

ASSESSMENT OF PARTICIPATION OR MUSICALITY: PILOT STUDY AMONG ESTONIAN MUSIC TEACHERS

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Abstract

The purpose of this study was to analyse what Estonian music teachers assess in music lesson and to what extent is it connected with their notion of musicality. A questionnaire was used to collect the data, which was compiled by the authors of the current study, the results of which were quantitatively analysed. Altogether 61 music teachers from all over Estonia participated in the study. It was found that music teachers primarily consider characteristics of musicality: sense of rhythm, ability to sing, and other traditional musical skills and their development. In addition, creativity is highly appreciated, but treated more like a slogan and in fact teachers do not know what they are assessing under the banner of creativity. It is also important to notice that music teachers assess visible musical activities as output giving evidence of musicality (“I assess what I see”). That means that receptive musical activities (i.e. listening to music) and general responsiveness to music are left aside when assessing pupils’ musicality. The current study proved the necessity to understand musicality more widely in socio-cultural context than solely musical skills and highlighted the need for harmonising the assessment criteria and notions among teachers.

Key words: assessment, classroom activities, music lesson, music teacher, notion of musicality.

Introduction

Music teachers’ role in children’s education is very versatile. Different authors and times have highlighted different aspects of the role music plays in education. From pedagogical aspect, aesthetic, expressive, cultural, personal, social, therapeutic, functional and recreational values are distinguished, which is why music education has established a firm position in the curricula of the majority of countries (Goleman, 2000; Hodges, 2005; Selke, 2007). Thus, on the one hand, music teachers open up the path to the world of music, on the other, they have to assess children’s musical development.

Historically, musical ability or musical aptitude has been conceptualised in relation to aural abilities and has been handled as a part of musicality (Gruhn & Rauscher, 2008; Hallam, 2006b; Hargreaves, 2005; North & Hargreaves, 2008). Many researchers consider the concept of musicality rather as a linguistic construct than a musical concept (Hallam, 2006b; Hargreaves, 2005; Ross, 2007). The tests in music and expressing musicality could be historically distinguished into three types, including both musical, cognitive and social aspects: (1) tests of ability (individual’s potential for music learning); (2) tests of achievement (knowledge, skills); (3) tests of attitudes (interests, preferences, taste and sensitivity) (Hargreaves, 2005, p. 25).

Ruddock & Leong (2005) characterise musicality through seven aspects which are ordered according to where musicking takes (or does not take) place:

Musical as...

(1) <i>a competent performer</i>	sings or plays privately and in public
(2) <i>a performer at home or non-public place</i>	sings or plays privately
(3) <i>a social performer with others at home or non-public place</i>	sings or plays privately with others
(4) <i>an appreciator</i>	listens or appreciates

Not musical as...

(5) <i>a solo performer in public</i>	does not sing or play by oneself in public
(6) <i>a non-public performer</i>	does not sing or play privately at home or other non-public venue
(7) <i>an appreciator</i>	does not listen or appreciate

A similar situation to traditional societies where capacity for musical activities is expected of all its members prevails in contemporary Western societies – individuals are generally expected to have the capacity to listen to music with a degree of appreciation (Cross, & Morley, 2010, p. 72). Every human being has an innate musicality and it is part of our ongoing expressive and communicative life. Musicality, in that sense, is not about being ‘musically talented’ but as neuroscientists have observed and documented that humans are born with an innate musicality which is expressed in the very earliest exchanges with our parents (Herkenrath, 2005, p. 150; Pavlicevic, 1997, p. 118; Perret, 2005, p. 16). Even more – musicality of social interaction perspective refers that human social interaction is organised musically. This musicality is what linguists call “speech prosody” i.e. speaking and listening behaviour is performed in real time in patterns of regular rhythm, and pitch and volume changes in addition to visible aspects of musicality, this is prosody of gestures (Erickson, 2009, p. 449). This kind of musicality can be considered a foundation for the pedagogical process-interaction in the classroom. All the abovementioned sub-divisions and characteristics cover different kinds of aspects from music making and composing to music appreciation. It concerns the meaning of the musicality in this article.

Research Problem

Both in Estonia and elsewhere in the world, musicality has been interpreted as musical skills, primarily the ability to sing (Hallam, 2006b; Päts, 2010; Rannap, 1977). Today musicality is viewed from a considerably wider perspective (Hargreaves, 2005; Kangron, 2003, p. 15; Sloboda, 2005). In connection with the emergence of new forms of music making, such as *stomp*, *beatbox*, computer music, etc, which instead of traditional musical ability require certain knowledge, skills and creativity, this view could be further revised on the basis of cultural context and time. Lehmann, Sloboda & Woody (2007, p. 6) emphasise that musical skills (musicality in a narrower sense) are culture-specific, they vary across time and space and share characteristics with other skills.

Teaching music is a subject where a teacher has to assess pupils. The assessment/grading is based on the guidelines which are drawn from the assessment of pupils’ musical development, which usually means the development of pupils’ musicality. Since concepts of musicality differ, the assessment is also different and teachers grade different aspects (from carrying a tune to general responsiveness to music). In that case another question is the assessment of pupils’ musical skills, their musicality. Many studies confirm that music teachers’ preconceived attitude has an effect on pupils’ skills (Sloboda, 2005; Swanwick, 2001). Different views on music and musicality between generations may be one of the reasons for a decrease in the interest in music. That fact has been underlined by many researchers (Green, 2008; Juvonen, 2006; Kruise, 2004; Maasild, 1994; Marnauza, Kriumane & Gzibovskis, 2006; Mõistlik, 2009;

Selke, 2007; Simson, Sõitja & Niilo, 1992). If the definition of musicality were narrow, would teachers assess only musical abilities in lessons?

Pursuant to education source documents the assessment of children's musical development is based on fixed criteria (Järv, 1997, p. 14-17; Muusika, 2002; Sepp, 2005, p. 23-24). These are mainly the criteria we usually call musical skills or in a wider sense, musicality. To test musicality usually traditional musical skills are checked: ability to sing (carry a tune), rhythm and melody memory and sense of harmony. On the same basis pupils are admitted to music hobby groups of general education schools and music schools (Koolist, 2009; Sisseastumiskatsete 2009; Vastuvõtt, 2009).

Eventually, Whidden (2008) suggests that students, who have been labelled as non-singers by one whom they deemed as a musical expert, internalise this judgement and allow it to curtail future singing endeavours throughout adolescence and adulthood. Such students in later life may become adult non-singers.

Research Focus

The aim of this study was to ascertain music teachers' notions of musicality and assessment criteria in music lessons. We also set out to investigate whether and how teachers' assessments are related to their view of singing, playing musical instruments and other music lesson activities, proceeding from their notion of musicality.

This study attempted to map:

- 1) What do Estonian music teachers appreciate under the banner of musicality in music lesson?
- 2) What is music teachers' notion of musicality in Estonia?

Research Methodology

General Background of the Research

A questionnaire was filled individually to collect the data, which was compiled by the authors of the current study, that consisted of two sections: Section A aimed to map music teachers' notion of musicality and the objective of Section B was to get an overview of music teachers' assessment criteria for singing, playing instruments and other music lesson activities.

Sample of the Research

The study involved general music teachers – all females (N = 61), what is approximately 15% of music teachers of basic and upper-secondary Estonian-speaking schools in Estonia (Selke, 2007, p. 97). Respondents were aged between 26 and 63, of whom 75% had higher education and 25% secondary specialised education as music teachers and came from all thirteen counties of Estonia with the highest proportion (28%) from the capital Tallinn and its surroundings). Questionnaire was sent personally via e-mail to all music teachers through Estonian Basic School network. For 34% of the teachers the questionnaire was shared personally in the supplementary courses in December 2009. Every respondent could get additional instruction personally or by e-mail if this was needed. About 10% of the respondents used this possibility.

Instrument and Procedures

The questionnaire was carried out between December 2009 and January 2010. The data

was collected by conducting the questionnaire during a music teachers' training course (34%) and electronically (66%). To the respondents who filled in the questionnaire during the training course the meaning of the terms *beatbox*, *stomp*, *sampling*, etc. was explained when necessary. Respondents who filled in the questionnaire electronically had an opportunity to consult about the problems arising by e-mail or phone. From 210 questionnaires 61 (29%) were returned.

The musicality section of the questionnaire (Section A) consists of questions on the topic "To what extent do the following options show musicality?" and it includes 30 indicators, which point out different aspects of musicality: (1) musical ear, pitch discrimination; (2) sense of rhythm; (3) sense of harmony; (4) ability to improvise and create music; (5) ability to sing; (6) ability to interpret music; (7) ability to communicate through music; (8) ability to co-operate musically; (9) ability to express ideas, emotions through sounds; (10) musical memory; (11) various musical complex skills; (12) ability to distinguish timbres; (13) sense of coherence in music; (14) creativity; (15) musical literacy; (16) ability to play an instrument; (17) interest in musical activities; (18) commitment to music, devotion; (19) technical skills (vocal, instrumental); (20) emotional reactions to music; (21) ability to create sounds with non-common sound sources; (22) understanding structure of music; (23) sampling in order to express ideas; (24) good co-ordination; (25) appreciation of music; (26) knowledge about music; (27) interest in handling computer sounds; (28) ability to estimate both traditional and computer music; (29) skill of creating computer music; (30) physical reactions to music (see Figure 1).

In Hallam and Prince's (2003) study participants' responses to the question "*Musical ability is...*" seemed to describe overall music ability as combinations of various music-specific skills and general qualities (Reynolds & Hyun, 2004; Hallam, 2006a). These categories and factors served as a model and an example in the formulation of the indicators in the current study.

To find out about assessment criteria, teachers were asked three questions with multiple-choice in Section B:

1) *When assessing a pupils' singing, I primarily assess:* (a) courage to perform, (b) knowing lyrics by heart, (c) carrying a tune, (d) rhythmically accurate chanting of the song, (e) singing the song to the end in spite of errors, (f) clear resonant voice";

2) *When assessing a pupils' playing musical instruments, I primarily assess:* (a) correct way of holding the instrument, (b) rhythmic accuracy, (c) ability to listen to fellow-pupils (i.e. maintaining a balance in sound intensity), (d) playing to the end in spite of errors, (e) selecting an instrument with appropriate timbre (e.g. to accompany a concrete song), (f) new, non-traditional playing techniques;

3) *When assessing other musical activities in the lesson, I primarily assess:* (a) active participation in the given activity, (b) availability of implements and learning materials, (c) creativity, expressing fantasy, (d) maintaining peaceful lesson atmosphere, behaviour, (e) development of musical skills, (f) musical knowledge (see Figure 2).

This means the general assessment of sub-skills that numerical grading is based on and also a numerical grade for each concrete musical activity.

Since in Estonia singing is the most widely used activity in music lessons besides playing musical instruments (Kruuse, 2004; Mõistlik, 2007, 2008; Selke, 2007; Sepp, 2005, p. 23), these two formed separate blocks in Section B. In the third block in addition to other music lesson activities also two organisational aspects of assessment of the lesson (peaceful lesson atmosphere and behaviour; availability of learning materials) were included because the curriculum (Sepp, 2005, p. 23) and research have proved that in practice these aspects get often assessed as well (Järv, 1997, p. 14-16; Marnauza et al., 2006; Mõistlik, 2009; Ruismäki & Ruokonen, 2006). According to praxial philosophy of music education (Elliott, 2005a, 2005b), listening to the music as reflective activity was not separated from singing and instrumental

activities.

All blocks of Section B also provided an opportunity for an open answer. There was a space at the end of the questionnaire where respondents were able to write their comments: “Beside singing, playing musical instruments and other musical activities I also assess:” Responses to the whole questionnaire were on a five-point Likert scale: “strongly agree”, “tend to agree”, “neither agree nor disagree”, “tend to disagree”, “strongly disagree”. For the better overview (in the results and figures) the scale was reduced to three point scale.

Data Analysis

Descriptive statistics (SPSS 14.0) was used to describe the data: weighted averages and frequency distributions were applied. Correspondence and different characteristics were found by means of correlations, cross tables and Chi-square test (χ^2 -test). Frequency characteristics have been complemented with explanatory comments written by respondents.

Research Results

Section A of the questionnaire revealed that musicality is primarily viewed as sense of rhythm, pitch perception, and sense of harmony (Figure 1). Three distributions of notions of musicality can be distinguished in the Figure: (1) high rating (85.2-98.4% of respondents “strongly agree/tend to agree”); (2) average rating (67.2-83.6% of respondents “strongly agree/tend to agree”); and (3) is not considered important (23-60.7% of respondents “strongly agree/tend to agree”).

"To what extent do the following options show musicality?"

Respondents answers "strongly agree" and "tend to agree" compounded.

sense of rhythm	98,4
musical ear, pitch discrimination	96,8
sense of harmony	91,8
ability to interpret music	91,8
ability to improvise and create music	88,5
ability to communicate through music	88,5
ability to sing	88,5
musical memory	88,5
various complex skills	88,5
ability to co-operate musically	86,9
ability to express ideas, emotions through sounds	85,2
ability to play an instrument	83,6
ability to distinguish timbres	82
musical literacy	75,5
sense of coherence in music	73,8
creativity	70,5
interest in musical activities	68,9
technical skills (vocal, instrumental)	67,2
commitment to music, devotion	60,7
emotional reactions to music	60,7
ability to create sounds with non-common sound sources	55,8
understanding structure of music	54,1
appreciation of music	44,2
knowledge about music	39,3
ability to estimate both traditional and computer music	37,7
good co-ordination	36,1
sampling in order to express ideas	32,8
intrest in handling computer sounds	24,6
skill to create computer music	24,6
physical reactions to music	23

Figure 1: Estonian music teachers’ notion of musicality (Section A).

It would be interesting to point out that more than 30% of answers “strongly disagree”/”tend to agree” went to the following options: *emotional reactions to music* (31.1%), *sampling in order to express ideas* (32.8%), *ability to create sounds with non-common sound sources* (34.4%), *understanding structure of music* (36.1%), *ability to estimate both traditional and computer music and good co-ordination* (both 39.3%), *interest in handling computer sounds* (40%), *skill of creating computer music* (41%), *appreciation of music and knowledge about music* (both 45.9%) and *physical reactions to music* (62.3%).

More that 10% of answers “neither agree not disagree” went to options *commitment to music, knowledge about music and physical reactions to music* (all 14.7%), *ability to estimate both traditional and computer music* (23%), *good co-ordination* (24.6%), *sampling in order to express ideas, interest in handling computer sounds and skill of creating computer music* (34.4%).

Section B of the questionnaire revealed that teachers assess in the main active participation in the given activity, development of musical skills and creativity in their lessons (Figure 2).

"When assessing pupil's in the lesson, I primarily assess..."

Respondets answers "strongly agree" and "tend to agree" compounded.

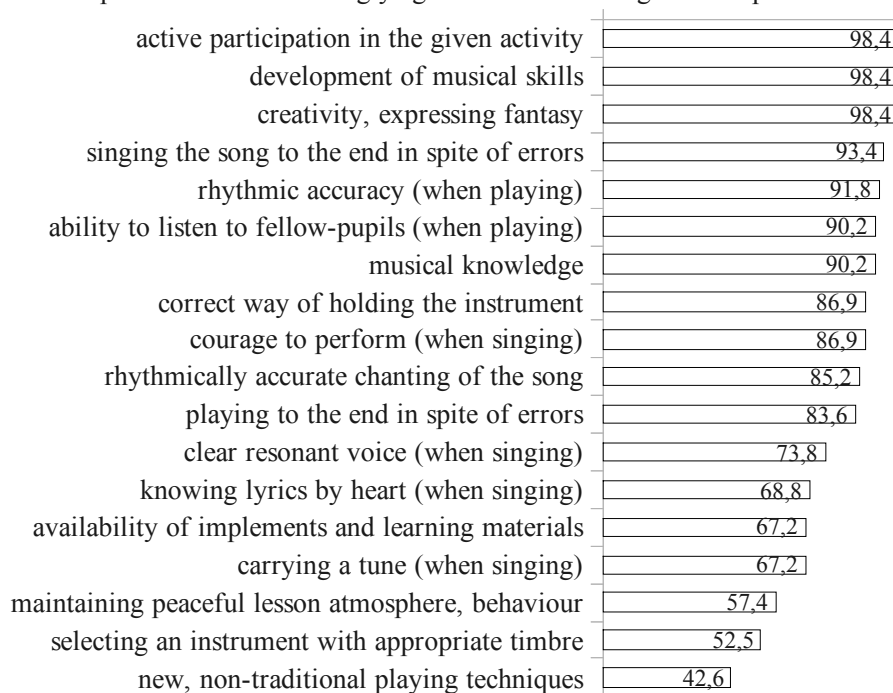


Figure 2: Music teachers' assessments in music lessons in general music (Section B).

It would be interesting to point out that more than 30% of answers “strongly disagree”/”tend to agree” went to the following option *maintaining peaceful lesson atmosphere, behaviour* (34.4%). And more that 10% of answers “neither agree not disagree” went to options *rhythmically accurate chanting of the song* (11.5%), *knowing lyrics by heart* (13.1%), *selecting an instrument with appropriate timbre (e.g. to accompany a concrete song)* (29.5%), *new, non-traditional playing techniques* (34.4%).

That was also outlined in the comments added, which appreciated “*generally active attitude and interest*”, “*contribution to performances*”, “*working together, willingness*”; “*... understanding music, attentive listening to music, ability to express one's opinion*”; “*pupils'*

own initiative to explore something, learn, find in addition to what the teacher has asked to”, “willingness to make music and do it with joy (without any coercion)”, “it is very important to have interest, willingness and belief in oneself, the knowledge that I can do it.”

The χ^2 -test of Section B with respondents' place of residence showed that teachers from Harjumaa county (including capital Tallinn) rate peaceful lesson atmosphere and behaviour much higher than all other teachers: $\chi^2(4, N = 61) = 10.78, p = 0.029$. On the other hand, they rate musical knowledge lower than other respondents: $\chi^2(4, N = 61) = 10.36, p = 0.035$.

The χ^2 -test with age revealed a tendency that respondents aged 26 to 35 and above 55 rated new techniques in playing musical instruments higher than the rest of the sample. The χ^2 -test of the ratings of Section B with education demonstrated a slight tendency that respondents with secondary specialised education rated carrying a tune while singing lower than respondents with higher education. A respondent's comment: *“If a child does not carry a tune, I will not give him or her poor grade for that. I think it is especially important in primary school, to maintain children's joy of singing. My experience is that in three or four years quite many of the children have started carrying a tune.”*

In order to compare relations between the two sections of the questionnaire, part of the 30 characteristics of musicality in Section A were grouped into three new characteristics, which were selected on the basis that they would reflect the music lesson activities set out in Part B of the questionnaire:

- (1) traditional characteristics of musicality (sense of rhythm, pitch perception, ability to sing, musical memory, sense of harmony);
- (2) general characteristics of musicality (sense of timbre, instrumental skills, sense of coherence, musical knowledge);
- (3) characteristics of creativity (ability to improvise, creativity, ability to express ideas and emotions through sounds).

The relations between the three new characteristics and Section B, where teachers rated activities in music lessons, allowed us to find some new statistically significant correlations. A Pearson product-moment correlation coefficient was computed to assess the relationship between the following characteristics:

- 1) a positive correlation between traditional characteristics of musicality and rhythmic accuracy of playing an instrument, $r = 0.356, p = 0.007$;
- 2) a positive correlation between general characteristics of musicality and musical knowledge, $r = 0.468, p = 0.001$;
- 3) a positive correlation between characteristics of creativity and musical knowledge, $r = 0.342, p = 0.008$.

The characteristics of creativity weakly correlated with the characteristics of expressing creativity and fantasy in Section B, $r = 0.270, p = 0.036$.

Statistically significant correlations also occurred between individual assessment criteria of Section B. A correlation related to singing: carrying a tune correlated with rhythmically accurate chanting of the song ($r = 0.395, p = 0.003$). Correlations related to playing an instrument: new instrument playing techniques strongly correlated with playing to the end in spite of errors ($r = 0.504, p = 0.001$). Ability to listen to the fellow-pupils correlated with selecting an instrument with appropriate timbre ($r = 0.416, p = 0.006$) as well as with correct way of holding the instrument ($r = 0.347, p = 0.009$). In other musical activities musical knowledge correlated with expressing creativity and fantasy ($r = 0.552, p = 0.001$) and the availability of learning materials with peaceful lesson atmosphere and behaviour ($r = 0.592, p = 0.001$).

Discussion

As characteristics of musicality music teachers rated highly skills assessed at music school entrance test (sense of rhythm, pitch perception, sense of harmony, ability to sing). They primarily appreciate the ability to sing, carry a tune, and other traditional musical abilities and

their development (see Figure 1). There may be two reasons for that: (1) historical tradition (music education as the teaching of singing in Estonia); (2) little awareness of social and psychological aspects of music (as a means of self-development and self-regulation), which became topical in connection with the spread of the idea of music therapy in Estonia at the beginning of the 1990s (Rüütel, & Tamm, 1995; Selke, 2007). When assessing the development of musical skills (Figure 2), teachers to a great extent still assess musical knowledge, although they do not consider it important as a characteristic of musicality. Here lies a conflict: on the one hand, the aim is to support the development of pupils' musical skills, but on the other hand there is the framework syllabus with its compulsory load of formal knowledge.

Teachers also give high ratings to social skills (Figure 1: ability to cooperate musically, ability to communicate through music) both as characteristics of musicality and also when assessing pupils in the lesson (Figure 2: 'ability to listen to fellow-pupils while playing an instrument', to some extent also 'being active in the lesson'). A new feature is teachers' high average rating of the ability to improvise and ability to understand and interpret music. Surprisingly though, respondents do not associate musical creativity (ability to improvise, ability to express ideas and emotions through sounds, ability to perform/interpret music) with general creativity, which receives relatively low ratings as a characteristic of musicality (Figure 1). That is demonstrated by the fact that assessing new instrument playing techniques, which can be related to expressing creativity and fantasy, has also received low ratings from teachers. At the same time teachers claim that they give high grades for creativity in the lesson (Figure 2). The reason for the above conflict may lie in the fact that musical creativity and general creativity are viewed as separate. A similar tendency also occurred in the population survey (Selke, 2007), where the word "creativity" was not associated with musical creativity.

A tendency occurred that respondents aged 26 to 35 and 55 < rated new techniques in playing musical instruments more highly than the rest of the sample. That tendency is consistent with the study of musicality (Selke, 2009) that also involved music teachers (N = 28), which indicated that the most innovative respondents were of the same age. That may be explained by the fact that older teachers have achieved pedagogical peace and are feeling secure in methodology. Young teachers are more open to the new (including new playing techniques) and they continue enjoying experimentation.

When assessing pupils in the lesson (Figure 2), teachers prioritise active participation, development of musical skills, creativity along with singing the song to the end in spite of errors, rhythmic accuracy, ability to listen fellow-pupils (when playing), and musical knowledge. The principle of active participation is one of the basic goals of the music lesson valued by majority of researchers (Elliott, 1995; Green, 2008; Lehmann et al., 2007; Päts, 2010; Swanwick, 2001) as well as curriculum designers (Muusika, 2002, 2010). On this point curriculum designers and music teachers share the same value. Comparison with Section A of the questionnaire, however, shows, that musical knowledge as a characteristic of musicality is not considered important (Figure 1, position 24 on the scale of 1 to 30). It deserves attention that music teachers working outside Harjumaa county rated musical knowledge very highly (93% of the responses *strongly agree/tend to agree*). Compared to the responses by the teachers from Harjumaa county (incl. capital Tallinn) (82% of the responses *strongly agree/tend to agree*) there is a statistically significant difference ($p = 0.035$).

The other statistically significant difference concerned the assessment of peaceful lesson atmosphere and behaviour as other musical activity. Teachers of Harjumaa county (incl. capital Tallinn) rated it highly (77% of the responses *strongly agree/tend to agree*). The comparison of that to the responses of teachers working outside Harjumaa county (50% of the responses *strongly agree/tend to agree*) reveals that the statistical difference is significant ($p = 0.029$). That may indicate the occurrence of discipline problems, which makes teachers deal with educational issues most of the time. Maintaining peaceful atmosphere in the lesson is a precondition for

achieving better academic results and knowledge. Other studies have also categorised rural schools as considerably more child-centred (freer from tension, fear and stress) (Sarv, 2008, p. 196). In the comments on peaceful lesson atmosphere and behaviour teachers have pointed out the fact that *“for behaviour and availability of learning materials there is a separate diligence and behaviour grade”* and *“I think that when assessing musical activity, it is not possible to grade behaviour at the same time”*.

The χ^2 -test of the ratings of Section B with education demonstrated a slight tendency that respondents with secondary specialised education rated carrying a tune while singing lower than respondents with higher education. Earlier studies on the activity of music teachers (Selke, 2007, p. 142) show that teachers with secondary specialised education do not set very high criteria in individual activities but rather tend to develop children’s general musicianship.

Correlations revealed a correspondence between traditional characteristics of musicality (sense of rhythm, pitch perception, ability to sing, musical memory, sense of harmony) and rhythmic accuracy of playing an instrument. That correspondence is very natural (Figures 1, 2), although singing ability is of little importance for playing a musical instrument. Correlation between general characteristics of musicality (sense of timbre, instrumental skills, sense of coherence, musical knowledge) and musical knowledge is also natural. Surprising and somewhat questionable is correspondence between characteristics of creativity (ability to improvise, creativity, ability to express ideas and emotions through sounds) and musical knowledge. A similar connection also occurred in the correlation of individual assessment criteria of Section B with musical knowledge and expressing creativity and fantasy. This contradiction may be related to a linguistic problem due to which respondents do not understand the meaning of the word “creativity”. That is confirmed by a weak correlation between characteristics of creativity and expressing creativity and fantasy. At the same time, relying on McPherson’s research, a positive correlation has been found between the ability to read music (musical knowledge), ability to improvise (creativity), ability to play by ear and to play the learned repertoire (Lehmann et al. 2007, p. 21-22). This means that pupils with good musical knowledge are also more creative.

The problem of emotion is interesting: from the aspect of musicality teachers do not attach importance to emotional reactions to music, and also physical reactions to music where pupils are in the role of passive listeners (Figure 1, characteristics with the lowest ratings). At the same time, expressing emotions in music where pupils are active music makers is considered an indicator of musicality. Since listening to music is a part of music lessons, a question arises, whether Estonian music teachers do not think this activity supports the development of musicality (musical skills). Music psychology and philosophy of music education consider listening to music an active mental activity that is a skilled musical activity (Elliott, 2005b, p. 7, 11; Lehmann et al., 2007, p. 19). However, singing and courage to perform as expressions of emotion (Figure 2) where pupils are active doers, are rated highly by teachers.

For wider generalisation of the results this study should be repeated with a larger sample. Also because all respondents were female teachers and it could influence the results of current research. It was also revealed by this study that the concept of creativity needs more clarification. The study should help music teachers to acknowledge that s/he should be flexible in his/her notion of musicality in order to give objective feedback and grades to the musical activities of pupils.

The results of the research may be of interest to institutions training music teachers and providing complementary and in-service training courses for music teachers. As only 29% of music teachers responded to the questionnaire sent to them, it may be important for future researchers to find out about the underlying factors of that behaviour and whether it is (or is not) directly connected with the subject of musicality among Estonian music teachers. It would be very interesting to know whether in countries with the education system and historical background like Estonia, the results would be similar.

Conclusions

Based on upon the results, music teachers primarily assess as musicality the sense of rhythm, pitch perception and other traditional musical abilities and their development. Beside that teachers also assess the social aspect of music. In addition, teachers highly appreciate creativity but do not understand its nature very well. This paradox may derive from the fact that creativity is currently treated as a buzzword. While teachers say that they appreciate creativity, the questionnaire B shows that this is more a slogan and in fact they do not know what they are assessing under the banner of creativity. This needs further investigation because one of the links between musicality and participation is creativity. And if the music teacher does not know how to assess it in her/his lesson, then it may refer to shortcomings in teacher training.

Music teachers mainly give grades for active participation in the lesson, which does not necessarily contradict the prior, but renders all preceding aspects subordinate. It is also important to notice that music teachers assess visible musical activities as output evident of musicality ("I assess what I see"). But then, receptive musical activities (i.e. listening to music) and general responsiveness to music is left aside when assessing pupils' musicality.

The current study proved the necessity to understand musicality more widely in socio-cultural context than solely musical skills and highlighted the need for harmonising the assessment criteria and notions among teachers.

In order to create effective music lesson and to confirm pupil's musicality, music teachers should broaden and correct their understanding and notion of musicality. If the music teacher thinks of musicality as one form of communication which is innate, then both singing and music-making could form a common musical bond and teachers no longer need to assess the musicality and participation separately. In this case musicality will express in participation.

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