main aim and goal is self-empowerment or self-realization, which dates back to the older school classes. Self-realization is associated with creativity and free creative activity is not possible.

The research results of the survey are based on music pedagogy representatives of teaching experience and observations in which he concludes that children and adolescents is very important to see how they perform both family and friends, as appearances at the time of the child self-esteem rises. Special emphasis is praise which children receives from educators and others that make up the motivation to develop themselves further. While the teenagers is a very important and integral part of the training sessions – assessment of their knowledge, skills and competences. Feeling the success of the training, the teenager is with a smile and have both greater interest and enthusiasm and motivation for learning and on the self-realization opportunities.

The need to have the personality, the satisfaction of self-esteem and self-realization affects the motivation of achievements together communication and cognitive needs is the key to motivation Development (Svence, 1999).

Human life activities are founded on a **motivation** stemming from each individual's goals, needs, interests, abilities, etc. Motivation for humans is formed from an early age, when he first realizes that he is something that is necessary, important, and that there is work to meet those needs.

Learning motivation – building and promotion problems have researched many of pedagogy and psychology scholars – N.L.Geidžs, D.C.Berliners (1999), L.Božoviča (1975) and A.Markova (1986), etc., as well as theorists and practitioners – V.Zelmenis (2000) J.Maļicka (2004), R. Baltušiņa (2006), etc.

We can conclude that motivation is essential to human, because behavior should always be oriented to a specific target, as, in fact, man's most characteristic feature is the determination. A.Markova (1986) emphasizes that the goal without motives not conducive to practicing.

Surveyed existing and prospective teachers note that the **socialization skills** also are very important. Optimally arranged group work is very valuable, no matter how effective each individual works to achieve a common goal, is unique in its group work method (West, 2004). The working group – ensemble, orchestra or choir is a group of people who work together in an organizational context, and together fulfill the set tasks (West, 2004; Hackman, 1990).

Collective work process pays attention to not only the musical factors, but also extensive social and organizational factors that are reflected in the group work (Blank, Davidson, 2007; Šilņova, Christmas tree, 2001).

Musical collective members of the social group of respected teachers or collective managers who are knowledgeable and firm but fair, who knows how to be interesting and clearly explain the lesson materials, organize the process to hold their attention longer and benefit from lessons most productive results (Heske, 2007).

For contemporary Latvian family and collective music making becomes a hobby for supporting and raising element. Regular seminars at the elementary the concert, and it is seen as a socialization and intellectual abilities promoters.

A survey showed that **the comprehensive capability development** is also important factor in the musical collective actors performing facilitates. This means that developing special musical abilities – hearing, musical imagination, sense of rhythm, musical memory, as well as the general ability – thinking, scope, originality, flexibility; attention concert, switching of cutting; memory training; movement psychophysiological abilities – agility, endurance, movement coordination, reaction time, etc. (Marnauza, Gžibovskis, Ķinķere, 2009).

For promotion of Latvian cultural system of education of individuals collective musical performance experience in the formation of creative action, Riga Teacher Training and Educational Management Academy Bachelor's study program *Teacher of music* – jazz and popular music teacher, piano teacher, as well as of Instrument teacher specializations are realized course Ensemble/Orchestra play. The course aims – professional experience improvement for future music teachers ensemble/orchestra plays. After the course, based on the objectives set, the student, music teachers develops:

- Knowledge of different styles of music and their performance characteristics,

- Knowledge of various ensembles and orchestras combinations participants move down traditions;
- Knowledge of the ensemble/orchestra rehearsal organization of awareness development;
- Knowledge and understanding of the various musical ensembles and repertoire development principles,
- Ability to communicate social and musical ensemble in the field of action concerned,
- Targeted treatment.

So, the musical collective participants could develop a variety of skills mentioned above, it is also important what educational and study programs the teacher have learnt – a collective head.

By the way, surveying employers of professionally oriented music education institutions of collective musical significance, it was concluded that there is a need for a new musical pedagogical qualifications.

In view of the urgency and the need for the adoption of a challenge Riga Teacher Training and Educational Management Academy (RTTEMA) in 2017 created new program in master study program *Pedagogy*, sub program *music pedagogy*, there is a new qualification – *collective music making teacher*.

There are some difficulties in future collective musical teachers training that will lead to other challenges. In view of decision adopted by the Latvian Cabinet of Ministers in the spring of 2017, about liquidation of RTTEMA, decline the opportunities of children and young people to acquire collective musical ensembles or orchestras competent, professional and teachers at school, as well as the interests of education. Due to the availability of diminishing music pedagogy in Latvia, despite the fact that there are other universities, which is realized music pedagogy course, because there is the difference in the content of the study program.

Despite the various influencing factors there are promoted other options collective musical activities.

One of these is the Association of Latvian Orchestra Association (LOA) establishment in 2012. Public organization (LOA) brings together 800 musicians from 27 Latvian youth and amateur symphony and chamber orchestras. LOA members 10 orchestras, 15 chamber orchestra and 2 string orchestras from all Latvian regions. Latvian Orchestra Association is to promote and develop the Latvian youth and amateur symphony orchestra, chamber orchestra and string orchestra creativity in Latvia and abroad.

Public organizations in the course of three carried out large-scale festivals in 2013, 2015 and 2016, and implemented a successful integration of the Song and Dance Festival on the move, which was confirmed XI Latvian School Youth Song and Dance Celebration Joint Symphony Orchestra concert *Symphony of Thousand voices* in 2015.

Consequently, the Latvian Orchestra Association, as well as further vocational oriented education collective musical updating process, the authors see a positive outlook for Latvian children and youth in the development process of collective musicianship.

Conclusions

Authors of studying have explored different factors of influence of collective music making, conclude:

1. Involving learners in the collective musical process, they are provided (ensured) the ability to comprehensively develop the musical, both in general and also the movement of psychophysiological abilities.
2. Collective musical process develops the essential skills such as socialization, cooperation partners and listening skills.
3. Learners are formed as a personality by acting in musical collective, they develop different skills.
4. Students learning motivation creation and promotion is very important. Musical collective process involved not only contributes to motivation, but creates opportunities for self-realization, without which one can not become filled and self-contained.

The conclusions drawn from the results of the study, as well as the skills and competencies required for the collective playing of music, that are promoted and developed through the process of collective playing, form only part of the elements required to raise the quality of collective playing. The authors of the study are

convinced that further research is essential, in order to determine the problems associated with the process of collective playing. However the aim of the next level of research would be the investigation of aspects touched on in this research, as well as other components, in the context of an interdisciplinary study.

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