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**Leadership of a music teacher in developing performers at different levels of educational institutions**

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# **Leadership of a Music Teacher in Developing Performers at Different Levels of Educational Institutions**

Daučianskaitė-Kubilevičienė / Žydžiūnaitė  
Leadership of a Music Teacher in  
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Agnė Daučianskaitė-Kubilevičienė  
Vilma Žydžiūnaitė

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# Introduction

In Lithuania and around the world, musical education is understood as one of the richest opportunities in personality development. It is an effective basis for the development of spiritual, emotional, intellectual and creative powers. As stated in the music education part of the *Specialized Education Direction Programs* (2024), musical talents are revealed in early childhood, but as children grow up, the expression of talents may weaken due to individual physical, mental, motivation, will and personality factors. Therefore, it is very important to constantly monitor gifted students and, if necessary, provide qualified pedagogical assistance in a timely manner. When educating students, it is especially important to ensure a favorable, psychologically and physically safe environment, the competence of teachers implementing the program and the quality of education, to provide them with the necessary educational tools, and to create conditions for participating in concerts, competitions and other events. Therefore, when it comes to a professional music performer and his/her musical education, it is understood that this is a person who is purposefully striving for a career as a professional music performer. Such a person, having chosen a musical path, studies consistently in whatever musical education institution: music school, music or art gymnasium, conservatory or music academy.

As educational trends in the field of musical education change, it is important to maintain the established culture of musical art, while combining a modern and innovative educational concept that helps to teach music in a high-quality way and train professional music performers. Teaching using certain methods does not always lead to high results or stimulate the learning motivation of a future music performer. It is important to mention that this is influenced by the child's talent, internal determination, particular character traits, parental involvement in the learning process, etc. In this context, it is also relevant to talk about the educational interaction created by the teacher with the student, which is manifested through leadership.

International research over the last two decades shows that the relationship (Roorda et al., 2011; Allen et al., 2006; Cornelius-White, 2007), interaction (Hamre and Pianta, 2001; Lippard et al., 2018; McCormick and O'Connor, 2015), communication (Pianta and Stuhlman, 2004; Creasey et al., 2009; Cress, 2008; Dobransky and Frymier 2004) and collaboration (Docan-Morgan 2011; Docan-Morgan and Manusov 2009; Hagenauer et al., 2016) between

teacher and student is not a new phenomenon. In Lithuania, such phenomena have been studied by Butkienė and Kecalaitė (1996), and Kontautienė (2001). However, the educational interaction between teacher and student, based on leadership in professional music education, is a new and unexplored phenomenon.

Research shows that most of the discussion is about shared or democratic leadership between the teacher and the student (Spillane, 2005; Harris, 2008; Georgii-Hemming and Westvall, 2010; Patston and Waters, 2015; Teachout, 2001; Spillane, Halverson and Diamond 2004; Hargreaves and Fink, 2008). Although few authors have studied the concept of shared leadership in education in Lithuania (Cibulskas and Žydzūnaitė, 2012; Rupšienė and Skarbalienė, 2010; Budreckienė, 2014), research has shown that applying the principles of shared leadership can achieve the desired results more quickly. It is clear that today's professional music education is moving from an autocratic (teacher-led) to a shared (democratic) leadership educational relationship between the teacher and the student. It is not enough to talk only about methods; it is also important to know what leadership styles are relevant in training musical performers. The results of the study reveal that when developing professional music performers, coaching, educational leadership styles are integrated, as well as adaptive, authentic, autocratic, authoritative, charismatic, democratic, expert, distributed, exemplary, and caring leadership, although teachers themselves avoid mentioning the concept of leadership when talking about the training of professional music performers.

In Lithuania, music teachers discuss a lot about the training of professional music performers. Every teacher knows how to train a professional music performer. Seminars, master classes, open lessons and various discussions are organized for teachers, helping to achieve the highest results. However, there are few scientific works on the training of professional music performers in both the national and international contexts. There are no scientific works in Lithuania or the international context dedicated to the training of professional music performers regarding applying leadership styles while teacher and student interact within the educational context. Most of the studies are about leadership at school, the leadership of the teacher or manager, general music education in comprehensive schools, the benefits of music and artistic education for the development of a child (Balčytis, 2000; Mills, 2006; Carruthers, 2008; Tan and Ponnusamy, 2013; Milner et al., 2020).

Research shows that teacher-student interaction from the very first stages is an essential prerequisite that allows the student to grow, develop musical taste, motivate themselves to learn and focus on high achievements (Mills, 2006; Carruthers, 2008; Hallam, 2010; Georgii et al., 2010; Teachout, 2001). In this context, it is obvious that it is not enough to talk about separate methods,

feedback and other components. It is relevant to talk about the education of professional music performers, integrating different leadership styles in the educational interaction between the teacher and the student. Therefore, the following research questions are raised in the study:

- How does the educational interaction between a teacher and a student based on leadership help to shape the future performer?
- What is the difference between the educational interaction between a student and a teacher based on leadership throughout the entire path of musical education – from music school to higher education?

### **Research focus:**

Teacher leadership in educational interaction with the student.

### **Aim:**

To reveal the nature and impact of teacher leadership in educational interaction with the student in formal institutional contexts of musical education (music school, music/arts gymnasium, conservatory, music academy), highlighting the diversity and roles of educational participants.

In the field of training professional music performers, the relationship between teacher and student is usually not discussed, as it is taken for granted. However, the contemporary context of education shows that the need for leadership integration (understanding and implementation) and its impact on the development of creativity, performance and interpretation of works, psychological preparation, stage presence, learning of works, feedback, motivation, and parental involvement of professional music performers are becoming increasingly evident. Professional music performers must be educated to be able to independently develop their artistic thought, interpret, and make musical decisions. Therefore, students who are being trained to be professional performers need great support, understanding, and motivation from teachers. They also need an interpretive approach introduced and developed by the teacher in order to be able to create better artistic, creative, and targeted conditions that are important for the development of a musical career. For this, educational interaction with the student based on the teacher's leadership is necessary. Not only in Lithuania, but also in Europe, there is still a lack of research that would allow us to understand, know, implement and develop the leadership of a teacher in educational interaction with a student, while preparing music performers.

The novelty of the research in the monograph is based on several approaches:

- The educational process must combine the musical and pedagogical expertise of the teacher, because each of them separately is not effective in professionally educating the student. The leadership of the teacher in educational interaction with the student, in preparing performers, is a new phenomenon that has been studied using the concepts of the experience of teachers at various institutional levels (music school, music/art gymnasium, conservatory, music academy). This is a new topic not only in the field of educational science, but also in the field of professional musical education. So far, there have been no hybrid studies (bricolage) conducted in Lithuania that would integrate thematic analysis and phenomenography in order to clarify the leadership-based educational interaction between the teacher and the student.
- The novelty is determined by new topics not examined in the national context: the general picture of artist education in the national and international context, the specifics of documents regulating the training of music performers at the international and national level, the links between leadership and music education, and the educational interaction between the teacher and the student while becoming a professional music performer.
- The novelty is also demonstrated by the results of the empirical study, which reveal that when creating educational interaction between the teacher and the student at the various institutional levels, differing leadership styles are used, and that they are especially relevant in professional music education. However, it is important to mention that the teachers themselves, who prepare professional music performers, do not emphasize leadership styles and the concepts related to them. After conducting a scientific study, it was found that leadership styles in creating educational interaction are manifested through the character of the teacher, educational methods, techniques, feedback, creation of a learning environment, student involvement in the educational process, student personal qualities, and the artistic/musical influence of parents. Leadership styles related to creating educational interactions also emerge when discussing the following themes: integrated and personalized education; the professional image of teachers; their professional knowledge and development; their teaching attitudes; their power and persuasiveness; their authority; the attitudes of teachers towards assessment; student motivation; student preparation for a professional path; teacher-teacher and student cooperation; and parent-teacher and student partnership. The styles of educational interaction based on teacher and student leadership differ for each of these themes and directly affect students. The novelty of the research work is further indicated by the fact that the

topic of the research work has not been analyzed in any national or international scientific source. On a national scale, this is the first and only research work that describes a study of the pedagogical leadership in educational interaction with the student, when training performers at the various formal institutional levels. This research work uses a hybrid methodology (bricolage), which includes two different methodologies – thematic analysis and phenomenography. Applying this methodology, the research analyzes the educational interaction with the students, revealing the path of training a professional music performer, the methods of pedagogical leadership, contexts and their results.

The results of the monograph suggest that the conducted research, which aims to demonstrate significant aspects of the pedagogical leadership-based educational interaction with the student, contributes to the improvement of the practice of educating professional music performers. Hence, this research is relevant for teachers who educate future professional music performers at various institutional levels.

The research discussed in the monograph reveals that the unconditional professional concern of the teacher is significant in preparing performers at all three institutional levels. Different abilities of students force teachers to pay more attention to students' learning in the classroom and at home, preparing for performances, managing students' emotions, revealing talents, strengthening psychologically, and supporting professionally. This shows that the teacher must pay attention to versatile assistance, thus contributing to the professional development of the student. The benefits of feedback associated with assessment have also been identified at various institutional levels: the most effective feedback at all levels is considered to be formal assessment by grade. It is worth noting that such assessment encourages students' confidence and desire to achieve high results, allowing us to state that formal assessment by grade is important for the development of a student in pursuit of a professional career as a performer.

Our study showed that the development of the personal qualities of a student is considered a priority in order to be a professional performer. It should be noted that such qualities of students as responsibility, will, self-confidence, individuality, diligence, emotionality, perseverance, and stubbornness are proof to the teacher that the student has firmly decided to pursue the professional musical path. The influence of the teacher's professional development and personal qualities on the student has also been revealed. Charisma, stubbornness, willpower, as well as such activities as concerts, listening to, participating in and conducting seminars, and other practical experience, help the teacher to improve comprehensively. A teacher's continuous development and being an example inspires students to be like the teacher. The teacher is an authority

for students, leading them throughout the entire learning path to the intended goal. It has been revealed that collaboration between the teacher and the student in the lesson allows the student to feel free, and learn without tension. Such cooperation is encouraged through informal communication, sharing educational responsibility and innovation. Collaboration between the teacher and the student in the lesson positively affects the learning process and the desired results.

The study found that motivation is important for students at all three institutional levels. Motivation is associated with competition between students, participation in competitions, encouragement by the teacher with praise, as well as criticism. It has been proven that too little attention is paid to the implementation of students' artistic maturity. The results showed that artistic maturity is improved only in academia, although it is very important to develop artistry from an early age, including various ways of knowing art, through which the student is educated comprehensively. It was also found that the teaching/learning environment has a positive impact on students at all levels. Teachers usually try to maintain a friendly, supportive, and most importantly, positive learning environment. Teachers should be dominated by a working environment in which students feel good and comfortable, and would like to return and continue their education every time.

Our research results allow us to state that the contribution and involvement of parents in the process of student education is too small. It is worth mentioning that parents should pay more attention to interest and care in how the student manages to implement and achieve the intended goals. Given such parental assistance, the learning process would be more effective, and would allow achieving good results faster. It was also found that students devote too little time to independent learning. The joint work of the teacher and the student performed in lessons must be continued during independent rehearsals at home. The skill of working at home should be formed in music school, so that the student develops independence, which is relevant in the conservatory and academy.

The study shows that the professional image and personal qualities of a teacher help students achieve the intended results. In lessons, teachers are playful, creative, free, benevolent and demanding, while in lectures they are restrained, tolerant, dutiful, stubborn, responsible, flexible and strict. Such teacher qualities help students achieve goals and high professional results. It has been revealed that the authority, and the power, of a teacher are relevant at all three institutional levels. Each student must respect the teacher who teaches him/her. Authority in this case is revealed through the student's motivation to learn and achieve high results, as well as through the student's purposeful work and the teacher's strictness in the learning process.

The study has proven the importance of integrated education in music schools, music/art gymnasiums and conservatories. Methods such as integrating games or filming, and teacher and student playing together, stimulate students' motivation and help them understand performance techniques more easily. In conservatories and music/art gymnasiums, improvisation, thinking, emotions, associations, and copying are integrated. Responsible student thinking is important here. Personalized education is relevant at all levels. Teachers often adapt educational goals and methods to each student.

The study found that practical contribution emerges from the interactions existing in the process of musical education: teacher-student, teacher-parents, parents-student, and teacher-parents-student. These interactions are significant in musical education, because in this way the continuous training of the student takes place in order to achieve professionalism. It has been proven that the leadership of the teacher is significant in the educational interaction with the student. The results of the study showed that various leadership styles are applied in the education of performers: coaching, instructional, educational, adaptive, authentic, autocratic, authoritative, charismatic, democratic, expert, distributed, and leadership based on example and care. The results reveal the benefits of teacher leadership, expressed in professional care, teacher-student cooperation, feedback, educational relationship with the student based on teacher leadership, teacher development and personal qualities. The following challenges were identified during the study: too little involvement of parents in the teaching/learning process, insufficient time allocated to independent learning, and too little attention to the development of the student's artistic maturity. These challenges need to be learned to turn them into positive aspects. The results of the study open up further prospects for scientific research aimed at training professional music performers.

## Research Methodology

The research presented in this monograph uses a hybrid methodological design, also known as bricolage, which means the integration, combination and fusion of more than one methodology or approach. This is a model when the aim is to study a specific problem based on different methodologies, using their practical analytical solutions for data analysis. In the context of qualitative research, hybrid methodology means combining specific steps of different methodologies, as in this case in the monograph – thematic analysis and phenomenography. The main advantage of hybrid research design is that it obtains more and more diverse data and deepens the understanding of a specific phenomenon (Haf, 2023). An integral approach to research methodology is based on an integral epistemology, itself based on integral ontological

assumptions and principles. Integral ontology states that reality is multidimensional, therefore it avoids marginal (cardinal) positions according to which matter is real and spirit is an illusory epiphenomenon, or spirit is the only legitimate reality and matter is an illusion. (Shirazi, 1994).

The integrated system is based on several ontological and epistemological principles (Marx, 1978):

- Reality is a multidimensional whole. Various behaviors, emotions, feelings, actions manifest as expressions of an underlying unified whole.
- The experience of holistic truths presupposes and is the result of the integration of all levels of consciousness, i.e., unconscious, subconscious, conscious and superconscious.
- A highly integrated consciousness is characterized by the transcendence of the dualistic system of psychically dominant consciousness.
- At highly integrated levels of consciousness, the duality (dualism) between subject and object of experience disappears.
- Duality reflects the polarized structure of reality. Duality is a natural fallacy of the human mind, which leads to the perception of opposites as essentially independent, rather than complementary, aspects of reality.
- Symbolic abstractions (such as images, language, thoughts, etc.) cannot represent the whole of reality.

The monograph uses the term “integral methodology”, which equates to the term “hybrid methodology”. The latter was introduced into the field of qualitative research in education at the national and international level by Vytautas Magnus University professor Vilma Žydžiūnaitė in 2021 (see Žydžiūnaitė and Arce, 2021; Žydžiūnaitė et al., 2022; Butanavičius et al., 2022). The essence of this methodological provision is: two qualitative research methodologies are combined, focusing on strengthening the validity of data analysis, therefore the data are analyzed in two rounds – one round based on one methodology, the next on the second methodology. The philosophical foundations of both methodologies must be compatible.

In this monograph, the philosophical paradigm of both integrated methodologies is identical. The philosophical basis of thematic analysis is descriptive phenomenology, which focuses on the lived experience of research participants (teachers), reporting on their lived professional world (Sundler et al., 2019). Thematic analysis emphasizes the identification, analysis and interpretation of meaning patterns (themes) in qualitative data.

Phenomenography is a qualitative research methodology based on an interpretive paradigm that explores the qualitatively different ways in which people experience or think about something. Thus, the philosophical stance of

phenomenography is interpretive phenomenology, as in the case of thematic analysis (Marton, 1986).

The ontological assumptions of phenomenography are subjective: the world exists and different people construct it in different ways and from a non-dualistic point of view (there is only one world: ours and the one that people experience in different ways) (Marton, 1981). The object of study of phenomenography has the nature of knowledge, therefore its ontological assumptions are also epistemological assumptions.

To reveal the path of training a music performer from music school to higher education, when analyzing the leadership of the teacher in the educational relationship with the student, the authors of the monograph decided to combine thematic analysis, based on Braun and Clarke (2006; 2013; 2017; 2019; 2020), and phenomenography, based on Marton (1981, 1986).

Thematic analysis is a widely used method that helps to identify, analyze, organize, describe, find themes (important data) and use these themes to solve important research questions (Braun, Clarke, 2006). Thematic analysis themes are actively constructed patterns (or meanings) that answer research questions, obtained from a data set. Themes can be generated inductively or deductively. In this study, inductive theme generation was chosen, because this method is closely related to the data being analyzed (Patton, 1990). In addition, when applying inductive generation, themes are little related to the specific question asked to the participant. They also do not depend on the researcher's interest in a specific area or topic. In a monograph, by the decision of the authors, themes are identified at a latent level, i.e., the development of themes includes not only analysis and its description, but also theory (Braun and Clarke, 2006; 2017).

In the research presented in this monograph, the themes allowed us to clarify the specifics of the training of professional music performers and to discuss the process of developing leadership-based educational interaction between the teacher and the student. The main distinctive feature of thematic analysis is its flexibility (Braun and Clarke, 2006; 2017; 2020; Kiger and Varpio, 2020). This means that, unlike many qualitative methodologies, this method is not tied to a particular epistemological or theoretical perspective, and can be applied as a main method. In the monograph, the authors chose the thematic analysis method because:

- this method covers a wide and diverse range of research questions about people's experiences and understanding of certain phenomena;
- this method can be used to analyze different types of data;
- this method can be applied to large and small data sets;

- this method can be applied to analyze data that is not based on theory (Braun and Clarke, 2013).

One of the challenges of the research was to manage a large data set. During the research, data were collected three times from formal institutions at various levels: music school, music/art gymnasium and conservatory, and music academy. The thematic analysis method allowed to manage the data and systematize them purposefully and obtain significant results.

Thematic analysis involves six coding stages (Braun and Clarke, 2006; 2020). The first stage involves familiarizing oneself with the data, reading, and re-reading (Table 1). It is important for the researcher to immerse themselves in the data, becoming familiar with the depth and breadth of the content. Once the researcher is familiar with the data, initial codes can be identified (stage two). A code is a key segment or element that can be meaningfully accessed without processing the data (Boyatzis, 1998). The third stage involves sorting the codes into possible themes. An initial thematic map can be useful as the researcher begins the process. Once a core set of themes has been developed, the fourth stage begins, during which themes and subthemes are refined. The thematic map is reviewed to check that it reflects the data set. First, Braun and Clarke (2006; 2020) suggest reviewing the coded passages by reading them and considering whether they are presented in a coherent manner. The second step involves a similar process of examining the validity of themes in the data set. These two steps create a final idea of the different themes and how they fit together. The final step involves capturing the essence of each t

**Tab. 1:** Six steps in coding data using thematic analysis (according to Braun and Clarke, 2020)

Phase	Process description
Familiarization with data and writing cognitive notes	Data rewriting, reading, and focusing on ideas
Systematic data coding	Data are systematically coded in a dataset
Generating initial themes from coded and collated data	Reviewing codes and starting to match them to potential themes in the data set
Creating and viewing topics	Checking if themes match the data by creating an initial map
Refining, defining and naming topics	Refining the thematic map, comparing it with themes, observing how the story is being created; creating theme names
Writing a report	Selecting excerpts that help illustrate and analyze themes in relation to the research questions

The emphasis of phenomenography is description. Data collection methods typically involve semi-structured interviews with a small, purposive sample of subjects, where the researcher “works to achieve the fullest possible articulation of the interviewee’s reflections on their experiences” (Marton and Booth, 1997). Description is important because our knowledge of the world is a matter of meaning and the qualitative similarities and differences in meaning experienced by different people (Svensson, 1997).

Analysis “sorts” qualitatively different perceptions that emerge from the collected data into specific descriptive themes (Marton, 1986; Uljens, 1996). The set of these themes is sometimes called the outcome space. Themes (and the underlying structure) become the essence of the phenomenon of integral qualitative methodology (Svensson, 1997). Themes are thus the most important outcome (Bowden, 2005). Descriptive categories are logically related to each other (Marton, 1981; Åkerlind, 2005). What varies across descriptive themes is known as the dimensions of variation, which represent referential and structural components.

The analysis process is iterative and comparative. It involves continuous sorting and use of data and continuous comparison of data and the descriptive categories being created (Kettunen and Tynjälä, 2018). This process aims at “describing, analyzing and understanding experiences” (Marton, 1981). The main focus is on variation: the perception of a phenomenon that the actor experiences and the “ways of seeing something” that the researcher experiences and describes (Säljö, 1996). This is described by the variation theory of the integral qualitative methodology (Åkerlind, 2005) applied in this monograph. The implemented research allows researchers to use their own experiences as data for analysis (Marton, 1986), aiming for a collective analysis of individual experiences (Svensson, 1997). Referential and structural components of descriptive themes are distinguished. The referential component indicates the meaning of the phenomenon, while the structural components indicate which aspects of the phenomenon are distinctive (Marton and Booth, 1997).

In the study discussed in the monograph, dedicated to the educational interaction based on the leadership of the teacher with the student, teachers in music schools, music/art gymnasiums, conservatories, and music academies were interviewed. For this purpose, a criterion-based selection of the research sample was chosen. As Patton (2001) states, the sample is formed by comparing cases that meet the criteria set by the researcher and can provide him/her with meaningful information. Such selection ensures the quality of the research data. During the study, all participants willingly and sincerely shared their experiences, which is why the interviews conducted are detailed and deep. Thus, when studying the problem of educational interaction based on the leadership of the teacher with the student, specific criteria were applied for

each level of education. These criteria for the first part of the study concerned 10 music school teachers from different cities in Lithuania, participating in the first part of the data collection.

Selection criteria for music school teachers:

- at least five years of pedagogical experience in a music school;
- higher education;
- average age of students taught at the music school from 7 to 16 years;
- participation with students in domestic and international competitions;
- continuous improvement in the field of their specialized subject.

**Tab. 2:** Description of the participants of the first part, which involved music school teachers

	<b>Education level completed</b>	<b>Teaching experience</b>	<b>Qualification category</b>	<b>Age of children taught</b>
Teacher 1	Higher education (Bachelor)	41 years	Expert teacher	6-22 years old
Teacher 2	Higher education (Bachelor)	21 years	Expert teacher	5-18 years old
Teacher 3	Higher education (Master)	30 years	Teacher-methodologist	6-17 m years old
Teacher 4	Higher education (Bachelor)	30 years	Teacher-methodologist	7-16 years old
Teacher 5	Special professional	35 years	Teacher-methodologist	3-18 m years old
Teacher 6	Higher education (Master)	33 years	Senior teacher	6-16 years old
Teacher 7	Higher education (Bachelor)	35 years	Expert teacher	6-16 years old
Teacher 8	Higher education (Bachelor)	32 years	Senior teacher	6-20 years old
Teacher 9	Higher education (Bachelor)	42 years	Teacher-methodologist	6-18 m years old
Teacher 10	Higher education (Master)	16 years	Senior teacher	7-16 years old

The second part of the data collection involved 8 conservatories and music/art gymnasium teachers from different cities in Lithuania, although 15 teachers were invited to participate in the study. Some teachers who declined to

participate stated that the education of music performers is sufficiently clear and self-evident, therefore does not need to be studied. Others believed that they did not have the competence to answer the questions, or refused for personal reasons.

Selection criteria for conservatories and music/art gymnasium teachers:

- at least five years of teaching experience at a conservatory or music gymnasium;
- higher education;
- the average age of students taught at a conservatory or music gymnasium is from 14 to 19 years;
- participation with students in domestic and international competitions;
- continuous improvement in the field of their specialized subject.

**Tab. 3:** Description of the participants of the second part, which included teachers from conservatories and music/art gymnasiums

	<b>Education level completed</b>	<b>Teaching experience</b>	<b>Qualification category</b>	<b>Age of children taught</b>
Teacher 1	Higher education (Master)	21 years	Teacher-methodologist	14/15–18 years old
Teacher 2	Higher education (Bachelor)	37 years	Expert teacher	4–8 years old
Teacher 3	Higher education (Bachelor)	43 years	Expert teacher	7–18 years old
Teacher 4	Higher education (Bachelor)	38 years	Expert teacher	14–19 years old
Teacher 5	Higher education (Bachelor)	38 years	Teacher-methodologist	15–18/19 years old
Teacher 6	Higher education (Bachelor)	26 years	Expert teacher	6–25 years old
Teacher 7	Higher education (Master)	10 years	Senior teacher	15–18 years old
Teacher 8	Higher education (Bachelor)	30 years	Expert teacher	6–18/19 years old

The third part of the data collection involved 7 music academy teachers from Lithuanian music academies. 10 teachers were invited to participate in the study, 3 of whom declined to participate for personal reasons.

Selection criteria for music academies teachers:

- at least five years of teaching experience at a music academy;
- higher education;
- the average age of students taught at the music academy is from 18 to 25 years;
- participation with students in domestic and international competitions, concerts;
- continuous improvement in the field of their taught specialty.

**Tab. 4:** Description of the participants of the third part, which included teachers and professors from music academies

	<b>Education level completed</b>	<b>Teaching experience</b>	<b>Qualification category</b>	<b>Age of children taught</b>
Senior Teacher 1	Higher education (Bachelor)	12 years	Associated Professor	18–25 years old
Senior Teacher 2	Higher education (Bachelor)	16 years	Associated Professor	18–27 years old
Senior Teacher 3	Higher education (Bachelor)	10 m years	Associated Professor	18–28 m years old
Senior Teacher 4	Higher education (Bachelor and Master)	36 m years	Associated Professor	18–35 years old
Senior Teacher 5	Higher education (Bachelor Master, PhD)	5 years	Senior Teacher	18–25 m years old
Senior Teacher 6	Higher education (Bachelor)	17 m years	Professor	18–35 years old
Senior Teacher 7	Higher education (Bachelor)	10 years	Senior Teacher	18–27 m years old

A semi-structured interview was used to collect qualitative data. The authors of the study anticipated the topics and problems that they would discuss during the interview, but did not adhere to the order of the questions or the words they were supposed to say, and also asked additional questions (Bitinas et al., 2008). According to the authors, the main advantage of this type of interview is that it provides more detailed, systematized data compared to an informal interview, although the interview itself remains informal in nature and takes the form of a conversation. In this case, it was important to listen and receive information. Thus, by applying a structured interview, each participant could reveal in their own words their experience, opinion, attitude and experiences

related to the educational interaction with the student based on the teacher's leadership, preparing performers.

The semi-structured interview questions were formulated in response to the paradigm of integral qualitative methodology, combining the principles of thematic analysis and phenomenographic research methodology:

### **I. Principles of thematic analysis relevant to data collection**

Such principles do not exist, as thematic analysis is applied to a collection of interview texts, identifying common themes, ideas and recurring patterns of meaning (Caulfield, 2022). Therefore, the formulation of interview questions was carried out according to the principles of phenomenographic research methodology (see information below).

### **II. Principles of phenomenographic research relevant to data collection**

The most popular method of collecting phenomenographic data is the semi-structured interview, which is conducted using a set of predefined interview questions and information obtained from the responses of the research participants (Stenfors-Hayes et al., 2013). While other qualitative interviews focus on the participant or the phenomenon itself, phenomenographic interviews emphasize the relationship between the participant and the phenomenon (Bruce, 1997). Therefore, the interview questions were carefully designed to allow participants to reflect on their experiences (Yates et al., 2012) related to the research object, the interaction of the research participant with the research object, and their understanding of the research object. In order to ensure a diversity of opinions during the interviews, the researcher gave the participants the freedom to expand their understanding, therefore, questions were asked that allowed them to reveal interesting themes that emerged during the research. When conducting the interviews, the authors of the monograph did not present ideas that had arisen in previous interviews (Åkerlind et al., 2005).

In the first part of the data collection, 10 music school teachers from different cities in Lithuania were interviewed. Interview questions for music school teachers were formulated and improved in three stages.

In the first stage, interview questions were formulated according to themes that emerged from scientific sources dedicated to coaching, instruction and educational leadership: these are education, teacher activities, educational results and assessment, learning environment, relationships, teacher personal qualities, success and feedback. The interview consisted of 21 questions. In this stage, 5 music school teachers were interviewed – 2 experts and 3 methodologists. It is worth noting that in this part of the data collection, interview questions changed, as some of them were unclear to the research participants,

or appeared too broad. At each stage, the questions were specified and narrowed down.

In the second stage of the interview with music school teachers, the questions were formulated according to the same topics as in the first stage. However, at this stage, the interview questions were improved, since some teachers found the wording of the questions unclear. Some teachers found the questions “too philosophical”. In order for the teachers to feel free and comfortable, to understand the wording of the questions, it was decided to simplify the questions. After improving the questions, there were 12 of them. In the second stage, 4 music school teachers were interviewed – 1 expert, 2 methodologists and 1 senior teacher. In the third stage, the questions were formulated according to the same topics as in the first and second stages. However, the topic “relationships” was abandoned at this stage. Taking into account the topics, the questions were improved and condensed, as a result of which there were 11 of them. In the third stage, 1 senior music school teacher was interviewed.

All interviews were conducted by prior arrangement with the study participants. The first three interviews were conducted in music schools and music teacher classes. Due to the unfavorable COVID-19 situation, quarantine began in the country, and as a result, the remaining seven interviews were continued remotely using Skype, Messenger, MS Teams and Zoom apps. Interviews with study participants took place every two weeks, on Tuesdays or Wednesdays in the first half of the day. Study participants willingly shared their pedagogical experience, which made all interviews deep and detailed. On average, interviews lasted from 30 to 50 minutes. The shortest interview was 25 minutes, and the longest, 70 minutes.

The second part of the data collection involved teachers from music or art gymnasiums and conservatories. A total of eight music teachers from different cities in Lithuania were interviewed. Interview questions for teachers from music or art gymnasiums and conservatories were formulated according to the themes that emerged from the analysis of scientific sources on coaching, instruction and educational leadership: these are education, teacher activities, educational results and assessment, learning environment, relationships, teacher personal qualities, success and feedback. The interview consisted of 16 interview questions. In this part, 8 teachers were interviewed: 5 experts, 2 methodologists and 1 senior teacher.

All interviews with teachers of conservatories and music/art gymnasiums were conducted by prior arrangement with the study participants, on average every two weeks. The shortest interview lasted 50 minutes, the longest lasted 60 minutes. Interview questions for teachers of conservatories and music/art gymnasiums were formulated according to the following topics discussed in scientific sources dedicated to coaching, instructional and educational leader-

ship: education, teacher activity, educational results and assessment, learning environment, relationships, teacher personal qualities, success and feedback. Teachers of music academies participated in the third part of the data collection: a total of seven teachers were interviewed. Interview questions for these teachers were formulated according to the topics described in scientific sources dedicated to coaching, instructional and educational leadership: education, teacher activity, educational results and assessment, learning environment, relationships, teacher personal qualities, success and feedback. The interview consisted of 16 questions. 7 teachers were interviewed in this part: 5 associate professors, 1 professor, and 1 teacher.

All interviews were conducted by prior arrangement. The shortest interview lasted 40 minutes, the longest lasted 68 minutes. Interview questions for music academies teachers were formulated based on topics described in scientific works on coaching, instruction and educational leadership: education, teacher activities, educational outcomes and assessment, learning environment, relationships, teacher personal qualities, success and feedback.

The research questions were formulated based on scientific sources on leadership styles: educational (Waters, 2004; Bowles and Gintis, 2011), coaching (Abel and Nair, 2015; Robertson, 2008), instructional (Southworth, 2009; Leithwood et al. 2004), adaptive (Uhl-Bien and Marion, 2009), authentic (Begley, 2006), autocratic (Bahadar et al., 2023), authoritative (Esmaeili et al., 2015), charismatic (Loukeri et al., 2021), democratic (Saputra et al., 2021), distributed (Heikka et al., 2016, 2018), role model (Strenacikova and Vašašova, 2021), caring (Louis et al., 2016), and expert (Sayabek et al., 2018). Having analyzed these leadership styles, the author of the study emphasized the main themes according to which the research questions were formulated: education, teacher activities, educational results and assessment, learning environment, relationships, teacher personal qualities, success and feedback. Using the created research instrument, the researcher sought to reveal the teacher's leadership in educational interaction with the student in a music school, conservatory, music/art gymnasium or music academy.

In the monograph, data analysis was conducted based on the two-round principle of integrated qualitative research methodology (Žydžiūnaitė and Arce, 2021). The first round of analysis was conducted based on thematic analysis, and the second was based on the phenomenographic methodology.

### **Data Analysis Round I**

The authors of the study, having collected the interview data of the first, second and third stages of the study, transcribed them and prepared them for data analysis. As already mentioned, the study data were analyzed according to the six stages of thematic analysis by Braun and Clarke (2006, 2020). Each part of the interview data was analyzed and interpreted separately, according to the aforementioned six steps of thematic analysis.

The following is an analysis of the data from the first part – the study of music school teachers.

In the first stage, the authors read and delved into the interview data of music school teachers, and then transcribed them. All interview data were checked twice by listening to the recordings recorded with a dictaphone. In this stage, the interview responses were “deconstructed” and their meaningful ideas were extracted, which were coded (subthemes and themes) in the next stage. The first example shows how the interviews were “deconstructed” by assigning them primary codes.

#### **Example 1**

##### **Music teacher (Teacher 6)**

##### **Interview question**

*Every music teacher has their own unique educational strategy that prevails in lessons and has been formed over a long period of pedagogical experience. Could you describe your educational strategy that you apply in your work? What is characteristic of it? What methods do you use during the lesson? How does education begin in your first lessons, how does it continue? Provide examples, please.*

##### **Interview excerpt**

Of course, over so many years, everything changes a little and education takes place in one way, when you just start your pedagogical work at the very beginning, and when you are older, that education is even different. A lot changes – children, experience, your own attitude. Before, of course, I used to watch how others work and learn from my teachers, from teachers of other specialties. Then I got acquainted with various other pedagogies, for example, I also work at school X, and I also apply these methods.

##### **Subtheme**

Teacher learning from other teachers

### Theme

Teacher professional development

### Interview excerpt

Currently, at the music school, I have probably more than half of the students who have studied with me at the Suzuki school. And this is a slightly different work with them than with those who come straight to the music school without musical knowledge. If they come to the first grade, then I work with everyone equally and normally, but sometimes the parents themselves want me to teach this methodology in the first grade. And there are such children with me, where the parents are interested in Suzuki, so I teach the children in the first grades exactly with that methodology.

### Subtheme

Teacher adaptation to students of different levels of preparation

### Theme

Personalized education

In each interview excerpt, important words, phrases or sentences were underlined. After “deconstructing” all the interview data of music school teachers, the first themes began to emerge: teacher effectiveness, personalized education, parents’ artistic influence, teacher professional development, and creation of a learning environment.

In the second stage, based on Braun and Clarke (2006, 2020), the interview excerpts are coded and primary codes are assigned to them. The authors of the study coded each interview excerpt according to subthemes, and divided the latter into themes. The following shows how the interview excerpts were coded. The table presents interview excerpts with primary codes.

**Tab. 5:** Interview excerpts with primary codes

Interview excerpt	Subtheme	Theme
Of course, over so many years, everything changes a little and education takes place in one way, when you just start your pedagogical work at the very beginning, and when you are older, that education is even different. A lot changes – children, experience, your own attitude. Before, of course, I used to watch how others work and learn from my teachers, from teachers of other specialties. Then I got acquainted with various other pedagogues, for example, I also work at school x and I also apply these methods.	Teacher learning from other teachers	Teacher professional development

## Introduction

Interview excerpt	Subtheme	Theme
Currently, at the music school, I have probably more than half of the students who studied with me at school x. And this is a slightly different work with them than with those who come straight to the music school without musical knowledge. If they come to the first grade, then I work with everyone equally and normally, but sometimes the parents themselves want me to teach in the first grade with this methodology. And there are such children with me, where the parents are interested in x, so I teach the children in the first grades with exactly that methodology.	Teacher adaptation to students of different levels of preparation	Personalized education

All interview data were analyzed in the described manner and the first themes were obtained. It is important to mention that the subthemes and themes that emerged at this stage were reconsidered and revised to reflect the interview excerpts as much as possible.

The third stage is dedicated to searching for themes. As stated by Žydžiūnaitė and Sabaliauskas (2017), the obtained codes, that is, all data, were combined into themes and selected accordingly according to each theme. For example, a theme is selected and searched in all interviews of music school teachers in which that theme was reflected, thus selecting and arranging them into a single whole. In this way, the themes were compared and arranged neatly. A total of 59 themes were formed, but all of them were reviewed again and combined with other themes of similar essence. According to Boyatzis (1998), the names of the themes are interpretative in nature, therefore it is important to mention that the author of the study created the names of the themes herself. The authors of the study chose inductive thematic analysis, therefore the names of the themes were formulated based on the collected research material. The authors of the study divided all the themes into five large subgroups: teacher, student, professional relationship in the classroom, parents and teaching methods. The following selected themes were assigned to these subgroups: student – 4 themes, teaching methods – 2 themes, professional relationship in the classroom – 2 themes, parents – 4 themes, teacher – 11 themes. In order to systematize and manage the data, thematic tables were used. The table provides an example showing how interview excerpts are assigned to themes.

**Tab. 6:** Developing the student's personal qualities: assignment of interview excerpts to themes

Interview excerpt	Subtheme
<p>It showed that all year long, that he attended poorly and said that I forgot the notes, all year long I was worried about how it would have to be shown at a public concert, and he would take it to the last lessons and give it at least an eight (Teacher 1).</p>	
<p>These are the most successful cases, those with whom I went to concerts, competitions, etc. There were all kinds of things, even when I was a Master's student, I wrote about the crisis in the third-fifth grade. How to overcome it, how to encourage it, and yet I come to the conclusion that having a goal for a child is probably the most encouraging thing (Teacher 3).</p>	<p>Student responsibility</p>
<p>But experience says: a very well-prepared piece usually sounds very good on stage, if a person has worked hard enough. And the color of the pieces, it can vary during the performers' concerts, because it depends on the day, their mood. A musician is an emotional person (Teacher 1).</p>	
<p>And you can check that during a concert. Whether it's an audition or a public concert. But that's another topic, how physically a person is able to hold their own on stage and show what they've prepared best. There is one category of people, very few of whom, who show even more, more expressively on stage than during work, and there are those with whom you work consistently and don't show more (Teacher 1).</p>	<p>Student emotional resilience</p>

In the fourth stage, the review of the formulated themes helps the researcher assess whether the themes were reasonably isolated. It is worth noting that the researchers constantly checked, rethought and improved the themes by analyzing the formulated data sets. The researchers aimed for the themes to be consistent with each other and correspond to the already formulated themes. According to Braun and Clarke (2006, 2019), two steps of theme review are distinguished in the fourth stage. The first step is to review the code names and the content of the extracted text excerpts, and determine how they are related to each other (Žydzūnaitė and Sabaliauskas, 2017). Thus, the researchers read the primary themes and assessed the integral construct they form, as well as reviewing the internal structure of the themes. The second step is to review the themes and analyze whether they correspond to the scientific research problem. The themes were corrected, analyzed and coded, and it was also checked whether the subtheme codes correspond to the themes. As Braun and Clarke (2006) argue, themes can be continually refined, so the researchers also refined, rethought, and refined the themes by relating them to the coded data.

In the fifth stage, the researchers discussed the themes, highlighting the meaning of each of them, describing which aspects of the phenomenon under anal-

ysis the theme covers. In this stage, the thematic tables (research data) were described, revealing the internal relationship of all themes with subthemes.

The sixth stage is the preparation of a report. After conducting a thematic analysis of the research data from the first part (interviews of music school teachers), striking examples are selected that support the research results.

The analysis of the data from the second part of the study (teachers of conservatories and music/art gymnasiums) is presented below.

In the first stage, the authors read and delved into the interview data of the participants in the study from conservatories and music/art gymnasiums, and then transcribed them. All interview data were checked twice by listening to the recordings recorded with a dictaphone. In this stage, the interview responses were “deconstructed” and meaningful ideas were identified, which were coded (as subthemes and themes) in the next stage. The second example shows how, when “deconstructing” the interviews, primary codes were assigned to them.

### **Example 2**

#### **Teacher (Teacher 3)**

##### **Interview question**

*In the educational process, diverse assistance to the student has an impact on further musical development. What is your opinion about assistance to the student during the educational process (for example, assistance when the student needs to learn a text, prepare psychologically before a concert or competition, etc.)? How do you help the student during the lesson? Maybe assistance is not important in a conservatory or art gymnasium?*

##### **Interview excerpt**

Help is always needed, but it is different for everyone and at different learning periods.

##### **Subtheme**

Teacher help in the learning process

##### **Theme**

The teacher’s professional concern for the student

##### **Interview excerpt**

You have to be not only a teacher, but also a tutor, psychologist, or even a nanny when needed.

**Subtheme**

Teacher versatility in the lesson

**Theme**

The teacher’s professional concern for the student

Important words, phrases or sentences were underlined in each interview excerpt. After “deconstructing” all the interview data of conservatories and music/art gymnasium teachers, the first themes began to emerge: teacher effectiveness, teacher’s professional concern for the student, personalized education, parents’ artistic influence, teacher’s professional development, creation of a learning environment.

In the second stage, based on Braun and Clarke (2006, 2020), interview excerpts are coded and primary codes (subthemes) are assigned to them. The authors of the study coded each interview excerpt into subthemes, which were then combined into themes. The following shows how this work was carried out. The table below shows an example of coded interview excerpts, with primary codes.

**Tab. 7:** Example of coded interviews, presenting primary codes

Interview excerpt	Subtheme	Theme
Help is always needed, but it is different for everyone and at different learning periods.	Teacher help in the learning process	Teacher’s professional care for students
You have to be not only a teacher, but also a tutor, psychologist, or even a nanny when needed.	Teacher versatility in the lesson	Teacher’s professional image

In this way, all interview data were analyzed and the first themes were obtained. It is important to note that the subthemes and themes that emerged at this stage were rethought and revised to reflect the interview excerpts as much as possible.

The third stage is dedicated to finding themes. According to Žydžiūnaite and Sabaliauskas (2017), the obtained codes, i.e., all data, were combined into themes and selected accordingly for each theme. For example, a theme is selected and excerpts reflecting it are searched for in all interviews with teachers of conservatories and music/art gymnasiums, thus selecting, comparing and organizing the data found into a single whole. A total of 50 themes were formed, all of which were reviewed again and linked to other themes of similar essence. According to Boyatzis (1998), the names of the topics are of an

interpretive nature, therefore it is important to mention that the names of the topics were created by the author of the study herself. The authors of the study chose inductive thematic analysis, therefore the names are formulated based on the collected research material. All topics were divided into five large subgroups: teacher, student, professional relationship in the classroom, parents and teaching methods. Accordingly, selected topics were assigned to these subgroups: student – 2 topics, teaching methods – 3 topics, professional relationship in the classroom – 2 topics, parents – 3 topics, teacher – 7 topics. Thematic tables were used to systematize the data. Table 10 provides an example showing how interview excerpts were assigned to themes.

**Tab. 8:** Developing the teacher’s personal qualities: assignment of interview excerpts to themes

Interview excerpt	Subtheme
I am very observant, I see. I somehow feel the body, if something is wrong, I see. And how to solve it, I try very hard to think. I think this is a good quality. I think that I feel the music, what piece to assign to the child. So that it matches his/her spiritual world, technical level, so that it is not too complicated (Teacher 2).	Teacher’s attentiveness
Patience and tolerance are the guarantee of a performer’s expression and a teacher’s success (Teacher 3).	Teacher tolerance
Patience and a desire to help a child who is struggling. I really like to clean and look for what, how and why. Love is for music, for education (Teacher 6).	

In the fourth stage, the review of the formulated themes helps the researcher assess whether the themes were reasonably isolated. It is worth noting that the researchers constantly reviewed and improved the themes so that they were consistent with each other and corresponded to the already formulated themes. According to Braun and Clarke (2006, 2019), two steps of theme review are distinguished in the fourth stage. The first step: the names of the codes and the content of the extracted text excerpts are reviewed, and how they are related to each other is determined (Žydzūnaitė and Sabaliauskas, 2017). Thus, in this stage, the researchers read the primary themes and assessed them as a single construct, as well as reviewed the internal structure of the themes. After completing this stage, the researchers began the second step, during which they reviewed whether the themes corresponded to the scientific research problem. The themes were adjusted, analyzed and coded. It was also checked whether the subtheme codes corresponded to the themes.

As Braun and Clarke (2006) state, themes can be continuously refined, so this was done during the research, linking the refined themes to the coded data. In the fifth stage, the researchers discussed the themes, highlighting the meaning of each of them, describing which aspects of the phenomenon under analysis the theme covers. In this stage, thematic tables (research data) were described, revealing the internal connection of all themes with subthemes. In the sixth stage, a report is prepared. After conducting a thematic analysis of the data of the second part of the study (interviews with teachers of conservatories and music/art gymnasiums), striking examples are selected that substantiate the research results.

Below we describe the analysis of data from the third study, which included interviews with music academy teachers. In the first stage, the authors read and delved into the interviews of music academy teachers, and then transcribed them. All interview data were double-checked by listening to the recordings made with a dictaphone. In addition, in this stage, the interview responses were “deconstructed” and their semantics were extracted ideas that were coded (subthemes and themes) in the next stage. The third example shows how the interviews are “deconstructed” and assigned primary codes.

### **Example 3**

Teacher (HE Teacher 5)

#### **Interview question**

*What do you think are the benefits of shared education in the educational process when preparing a musician, when both the teacher and the student contribute to the educational process? How do you use this form of education in your pedagogical work?*

#### **Interview excerpt**

Speaking of the program, it happens that the student says what he wants to play, and I am very happy, I like it very much, because I immediately think that they are listening to music, and I am very happy. And I am very happy all the time, let them just play what they want, if they like it, they somehow feel that music, they understand, everything happens easier for them in it. Unless I say that maybe this is not a good idea, when I think that it is not a good idea.

#### **Subtheme**

Student’s independent choice of the program

**Theme**

Improvement of the student’s artistic maturity

In each interview excerpt, important words, phrases or sentences were underlined. After “decomposing” all the interview data of music academy teachers and professors, the first themes began to emerge: teacher’s influence, student’s artistic maturity, personalized education, parents’ artistic influence, teacher’s professional development, and learning environment creation.

In the second stage, based on Braun and Clarke (2006, 2020), interview excerpts are coded, giving them primary codes. The authors of the study coded each interview excerpt into subthemes, and combined the latter into themes. The following shows how the interview excerpts were coded. The table provides an example of how interview excerpts were coded, assigning primary codes.

**Tab. 9:** Coding of interview excerpts by assigning primary codes (compiled by authors)

Interview excerpt	Subtheme	Theme
When it comes to the program, it happens that a student tells me what they want to play, and I’m very happy, I really like it, because I immediately think that they are listening to music, and I’m very happy. And I’m very happy all the time, let them just play what they want, if they like it, they somehow feel that music, they understand it, everything happens easier for them in it. Unless I say that maybe it’s not a good idea, when I think it’s not a good idea.	Student’s independent choice of program	Implementation of student’s artistic maturity

In this way, all interview data were analyzed and the first themes were obtained. It is important to mention that the subthemes and themes that emerged at this stage were reconsidered and revised to reflect the interview excerpts as much as possible.

In the third stage, the search for themes took place. According to Žydžiūnaite and Sabaliauskas (2017), the obtained codes, that is, all data, were combined into themes and selected accordingly for each theme. For example, after selecting a theme, its manifestations are searched for in all interviews of music academies teachers, thus selecting, comparing and organizing the data into a single whole. A total of 45 themes were formed, but all of them were reviewed again, compared with other themes of similar essence. According to Boyatzis (1998), the names of the themes are interpretative in nature, therefore the author of the study created the names of the themes herself. The authors of

the study chose inductive thematic analysis, therefore the names of the topics were formulated based on the collected research material. The authors of the study divided all the topics into five large subgroups: student, teacher, professional relationship in the classroom, parents and teaching methods. The subgroup student was assigned 4 topics, teaching methods – 1 topic, professional relationship in the classroom – 3 topics, parents – 2 topics and teacher 7 topics. In order to systematize the data, thematic tables were used. The table provides an example showing how interview excerpts are assigned to topics.

**Tab. 10:** Topic: Implementing the personal qualities of a teacher

Interview excerpt	Subtheme
I am very observant, I see. I somehow feel the body, if something is wrong, I see. And how to solve it, I try very hard to think. I think this is my good quality. I think that I feel the music, what piece to assign to the child. So that it matches his/her spiritual world, technical level, so that it is not too complicated (Teacher 2).	Teacher's attentiveness
Patience and tolerance are the guarantee of success as a teacher of performing expression (Senior Teacher 3).	Teacher tolerance
Patience and the desire to help that child who is struggling. I really like cleaning and looking for the what, how and why. Love is for music, for education (Senior Teacher 6).	

In the fourth stage, the review of the formulated themes helps the researcher assess whether the themes were reasonably identified. It is worth noting that the researchers, in order to ensure that the themes were consistent with each other, constantly rethought and improved them. According to Braun and Clarke (2006, 2019), two steps of theme review are distinguished in the fourth stage. The first step: the names of the codes and the content of the extracted text excerpts are reviewed, and how they are related to each other is determined (Žydzūnaitė and Sabaliauskas, 2017). Thus, in this stage, the researchers read the primary themes and assessed them as a single construct, as well as reviewed the internal structure of the themes. After this, the second step began: they reviewed whether the themes corresponded to the scientific research problem. The themes were adjusted, analyzed and coded. They also looked at whether the subtheme codes corresponded to the themes. As Braun and Clarke (2006) argue, themes can be continually refined, so the researchers continually refined the themes by relating them to the coded data.

In the fifth stage, the researchers discussed the themes, highlighting the meaning of each of them, describing which aspects of the phenomenon under analysis are covered by that theme. In this stage, thematic tables (research

data) were described, revealing the internal connection of all themes with subthemes.

In the sixth stage, a report is prepared. After analyzing the data from the third part of the study (interviews with music academies teachers), prominent examples were selected to substantiate the research results.

### ***Data Analysis Round II***

Phenomenographic analysis aims to describe, analyze, and understand the experiences of research participants. The main focus is on variation: both the perception of the phenomenon experienced by the actor and the ways of seeing experienced and described by the researcher (Marton, 1986). The main goal of phenomenographic data analysis is to identify a set of qualitatively different categories that represent the variations in individuals' experiences of the phenomenon. To achieve this, phenomenographic data analysis must adhere to specific principles. The most important principle is that data analysis is iterative, not sequential (Yates et al., 2012). This principle warns researchers against making quick decisions about the number of categories that emerge from the data. Another principle is that the analysis should focus on finding the collective meaning of responses, rather than on describing each individual's response (Åkerlind, 2005). Third, researchers should avoid simply reporting participants' responses without identifying differences and relationships between them (Bruce, 1997). Interestingly, there is no single agreed-upon analytical procedure for analyzing phenomenographic data (Ashworth and Lucas, 2000).

Phenomenographic data analysis begins with a familiarization stage, which is usually realized by reviewing and reading interview transcripts or responses to an open-ended questionnaire. The purpose of familiarization is to understand the breadth and depth of participants' responses. The familiarization stage is followed by stages of data reduction and condensation, which are called by different names by different researchers, e.g., "identification" (Marton, 1988; Säljö, 1997); "condensation" (Dahlgren and Fallsberg, 1991; McCosker et al., 2004). Reduction and condensation are achieved by identifying the most important parts of the responses, which allow for easier disclosure of response patterns. The third stage is the classification of responses, which is achieved by comparing and contrasting similarities and differences in order to create an initial set of categories.

Each category should be clearly articulated to reflect the diversity of experiences, rather than a single experience (Bowden, 2000). The next step is therefore to label the categories using appropriate descriptors that best reflect the theme of each category. Due to the iterative nature of phenomenographic

data analysis, the classification and labeling stages occur several times: the initially formed categories and their descriptions are refined and modified to achieve a final set of categories that best reflect the qualitative phenomena from the participants' responses.

When deriving categories, it is important to remember three things in order to produce the most meaningful and transferable results. First, each category should reveal some difference from other categories. The difference can be either referential in nature, focusing on differences in meaning, or structural in nature, focusing on different parts or combinations of parts (Marton and Booth, 1997). Second, the number of categories should be small. Third, the type of logical relationship between the categories should be clearly stated (Marton and Booth, 1997). The process of establishing logical relationships between categories helps to determine precisely whether the variation is due to 1) failure to separate the phenomenon from its context; 2) ignorance of some parts of the phenomenon; 3) awareness of the structural relationships between the different parts; 4) a combination of these.

When conducting qualitative research, it is important to adhere to certain ethical principles that ensure that the rights of the research participants are not violated, and that the research itself is conducted and presented correctly. This requirement was also relevant during the research, therefore, the essential ethical principles are briefly discussed in this section.

When conducting the research described in the monograph, dedicated to the educational interaction of the teacher with the student, the following ethical principles were important: consent of the research participants, confidentiality and anonymity, respect for personal privacy, benevolence of the researcher and the disposition not to harm the research participants (Easter et al., 2004; Willes et al., 2006, 2008; Aluwihare-Samaranayake, 2012; Lo Iacono et al., 2016; Rupšienė, 2007; Orb et al., 2001; Žydžiūnaitė and Sabaliauskas, 2017).

Regarding research participants, consent to participate in the study was discussed live at the relevant establishment, as well as by telephone and other means: Skype, Messenger, Viber apps. A telephone dictaphone was used to record the sound. All participants were informed before starting the interview that the conversations would be recorded: notably, there were no objections. Each participant was told that she/he had the opportunity to familiarize him/herself with the research recording (Lo Iacono et al., 2016).

Teachers were invited to participate in the study in the following way: those who gave interviews, were asked to recommend a pedagogue who, in their opinion, would be competent in training professional musicians. All teachers recommended one such pedagogue. According to Rupšienė (2007), research ethics is inseparable from the understanding that people should participate in research only voluntarily. All teachers who participated in this study volun-

tarily agreed to participate. This is very important, given the purpose of the study – to obtain as much in-depth information as possible about memorable students, application of methods, leadership in the classroom, communication with students, motivating students to achieve goals, and student characteristics important for achieving results. The study participants were informed about the purpose of the interview, the main features of the study design, and the process. The study participants were also told that they were free to decide whether to participate in the study and had the right to freely express their thoughts, and could refuse to participate or not answer the questions asked at any time (Orb et al., 2001).

Regarding confidentiality and anonymity, in accordance with the principle of respecting the privacy of research participants, all information that the researcher receives from the participants is considered confidential (Žydžiūnaitė and Sabaliauskas, 2017). In order to implement the principle of confidentiality, the researcher needs to have certain personal and professional qualities, such as honesty and respect for the research participants (Kaiser, 2009). In accordance with the principle of confidentiality, it was ensured that personal data that would allow the identification of the research participants would not be disclosed. All research participants were worried about the disclosure of personal information, therefore, before starting the interview, the author of the study indicated to each participant that their names would not be made public. Thus, all research participants were named as follows: Teacher 1, Teacher 2, Teacher 3, etc. The author of the study also emphasized that the information would not be used anywhere except for the research. As stated by Easter et al. (2004), Willes et al. (2006, 2008), confidentiality must be ensured even when interview data or results are read by other researchers. During the interviews, the research participants told open stories, mentioned names, institutions, famous teachers, professors, and world schools, therefore, those narrative details that could help reveal the identities of the research participants were omitted (Clandinin, 2006, Markula and Denison, 2005). During the analysis of the research results, the workplaces where the research participants work (or worked) were not indicated.

Respect for personal privacy: when conducting research, it is necessary to adhere to the principle of respect for personal privacy. Research participants must be viewed as independent individuals who can make decisions and have the right to privacy or confidentiality (Žydžiūnaitė and Sabaliauskas, 2017). The researcher respected the opinion expressed by each research participant, dissatisfaction with other schools, negative or positive feedback about the work of other teachers, and professional development in their field. During the research, two research participants felt insecure and thought that they would not be able to provide the necessary information, so they asked to be intro-

duced to the research questions before the interview. Therefore, the researcher, respecting the decision of the research participants, sent the research questions the day before the interview, thus ensuring that the latter participants would not feel any inconvenience related to the sensitivity or complexity of the questions on the day of the interview. According to Žydžiūnaitė and Sabaliauskas (2017), the research questions can be presented to the research participants. During the research, it happened that several participants did not want to answer some questions because they felt that similar questions had already been asked. Out of respect for the participants' views, they were allowed not to answer such questions.

One example of showing respect for research participants is to refer to them as participants, rather than respondents or subjects (Vanclay et al., 2013). Authors of the monograph followed this recommendation throughout the research process: both when communicating with the research participants and when presenting the research results. The information provided by the research participants is protected (Wolf et al., 2004), based on the principles of confidentiality and anonymity (Smith, 2003; Willes et al., 2006, 2008). This ensures respect for the privacy of the research participants.

As regards benevolence and a willingness to do no harm to the research participants, during the research, a benevolent and polite attitude was observed. The opinions expressed by each participant were accepted tactfully, without causing hostility, without comparing them with one's own opinion. Also, during the research, attention was paid to the intonation, body language, various reactions and, most importantly, how participants felt during the interview. According to Jelsma and Clow (2005), the researcher is a research instrument who creates a research environment based on openness and trust.

Permission to conduct the study was granted by the Department of Educational Sciences of Vytautas Magnus University on 2020-09-29, protocol no.1. The research described in the monograph is relevant and useful for competent teachers, professional music performers, students, parents of students and others who are not necessarily music performers, but contribute to their cultural growth. This research shows and reveals the path of training a professional music performer from music school to higher education, based on the concept of leadership in the educational process between the teacher and the student. The research described in the monograph also contributes to the development of scientific sources for professional music education at the national and international levels.

### **Acknowledgement**

The monograph is based on research, part of which was published in the dissertation (see in reference list No. 186). However, this monograph is original because the literature review, the depth and breadth of the methodological justification, the expansion of results and discussion, and the conceptuality of conclusions together with illustrations are not identical to the original source, which was only the intellectual beginning for the preparation of this monograph.

# CHAPTER I

## The Impact of Art and Arts Education: Meaning, Value, Relevance

Art is a gift to the world, giving meaning to our lives and helping us understand our personal world. It is an essential part of our culture, allowing us to understand our emotions more deeply, increasing our self-awareness, and allowing us to be open to new ideas and experiences. Art can change our lives. When we seek a unique connection with art, we also connect with our inner self. Art allows us to look inward and listen to ourselves, to understand who we are and what we care about. It connects us with our thoughts, feelings, perceptions, and our external reality and experiences.

When we become immersed in a work of art, we may experience a surge of emotions, as connecting with art introduces us to new experiences, provides a deeper understanding of emotions, and raises questions we didn't even know we had. Artists, when creating and/or performing works, connect with their inner core and are constantly learning and getting to know themselves better, opening themselves up to new experiences and knowledge, and discovering for themselves what they are truly capable of.

It is essential for people to surround themselves with art created by others – painting, music, theatre, dance. Art introduces us to completely new experiences and ideas that we may not have seen, heard, felt, experienced before. This experience allows us to look inside ourselves, because we decide what we see and feel based on the emotional connection we form with a particular piece of art. We often tend to make decisions based on emotions, which allows us to understand what we care about and what we represent. When we understand this, we are happier and healthier, because we can name our goals.

We tend to be happier when we can look at life from a position of gratitude and contentment – when we can see all the wonderful details that are going well in our lives, instead of focusing on the alternative. By giving ourselves

the opportunity to connect with art, we can take a step back, reflect on what is happening in our world, evaluate our lives and reflect. That's why it's important to give yourself the opportunity to incorporate art into your life every day. This could be visiting an artist's studio, a museum, a live performance, watching a film, or reading a great book.

Have you ever had an emotional connection with a work of art? Have you ever felt a surge of emotion while standing in front of a beautiful painting? Have you ever experienced a work of art and couldn't seem to explain the feeling it gave you? This experience is intuitively connected to the stories of artists, their voices, and their experiences. Behind every work of art lies a story or life experience, a meaning, or an intention that inspired that artist to create that work. Behind a drawing, a painting, a piece of music, there was a mission or idea.

Art gives us meaning and helps us understand our world. Scientific research has proven that appreciating art improves our quality of life and makes us feel good. When we create, we lift our spirits, improve our problem-solving skills, and open our minds to new ideas. The power of art to improve mood broadens a person's focus and allows us to see further possible solutions to creative problems (Carson, 2011). When we look at great works of art, our brains are stimulated in the same way that we fall in love. Art increases the levels of dopamine, a neurotransmitter that helps control the reward and pleasure centers of the brain (Zeki and Marini, 1998).

When you invest in a work of art, you invest in a visual story that adorns the walls of your home. Almost every work of art has a story behind it or within it, because nothing is ever created in a vacuum. It is essentially part of the artist's life.

The enormous diversity of art created in human societies around the world expresses a vast array of ideas, experiences, cultural concepts, creativity, and social values. The arts – painting, sculpture, theater, poetry, film, music, and dance – form a system of communication between artist and viewer that is represented by more than just language. While almost everyone can use language, few can create artistic compositions that have the qualities that evoke pleasure and appreciation for centuries and millennia to come. Because compositions seem to have a unique understanding, their neuroanatomical basis is a challenge. Clues and insights can be gleaned from several sources, including studies of famous artists who suffered brain damage, the early human era when artistic practice began, the evolution of *Homo sapiens* and our closest ancestors, as well as discussions of biological motivation, such as mate selection strategies, in animals, and in fields as diverse as archaeology, anthropology, and the fossil record.

Zaidel (2009) Proposes three theories, grouped by localized brain areas/regions and evolutionary explanations, based on general reviews of music and the brain (Peretz, 2006; Patel et al., 2007). Localized brain area/region theories focus on specific brain areas, pathways, and physiological responses (Zaidel, 2005). Biological theories link art to mate selection (sexual selection) strategies in animals (Miller, 2000), while evolutionary theories link art to critical behavioral changes in *Homo sapiens*, such as the use of symbolism (d'Errico et al., 2003; McBrearty and Stringer, 2007) or the sudden emergence of modern language around 45,000 years ago (Klein, 1999). Regarding the evolutionary link between language and art, the main argument is related to the precise forms, signs, and shapes of art that emerged around 45,000 years ago, and some scholars interpret such precision as related to precise words, formal structure, and meanings (Wade, 2006) There is little evidence of artistic practice before the emergence of *Homo sapiens*, even if the closest ancestors, such as *Homo erectus* or *Homo habilis*, produced a variety of stone hand tools. It would seem that artistic practice in all its manifestations is a late event in the *Homo* lineage.

In neuropsychology and neuroscience, the relationship between brain structures and their functions is studied in terms of the behavioral effects of damage on brain areas. Changes in the artistic production of artists after damage, if any, are important because they provide a strong basis for linking art to neural areas. Since the complexity of art itself defies division into easily definable elements, the focus is on general artistic categories. Thus, tasks address brain area-specific impairments in general categories such as skill, technique, style, talent, and creativity, and, whenever possible, impairments in the acquisition, performance, and/or understanding of specific artistic components. Unlike fixed meaningful units of language (words), artistic units, such as brushstrokes, have no meaning outside the context in which they are used. The absence of art-related changes after brain damage in artists would also indicate over-processing of functional representation in several brain areas (Zaidel, 2005).

In 1948, neurologist Théophile Alajouanine published the first neurological article to describe the effects of brain damage on three artists; their virtuosity spanned painting, music, and writing (Alajouanine, 1948). They suffered from left-hemisphere damage and varying degrees of aphasia. Unlike the writer, whose art relied solely on intact left-hemisphere functioning (language is primarily specialized in the left hemisphere of the brain), the musician and the painter continued to be productive (Boller et al., 2005). Given the productivity of artists after injury, the classification or categorization of their work is problematic. However, other neurological cases involving recognized visual artists have been reported in the literature; most cases are reviewed in several publications (Bogousslavsky and Boller, 2005). Single cases are the main

source of such information. They represent a wide spectrum of etiology and lesion localization, ranging from unilateral stroke and tumor in the left and/or right hemisphere to various progressive dementias such as Alzheimer's disease, Pick's disease, and frontotemporal dementia. The range is informative for understanding the extent of loss and preservation of artistic abilities.

Critical comparison involves the results of production before and after the lesion, and the comparison essentially shows that artists continue to create art after the lesion (Zaidel, 2005). A review of case studies of artists shows that artistic skills in painting, drawing, or sculpting are largely preserved, regardless of the regionality of the brain or etiology of the lesion. Thus, neither the functional specialization of the left or right hemisphere, nor any particular lobe or single brain region can explain art-related cognition. Similarly, talent and creativity are not impaired even in cases of dementia where there is unilateral damage (usually due to stroke or tumor). Even in artists with dementia, where neurodegenerative damage is extensive, skills persist for many years before the disease, even after cognitive function has significantly declined (Miller et al., 1996, 1998; Fornazzari, 2005; Drago et al., 2006; Cummings et al., 2008). At the end of the disease, they cease to create art due to the loss of extensive and widespread neuronal connectivity. As for the individual techniques used by artists before the damage, they are either minimally altered or not at all. The personal artistic style within the genre practiced before the injury remains intact (genre here refers to an art movement or school, such as abstract art, surrealism, realism, etc.; style here refers to an individual artistic expression within a genre.) Some artists have experimented with a variety of genres throughout their lives, but after the injury they remain in the genre practiced immediately before the injury. The weight of empirical evidence therefore favors art as a multi-process activity that depends on multiple brain areas and a surplus of art-related functional representations, rather than on a single cerebral hemisphere, region, or convolution.

Some seemingly art-related deficits that occur after brain damage are not specific to artists. Rather, they reflect the specialization of perception and cognition in the human brain (Zaidel, 2009). For example, damage to the right hemisphere can lead to deficits in spatial representation, especially when the right temporal lobe is damaged. Spatial perception and topographical memory are specialized in the right temporal lobe (De Renzi, 1982). Similarly, damage to the right hemisphere sometimes results in neglect of the left side of space; artists and non-artists alike will abandon, i.e., "abandon," drawings on the left side of the page (Zaidel, 2005). In most cases, this symptom resolves within the first few months after the injury. In one study involving an artist, the symptom (incompleteness of a drawing on one side) was not manifested in the outline drawing itself (it was complete on both sides) but in the application of color

to the drawing: the left side of the drawing remained black and white, while the right side was colored (Blanke et al., 2003). Ultimately, the brain areas that cause these disorders do not control the essence of artistic expression under normal, intact conditions.

There are no systematic data on the extent of perceptual and cognitive deficits in artists as a group, i.e., we do not yet know how severe or mild this deficit is after brain damage in artists and non-artists. There is reason to believe that artists as a group would have a “resilience” to some deficits: for example, given that visual artists typically develop a trained “eye” through a lifetime of detailed observation. Such practice should contribute to a functional representation of the brain that goes beyond the usual hemispheric or regional/area specialization.

Neuroimaging studies of brain activation and artwork have focused primarily on art viewers, rather than artists themselves, and on aesthetic preferences. Using neuroimaging techniques (usually functional magnetic resonance imaging), subjects view artworks and indicate their preference while their brains are scanned (Nadal et al., 2008). Vartanian and Goel (2004) found that subjects exposed to both representational and abstract paintings showed increased activation in the right caudate nucleus, as well as increased activation in the bilateral occipital gyri, left cingulate sulcus sinistra, and lateral occipito-temporal gyrus in response to their preference for paintings. Kawabata and Zeki (2004) found that viewing beautiful and ugly pictures involved the orbitofrontal cortex and motor cortex differently and that pictures of different categories elicited different patterns of brain activation (Jacobsen et al., 2006). Color plays an important, though not critical, role in visual art. For artists, visual sensory deficits resulting from eye defects illustrate the separation of talent and skill from the choice or use of color. (Nathan, 2002; Ravin, 2008). Visual artists with color blindness are not hindered by their color deficiency because they still create art (Zaidel, 2005). The central processing of color vision in humans is located in the occipital lobes, as has been shown by brain damage and neuroimaging studies. Damage to this area results in a deficit called central achromatopsia (Zeki, 1990). Color recognition and color meaning are associated with the lingual gyrus, which crosses the medial inferior occipital and temporal lobes (Meadows, 1974; Miceli et al., 2001). This is distinct from object recognition, which involves awareness of many other properties of an object, including identity, shape, and utility (Miceli et al., 2001). Specialized neurons in the retina of the eye called cones are essential for seeing objects in daylight or artificial light and for seeing colors. Under normal circumstances, the colors artists choose are determined by both the physiological state of the eye and the areas of the brain that specialize in color. But this still leaves unanswered the question of the special talent for color in art.

Artists rarely create works for their own personal viewing. Display to others is a central feature of art, and the display aspect has recently led to the postulation of an interesting biological connection between art and animal displays of courtesy (Zahavi, 1978; Miller, 2001). Charles Darwin distinguished between survival of the fittest and sexual selection, arguing that natural animal ornaments (e.g., colorful plumage) and other forms of animal display are the product of evolutionary forces specifically promoting sexual attraction (with a view to reproduction), contradicting survival per se (Darwin, 187). In the wild, mate attraction strategies are a dominant motivational force associated with a variety of traits, particularly those related to health, genetic quality, and fertility (Cornin, 1992). The display of feathers, fur, lung capacity, and physical acrobatics is an advertisement designed to attract, to “seduce”. The classic example is the peacock’s tail. It is too complex to be used effectively to escape predators or to fly, but it is used as a means of advertising various body adornment features (perhaps beauty). Maternal selection strategies in both animals and humans reflect the brain of the organism with all its capabilities and limitations. The conclusion about art is that the brain signals the artist’s intelligence, cognition, physical strength, skill, creativity, and talent (Miller, 2000).

Hormones play a major role in mate selection. The hypothalamus is the primary neuroanatomical site for hormone production and regulation. Courtship signals are triggered by hormone secretion and are perceived by observers, whether potential mates or rivals, whose behavioral repertoire is stimulated and modified by hormones. Artists use a variety of techniques to attract attention to their compositions, and the degree of attention given to art can depend on the level of hormones in the viewer’s body. For example, in visual art, size, color, content, symbolic message, material, and context are just a few of the ways in which attention is sought. In this context, one hormone to consider is oxytocin, a hormone (and neurotransmitter) that promotes attachment, bonding, closeness, trust, and positive social behavior. It is produced in the hypothalamus and released into the vascular system by the pituitary gland. In empirical studies involving humans, manipulation of oxytocin levels has been shown to alter trust in men involved in financial games (Damasio, 2005; Kosfeld et al., 2005; Zak et al., 2005). Speculatively, oxytocin levels in viewers’ brains may also be part of the neural mechanism that draws viewers to art exhibitions. What factors influence the viewing and admiring of a work of art may be remains to be discovered. Future research could focus on its role in this regard.

Symbolism in art and aesthetics are intertwined. Physiologically, experiential pleasure is associated with increased levels of dopamine, gamma-aminobutyric acid (GABA), and various neuropeptides (Burgdorf and Panksepp, 2006). It is not known what causes their increase in the context of art. The role of

aesthetics in art can be viewed as follows: the symbolic content of a work of art attracts the viewer's attention through its aesthetics. The artist is not consciously "inserted" into the composition, but rather reflects the sum of the artist's own artistic virtuosity and the emerging "aesthetic" qualities distilled in the viewer's mind. In other words, the viewer's mind extracts the cues for aesthetic content. The extent to which the artist's mind engages (communicates) with the viewer's mind is determined by the amount of aesthetics in the work. Even so-called "ugly" works of art attract attention and evoke aesthetic responses. A disgusting subject may be presented in a work, but viewers will judge the work as beautiful. The attraction to artistic display involves contemplating an artistic message, whether it is a face, a historical event, a natural scene, innovations, ideas or concepts, color combinations, etc.

Artistic content varies across cultures, but not the role of aesthetics, because it is cultural art if we consider the aesthetics of art to have a biological basis. Why was art created in distant lands in the late 19th and early 20th centuries influenced by Western artists? Van Gogh, Degas, Picasso, Modigliani, and many other artists were deeply influenced by the art of Japan, Africa, and the Pacific Islands in their circles, even though they had never visited those lands or spoken their languages. Similarly, non-artists today are influenced by works of art created in previous centuries and locations without knowing the context in which those works were created. The biological and neuroanatomical bases of the process of interest (attraction) in artists and non-artists can be considered a common denominator.

Aesthetics is associated with a wide range of pleasurable/reflective responses, but these are likely to be related to motivational neural systems. Only a few functional neuroimaging studies assessing preference for works of art have been published, and the findings have been mixed (Zaidel, 2005; Nadal et al., 2008). Animal studies, mainly in rats, suggest that experiential pleasure is phenomenologically and physiologically complex (Phillips, 2003), which may partly explain the lack of consistent findings in human neuroimaging studies and the paucity of such studies. In the 1950s, James Olds' work with rats reflected the search for the anatomical basis of pleasure following observations suggesting the presence of a "pleasure center" in the hypothalamus (Olds, 1956). Subsequent studies have linked pleasure in animals to motivated behaviors, including appetite, survival, and goal achievement. The "reward pathway," which consists of the medial forebrain bundle, particularly parts that include the lateral and posterior hypothalamus and the neurotransmitter dopamine, has been implicated in pleasure (Leknes and Tracey, 2008). For some time, dopamine was considered the primary neurotransmitter associated with pleasure. However, it is now generally accepted that neither the "reward pathway" nor dopamine alone explains the nature of pleasure, liking, or preference

(Berridge, 2003). Other brain regions, such as subcortical areas, are implicated in the experience of pleasure (Panksepp, 2005; Burgdorf and Panksepp, 2006), as are areas of the orbitofrontal cortex (Rolls and Grabenhorst, 2008) and the limbic system. In addition to dopamine, opiates, GABA, and various neuropeptides are now considered to be crucial in the experience of pleasure (Burgdorf and Panksepp, 2006; Leknes and Tracey, 2008). Clearly, improving the scientific understanding of the neural basis of aesthetic responses to art remains a major challenge.

Of greatest interest is the early origins of art. When did humans first practice art, and how closely was this practice linked to a particular point in the evolution of the *Homo sapiens* brain? The fossil record suggests that anatomically modern humans emerged in Africa between 200,000 and 150,000 years ago and began to spread by migration to other parts of the world around 100,000 years ago (Wood and Collard, 1999; Relethford, 2008). One of the main problems is the long time lag between the emergence of *Homo sapiens* and the emergence of many art objects and the widespread practice of art. Archaeological evidence suggests that an active, coherent and abundant art emerged in Western Europe in the late Upper Paleolithic, around 45,000 to 35,000 years ago (a period known as the Transitional Period). The location of Western Europe is intriguing, because *Homo sapiens* migrated into Asia, the Middle East and Eastern Europe. The Upper Paleolithic produced fine hand tools, small figurines made of ivory, tusks, bone and stone, as well as beads and pendants. These, along with evidence of body paint decorations and jewelry, are seen as early signs of stratified status within social groups (Lewis-Williams, 2002). Visual symbolism was used to identify socially related levels within social groups and communities, as was personal ornamentation. Thus, according to this view, the main circumstances that determined the purpose and use of early human ornamentation are related to levels of group identity, rather than to the production of “beautiful objects” for personal adornment or to make the individual appear attractive (Bahn, 1998; Lewis-Williams, 2002). Artistic practice changed, evolved, and became more than a group identifier, but instead became a virtuoso performance by artists who admired their talent and served a cultural purpose.

Only a small proportion of art-related artifacts have been found from earlier periods, raising the question of symbolic cognition and its expression in *Homo sapiens* who lived before the transitional period. One clue may lie in what happened to *Homo sapiens* who did not migrate out of Africa until 100,000 years ago (Behar et al., 2008). Archaeological evidence suggests that they developed advanced cognition in isolated coastal regions of southern and eastern Africa, gathering and consuming seafood (to compensate for chronic, millennia-long droughts in Africa), which may have had a different effect on the

brain (Mellars, 2006). Beads made from shells, animal teeth, ivory, and other materials were used for ornamentation as early as 70,000 years ago in southern Africa. It was these groups of people who migrated out of Africa around 60,000–65,000 years ago and spread throughout the world, including Western Europe, before the first migration. However, it should be noted that red ochre and other sources of coloring, crude marks on clay pieces, and crude figures have also been found in earlier human settlements around the world, suggesting the existence of symbolic cognition before the two great migrations out of Africa (McBrearty and Brooks, 2000; McBrearty and Stringer, 2007).

Despite the symbolic nature of art, the practice of art did not emerge suddenly in the human experience during the transitional period. It reflects evolutionary events spanning millions of years and presupposes answers about the interplay of genomic, environmental, climatic, and social factors. Most scholars would agree that gradual development, rather than a sudden leap, contributed to the consistent practice of art (Morgan and Renne, 2008). Symbolic animal behavior is not disconnected from this practice (De Waal and Tyack, 2003), but animals do not create art. A key question that remains unanswered is about the differences in the brains of animals, early humans, and *Homo sapiens* to explain artistic practice. The answer lies in the neuroanatomy and biochemistry of the brain, in increasing regional specialization, such as hemispheric asymmetry in humans, in the interconnection of specialized regions, and in the interaction of neuronal density and brain size. All of these govern a variety of changes in human behavior, not just the creation of art. Furthermore, the formation of close-knit, interdependent social groups may have been more important for the development of artistic practice than other factors.

Both art and language rely on symbolic and referential cognition. The critical positive changes in the brain that anatomically modern early humans attributed to full-fledged artistic production have also been attributed to the concurrent development of language (McNeill, 1992; Corballis, 2003).

### **The effects of music**

Why does music leave such an emotional impression on us? What tones and timbres can make us faint or stagger? The answer lies partly in evolutionary biology. The earliest mammals, most of whom were probably nocturnal, had to rely on their hearing and smell as defense mechanisms – they were overly focused, overly attentive. The modern experience of listening to live music can be seen as a remnant of a primitive adaptation (Whelan, 2013). In a concert hall, the brain has to “sift” all the ambient noise. This is a much more primitive form of listening than focused conversation. These acoustic signals – like the crescendo of an approaching predator – travel through the ear to the tempo-

ral lobe, which analyzes the sound image, identifies sounds, and labels their components as familiar or unfamiliar.

The salience of these sounds (i.e., whether a person responds to them emotionally and motivatedly) affects the autonomic nervous system (ANS), a network that controls certain involuntary processes such as breathing and heart rate. The valence of music, which signals whether the music feels positive, negative, or somewhere in between, also affects the ANS. These factors are one reason why our heart rate increases when we hear the infamous Jaws soundtrack, or why experimental music or heavy metal can make us feel uncomfortable if we're not used to it.

Music lights up almost the entire brain, including the hippocampus and amygdala, which activate emotional responses to music through memory; the limbic system, which controls pleasure, motivation, and reward; and the body's motor system. That's why it's easy to tap your feet or clap your hands to the beat of the music. The brain's sophisticated receptivity to music means that many different things are happening at once. One of the main ways that music, especially Western tonal music, evokes emotions in the listener is through patterns of tension and decision. Such patterns provide insight into how music (dis)conforms to our expectations and shed light on how the brain handles complex cognitive processes such as anticipation.

The effects of music on our brains have clinical implications. There is growing evidence that, for example, listening to Mozart's Sonata in D major for two pianos can reduce the frequency of seizures in some people with epilepsy. Other conditions and diseases, from Parkinson's disease to depression and Alzheimer's disease, may someday be linked to treatment decisions derived from understanding music. For example, identifying the precise type of music that can elicit a particular cognitive, motor or emotional response could lead to advances in treating, improving or compensating for impaired brain function in a variety of diseases. This could be facilitated by a better understanding of brain mechanisms.

People who have survived strokes or tumors develop sensory amusia, a condition that results from damage to the right superior temporal gyrus of the brain. Because this region is integral to recognizing different sounds, patients with sensory amusia lose the ability to perceive or respond to music. While patients with this condition may not be able to regenerate damaged tissue, the music itself can indirectly compensate for the failure. This is because the immediacy of music – it unfolds in real time and captures our attention in a non-negotiable way – is an ideal medium for creating specific experiences in the brain. Both immediate and long-term exposure to music will cause a person's neurons to regenerate in new ways, and over time, this will help shape the ways they communicate. Music is a powerful tool for the future of

precision medicine. As the scientific community continues to elucidate the emotional scope of music and how it differs from the listener, new methods of reducing the severity of diseases and improving overall well-being await both patients and otherwise healthy members of the general public.

Two features of our world that are universal and were a feature of earlier evolutionary development are our ability to create and respond to music and to dance to the rhythm of time (Pasternak, 2007). In the process of evolution, our ancestors, with very limited language but considerable emotional expression, began to articulate and gesticulate feelings: denotation versus connotation. However, the most developed type of such purely connotative semantics is music (Langer, 1951). In other words, meaning in music came to us before meaning in words. The middle ear of mammals evolved from the jawbones of earlier reptiles and transmits sound only at certain frequencies. It is naturally tuned to the sound of the human voice, although its range is greater than that required for speech. Furthermore, the frequency range that mothers use when singing to their infants and the so-called maternal or child-directed speech with its exaggerated intonation and rhythm correspond to that traditionally used by composers in their melodies. Just as there is a limited sensitive period during which an infant can acquire language and learn to respond to spoken language, there must be a similar stage of brain development for music to be incorporated into it. One difference between the developed brains of *Homo sapiens* and those of great apes is the increase in the area devoted to processing auditory information. The size of the visual cortex in other primates closely correlates with brain size, but in *Homo sapiens* it is smaller. The human brain has grown in size over the course of evolution, particularly in the temporal lobes and the dorsal region, which is involved in auditory language reception. The expansion of the primary and associated auditory cortices and their connections, associated with the increased size of the cerebellum and the prefrontal and premotor cortices connected through the basal ganglia, foreshadowed the transition to an aesthetic based on sound and rhythm, indicating the ability to relate music to external stimuli. The first musical instrument used by our ancestors was the voice. The ear is always open and, unlike vision, the eyes or the gaze, sound cannot be easily avoided, from the rhythmic beating of the mother's heart and its effects on the fetus and the small infant to the primitive drum-like beating of sticks on wood and the hand clapping of adolescent and adult ancestors. The growing infant is surrounded by and responds to rhythm. However, as Langer (1951) has argued that being more variable than the drum, voices quickly developed, and the long sweet melodies of primitive song became part of the communal celebration. Spoken language and music evolved from proto-language, a musical language derived from primate sounds, used by Neanderthals; it was emotional but wordless (Mithen, 2005).

Our present-day language is thought to have evolved through a primitive language driven by gestures, framed by musicality and performative flexibility, which was brought about by the development of anatomical changes not only in the brain but also in the coordination of the face, pharynx and larynx muscles. At about the same time (within several thousand years), the bicameral brain, while remaining bilateral, and the two cooperating cerebral hemispheres that coordinate the individual's life in harmony with the surrounding environment, became differently balanced, with the two sides being directed: pointing and suggestion on the left, and urging and longing on the right (Trimble, 2012).

A very significant discovery in the study of the effects of music on the brain is the emphasis on the importance of the right (non-dominant) hemisphere. Damage to the right hemisphere of the brain causes impairments in the perception of pitch, timbre and rhythm (Stewart et al., 2006). Brain imaging studies have shown that when listening to music, the right hemisphere is primarily activated, depending on the emotional experience – even when imagining music, areas of the right side of the brain are activated (Blood et al., 1999). This should not be interpreted as implying that there is a simple dichotomy of left and right functions in the human brain. However, traditional neuroscience has partially ignored the abilities conditioned by the non-dominant hemisphere, focusing mainly on the dominant (usually left) hemisphere of the brain. This is partly due to an overemphasis on the role of the latter in statements and a lack of interest in the emotional intonations of speech (prosody), which give much meaning to a person's musical expression.

The connection between music and emotion has been recognized, perhaps forever. Plato believed that music played in different modes would evoke different emotions, and in general most of us would agree on the emotional significance of any given piece of music, whether it is happy or sad; for example, major chords are perceived as happy, minor as sad. Tempo, or movement in time, is another component, and slower music seems less joyful than faster rhythms. This reminds us that even words and movement are significant parts of emotion, and that in dance we move when we are emotionally moved by music. Until now, music theorists have been concerned mainly with the grammar and syntax of music, rather than with the emotional experience that arises in response to music. If music does anything at all, it evokes feelings and the physiological responses that accompany them, which can now be measured. However, for the average listener, there may not be the necessary emotional relationship to the form and content of a musical work, since the real stimulus is not the gradual development of musical structure, but the subjective content of the listener's mind (Langer, 1951). Such a phenomenological approach directly contradicts the empirical techniques of current neuroscience in this

field, but is directly relevant to psychiatry and such topics as compositional creativity.

Music is the language of feelings. The rhythms of music are the rhythms of life, and music, with its tension, resolution, crescendo and diminuendo, major and minor keys, delays and silent interludes, and temporal developments, does not provide us with logical language, but it reveals the nature of feelings with details and truths that language cannot approach (Langer, 1951). This idea is difficult to guide the philosophical mind, especially when it is claimed that there can be knowledge without words. Indeed, the problem of describing the “language” of feelings permeates the entire field of philosophical and neuroscientific research and highlights the relative futility of trying to classify emotions (Langer, 1951).

There is literature supporting some links between creativity and psychopathology (Trimble, 2007): the links vary across different levels of achievement, and mood disorders are over-emphasized. Although there is a high prevalence of cyclothymia and bipolar disorder in samples of creative people, manic and depressive illness is relatively rare. Biographies of famous musicians are of great interest for studying brain-behavior associations. Attempts to translate descriptions of people from biographies into specific diagnoses cannot achieve a high level of validity and reliability, because the lack of autobiographical material and reliable contemporary medical reports means that any diagnostic formulation can only be tentative. As for classical Western composers, there are a significant number of people who suffer from emotional disorders, and the incidence of mood disorders ranges from 35% to 40% (Mula and Trimble, 2009). It is possible that similar associations also occur in non-Western composers, although studies have not been published to date. In contrast, none of them appear to have schizophrenia. These results are important for understanding the structure and function of the human brain and for the therapeutic approaches that are proposed, which vary depending on the diagnosis.

Music elicits and provokes responses that are universal, rooted in our evolutionary development, and that affect changes in emotions and movement. The anatomical associations mentioned suggest that music can be viewed as one way to stimulate the brain. Music is a non-invasive technique that has received much interest but little empirical research to date. The therapeutic value of music can be explained in part by its cultural role in facilitating social learning and emotional well-being. However, numerous studies have shown that rhythmic engagement of motor functions can actively facilitate movement recovery in patients with stroke, Parkinson’s disease, cerebral palsy, and traumatic brain injury (Thaut, 2005). Studies of people with memory disorders such as Alzheimer’s disease suggest that neuronal memory traces created

through music are deeply embedded and more resistant to neurodegenerative effects. Results from individual randomized trials suggest that music therapy is acceptable for people with depression and is associated with improvements in mood disorders (Maratos et al., 2008). In addition, the potential application of music therapy to patients with neuropsychiatric disorders, including autism spectrum disorders, although counterintuitive, has led to the use of psychotherapy that aims to directly evoke emotions.

Research has shown that music can reduce seizure frequency, suppress refractory epilepsy, and reduce EEG frequency in children with epilepsy during wakefulness and sleep. It is known that many people with epilepsy have EEG abnormalities, and in some people these can be “normalized” by music. Therapeutic options currently being investigated include altering the EEG using biofeedback of various components of ultrasound EEG or modulating musical input to a stimulus that affects the patient’s emotional state and thus cerebral and limbic activity and brain rhythms (Bodner et al., 2012). This context suggests the importance of further investigating the effects of music therapy on patients with neuropsychiatric disorders. To date, most of the work has been done with Western-style compositions, with the well-structured music of Mozart and Bach being popular interventions. Through music, we learn a lot about our human origins and the human brain, and we shape a potential therapeutic approach by accessing and stimulating specific brain circuits.

### **The effects of dance**

How many people who dance ballroom, foxtrot, breakdance, foxtrot, or line dance realize that they are doing something positive for their body and brain? Dance has a positive effect on the brain, which is why it is now used to treat people with Parkinson’s disease, a progressive neurological movement disorder. There is no doubt that music encourages physical activity and this also applies to dance.

The neurological effects of dance were discovered when scientists began to study the complex mental coordination required for dance. Synchronizing music and movement – in essence, dance – is a double treat: music stimulates the brain’s reward centers, while dance stimulates sensory and motor circuits. Studies have identified areas of the brain that contribute to learning to dance and performing it during a performance. These areas include the motor cortex, somatosensory cortex, basal ganglia, and cerebellum. The motor cortex is involved in planning, controlling, and executing voluntary movement. The somatosensory cortex, located in the middle of the brain, processes sensory information from all over the body, such as touch, temperature, and pain, and is involved in hand-eye coordination. The basal ganglia, a group of struc-

tures deep in the brain, work with other brain regions to smoothly coordinate movement, while the cerebellum integrates inputs from the cerebrum and spinal cord and helps plan fine and complex motor actions. Studies have shown which brain regions are activated by dance, and how the physical and creatively expressive elements of dance alter brain function. For example, many studies on the benefits of physical activity associated with dance and exercise range from improved memory to strengthened neural connections.

Chen et al. (2020), in a study published in the journal *Brain and Mind* by researchers at the Albert Einstein College of Medicine, found that dancing can improve brain health. The study looked at the effects of leisure activities on the risk of dementia in older adults. The researchers looked at the effects of 11 different types of physical activity, including cycling, golf, swimming and tennis, but found that only one of the activities they tested – dancing – reduced the participants' risk of dementia. The researchers say that dancing involves both mental effort and social interaction, so this type of stimulation helps reduce the risk of dementia. Research by Benedek and Neubauer (2013) found that a Latin-style dance program known as Zumba improves mood and certain cognitive skills, such as visual recognition and decision-making. Other studies show that dancing helps reduce stress, increases levels of the feel-good hormone serotonin, and helps create new neural connections, especially in regions involved in executive function, long-term memory, and spatial recognition.

Dance has been shown to have therapeutic effects on patients with Parkinson's disease. Parkinson's disease is part of a group of conditions called motor system disorders, which develop when dopamine-producing cells in the brain are lost. The chemical dopamine is an essential component of the brain's system that controls movement and coordination. As Parkinson's disease progresses, more and more of these cells die, leading to a drastic reduction in dopamine levels in the brain. The main motor symptoms of Parkinson's disease include bradykinesia (slowed movement), stiffness in the limbs and trunk, tremors, and loss of balance and coordination. These are the symptoms that dance can help with.

Dance can be considered a form of rhythmic auditory stimulation (RAS). In this technique, patients are presented with a series of fixed rhythms and asked to move to the rhythm. Studies of the effects of this method on patients with Parkinson's disease and other movement disorders have shown significant improvements in gait and upper limb function in participants. Although there have been no scientific comparisons of RAS with music or dance, research suggests that people with Parkinson's disease speak and walk better if they have a consistent rhythmic cue.

Art comes from life and returns to life through art. It is a way to reflect on life and live harmoniously, helping to mature spiritual values and develop human cultural awareness. Art is an effective language that allows individuals to learn their own history through aesthetic vision and create their own perspective (Gerçeker, 2018, Mercin and Alakuş, 2007). The primary function of art is to help people understand who they are and what they believe in. High-quality artistic education can only be implemented by understanding the importance of artistic education, taking into account the modern teaching perspective, curriculum and appropriate learning environment (Buyurgan and Buyurgan, 2012; Gerçeker, 2018, Anderson, 2003).

Artistic education is the development of abilities in some area of artistic activity (painting, music, etc.) and an integral part of the educational process, which is no less important than the development of other general education subjects (Jovaiša, 2007). It is closely associated with the art of education, i.e., with the influence on the emotional, spiritual, intellectual, physical maturity of students (Jovaiša, 2007). Artistic education helps to form a personality in a social system, where value standards are determined not by theoretical reasoning, but by the practice of human behavior (Kievišas and Gaučaitė, 2000). Artistic education performs many functions: it helps people understand their history, country and express their beliefs, develops senses such as vision, perception, hearing and taste, teaches moral values, educates individuals who respect freedom, helps individuals develop values (Gerçeker, 2018). The artistic creation and perception of art by students reflect their spiritual world – what they have experienced, understood, discovered, what they consider valuable or worthless. Artistic education is a holistic process, promoted by the communication and responsibility of all institutions related to artistic education. Artistic education strengthens cultural literacy, which increases the creativity of students. One of the main functions of artistic education is to socialize the student, contribute to his/her development, communication, adaptation in cultural life by improving achievements and reducing problem behavior (Bamford, 2007).

Rhythmic patterns are ubiquitous in nature, such as the rising and setting of the sun, the movement of ocean waves, the beating of the heart, or the inhalation and exhalation of air (Strogatz, 2004). Natural systems are periodic, persistent, and often depicted as cyclical waves (i.e., sine waves; Winfree, 1967). In addition to this rhythmic nature, many natural systems are complex (Strogatz, 2004; Ma'ayan, 2017). Complex systems are open systems, follow nonlinear dynamics, and are self-organizing, moving from disorganization to organization (Kauffman, 1993; Kaplan and Glass, 1997). Examples of complex systems include the organization of DNA, insect colonies, or schools of fish in the sea (Ma'ayan, 2017). These systems emerge, and the end results are often

unpredictable due to nonlinear dynamics (Kaplan and Glass, 1997). The brain is also a complex, self-organizing system that organizes itself into patterns of activity known as oscillations (e.g., theta wave [4–8 Hz]; alpha wave [8–12 Hz]; beta wave [12–30 Hz]; Buzsáki, 2006). This continuous rhythmic activity encodes information in meaningful ways and creates our conscious experience (Buzsáki, 2006; Cebolla & Cheron, 2019).

Movement is intrinsic to consciousness or perhaps drives it (Cebolla and Cheron, 2019). Body rhythms are important throughout life. The first action of the nervous system is movement, and the body and brain can develop properly thanks to spontaneous fetal movement. In early life, motor movement actually stimulates cortical brain activity (called spindle oscillations; Khazipov et al., 2004; Buzsáki, 2006), and these movements help develop cognitive skills such as language, as well as social and emotional intelligence (Zentner and Eerola, 2010; Trehub and Cirelli, 2018). Later, movement stimulates hippocampal and cortical oscillations, which increase synaptic plasticity, facilitate connectivity between brain regions, and optimize brain functioning in adulthood and old age (Sirota and Buzsáki, 2005; Headley and Paré, 2017). That is, the brain-body connection is bidirectional: oscillatory rhythms in the brain drive movement, and movement drives oscillatory rhythms.

Dance, as a versatile form of movement, is indeed a characteristic human behavior that emerges in infancy. Infants move in synchrony with musical rhythms, a synchrony of movement and sound that is associated with the experience of pleasure (Zentner & Eerola, 2010; Fujii et al., 2014; Trehub & Cirelli, 2018). This synchrony of movement with music is also evident on any dance floor. When people hear music, they are compelled to move to the beat or engage with the rhythm, and this rhythmic engagement leads to positive emotional states (Phillips-Silver et al., 2010; Trost et al., 2017). In this manuscript, we summarize findings from anthropology, sociology, psychology, dance pedagogy, and neuroscience to propose the dance synchrony hypothesis, which posits that people dance to enhance intra- and inter-brain synchrony. We explore this idea in several ways. First, we examine evolutionary theories of dance, which suggest that dance promotes interpersonal coordination. Second, we examine basic movement patterns that emerge during development and are ubiquitous across cultures around the world. Third, we examine how each of seven neurological behaviors increases intra- and inter-brain synchrony. Fourth, we examine the neuroimaging literature on dance to identify the brain regions most associated with and affected by dance. The findings presented here support our hypothesis that humans dance for intrinsic reward (Richard et al., 2013; Robinson et al., 2008), which improves interpersonal coordination due to the increase in neural synchrony caused by dance.

The term “neural synchrony” refers to oscillatory neural activity. Neural oscillations arise from population-level neuronal firing and allow for efficient communication within and between brain structures (Koepsell et al., 2010). Neuronal oscillations, recorded in humans primarily using electroencephalography (EEG), can be quantified in terms of power (amplitude) and coherence (correlated power and/or phase between multiple brain regions or between people). When researchers talk about intra-brain synchrony, they are talking about coordinated neural activity or neuronal connectivity within brain regions or between them at the individual level. When researchers talk about brain synchrony, they are talking about neuronal connectivity between people. Brain synchrony is measured using hyperscanning, a term coined in 2002 to refer to the simultaneous recording of brain activity from two or more individuals (Hasson et al., 2004; Liu et al., 2018).

Historically, Western scholars have viewed dance as an art form from a limited and Eurocentric perspective (primarily evaluating dances of Western European origin and aesthetic preferences, such as ballet) (Yamin, 2017; Walker, 2018). But when we think about dance in a more holistic and inclusive way, we can include other contemporary forms of movement, such as hip hop, improvisation, and authentic movement, as well as non-Western traditional folk dances. To help us think about dance, we need to expand our view of dance as a pure art form.

It is difficult to arrive at a single, specific definition of dance, as dance serves a variety of purposes for human populations in widely varying cultural contexts. Throughout the world, dance has traditionally been a part of religious rituals and rites of passage (Hanna, 1988). This can be seen in contexts as diverse as the Salpuri dances of Korean shamanism, the Sun Dance of the American Plains Indians, and even the dances of ancient Greek Dionysian cults (Baer, 1993; Lewis-Williams, 2002; Park et al., 2002). Previous definitions of dance have focused on anthropological and sociological perspectives (Hanna et al., 1979; Reed, 1998; Kaeppler, 2000). For example, dance anthropologist Joann Kealiinohomoku defines dance as a short-term form of expression performed in a certain form and style by the human body moving through space. She further notes that dance occurs through purposefully selected and controlled rhythmic movements; the resulting phenomenon is recognized as dance by both the performer and the observing members of a certain group (Williams, 1976). Previous research has proposed several neural and biobehavioral functions of dance, including: (1) attentional focus/flow; (2) core emotional experiences; (3) imagery; (4) communication; (5) self-expression; and (6) social cohesion (Christensen et al., 2017). Here, we develop a new definition of dance that encompasses both of these lenses and focuses on dance as a human behavior that originates in the brain: the neurocentric definition of

dance. This definition provides a neuroscientific framework from which to explore how the brain manifests itself in dance and movement forms, as well as the effects of dance on the brain.

Dance encompasses a wide range of movement patterns that: (1) are spontaneously or intentionally produced; (2) are performed for ritual, performance, or social communication purposes; and (3) are engaged in a diverse network of brain regions that support neurobehavioral sensory, cognitive, social, emotional, rhythmic, creative, and energetic functions.

Dance evolved as a spontaneous process that promotes coherent electrical activity between brain regions. As the physical body adapts to external (e.g., music) or internal (e.g., breathing) rhythms, these rhythms engage brain regions that are related to the external world (auditory and sensory), and subsequently engage other, more inwardly focused brain regions (motor, cognitive, and emotional). This engagement creates enhanced synchrony (increased power and coherence) between these regions, promoting enhanced neurobehavioral effects in sensory, motor, cognitive, social, emotional, rhythmic, and creative brain regions. Furthermore, it can be hypothesized that when we dance in a group, the brain dynamics between individuals in the group become synchronized, that is, dance enhances both intra- and inter-brain synchrony. This is called the dance synchrony hypothesis. We dance to obtain intrinsic rewards, to promote brain synchrony both within and between individuals, which leads to better interpersonal coordination.

One of the current evolutionary theories of dance suggests that dance evolved as a form of interpersonal coordination involving both imitation and synchrony (Laland et al., 2014). Imitation or mimicry (used interchangeably in this text) refers to the matching of movement, while synchrony refers to the matching of time (Bernieri & Rosenthal, 1991; Hove & Risen, 2009; Chartrand & Lakin, 2013). Interpersonal coordination has been evolutionarily selected for its important role in social cohesion or bonding (Chartrand & Lakin, 2013). These behaviors help to connect with others, and recent research has shown that they promote neural connectivity (Bernieri & Rosenthal, 1991; Hasson et al., 2012; Hasson & Frith, 2016). There are other theories about the evolution of dance and other creative art forms, but they are beyond the scope of this review (Morriss-Kay, 2010; Zaidel, 2020; Harvey, 2020). Dance is a complex physical activity that involves mimicry and synchrony of various neurological behaviors.

Humans are exceptional imitators, although the ability to imitate is also common in other species, such as songbirds and insects (Tchernichovski & Marcus, 2014; Duranton & Gaunet, 2016; Goller & Shizuka, 2018). Some of our successful interactions with the world as humans depend on imitation. Imitation is an important feature of human development, as it is through imitation

that we develop social cognition, which allows us to understand the thoughts and feelings of others and share conscious experiences with each other. Early social interactions between mothers and infants during development help shape later socioemotional functions (Prochazkova & Kret, 2017). For example, when teaching language to infants, mothers often speak with exaggerated tones and facial expressions to emphasize the sounds and movements of new words, a behavioral phenomenon known as maternalization (Nelson et al., 1989; Falk, 2004). As we grow older, imitation remains an important behavioral skill because it allows us to connect and develop social relationships. As humans, we often imitate the speech, movements, gestures, facial expressions, and eye gaze of others (Duranton & Gaunet, 2016). Furthermore, there is growing evidence that human mimicry goes beyond vocal and motor mimicry and includes synchrony of heart rate, student diameter, blushing, crying, and yawning (Kleinbub, 2017; Palumbo et al., 2017). This phenomenon is called automatic or autonomous mimicry, and it is believed that through these subtle or unconscious interactions, we share each other's emotional landscape, which is known as emotional contagion and helps to develop a sense of empathy (Hess & Fischer, 2013; Prochazkova & Kret, 2017).

Humans, like other social animals, live in groups, and the success of a group (e.g., physical, emotional, reproductive, financial) depends on the dynamic social interactions among its members (Alexander, 2002; Rubenstein, 1978). The development of social and emotional processes is therefore evolutionary beneficial, as they allow us to anticipate the actions of others so that we can respond adaptively to a variety of group situations, including those that are welcome or threatening. Furthermore, these skills help us to integrate effectively into other social environments, including family, friends, and work, which ultimately contributes to successful survival. These ideas have been summarized by Shamay-Tsoory et al. (2019) into the social alignment model, in which the synchrony of movement, cognition, and emotion work together to promote our sense of social alignment or connection to the group. The experience of social alignment is rewarding in itself, which encourages us to engage in prosocial behavior. Furthermore, when we perceive ourselves to be socially incongruent, we will adjust our actions to increase social alignment.

Dance can be an extension of this process, involving many aspects of interpersonal coordination, including touch, eye contact, sensory and motor interaction, rhythmic or combined movement, coordination of physical movements, facial expressions or emotional qualities, and even synchronization with other physiological parameters such as breathing, heartbeat, and sympathetic tone. To date, studies have shown that, compared to non-dancers, dancers have better interpersonal coordination skills (Sofianidis et al., 2012). Interpersonal coordination is a key skill for a dancer, because in order to effectively take

on a choreographic sequence (and be selected for a role), a dancer must be able to imitate movement patterns as well as the rhythm of the movement (or coordinate it) to rhythmic sound patterns or an internally generated rhythm). Dancers are taught to do this by observing others move (e.g., choreographer, teacher, other dancers), observing themselves in the mirror, and using imagery to get a feel for how the movement should be generated. Dancers come closer to generating correct movement sequences by correcting their actions based on feedback from the teacher, based on feedback from observing themselves in the mirror, and mentally visualizing correct movement patterns. Dance training strengthens a number of neurological actions, which in turn contribute to better interpersonal coordination skills. These skills are associated with enhanced neural synchrony at both the individual and group levels. Innate movement patterns emerge during development, are ubiquitous in cultures around the world, and have been codified in dance techniques. During development, several essential movement patterns or stages of motor development emerge, which we will briefly describe here. Breathing is a key factor in healthy motor development at and after birth. Adaptation to independent breathing is a necessary and challenging factor in the transition from intra-uterine to extrauterine life (Hillman et al., 2012). After breathing, lying down is one of the first active positions demonstrated by newborns (Teitelbaum et al., 1998). Lying down is followed by the stage of standing up from a supine to a prone position (Teitelbaum et al., 1998). This occurs at approximately 3 months of age, when the infant rolls from back to stomach and rotates along the body axis. In the early stages, the pelvis rotates first, followed by the trunk, shoulders, and head. By 6 months, this movement pattern may be reversed, starting with the head and ending with the tail, a phenomenon known as head dominance. Sitting begins at around 6 months of age, when balance can be maintained by distributing weight equally across the two buttocks and the coccyx (i.e., the sitting bones; Teitelbaum et al., 1998). At this time, the infant can make additional movements of the head, torso, upper limbs, and arms while maintaining stability in a sitting position. During this time, infants begin to develop the ability to engage rhythmically with music. They can move rhythmically to music, demonstrating tempo flexibility, or the ability to change movement to the beat (Zentner & Eerola, 2010). Research suggests that this early form of dance helps develop our interactions with the outside world, including social and emotional development (Zentner & Eerola, 2010; Cirelli et al., 2014; Trehub & Cirelli, 2018). Crawling is the next stage that may begin around the same time as sitting. When crawling is achieved, the infant moves forward on hands and knees, with all four limbs equally distributed, and the arms and thighs move parallel to the midline of the body (Teitelbaum et al., 1998). Standing develops around 8–10 months, when the infant can rise and

stand for several minutes, often leaning on objects in the environment. Finally, walking occurs in three distinct stages, which are regulated by the use of the legs in a proximal and distal manner (i.e., from the thighs to the feet; Teitelbaum et al., 1998). During walking, the thighs are the only part of the leg that actively moves, while the lower leg and foot are carried passively. Eventually, the infant fully utilizes the feet and can take effective steps, transferring weight equally back and forth between the left and right sides of the body. Mastery of these movement patterns continues to develop in adolescence and adulthood and is associated with and dependent on coordinated brain activity.

During these critical developmental periods, synchronized neural oscillations in both low (delta, theta, and alpha) and high (beta, gamma) frequency bands are essential for coordinated activity to occur at both the brain and behavioral levels (Uhlhaas and Singer, 2010). Specifically, during neonatal development, involuntary fetal movements drive cortical activity characterized by alpha-beta oscillations within the delta band (Khazipov et al., 2004; Milh et al., 2007; Whitehead et al., 2018). These neural synchrony patterns help coordinate the activity of sensory and motor regions, ensuring proper somatotopic mapping and sensorimotor processes. During development, the oscillations shift from lower to higher frequencies (i.e., increase in gamma power) and develop increased synchrony (i.e., coherence or phase-locking value), a process that continues into adulthood (Takano and Ogawa, 1998; Benasich et al., 2008; Uhlhaas et al., 2015). Recent studies have shown that oscillatory activity in both somatosensory and motor cortex changes with aging (e.g., increased beta recovery after movement) and may underlie somatosensory processing and motor learning and performance (Gaetz et al., 2010; Espenhahn et al., 2019; Gehringer et al., 2019).

Often called the universal language, dance is found in all cultures of the world. While each culture has its own expressive dance forms, there are innate or basic movement patterns that are evident in all of these dance forms. The diversity of dance forms is created by differences in style and performance using the same movement patterns (Barros et al., 2010). The movement patterns codified by Bartenieff and Hackney are not only a predictable aspect of human development during the first 3 years of life, but also occur across human cultures. For example, these patterns are characteristic of the explosive marine radiation and homologous movements in West African traditional dance forms, as well as the subtle homolateral and contralateral movements of Eastern European folk dances.

Looking deeper into one particular dance form, we see how these basic movement patterns are inextricably intertwined throughout the form. In Argentine tango, for example, breathing is an integral mechanism for partner marking and phrasing. The heart-distal connection is essential as dancers radiate and

extend in grand gestures of the arms and legs, then return to the safety of their partner's unit. The head-tail connection is evident as dancers arch their backs and dramatically extend their spines into a low slump. Effective upper-lower body connection is essential for smooth leading and following; dancers push and pull toward each other with their upper bodies and put their weight on the floor with their lower bodies. When transitioning into an open embrace, dancers must use one side of their body independently of the other. Finally, to master the complex footwork required by Argentine tango, one must learn to effectively utilize diagonal movement patterns.

Along with physical virtuosity, including strength, flexibility, balance, limb coordination, and gross and fine motor control, dance is a performance art and requires a set of skills that include aesthetic, emotional, communicative, and social elements (Yarrow et al., 2009). Dancers must learn and perform complex movement sequences either verbally instructed by a choreographer or visually observed by other dancers. Dancers must also perform movements in a timed sequence, often in response to musical or rhythmic cues. In an ensemble, dancers must also be aware of the movements of other dancers as they move in synchrony or perform specifically prescribed movements in response to other dancers. Therefore, effective dancing requires high levels of functioning in several different cognitive domains. Indeed, recent studies have shown that, compared to non-dancers, dancers exhibit improved cognitive abilities, as well as significant structural and functional brain changes that support these abilities (Bläsing et al., 2012; Burzynska et al., 2017). Dance engages every neurobehavior, and the growth and development of this neurobehavioral domain is associated with changes in neural synchrony.

Touch, especially gentle touch, is important for social and emotional development, helps reduce discomfort and pain, reduces stress, is experienced as pleasurable, and increases positive emotional states (Hertenstein et al., 2006; Korosi and Baram, 2010; Perini et al., 2015; Krahé et al., 2016; Pawling et al., 2017; Goldstein et al., 2018). In addition, studies using touch therapies, such as massage, have shown that touch is effective in alleviating clinical symptoms in premature infants and adults with pain disorders such as rheumatoid arthritis and fibromyalgia (Frith, 2021; Field, 2014; Hathaway et al., 2015). Dance training often intentionally engages the somatosensory system, which is activated by stimulating our sensory receptors, including mechanoreceptors in the skin (e.g., Meissner corpuscles, Pacinian corpuscles, and Ruffini corpuscles) and proprioceptors in the muscles (e.g., muscle spindles and Golgi tendon organs). For example, a dance class might involve exercises in which the entire body is placed on the floor and the dancer attempts to stimulate all parts of the skin, paying close attention to the sensory experience. This practice is often done with eyes closed to focus on the internal experience, and is designed to en-

hance the felt presence of the body in space. Alternatively, the dancer might engage in tactile stimulation of another dancer's body, gently massaging with their hands, or sensory exploration using various parts of the body (e.g., feet, knees, elbows, and back). Perhaps due to this sensory perception training, dancers have increased proprioceptive abilities (Kiefer et al., 2013; Volkerding and Ketcham, 2013).

Stimulation of the somatosensory system, like other sensory systems, is associated with enhanced neural oscillatory activity (Koepsell et al., 2010). For example, in rodents, stroking or sensing the environment with whiskers enhances neural synchrony and the timing of phases encoding spatial information about the environment (Ahissar et al., 2000; Szwed et al., 2003; Brecht, 2006). Furthermore, studies in nonhuman primates using single-unit recordings have shown that consciously attending to tactile stimuli, as practiced in dance, increases neural synchrony in sensory cortical areas such as the frontal and lateral parietal cortices (Murthy and Fetz, 1992). Somatic attention tasks in humans have also been shown to increase brain connectivity in the gamma band (35–45 Hz) between opposite frontal and parietal regions (Desmedt and Tomberg, 1994). Interesting new work involving human romantic partners used hyperscan EEG to examine the effects of social touch (i.e., hand-holding) on the experience of pain when one partner is experiencing pain (the target) and one partner is observing (empathy). Social touch increased brain synchrony, particularly in the alpha band (8–12 Hz), and this effect was significantly associated with both touch-related analgesia and partner empathic accuracy (Goldstein et al., 2018). This study was followed up using a general fMRI approach and found that empathy was similarly activated in the inferior parietal lobe, an area of the action monitoring network, when the target was experiencing pain (Korisky et al., 2020). Recent research shows that enhanced neural synchrony in one sensory system has cross-talk effects on other sensory systems (e.g., somatosensory and visual systems), suggesting that these fluctuations may play a role in the integration of our sensory experiences (Bauer et al., 2020).

Motor movement is essential for the proper development of cortical networks and the emergence of consciousness (Cebolla and Cheron, 2019). Studies in both rodents and humans have shown that motor movement in the form of physical activity significantly improves emotional state and cognitive functioning and is beneficial for many neurodegenerative and neuropsychiatric disorders (Basso and Suzuki, 2017; Vivar and van Praag, 2017; Voss et al., 2019). Of all the neurological behaviors studied, dance most clearly activates the motor system, and the training of technique includes skills that help strengthen both gross and fine motor skills. Dance training at an early age has been shown to enhance motor development and improve balance, equilibrium, postural con-

trol and alignment, range of motion, fine motor skills, and movement planning and sequencing, known as practice (Golomer et al., 1999; Rein et al., 2011; Bläsing et al., 2012; Sirois-Leclerc et al., 2017; Corrêa Dos Anjos and Ferraro, 2018). In addition, dancers optimize motor synergy (i.e., effectively coordinate movements at related joints), which results in reduced muscle tension and increased movement precision (Thullier & Moufti, 2004).

Brain studies during or after physical activity support the idea that motor movement enhances brain synchrony. Specifically, enhanced cortical synchrony in various frequency bands (e.g., delta, theta, alpha, and beta) has been associated with preparation, execution, perception, and movement imagery (Cevallos et al., 2015; Tomassini et al., 2015). Most notably, rodent work has shown that hippocampal theta increases during spatial navigation, wheel running, and treadmill running (Buzsáki and Moser, 2013). Because the prefrontal cortex receives neuronal input, and therefore activity, from the hippocampus (Preston & Eichenbaum, 2013; Onarheim and Biskjær, 2013) prefrontal cortex neurons exhibit similar predictive or preparatory behavior during movement (Fujisawa et al., 2008). Similar to rodents, human hippocampal theta activity occurs during movement and is positively correlated with movement speed (Aghajan et al., 2017; Bohbot et al., 2017; Yassa, 2018). Furthermore, acute and chronic exercise in humans increases oscillatory activity at various frequencies (as measured by EEG) and increases functional connectivity (as measured by fMRI) in brain regions involved in affect and reward processing, learning and memory, attention, and executive functioning (Crabbe & Dishman, 2004; Voss et al., 2010, 2016; Weng et al., 2017; Li et al., 2017). Movement synchronization between individuals has been shown to improve mood, memory performance, coordination, cooperation, dependency, and altruistic behavior (Macrae et al., 2008; Hove and Risen, 2009; Wiltermuth and Heath, 2009; Valdesolo et al., 2010; Valdesolo and Desteno, 2011). For example, one study examined the effects of physical synchronization on brain synchrony using fNIRS. Participants performed either a synchronous or asynchronous right-hand movement and then completed a teaching and learning task. Synchronized movement resulted in improved brain synchrony in the lateral prefrontal cortex, and this effect was positively correlated with the level of relationship between the two participants (Lu et al., 2019). Technological advances in group dynamic brain recordings will be needed to study brain synchrony in two or more people moving simultaneously, such as in dance.

Cognitive processes develop closely with motor processes and are supported by coherent neural activity (Diamond, 2000; Fries, 2005). Dance is a complex form of physical activity because it involves cognitive processes of learning and remembering choreographic sequences. Dance and choreography have been linked to a variety of cognitive functions, including attention, imagery,

problem solving, short-term and long-term memory, and declarative and procedural memory (Stevens et al., 2003; Stevens and McKechnie, 2005; Sevdalis and Keller, 2011; Carey et al., 2019). For example, dancers are excellent at remembering complex motor movement sequences (Stevens et al., 2019), a skill that is specific to dance training and reflects improved learning and memory. Furthermore, compared to non-dancers, dancers demonstrate improved ability to mentally rotate images (Bonny et al., 2017), which is related to spatial processing abilities. Finally, recent work with older adults has shown that dance improves prefrontal cortex-dependent executive functioning in areas such as planning, working memory, and cognitive flexibility (Kosmat & Vranic, 2017).

Cognitive processing has been linked to neural synchrony, particularly in the theta frequency range. Specifically, theta oscillations are thought to facilitate memory formation (Buzsáki and Moser, 2013). Theta activity facilitates the cognitive processing of sequential experiences including spatial (Skaggs and McNaughton, 1996), auditory (Aronov et al., 2017), and temporal aspects (MacDonald et al., 2011), by organizing sequences of neuronal activity (Dragoi and Buzsáki, 2006), which are then repeated during subsequent sleep periods (Wilson and McNaughton, 1994; Siapas and Wilson, 1998; Lee and Wilson, 2002). In humans, memory encoding is positively correlated with theta amplitude (Lega et al., 2012), and theta induction via transcranial slow-wave stimulation or transcranial magnetic stimulation supports memory encoding (Kirov et al., 2009; Tambini et al., 2018). Furthermore, neural synchrony between the hippocampus and medial prefrontal cortex is critical for memory encoding and retrieval. For example, hippocampal and prefrontal theta become coherent during problem-solving tasks, including those involving spatial navigation, associative learning, and working memory (Jones and Wilson, 2005; Brincat and Miller, 2015; Tamura et al., 2017; Padilla- Coreano et al., 2019).

Recent research has revealed that inter-brain synchrony increases during collaborative problem-solving tasks, as well as during teaching and learning interactions (Dikker et al., 2017; Xue et al., 2018; Bevilacqua et al., 2019; Lu et al., 2019; Reiner et al., 2020), which has implications for both the problem-solving interactions that occur during the choreographic process and the learning experiences that occur during dance training.

Humans are inherently social creatures, and successful social interactions depend on social cognitive skills that contribute to our survival and future reproduction (Herrmann et al., 2007). The field of social neuroscience has shown that successful social interactions require accurate mental representations of other people's thoughts and feelings, which have been studied using theory of mind, empathy, or action observation tasks and have been linked to extant brain regions, including the Default Mode Network, the dorsal and ventral

attention networks, and the anterior parietal network (Schurz et al., 2020). Dance involves many social aspects, dance training takes place in groups, and dance often involves partnerships between two or more people. Historically, dance has been considered a social behavior. For example, in the 19th century, Charles Darwin hypothesized that dance and music evolved for courtship and mating purposes. Later in the 20th century, In the 1920s, anthropologists proposed that dance is a form of social order that enhances social cohesion and communication and signals group cohesion (Christensen et al., 2017; Zaidel, 2018).

The study assessed the empathic abilities and resting-state functional connectivity of dancers and healthy controls. The insula is a region of the cerebral cortex located in the lateral gyrus that is involved in sensorimotor integration (i.e., the translation of sensory information into motor action) and the generation of subjective emotional states (Craig, 2009; Menon & Uddin, 2010). This region supports empathic feelings, including empathy for pain, anxiety, social exclusion, disgust, and taste (Jabbi et al., 2007, 2008; Prehn-Kristensen et al., 2009; Mazzola et al., 2010; Masten et al., 2011). Compared with controls, dancers demonstrated higher levels of empathic ability and greater functional connectivity between the insula and other regions, including the anterior cingulate cortex, midline cortex, middle temporal cortex, and medial frontal cortex (Gujing et al., 2019). Positive associations were observed between levels of empathy and functional connectivity between the posterior insula and the middle cingulate cortex, suggesting that these areas may be integral to supporting dancers' social and emotional abilities (Gujing et al., 2019). It is believed that the practice of mirroring in dance and dance movement therapy (DMT) promotes dancers' empathic abilities, and this ability is associated with increased activation of the mirror neuron system (McGarry and Russo, 2011). Social neuroscience has attempted to identify the neural mechanisms underlying social interactions using the hyperscanning technique (Montague et al., 2002). A review of the scientific literature suggests that social interactions are goal-directed, requiring greater coordination and attention to achieve "successful and profitable social interactions," which is driven by brain synchrony between the temporal parietal connections and the frontal cortex (Gvirts & Perlmutter, 2020). Hyperscanning studies investigating the overall intentionality of social interactions have been investigated in a number of real-world tasks. For example, interpersonal brain synchrony is increased during tasks such as cooperative games, coordinated walking, group humming, guitar playing, and problem solving (Lindenberger et al., 2009; Cui et al., 2012; Jiang et al., 2012; Müller et al., 2013; Nozawa et al., 2014; 2017; Gu et al., 2018; Liu et al., 2018). The study used hyperscan EEG recordings during natural social interactions between male and female pairs (Kinreich et al., 2017). Compared

to resting state, neural synchrony [defined here as the correlation of EEG power spectra] in the gamma band (30–60 Hz) increased in temporal-parietal brain regions during social interactions, and neural synchrony was significantly greater in romantically involved pairs compared to strangers. Interestingly, these neural synchrony patterns were significantly associated with periods of social gaze, experiences of positive affect, and feelings of attachment experienced with the partner. Given that gaze and emotional expression mark the first nonverbal social behaviors between infants and parents, the authors suggest that brain-to-brain synchrony may underlie social bonding and attachment (Kinreich et al., 2017). In fact, enhanced brain synchrony has been observed in parent-child interactions, with greater synchrony corresponding to enhanced emotional bonding between parent-child pairs (Reindl et al., 2018). Brain-brain synchrony has also been observed in the classroom, both among students and between teacher and student, with improved brain synchrony being associated with both classroom engagement and better social dynamics (Dikker et al., 2017; Bevilacqua et al., 2019).

Researchers revealed that different brain regions were activated during social networks during leading, following, collaborating, and improvising; however, neural synchrony was not explicitly examined (Chauvigné & Brown, 2018; Chauvigné et al., 2018). Changes in neural synchrony may differ between dance forms that focus on intentional synchrony (i.e., choreographed dance) versus spontaneous or emergent synchrony (i.e., improvisational dance; Rennung & Göritz, 2016; von Zimmermann et al., 2018).

Appropriate emotional development in childhood and adolescence is important for healthy emotional regulation and mental states in adulthood, and this behavior depends on the correct connection of the frontoamygdala circuit (Casey et al., 2019). As a performance art form, dance has a close relationship with emotions. Dance can be viewed as a form of emotional expression through bodily gestures and movements. (Amabile, 1992; Ritter & Low, 1996; Silvia et al., 2008). Additionally, dance training often involves emotional interactions with others, such as working with a dance partner or in a troupe. Dance performance can also elicit strong emotional responses in both dancers and spectators. Using Labanian movement analysis, researchers have shown that specific movement patterns (in the absence of facial expressions) evoke similar emotions (e.g., happiness, sadness, fear, or anger) in both the dancer and the observer (Shafir et al., 2013, 2015). The emotional aspect of dance is thought to be a key element associated with the positive effects of DMT, with dancers demonstrating higher emotional intelligence compared to non-dancers (Jeong et al., 2005; Puncanen et al., 2017; San-Juan-Ferrer & Hípola, 2020). Emotional expression and perception, which often rely on nonverbal cues such as facial expressions, body movements, and tone of voice, allow us to both

share our own internal emotional state and understand the state of another (Symons et al., 2016). Such emotional sharing, or emotional contagion, allows us to understand the thoughts, intentions, and actions of others and supports mutual coordination. At the individual level, emotional detection, integration, and appraisal have been associated with enhanced theta and gamma synchronization in brain regions (Symons et al., 2016). Studies have shown that when two individuals experience similar emotional experiences, such as emotional films, neural synchrony between those individuals increases in sensory cortical areas and limbic regions as the intensity of the emotional experience increases. Experience is correlated with the level of neural synchrony (Hasson et al., 2004; Nummenmaa et al., 2012; Kinreich et al., 2017). Importantly, when watching an emotionally arousing dance performance, dancers demonstrate greater theta phase synchrony in frontal and central brain regions compared to non-dancers (Poikonen et al., 2018).

Early in development, parents communicate with their infants through rhythmic interactions such as rocking, bouncing, stroking, singing, and mother/father language. This rhythmic interaction is thought to improve interpersonal coordination and neural synchrony between parent and child (Markova et al., 2019) and is crucial for the proper development of auditory processing, language, and communication skills (Fujii and Wan, 2014). In fact, disturbances in neuronal oscillatory activity are prominent in language pathologies such as autism and dyslexia (Gandal et al., 2010; Goswami, 2011; Silvia, 2008; Murphy & Benítez-Burraco, 2017), and rhythmic skills training has been implemented as a clinical tool to help children with such deficits (Miendlarzewska & Trost, 2013). Dance involves rhythmicity, or the ability to synchronously incorporate body movements into musical rhythms. This rhythmic ability emerges early in life, when infants are able to move in time with musical rhythms (Phillips-Silver et al., 2010). Dance training strengthens these abilities, and dancers are able to train both musical rhythms and the body movements of others more effectively than non-dancers (Washburn et al., 2014; Miura et al., 2016; Jin et al., 2019).

Early studies showed that the brain can be entrained to visual and auditory rhythmic stimuli, termed photo- and auditory driving, respectively (Neher, 1962; von Gizycki et al., 1998). For example, drumming at a rate of ~7–9 beats per second can induce theta activity in the brain, which is reported to induce intense, hallucinogenic psychological states (Haefele, 1962). In commercial efforts, this idea has been used to create soundscapes designed to engage the brain in certain rhythms and induce various psychological states (e.g., relaxation, problem-solving, insight). In addition, autohypnotic states (induced by rhythmic movements) have been observed in traditional ritual dances across cultures. For example, trance and possession states have been documented

in Haitian Vodou dances, as well as traditional Balinese Javanese dances. One study found that whole-brain alpha activity and frontal midline theta activity increased when a professional dancer recalled Salpuri, a shamanic Korean dance form intended to wash away evil spirits (Park et al., 2002). Neuroimaging studies also show that rhythmic music, compared with scrambled controls, produces both intra- and inter-brain synchrony in a variety of brain regions, including subcortical and cortical auditory areas, fronto-parietal attentional networks, and motor planning areas (Abrams et al., 2013; Farbood et al., 2015; Kaneshiro et al., 2020). Group music playing has also been shown to induce physiological synchrony (heart rate interval) among group members, and this effect correlates with perceived group cohesion (Ilanit et al., 2020). Playing a melodic phrase together on a guitar has been shown to induce intra- and inter-brain synchrony, as measured by the phase-locking index and inter-brain phase coherence, respectively, particularly at fronto-central electrode sites and most notably in the theta frequency band (3–7 Hz; Lindenberger et al., 2009). Interestingly, the finding of enhanced intra- and intercerebral synchrony has been extended to improvisational guitar playing (Müller et al., 2013), which has implications for improvisational dance forms.

Humans are a highly creative species; we value novelty and highly value new ideas. From an evolutionary perspective, creativity is important because it helps drive human progress and can be demonstrated throughout society in a variety of pursuits, including the arts and sciences (Wiggins et al., 2015). Creativity is a skill that emerges through development, and recent educational attention has focused on developing creativity as an important skill in and outside the classroom (Kupers et al., 2019). Dance focuses on creativity because the creative process makes dance an art form rather than just a regular physical activity. Research has shown that dance enhances creative abilities, and creativity emerges in dance forms that involve a high level of self-expression, such as contemporary dance and improvisation (Fink et al., 2009; Fink and Woschnjak, 2011).

Creativity has traditionally been studied using tests of convergent or divergent thinking, and engagement in these tasks is associated with activation of the default mode network, including the medial frontal cortex and posterior cingulate cortex (Mayseless et al., 2015), as well as increased alpha power in bilateral prefrontal and right posterior cortices (Fink and Benedek, 2014). More recent studies suggest a U-shaped function during creative thinking, with alpha power significantly increasing during the emergence and crystallization of a creative idea (Rominger et al., 2019). Furthermore, the moment of intuition or “AHA moment” has been associated with increased gamma synchronization in the right anterior superior temporal gyrus (Jung-Beeman et al., 2004). One study comparing novice and professional dancers examined

brain activity during a standard creativity test and vividly imagined improvised dance (Fink et al., 2009). On both tests of creative thinking, professional dancers showed significantly increased alpha synchrony compared to novice dancers, particularly in posterior parietal regions (Fink et al., 2009). Recent studies have shown that interpersonal brain synchrony increased during collaborative divergent thinking (Xue et al., 2018; Lu et al., 2019). These findings have implications for group dance improvisation, suggesting that collaborative creative tasks (e.g., in improvisation) increase neural synchrony between individuals who share in the conscious generation of creative ideas.

In line with the dance synchrony hypothesis and in line with the findings above, some evidence suggests that dance enhances brain synchrony (Poikonen et al., 2018). The authors suggest that this increased synchrony may reflect cognitive and/or affective skills that develop as a result of dance training (Poikonen et al., 2018). Second, professional dancers exhibit greater alpha synchronization compared to novice dancers both during an alternative use task, which is a creativity task, and during the imagining of an improvisational dance (Fink et al., 2009). Third, dancers exhibit greater power at higher brain frequencies (alpha and beta) during resting state compared to professional football athletes and healthy controls (Ermutlu et al., 2015). Fourth, intervention studies using electroencephalogram (EEG) have shown that, compared to a cognitive training control, dance training (24 weeks of a 60-minute program of traditional Greek dance, twice a week) improves optimal network performance as measured by the small-world property, indicating faster information flow and more accurate information integration between distant cortical areas (Zilidou et al., 2018). Given that these changes showed a positive correlation with improvements in body flexibility, it suggests that more efficient neural network performance may underlie dance-related physical improvements (Zilidou et al., 2018).

Studies have sought to investigate structural brain changes resulting from dance, primarily by comparing experts with novices or non-dancers. A study comparing contemporary dancers (mean age  $15.3 \pm 5.2$  SD years, trained in styles such as ballet, tap, jazz, swing and ballroom dance) with non-dancers found that dancers had greater cortical thickness in superior temporal regions (Karpati et al., 2017). In addition, gray matter thickness was positively associated with accuracy in dance imitation, rhythm synchronization and melody discrimination tasks (Karpati et al., 2017). Greater gray matter volume in the foot areas of the primary somatosensory and motor cortex was also observed in ballet dancers (Meier et al., 2016). In a comprehensive study, Burzynska et al. (2017) studied the brains of expert dancers. They studied 20 dancers with an average of 12 years ( $\pm 6$  SD) of training in various dances and currently dancing 14h per week ( $\pm 8$  SD) and compared them with non-dancers,

matched for age, BMI (total normal weight), and education. Compared with non-dancers, dancers performed significantly better on balance (measured by time spent balancing on one leg) and dance ability (measured by percentage of correct movements), with years of dance experience showing a positive relationship with motor skills. Surprisingly, no differences were observed between groups in various cognitive domains, including fluid intelligence, processing speed, spatial working memory accuracy, working memory span, and task switching. Furthermore, no differences were observed between groups in cortical thickness or subcortical gray or white matter volume (Hänggi et al., 2010). This finding has also been demonstrated in other highly motoric individuals, such as world-class gymnasts.

Resting-state studies have shown that, compared with non-dancers, dancers exhibit greater functional connectivity between the medial cingulate cortex and bilateral putamen and between the precentral and postcentral cortices, and this effect is positively related to the amount of dance training, suggesting that dance enhances communication in cortico-basal ganglia loops that govern motor control (Beaulieu, 2002; Fieremans et al., 2008; Barazany et al., 2009; Alexander et al., 2010; Li et al., 2015). These studies show that dance training leads to structural changes in the brain primarily in sensory and motor regions, as well as connections between these regions, ensuring faster conduction and better coordination between these brain areas, which are important for dance expression.

Through practice, dancers are taught to understand where the body is in space, navigate and coordinate actions in space, carefully evaluate the actions of another mover, and perform a full range of physical movements, from gross motor to fine-tuned actions. Dancers must develop the ability to quickly and efficiently learn choreographed sequences from another dancer, often a teacher or fellow dancer, and to easily and accurately perform the instructed movements. Recent research suggests that the action monitoring network or mirror neuron system may be integral to this ability, as well as the ability to perceive the emotional landscape of others (McGarry & Russo, 2011). Because many modern human neurophysiological and neuroimaging techniques are very sensitive to motion artifacts, recordings are often obtained when the individual is sitting or lying still. As a result, it has been difficult to record brain activity while dancing; however, researchers have overcome this obstacle by recording the dancers' brain activity by imagining themselves dancing or by observing the performances of other dancers.

The action-monitoring network helps us observe and imitate the movements and behaviors of others. This network includes brain areas such as the premotor and parietal cortex, as well as the supplementary motor area, superior temporal sulcus, and primary motor cortex. A body of work has examined the

neural correlates of how embodied movement is represented in the brain (Calvo-Merino et al., 2005; Cross et al., 2006). Some of the first studies in dancers revealed increased activity in the action-monitoring network when watching more familiar movements (Gardner et al., 2015). A study of trained ballet and capoeira dancers (Calvo-Merino et al., 2005) found greater bilateral activity in motor areas of the action-monitoring network, when dancers viewed their own dance style (e.g., ballet or capoeira) compared to other styles. However, no such familiarity effect was observed in areas related to visual cognition, such as the fusiform gyrus (Calvo-Merino et al., 2005). Furthermore, a study showed that experienced ballroom dancers activated the ventral premotor cortex more than novices when watching ballroom dance videos (Pilgramm et al., 2010). Together, this work suggests that motor cognition or experience regulates the activation of the action monitoring network, especially areas related to motor function. This cross-sectional work has paved the way for further intervention studies. In one of the first longitudinal studies involving dancers, the brains of 10 expert dancers (mean dance learning history:  $12.8 \pm 5.6$  years) were monitored weekly while they watched another dancer and imagined themselves performing complex movement sequences that they were currently learning during the rehearsal process (Cross et al., 2006). Specifically, the dancers were instructed to imagine themselves performing the dance sequences they were watching and to rate how well they could perform these movement sequences. Over the 5 weeks of the experiment, the time spent learning these choreographic sequences was  $5.2 \pm 0.9$  hours per week. When dancers observed others performing these choreographed sequences, brain areas in the action-monitoring network were activated and similar results were observed in non-dancers who had only 5 days of training to play a dance video game (Cross et al., 2009). These results suggest that once movements are embodied (that is, when we understand how to perform complex movement patterns smoothly), the brain creates activity patterns that reflect these learned movements.

Together, these studies suggest that dance strengthens the action-monitoring network, or mirror neuron system, which may be a key link between sensorimotor learning and social cognition. It is through this network that we are able to process and interpret the actions and emotions of others (Cross et al., 2009; Caspers et al., 2010; Gardner et al., 2015). By observing others, we gather information about their goals and intentions, which allows us to predict their future behavior (Blakemore & Frith, 2005; Falck-Ytter et al., 2006; de C. Hamilton & Grafton, 2006; de Hamilton, 2013). Therefore, from an evolutionary perspective, dance may help strengthen the brain networks that support our ability to understand others, namely our interpersonal coordination skills.

Due to technical limitations, studying the moving body and brain is a challenging task; however, several researchers have taken up this challenge using limited physical movements or brain imaging devices that are less prone to movement artifacts. These studies have revealed that different aspects of dance, such as leading, following, coordinating movements, synchronizing movements to rhythm, and improvisation, are supported by distinct brain regions that underlie sensory, motor, cognitive, and motivational abilities.

Using positron emission tomography, researchers were able to image the brains of amateur dancers while they performed tango steps on an inclined surface (Brown et al., 2006). They examined three aspects of dance: engagement, meter, and patterned movement. The anterior cerebellar vermis, which is associated with coordination and precision of movement, supported the dancers' ability to link their movements to musical tempo (compared to moving in time with no music). Dancing to a regular metric rhythm (compared to moving to an irregular rhythm) was supported by the right putamen, a region of the basal ganglia involved in voluntary movement. Finally, dancing, compared to simple rhythmic contraction of the leg muscles, increased activation in the medial superior parietal lobe, which is associated with spatial orientation. Another group observed and evaluated the group of inexperienced dancers played a dance video game (Ritter & Dijksterhuis, 2014). They found that, compared to rest, dancing activated the superior temporal and superior parietal lobes, two areas involved in sensory-motor integration. Furthermore, activation in these areas increased as dance steps became more complex. A similar study found that the timing of dance steps was positively correlated with activity in the medial temporal gyrus and inhibition in the fronto-parietal cortex (Ono et al., 2014). This correlation suggests that as dancers become more skilled at responding to musical rhythms, they are more likely to be guided by bottom-up rather than top-down cortical activation (Ono et al., 2014). These neural processes may contribute to a state of flow (Nakamura & Csikszentmihalyi, 2014) or facilitate step performance as a person gains experience in dance and musicality.

An interesting new line of research has focused on the brain of a duet. The brains of professional pair dancers (trained in Argentine tango, salsa, swing, or ballroom) were imaged using fMRI while the other dancer performed bimanual movements of the wrist and metacarpophalangeal joints in all three planes of motion, with contact on the inner surfaces of the fingers (Chauvigné et al., 2018). Interestingly, the brains showed different activation patterns during different periods of the dance, namely during leading, following, coordinating movements together in a pre-learned sequence (reciprocal conditioning), and improvisation. The guidance was organized by brain regions involved in spatial orientation, sensorimotor integration, motor planning and sequencing,

motor movement initiation and error correction, including the primary motor cortex, premotor cortex, cingulate motor area, supplementary motor area, superior parietal lobe, inferior frontal cerebellum, lateral cerebellum and superior temporal gyrus (Chauvigné et al., 2018). More sensory-oriented brain regions were organized next, including those regulating tactile perception and proprioception, motion tracking, social cognition and monitoring of reward-related outcomes, including the sensorimotor cortex and sensory thalamus (motor area) (Chauvigné et al., 2018).

All of these neuroimaging studies suggest that dance training can lead to re-organization of brain systems that support expert dance skills. The changes in the dancers' brains may be the result of years of learning to develop proprioceptive, motor, and coordination systems (Başar & Güntekin, 2008; Benedek et al., 2012).

In Lithuania, arts education is provided in preschool and pre-primary education groups/classes, in primary and secondary education institutions, in other words, in general education schools. If a child chooses to delve into a particular area of art, such education also takes place in institutions of arts education that complement formal education or in specialized education schools, where general education is implemented in parallel with the chosen artistic branch. Artistic education begins in early childhood in kindergarten, and later continues at school, when the child is introduced to music, art, literature, dance, theater or contemporary art. Thus, already at an early age, the child is educated in a variety of ways. His/her imagination, creativity, social skills, aesthetic artistic perception, and cultural awareness are developed. The process of artistic education, which manifests itself during the perception, teaching, and performance of art, highlights the spiritual principle of art, helps the personality to achieve its own identity (Vilkiene, 2004). Later, the child him/herself or together with his/her parents (or only the parents) chooses to develop a certain artistic activity, and even later, continuing it, becomes a professional in a specific chosen branch of art.

In Lithuania, the main discussion is about the artistic education prevailing in general education schools and non-formal education, which helps children grow spiritually, culturally, creatively and intellectually. These areas have been extensively studied by Lithuanian authors: Zaleckienė (1994), Barkauskaitė (2001, 2004), Aramavičiūtė and Martišauskienė (2001), Vilkiene, (2004), Kievišas (2007), Jovaiša (2001), Pečeliūnas (2013). Artistic education is discussed in the documents general programs of pre-school, primary, basic and secondary education (2022), Concept of non-formal children's education (2023).

The education of musical performers is a consistent and long process of pedagogical work. Musical education begins in early childhood and continues in

several stages (music school, music/arts gymnasium or conservatory and music academy) until a musically mature personality is formed. Becoming a professional musician begins imperceptibly in childhood, when the child plays an instrument, sings, plays in an ensemble, this activity becomes more and more interesting (Watson, 2010; Huhtanen, 2006). Later, it naturally becomes one of the forms of leisure, and even later, the students themselves decide to pursue a professional music career. Professional musical education takes up most of the life of a musician, because professional development takes place all the time – learning during lessons or lectures, conducting independent rehearsals at home, participating in competitions, concerts, festivals, master classes, etc. Music education of children in music schools (where artistic education programs are implemented, supplementing formal education) is one of the areas of activity in which the essential goals of educational reform can be successfully implemented: to create conditions for the comprehensive development of the child's physical, mental and spiritual strengths, to expand his/her individuality, to improve through self-education, to cultivate a personality capable of nurturing the native culture and common human values (Šečkuvienė, 2004). Therefore, more and more parents who understand the essence of musical education bring their children to study at music schools. Some children are brought to learn to play only for the sake of general knowledge, to understand the essence of music, to develop intellectually, while others learn because family members or friends play or learn to play music. There are also such children who themselves show a desire and have a clear vision of becoming professional music performers in the future. Regardless of the student's abilities, the wishes of the parents or the children themselves, the main goal of the music school and the teachers working there is to develop a professional personality who would continue his/her future on the musical path.

When educating music performers, the teacher's professional vocation and knowledge of specialization and a properly selected learning plan for the student are important. The activity of a music teacher is multifaceted and even complex (Lasauskienė, 2010). The teacher not only develops the student's technique, develops musical abilities, but also helps psychologically, cooperates and develops spiritually and intellectually, and also prepares a mature personality. Therefore, the role of a music teacher in professional music education is very important, taking into account the totality of personal qualities, values, pedagogical functions and the abilities necessary to perform them. When preparing a professional music performer, it is not enough for a teacher to have only practical musical skills; it is also necessary to have good competence knowledge, such as the artistic competence of a music teacher, the competence of managing the music education process, the competence of communication and cooperation, and the competence of continuous im-

provement (Hunter and Schellenberg, 2010). However, in order to educate professional music performers, a music teacher must be a professional in his/her field, and demonstrate the competences of a music teacher (Gabšytė and Bankauskienė, 2016).

When educating a professional music performer, there are many important factors that, if taken into account, can achieve excellent results. These are the professional skills of the teacher related to a certain specialization, methods of technical development, a high-quality instrument and the ability to control it, a stimulating learning environment, concerts, competitions, master classes, constant rehearsals, playing new works, stage experience, etc. These aspects have been studied in the field of professional music education by several scholars: Gabnūtė (2011), Burt-Perkins (2006), Huhtanen (2006, 2012), Johnsson and Hager (2006), Triantafyllaki (2010) and Weller (2006). Many of today's music teachers are clear and knowledgeable about how to educate a professional music performer. However, we were unable to find scientific sources about the methods teachers use, how they communicate with students, what is the atmosphere and educational relationship during lessons, and whether and how parents are involved in the educational process.

When preparing professional music performers, teachers often rely solely on their own knowledge and experience, but this is insufficient. It is necessary to be familiar with the regulations and programs relating to how professional music performers are trained. Hence, this monograph considers the Lithuanian and international documents regulating the training of music performers, and reviews the insights, goals and objectives that are relevant to both teachers and students. It is also important to assess the strengths and weaknesses of this area within the Lithuanian and international contexts.

In Lithuania, there is very little scientific research on the training of professional music performers (Rinkevičius, 2002; Rupeikaitė, 2014; Bukantaitė and Gerulis, 2012), but we can rely on several documents dedicated to the training of music performers: Traditional Folk Music Performer Training Standard (2008), Popular Music Performer Training Standard (2008), Music Education Part of Specialized Educational Field Programs (Primary, Basic and Secondary Education Programs with Music Education) (2024), Music Study Field Description (2014), and Recommendations for the Development and Implementation of Artistic Educational Programs Complementing Formal Education (2015). The last three documents are intended for the targeted professional music education and training of music performers.

Analyzing the Traditional Folk Music Performer Training Standard, it can be seen that this document is intended for individuals with secondary and musical education. Upon completion of the study program of a traditional folk music performer regulated by the Standard, certain professional competencies are

acquired, such as traditional singing and playing solo and in ensemble, popularization of traditional folk music, and creative interpretation of traditional folk music. The main goal of a traditional folk music performer is to perform and creatively interpret traditional folk music, and to popularize it (The Standard was approved by Order No. ISAK-1970/A1-2 of the Minister of Education and Science of the Republic of Lithuania and the Minister of Social Security and Labor of the Republic of Lithuania of 8 October 2008). The Standard for the training of a popular music performer is the basis for the development of a non-university study program, stating that upon completion of the program, professional competencies related to the performer's concert activity, preparation of music programs, and participation in cultural life are acquired. As defined by the Standard, the success of a performer's activity is determined by creativity, initiative, sociability, self-confidence, and responsibility. The goal of a popular music performer is to prepare and publicly perform popular music works (The Standard was approved by Order No. ISAK-1970/A1-279 of the Minister of Education and Science of the Republic of Lithuania and the Minister of Social Security and Labor of the Republic of Lithuania of 8 October 2008). However, none of these documents discusses the fact that the training of a traditional and popular music performer should begin from an early age. It can be stated that such musical education is oriented towards amateur activities, promoting a love of music and meaningful leisure. However, when training professional musicians, systematic and consistent work is necessary, allowing the achievement of the set goals.

*The Recommendations on the Development and Implementation of Artistic Education Programs Complementing Formal Education (2015)* define the purpose, goal, objectives, and principles of development of artistic education that complements formal education, the programs' purpose, content, implementation, and assessment of students' progress. Each art school, taking into account these recommendations and the needs and abilities of students, forms the content of the school-level program, plans the process and means of its implementation. The goal of the programs is to systematically develop students' natural artistic abilities and personal strengths, to provide them with music, art, dance or theater, and general competencies that are necessary for productive participation in contemporary cultural life and when choosing a profession. The program of musical education that complements formal education consists of a primary and a basic level. Children are educated at the primary level for four years. This stage aims to foster individuality and help students acquire knowledge and skills in vocal or instrumental music. Within it are the systematized and summarized program requirements for the specialized subject, solfeggio, choir, ensemble, second instrument. The basic education program is intended for those who have completed the primary music edu-

cation program. It also covers four years, and includes music history. Thus, at the primary music education level, the core consists of four subjects (music making/specialized subject, solfeggio, music history, ensemble or second musical instrument, or choir, which are offered by the school, taking into account the content of music making), and at the primary level three (music making, solfeggio, ensemble or second musical instrument, or choir, which are offered by the school, taking into account the content of the music making subject). After completing this program, it is proposed to continue musical education by choosing a professional musical education module (extended education) or a specialized music education program (primary and secondary education combined with music education program).

The document *On the approval of the music education part of specialized educational programs (primary, basic and secondary education programs combined with music education)* (2024) presents the most important criteria for training music performers in various music classes. The music education program is intended for students with special educational needs due to exceptional personal abilities for music, to consistently, systematically and purposefully educate them and provide them with the necessary knowledge, skills and value attitudes. The program is implemented by schools providing primary, basic and secondary education combined with music education. Schools, guided by the program, form the educational content of their school according to the needs and abilities of students. The goal of this educational program is to create appropriate conditions for the maturation of a musical, creative, conscious personality committed to the dissemination of musical and artistic culture, by observing and analyzing the development of students' exceptional abilities for music and personal qualities. The document presents the most important criteria for the development of each subject of the music part of the specialized educational program. The program specifies the tasks that are implemented in the core of musical education. Some of them are: to provide students with the opportunity to choose subjects that meet their talents, interests and needs, subject module programs, as well as to develop musical abilities that help to subtly and professionally understand and solve artistic and interpretive tasks of music creation, performance, analysis and evaluation; to encourage students to actively engage in independent creative and concert activities, to teach them to apply musical knowledge and expression skills in social and cultural activities; and to develop critical thinking, self-awareness and professional skills that will be needed in further musical activities. One of the tasks set for the teacher is to help students accumulate and realize an individual concert repertoire, to self-assess and systematize the good experience gained through artistic expression, and to be able to use it for personal development (Order No. V-311 of the Minister of Education and Science of the Republic of

Lithuania of 19 March 2024). Summarizing the essential criteria mentioned in the document, it can be stated that this document is one of the most important in training performers. It not only specifies the goals and objectives of the subject, explains how and why a music performer is trained, but also clearly discusses the subject descriptions of each specialization, and indicates what skills and abilities the student will acquire while studying the specialization.

*The Music Study Field Description (2014)* defines the profession of a musician, which shapes his/her identity, strengthens his image in society and role in culture, and promotes music creation and artistic research. This description is intended for higher education institutions, i.e., college studies and the first and second cycles of university studies. Thus, it is an accurate description of music studies intended to train music performers in college and university.

The documents available in Lithuania discuss traditional music making, popular music and its dissemination. Recommendations are also provided for the preparation and implementation of artistic educational programs that complement formal education (appendix: music part), the music education part of specialized educational programs and the description (project) of music studies are provided. The strength of these documents can be considered that they clearly and consistently describe how a student is educated from early childhood until maturity. These documents include provisions on how to educate a young music performer, and are the main documents in preparing a future performer.

**Tabl. 11:** Strengths and weaknesses of documents regulating the training of musical performers in Lithuania

Document title	Strengths	Weaknesses
<i>Training standard for traditional folk music performers, 2008.</i>	<p>The standard systematically describes the areas of activity (traditional singing and music making in solo and ensemble; popularization of traditional folk music; creative interpretation of traditional folk music);</p> <ul style="list-style-type: none"> <li>● The standard provides a comprehensive description of the acquired competences and their boundaries;</li> <li>● The goal set in the standard ensures the regulated areas of learning and their teaching methods.</li> </ul>	<ul style="list-style-type: none"> <li>● The standard is designed for higher non-university education;</li> <li>● The document is intended for older students;</li> <li>● The document does not detail technical teaching methods;</li> <li>● The standard is intended for those who already have a musical education.</li> </ul>

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Document title	Strengths	Weaknesses
<i>Popular Music Artist Training Standard, 2008</i>	<ul style="list-style-type: none"> <li>• The document provides a complete list of acquired competencies;</li> <li>• The standard ensures and specifies learning objectives;</li> <li>• The standard specifies precise areas of activity in which the performer will be able to realize him/herself;</li> <li>• The goal set by the standard ensures regulated areas of learning and their teaching methods</li> </ul>	<ul style="list-style-type: none"> <li>• The standard is designed for higher non-university education;</li> <li>• The standard does not provide technical teaching methods;</li> <li>• The document is intended for older students;</li> <li>• The standard is intended for those who already have a musical education.</li> </ul>
<i>Recommendations on the development and implementation of educational programs supplementing formal artistic (primary and basic musical) education, 2015</i>	<ul style="list-style-type: none"> <li>• The document is precise and systematic;</li> <li>• The appendix to the document highlights the requirements of the primary and basic music education program;</li> <li>• Precise recommendations have been made for each musical specialization;</li> <li>• Precise assessment guidelines are indicated, which are selected and decided by each school individually;</li> <li>• The document is relevant for art schools and the teachers working in them.</li> </ul>	
<i>Regarding the approval of the music education part of specialized education programs (primary, basic and secondary education programs combined with music education), 2024.</i>	<ul style="list-style-type: none"> <li>• Clear objectives are presented at each stage of education (grade);</li> <li>• The document clearly presents the most important criteria for each specialization (performer's expression, knowledge and understanding, abilities, interpretation of musical works, performer's musical expression in social culture);</li> <li>• The document is intended for primary, secondary and basic education;</li> <li>• The document specifies requirements for all specializations;</li> <li>• The document presents the main models and characteristics of performer's expression training.</li> </ul>	<ul style="list-style-type: none"> <li>• The document is intended for all educational grades;</li> <li>• The information in the document is general: the document analyzes all musical specializations;</li> <li>• The document is designed for students with different musical abilities;</li> <li>• The document indicates that schools, following the program, organize the educational content themselves, taking into account the needs and abilities of students.</li> </ul>

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Document title	Strengths	Weaknesses
<i>Music study field description (draft) 2014.</i>	<ul style="list-style-type: none"> <li>• The description is intended for higher education institutions;</li> <li>• The concept of the music study field is presented;</li> <li>• Precise descriptions of teaching, studying and assessment are prepared;</li> <li>• Requirements for the implementation of study programs are defined;</li> <li>• A systematized table of the implementation of the music study field results is presented.</li> </ul>	<ul style="list-style-type: none"> <li>• The description is prepared on the basis of the project.</li> </ul>

All of the above documents deal with the training of a music performer. The standards for popular and traditional music analyze aspects intended for students who already have a musical education. The educational document supplementing formal artistic education is intended for those who have chosen dance, music, theater or art programs. The educational supplement supplementing formal musical education specifies aspects of a recommendatory nature intended for schools at the initial and basic stages. Each school, individually in accordance with these recommendations, provides the requirements for specialty programs and an assessment system. The musical aspects described in the specialized education program are intended for students who have chosen continued musical education at a higher level – at a conservatory and a music/art gymnasium. The specialized education program is intended for children with high musical abilities. The description of the music study field is purposefully directed at college study programs and the first and second cycles of university studies.

It can be seen that there is a lack of documents that define the development of teachers who train professional performers. There is also a lack of scientific articles about the training of professional music performers, professional music education based on the leadership of teachers in educational interaction with the student. It can be concluded that in Lithuania there are documents dedicated to the training of music performers, but there is a lack of scientific sources that would describe the training of a professional music performer using the leadership of the teachers in educational interaction with the student. When analyzing the international context of music performer training, several important documents can be identified: Educating Professional Musicians in a Global Context (2012), Relevance and reform in the education of professional musicians (2014), Recommendations to the European Union about the role of music education and training in the new EU programme for culture

(2000), *Preparing young musicians for professional training: what does scientific research tell us?* (2007), *Music Standards for teachers of students 3–18+* (2015/2016). This section will review the goals, objectives, and other aspects of these documents that are important in preparing professional music performers.

*Professional Musician Education in a Global Context* (2012) is a publication that presents systematic scientific articles on the education of professional musicians. The editors of the publication belong to the organization ISME (*International Society for Music Education*), which consists of seven international music education commissions, and the commission CEPROM (Commission for the Education of the Professional Musician). The publication consists of scientific articles on the topic of professional music performers presented during a seminar organized by the CEPROM commission (2012, Athens). One of the main concepts of the publication is the professional music performer, therefore it examines topics related to professional education, exploring the roles and opportunities of participants involved, and questions what it means to be a professional musician in today's world. The organization's goal is to focus attention through scientific articles on professional music performers who take responsibility for their development in creating, performing and disseminating music that reflects perception and mastery, conveying the meaning of music to all people. The organization promotes the integration of music performers into education, and discusses teaching methods and music education methods offered to teachers preparing future performers. This publication consists of eighteen scientific articles that discuss various topics. For example, musical careers (training music performers for a diverse and sustainable career), the identity of professional musicians, the physical and psychological well-being of performers, the music curriculum, technology in music education and the life of professional music performers.

Another important publication, published in Brazil in 2014 at the initiative of the ISME organization and the CEPROM commission, is dedicated to the reform of professional musician education (*The Relevance and Reform of Professional Music Education, 2014*). It presents topics on institutional culture and leadership, curriculum renewal, creative teaching practices, technology integration and global perspectives in the field of music.

*The European Forum for Music Education and Training* – EFMET, as a project launched in 2003, is coordinated by the European Music Council EMCMET, which unites European organizations involved in formal music education. The EFMET project formulated objectives that helped to develop recommendations that are important for improving the education of music performers. The Recommendations to the European Union on the role of music education and training under the new EU Culture Programme indicate the pro-

motion and improvement of formal and informal cooperation and contacts between organizations in Europe, the collection of information in Europe on music teacher training programs, and the preparation of recommendations to the European Commission on the role of music education under the new EU Culture Programme. A brief description of the cultural program analyzes the positive impact of musical activity on development, the impact of social tolerance, flexibility and creativity, and discusses the profession of a musician, which includes several roles: musician, teacher, manager of the educational process, and a constantly improving personality.

The document states that music education increases cultural awareness, while professional education in Europe is still underdeveloped, due to the lack of cooperation and exchange programs in public schools and vocational centers, insufficient artistic education in schools, and little attention to foreign language learning in conservatories and academies.

A significant European project, the Erasmus Thematic Network for Music "Polifonia", was dedicated to professional music education. Over the course of three years (2004–2007), the document *Professional Training of Young Music Performers: What Does Research Show?* was prepared. Some 67 professional music organizations from 32 European countries participated in this activity, involving 30 experts divided into five working groups. The project objectives were: 1) to examine issues related to the Bologna Declaration process, taking into account the development of learning in 1st (bachelor's), 2nd (master's) and 3rd cycle study programs, ensuring the use of the credit system, the development of curricula, and the mobility of students and teachers; 2) to collect information about other levels of music education, except for the first and second levels, with particular attention to pre-school and third cycle (doctoral) music studies; 3) to study international trends and changes in the music profession and their significance in professional music education. This document is one of the most important in the training of professional musicians, revealing how and in what way a professional music performer is trained.

International documents also discuss the requirements for teachers who train music performers. One of them is compiled by the National Council for Professional Music Education. The document *Standards for Music Teachers Working with Students Aged 3–18+* talks about an experienced teacher who would be able to transfer skills to the student and encourage them to continue a successful career. It also states that every skilled teacher must understand the cognitive, physical and social development of the child, constantly demonstrate excellent performance and musicality skills, provide detailed knowledge of music theory, history and specialization. Such a teacher uses various assessment systems, which he or she presents to the school and the parents of the students, applies various engaging methods that make it easier to achieve the

desired result, thus facilitating the process of music learning. An experienced teacher creates and nurtures a learning environment, strives for trust in the lessons. A good teacher is able to accept a child with various preparation or musical talent, combining the musical program with his/her abilities. He/she maintains contact with parents, colleagues and the community. A good teacher constantly reflects on his/her teaching, student performances and development. This document, when talking about the training of professional performers, emphasizes the qualities not only of music performers, but also of music teachers.

An analysis of international documents showed that they mainly focus on the following topics: training and education of professional music performers, qualities and prospects of professional music performers in today's world, improvement of teachers' theoretical knowledge and practical skills. What these documents lack most is systematicity and detail related to the musical education of students of different ages.

**Tab. 12:** Strengths and weaknesses of international documents regulating the training of musical performers

Document title	Strengths	Weaknesses
<i>Educating Professional Musicians in a Global Context</i> (2012)	<ul style="list-style-type: none"> <li>● The scientific articles discuss the topics of professional music education: musical careers, training of music performers for a diverse and sustainable career, identity of professional music performers, physical and psychological well-being of music performers, music curriculum, technologies in music education and in the lives of professional musicians;</li> <li>● The document consists of short but precise articles;</li> <li>● The document promotes the recognition of music performers in education;</li> <li>● The document presents teaching methods relevant to teachers.</li> </ul>	<ul style="list-style-type: none"> <li>● The document does not contain any general conclusions;</li> <li>● The articles do not discuss the development of technical skills of professional music performers.</li> </ul>

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Document title	Strengths	Weaknesses
<i>Relevance and reform in the education of professional musicians (2014)</i>	<ul style="list-style-type: none"> <li>• Scientific articles on institutional culture and leadership, curriculum renewal, creative teaching practices, technologies in the teaching process, global musical perspectives are presented;</li> <li>• The document presents scientific articles collected from various countries of the world;</li> <li>• The document presents the most important criteria related to different subjects/specializations in music education.</li> </ul>	<ul style="list-style-type: none"> <li>• There are no systematic generalizing conclusions;</li> <li>• The document is comprehensive, but it does not contain program requirements and regulations on how to train a professional music performer.</li> </ul>
<i>Recommendations to the European Union about the role of music education and training in the new EU programme for culture (2000)</i>	<ul style="list-style-type: none"> <li>• The document discusses the improvement of music education programs;</li> <li>• The document encourages cooperation between formal and informal music organizations in Europe;</li> <li>• The document encourages the collection of information on teacher training and development;</li> <li>• The document introduces the profession of a music performer, which is associated with several activities.</li> </ul>	
<i>Preparing young musicians for professional training: what does scientific research tell us? (2007)</i>	<ul style="list-style-type: none"> <li>• Only experts participated in the preparation of the document (as well as in the project);</li> <li>• Philosophical theories related to early music education are presented;</li> <li>• Musical education and thinking are analyzed;</li> <li>• Provisions for preparing a professional music performer at an early age are presented;</li> <li>• International trends and changes in the field of professional education are analyzed.</li> </ul>	<ul style="list-style-type: none"> <li>• The document is compiled on the basis of research.</li> </ul>

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Document title	Strengths	Weaknesses
<i>Music Standards for teachers of students 3–18+, 2015/2016</i>	<ul style="list-style-type: none"><li>• The document discusses the concept of an experienced teacher;</li><li>• The document advises the teacher on how to get to know the child;</li><li>• The document presents assessment systems that could be applied in the work of a good teacher;</li><li>• It indicates how a teacher should organize learning activities in relation to social culture;</li><li>• It presents provisions on how to maintain contact with parents and colleagues.</li></ul>	

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The documents emphasize strengths more than weaknesses. They include scientific articles dedicated to the professional training of music performers and their education in Europe. They reveal the goals of education, analyze what a teacher training professional performers should be like, and what professional music education is. There is also a lot of talk about cooperation between European countries, sharing how to train a professional music performer. Summing up the weaknesses, it can be said that the documents lack subsections that would present systematized generalized conclusions. Unlike Lithuanian documents, they do not indicate program requirements for each class of music education. Lithuanian and international documents talk about music education, goals, objectives, teacher development, student abilities and document development, while some documents mention the training of professional music performers. They are mainly intended for music schools and experts, as they explain how to prepare, what methods to use, and what tools to apply during the lesson. However, both in Lithuania and internationally, there are very few documents dedicated to the training of professional music performers. There is a lack of a document that would introduce who a professional music performer is, discuss what a teacher is like who trains professional music performers, indicate what educational criteria and educational tools should be applied, what leadership styles prevail, and what the educational relationship between a teacher and a student is. Thus, while we find documents on musical education, educational improvement, and training of music performers both in Lithuania and internationally, only a few of them talk about the training of professional music performers. No scientific sources on this topic could be found at all.



# CHAPTER II

## Leadership Traits of a Music Teacher in Music Education

A music teacher is someone who instructs individuals or groups in the theory, practice, and appreciation of music. They teach various aspects of music, including playing instruments, singing, and understanding music theory. Music teachers work in diverse settings, such as schools, music academies, and private studios, tailoring lessons to students' needs and abilities. A music teacher specializes in teaching music to students of all ages and skill levels. Their primary role is to instruct students in various aspects of music, including music theory, instrumental or vocal techniques, music history, and performance skills.

Beyond technical instruction, music teachers inspire creativity and a lifelong love for music. They often serve as mentors, guiding students in discovering their musical preferences, exploring their unique artistic expression, and developing a deep appreciation for the cultural and historical context of various musical genres (Indeed, 2025).

Leadership is a complex and multifaceted concept that is defined and interpreted in various contexts. Indeed, leadership is one of those concepts that is not easy to define, as there are many different definitions of leadership in various sources. Basically, leadership can be understood as a process in which an individual influences a group of people to achieve a common goal (Baker, 2022). That is, when a person is able to inspire and direct others to achieve common goals. Leadership has been perceived as a key factor in an effectively functioning organization for many years. When we begin to study the phenomenon of leadership, it is clearly seen that leadership is important in many areas. Education is no exception, which is emphasized by foreign (Lieberman and Wood, 2011; Lambert, 2011; Harris, 2010; Robertson, 2008; Barnett et al., 2010, 2012) and Lithuanian (Cibulskas and Žydžiūnaitė, 2012; Baranauskas et al., 2013; Skarnalienė, 2015 a; b) researchers. Leadership in the education-

al process affects the results achieved by the student, the educational relationship between the teacher and the student, a good learning atmosphere, personality development in a broad sense, the prospects for teamwork development, the improvement of the educational process, the strengthening of school leaders, and the development and professional development of teachers. In the context of education, effective leadership is characterized by collaboration, the ability to adapt, and a commitment to fostering an environment that supports the growth and development of both teachers and students. Leadership is described as a mindset, not just positional authority. Effective leadership involves the development of skills that foster authentic relationships and create a culture of innovation. The key characteristics of successful leaders are relatability, innovation, flexibility, integrity, and a commitment to lifelong learning. These qualities are essential for strengthening leadership capabilities at various levels, including education (McLaughlin, 2021).

Music teacher leadership refers to the ability of a music teacher to guide, inspire, and influence students, colleagues, and the broader school community, extending beyond traditional classroom instruction. It encompasses various roles and responsibilities, including facilitating musical growth, fostering a positive learning environment, and advocating music education (Lautzenheiser, 2022). Leadership in music education has changed significantly, especially in recent years, as teachers strive to create inclusive, engaging, and effective learning environments. The teacher leader is no longer just a government figure. Leadership in music education is a multifaceted concept that encompasses the creation of effective educational practices, the development of future teachers, the promotion of diversity and collaboration, teacher development, student motivation, feedback, and more (Salvador & Sierzega, 2022; Butler, 2022). Music education can thrive and adapt to the changing needs of students and teachers by focusing on personal professional development, developing leadership skills for teachers who provide education, and inclusive practices. The integration of these elements is essential to developing a vibrant and effective system of professional music education. A review of recent research suggests that leadership in music education is relevant and encompasses areas such as collaboration, technology, student participation in the classroom:

- One important area is student collaboration in music education. Bussu's research highlights how participation in classical music ensembles improves adolescents' life skills and self-awareness (Bussu, 2024). This research illustrates that not only musical skills are developed, but also student leadership qualities are developed. By creating a collaborative environment, music teachers can empower students to take on leadership roles, which enriches their learning experience and promotes social-emotional development.

- Research in the area of technology highlights the need for educational leaders to adopt technology leadership competencies, thereby increasing the effectiveness of teaching (Gabitanan, 2024). As music education increasingly incorporates digital tools and resources, leaders need to be able to integrate technology into their pedagogical practices. This integration not only improves teaching delivery, but also prepares students for the demands of a rapidly evolving education system.
- The study presents a leadership competency model specifically for music teachers that emphasizes the need for music teachers to foster student engagement in their lessons (Liao and Mhunpiew, 2024). This model emphasizes the importance of collaborative leadership in music education, where teachers are encouraged to actively involve students in the learning process. This approach not only increases student engagement, but also fosters a sense of community and shared responsibility among students.

The results of the research by Talalienė and Šečkuvienė (2015) showed that the identified leadership skills of music teachers may be characterized through the following features:

- Motivation (inspiration) for music activities is manifested during lessons and extracurricular music activities.
- Communication and collaboration is seen through joint activities with teachers of other study subjects, administration and students' parents. Successful communication is predetermined by a friendly, sincere, mutual and responsible style of communication.
- Ability to solve problems that emerge during music activities is revealed through collaboration with class teacher, colleagues and specialists, clarification of situation, individual conversations, sincere communication, professional attitude, understanding of group needs, prioritizing of the goal to be achieved over personal needs.
- Management of stressful situations is expressed through recognition of conflict situations, application of various conflict resolution ways, control of emotions, positive attitude and understanding of behavior, which is typical of a certain age group of a student.

The research results showed that leadership skills are very important to the successful activities of a music teacher, because a music teacher-leader has the vision and ability to rally children for joint musical activities to achieve as good results as possible.

In professional music education, leadership is important in educating children and preparing them for artistic/musical heights. Often, when learning to play a musical instrument, the learning context is very different from the context

of general education schools or higher education institutions. For example, in a music lesson, the teacher usually works with the student individually. This means that the personal connection between the teacher and the child can be particularly important for learning. The connection between the teacher and the student can determine whether the child will continue to maintain an interest in playing. In recent years, researchers (Georgii-Hemming and Westvall, 2010; Marcheva, 2016; Patston and Waters, 2015) mention that the connection and relationship between the teacher and the student based on shared leadership determines good results and the career of the performer. Successful teaching and achieving good results usually depend on the teacher and also on how s/he organizes the educational (learning) process.

In the context of education, various leadership styles are used, which can also be integrated into professional music education, including coaching, instructional, educational, adaptive, authentic, autocratic, authoritative, charismatic, democratic, distributed, model-based and caring, and expert leadership. The coaching style is associated with the teacher's assistance in the educational process. Instructional leadership is characterized by the quality of nurturing education. Educational leadership involves creating conditions for cooperation. Adaptive leadership is characterized by individual adaptation to each student. Authentic leadership is related to the motivation of students. Autocratic leadership is characterized by the teacher's monopoly in the educational process. Authoritative leadership is associated with mutual respect in the educational process. Charismatic leadership is characterized by a stimulating learning environment. Democratic leadership is associated with a shared culture. Distributed leadership emphasizes responsibility in the educational process. Leadership by example is associated with practical development. Leadership based on care is characterized by favorable communication in the educational process. Expert leadership is related to the effective learning environment created by the teacher.

Leadership styles are different, depending on the goal, implementation of the educational process, teaching methodologies, leader activities, teacher activities, student results, learning environment, leadership relationships, teamwork, teacher professional development and personal qualities, advantages and disadvantages. According to these criteria, scientific sources were systematized and leadership styles applied in music education are described accordingly.

### **Criterion: Purpose**

In music education, having clear aims is essential for both students and teachers. For students, aims provide direction and purpose, helping them structure their learning and track progress. For teachers, aims guide instruction and en-

sure they are effectively facilitating student growth. Well-defined aims foster a more engaging and fulfilling learning experience, leading to greater musical understanding and appreciation.

In music education, a teacher's leadership, particularly when focused on a clear purpose, is crucial for student engagement and development. Purpose-driven leadership inspires students, fosters collaboration, and empowers them to become confident musicians and individuals. It guides them towards specific goals, cultivates a sense of ownership, and ultimately enhances their musical journey.

Purpose in a music teacher's leadership enhances musical growth through i) deeper understanding, because a clear purpose allows students to understand the "why" behind their musical practice, leading to a deeper understanding and appreciation of music; ii) meaningful performance because when students understand the purpose of a performance, they can connect with the music on a deeper level and deliver more meaningful and impactful performances; iii) lifelong musicianship while by fostering a love for music and a strong sense of purpose, music teachers can inspire students to become lifelong musicians and advocates for music education. In essence, a music teacher's leadership, when guided by a clear purpose, can transform the learning experience, empowering students to become not only skilled musicians but also confident, collaborative, and purposeful individuals.

In coaching leadership, the goal of the teacher's activity is to help the student improve by focusing on the social, cognitive or affective levels, focusing on the authenticity of the person so that the student achieves personal goals and completes the necessary tasks. The teacher must individualize teaching/learning processes, providing assistance by facilitating the learning process. It is important for the teacher him/herself to reflect on their own experience and develop the ability to achieve the intended goals. In coaching leadership, the music teacher focuses on helping and supporting the student.

In the case of instructional leadership, the goal of the music teacher is to motivate the student to awareness – to understand and recognize effective personal learning, focused on results, improving teaching/learning and fostering the quality of teaching/learning. In the application of instructional leadership, the music teacher focuses on the effectiveness of teaching/learning.

The educational leadership of a music teacher is related to the disclosure of the intellectual abilities of students by identifying problems and finding ways to solve them. Music teachers, applying this leadership style, form a community learning culture, focusing on the learning community and the distribution of roles within it, based on the principles of equal access and justice. Educational leadership in the activities of a music teacher is aimed at students' awareness of the value of the community learning culture and participation in commu-

nity learning. This is the opposite of an individualistic approach to learning. Therefore, regardless of individualized teaching/learning in music education, it is important for students to form an attitude about cooperation in communities of musicians and artists, where students are given opportunities to reveal their ignorance, discuss, ask questions, receive answers and reflect in natural conditions.

In the case of the adaptive leadership of a music teacher, the objectives are related to the development and improvement of teaching/learning solutions that adapt to each student individually. This means that priority is given to individualized and personalized teaching/learning.

**Tab. 13:** Characteristics of the goal criterion according to leadership styles applied in music education

<b>Criterion: Purpose</b>				
Coaching Leadership	Helping the student improve and change their behavior, emotions, and learning habits to achieve important personal goals (Berg, 2006).	Developing the teacher's leadership ability to achieve goals through experience and individuality (Abel and Nair, 2015).	Providing assistance to the person in a facilitated form of activity (Hamlin et al., 2009).	Helping with tasks (Hackman and Wageman, 2005).
Instructional leadership	Promoting understanding and recognition of effective learning and to know the instructions for effective work outcomes (Southworth, 2009).	Improving student teaching and learning: through effective management, addressing the challenges of diversity (Leithwood et al. 2004; Louis et al. 2010; Hallinger 2011).	Fostering the quality of teaching and learning (Bossert et al., 1982; Hallinger and Heck, 1998).	Improving teaching and learning (NPBEA, 2002, 2011).
Educational leadership	Examining intellectual abilities, identify problems and problem-solving methods (Hallinger et al., 1993).	Creating conditions for distributive leadership and create community learning goals (Waters, 2004).	Creating learning communities that promote principles of equity and access (Guillaume et al., 2019).	
Adaptive leadership	Creating and improve new solutions in teaching/learning (Uhl-Bien and Marion, 2009)	Adapting to each individual (Boylan, 2018)		

## Leadership Traits of a Music Teacher in Music Education

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### Criterion: Purpose

Authentic leadership	Motivating involvement of teachers in the education of students (Begley, 2006)	Encouraging the student to achieve the intended goals (Begley, 2006)
Autocratic leadership	Providing autocratic opinion to achieve goals (Bahadar et al., 2023)	
Authoritative leadership	Mutually respectfully creating education (Esmaeili et al., 2015)	Being a role model for the student (Esmaeili et al., 2015)
Charismatic leadership	Promoting motivation, development and goal achievement (Loukeri et al., 2021)	
Democratic leadership	Creating education in a shared way (Jakhar, 2017)	Promoting teacher development (Saputra et al., 2021)
Distributed leadership	Improving student achievement and school organizational culture (Leithwood et al., 2010)	-take responsibility for education (Heikka et al., 2016, 2018)
Leadership by example	Seeking for improvement through practice (Strenacikova and Vašašova, 2021)	
Leadership based on caring	Building a good relationship with the student (Louis et al., 2016)	
Expert leadership	Influencing the student with their expertise (Sayabek et al., 2018)	

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Summarizing the goals of different leadership styles used by music teachers, it can be stated that:

- Coaching leadership aims to help the student in the learning process.
- The goal of instructional leadership is to foster the quality of educational learning under the guidance of the teacher.
- The target direction of educational leadership is to create conditions for co-operation by including the student's opinion in the learning process.
- Adaptive leadership aims for high results by adapting to each student individually.
- The goal of authentic leadership is to motivate the student to achieve the intended goals.
- Autocratic leadership aims for high results based on the teacher's own opinion.
- The goal of authoritative leadership is to achieve a respectful learning environment.
- Charismatic leadership aims to promote learning/learning development and the achievement of goals.
- The goal of democratic leadership is to achieve a shared nature of education.
- Distributed leadership aims to take responsibility for education and learning.
- The goal of leadership by example is to promote improvement through practice.
- The goal of leadership by caring is to achieve a positive relationship between the teacher and the student.
- The goal of leadership by expertise is to achieve the effectiveness of the teacher on the student.

### **Criterion: Implementation of the educational process**

Implementing an effective educational process in music is vital because it ensures students receive a high-quality, structured learning experience that aligns with learning objectives and fosters their musical development. This process involves more than just teaching notes and techniques; it encompasses fostering a love for music, developing cognitive skills, and cultivating social and emotional growth.

In coaching leadership, the implementation of the educational process is focused on assigning new detailed tasks for the sake of improvement, developing opportunities by creating development plans for students, training them for the sake of efficiency, but creating facilitating opportunities for the implementation of achievements and listening to the students.

In instructional leadership, attention is focused on teaching, which is intended for student learning, making educational content meaningful, and teaching methods for effective student learning.

In educational leadership, when implementing the educational process, hierarchy remains important for teachers to systematize teaching experiences, implement consistent training, create and improve training and practice programs, and apply targeted methodological tools, paying great attention to the accumulation of knowledge.

Adaptive leadership in implementing the educational process is focused on teaching innovations to achieve the intended educational/learning goals, and in authentic leadership, the psychological preparation of the teacher is important, because his psychological support for the student is relevant in achieving the student's social and psychological engagement. At the same time, the authentic education of the teacher is implemented.

In autocratic pedagogical leadership, orders, strict requirements and timely completion of tasks remain in the training of musicians. Meanwhile, in authoritative pedagogical leadership, the teacher's responsibility in education and the implementation of a culture of cooperation are priorities.

In charismatic leadership, the teacher focuses on the student – the aim is to form and implement the educational relationship between the teacher and the student and to provide educational goals focused on the student. In the case of democratic leadership, the teacher shares experiences with the students and their immediate environment and seeks to involve the student and the most significant participants in their environment in the educational process.

In distributed leadership, the teacher shares responsibility with the student, and in leadership based on example, the teacher integrates practice and theory for the sake of student learning. In the case of caring-based leadership, the teacher cares about the emotional health of the student and emotional involvement in learning, and in expert leadership, the teacher uses examples that motivate student learning.

## Leadership Traits of a Music Teacher in Music Education

**Tab. 14:** Characteristics of the implementation of the educational process criterion according to leadership styles applied in music education

<b>Criterion: implementation of the educational process</b>						
Coaching Leadership	Development and assignment of new tasks (Robertson, 2008).	Developing capabilities in various activities (Kim et al., 2013).	Task maximization (Brockbank and McGill, 2006).	Student improvement plans (Bean et al., 2010).	Facilitating achievement (Heineke, 2013).	Effective coaching and listening (Eriksen et al., 2020)
Instructional leadership	Teaching methods that promote learning (Helen and Printy, 2003).	-Emphasis on curriculum and instruction (Smith, and Andrews, 1989).	Modeling effective teaching (Southworth, 2009).	Effective performance of students' learning tasks (Gumus and Akcaoglu, 2013).	Purposeful effort for learning (Marks and Louis, 1999; Hallinger and Heck, 1996; Marks and Printy, 2003).	
Educational leadership	Effective and consistent teaching (Callahan, 1964).	Hierarchical structure of content and teaching methods; (Bowles and Gintis, 2011).	Systematization of learning experiences (Hart, 1999).	Teaching practices and curricula (Leithwood and Steinbach, 1995).	Use of methodological tools (Lumby et al., 2005).	Continued focus on knowledge accumulation (Bridges, 1982; Campbell, 1979; Hallinger, 2011a, b; Hallinger and Heck 1996; Murphy et al., 2007; Ogawa et al., 2000).
Adaptive leadership	Introducing teaching innovations (Boylan, 2018)	Goal achievement (Dunn, 2020)				

## Leadership Traits of a Music Teacher in Music Education

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### Criterion: implementation of the educational process

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Authentic leadership	Psychological support for pedagogue (Woolley et al., 2011)	Implementing
teacher authenticity in education (Luster, 2015)	Social and emotional engagement (Blum – DeStefano, 2014)	
Autocratic leadership	Teacher's orders in education	
(Hussain et al., 2017)	-tasks completed on time (Robinson et al., 2008)	Strict requirements for the educational process (Robinson et al., 2008)
Authority-based leadership	Teacher's responsibility in the educational process (Raouffi, 1998)	Co-awareness culture (Esmaili et al., 2015)
Charismatic leadership	Implementation of the intended goals of the students (Widiantari et al., 2022)	Striving for a strong educational connection between the teacher and the student (Widiantari et al., 2022)
Democratic leadership	Participant engagement in the process (Jakhar, 2017)	Leader sharing experiences with others (Jakhar, 2017)

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## Leadership Traits of a Music Teacher in Music Education

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### Criterion: implementation of the educational process

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Distributed leadership	Student engagement in the educational process (Heck and Hallinger, 2009; Leithwood et al., 2010)
Leadership by example	Incorporating practice into the educational process (Kouzes and Posner, 2016)
Leadership based on caring	Student's emotional involvement in the educational process (Louis et al., 2016)
Expert leadership	Integration of the sample method (Sayabek et al., 2018).

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In summary, we can state that:

- The coaching leadership development process is characterized by the student's improvement, by assigning him/her easier tasks.
- The instructional leadership development process is characterized by the purposefulness and efficiency of student learning.
- The educational leadership development process is characterized by the implementation of teaching experience.
- Adaptive leadership is characterized by innovation.
- Authentic leadership is characterized by psychological certainty in the educational process.
- Autocratic leadership is characterized by the teacher's monopolistic opinion and the pursuit of high results.
- Authoritative leadership emphasizes non-cooperation between the teacher and the student.

- Charismatic leadership is characterized by the pursuit of goals.
- Democratic and distributed leadership are characterized by the involvement of students in the educational process.
- Leadership based on example is characterized by the integration of practice.
- Leadership based on care is characterized by the emotional involvement of the student.
- Expert leadership is characterized by the integration of the example method in the educational process.

### **Criterion: Teacher leadership activities**

Effective management in music education is crucial for fostering a positive and productive learning environment. It allows students to focus on learning, develop their musical skills, and achieve their full potential. Well-managed classrooms minimize disruptions, maximize student learning, and create a space where students feel safe, respected, and engaged.

The teacher performs leadership activities by working with the student. In coaching leadership, the teacher considers human resources, focuses on his/her own autonomy and responsibility for the educational process and results, pays great attention to communication, and focuses on developing personal and student confidence. In the case of instructional leadership, the teacher commits to personal introspection, active participation in educational processes, shaping educational content, participation in school processes, and proactive action, influencing learning through school structures and norms, rules, and principles. The implementation of this leadership in the instructional leadership of a music teacher requires the support of school administrators and the provision of necessary resources.

For music teachers, in the application of educational leadership it is important that there are clear school rules, that the school management encourages teachers to engage in professional development, that the professional development of teachers is supported, and that teachers cooperate with each other, focusing on the development of specific skills. When applying adaptive leadership, the teacher relies on informal communication, the implementation of innovations, adaptation to the context and specific situation, without avoiding assigning complex tasks to the student.

When a teacher, in carrying out leadership activities, implements autocratic leadership, then he or she relies only on independent decisions without consultation, and when applying leadership based on authority, he/she controls the quality of education. In the case of charismatic leadership, he or she feels

responsible for his/her own and the student's motivation, and realizes his/her personal influence on the student's learning results and achievements.

If a music teacher implements democratic leadership, then he or she relies on consultation, teamwork, listening to the students, people in their immediate environment, and his/her own views and expectations. By applying distributed leadership, the music teacher seeks to involve students in learning, and in leadership based on example, s/he orients students towards practical development.

In the leadership style, when implementing caring-based leadership, the music teacher feels responsible for the students, with whom he or she creates a learning community, and by implementing expert leadership, he or she encourages students' motivation to learn, which connects this leadership style in the pedagogical leadership with distributed and charismatic leadership.

**Tab. 15:** Characteristics of the teacher leadership activities criterion according to leadership styles applied in music education

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<b>Criterion: Teacher/manager's activities</b>				
Coaching Leadership	Aligned human resources processes (Turnern, 2010)	Autonomy and empowerment (Ellinger and Bostrom, 1999; Heslin, 1999).	Focus on communication (Kim, 2014).	Development of internal trust (Pousa and Mathieu, 2015).

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## Leadership Traits of a Music Teacher in Music Education

Criterion: Teacher/manager's activities								
Instructional leadership	Introduction of teacher performance (Hallinger and Murphy, 1986; Southworth, 2002)	Formulation of training objectives and development of programs; coordination and control of training (Hallinger, 2011; Hallinger and Murphy, 1985).	Active participation in educational processes (Mortimore, 1995).	Participation in school life (Lucas et al., 2001).	Indirect impact on teaching by shaping school structures and norms (Hallinger and Heck, 1996; Leithwood et al., 2004).	Support by ensuring student success (Neumerski, 2012).	Providing the necessary resources (Goldring et al. 2009).	Specific formation of educational content resources (Darling – Hammond, 1996; O'Day and Smith, 1993; Spillane et al., 2003).
Educational leadership	The importance of internal school rules (Burch and Spillane, 2003).	Engaging teachers in professional learning and development (Cotton, 2003).	Flexible and deeper solutions (Miles, 1993).	Communication, leadership and technological skills (Kouzes and Posner, 2016).	Support for professional participation (Shipps and Kafka, 2009).	Focus on educational principles (Hale and Moorman, 2003; Kochan et al., 1999; Mitgang, 2008)		
Adaptive leadership	Informal communication (Uhl-Bien and Marion, 2009)	Implementation of new ideas (Uhl-Bien and Marion, 2009)	Adaptation (Uhl-Bien and Marion, 2009)	Complex task performance (Uhl-Bien and Marion, 2009)				
Authentic leadership	-							
Autocratic leadership	Independent decisions (Hussain et al., 2017)							

## Leadership Traits of a Music Teacher in Music Education

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### Criterion: Teacher/manager's activities

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Autho- ritative leadership	Educa- tional quality control (Raouffi, 1998)	
Charisma- tic leader- ship	Respon- sibility for moti- vation (Karim et al., 2020)	The import- ance of influence (Karim et al., 2020)
Democra- tic leader- ship	Team problem solving (Jakhar, 2017)	
Distributed leadership	Encou- rage student enga- gement (Heck and Hallinger, 2009)	
Leadership by exam- ple	Pro- moting students' practical develop- ment (Strenaci- kova and Vašašova, 2021)	
Coaching Leader- ship	Respon- sibility for students (Louis et al., 2016)	Creating a caring learning com- munity (Louis et al., 2016)

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## Leadership Traits of a Music Teacher in Music Education

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### Criterion: Teacher/manager's activities

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Instructional leadership	Pro-motivating students' learning motivation (Sayabek et al., 2018)
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Summarizing the leadership styles applied by a music teacher in carrying out leadership activities, it can be stated:

- A music teacher applying a coaching leadership style strengthens the learning process by focusing on the development of students.
- A music teacher applying an instructional leadership style controls and ensures the development of students and is responsible for improving the content of teaching (learning).
- A music teacher applying an educational leadership style participates in the teaching process as an observer, ensuring the involvement of students in the activities of the school community.
- When applying an adaptive leadership style, informal communication of the music teacher prevails.
- When applying an autocratic leadership style, the music teacher's activities are focused on personal and student autonomy.
- When applying an authoritative leadership style, control of the music teacher prevails in the teaching process.
- When applying a charismatic leadership style, the music teacher is responsible for encouraging students.
- A music teacher applying a democratic leadership style is responsible for teamwork.
- A music teacher using a distributed leadership style is concerned with the active involvement of student in the educational process.
- A music teacher using a leadership style based on example and care and expert leadership is responsible for motivating students.

### Criterion: Teacher activity

Teacher activities in music education are crucial for fostering students' musical abilities, creating a positive learning environment, and promoting lifelong appreciation for music. Effective teachers engage students through interactive activities, encourage creativity, and tailor their approach to individual needs, ultimately enhancing the overall learning experience and contributing to students' holistic development.

Various leadership styles have their own characteristics in a teacher's daily activities. The incorporation of coaching leadership into a teacher's work is characterized by dedication to the work, practical reflection on the content of the activity, consistent authentic work, and contribution to the success and character formation of students. Instructional leadership in a teacher's activities reflects an understanding of the student's learning needs by leading the teaching, taking responsibility for teaching decisions and organizing the educational process, continuous monitoring of the learning progress of students, and raising demands on students for high quality learning. In the case of educational leadership, the teacher takes responsibility for the content of teaching and its transmission, cooperation with the student's parents and the empowerment of students to develop knowledge. Through the application of adaptive leadership, the teacher involves students in their activities, conveys knowledge to them and creates a culture of adaptation. In the case of authentic leadership, the teacher personalizes teaching by tolerating different attitudes, promoting student self-awareness and demonstrating initiative and through it influencing student learning.

When autocratic leadership is applied, tasks are structured for the student and strict requirements for learning are applied. Similar to this leadership is authoritative leadership, when the music teacher seeks to influence the student, seeks to be an example of authority for the student and assumes responsibility for teaching. By applying charismatic leadership in daily activities, the music teacher implements personal positive qualities for the sake of student learning and promotes student motivation to continuously learn. In the case of democratic leadership, the music teacher collaborates with students by sharing ideas.

By integrating distributed leadership in daily activities, the teacher prioritizes teamwork, thereby contributing to strengthening a positive school culture, and collaborates with the student's parents to achieve the intended student learning goals. Incorporating leadership based on example enriches the music teacher's daily activities by strengthening communication with the student, motivating students, and personal continuous professional development. These characteristics link this leadership style with the expert style. Car-

## Leadership Traits of a Music Teacher in Music Education

ing-based leadership strengthens the teacher’s daily work by empowering the teacher to care about the educational content and each student.

**Tab. 16:** Characteristics of the teacher activities criterion according to leadership styles applied in music education

<b>Criterion: Teacher’s activity</b>								
Coaching Leadership	Devotion to work (Turner, 2010).	Reflection on practice content (Parker et al., 2008).	Consistency (Milner et al., 2020).	Focusing on goals that contribute to student success (Crocker and Knight, 2005).	Shaping the character of students (Côté and Gilbert, 2009).			
Instructional leadership	Understanding learning needs (Helen and Prinity, 2003).	Leading the teaching process (Smith and Andrews, 1989).	Organization of the educational process (Lucas et al., 2001).	Monitoring student learning progress and development (Southworth, 2009).	Responsibility for teaching decisions (Neumerski, 2012).	Facilitating professional development (Gigante and Fires-tone, 2008).	Demand for high standards and better quality (Elmore, 2000; Leithwood et al., 2004; Robinson et al., 2008).	Quality student education (Dinham, 2007; Elmore and Burney, 1997; Hallinger et al., 2017; Smylie and Hart, 1999; Wang, 2016).
Educational leadership	Ability to lead others (Siddique et al., 2011).	Collaboration with parents						
(Bowles and Gintis, 2011).	Focus on learning (Hallinger, 2005).	Responsibility for the development of students’ knowledge (Hart, 1999).						

## Leadership Traits of a Music Teacher in Music Education

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### Criterion: Teacher's activity

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Ad- aptive leader- ship	Active engage- ment of students (Boylan, 2018)	Trans- ferring knowled- ge to the student (Grisogo- no and Radeno- vic, 2011)	Promo- ting a culture of ad- aptation (Griso- gono and Ra- denovic, 2011)
Aut- hentic leader- ship	Accep- tance of different perspec- tives (Walumb- wa et al., 2008; 2010)	Promo- ting self- aware- ness of the sufferer (Kernis, 2003)	Influence on the student during initiation (Kernis, 2003)
Auto- cratic leader- ship	Assigning tasks to the student (Hussain et al., 2017)	Strict require- ments for the fear student (Hussain et al., 2017)	Structu- red work (Robin- son et al., 2008)
Autho- ritative leader- ship	Respon- sibility for education (Raouffi, 1998)	Showing an exam- ple to the student (Esm- eili et al., 2015)	Influenti- al (Esm- eili et al., 2015)
Charis- matic leader- ship	Demons- tration of the im- plemen- tation of personal qualities in educa- tion (Lou- keri et al., 2021)	Promo- ting moti- vation in students (Widian- tari et al., 2022)	Promo- ting con- tinuous learning (Bell, 2013)
Demo- cratic leader- ship	Sharing ideas with students (Nwo- kamma et al., 2018)		

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## Leadership Traits of a Music Teacher in Music Education

<b>Criterion: Teacher's activity</b>				
Distributed leadership	Implementation of intended results (Heck and Hallinger, 2009)	Improving school culture (Lieberman and Mace, 2008)	Communication with parents (Heikka et al., 2016, 2018)	Integration of teamwork (Heikka et al., 2016, 2018)
Leadership by example	Communication integration (Strenackova and Vašášova, 2021)	Encouragement of students (Strenackova and Vašášova, 2021)	Teacher professional development (Kouzes and Posner, 2016)	
Coaching Leadership	Teacher care (Louis et al., 2016)	Taking care of the educational process (Ryu et al., 2020)		
Instructional leadership	Teacher professional learning (Sayabek et al., 2018)	Encouraging teacher motivation for students (Sayabek et al., 2018)		

It is obvious that a music teacher applies various leadership styles in his daily activities, but there no single one dominates, and the application of the style depends on the context and situation:

- The teacher applying the coaching leadership style is responsible for the content of the teaching, which would be adapted to each student according to his/her capabilities.
- A music teacher applying the instructional leadership style is responsible for the consistent education of the student, who is subject to high demands.
- A teacher applying the educational leadership style is responsible for the ability to lead others and cooperate with each student.
- The teacher applying the adaptive leadership style consistently transfers knowledge.

## Leadership Traits of a Music Teacher in Music Education

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- Authentic leadership is related to the influence of the music teacher on the student.
- Autocratic leadership is characterized by precise and strict requirements for the teacher.
- Authoritative leadership is characterized by the responsibility of the teacher for education.
- Charismatic leadership is focused on revealing the individual qualities of the teacher in the teaching process.
- Democratic leadership is related to the shared educational context created by the teacher.
- Distributed leadership involves the collaboration of the teacher and students and the creation of teamwork.
- The activities of the teacher applying the leadership style based on example are directed towards the development of the teacher.
- The leadership style based on care is related to the teacher's care throughout the learning process.
- Expert leadership is characterized by the activities of the teacher related to the promotion of the motivation of students.

### **Criterion: Students' results**

Students' results in music education are crucial for assessing progress, guiding instruction, and demonstrating the value of music programs. They provide valuable insights into students' musical knowledge, skills, and understanding, helping teachers tailor their teaching and track the impact of music education on overall development. When the focus of a music teacher is on student results, authentic, distributed, role-modeling, and caring leadership are not actualized. Coaching leadership focuses on achieving good results, instructional leadership focuses on monitoring student progress and the pace of achieving results. Educational, autocratic, authoritative, charismatic, and expert leadership focus exclusively on high learning outcomes. However, adaptive leadership emphasizes the development of skills.

**Tab. 17:** Characteristics of the students' results criterion according to leadership styles applied in music education

Leadership styles	Criterion: Students' results
Coaching leadership	Focus on evaluating results (Bean et al., 2010). Achieving good results (Wang et al., 2017)
Instructional leadership	Frequent assessment of student progress (Smith and Andrews, 1989). Faster results (Shaked, 2019)
Educational leadership	Achieving high results (Cotton, 2003).
Adaptive leadership	Focus on assessing abilities (Dunn, 2020)
Authentic leadership	-
Autocratic leadership	High teaching results (Cherry, 2018)
Authoritative leadership	Implementation of results (Esmaeili et al., 2015)
Charismatic leadership	High results (Widiantari et al., 2022)
Democratic leadership	Aim and implement results (Leithwood et al., 2010)
Distributed leadership	-
Leadership by example	-
Caring leadership	-
Expert leadership	High achievement (Sayabek et al., 2018)

In summary, it can be stated that in all leadership styles, the results of the students' education are relevant. Most attention is paid to high results and the assessment of students.

### Criterion: Teaching/learning environment

A positive and well-structured teaching and learning environment is crucial in music education as it significantly impacts student engagement, motivation, and overall musical development. It fosters a supportive atmosphere where students feel comfortable taking risks, collaborating, and expressing themselves creatively, ultimately leading to a more enriching and effective learning experience. In the case of instructional leadership, the teaching/learning environment for a music teacher working with a student must be interactive, organized, disciplined, safe, positive, and conducive to a motivated educational/learning process. A similar description can be given about autocratic, authoritative, charismatic, and authentic leadership styles, in which attractiveness, constructiveness, motivation, and student-friendliness are relevant. Meanwhile, when incorporating educational leadership, there is a need for

## Leadership Traits of a Music Teacher in Music Education

an improvisational teaching/learning environment based on context and situation. In democratic, caring leadership, positivity is relevant, and in expert leadership, success is relevant. Distributed and model-based leadership in the teaching/learning environment criterion is not relevant in music education.

**Tab. 18:** Characteristics of the teaching/learning environment criterion according to leadership styles applied in music education

Leadership styles	Criterion: Teaching/learning environment		
Coaching leadership	A conducive learning environment (Berg and Karlsen, 2007)		
Instructional leadership	Interactive (Helen and Printy, 2003). Organized and disciplined environment (Smith and Andrews, 1989).	Safe and supportive (Goldring et al., 2009; Robinson et al., 2008).	Positive environment (Hallinger and Murphy, 1985; Blase and Blase, 1999; Leithwood and Wahlstrom, 2008; Urick, 2011, 2014)
Educational leadership	Improvisational (Baporikar, 2018).	Supportive (Cotton, 2003).	
Adaptive leadership	-		
Authentic leadership	Attractive (Blum – DeStefano, 2014)		
Autocratic leadership	Constructive and motivated (Cherry, 2018)		
Authoritative leadership	Favorable (Raouffi, 1998)		
Charismatic leadership	Favorable (Bell, 2013)		
Democratic leadership	Good (Saputra et al., 2021)		
Distributed leadership	-		
Leadership by example	-		
Caring leadership	Positive (Louis et al., 2016)		
Expert leadership	Successful (Sayabek et al., 2018)		

In all leadership styles, a stimulating learning environment is significant for the educational process. Leadership styles are characterized by a variety of learning environments that affect the quality of a student's learning. Unfortunately, scientific sources do not provide specific characteristics of the learning environment, giving only generalities, such as good, positive, favorable, etc.

Such descriptions do not provide opportunities to understand the content of concepts and processes.

**Criterion: Relationships**

Relationships in music education are crucial for fostering a supportive, engaging, and effective learning environment. Positive teacher-student relationships, as well as peer interactions, enhance student motivation, engagement, and overall musical development. These relationships also contribute to the development of crucial social and emotional skills.

In the coaching leadership of the music teacher, equality between teacher and student and mutual trust are important, as is educational leadership. In instructional, authoritative, distributed, and democratic leadership, it is important for the music teacher to maintain collaboration with students, involve students in the learning dialogue, and teacher trust in the student. In adaptive leadership, the music teacher creates a culture of collaboration with the student, while in authentic leadership, the music teacher personalizes teaching and forms an authentic relationship with the student. In caring leadership, the music teacher builds a professional relationship with the student. In the relational criterion, charismatic, exemplary, and expert leadership are irrelevant in the work of a music teacher.

**Tab. 19:** Characteristics of the relationships criterion according to leadership styles applied in music education

Leadership styles	Criterion: Relationships		
Coaching leadership	Equivalence (Robertson, 2008).	Good connection and trust (Ting and Riddle, 2006; Lee et al., 2017).	Warm relationships (Passmore, 2011).
Instructional leadership	School-home collaboration (Smith and Andrews, 1989).	Engaging students in learning dialogue (Southworth, 2009).	Teachers' trust in their students (Gigante and Firesstone, 2008).
Educational leadership	Trust and friendship are ensured (Baporikar, 2018).	Relationships between students, teachers and administrators (Mulford and Silins, 2003; Silins and Mulford, 2002a, b).	The concept of collaboration (Barnett et al., 2010).

## Leadership Traits of a Music Teacher in Music Education

Leadership styles	Criterion: Relationships
Adaptive leadership	The creation of collaborative work between the teacher and the student (Grigono and Radenovic, 2011)
Authentic leadership	Authentic relationship building (Blum – DeStefano, 2014)
Autocratic leadership	Control of the student (Hussain et al., 2017)
Authoritative leadership	Supportive cooperation (Raouffi, 1998)
Charismatic leadership	-
Democratic leadership	Collaboration with the teacher (Gultom and Situmorang, 2018)
Distributed leadership	Student-teacher collaboration (Hulpia et al., 2012)
Leadership by example	-
Caring leadership	Building a professional relationship (Ryu et al., 2020)
Expert leadership	-

Summarizing the incorporation of various styles into the music teacher's activities in training musicians, the relationship criterion shows that:

- Coaching leadership is related to equality, mutual connection, trust and warm relationships.
- When applying instructional leadership, the relationship is maintained not only with the students, but also with the home environment.
- Based on educational leadership, relationships are based on friendship and trust, cooperation is characteristic not only between teachers and students.
- Adaptive, democratic and distributed leadership is characterized by a culture of communication and cooperation.
- Autocratic leadership is characterized by a culture of controlling relationships.

- Authoritative leadership is related to the support of the teacher in professional relationships.
- Leadership based on care is relevant to the creation of a professional relationship between the teacher and the student.

**Criterion: Team-working**

Teamwork is crucial in music education because it fosters essential social, emotional, and musical skills. Working together in music, whether in ensembles or group lessons, helps students develop communication, cooperation, and problem-solving abilities. It also cultivates a sense of community, mutual respect, and empathy among students.

In coaching leadership, the teacher collaborates with the student and provides advice. In the music teacher’s activities, instructional, adaptive, example-based and caring leadership are characterized by togetherness, community, joint vision creation, joint work creation. Educational leadership is characterized by a similar nature, because a collective culture is created and the music teacher collaborates with the student and his/her environment. In authentic, charismatic and distributed leadership, the essential focus is teamwork. Authoritative, autocratic and expert leadership are not relevant in the context of music teacher-student interactions in the teamwork criterion.

**Tab. 20:** Characteristics of the team-working criterion according to leadership styles applied in music education

Leadership styles	Criterion: Team-working	
Coaching leadership	A two-way process where the teacher influences the student (Hallinger, 2007).	Advisory nature (Hackman and Wageman, 2005).
Instructional leadership	Pursuing a shared vision (Leithwood and Riehl, 2005)	
Educational leadership	The ability of teachers, students, and parents to manage the learning process to achieve common educational goals (Baporikar, 2018).	The creation of a collective culture (Leithwood and Steinbach, 1995).
Adaptive leadership	Creating collaborative work between teacher and student (Grisogono and Radenovic, 2011)	
Authentic leadership	Team-based emotional and social connection building (Blum – DeStefano, 2014)	

## Leadership Traits of a Music Teacher in Music Education

Leadership styles	Criterion: Team-working	
Autocratic leadership	-	
Authoritative leadership	-	
Charismatic leadership	Constructive team problem solving (Loukeri et al., 2021)	Implementation of progress (Louis et al., 2010)
Democratic leadership	Shared work (Jakhar, 2017)	
Distributed leadership	Teamwork in the educational process (Hulpia et al., 2012)	
Leadership by example	Creating shared visions (Kouzes and Posner, 2016)	
Caring leadership	Community spirit (Louis et al., 2016)	
Expert leadership	-	

In summary, it can be stated that when a music teacher applies different leadership styles, the following characteristics are characteristic of the teamwork criterion:

- When applying educational leadership, parents and other community members are included in the educational process, thus leadership and decision-making methods are shared.
- Teamwork based on coaching leadership is described as a mutual process, when the leader influences the student, seeks to advise him/her, develop knowledge and skills.
- When applying instructional leadership, teamwork seeks a common vision in the educational process by encouraging students.
- Teamwork based on adaptive leadership is characterized by the creation of joint work.
- Teamwork based on authentic leadership is characterized by the creation of a connection between the teacher and the student.
- When applying charismatic leadership, teamwork is characterized by the implementation of the student's progress together with the teacher.
- Democratic leadership is characterized by the joint work of the teacher and the student.
- Distributed, exemplary, and caring leadership is characterized by the integration of community between teacher and student into the educational process.

### Criterion: Teacher professional development

Professional development is crucial for music teachers as it equips them with the latest knowledge, skills, and teaching methodologies necessary to enhance student learning and engagement in music. It allows teachers to refine their pedagogy, stay abreast of new trends, and effectively integrate music into the broader curriculum.

In coaching, authoritative, education, and instructional leadership, the priority of knowledge is emphasized, while skills are actualized in instructional and experiential leadership. The teacher’s reliability and flexibility due to professional development are emphasized only in experiential leadership. The continuity of learning and development is mentioned in instructional, adaptive, charismatic, democratic, distributed, and expert leadership. The relevance of practical development is mentioned only in leadership based on example. Authentic, autocratic, and caring leadership are not actualized in the criteria for professional development of a music teacher.

**Tab. 21:** Characteristics of the teacher professional development criterion according to leadership styles applied in music education

Leadership styles	Criterion: Teacher professional development			
Coaching leadership	Improvement of professional performance (Haan et al., 2010).	Skill learning (Joyce and Showers, 2002).		
Instructional leadership	Professional knowledge (Elmore, 2000; Spillane et al., 2003).	Development of intelligence (Leithwood and Riehl, 2005).	Good professional teaching leadership skills (Leithwood et al., 2004; Robinson et al., 2008).	Continuous knowledge improvement (Dinham, 2007; Elmore and Burney, 1997; Hallinger et al., 2017; Liu et al., 2016; Smylie and Hart, 1999; Wang, 2016).
Educational leadership	Reliability and flexibility; improvement of knowledge and skills; (Siddique et al., 2011).	Development of knowledge and competencies (Hart, 1999).	Knowledge and skills that provide a culture of collective responsibility (Leithwood and Steinbach, 1995).	Knowledge creation, acquisition, and transfer (Mulford, 2005).

## Leadership Traits of a Music Teacher in Music Education

Leadership styles	Criterion: Teacher professional development
Adaptive leadership	Continuous improvement (Dunn, 2020)
Authentic leadership	-
Autocratic leadership	-
Authoritative leadership	Knowledge implementation (Raouffi, 1998)
Charismatic leadership	Continuous learning and development (Widiantari et al., 2022)
Democratic leadership	Continuous improvement (Gultom and Situmorang, 2018)
Distributed leadership	Continuous improvement (Heikka et al., 2016, 2018)
Leadership by example	Pedagogue's practical development (Kouzes and Posner, 2016)
Caring leadership	-
Expert leadership	Teacher professional development (Sayabek et al., 2018)

In summary, it can be stated that different aspects are relevant in different leadership styles that are integrated into the teacher's activity and focus on the professional development of the teacher:

- In coaching leadership, teachers are characterized by improving professional activities and learning certain skills.
- In instructional leadership, the professional development of the teacher is characterized by professional knowledge and competence.

- In educational leadership, the professional development of the teacher and personal qualities in the educational process are characterized by adaptation to the environment.
- Adaptive, authoritative, charismatic, democratic, distributed, example-based and expert leadership are characterized by continuous professional development of teachers.

### Criterion: Feedback

In music education, feedback is crucial regardless of the leadership style employed. Whether a teacher adopts a directive, supportive, or collaborative approach, feedback helps students understand their current performance, identify areas for improvement, and ultimately grow as musicians. Effective feedback, whether from the teacher or self-directed, guides students toward their musical goals and fosters a deeper understanding of the learning process. Adaptive, authoritative, charismatic, and expert leadership is not relevant to music teacher activities, focusing on feedback. Other leadership styles are characterized by general aspects – opportunities, provision, novelty, continuity, verballity, sharing achievements, and combination with observation.

**Tab. 22:** Characteristics of the feedback criterion according to leadership styles applied in music education

Leadership styles	Criterion: Feedback
Coaching leadership	Focus on feedback and praise (Berg and Karlsen, 2007). Monitoring and feedback improvement (McKenna and Walpole, 2008).
Instructional leadership	Feedback options (Blase and Blase, 1999).
Educational leadership	Providing feedback (McLeod, 2003; 2007).
Adaptive leadership	-
Authentic leadership	Providing feedback (Woolley et al., 2011)
Autocratic leadership	The benefits of feedback (Cherry, 2018)
Authoritative leadership	-
Charismatic leadership	-
Democratic leadership	Continuous feedback (Gultom and Situmorang, 2018)
Distributed leadership	Verbal feedback (Heikka et al., 2016, 2018)
Leadership by example	Sharing achievements (Kouzes and Posner, 2016)
Caring leadership	Continuous sharing means providing feedback (Cherkowski, 2012)
Expert leadership	-

Different leadership styles in music education can be effective when paired with appropriate feedback strategies:

- **Directive leadership:** in this style, the teacher provides clear instructions and expectations. Feedback focuses on correcting errors and ensuring adherence to the teacher's vision. For example, a conductor using a directive style might provide specific feedback on intonation, rhythm, or articulation during rehearsals.
- **Supportive leadership:** this style emphasizes building student confidence and motivation. Feedback in this context might focus on positive reinforcement, acknowledging progress, and encouraging students to take risks. A supportive teacher might provide positive feedback on a student's musical phrasing or expressiveness.
- **Collaborative leadership:** this style involves students in the decision-making process and encourages them to take ownership of their learning. Feedback in this context is more of a dialogue, with students and teachers working together to identify areas for improvement and set goals.
- **Transformational leadership:** this style focuses on inspiring students to reach their full potential. Feedback in this context helps students develop their musical identity and find deeper meaning in their musical journey.

Regardless of the style, feedback should be:

- **Specific:** Instead of saying "That was good," provide specific details about what was effective and what could be improved.
- **Actionable:** Feedback should offer clear guidance on how to improve, rather than just pointing out flaws.
- **Timely:** Feedback should be provided soon after the performance to be most effective.
- **Balanced:** While constructive criticism is important, it should be balanced with positive reinforcement.
- **Student-centered:** Feedback should be tailored to the individual needs and learning styles of each student. By providing effective feedback, music teachers can help students develop their musical skills, build confidence, and achieve their full potential.

# CHAPTER III

## The Relevance of Personalized and Integrated Music Education in the Leadership of the Music Teacher

There is growing recognition worldwide that a single approach and model of instruction is not sufficient to meet the needs of all students. In an official definition of personalized learning, provided by the U.S. Department of Education in 2017, the National Education Technology Plan states that personalized learning refers to learning in which the pace and methods of learning are optimized for the needs of each student. Learning objectives, teaching methods, and teaching content (and their sequence) can vary based on the needs of the student. In other words, personalized education is an adaptive approach and focuses on each student's learning, based on their individual needs, strengths, abilities, and interests. An adaptive approach provides flexibility to choose what, when, how, and where to learn, through a variety of curricula and experiences. Personalized learning encourages active participation, autonomy, and responsibility for their own learning, and contributes to their motivation and engagement. This approach allows for more effective matching of each student's individual abilities, ensuring that the learning process is not only effective but also meaningful.

### Personalized music education

Personalized education has a long history in the field of science. As early as the 18th century, Rousseau noted the importance of student-centered education. Dewey emphasized the importance of building on the student's prior knowledge in planning (1902). Montessori argued that effective learning must be consistent and that sufficient time should be allocated to learning a given material (1912). Bloom emphasized that teachers should seek group

teaching methods that are as effective as individual work (1984). Most definitions have two components: 1) teaching tailored to each student to reveal their strengths, needs, and interests, and 2) providing students with freedom of choice and flexibility in the educational process to achieve good learning outcomes. (Rubin & Sanford, 2021). These components reflect in many ways the principles of democratic education.

Personalized education is based on the philosophical paradigm of constructivism, in which the student constructs his/her own social reality (Bless & Greifeneder, 2018). The leader of constructivism, Jean Piaget (1972, 1974), emphasizes that real learning occurs in a process of adaptation, when knowledge is not simply transmitted from teacher to student, but students actively participate in the implementation of tasks that teachers give them. In this paradigm, teachers are student-centered and act as learning facilitators, not as authorities transmitting information. In constructivism theory, the teacher must understand the abilities of each student and apply appropriate teaching methods. Students become active participants in the learning process; therefore, cooperation is the main teaching method in this paradigm.

Major countries such as Australia, Canada, Denmark, France, Germany, the United Kingdom, New Zealand and the United States (Gonski et al., 2018; Tolmie, 2016) place great emphasis on individualized instruction in both mainstream and arts-oriented settings to meet the diverse needs of students. This approach is often seen as educational, tailored to uncover 1) the student's strengths; 2) their inherent and desired skills; and 3) their learning needs (Bishop, Downes & Farber, 2019). This is also supported by UNESCO, the United Nations International Educational, Scientific and Cultural Organization (2017), which states that personalized learning encompasses a student's knowledge, needs, abilities and perceptions of learning. In other words, personalized learning focuses on the needs and goals of each individual student and is tailored to meet those needs and goals. Analyzing scientific sources, a study by A. Shemshack and J. M. Spector (2020) was discovered, which noted that personalized learning is described as three separate teaching methods:

- Adaptive learning is a teaching method that adapts to the needs, abilities, and progress of individual students. This approach is based on the idea that each student learns at a different pace and has unique learning styles (Reisman, 2014).
- Individualized learning is a teaching method that focuses on the uniqueness of each student, aiming to uncover their strengths and help address their weaknesses. Teachers adapt the educational content according to the abilities and interests of students (Bahçeci & Gürol, 2016).

- Adapted learning is a teaching method that aims to adapt the educational content, methods, and assessment tools to the individual needs, abilities, and interests of students. This approach helps ensure that all students have the opportunity to learn and reach their potential, regardless of their different initial levels of knowledge (Heacox, 2017).

Personalized education is based on adaptive, individualized and customized teaching methods. In the concept of modern education, it is important that the teacher properly adapts the teaching method to each student in the teaching process. In Lithuania, the topic of personalized education has been studied by scientists in various educational contexts (Ališauskienė, 2022; Kvieskienė and Kvieska, 2018; Gaučaitė, 2023; Grakauskienė, 2020). Summarizing the results of these scientists' research, it can be stated that personalized education allows the teacher to adapt the teaching process, taking into account the individual needs, abilities, learning style and pace of each student. This teaching method can not only help students better master the content of the educational subject, but also stimulate their motivation and commitment to learning.

There appears to be no scientific research conducted in the field of personalized professional music education. In professional artistic education programs (especially music), supplementing formal education, and in specialized (for children with exceptional musical talents) education programs (intended for students of music/art gymnasiums and conservatories, educating them professionally) music academies, the student is mostly given personalized attention. This is because when learning to play an instrument, or when learning to sing, education takes place individually in a lesson or lecture. Most often, a teacher and a student participate in a lesson/lecture. This means that education takes place with the teacher individually taking into account the student's talents and desire to learn professionally. As a result, the pace of education, educational methods, and educational program repertoire are adjusted.

Recently, music education has undergone a controversial transformation. It appears that music education is transforming from the transmission of traditional pedagogical practices to an approach focused on the overall development and personal growth of the student. If music is considered a form of aesthetic communication that includes creative and emotional aspects, the main goals of music education should change from "learning to play" to "learning to live with music" (Williams, 2019). The development of personal and critical aesthetic taste, the strengthening of creative skills, the acquisition of transferable skills and the promotion of personal well-being, are all aspects that should be included in the context of music education. This means that it is necessary to rethink the learning objectives and restructure teaching methods and strategies. Personalized education is increasingly established in music education, the main aspects of which include the student's natural and de-

sired skills, strengths and weaknesses, learning pace and methods adapted to each individual. An important place in personalized education is occupied by the created individual learning environment and the role of the teacher, who changes from a “teaching master” to a “teaching assistant”. Teachers should help students become independent and manage the music learning process (Firincieli, 2017).

The established culture of music education is changing, but unfortunately, teachers are no longer able to adapt to the rapidly developing education system and the changed context of students. In order for modern education to be effective and adapted to each student, it is necessary to review the regulations for the training of music teachers. A recent scientific study on the effective music teacher (Concina, 2023) revealed the provisions that must be developed and implemented by a modern teacher to enable him/her cope with the challenges in the field of music education. Flexibility and critical thinking are among the most important skills that should be included in the training of music teachers in order to help teachers become “effective music teachers”. Key aspects of an effective music teacher include:

- a pedagogical approach to teaching and teaching strategies – the ability to apply learning methods that encourage students to actively engage in the learning process;
- the role of teaching experience – practical experience and qualifications that allow understanding students’ needs;
- interpersonal relationships – the ability to create a positive relationship with students, maintain open communication and cooperation;
- personality traits – charisma, empathy, which help the teacher to establish a relationship with students;
- professional self-efficacy – the ability to believe in one’s own competencies and the ability to influence students and their learning process;
- communication and communication style – a clear and engaging communication style that allows students to understand the material being taught.
- professional competence and motivation – improvement in one’s field and the ability to apply new teaching practices in the learning process;
- teaching process – the ability to conduct a lesson in stages. The most effective teaching process includes clear learning objectives, focus on the learning process, and prompt feedback to students;
- performance skills – excellent and professional performance skills in one’s musical specialty;

- personal, cognitive and emotional aspects – the ability to understand and manage one’s emotions and personal abilities that can affect the learning process.

Such qualities of an effective teacher could be integrated into music teachers’ educating students who aspire to a career as a music performer.

In the national/Lithuanian education of professional music performers, personalized music education at various levels has its own specifics, focusing on the levels of music school, music/art gymnasium and conservatory and music academy.

### *Music school*

The essence of personalized education is for the music teacher to adapt teaching to each student according to his/her capabilities, because each child is very different and has a unique way of thinking and understanding of relationships with other people.

**Tab. 23:** Music school: Personalized education subtopics

<b>Interview excerpt</b>	<b>Subtheme</b>
First of all, the teachers have already changed. First of all, from the very first days, the teacher must try to get to know the child. This is very difficult, because there are some who open up a lot, and others are closed off. Each child is individual, but the teacher must try to get to know him/her from the very first days (Teacher 2).	Revealing the student’s personality
I can plan everything however I want, prepare for everything, and if he still comes unprepared for something, I will still have to do it the way he “takes it.” And I would think that my main credo is to approach each one in a very personalized way. I would think so (Teacher 3). And, for example, don’t I have a primer that would satisfy me? This year I have seven first-graders, but the preparation for each lesson is different. I can’t say that we took “X Young Pianist” and now we are playing. Not at all. Now I take a little bit from various primers, according to what each child needs, according to his/her individual abilities. I would think that my entire education depends on what the child’s personality asks for (Teacher 3).	Contextual student education

In order to get to know the student, it is important for the teacher to start this process during the first lessons and continue the process of getting to know him/her until the student is able to open up. The teacher should try to reveal the student’s personality as much as possible. This is important because getting to know the student’s inner qualities can open up the student’s most sensitive areas. When the teacher knows the student, he/she can use methods that are appropriate for the student, helping them learn and perform the

pieces best. The teacher's adaptation to the student is also important, because, according to the teachers, the student is the master of the lesson. Therefore, the entire educational process, its plan and pace depend on the student. The teacher must organize the learning process, taking into account the student's abilities. Some teachers take into account the student's abilities and select tasks accordingly. Others, taking into account how the student tries and prepares for lessons, how much attention he/she pays to learning music, decide whether to allow the student to enter a competition.

The student's learning opportunities depend entirely on his/her abilities and personality. Some children are emotionally, psychologically and physically strong, capable of achieving professional heights in music, but unfortunately, for others, education is chosen according to their abilities.

### *Music/art gymnasium and conservatory*

Currently, much attention is paid to personalized education. When teaching to play an instrument or sing, the student is worked with individually. In order to achieve quality education, the student's personality and abilities are increasingly taken into account, individually selected teaching methods are applied, and works selected personally for each person are played. According to the study participants, personalized education, when training musical performers, includes the selection of methods and programs according to the student's abilities and the teacher's responsibility to teach the child.

**Tab. 24:** Music/art gymnasium and conservatory: Personalized education subtopics

Interview excerpt	Subtheme
<p>Of course, children with different abilities come, so everything has to be selected individually for each one. My working methods are individualized and so changing and modernizing. Because with one student you start and apply one method, with another, who is more capable, talented or has a higher level of preparation, you apply different methods again (Teacher 4). It is very difficult to talk about methods, because it is very individual for everyone. First of all, to be honest, all children come from music schools prepared very differently. And there is no such thing as a common method for all children and there cannot be one. Of course, it is a little bit different everywhere. Of course, if you teach a child in a gymnasium from the first grade, these are also different children, with different abilities, different development speeds, etc. (Teacher 5).</p> <p>I think that very different methodologies, because very different children come, with different intelligences and different erudition, and different hands, different thinking, different speed. The base in the head is the main things, and then you go sideways and try to adapt to each child (Teacher 8).</p>	Personalized student education

Many teachers are firmly convinced that there is no single successful method that allows you to teach and develop a professional musician. In an individual lesson, educational methods depend on the student's abilities, age, mood, character, environment, repertoire, available knowledge, and aspirations. Even the teachers' own experience, according to them, begins to spread in new ways with each student. Educational methods are becoming newer and more modern, while teachers are able to adapt to the rapidly changing society, that is, students, and apply various methods. The changed approach to the educational process encourages the teacher to look for new methods that would allow the student to become even more fascinated by the art of music. Children begin studying at conservatories after having already graduated from music schools, which is another factor confirming that students, who come from different educational environments, have unequal preparation. Thus, adapting methods to the abilities of each child is necessary. Each student learns at their own pace – the speed of information absorption, technical skills, cantilena abilities, intonation, endurance, and hand movements – all differ. All teaching methods depend on what the student needs at a certain moment. The teacher must assess the student's musical abilities and strive to improve them. Therefore, in training professional musicians, the teacher's teaching experience is very important. In a modern lesson, there are certain learning guidelines and programs, but there are no strict rules by which the teacher should conduct lessons. Students are different, so teaching must be adapted to each one. If the teacher teaches everyone the same way, gives the same repertoire, such teaching will not meet the needs of some students. Thus, an individual lesson is the art of improvisation of the teacher and the ability to adapt that improvisation to each child.

In personalized education, the repertoire is also important, which is selected according to the capabilities of each student. The repertoire, program requirements have their own guidelines, but they, like the methods, are adapted to the capabilities of each student. Teachers' flexible approach, understanding, and goodwill allow the program to be adapted to the student's abilities. The teacher's most important goal is to ensure that the student improves as a person during the lesson, as well as to increase his/her knowledge.

In the field of professional musical education, personalized education occupies a special place. The flexible approach of teachers, different methods, and a favorable repertoire allow creating good conditions that help the student improve and develop at an acceptable pace. Today's musical education is individualized and adapted to each student differently. What suits one student may not necessarily suit another.

### *Music academy*

Modern education at a music academy is associated with personalized education. Not only because, when teaching how to play an instrument or sing, each student is treated individually, but also because, as the quality of education changes and strengthens, the student's personality, abilities and level of preparation are increasingly taken into account, thus individually selected teaching methods and an individual learning repertoire are applied. According to the participants in the study, personalized education at a music academy includes the selection of methods and programs according to the student's level of preparation.

**Tab. 25:** Music academy: Personalized education subthemes

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<b>Interview excerpt</b>	<b>Subtheme</b>
<p>It's hard to say, it happens individually, it depends on who comes to you. You can't say that there is some method and that's it. So very different people come, with very different goals, preparation, different problems and so on. And you are forced to adapt to each one. Let's take examples. One student works very well, is motivated, always wants to, tries, and another student is someone I haven't even seen this semester. So, what can I apply to such a student? If he doesn't come, lies constantly (Senior Teacher 2).</p> <p>And the methods, of course, depend on how the student perceives these things, what his technical and theoretical base is. And according to this, the process will be more or less interesting. Although it is always interesting to somehow determine the level of the student. Talents, of course, also have a great importance, diligence is another component that is very welcome and it is much easier to work with a diligent person (Senior Teacher 3).</p> <p>If he is more experienced, for example, there are several people who come after an art high school, their education is completely different from those who come from somewhere, or those who learned singing somewhere and just join. This work is very individually tailored; you need to look at what the student is currently doing. See what advice you can give him/her so that he can move forward. I will resist this. (Senior Teacher 6).</p> <p>Of course, there is also text teaching, and it depends on how much the student is able to think in one way or another, what his memorization skills are, and the preparation of the program also depends on this. Because if you stop at technical problems, you can end up with them. The exam will come, and where is any interpretation? (Senior Teacher 3).</p>	<p>Personalized education</p>

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## The Relevance of Personalized and Integrated Music Education

Interview excerpt	Subtheme
And as it continues to develop, each teacher has a very individual approach, each has their own way of teaching. There is no one school that you should work according to. There are schools that students or teachers like, but it is not one school, it should be related: both French and Italian. Nowadays there is a mix, there are so many new trends and just (Senior Teacher 7).	Personalized education
This, it seems to me, is very important, and then yes, I choose a program according to which I see that the person will improve. What needs to be corrected the most, in which direction it is necessary to move. Or where is his/her strong point, what can he show (Senior Teacher 5).	Assessment of student capabilities when forming a program
This, it seems to me, is very important, and then yes, I choose a program according to which I see that the person will improve. What needs to be corrected the most, in which direction it is necessary to move. Or where is his/her strong point, what can he show (Senior Teacher 3).	

Both music school teachers, conservatory teachers, and music academies emphasize that the teaching methodology in today's education is selected according to the abilities and level of preparation of each student. There are many different techniques in music education, which are presented by different teachers and famous musicians. Each technique is specific, so the fact that it is suitable for one musician does not mean that it will be suitable for another. Students at a music academy are very different. Their abilities, level of preparation (it is important to find out where they studied before – at a music school, conservatory or private school), as well as perception, character traits, musical understanding, learning pace, ability to memorize and apply differ. Therefore, according to the teachers, all techniques and teaching methods are applied differently in each case. During the lesson, teachers have to improvise and try to adapt to the student, to understand how he receives information and consolidates it. Students' musical perception, thinking, abilities, and preparation vary, so each piece must be selected individually, taking into account the student's abilities and possibilities. Of course, the program should be one that helps the student improve.

Music academy teachers adapt educational methods and the learning program to the level of preparation of each student. In personalized education, the most important thing is the student's diligence and ability to accept information and apply it in learning. Each person has their own understanding, which is why today's teacher should adapt more to the student and respect his/her opinion, but also not forget the requirements of the music academy and his/her own, as a teacher, personal and professional teaching principles.

Personalized teaching and learning in music education is crucial for fostering engagement, accelerating progress, and boosting confidence in students. By tailoring instruction to individual needs, teachers can create a more effective, enjoyable, and student-centered learning environment. This approach allows students to connect with music on a deeper level, develop their unique musical identities, and achieve greater success in their musical journeys.

### ***Integrated Music Education***

The idea of integration in education emerged in the early 20th century as an alternative to the disciplinary approach. Integrated education is an emerging educational paradigm that aims to combine various disciplines, methodologies, and pedagogical practices to create a coherent learning experience for students (Filho et al., 2024). This approach emphasizes the connection between knowledge and skills across subjects, and promotes a deeper understanding of complex concepts and real-world applications. One significant aspect of integrated education is its philosophical foundations, which advocate a systematic approach to knowledge. Mitryasova (2020) argues that an integrated approach is not just a combination of scientific facts, it involves the coordination and systematization of knowledge across disciplines to form a comprehensive worldview. Integrated education emphasizes the importance of integrating various educational elements in order to improve learning outcomes. The content of integrated education is organized on the basis of themes or projects, incorporating elements from several subjects or disciplines. Students can explore any topic from the perspective of different disciplines. Practical learning is also important for integrated education, i.e., when the acquired knowledge is applied in real situations (Peters et al., 2023). In this way, students can apply theoretical knowledge in practice. Such an approach contributes to a deeper understanding, stimulates students' creativity and problem-solving skills.

Integrated education increases student engagement by encouraging them to solve practical problems and apply the knowledge they have learned in class in practice. Integrated education emphasizes individualized active learning activities, where the student is actively involved in the educational process. It is important that the teacher values the diversity of students, supports all students, and works with all students (taking into account differences). This should promote learning in both academic and practical contexts and in a supportive social and emotional context for all students (Chauvière, 2018). This is how the content is best absorbed and remains in memory for the longest time. This increases both the individual's autonomy and cognitive abilities/achievements in science.

Below are studies by different authors on integrated education and how technology, artificial intelligence, and problem-based learning are integrated.

- Integrating technology into education. The emergence of the blended learning model, as discussed by Dziuban et al. (2018), illustrates how the combination of online learning has become a dominant approach in higher education. This model not only facilitates flexible learning environments, but also encourages the integration of various educational technologies to improve student engagement and learning outcomes;
- The integration of artificial intelligence (AI) into education presents both opportunities and challenges. Alshehri (2023) notes that while AI has the potential to significantly improve education, there is still a lack of consensus on its effective integration into curricula. This highlights the need for continued research and the development of frameworks that support the effective use of AI in educational contexts.
- Problem-based learning. Problem-based learning has been found to be a tool for student engagement and critical thinking skills. Horikoshi (2023) discusses how combining problem-based learning with positive education can enhance students' ability to adapt in a rapidly changing world. The integration of problem-based learning not only promotes academic success, but also prepares students to overcome various challenges.

There is no literature on integrated music education in international scientific sources, but it was found that arts education is considered an integrated approach. Many authors offer justifications for the need to integrate curricula with arts education (Ellis, 2005; Marshall, 2005). First, some studies show that integrated education promotes more meaningful and less fragmented learning, improves student performance, and stimulates thinking (Beane and Brodhagen, 2001; Bransford et al., 2000). Second, there is evidence that integrated education has a positive impact on students' concepts of learning and knowledge (Kelner and Flynn, 2006), and on the understanding that knowledge and learning form an integrated system (Freedman, 2003; Marshall, 2006). Third, students' intrinsic motivation is increased by organizing instruction around topics of their own choosing and providing opportunities for choice, which encourages a greater sense of initiative and autonomy (Beane & Brodhagen, 2001). Fourth, integration avoids subject repetition, allowing students more time to explore new areas (Fogarty & Stoehr, 2008).

Some studies that describe the integration of arts and other disciplines in specific activities are worth mentioning:

- Scientists Tan and Ponnusamy (2013) conducted a study in which a group of secondary school teachers implemented a program that integrated arts and science. The activities provided by the teachers helped students understand

the conceptual and process connections between photography and the principles of light in physics. They also discussed the connections between photography and the chemical reactions that occur during the development of photographs.

- Wallace et al. (2007) describe a study in which teachers developed a program that integrated arts, mathematics, and science. The selected activity (building a dollhouse) helped students understand the principles of design, expand their conceptual understanding of energy, and understand how to calculate the dimensions of a house.

The research conducted shows that it is important to include arts in education as an interdisciplinary activity, thus stimulating students' creativity. Analyzing international scientific sources, it is seen that arts education is considered an integrated method that helps create interdisciplinary connections. Arts education, as an integrated method, allows students to connect different areas and create interdisciplinary connections (Tan and Ponnusamy, 2013).

In Lithuania, the topic of integrated education has been researched (Mereckaitė, 2022; Vilkienė 2004; Jakavonytė-Staškuvienė and Mereckaitė, 2023; Celišienė and Kvieska, 2020; Railienė, 2010). However, integrated music education in the education of professional music performers is a new and unexplored concept. It is important to emphasize that integrated music education has a direction. In such education, appropriate innovative educational methods, games, technologies, improvisation, etc. are important in the learning process. Many teachers talk about their teaching methods that they apply in lessons in seminars or during master classes. Most often, such methods are invented, but not scientifically defined, during the lessons of the teachers themselves, therefore only over time they become effective in practice. At the national level, integrated music education methods are most relevant in music and art schools, music or art gymnasiums.

### *Music school*

For children, especially younger ones, it is important that the learning process is interesting and diverse. In today's music education, teachers use many teaching methods that make it easier to master the teaching material while learning to play an instrument. Such involvement of students in learning is also called integrated music education. Music teachers describe integrated music education as student guidance that encourages responsible thinking, the inclusion of games in learning, the teacher playing together with the student, the inclusion of children's favorite toys in learning together, and the methodical nature of homework assignments.

**Tab. 26:** Music school: Integrated music education

Interview excerpt	Subtheme
<p>The student's thinking is very important to me. This is one of my methods, where from a young age I try to make the student analyze, think. I integrate the same art, poetry, literature, which again can open his/her imagination (Teacher 2).</p> <p>It goes without saying to me that the student should also contribute to the educational process. I always encourage him/her to express his/her opinion, to analyze. Even if I give a task to count tones. How many tones are there between do and re. Well, and he says, "one", then I tell him/her, "defend yourself, prove to me, if you prove that there is one here, then I will believe that there is one here". And so I try for everyone, in every lesson, to make them think, to understand why and for whom they are doing this. It seems to me that the student's participation is necessary (Teacher 3).</p>	<p>Promoting responsible thinking in students</p>
<p>I had a child like that, he started attending when he was six. And he didn't go to the piano, although you know what, and his/her parents were happy that he was coming to me at all and were very happy. And I thought what should I do, because it was also a challenge for me, that I had to come up with something to get that child to sit down at the instrument. Because if I tried to persuade him/her, s/he would just say "my head hurts" and "you don't play here". Then I realized that he was very talented at mathematics, at the age of six he could count thousands of numbers by heart. So, I started everything with mathematics, I made all kinds of cards, sheets of paper, with beautiful pictures. All kinds of puzzles, with mathematics, with numbers. Now I have a large base of various toys and I watch through the child how he learns, what his/her achievements are (Teacher 3).</p> <p>If the child doesn't yet understand what notes are, the sounds are small. Pictures, colors. I really like the colors, where the lower register is, saying that here the dwarfs live on the other street, this dwarf sings thickly, on this street the dwarf sings thinly, and what color would you choose for these – a thick and a thin dwarf. Where thin, the children say light colors, and where thick – dark. White and black do not exist for children. But in music, black is there, but you need to try to avoid gray colors (Teacher 5).</p>	<p>Integrating games into the lesson</p>
<p>Let's say, in another school I work and play two instruments with the children. It's more daring for them. I play the left one – bass, and they play the right one. When a child plays one note by him/herself and feels very lonely, when the teacher joins in on that playing, he kind of guides them and they leave that lesson with such a lot of musical baggage (Teacher 3).</p>	<p>Integrating teacher and student playing</p>
<p>But now, during this period, I use another new method and it works very well for me. I record pieces of the lesson, film it and send it to my parents. Because they come and say: "I don't remember what was assigned". And in fact, there is a lot of that information. So, I record the assignment, film my own hand and send it to my parents, and they come to the lesson, comparatively, so active. Those who listen, it turns out to be a pretty good method (Teacher 3).</p>	<p>Integrating filming into homework assignments</p>

Every teacher strives for the student to think while playing in the lesson. It is important that the student's thinking is responsible. In the lesson, students are encouraged to express their opinion, to think responsibly about the piece being performed, to be able to interpret it in their own way – using images, stories that correspond to the theme of the piece. Teachers often use excerpts from poetry, literature, and other musical works in the lesson, trying to reveal the child's broader thinking about music. Some teachers encourage students to analyze: why it is necessary this way and not otherwise. Teachers encourage students to discuss, express their opinion, and actively participate in the lesson. This is aimed at ensuring that the student understands and thinks responsibly, as this will help him/her when learning new pieces and performing them in public performances. In order to interest children, teachers often use various games they have invented. So, the teacher should be very creative in order to be able to come up with an interesting game for the child "here and now". Some teachers use note value games to arouse the student's excitement to guess and win, others present all the material in color so that the child does not get bored looking at the black and white sheet with notes written on it. Using colors, teachers ask them to distinguish the pitch of notes, for example, if the note is high, the color is light; to list light colors that correspond to a high note. Teachers try to organize games based on the student's favorite subject. For example, if it is mathematics, the teacher tries to come up with puzzles related to music and numbers. Games help children become more involved in learning. Students become more active, more motivated, and learn the educational material faster.

In integrated music education, the active participation of the teacher together with the student is also important. For example, playing an instrument together with the child. Having started learning the text, children do not understand it or are bored with playing. Sometimes difficulties cause children to be angry or frustrated, so learning can take a long time. The teacher should help: play together with the student, show how to do it in order to succeed. According to teachers, during the lesson the child thus acquires more knowledge, so s/he feels stronger in the next lesson.

Teachers often help parents who are involved in their child's learning at home. Teachers use smart technologies and film tasks during lessons to make it easier for parents to understand what the student needs to do at home. For example, the teacher films hand movements, tells and shows how to complete the task correctly and appropriately. According to teachers, if parents are involved in this work, good results are achieved.

In today's music education, when preparing professional students, it is important to present learning in a diverse and integral way so that it is interesting to

the student. The student should constantly receive advice from the teacher on how to learn and perform better.

### *Music/art gymnasium and conservatory*

Today's education is characterized by the fact that teachers try to interest students. Teachers apply integrated musical education, use various teaching/learning tools that stimulate student interest. Integrated education begins at music school and continues at later stages of learning. In the conservatory and music/art gymnasium, it is important for the teacher to develop integrated education, which gives the student the opportunity to independently achieve the goals set by the teacher. Integrated education at the conservatory and music/art gymnasium stage is understood by teachers as promoting the student's responsible thinking, teacher assistance in preparing for going on stage, and integration of improvisation, copying, and association methods.

**Tab. 27:** Music/art gymnasium and conservatory: Integrated music education

Interview excerpt	Subtheme
<p>I see that there is a strong person, but that fascinates me a lot and I communicate better with such a person who is strong, dramatic, then it is interesting to me and I can help him/her. Then I feel my purpose, that I can direct that character in some better way of thinking and in a better way. And there are those where they are still studying, so we talk, we communicate. There are those relationships that are uninterrupted, and with some there is nothing at all, zero, so I don't know what is going on here (Teacher 2).</p> <p>Perhaps when entering the first grade of gymnasium, students have a goal to get their fingers moving as quickly as possible, but I always tell them that first of all a musician should have eyes, a head and only then fingers. And my main principle is: first of all, you need to teach the students to read the text correctly. And I try to help the students, when I choose a program, they, of course, first of all, rush to play (Teacher 4).</p>	<p>Promoting responsible thinking in students</p>
<p>Then, what about stage fright and help with preparation. In my opinion, the teacher shouldn't do this, but he does. Because there is no other lesson like this. There should be a trainer who would show exercises and breathing, and how to think. There should be seminars for children. In fact, stage fright is a very important, important moment. I talk about it and I know what it means. So, I teach them how to breathe before going on stage. There is no time or forget next time. But this work should take place in parallel (Teacher 2).</p>	<p>Teacher's help in preparing for going on stage</p>
<p>There was a professor who just came from Vienna, a violinist from the University of Music and Theater, and he taught us through singing, through the body's sense of what the body does and how to get that strength, through rhythm, through walking, that's just a very fast way to learn next time. Faster than when you usually learn (Teacher 2).</p>	<p>Integrating emotions in the classroom</p>

## The Relevance of Personalized and Integrated Music Education

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Interview excerpt	Subtheme
<p>Later I apply such a method as the improvisation method, which is also a very new thing. I encourage observing the environment, listening to the sounds of nature, absolutely all the sounds of natural phenomena, looking at the environment as if you were a participant in a film. And the sound that passes by our ears in everyday life, we do not pay attention to it, but I say that we need to pay attention. In a word, one of the steps in approaching improvisation is this methodology. This methodology allows the child to get to know those around them, themselves and greatly increases their observation (Teacher 1). Through those principles of music composition. Listening to music and trying to understand some details that are very fascinating, surprising, shocking and all kinds of associations. Some Prokofiev concert, what it was like for me, what I felt there, what I liked, what I did not like. I continue to use the improvisation method. Because they come without studying at all. They put their hands on the keyboard and immediately press the C major triad, because with us that circle of fourths and fifths is ingrained and it is possible to play something else, those children who have learned the tonal plan well, it is difficult for them. So, we try to relax, to search (Teacher 1).</p>	Integrating improvisation into the lesson
<p>We try to imagine what would happen if our language were suddenly erased and we were left only with the language of music, and we needed to convey some message, some emotion. I use the principle of association a lot so that they would search for themselves, think for themselves – a few words, an action. We grow later and come to the script of the piece. That's the methodology (Teacher 1). I also remind you that you are the master of the situation, that you must first see who is with whom. I have such an association, fun with pizza, it really works for everyone. But I say, as long as you only have a sole, what goal do you set, what flavor will you make. All these ingredients are details of the language of music. That's how they fantasize. Those associations help to gradually move a broad vision (Teacher 1).</p>	Integrating associations in the lesson
<p>I play it so that they can hear that sound, I think there's nothing wrong with it if they imitate my sound, because I play it myself, I can do it and my violin sounds beautiful. A child needs to form an image of the sound, at any age, I can play everything. When I play it, I think it's important for them (Teacher 2).</p>	Integrating copying into the lesson

Teachers encourage older students to take responsibility for their own learning. This means that the most important thing here is not what the teacher says, but how the student is able to think and understand. The ability to think is the key to better learning. According to teachers, the student's character traits are also important for thinking: dramatics, strength, stubbornness. The goal of every teacher is to teach a student to think responsibly so that he or she can independently learn and understand what he or she is playing. Students often face the problem of stage fright, which is why every teacher tries to find methods that reduce the fear of going on stage. Most often, teachers offer students to do breathing exercises before a performance. According

to teachers, more attention should be paid to overcoming stage fright, for example, separate breathing lessons could be held.

When training professional music performers, it is very important that the teaching process is interesting and varied. In order for students to learn a work faster and easier, teachers should integrate improvisation and certain associations. Applying the improvisation method encourages observing the environment, listening to the sounds and phenomena of nature, and looking at the environment as if the student were a participant in a film. This improvisation method helps to get to know those around them and increases observation. In order to facilitate learning, teachers apply the association method. When discussing certain phenomena, objects, and emotions, teachers associate them with learning the work. According to teachers, applying associations can encourage students to have a broad vision.

Integrated education is important not only in music school, but also in conservatory and music/art gymnasium. As a child grows up, it is important to teach him/her to think independently, so that in the future he can learn on his/her own; it is also important to find the right method to help overcome stage fright before a performance. In addition, it is important to apply improvisation and association methods so that the goal is achieved faster and more interesting.

Integrated teaching and learning in music education emphasizes the interconnectedness of musical concepts and skills with other academic subjects and real-world applications, creating a more holistic and engaging learning experience. This approach enhances student understanding, boosts creativity, and fosters a deeper appreciation for music and its role in broader contexts.



# CHAPTER IV

## **The Power of Music Teacher Leadership through Professional Authority, Professional Growth, and Professional Image**

In music education, a teacher's professional growth fuels their leadership potential by enhancing their authority, expertise, and ability to inspire and guide students and colleagues. This growth, achieved through ongoing professional development, enables teachers to build strong classroom visions, implement effective strategies, and foster collaborative learning environments. Ultimately, this empowers them to become leaders who drive positive change within their schools and the broader music education community.

### **The power of music teacher leadership through professional authority**

Over the past 40 years, both educational professionals and researchers have paid increasing attention to teacher leadership (Muijs & Harris, 2007; Wenner & Campbell, 2017; York-Barr & Duke, 2004; Sawalhi & Chaaban, 2021). For a long period of developing leadership theories, the leadership of the school principal was considered a necessary condition for school effectiveness, but recently it has been increasingly recognized that not only principals can, but also teachers should be leaders in schools (Cibulskas & Žydžiūnaitė, 2012; Liu, 2021; Sawalhi & Chaaban, 2021; Danielson, 2013; Wenner & Campbell, 2017). Every teacher is a leader who pursues the goal of school improvement not only by teaching students, but also by influencing the school.

In modern education, there is increasing talk about the teacher leader. Teacher leadership is primarily a means to achieve high quality teaching and learning. Researchers Hallinger (2003), Barth (2001), Conley and Muncey (1999), Wenner and Campbell (2017) concluded that teacher leadership is much more

important than just the leadership of the school principal. This change in the assessment of leadership allows teachers to play more roles – they are given the opportunity to improve their professional qualities and be involved in solving various problems. School principals with a strong team of teacher leaders ensure greater creative and ideological potential of the organization, opportunities to expand activities, connections, and participate in various projects (Skarbalienė, 2015 a; b). As Lambert (2011) states, teacher leadership complements the leadership of managers. According to the researcher, leadership in educational institutions and lessons should be assessed according to the following aspects:

- Leadership during lessons and in the school itself should not be perceived as the leadership of one person, in this case the teacher him/herself, in the lesson, but as the implementation of the learning process in a group, in a community, in which each member contributes his/her knowledge, creative insights, and observations;
- Every student can be a leader, and has the right to propose and express his/her ideas and suggestions;
- Creating a purposeful and learning-friendly environment is the priority of every person participating in the learning process.
- The involvement of employees in school activities depends on clearly outlined leadership frameworks.
- The role of teachers should be perceived as guides who implement the school's pedagogical goals.

Definitions of teacher leadership vary among authors. Teacher leadership should be defined as the ability to motivate students to perform actions that they would not otherwise consider (Wasley, 1991). Similarly, Katzenmeyer and Moller (2001) argue that teacher leaders are those who are considered leaders and authorities outside the classroom. Teacher leaders influence not only students but also their colleagues, encouraging them to improve the teaching process. Hunzicker (2017) presents a concept of teacher leadership based on a five-dimensional model (REACH model):

1. Risk-Taking – the teacher should strive and seek challenges to improve the learning process and apply new ideas,
2. Effectiveness – the teacher should strive to establish best practices and processes in the lessons that will help achieve learning goals,
3. Autonomy – the teacher shows initiative, allows for creative and independent thinking and takes responsibility,
4. Collegiality – teachers promote community, community formation and activities based on community,

5. Honor – the teacher demonstrates the integrity of his/her actions and thinking, work ethics and professionalism.

After reviewing scientific sources on teacher leadership, it can be noted that the authority of a teacher leader is important in the educational process and is one of the components of teacher leadership. Skarbaliene (2015 a; b) saw a certain similarity between authority and leadership when examining the concept and meaning of leadership in the context of postmodernism. The author compares leadership with authority and claims that the components and processes of leadership and authority are identical, because they begin with influence. However, despite their common features, the author believes that authority differs from leadership in that it emerges as a relational phenomenon.

The origin of the word “authority” (Latin *auctoritas*) comes from the Roman Empire and means the ability to make people respond willingly to the leadership of leaders. Authority is affected by ethnic origin, social status, and political and cultural contexts (Pace, 2003). Attitudes toward authority are cultural characteristics that reflect how members of a given culture emphasize equality and hierarchy. Members of societies with low levels of obedience to authority tend to be independent, free, and seek equality with those in authority. In contemporary education, authority refers to the relationship between teachers and students involved in education, in which one party (the authority figure – the teacher) sets a range of actions or knowledge for the other party (the student), who can follow or refuse to act as directed by the authority figure. Teachers must persuade students to cooperate, and students must agree and be willing to accept what is being taught. This relationship includes elements of freedom and power that students grant to their teachers and that teachers consider to be inherent in their roles (Fisher & Refael, 2022). Teachers’ authority is based on their knowledge and expertise in the subject they teach, their ability to dictate the pace of learning in the classroom, their assessment of students, and their ability to maintain discipline. Their authority is also related to personal life experience, teaching experience, expertise in additional fields, and belonging to a prestigious, influential, and respected person (Wenren, 2014). Some believe that teachers’ authority is similar to parental authority. An authoritative teacher, like an authoritative parent, combines a high level of concern for their students, which is expressed in a warm relationship, with high academic demands and expectations from their students (Risanger Sjursø et al., 2019).

The researcher Ruankool (2023) distinguishes three aspects of the concept of “authority” that are related to education, namely: 1) teachers do not have the power to do what they want. Teachers gain authority as “representatives of the world”. This means that the teacher’s authority arises from the authority given

by the community or society to undertake this mission of educating young students so that students truly grasp the basic understanding of this world; 2) the teacher's authority arises from his/her knowledge and competence, which must be transmitted to students. It is not enough to know how to teach without knowing how to teach deeply; 3) the teacher's authority consists not only of these qualities, but also of the love for the world with which teachers introduce students. Summarizing the aspects of the concept of authority highlighted by the author, it is noted that teachers guide the actions of students based on their competence, and students recognize and value the teacher's knowledge and skills; the teacher's authority arises in mutual and respectful relationships.

The concept of teacher authority has changed throughout history, from traditional education based on power and control, where teachers had autonomy to teach and students obeyed, to the postmodern era where education has become more open. It is not uncommon to hear that teacher authority is no longer what it used to be, when the teacher alone held all the "power" of education. On the contrary, today's teacher authority is understood as a phenomenon of the relationship between the teacher and the student. However, one way to restore educational authority is to ensure that students look to their teachers as role models and strive to internalize the values they represent. According to the new ideology, parents and teachers should educate children with love, understanding, support, free expression, removing boundaries and enforcement. This has become common and has influenced teachers and psychologists who believe that this is a way to educate the future generation of students (Omer, 2018; Zamir, 2021). In Lithuania, the concept of teacher authority and its definitions in the education of music performers is not a researched topic, therefore the research results show different definitions of the concept of teacher authority.

### *Music school*

The teacher's authority in today's professional music education at a music school is manifested in several aspects: empowering the student to strive for more, encouraging the student to reflect, motivating the student to learn, and promoting the student's authenticity.

**Tab. 28:** Music school: Teacher authority

Interview excerpt	Subtheme
<p>I often say that the big problem of all of us teachers is that we set too difficult works. A child achieves joy by doing dirty work for a very long time, he achieves it, but in an abnormal way. Through pressure, a lot of work, repeating the same thing. I would think, and I myself have made many mistakes, without a doubt, in giving children large works. Because it was impressive to me when they did it and it turned out beautifully (Teacher 1).</p> <p>And I strive for the highest results. I try to get everything out of that child, whatever material I get, whatever clay I get, I want to do everything, I polish it as much as he can do. In my opinion, maybe there is pressure, and everything, but I doubt that it would be possible to get anything more (Teacher 9).</p>	Empowering the student to achieve more
<p>Children need to tell their story about their playing, and I make them do that. They play and tell how they played, how they heard. Often, young children say: "I can't, I don't understand." When they say they don't understand, it means they don't hear. I tell them that when you play, listen very carefully. Then I tell them to tell me and yourself as if you were a teacher. And immediately two pluses, they tell and start to hear (Teacher 5).</p>	Encouraging the student to reflect
<p>There have been such options when I said: "I won't work and I will give you up if you play like that and I'll laugh if you come unprepared all the time". So, you see that there is no longer such a thing as "no, I won't come anymore". They come back to me after three years of academic studies and come back to finish. Maybe I have some kind of engine where I can ignite those children. My children are really the ones who have great talents (Teacher 9).</p>	Student motivation to learn
<p>Of course, I always encourage children to stay after competitions to listen to their fellow musicians. Of course, the younger ones don't listen, but the older ones somehow go to listen because I ask them to listen, and then they tell me how others played. I encourage them not only to listen to themselves, but also to listen to how others play. This way they see both better and worse options, but the most important thing is that they are interested (Teacher 10).</p>	Student motivation to learn
<p>And the worst thing for me was, I don't want my students to play the same way all the time. I have examples in the world. A performer comes out and you see that he is a student of such and such a professor. Or he comes out and you see that he is a representative of a completely different school. That there is this invisible hand that pulls out something that others don't pull out (Teacher 1).</p>	Promoting student authenticity

Every teacher strives to be an authority for the student. Most often, teachers strive for the highest results from the student, often applying pressure, involving the student in endless repetition. However, the teacher should feel the limits, leave time to learn new repertoire and prepare for other performances. However, it is believed that the teacher's perseverance and stubbornness are transmitted to the student. Teachers hope that the students will adopt this quality and in the future will strive for professionalism themselves. An authoritative teacher always encourages the student to think and reflect. It is noticed that students find it difficult to think while playing, they rely on what

the teacher says. Therefore, frequently a teacher seeks that the student not only plays, but also hears the piece, and after playing, is able to speak about it. For example, one teacher asks a student who has played a piece to speak about the performance as if the student him/herself were the teacher. The teacher believes that such a method helps students to learn to listen and hear. However, it is also important that students should listen to the teacher's advice and teaching. Without listening to the teacher, the result will only be what the student understands. There are teachers who motivate students with severity, for example, by saying that they will not teach the student. According to the teacher, this affects the children: they begin to learn. Some teachers motivate students by encouraging them to listen to other students playing. It should be noted that the chosen methods of motivation depend on the teacher's experience and character.

Each student is different, and therefore their playing manners differ. Children are usually taught according to certain criteria, but later, as students mature, they usually start playing in their own style. If the teacher does not exert much influence on the student, the student retains his/her own playing style and manner. The teacher only has to advise and involve the student in the learning process.

### *Music/art gymnasium and conservatory*

The teacher's authority is manifested not only as respect for the teacher, but also as the student's empowerment to learn, as the expression of the student's individuality and reflection.

The teacher in the lesson is usually the leader on whom the learning process depends. In educating a professional musician, the teacher's power is very important. According to the participants in the study, when studying at a conservatory or music/art gymnasium, the teacher's power is manifested in his/her demands.

**Tab. 29:** Music/art gymnasium and conservatory: Teacher authority

Interview excerpt	Subtheme
<p>I let them choose the pieces, but I don't abuse it. Because if I'm training a professional, I can't let them choose the pieces they want to play. I have my own program, but sometimes, of course, I let them coordinate together. I sometimes consult with them about pieces they would like, but we discuss whether you want to play it now or later, when you are more ready for it. I tell them that you won't become a good musician if you only want to play what you want. There are requirements and they must be met. For example, you have to play etudes and caprices like everyone else, the same, why should you play different ones. If you want to become a professional, you have to go into that routine and that has to be the path. Yesterday, a student came and said: "I saw a musician with that piece, and there was such a fingering in that piece." So, I tell her: "Great, now take it and play the same one, prove to me that you can play like him/her." She convinced me and I really liked it (Teacher 6).</p>	<p>Teacher's demandingness</p>
<p>I never allow myself to play quickly and in any way. Because I know that the time will come when I will have to play on stage. I think one of the aspects is knowing for sure what and where you are doing, so that there are no inaccuracies. That intuitiveness is very good, but perhaps the main emphasis is the mind and knowing when and where you have to do something. Thinking must always be subordinated – this is the greatest success (Teacher 6).</p>	

The teacher's power is evident from the strict requirements placed on the student. Each teacher develops the student so that he or she performs well on stage, does not make mistakes, maintains him/herself psychologically, and opens up his/her musical possibilities. Therefore, teachers emphasize in their lessons that the student must know exactly what and how to do when playing at a certain moment, understand what note he is playing, what speed and accurate leading are. When the student acquires these skills, working in the classroom and playing independently, he or she does not make mistakes on stage. According to the teachers, such knowledge must be formed consistently, from the first lessons, under the supervision of the teacher. According to the participants in the study, strict requirements must be placed on every student who follows the path of a professional musician. The student cannot choose the repertoire him/herself, the teacher must do this, and learning must become a routine every day.

The teacher's power is described as his/her exactingness or strict comments. A student who aspires to a career as a professional music performer must have a study routine, know the principles of learning, and be able to listen to the demands and comments made by their teacher.

*Music academy*

During lectures, the teacher is the leader, therefore his power in the educational process is important. The participants of the study associate the teacher's power in the music academy with the student's trust in the teacher's competence and influence, and the student's motivation to learn.

**Tab. 30:** Music academy: Teacher authority

Interview excerpt	Subtheme 1	Subtheme 2
<p>One example with a student. One of my students has very good nerves, very stable. I do this. There was an audition before a concert and he played one piece well there, but I told him/her to play another piece that was very terrible in my class and he didn't play it at all. And the first time he played it, he was very nervous and, of course, he didn't do well at the concert. And, of course, he came, played it, but I say, it was very bad. But the point is that the other one wouldn't go and play, and he came and played it (Senior teacher 2).</p> <p>There was another concert and I told him/her a couple of days ago that we should add a few more pieces so that he would have a little psychological pressure. Of course he managed, but the tempos were not the same, there were mistakes, but in this way I provoke him/her. Because he has no fear at all, that's why I try to provoke him/her a little. With that stress before playing, everyone is different (Senior teacher 2).</p>	<p>Developing a student's psychological resilience</p>	<p>Student trust in the teacher</p>
<p>If something is really needed, I will tell them until they finally, I mean, give in, come and do it. Because if it is needed, it means, it must be done. If it can be circumvented, if there is something else, something appropriate, then let it be that happiness to create, happiness to do (Senior teacher 4).</p>	<p>Teacher's persistence</p>	
<p>I have to demand and I can't do otherwise, my job is to prepare. I see that they are not prepared if they are not prepared. I always say that tears are weakness, it is self-pity. There is no time to feel sorry for yourself in a lecture. You can feel sorry for yourself at home, cry, sob and then it will be easier. But you come to work, not to feel sorry for yourself. And because of that, some feel very wronged at first, but even they then understand that everything is okay and that it is necessary. So, you need to work more, I don't know how it is elsewhere. They have to be responsible for their actions here. I treat them like adults. I don't deal with psychological states, if I see that something is wrong, then stop, I ask what it is. But I immediately say that this is not a psychologist's office, but a higher education institution and you have to understand that. And I won't start asking you questions here every time, because I am not a psychologist, to be honest (Senior teacher 7).</p>	<p>Teacher's demandingness</p>	<p>Teacher's influence on the student</p>

## The Power of Music Teacher Leadership

Interview excerpt	Subtheme 1	Subtheme 2
<p>And as for the competitions, it was also, how many such cases there were, it was more my initiative, because I think that this is a very important part of education. It doesn't matter how the competitions go, it doesn't matter whether they go with victories or not. It seems to me that a person who participates will always play much better. And he can even play badly during the competition, it doesn't matter. He learns a lot, learns things that he would never learn playing in class. It seems to me that this is very important, I always encourage my students to participate, and in fact, they themselves begin to want to then (Senior teacher 5).</p> <p>Of course, I advise you to apply to competitions, because I still have more experience. Who could better meet the requirements, how to better present themselves. But because of the students' initiative, I really encourage it (Senior teacher 6).</p>	Teacher initiative	Teacher's influence on the student
<p>And you know from your instrumental lessons that there simply can't be one method. It means, I see, I know the destination of the journey, to which we must come. How everyone will go, what way to say and convey each smallest step, they are very precise. You need to follow exactly the path that I will lead you to, and how they will already follow that path depends on their ability, intuition, and body sensation. It can be with a very small voice, but if you have other abilities, then it's good (Senior teacher 4).</p> <p>The approach to each is absolutely individual. If a person does not make progress, it means that there is a very specific, precise technique. And everyone, starting with a bachelor's degree, has a program and by following it, you can develop everything. And if by following that program, you are already a singer of no use to you, and by finishing a master's degree, you can already climb onto the stage (Senior teacher 4).</p>	Teacher's methodical approach	Teacher competence
<p>They are very important to me, extremely important. I do everything I do to achieve those high results. I have very good knowledge, a good, intelligent system, and I have no other choice but to pass it on to someone else. Just enough so that they know at least as much as I know, and still have room for themselves. I have a hysterical desire to give it to someone (Senior teacher 4).</p>	Teacher perfectionism	
<p>Oh, it is clear that high results are important, absolutely, and, most importantly, that the student him/herself feels how important it should be for him/her to strive and improve, not to give up, to always go only forward (Senior teacher 7).</p> <p>I encourage him/her to strive for high results from the very beginning. For me, the most important thing is that a person is able to be a musician, which means that he is able to prepare a piece, and then it depends on his/her ambitions and abilities (Senior teacher 3).</p>	Developing student perseverance	Student motivation to learn

The teacher's power is manifested through the targeted development of the student's qualities, which encourages the student's trust in the teacher. Sometimes students are very self-confident: they think that they play very well during the concert, know the repertoire perfectly. Such students do not pay attention to the teacher's remarks or failures. Therefore, some teachers provoke self-confident students without telling them. For example, before the concert, a student plays a piece that he performs very well, but during the concert the teacher tells him/her to play another piece that is more difficult in order for

the student to see what mistakes he makes, what needs to be improved. In this way, the teacher seeks to cause stress so that the student feels excitement and responsibility before the performance.

The teacher's power also becomes evident when he is able to influence the student with his/her exactingness, initiative and perseverance. Some students, when learning a piece, skip certain parts, do not consolidate them, do not repeat them, and therefore make mistakes. Teachers try not to miss this: they teach every note, work with every phrase of the piece. The student must know that each piece and each part of it must be learned. Otherwise, the student, having graduated from the music academy, will not be able to work with the pieces properly. Because of this, teachers are demanding and patiently demand proper and accurate performance. Some teachers do not shy away from harsh comments. According to the participants in the study, teachers cannot be only benevolent, they must tell the real situation, which is sometimes not very pleasant. There are also teachers who do not shy away from advising students who are not achieving high-quality results to look for another profession. Although such advice encourages some students to study, it should not be abused, because some students are very sensitive.

Throughout the entire study process, the teacher guides the student to the goal. According to the participants in the study, the teacher's goal is to develop a future professional from the beginning to the end of their studies. The teacher knows how to prepare a future performer and is responsible for his preparation. However, everything depends on the student, his/her abilities, diligence and determination. A less capable but diligent student will easily follow the path of musical education. Most often, a student who listens to the teacher and trusts him/her during his/her studies can independently perform as a soloist, work in an ensemble, orchestra, and theaters after graduating from a music academy. The teacher's power is manifested through perfectionism and pursuit of high results. Every teacher wants to develop a professional performer, which is why he or she strives for high results. Teachers try to make students understand how important it is to improve and achieve goals, which is what leads to good results. In order to achieve results, teachers apply various educational methods.

The study participants state that in order to achieve high results, a student must feel the teacher's "pressure" to play more difficult pieces and participate in competitions. According to the study participants, everyone who studies at a music academy must participate in competitions in order to understand what a performer's preparation should be. According to the teachers, even a student who performs poorly still improves. The most important process is the preparation for the competition, because during it a lot of musical experience is gained. During the preparation, not only is a new repertoire learned, but

also auditions, active concerts, and frequent work with the teacher take place. According to the teachers, participation in competitions is usually initiated by the teacher, as this is an integral part of the learning process. However, only a competent teacher can apply high requirements to the student and “pressure” in the educational process.

A music academy teacher is the leader of the educational process, on whom the teaching process depends. The teacher’s power over a student is manifested in the achievement of high results, participation in competitions, the teacher’s influence, competence and ability to motivate students.

A teacher’s leadership begins with a clear vision for their classroom and students. Professional growth helps teachers refine this vision, setting ambitious goals for student learning and developing strategies to achieve them. As teachers grow professionally, their confidence and sense of authority within the classroom and school community increase. This enhanced authority allows them to advocate for their students, implement innovative ideas, and positively influence their peers. Through professional development, music teachers expand their knowledge of music pedagogy, curriculum development, and effective teaching strategies. This deeper understanding allows them to make informed decisions, adapt their approaches to diverse students, and provide high-quality instruction.

### **Professional development of a music teacher**

Professional development often involves collaboration and shared learning experiences. Music teachers can participate in study groups, workshops, or online communities, fostering a culture of continuous improvement and mutual support. Experienced music teachers can mentor or coach their colleagues, sharing their expertise and providing guidance to help others grow professionally.

This reciprocal relationship strengthens the entire music education community. By actively participating in professional development and demonstrating a commitment to ongoing learning, music teachers set a powerful example for their students and colleagues. Their enthusiasm and dedication can inspire others to embrace lifelong learning.

In the changing modern educational paradigm, the role of the teacher plays an important role in education, therefore professional development is inevitable. In education, the professional development of a teacher always takes place if the teacher is an active, curious and goal-oriented person in his/her professional field. Modern professional development of teachers is focused on making it meaningful for teachers themselves when developing curricula, testing new methods, conducting assessments and being useful for students

(Meesuk et al., 2020). This topic is not new in both the global and Lithuanian scientific research field, and attention is paid to it in scientific research (Desimone, 2009; Popova et al., 2022; Brandišauskienė et al., 2020; Meesuk, 2020; Mičiulienė and Brandišauskienė, 2021; Adomaitienė et al., 2008). Continuous professional development is necessary to develop a qualified and motivated community of teachers capable of meeting the diverse needs of 21st century students (Ahmad, 2024). In foreign scientific literature, the concept of professional development is used unanimously. Meanwhile, in Lithuania, the use and perception of this concept is different. As stated by Mičiulienė and Brandišauskienė (2021), the most commonly used terms in Lithuania are improvement, improvement and development. According to the authors, they make a clear distinction between the terms improvement, improvement and development, associating the first with the influence of external factors, the second with individual choices of improvement activities and efforts to change oneself, which presuppose the third with personal, internal changes. In the following, the concept of professional development will be followed, which was presented after receiving scientific results while conducting a scientific study. Professional development refers to teachers' learning, learning to learn, and putting their knowledge into practice so that students can benefit from learning and growth. Teacher professional learning is a complex process that requires teachers' individual and collective cognitive and emotional engagement, ability and willingness to improve, and the search and implementation of appropriate alternatives for improvement or change (Avalos, 2011). Teacher professional development is one of the most important factors in achieving quality teaching, high learning outcomes, active and engaged students' attitudes towards the teaching process, and in achieving a better learning environment and student success in the teaching process (Darling-Hammond, 1997). Teacher professional development is also a systematic approach to improving knowledge, skills, and teaching practices to meet the changing and diverse needs of students. It includes learning experiences and activities designed to help teachers improve their practice, expand their knowledge and adapt their teaching strategies to meet the diverse needs of their students (Desimone, 2009). The European Commission (2015) states that teachers' professional development is developed throughout their active professional life, starting from initial education, continuing with the first independent steps in school and further learning, after overcoming the initial challenges of teaching and gaining experience. This continuity of the learning process ensures a consistent integrated approach to each stage, which is unique in terms of teachers' learning needs, linked to the previous one and has an impact on the next stage (Schwille, 2007). Research shows that effective teacher professional development has a significant impact on the teacher's own effectiveness in

developing teaching, the quality of teaching and ultimately on the learning outcomes of students. Darling-Hammond et al. (2017) conducted a study that showed a positive relationship between continuous teacher professional development and student outcomes. According to the author's study, teachers lack professional development in several areas and there is a need to improve these elements, including: focus on teaching content; active teaching; collaboration among colleagues; and effective teaching models.

The scientific analysis also found that teacher professional development and leadership are related and complementary factors. Teacher leadership, regardless of position, is related to professional development (Wenner & Campbell, 2017). The scientific approach identifies four dimensions of teacher leadership that promote collaboration and collegiality and strengthen change and development capabilities in schools and classrooms: 1) the influence of teacher leadership practices in schools; 2) teacher leaders who focus on empowering other teachers and give them responsibility for specific change initiatives; 3) teacher leaders who take on the role of mediator; 4) teacher leaders who establish close relationships with other teachers to achieve mutual learning (Harris, 2002). Teacher leaders are important not only for the process of cooperation, but also for educational change, therefore teacher leadership is essential for school change and development, as well as for teachers' professional growth (Mayo, 2002).

In professional music education, the professional development of a teacher is always taking place. Individual work in teaching students or giving lectures to students naturally forces the teacher to improve. This is because teachers have to discover teaching methods and how to properly approach each student individually. Many teachers improve not only by conducting lessons/lectures, but also by participating with students in various concerts, competitions, seminars, and festivals. Teachers also regularly participate in seminars and courses of other teachers, and are interested in innovations not related to their specialty. It can be noted that in professional music education, the development of teachers occurs to the extent that they themselves want to and are interested in the relevant field.

In addition, Pellegrino (2011) conducted a study that showed that a teacher's personal music making is an integration of a form of professional development, which indicates that music making activities can significantly contribute to a teacher's identity, well-being and pedagogical effectiveness. This integration promotes a closer connection between teachers' artistic experience and teaching practice in order to achieve professional development. Thus, teacher professional development takes place in various forms of training – seminars, courses, discussions, forums, etc. Each teacher is acceptable for a different form according to their needs or possibilities. Most often, all of them

have a positive impact and are important for teachers. Teacher professional development is useful because it is based on motivation, continuous improvement, cooperation, and the creation of a school's professional learning culture. Professional teacher development is not only about improving competence, but also about motivating the teacher to implement a learning culture in the school (Netolicky, 2016). It can be agreed that in professional music education, the development of teachers is not just a one-day event, it is continuous, requiring dedication, enthusiasm and perseverance.

However, there is no research conducted on the professional development of teachers in professional music education, therefore the results of the study show different aspects of the professional development of a teacher in a music/art gymnasium or conservatory, and a music academy.

### *Music/art gymnasium and conservatory*

As in a music school, in a conservatory and a music/art gymnasium, the professional development of a teacher is inseparable from pedagogical work. Teachers who work in the aforementioned educational institutions are highly qualified performing musicians and teachers. Therefore, their professional development usually takes place in various ways: by organizing solo concerts, playing in orchestras, organizing and participating in master classes, introducing innovation in lessons, and organizing various seminars in Lithuania and abroad.

**Tab. 31:** Music/art gymnasium and conservatory: Teacher professional development

Interview excerpt	Subtheme
I am always interested in seeing how other colleagues work, if there is a possibility of some master classes, then let the children play in them. Improvement, of course, is when I listen to concerts, recordings, play myself, I also improve then. Be interested in your specialty and, of course, read a lot of literature. A teacher must improve, because it is not that you know everything. There are very different methods of work (Teacher 2).	Teacher continuous learning
Cooperation with colleagues from different educational institutions of various musical specialties, participation in events: competitions, festivals, seminars (if they are interesting), concerts (Teacher 3).	
Collaboration with composers, getting to know new repertoire – this is the professional development of a teacher (Teacher 3). I always try to look for new methodologies. New ways of presenting, how to arrange. I prepare seminars myself, I teach others (Teacher 1).	Teacher's professional curiosity

## The Power of Music Teacher Leadership

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Interview excerpt	Subtheme
I participate and conduct master classes regularly. I also organize an international festival, only now the pandemic has stopped it. I conduct and participate myself all the time. I play in the orchestra and solo. I do everything that is possible and as best I can. A lot and even too much (MOK 6). And another thing is that I play myself, illustrate, and play a lot in the symphony. If there are outstanding conductors, then as a teacher I get a lot of information from them. They really tell a lot of things that you won't hear even during master classes. Personal contacts, children's participation in open lessons, internal meetings at school (MOK 5).	Teacher professional development

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The teaching profession is associated with continuous learning, both when working with students and actively learning their specialization. According to the study participants, active teacher learning occurs by observing the work of other teachers, listening to concert recordings, and reading literature. It is also important for the teacher to play him/herself. Other teachers claim that active teacher learning occurs by collaborating with colleagues from other schools, participating in various events: concerts, festivals, seminars, and competitions. They also collaborate with foreign musicians and teachers and participate in international events. According to the study participants, teacher learning occurs every day.

A teacher's professional development occurs when a teacher is curious and interested in innovations. In today's professional musician education, it is important to discover innovative teaching methods and select an interesting repertoire. Therefore, many teachers are interested in innovations, communicate with composers, commission works, update the repertoire, and look for new playing methodologies. Such development helps to supplement already known methodologies and available repertoire with new ideas. Interest in innovations and initiative promotes teacher development.

Thus, summing up the teacher's professional development, it can be stated that teachers working in conservatories and music/art gymnasiums actively participate in various activities and strive to be the best specialists in their field. Frequent participation in seminars and their organization, listening to recordings, participating in competitions with students, performing, playing in orchestras prove that teachers strive for knowledge and devote a lot of time to their professional development. It is also noticeable that teachers sincerely deepen and improve their knowledge, seeking to convey the best musical experience to students. An active, interested, innovative, curious and developing teacher is an example for students. Students who have an example to emulate are characterized by high internal motivation to learn and achieve results.

*Music academy.* Professional development of a music academy teacher is an integral part of professional work. Professional performers and competent professors usually work in a higher education institution. Thus, they are constantly improving both as performing performers and as teachers. Teachers participate in concerts, conduct various master classes, and actively participate in musical activities. According to the participants of the study, professional development of a music academy teacher is a complex matter, which consists of the following components: the teacher’s professional self-assessment, self-learning, and self-motivation to constantly learn.

**Tab. 32:** Music academy: Teacher professional development

Interview excerpt	Subtheme 1	Subtheme 2
<p>I have been trying for many years to always think about the day when I go to bed, how it went – what you did well, what you did badly and how you could have done differently. It seems to me that this is the continuation of the path into the future, self-improvement into the future (Senior teacher 1). That professional perfection, again, which concerns me, as a performer, I always listen to myself, always record myself, try to correct, strive for. Because sometimes there is something that is not watched and worked on enough, and then some kind of mess happens, not in a concert of course, but here are moments of self-reflection (Senior teacher 4).</p>	<p>Teacher’s professional self-reflection</p>	<p>Teacher’s professional self-assessment</p>
<p>I like reading other people’s biographies, because you can talk to another person, understand how they lived, etc. It’s the same with a piece of music, when you listen to it, you can not only copy how they did it, but also understand it. This is how your musical taste and attitude towards a certain style are formed. Of course, there are many courses and YouTube, but there is not as much time as we would like (Senior teacher 1). I read a lot of books about performers, composers, I find it interesting. It changes the way I play myself, and the way I teach others. And I have no doubt about it, and it gives some understanding that the composer was a person who can be very close to you. And that music is like that too, because sometimes we look at it so deifiedly and understand that he is a person, so he does not become less valuable, he just becomes closer (Senior teacher 5).</p>	<p>Reading professional literature</p>	<p>Teacher self-learning</p>

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Interview excerpt	Subtheme 1	Subtheme 2
<p>First of all, I play myself, I also study a little myself and, of course, I listen, watch how others work, and I also listen to all kinds of music myself (Senior teacher 2).</p> <p>That's right, I participate in competitions myself, while my age still allows me. I try to participate in competitions, play actively, organize concerts, make some recordings, I think that's very important. Because then you really start to hear everything differently. To understand your own playing differently and at the same time the playing of students somewhat differently. That's what music is very interesting to me (Senior teacher 5).</p>	<p>Teacher learning by listening to other professionals</p>	<p>Teacher self-learning</p>
<p>There are many platforms for pianists where you can watch all kinds of lessons, seminars, with very good pianists who have a lot to say about playing, about performing certain pieces. I watch it myself and I really learn a lot. This is reflected in my work with students. It is very interesting for me (Senior teacher 5).</p>	<p>Working with video and audio material</p>	
<p>It's like everyone else, the more you know, the more you see that you need. There is no limit in this profession. I'm thinking hard now, maybe I've heard what was already ideal. Those who play music have such aspirations, we all have them, whether in pedagogy or performance, we still strive for them. If you notice that some shortcoming no longer annoys you, it means you need to think about it. While it still annoys you. When working with a student, everything needs to be done in moderation. Because you can want too much and you can nip that process in the bud, but that's another matter (Senior teacher 4).</p>	<p>Teacher perfectionism</p>	<p>Teacher self-motivation to continuously learn</p>

A teacher's professional self-assessment occurs when the teacher him/herself reflects on his/her work. For a teacher, the analysis of each working day is valuable, it is like personal self-improvement. Teachers of the music academy claim that one of the ways to improve is to analyze the daily work, thinking about how the day went, what was done badly and what was done well. Reflecting on one's work provides opportunities to predict what could be done better in the future.

A teacher's self-study occurs by reading literature, listening to recordings, watching various master classes. Being interested in how others play, listening to other performers, forms professional thinking, musical perception. In addition, it is important for every musician to compare him/herself with others. Teachers encourage their students to listen to as much music as possible by other performers. The more music one listens to, the better one can hear the manner and style of playing of other musicians. This is how musical taste is formed. Some teachers encourage listening not only to others, but also to

yourself – to hear and analyze your own performance or singing. Music academy teachers also improve by reading autobiographical books by various people. Thus, not only listening to recordings of various performers, but also reading books by famous teachers and performers helps to shape a person intellectually. According to the study participants, this allows you to get closer to the composer's style, the musical understanding of life at that time, to understand interpretive issues, and to use this when performing a piece yourself. At the music academy, teachers improve themselves by constantly playing their instrument and giving concerts. This is described as the teacher's self-motivation to constantly learn. As mentioned earlier, most often teachers who actively perform and play a lot work at the music academy. Students have the opportunity to learn from teachers by watching them perform or play. According to the study participants, teachers who continue to play various works can help students better and more deeply solve endurance problems, interpretation issues, hand movement problems, and difficulties with sound and instrument control. Teachers who actively participate in competitions share their experience with students. Participation in competitions, singing in theaters, active concerts, playing in orchestras or solo concerts not only helps when working with students, but also broadens their horizons and provides an opportunity to improve musically.

A teacher's professional development takes place through participation in master classes or conducting them. Not all teachers actively perform, some work as teachers and have a lot of pedagogical experience, which is also very useful and valuable for the student. Such teachers actively participate in master classes, conduct courses for students, and consult them. Various master classes and seminars are held in Lithuania or foreign countries. However, not all teachers improve or are improving – there are those who do not have time to do so due to lack of time or heavy workload.

So, summing up the professional development of teachers, it can be said that the teachers of the music academy are actively improving in their fields of specialization. They give many concerts, play, participate in master classes, conduct them, listen to recordings, and read various autobiographical books. This comprehensive development of the teacher contributes to the education of the students of the music academy, their growth and development.

When music teachers are empowered through professional growth, their students benefit from high-quality instruction, innovative teaching methods, and a supportive learning environment. This can lead to increased student engagement, improved musical skills, and a greater appreciation for music. Music teachers can play a vital role in fostering a positive and collaborative school culture. Their leadership, built on professional growth, can inspire a shared vision for the school, promoting teamwork, creativity, and a sense of

community. Through their leadership, music teachers can advocate for the importance of music education within the school and the broader community, ensuring that music continues to be valued and supported.

### Professional image of a music teacher

A positive image of a music teacher in society is crucial for fostering a love of music, supporting student development, and contributing to a vibrant arts culture. Music teachers, through their passion and expertise, can inspire students, build confidence, and enhance their overall educational experience. Their image also influences how music education is valued and supported within the community.

The professional image of a music teacher in the education system is a complex and dynamic phenomenon. Historically, the professional image of a teacher has changed. In today's education system, he or she is no longer just a provider of government opinion; most of all the teacher adapts to each student and develops him/her by individualizing the teaching adapted to the student. The real possibilities of a specific educational institution to properly perform its functions depend on the qualification and socio-cultural preparation of the teacher. Researchers interpret a teacher's professional image as a status or role characteristic of an individual, which combines the external and internal professional qualities of a person (Chagovets et al. (2024). A teacher's professional image is associated with such qualities as: professional flexibility, generation of original ideas, creativity, digital competencies. No less important is the teacher's motivational component, which ensures his/her desire to constantly learn. Continuous professional learning is an important condition in the formation of the teacher's image. The improvement of a teacher's professional profile in education takes place throughout life (Makhkamovna, 2023; Melnyk et al., 2021; Garzón Artacho et al., 2020; Gogh and Kovari, 2018).

Researchers argue that teachers' professionalism is closely linked to their education and continuous professional development. Higher levels of education and participation in professional development programs are positively correlated with teachers' professionalism (Karuniawati & Ladamay, 2021). The authors' study shows that structured professional development improves teachers' knowledge and teaching practices, thereby improving their professional image. Harisman et al. (2019) emphasize that teacher professionalism directly affects students' behavior and engagement in the learning process, further reinforcing the importance of a positive professional image.

In Lithuania, the topic of teacher professional image in education is not new; Lukauskienė & Gvildienė (2012); Bilbokaitė, (2010); Rupšienė & Skarbalienė (2013). Lukauskienė and Gvildienė (2012) revealed the importance of person-

ality and social interaction with other members of society in the context of a teacher's professional image. Thus, highlighting the importance of professional competence. Meanwhile, Bilbokaitė (2010) studied the professional image of a teacher from the perspective of students. Students describe teachers as competent, professional specialists. For them, the personality of a teacher is associated with a selfless, educated specialist who is able to develop a student as a personality and properly select educational methods. It is noted that the image of a teacher is associated with certain elements of leadership. Researchers Skarbalienė and Rupšienė (2013) distinguished seven elements of teacher leadership, which are treated as teacher leadership qualities: 1) high personal standards and the desire to be the best are related to personality traits. Leaders are ambitious and set demanding goals for their own work. They are not satisfied with easily achieved results, therefore they strive for high professional quality and perfection. They recognize the needs of training and willingly participate in training courses and want to acquire new skills; 2) a strong vision of what a teacher and school should be like, loyalty and faithfulness to the profession, organization, team and students; 3) overcoming fears and stress, self-control, the ability to control and resist negative emotions; 4) realistic assessment of the situation – the ability to objectively evaluate one's work, its results; to see advantages and disadvantages; 5) a sense of responsibility – moral, social and ethical responsibility for one's work, for the student, for the school and the education system; 6) decisive actions, determination to achieve results; 7) team motivation and inspiration – the ability to inspire students to learn, as well as the ability to motivate students and colleagues to participate in various activities, and to perform work and tasks with maximum quality. It is increasingly observed that teacher leadership contributes to the formation of a teacher's professional image. Research shows that teacher leadership positively affects their commitment to school, which has a positive impact on student learning (Hammad et al., 2024).

In the field of professional music education, very little is said about teacher leaders. It can be noted that music teacher leaders are considered to be the leaders of various music groups, such as orchestras, choirs, ensembles. In the preparation of a professional music performer, the teacher leader occupies a special place in the educational process. The goal of such a teacher is to develop a personality capable of professionally conveying the diversity of music and the highest musical abilities. Therefore, when it comes to professional music education, the greatest attention is paid to music teachers who educate future music performers. Successful music teachers must be strong leaders. According to Battisti (1999), who studied music teacher leadership, the following qualities are necessary for every successful music teacher leader:

1. **Passion for music:** a great music leader must have a passion for music and a desire to share that passion with others. This includes a love of music and being a good musician. If the teacher is excited about the task of making music, his/her students will learn with enthusiasm.
2. **Enthusiasm:** The leader should be so enthusiastic that his/her enthusiasm affects the students.
3. **Vision:** The leader formulates and foresees goals, priorities and sets an agenda. The teacher must imagine what the student's capabilities are and, taking this into account, plan how to achieve the goals set.
4. **Public relations skills:** A leader must enjoy working with others. A leader must know how to encourage people to join the team, to create an atmosphere in which people can feel comfortable. When working with members of a musical group or ensemble, the teacher must encourage the participation of each student, strengthening the sense of individual responsibility for the final result.
5. **Vitality:** A leader must have the energy and stamina to make the necessary time and effort costs be used properly.
6. **Commitment:** A leader must be dedicated to the work. A strongly committed teacher is always ready to do the extra work necessary to achieve the goal.
7. **Sense of responsibility:** A leader must be ready to make decisions and take responsibility for them.
8. **Ability to motivate others:** A leader must have exceptional motivational skills. It is difficult for a leader to achieve success without strong and motivated people. Good leadership encourages people to take action.
9. **Compassion:** The leader is sensitive to the needs of his group. Meeting the needs of the students should be a priority in the teacher's planned actions and activities.
10. **Confidence:** The leader is confident in his/her abilities. The teacher's ability to achieve the goals he or she has set is a measure of the quality of his/her leadership. Only through these achievements can a teacher gain and maintain the respect and trust of students.
11. **Courage:** The leader must have courage and fortitude.

In professional, individual musical education, students pay special attention to the teacher's image – mainly external, and only later professional. It is important for them how the teacher looks externally. In lessons, the teacher should have an attractive appearance, which means wearing neat clothes and being well-groomed. In the second case, for older students, the teacher's education is important, and his/her activity as a musician/performer: this includes professional education, qualification, concert activity, and international activity. Additionally, the professional image is also empowered through the teacher's

active participation in various high-reward competitions, e.g., where a student might become a laureate. One could already assume that the status of a teacher shows a positive professional image of a teacher. This tendency is especially prevalent in educational institutions among colleagues. The professional image of a teacher is only good and professional if his/her students are laureates of competitions.

The professional image of a teacher contributes to the achievements and development of students throughout the entire learning process. In Lithuania, the topic of the professional image of a teacher in music education is not a researched topic. The results of the study reveal how the professional image of a teacher is described in different music education institutions.

### Music school

Parental influence on children: The results of the study revealed that parental influence is expressed through their values and their ability to take responsibility for their children's education. However, parental influence at music school has a significant impact on the child's future musical career, learning process at home, motivation, encouragement, and care. Shared leadership is relevant in this context.

**Tab. 33:** Music school: Teacher professional image

Interview excerpt	Subtheme
And if the result is achieved during the lesson, then, in my opinion, the teacher really has experience if he or she is able to achieve a result during one lesson that the student who is performing the pieces during the demonstration lesson did not have (Teacher 1).	Implementing teacher experience
It seems to me that a student, coming to the teacher, should already come in a good mood and prepared. The teacher should be demanding enough in any case. If the student only feels that the teacher is relaxed and does not pay enough attention to you, then there will be no result. Demandingness for a teacher is very important, because it also leads to a question of respect, but the student goes to class prepared to be expected to complete the task, whether he did it correctly or not (Teacher 1). Hmmm. Both yes and no. Every student is expected to do the maximum well. For this, a bar is set, tasks are set, goals are set, where we do what. Not a single student improves if he does not have a specific goal (Teacher 7).	Teacher's demandingness
The most difficult thing is that children are constantly changing. The teacher has to be constantly interested. Because if he works the same way as with the previous generation, it will be a failure, he will not find a connection (Teacher 2).	Teacher's professional curiosity

## The Power of Music Teacher Leadership

Interview excerpt	Subtheme
I would think it was from the teacher, I think so. I often think about it. It is clear unequivocally that I am a better teacher now than I once was. Because that enthusiasm was there, I demanded a lot from those children and I got nervous, I left the class (Teacher 3).	Teacher's goodwill
But now I see that child completely differently and I think, if the management doesn't tell me anything, doesn't demand anything, when I don't have to answer to someone, it means that one stimulus has been removed from me. If I can freely choose to organize the teaching, repertoire, and process according to the child. In reality, everything depends on the teacher. If you just raise your tone a little, the child will immediately feel it. After all, you work one-on-one (Teacher 3).	Teacher's freedom
I think so, and I have thought so for a long time. I am a very hardworking person and I really love what I do. People sense that. If I undertake to work, then I work and try to do it only well. I have always done so. So, I think that this hard work means a lot, I would like to see more diligence from myself (Teacher 3).	Teacher's diligence
My qualities... I think I'm playful. I like to play and joke with children, and that's what I think fascinates them. And I don't like dry learning (Teacher 4).	Teacher playfulness
I go through images, through language, everything else. There are no strict boundaries for me. My musical language is completely different. They have that theory, but I say it differently (Teacher 4).	Teacher's musical creativity
More than half of my class can participate. And we participate. If there is a local competition, I let almost everyone play. And in international ones, only a few participate. I don't direct each child to which competition it is better to go to (Teacher 6).	Teacher maximalism

The implementation of a teacher's experience is most often manifested through the implementation of certain results. For example, a teacher is able to achieve a result during one lesson that a student has not achieved before. The ability to convey his/her experience to a student is considered a feature of a good teacher. The teacher's demandingness is manifested in various teaching situations. A teacher must be demanding not only in a lesson, when teaching how to play an instrument or checking homework, but also when performing, participating in competitions, etc. The teacher should not be indulgent, because children very quickly sense the teacher's withdrawal or relaxation, then the pursuit of results becomes worthless. The student feels respect for a demanding teacher: he or she tries to learn, and is polite and responsible.

Professional curiosity and goodwill are important for a teacher's professional self-esteem. When preparing a professional music performer, the teacher should be emotional, creative, and self-confident in order to be able to convey all these qualities to the student. The teacher should adapt to innovations and grow with them, in other words, should be interested in new musical subjects. He or she should be diligent, not missing even the smallest detail, as well as

benevolent and cooperative. Both the teacher and the student should feel free, unconstrained, and without tension during the lesson.

Playfulness is also important for the teacher’s professional image: children really like jokes, a playful attitude. A professional teacher should be able to work creatively, conveying information through images and speech. The teacher’s determination to achieve maximum results, to strive for all students to participate in competitions, to be the best, is also very important.

Thus, the professional image of a music school teacher includes several of the aforementioned components that influence the training of musical performers. These are the implementation of the teacher’s experience, self-confidence, demandingness, diligence, playfulness, musical creativity, and active participation in competitions.

### *Music/art gymnasium and conservatory*

The personal qualities of a teacher help to develop a professional musician. The study participants from conservatories and music/art gymnasiums distinguished the following qualities: internal motivation, restraint, tolerance, duty, stubbornness, versatility, responsibility and competence.

**Tab. 34:** Music school: Teacher professional image

<b>Interview excerpt</b>	<b>Subtheme</b>
Patience and tolerance are the guarantee of success as a teacher of the performer’s expression (Teacher 3). Patience and the desire to help that child who is struggling. I really like to clean and look for what, how and why. Love is for music, for education (Teacher 6).	Teacher tolerance
It seems to me that there is a driving force here, a spirit of some kind installed from above, probably. Some kind of engine that drives. That must be curiosity in life, and it must be everywhere, then a person is youthful, energetic. The physical body must also be active, you need to do sports, move. The body also participates in playing. We are very similar to athletes, because all this happens with the body (Teacher 2).	Teacher’s intrinsic motivation
It probably comes with age, but for me, I don’t want to be mentioned that I prepared such and such a student. That my students are playing here, I think that it is necessary to emphasize that that child is playing, we need to try to push him/her somehow (Teacher 2).	Teacher restraint
I think I am responsible. Patience, responsibility, motivation for students. Seeking motivation and support from students (Teacher 4).	Teacher’s duty

## The Power of Music Teacher Leadership

Interview excerpt	Subtheme
<p>Maybe I have a big ego, I want to prove it. I suffered a lot in my life because I didn't have a good teacher. My performance was very bad. I can hear music very well. When I entered the academy, my performance was very poor and maybe that's what prompted me to educate my students like that. When I graduated from the academy, I gave myself a promise that if I saw that I was spoiling a child while teaching, I would definitely quit teaching and not do it. That is the main driving force for me and I can't forget it (Teacher 6).</p>	<p>Teacher's stubbornness</p>
<p>I encourage them to work sincerely and responsibly with them. And I definitely project all this in my mind that it is my duty not to embarrass that child if he enters the academy or somewhere else abroad. So that neither he nor I are embarrassed, I feel a duty to prepare the child professionally (Teacher 8).</p>	<p>Teacher responsibility</p>
<p>The children themselves also have that competition. Especially since there are all kinds of competitions. And, of course, the teacher's competence here must be how you are able to prepare that student. When a student doesn't win, some people experience great tragedies (Teacher 1).</p>	<p>Teacher competence</p>
<p>I try. Psychologist, counselor. We talk in class. If someone comes to live in the dormitory, I ask how things are going there, what's new, if they're not being bullied, if the roommates are suitable. You need to know how to communicate with everyone. Some people need one lesson to be stricter, others easier (Teacher 4).</p> <p>You have to be not only a teacher, but also a tutor, psychologist, or even a nanny when necessary (Teacher 3).</p>	<p>Teacher versatility</p>

According to the participants in the study, a teacher should be patient and tolerant. Knowing that the process of learning pieces is long, requiring endurance, the teacher him/herself must have patience and also teach the student to be patient. Patience, when developing a performer, is a guarantee of success. A teacher who develops a professional music performer must be motivated. Motivation must always be present, because a musician cannot forget his/her instrument for one or two days. Rehearsals, working themselves with the instrument, are necessary every day. According to the teachers, only then will a person feel energetic, youthful, and experienced. The continuous learning process should become a way of life and be an example for students. Important personal qualities of a teacher are restraint, duty and responsibility. Restraint is manifested when the teacher does not try to emphasize that the participant in the competition who plays very well does so because of the teacher. According to the participants of the study, it is necessary to emphasize that the student is playing, to try to reveal him/her as a personality, and not as a student of a certain person. A responsible and responsible teacher is always ready for the lesson, knows a lot, and does everything on time. He or she is also responsible for the preparation of the student in learning to study further.

The teacher must feel the duty and responsibility to professionally prepare the student so that neither the teacher nor the student is embarrassed.

When developing a professional music performer, the teacher's persistence and competence are also important. The teacher's competences determine how he or she is able to prepare the musician for a performance, how he or she motivates the student to learn, and how he or she is able to exercise the persistence to achieve good student results.

The teacher's versatility, the ability to adapt to the student during the lesson, can facilitate the learning process. This means that the more the teacher communicates, listens, and advises, the more effective the teaching process becomes. According to the participants in the study, the teacher plays more than one role in the lesson: as both a psychologist, a tutor, and a nanny when necessary.

So, to summarize, it can be said that when developing professional musicians, the teacher's personal qualities have a great influence on the student studying at a conservatory or music/art gymnasium. The teacher's motivation, patience, duty, responsibility, persistence are those qualities that should also be important for a student following the path of a professional music performer. The student, seeing the example of the teacher, recognizes his/her authority and strives to be like the teacher.

*Music academy.* At all levels of musical education, the personal qualities of the teacher are important. The personal qualities of both music school and conservatory teachers and music academies directly affect the preparation of a musical performer. According to the participants of the study, the most important thing in a music academy is the teacher's exactingness, realism, rigor, and flexibility, which are included in the individualized education of the student (different for each student). Also important is the teacher's goodwill and targeted guidance, which helps motivate the student to learn.

**Tab. 35:** Music academy: Teacher professional image

Interview excerpt	Subtheme 1	Subtheme 2
<p>It would not be modest for me to answer here. My students should answer. It seems to me that I try to approach each one individually because I understand and know them very well, and I understand their character, their manner, and I see how it is possible with each one - how sharp, how demanding, because it is very important not to suppress them, but at the same time to demand because we still have to move forward. And I think that such professional psychological qualities (Senior teacher 6).</p>	<p>Teacher's demanding-ness</p>	<p>Personalized student education</p>

## The Power of Music Teacher Leadership

Interview excerpt	Subtheme 1	Subtheme 2
<p>Everyone who comes at the beginning, they probably heard from somewhere, from their colleagues, that it will be here, oh, how bad it will be, they will hang on every word. I am very demanding and annoying, but I am fair. I do not allow myself to be deceived that this is good. Because if it is not good, it is not good. And if you soap up one, then the next time you will also want to, and this is bad (Senior teacher 7).</p> <p>We are not friends, we cannot be them, although we want to be friends. How to say here, only well-meaning, we cannot be like that. Of course, I would like to be like that, but sometimes you need to say it as it is, and not as the student wants to hear, and this is not always pleasant, and if you do not say it, then the student will lose something in him/herself and will not develop something. Sometimes you need to tell the real situation (Senior teacher 3).</p>	Teacher realism	
<p>I demand it, I am very strict, but I try to make the atmosphere pleasant, cozy and cheerful. Although there are certainly people who really leave with tears, come without tears, and leave with tears. Here is already a problem of the person, if he leaves with tears. When he starts to say that he is very busy, that I can't, I don't have time. I tell them that this is not my problem. You have to manage a person in order to have time for everything, I don't know how, if you can't, then something needs to be adjusted (Senior teacher 7).</p> <p>Our professionalism is shown in the details. And I am very diligent, I get on everyone's nerves and I say that every note must be as it should be, last as long as it should, because you need to respect the composer (Senior teacher 7).</p>	Teacher's strictness	Personalized student education
<p>I can't imagine, I don't know, I laugh most of the time. At first, I look at them, I let them do what they think is necessary, I want to see them, what they really are, what kind of charge they have. And if I see that that charge is some kind of lazy person, then little by little, with small adjustments, I arrange it the way I need. As I am. I am not strictly strict. Up to a certain point, if I see that there is already a limit (Senior teacher 4).</p>	Teacher flexibility	
<p>It seems to me that I am quite benevolent, but I can also be very strict. It seems to me that a student is already a future colleague from the very first year, and then most often all those lessons come from the fact that you see what he lacks in order to become that real musician, that real colleague (Senior teacher 3).</p>	Teacher's goodwill	Student motivation to learn
<p>And then you remember that you are a teacher, and you preach those sermons there, and sometimes, if necessary, you put a person in their place, and sometimes you just need to encourage them. I love my students, I look at them with kindness and try to respect them as future colleagues (Senior teacher 3).</p>	Student targeting	

Every teacher wants his/her student to be the best, therefore the desire of a music academy teacher to demand results is a natural phenomenon. The participants of the study say that it is difficult for them to talk about themselves, but each of them emphasizes that if friendly conversations and humility towards students prevail in lectures, results should not be expected. Therefore, most teachers are demanding and realistic in lectures. According to them, it is important not to suppress students, but to demand from them what is requested. Every teacher who strives for good results should be strict as much as each student needs. If a student is sufficiently understanding, dutiful, constantly completes assignments, and listens to the teacher, strictness is not necessary. However, if a student always comes to lectures unprepared and does not communicate with the teacher, there is no other way out. Some teachers are always strict, regardless of whether the student is dutiful. However, they are usually fair to students. So, teachers, like students, have different personalities: some are stricter, others are not. Often, it all depends on the lecture, the student's preparation, and their ability to absorb the material.

One of the personal qualities of teachers is goodwill. Many teachers view a student as a future colleague, therefore they try to work with him/her respectfully and motivatingly. If a student comes unprepared, they are trained more strictly; if prepared, they are praised and encouraged. According to the study participants, teachers convey their musical knowledge as professionally and respectfully as possible.

In summary, it can be stated that the implementation of a teacher's personal qualities at a music academy has an impact on the further career of students. When a student has an example - a demanding, professional, benevolent, motivating teacher, he or she not only perceives an authority, but also adopts certain qualities of the teacher during the learning process.

Music education contributes to a student's holistic development, including cognitive, social, and emotional skills. Music teachers can serve as positive role models, demonstrating dedication, creativity, and the importance of hard work. A positive image can help students see the value in these broader benefits and can inspire students to pursue music, fostering a lifelong love for the art form. Music teachers who are perceived as confident and supportive can help students build self-esteem and develop a positive self-image. A strong image can lead to greater recognition and support for music education within the school and community and the positive image of music teacher helps to promote the arts as a valuable and enriching aspect of society. Music teachers can play a role in building community through music, fostering connections between students, parents, and the wider community. Music teachers often need to adapt their teaching styles and approaches to different contexts and student needs. While teachers who are passionate about music can inspire

their students and create a positive learning environment. Having a strong understanding of music theory, performance, and pedagogy is essential for effective teaching. Also, kindness, patience, and the ability to build positive relationships with students are crucial for creating a supportive learning environment. The image of a music teacher is not just about personal presentation; it's about the impact they have on students, the value they bring to the community, and the role they play in fostering a love and appreciation of music.



# CHAPTER V

## Professional Concern and Pedagogical Impact of a Music Teacher in Motivating Students to Learn Music

Professional care for music teachers encompasses a range of practices aimed at supporting their well-being, professional development, and effectiveness in the classroom. This includes providing adequate resources, encouraging collaboration, recognizing achievements, soliciting feedback, and promoting a balanced and flexible approach to teaching. Furthermore, prioritizing self-care, seeking professional development opportunities, and fostering a positive and supportive learning environment are crucial for music teachers to thrive according to professional resources.

### Professional concern of a music teacher

Educational institutions provide high-quality, structured and student-oriented education. Teachers care not only about their professional development, educational and teaching tactics and methods, but also about the well-being of the student. A teacher's professional concern for a student continues throughout the entire period of education.

In the scientific literature (Noddings, 1984, 2013; Kim, 2007), a teacher's professional concern is described as care and ethical guardianship. Teachers' care for their students is a key factor influencing academic achievement and emotional well-being. According to care theory (Noddings, 1984, 2013), all people have two needs related to care: the need to receive care from others and the need to care for others. These needs are essential to what it means to be human. People are adapted to interdependence and relationships. We need others, and those others need us. These two basic care needs can also play a formative role in the teacher-student relationship in the development of

students. Both teachers and students experience care differently. As a professional adult, the teacher has professional, ethical, and personal responsibility for caring for the student. Meanwhile, the student must understand whether that teacher's care has been effective in the educational process (Schat, 2021). In other words, teacher-student care is based on mutual respect, trust, and responsibility. Meanwhile, ethical duties are inseparable from teacher care and are the most important things that indicate who a caring teacher is, and therefore the ethics of care is a model of care in the professional pedagogical context (Kim, 2007; Noddings, 1984). The ethics of care is a caring attitude, a long-term and moral commitment to the practice of care so that the student grows and develops. It is non-judgmental and stems from a moral good grounded in justice to reinforce the moral ideal of the self (Noddings 1984; Kim 2007). Although it is not a natural concern or ethical principle in itself, it leads to compassionate and responsible behavior, which makes moral behavior the foundation of teaching relationships (Walker-Gleaves 2009).

Researchers distinguish three main constructs of teacher supervision: pedagogical supervision, holistic supervision, and relational supervision. Pedagogical supervision involves understanding students' needs, taking sensitive and individualized actions, and supporting them to improve their learning. It also involves creating a positive and intellectually stimulating environment that is conducive to facilitating learning and developing critical thinking. Pedagogical supervision involves teacher support, uncompromising expectations, academic achievement standards, critical thinking, assessment, instructional design, quality, and classroom management (Thayer-Bacon & Bacon, 1996; Walker-Gleaves, 2009). Caring teachers strive to create an enriched and facilitating learning environment in which each student's needs and abilities are met through their teaching (Gholami & Tirri, 2012). Pedagogical supervision also includes teachers' pedagogical activities, such as teaching methods, interactions with students, classroom management, positive attitudes, and inclusive learning environments that promote student learning and academic achievement.

Holistic supervision is concerned with teachers' conscious and caring actions that promote students' academic learning and holistic development. Teachers' professional concern is to recognize students as unique individuals and their values, to show concern for academic and personal challenges, to provide them with individualized guidance, and to build their character (Pishghadam et al., 2015). It is concerned with caring behaviors that meet the academic and other needs of students, which makes teachers responsible for their holistic development (Walker-Gleaves, 2009).

Relational care refers to teachers' efforts to engage students in an emotional and supportive relationship dynamic. Teachers use a variety of behaviors to

create learning experiences based on high-quality teacher-student relationships, and a central element of their relationship approach is caring for students (Walker-Gleaves, 2009). Teachers' caring relationship dynamics play a critical role in facilitating student learning and holistic development (Noddings, 1984). Relational care is expressed in the dynamics of teacher-student relationships, embodied in teachers' emotional qualities of kindness, friendliness, and caring, their commitment to building pleasant relationships with students, and fostering a sense of community based on their respect for students. It refers to teacher-initiated emotional actions that foster strong interpersonal connections with students. (Rogers and Webb, 1991; Thayer-Bacon and Bacon, 1996). In general, caring, warmth, pleasant behavior, generosity, friendliness, reliability, which are cultivated by caring teachers, contribute to facilitating student learning and holistic development. This is understood as comprehensive care by teachers, which contributes to improving the quality of education.

In professional music education, one often hears "that the partnership – parents, teacher, student – is the greatest guarantee of success in high achievements". Parents take care of their children from the moment they are born, while teachers have a slightly different concern – professional, which begins only when the student begins to attend purposeful musical activities. The professional concern of a teacher is characterized by such components as interest in student learning issues, assistance, psychological preparation/preparation, demandingness, perseverance. The teacher is also responsible for the further professional musical path of the future music performer. Therefore, the teacher must advise and properly direct the student to the most appropriate activity as a music performer/pedagogue. In other words, the teacher, with their professional knowledge, guides the student purposefully and purposefully along the path of musical education.

There is not much research on the education of professional music performers in Lithuania. The authors Gabnytė, (2019); (2020); (2016); Gabnytė and Straškienė, (2017) have mostly conducted research in the context of professional informal education at music school. However, the topic of the teacher's professional concern for the student has not been studied. During the school and study period, future music performers improve their professional skills and artistic maturity, performing, and participating in various competitions; but often on-stage activity does not go beyond the boundaries of the learning process. After graduating from higher education, a music performer should continue to continue their career, participate in concerts, organize performances, and make recordings. However, many performers who have graduated from higher education face such challenges as anxiety, competition, and unclear future opportunities (Lucey and Reay, 2000). Often there

are challenges related to overwork, heavy workload, and balance between professional and personal life. At such times, parental support, support from colleagues, encouragement and care from teachers, and a strong mindset that supports perseverance and self-discipline in a highly competitive field, are very important (MacNamara et al., 2006; Burland and Davidson, 2004). The teacher's concern in preparing a future music performer occurs throughout the musical journey from point A to point B. Most often, teachers, like their students, are anxious before performances, but at the same time they try to remain calm and not pass on emotional concern to the student.

The teacher's professional concern for the student is a relevant topic in the modern paradigm of music education. The results of the study in the national context reveal what professional concern for the student prevails and how it occurs in different institutions of music education.

### *Music school*

When educating a professional musician, the teacher not only teaches him/her, but also takes care of all the internal and external factors that determine learning. It is no secret that the preparation of a musical performer is a complex multifaceted process that requires a lot of effort from both the teacher and the student. Teaching how to play an instrument and know the notes of a piece being performed is one thing, but providing assistance when going on stage, helping with learning, supporting and revealing the student's talents is something else. Thus, the teacher must play the role of more than one specialist. He or she must be an actor, advisor, teacher, mother, psychologist, and sometimes a friend.

**Tab. 36:** Music school: Teacher professional caring

Interview excerpt	Subtheme
<p>Because if we compare it with literature, because we read a novel and one emotionally accepts it one way, and another differently. It's the same in music, the notes are written the same way, but one hears it one way, and another differently. It's the duty of the teacher, in my opinion, to extract not only what is written in those notes, but what a person feels inside, which is related to the environment, life experience, with many things that, where you are. Musicians or artists are a little different people. The sun shines differently for them and so on. I don't attach importance to these things, because they don't care about matter (Teacher 1).</p> <p>I look at it more from the artistic side. Now there is technology and show on the wave. My colleague and I analyze that the child must stand out. To stand out individually. If you see that the child is very musical, then he needs to do that so that he can reveal him/herself from the musical side. Others are very technical, but there is no music, so then you give that program, you give it one that is effective (Teacher 4).</p>	<p>Revealing the student's talents</p>
<p>Let's say, like stage fright. Some children just have excitement, and in my practice there was a student who was terrified of the stage. And he was a hardworking student, he played at home and was always ready. But you know, it's really inadequate, because before the concert he would simply feel nauseous at first, he wouldn't react at all. He would be turned off, he would be all white, he would go on stage forgetting what we had discussed, forgetting what environment he was in, the notes. These are simply inexplicable things. Of course, these are big psychological problems. Again, my recommendations are to contact a psychologist, to look for those reasons. The teacher must try to help a lot, because sometimes this interferes with the formation of the personality itself, its confidence, and so on (Teacher 1).</p>	<p>Teacher's help in managing emotions</p>
<p>This happens to everyone here. If a child is honest, he experiences, he is sensitive and experiences that he does not succeed, of course, the teacher calms him/her down, then there is tension here. There are definitely such cases. You reassure him/her that you will succeed, and that's it (Teacher 5).</p> <p>A very complicated question. I think that we teach, not teach. And we have all the ways for a person to play, feel good, etc. This means that the essence of our work is help. Completely and comprehensively, from learning the fingers to psychological preparation (Teacher 7).</p>	<p>Teacher's concern for students</p>

One of the goals of education is to reveal the student's talents. According to teachers, all children are different, with authentic experience, worldview and perception. The internal abilities of students are unique, therefore the teacher must reveal them through the music performed by the student and internal artistic perception. Thus, the main goal of the teacher is to get to know the student's internal qualities and provide an opportunity for them to reveal themselves during the performance of the work. The teacher must be able to get closer to the student in order to get to know him/her, encourage him/her to open up and show his/her internal musical abilities.

According to many teachers, helping the student is an integral part of the learning process. As you know, today's teaching processes are different from those of previous times. A modern teacher should adapt to the student and

his/her abilities. It is very important to teach the student to manage his/her emotions, because only with the help of the teacher will the student be able to understand, perform and feel safe. Not all children are able to cope with excitement before performances, so the teacher should help and advise on how to better control emotions, for example, by doing breathing exercises, using meditation and calming techniques. If the excitement is very strong, it is worth recommending consulting a psychologist. Of course, it is necessary to understand that all children are different and face different challenges. Some students need more help than others when learning pieces. According to teachers, such help is necessary: no matter whether the student is talented or not, the teacher must be there, to help and advise. A student who aspires to become a professional musician will always pay attention to what the teacher says, accept his/her comments, help and advice. All teachers try to provide students with various help, encourage them, and provide knowledge in the best teaching methods. Each child chooses and takes from the teacher what he or she needs most.

Thus, in summary, it can be stated that the teacher's concern is one of the most important aspects in preparing a professional music performer. When preparing a music performer, the teacher must help reveal the student's talents, teach them to manage emotions and be able to care in a broad sense.

### *Music/art gymnasium and conservatory*

The teacher, while developing a professional musician, provides the student with various forms of assistance, takes care of him/her during lessons and during performances. In the conservatory and music/art gymnasium, the teacher's professional concern, according to the study participants, is described as the psychological reinforcement provided by the teacher's assistance in independent learning.

**Tab. 37:** Music/art gymnasium and conservatory: Teacher professional caring

Interview excerpt	Subtheme
I discover such constructiveness in myself every year. I try very hard to pay attention to the well-being of children. It's not the same for me, because they are the same people as teachers. Sometimes I even stop the entire lesson, we don't take any topics, but we just try to restore the emotional state (Teacher 1). And others, I think, really need help: both psychological and methodological help. Often, they come to us from another city and I really try to help them not only study in the lesson, but also adapt to the conservatory. Because you see that it is harder for one to leave home and he feels uncomfortable here, I try to maintain contact (Teacher 4).	Teacher's psychological reinforcement for the student

## Professional Concern and Pedagogical Impact of a Music Teacher

Interview excerpt	Subtheme
<p>Of course, you give guidelines on how to learn it, because it is very important to teach them to learn, so that they know what they are doing and how. So that it is not just: I told you, do it this way. So that they learn in their own way and then when they take up another piece, they will know how to work independently, because they will already know from the previous pieces how to do it. Learning to recognize and learning to learn, that is, I think, what I help with (Teacher 7).</p> <p>I notice that the students, well maybe not all of them, of course, don't know how to think and don't look for ways to learn faster. It was necessary for her to study harmony. Another person needs to be told that in an etude you don't need to score notes, but simply say, here is such a scale, somewhere else is different and arpeggios, and that's all. And their eyes light up so much that it's so simple. And it's actually very simple when you think about it. That's such help from me (Teacher 4).</p> <p>I don't have such students where you can say learn and then come to my lesson. Of course, there is comprehensive help and I think there is even too much of it these days from my side, because children have little independence. And they wait for you to tell them everything, show them everything and explain it. You could say that there is continuous help all the time, starting with the text (Teacher 8).</p>	<p>Teacher's assistance to the student in independent learning</p>

According to the participants in the study, when preparing a professional musician, the teacher takes care of the student in the learning process. Help in the learning process is needed constantly, but not necessarily the same for everyone. Different help is needed at different stages of learning. Some need it when learning a piece, its rhythm, notes, style, trying to understand the era, others need help when learning harmonic passages. For others, it is enough to remind them that performing a piece requires more *cantilena*, less sudden movements, a free hand or lowered shoulders. The level of preparation and abilities of students are very different, which is why it is important for the teacher to understand when and how to help. However, it also happens that the student does not understand how to learn independently, so the teacher tries to explain and show. With the help of the teacher, they are taught to learn. The participants in the study say that today's children who come to higher schools often do not know the basic Italian musical terms, do not know *sofeggio*. The specialty teacher must help them get acquainted, remind them, teach them to make it easier for the student. It is important that in the conservatory and music/art gymnasium the pace is completely different from that in a music school, so help is very important. A specialty teacher helps to understand and clarify not only *sofeggio*, but also music history, harmony, etc. The teacher can also provide psychological help to the student. Sometimes students have certain emotional and psychological problems, which they express to the teachers. It is natural that in the older grades the specialty teacher becomes a close person in whom one can trust and express one's thoughts. In order to help, the teacher listens, advises, if necessary, communicates and

cooperates with parents, and refers to certain specialists in educational institutions.

Thus, in preparing a future music performer, the teacher's help is very important. The teacher helps to learn compositions and techniques, to apply musical means of expression. Help is very important in preparing for various performances and exams. A student who tries, is interested, and shows initiative always receives all manner of help from the teacher.

### *Music academy*

As in a music school, so in a conservatory, music/art gymnasium, and music academy, teachers take care of their students when preparing a future performer. A teacher's professional concern for a student is an integral part of the modern educational process. According to the study participants, a teacher's professional concern is sensitive, influential, and helpful professional support for a student.

**Tab. 38:** Music academy: Teacher professional caring

Interview excerpt	Subtheme 1	Subtheme 2
I had many teachers who guided me and helped me a lot, so I try to do the same for others. My own teachers were guiding, so I try to be the same with my students (Senior teacher 1).	Teacher empathy	Teacher's professional sensitivity
And the purpose of a teacher is to motivate and help, that's what ideal students are like here. There are all kinds of doubts, crises, so here too, you have to be there at the right time and place - to pat, to advise. But anyway, if a teacher makes a star out of a student alone, it means that he doesn't have that independent work, thinking, and after graduating he won't achieve anything. Without the student's motivation, there is nothing (Senior teacher 3).	Developing student independence	Student motivation
Everything possible. Absolutely help is needed. All help - medical everything. There are those who will do whatever you give them, a person who is difficult to control, meaning, everywhere is full of it, the voice is really good and excellent. But to learn to sing the way that resonant singing requires, it took a little while to learn. It doesn't work right away, I try as long as it makes sense. If I see that my attempt is hitting a wall, then why should I keep trying (Senior teacher 4).	Teacher's persistence	Teacher dedication

## Professional Concern and Pedagogical Impact of a Music Teacher

Interview excerpt	Subtheme 1	Subtheme 2
<p>You have to do 120%, it's not a shame to give. Giving is easier than taking. I remember when they used to give to me. Sometimes you'd call, "professor, I have a concert," on Saturday evening, and they'd let you come, because the concert is on Sunday. Giving is easier, just ask. And all the help is there – medical, psychological, everything (Senior teacher 4).</p>	Teacher's professional generosity	Teacher dedication
<p>That help is available all the time, whether it's before an exam, before a test, before a competition or a concert. It's normal here, it's human here, and it doesn't matter if they're a student at a university or a college. They start studying in the first year, like in the first grade (Senior teacher 7).</p>	Teacher professional assistance	Teacher professional support
<p>If you think that a person thinks very highly of him/herself, then you need to press, if you see that a person is fragile and sensitive, then you need to encourage him/her. Finding psychological issues is important next to all the technique. I would say that a musician can be educated on several levels: technical, artistic and psychological. And on all of them you have to prepare that student (Senior teacher 1).</p>	Teacher's demandingness	
<p>The teacher must tell that reality and in the first year must develop those weaknesses, which the student does not always want. Because it is more fun to do what you are good at, rather than what you do not understand or are not good at. There is no democracy here anymore, because it is for the student. For me, please, play whatever you want, but then there will be no progress. You still want to help, so that the person develops (Senior teacher 3).</p>		Teacher effectiveness
<p>Those competition results are important and pleasing to me, but maybe not the most important thing. As for encouragement, I don't know how I encourage them, I don't force them, they have to want it themselves. At a music school, they can encourage with grades, something else, but here at the academy, that's what it is. Travel, competitions are an incentive. When they finish, I don't force them, I can only wish them that you play and so on, I would be happy to see you playing, but whether I can influence you – I can't (Senior teacher 2).</p>	Empowering students for independent study	
<p>It is important to me that when he graduates, he thinks that those years of bachelor's and master's were not in vain. You can already predict when you enroll that who wants to play and who doesn't. And there is no point in making artists out of everyone. It is always good when your student makes sense of that work (Senior teacher 1).</p>	Making sense of student studies	Teacher effectiveness

## Professional Concern and Pedagogical Impact of a Music Teacher

Interview excerpt	Subtheme 1	Subtheme 2
<p>Repertoire and self-confidence, that knowledge that, oh, you're good. And when you take the exam, thinking that this is one of my performances. That it's not: I've been sitting for a year, I passed the exam once and then another. Not at all, it's that I've been on stage several times and I have nothing to be afraid of here, it's just one of many performances. That, I think, is very important and that, of course, develops all the playing skills in preparation for the competition (Senior teacher 5).</p>	<p>Developing student self-confidence</p>	
<p>We laugh. Then we work, work. If I see that something is wrong, some kind of drama, then that voice gives everything away. You immediately know that something has happened to you, then you ask what it is, why. We just talk. If a student comes and is angry, then we start laughing, if that doesn't help, then we talk (Senior teacher 4).</p>	<p>Creating a learning atmosphere</p>	<p>Teacher effectiveness</p>
<p>You don't have to talk all the time, but if you see that, sometimes you need to stop whining, and sometimes you need to talk to him/her, redirect his attention. It all happens, it just depends on the situation, there are none. I don't have such strict views on how I will act. As it comes, as it gives, I will do it (Senior teacher 4).</p>		

The teacher's professional concern for the student is important from the very first day of his/her studies at a music school. Today's teacher not only cares about introducing the student to music and performing works, but also about his/her psychological state. The teacher is a listener, an advisor, and a person who tries to support in all life situations. The music academy is no exception. Often, students who choose to study at a music academy have no idea about "performing" learning. Therefore, in a higher education institution, a student has a teacher who provides all the necessary knowledge and comprehensively develops the future performer. According to the study participants, the teacher's help in the educational process is always necessary. This is help not only in learning works, but also in providing psychological and medical assistance. The teacher must help the student, encourage and motivate him/her. Many claim that the teacher's help is significant when the student accepts it, that is, hears what the teacher says. However, when a student makes no effort to accept and appreciate help, then the teacher does not provide it. However, from the very first to the final year, teachers try to guide students, showing them the best path to become a future professional musician. Often, a student who seeks knowledge trusts his/her teacher, and even after graduating from the music academy, maintains contact, listens to advice and values it. The teacher's professional support is an important part of the learning process, which is closely related to helping the student. According to the study

participants, the support of teachers is diverse. For example, if a student has not decided whether to pursue a career as a musician, the teacher is supportive, sharing his/her own experience, wishing to continue the path of music. Support is also expressed when the teacher tries to convey love for music to the student. According to the study participants, a student who loves music will want to be a musician, therefore the teacher's ability to develop this feeling is very important. Help is also needed for students before going on stage, when learning complex pieces, and when solving certain problems. Teachers talk, share their experience, laugh, and communicate, gradually getting to know the student better, finding out difficulties and solving them together. According to the study participants, the student should constantly remind him/herself that he/she can do well, thus instilling self-confidence. A positive attitude and self-encouragement are important before going on stage, therefore, according to the study participants, it is necessary to constantly talk to the student about the psychological challenges he or she faces.

At the music academy, teachers help students learn works and their texts. According to the study participants, assistance in learning the text of a work is an important part of teaching. Together with the student, the teacher learns every measure of the work. For some students this can be a lengthy task, which, according to teachers, means that something is wrong in the learning process: hence, teachers offer more effective learning methods. Teachers' help is also important when learning sheet music, since not all students have learned to recognize musical notation. It all depends on the student's musical knowledge, abilities, talent and desire to work.

At the music academy, students are also introduced to the challenges encountered on the path of a performer. Often, teachers themselves actively perform, which is why they can share their concert experience. One challenge is the constant evaluation of the performer: the student must understand that the performer is constantly evaluated and criticized – by listeners, teachers or their colleagues. Teachers try to prepare and prepare students for this constant evaluation, which will take place both during their studies and after graduation.

Thus, summing up the professional care of a teacher for a student at the music academy, it can be said that each teacher provides various educational-related assistance and takes care of the student. The teacher does not leave a single student behind, helps him/her throughout the entire educational process. The teacher tries to introduce the challenges encountered on the path of a performer, helps psychologically before various performances, as well as during training. In addition, the teacher tries to support and encourage learning and choosing and continuing a career as a musician.

A genuine love for music is essential for inspiring students and creating a positive learning atmosphere. Music teachers need to be patient, understand-

ing, and empathetic to meet the diverse needs of their students according to private lesson resources. Clear and effective communication skills are essential for conveying musical concepts and providing constructive feedback according to music resources. Being creative and adaptable in their teaching methods can help teachers engage students and tailor their approach to different learning styles.

Music teachers significantly influence their students' development, fostering not only musical skills but also broader cognitive, social, and emotional growth. Their impact extends to shaping students' creative thinking, self-esteem, and even their future career paths, particularly in artistic fields.

A music teacher's professional pedagogical influence extends beyond simply imparting musical knowledge and skills. They act as mentors, inspiring students to develop their potential and fostering a lifelong love of music. Through their guidance, students learn valuable life skills like discipline, perseverance, and teamwork, which can translate to success in various aspects of life. Teachers who invest in their students help them build confidence, express creativity, and cultivate a deep appreciation for music.

Music teachers act as mentors, guiding students on their musical journey, helping them set goals, and providing personalized feedback. They inspire students to practice, learn new pieces, and challenge themselves, fostering a passion for music and a desire for achievement. Teachers demonstrate a love for music and a commitment to excellence, inspiring students to strive for their own excellence.

### **Pedagogical impact of a music teacher**

Modern Western educational methods encourage the teacher to be a helper and mentor (Glaserfeld, 1996), to influence the students even more with their pedagogical knowledge. Each of these roles influences the interaction between the teacher and the student, because these roles operate in response to the other person. In other words, the educational relationship requires interaction that supports each person and their goals. The pronounced pedagogical conservatism in traditional education no longer satisfies the student. Thus, there is an increasing number of teachers who apply the principles of free education in their activities, focusing on the personality of the student, and his/her needs. Increasingly, it is not the teacher's work that is valued, but his/her activity, manifested in the ability to act in various situations, to constantly develop or acquire new competencies. It is obvious that it is no longer enough for a teacher to perform the roles of a transmitter of knowledge, an evaluator and a judge. The teacher's activity becomes broad and diverse, and therefore a unique and new teacher's activity environment is gradually creat-

ed, in which systematic and continuous learning of the teacher him/herself is of particular importance.

The teacher's role is understood as a facilitator who must take care of the student's knowledge creation process. By communicating and observing the students, the teacher notices the abilities and needs of each of them, and based on these observations, creates a democratic learning environment that provides opportunities for students to create meanings, understanding and knowledge. Thus, unlike before, the teacher is no longer a controller. He or she is a provider of knowledge, an organizer, a promoter of students' expression and motivation. The main task of the teacher is to create an environment that would challenge the student, creatively solving these challenges, promoting students' freedom and instinctive motivation, giving them the opportunity to decide in which direction the lesson should be developed (Blagg, 1990). It is noticeable that today a professional music teacher is exactly like that – often advising, encouraging, caring, helping and giving freedom to the student's personality to open up. Of course, every teacher understands that the student must feel respect for the teacher and tries to convey this to the student. The student must understand that the teacher is a giver of knowledge, allowing them to learn freely, without going beyond the requirements of the program. In the national context, teacher effectiveness is a new concept. Teacher effectiveness is the ability to influence a student with their knowledge and help them learn. It is difficult to observe effectiveness in the educational process, but it can be assumed that it manifests itself through the teaching methods used by the teacher. The study shows how teacher effectiveness is empowered at different institutional levels.

### *Music school*

Every teacher has their own favorite methods that help achieve results. Below is an overview of the main teaching methods that, according to teachers, are associated with the teacher's influence on children.

**Tab. 39:** Music school: Pedagogical impact of a music teacher

Interview excerpt	Subtheme
Well, but after a year, I already understood that he was abusing, that he was such a bad guy, he didn't do it on purpose. And when I managed to prove to him/her what joy is, when you can, when no one expects, and you can, and someone would leave. But it was only at the end of the school year, one-off things (Teacher 1).	Promoting the student's joy of learning

## Professional Concern and Pedagogical Impact of a Music Teacher

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Interview excerpt	Subtheme
<p>I spent several years in music school in vain, when I thought that it was enough to teach a child in class and that was enough, but it really is not enough. If you explain to a child well enough during the lesson and show how it should sound, but explain to him/her that at this time we will play slowly, we will play with separate hands, we will figure out all the symbols that are on the notes, we will figure out why that piece is written and interesting to you, why it suits you, and if you repeat it at home, not only once before the specialty, then on the day when you come to the lesson, our result will definitely be better (Teacher 1).</p> <p>My method is to be yourself, high and such that, if you show, it becomes so beautiful from your example. And there is Eastern wisdom that you can teach only by your example. If a student plays a phrase and he really doesn't get it, and you take the instrument and play it so beautifully, so sublimely, so sensitively, if you can play it that way, and it goes to that little person's heart, that's it, it affects them, you know. And that child also wants to play it so beautifully. And it's not some kind of mark that you didn't learn it and I'll write you a two right away (Teacher 8).</p>	Teaching a student through practical examples
<p>I used to say: "Imagine, your classmates are sitting at the computer, running around the yard, and you only spend an hour or a couple of hours a day learning to play or sing. And what a result: you are an artist, you go out, show your friends, you play. You have such wealth that no one else has" (Teacher 1). Plus, I always say, if you don't remember the notes, because it's impossible to write down all the notes in a notebook. I would abolish the notebook altogether. I would rather tell the child to record all the lessons on a dictaphone - it's much more useful. I suggest everyone record all the lessons on a dictaphone. Almost all the children in my competition recorded all the lessons on a dictaphone. At home, they turn on one piece, they fake it, and so on. And I also noticed that the little ones can't read the writing, and the parents don't have time, so why do they need that notebook? Better a dictaphone (Teacher 5).</p>	Empowering the student to be responsible for independent learning
<p>A lot depends on the teacher, especially that success. If you enchant him/her with that music, then he chooses that path of music and goes. But there his/her path is already unclear, whether he will restrain his/her emotions. Because, for example, here it is very good, and there it may not be very good (Teacher 4).</p> <p>At the very beginning, you need to impress the child that he has such happiness to touch music, art, an instrument, to approach the piano in the hall, this is the greatest impression for them (Teacher 5).</p>	Motivating students with positive emotions

## Professional Concern and Pedagogical Impact of a Music Teacher

Interview excerpt	Subtheme
<p>But always and now, for example, when I work, I think a lot, I often lie to them, unlike to the little ones, that you can do much more, because I lie with motivation. Because they have already chosen a higher level, having left their first teacher for another. They are already thinking and they smell some kind of specialization (Teacher 1).</p> <p>Before concerts, competitions, I always encourage the children a lot, I praise them a lot. Sometimes the text doesn't quite come out, but I still say that you are very good at it and now, when you get on stage, you will show what you really can do best. This is a really psychological thing, it seems to me, it works a lot here than if I said "well, you know, here if you count four instead of three, it will usually happen". No, you don't tell a student that way. You just try very hard to encourage him/her as much as possible before he goes on stage and make him/her feel that he really knows everything very well and will perform very well (Teacher 10).</p>	Supporting the student with positive reinforcement
<p>I like to repeat to children and students that you are an artist and you have a blank canvas. And when you come to a certain space, you need to draw a composition. But that composition remains with the artist. And the sound one day sounds one way, the next day it sounds different, although you painted it, made it, prepared it. One time it will work out better, the next less, but let's leave it to the art of performance (Teacher 1).</p> <p>This is the first thing – it's playing with an invisible violin, we analyze the movement itself a lot, various games. So that the child first feels both the movement of the hands, the direction, and the work of the fingers. Then we teach theory, recognition notes (Teacher 2).</p> <p>I have outlined my methods as follows. Then, as we move on, I try really hard to encourage listening to a lot of music, if we play simple pieces like that there, I tell them to listen to them at home, and the effect is really great. They listen a lot and then when they come back, they start thinking completely differently (Teacher 3).</p>	Student's methodical involvement in learning
<p>It is very important that the teacher first explains that this thing does not become insurmountable so quickly, it needs time, be patient (Teacher 2).</p> <p>Science is the art of repetition. Repeat and you will be heard. Here too, the same part of the process, when nothing is achieved by itself, work is important (Teacher 1).</p>	Developing student perseverance
<p>I ask parents to participate. And not in one lesson, but, if possible, for as long as possible, at least until the third grade. It's just that this situation is a fact of life, because not everyone can do it and it all depends on the parents (Teacher 2).</p> <p>I ask them to hold concerts at home, and I ask parents to take advantage of the fact that your child can already show something, and you can be happy with all his/her abilities and the talent he has. Yes, even though we listen to recordings, now especially, before, of course, there were not all these things, now it is perfectly possible. And you can listen to different children performing the same works, you can also listen to a chamber orchestra (Teacher 9).</p>	Parental involvement in student education

## Professional Concern and Pedagogical Impact of a Music Teacher

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Interview excerpt	Subtheme
<p>In the first lessons, we look for what interests him/her, what he is interested in, what he does, what his/her free time is, then we try to take the instrument as a toy, try to look for holes, buttons, lines, not to get lost in the bass. And then all the numbers, notes, theoretical load – only gradually. Once the child gets that, he can run away when scared. First the sound, getting to know the instrument and only then gradually theoretical things (Teacher 7). Well, the lesson begins, if a six-year-old child comes, then everything happens in the form of a game. And I have been relying on this methodology from the very beginning, because one professor gave me a lot. He started this methodology, started using it in his/her work and I visited him/her and drove to many lessons. These are work/games with a ball, marching, conducting, rhythmic exercises – hitting the table with the palms of your hands, standing up during a pause, squatting during a pause. There are various exercises, playful ones, where the child really likes it and gets hooked on these games. It is very interesting for him/her and the lesson is very diverse and not boring (Teacher 9).</p> <p>In the first years of music, it more or less happens that the child plays by imitation, repeating, the teacher shows something, the student repeats (Teacher 10).</p>	Teacher's methodical approach to student learning
<p>There are some weaker children, so I just suggest that they find it on Youtube, search for a melody that they like better, I search for it. And I also add some other piece from the program (Teacher 10).</p> <p>And for the children who are more competitive, I more or less choose all the programs myself. To match the level of the competition, and so that they can demonstrate their talents (Teacher 10).</p>	The teacher's methodical approach in selecting a learning program for the student

Many teachers try to make the student feel joy when learning music. For some students, it needs to be proven that when you learn, playing is a great joy. Every teacher strives for the child to succeed in learning what no one expects. One of the methods is teaching by practical example. During the lesson, the teacher demonstrates and explains the topic in such a way that the student understands. The teacher must explain that the student will first play slowly, with separate hands, and will learn to understand all the signs and notes. The teacher should say that it is important to play at home, because this way good results are achieved faster. Another method is a practical example, by which the teacher demonstrates how to perform a phrase or musical sentence. The teacher must be an authority, someone who performs works beautifully and engagingly, and then the student will want to be like the teacher. The teacher's influence is important for empowering the student to be responsible for independent learning. Perhaps the most important place in professional education is occupied by independent learning at home. The teacher's task is to engage and interest the student so much that he or she wants to continue learning at home. Some teachers talk to students about their friends,

encouraging them to study while their friends are running around the yard or playing on the computer, showing the importance of the results (e.g., performances, concerts). Another method that is important for learning at home is recording lessons and homework. The child turns on a recorder at home and remembers what the teacher said, how to work on certain parts of the piece. According to teachers, the most important thing in the teaching process is to interest the child in playing. The success of teaching often depends on the teacher, on how he or she is able to generate interest, how he or she presents music and affects the student. Therefore, the main goal is to captivate the child, to convey to him/her a love of music.

An important method in the educational process is supporting the student with positive encouragement. It is known that teacher support encourages students to achieve higher results. Some teachers' support is manifested in motivated "lies", encouraging the child, allowing them to be confident and boldly achieve results. Other teachers support the child by encouragement, emphasizing the student's uniqueness of style, repertoire, and perception. Some teachers give particular support before the student goes on stage, with positive motivation and encouragement to stimulate the child – of whatever age – to produce their best performance.

The teacher can also influence children by methodically involving them. Such involvement is manifested in a variety of teacher images and various teaching methods. For example, it can be emotional-spiritual empathy, when the teacher asks them to empathize with the emotion they have experienced or with something that reflects a certain moment in the work. Another teacher asks the student to be an artist and play the piece as if they were drawing it, emphasizing that the emotions of a musician are different every day. Some teachers, in order to involve the student in the educational process, ask the children to imagine that they are playing an invisible instrument. This method aims to make the child understand the movements of the hands, the pressing, the work of the fingers.

Teachers also use the listening method, when the student has to listen to his/her educational work performed by another performer. When teaching young children, teachers use various games invented by themselves or by colleagues. It is very important that the child learns while playing, therefore, when teaching a child, it is effective to be with him/her at the same eye level, i.e., sit down so that the child is of the same height, or squat down so that he or she sees the teacher as an equal. Another method related to effectiveness is the calm and clear speech of the teacher, which does not cause tension: speaking quietly is more effective than speaking loudly to a child.

The support or methodical involvement of the teacher is not the only important factor in preparing a musical performer: the development of the student's

perseverance also matters. The teacher's task is to motivate and calm the student, to explain that results need to be achieved over time, patiently and purposefully, which is why it is necessary to repeat the same things many times. When learning to play an instrument or perform pieces, it takes not only a lot of time to achieve a result, but also sustained student motivation.

The role of parents in the educational process is also important, so the aim should be to involve them in the child's musical education. First of all, parents are invited to participate in the child's lessons: parents bringing their children to music lessons and leaving them there is not the right approach. In order for a child to play and achieve results, parental participation in the lesson is necessary, regardless of whether they are musicians or not. Parents should be in the lesson, watch what the teacher explains and shows, and take notes on how it needs to be explained to the child. While children are small, parental participation is necessary so that they can help them learn to play at home. It is important to know that young children can understand the information in the lesson, but forget everything after it is over. Therefore, parents participating in the lessons should know how to help their child learn at home. Parental involvement in preparing young musical performers is necessary, because the beginning of the educational process is very important. If all three participants in the educational process are active at the beginning – teacher, parents, and student – we can expect very good student results in the future.

When a student starts playing an instrument, the teacher's methodical approach is very important, and each teacher has their own methods. Some first start by listening to music, thus gradually introducing knowledge of musical notation, hand control and, of course, establishing contact with the student. Others look for what the student likes and what he or she is interested in in the form of a game, gradually approaching the specifics of an instrument. According to teachers, when learning to play an instrument, one should start with games that children like. Rhythm, hand movements, learning notes, and listening should be carried out in a game form, because this way children get involved in the process faster and more easily master many musical subjects. Some teachers use the imitation method in the first years of learning: they show what the child needs to repeat. According to teachers, music can be learned later, because this process takes time, and a noticeable result is sought already in the first year. However, there are those who argue the opposite, because young children quickly memorize everything, so it is easier to learn music at this age than at an older age. It is said that starting to learn music late leads to the problem of reading from a sheet.

When preparing a musical performer, the repertoire he or she performs is important. The student's repertoire is selected by the teacher, based on the requirements of the learning program or competition. Most often, teachers

advise and select what is most suitable for a particular child. Easier or self-selected works are played by children who do not participate in competitions. Some teachers, when preparing a program, let the children listen to the work, play it themselves, discuss what is attractive about a piece, give advice and thus find a compromise. In other words, the student's repertoire is selected in a collaborative manner, though the teacher's influence is an integral part of the approach. Each teacher applies unique methods when teaching pieces and techniques, selecting repertoire, involving parents in the learning process, creating an educational environment, and motivating a student who has begun learning.

### *Music/art gymnasium and conservatory*

Teacher effectiveness is associated with the ability to help a student learn, to influence him/her. Such effectiveness is usually not easily noticeable. It is not discussed with students or colleagues. Teachers at conservatories and music/art gymnasiums noted that teacher effectiveness is manifested in purposefulness and psychological support, promoting student awareness and enabling the student to take responsibility for independent learning.

**Tab. 40:** Music/art gymnasium and conservatory: Pedagogical impact of a music teacher

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Interview excerpt	Subtheme
<p>I try somehow, in all sorts of ways, to help them achieve those goals. According to the situation, according to the personality. If I see that a person really has a goal and is going to try to enter the academy, then that goal is set to be more complex. A more complex piece, more complex forms, and then those sketches are not done much anymore. We try to find the essential grain and change it, vary it, and apply various compositional principles in classical music pieces (Teacher 1).</p> <p>So, I usually make a plan, steps, what we and the students have to achieve. And the fact is that if the student has done a certain thing, learned to play a detachment stroke beautifully, then we move on. That base of ours, it consists of such steps, we keep adding something more difficult, maybe more text, for each individual. This year a girl came, in a really difficult situation. And what's more, her hands hurt. We can do less with it, but it has already broken through and we can already play larger pieces, which means our goal is to educate that musician, prepare him/her for the future, so that he is able to do what is required according to the requirements we have to meet (Teacher 7).</p>	<p>The purposefulness of teacher training</p>

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## Professional Concern and Pedagogical Impact of a Music Teacher

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Interview excerpt	Subtheme
<p>I also challenge myself to set the mood, to prepare those students. I try to set the mood so that participation itself is a value, listening to others, to simply share what you do. And of course, when the goal is higher, when self-criticism is so strong and together with self-esteem (Teacher 1).</p> <p>When a person does not underestimate him/herself, but he can tell you what he did, and so firmly, and not belittling him/herself, then that competition – you can go to a duel. And while they are still cautious, only the first steps, I try to present to everyone that this is a kind of sharing. So that they do not get disappointed, because the first disappointment can put an end to it, and, I think, in all disciplines (Teacher 1).</p>	Psychological support provided by the teacher
<p>You can't say you have to, because they'll come home and do nothing. It's different now, the mentality is different than back then. Maybe because the system was different, there was a lot of drill. I tell them to play at home, sometimes I even scold them because they come to class unprepared. Children are children, they still need some discipline (Teacher 2).</p> <p>And now I told my students that the professor is coming in two weeks, they have to go and prepare for it even during the holidays. If I say that we won't go anywhere this year, there will be no motivation and they won't play. Any concert, audition, going on stage is motivation for them (Teacher 6).</p>	Empowering the student to take responsibility for independent learning
<p>And I try and advise them to first visually review the entire piece, to figure out the texture, because I pay great attention to hearing, internal concentration, and internal hearing. Internal hearing is a necessary thing for a musician, his/her work, and the profession of a performer. And I pay great attention to timbre hearing. I repeat this first: eyes, head, and fingers (Teacher 4).</p> <p>So, I try to start with such simpler pieces, because we also have reading from a sheet, one lesson. And the pace of understanding the text, teaching the text, I notice, improves a lot when I apply this method of photography. Because sometimes they play the first measure and, for example, in the left hand there is a half or whole note and you have to hold that chord. And they look at that chord, they don't try to pay attention to the next one, so I just take the sheet music, cover the measure they saw with one sheet, and then they don't have the time and opportunity to look at that measure. I also take a photo of the next measure, and so I notice that the lesson from the lesson reads from a sheet much faster and, when they read from a sheet, it is expressed, they immediately turn their attention to the next measure, and they visually read it, and they still play the measure that sounded before, but they already focus all their attention on the new measure. They don't hear it yet, but already, it means, their eyes photograph the new measure. Of course, we play very simple pieces, because if you give broad harmonies and complex ones, nothing will happen, because it is not intended for that kind of work. And I have noticed that this method is really very useful (Teacher 4).</p>	Teacher's teaching methodology

## Professional Concern and Pedagogical Impact of a Music Teacher

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Interview excerpt	Subtheme
Everything starts with the final result, that is, listening to the work, understanding it, analyzing it, understanding the content, understanding the instrument and how it can happen most beautifully with your instrument, and from that begins the whole kitchen and technical work, with the main goal being music. So that they understand it, hear it, have that interest in how to do it (Teacher 5). I also look at older children so that they understand what they are playing about, I don't pay so much attention to the mechanics, to the technique, but I want them to know who the author is from, what era, country, what the work is about, what mood it is in. And I try to explain it like this (Teacher 2).	Promoting student awareness

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The teacher's influence begins when a student enters a conservatory or music/art gymnasium. When a student starts studying at a conservatory or music/art gymnasium, it is important for the teacher to get to know him/her. According to the study participants, the first thing to do is to understand the student and get to know his/her character traits. Once communication and mutual understanding have emerged, the student begins to be taught as if from a new perspective. A little later, after delving into the student's character traits, they begin to look for weak points and try to identify what hinders playing. Having discovered musical problems, teachers try to help, facilitate, and find the most suitable ways for the student to improve. This can include training in technique, teaching freedom of hand and body movements, and developing musicality and musical perception. According to the study participants, "weak points" can hinder in the future. In other words, the teacher must be able to set goals that help the student improve.

The main goal of the teacher is music. The teacher seeks to teach the student to hear, understand and play musically. Each piece is different, requiring the student's perception. Therefore, each teacher strives to ensure that the student listens, analyzes, perceives the content of the piece of music and the sound of his/her instrument, understands and is able to play the instrument as beautifully as possible. Teachers also try to introduce the student to the era of the music being played, musical and other artistic styles, the history of the creation of the piece, and the composer.

When studying at a conservatory or music/art gymnasium, independent playing is of great importance. In older grades, it is not enough for a student to play only with a teacher. In order to become a professional performer, it is important to learn to play alone and do it systematically every day. According to the study participants, in each lesson or at the end of it, it is emphasized that independent work is mandatory. If a student does not prepare or does not hear what the teacher says, the teacher is forced to make stricter comments, emphasize that it will be very difficult at the academy. Sometimes such comments are taken into account. However, many students do not need to be re-

mind that it is necessary to play independently. Some students benefit from a specific time schedule. When a student knows when and what he or she has to do (for example, learn two pieces in two weeks and present them in two weeks), he or she begins to work intensively. In order for students to work and prepare, they must be given a specific goal and a specific date. This motivates and encourages independent work.

The study participants also talk about learning methods. Every teacher strives for the student to become familiar with the text of the work and learn it as soon as possible. Therefore, the visual material of the work is first clarified, then attention is paid to the texture of the work. Once a student is familiar with and starting to learn the work, inner hearing and attention are important. It would be much easier to learn the work if the student's eyes, head and fingers worked at the same time. When learning the work, students usually focus on one bar and do not try to look further. Therefore, according to the study participants, the photography method can be applied, partially concealing the text.

This means that when the student looks at the bar, the teacher covers it, and the student, having "photographed" the bar with his/her eyes, no longer has the opportunity to look at it for a long time, so he or she directs their attention to the next bar of the work. Of course, such a method should be applied when learning simpler works, because the student would not be able to process the information of broad harmony works so quickly. The complexity of the works using this method should grow gradually: from the easiest to the most difficult. As noted earlier, the teacher's psychological support is very important before participating in competitions or other performances. Often, students, despite knowing the program well, are afraid to present it to the competition audience. Of course, it is natural to be nervous before each performance, but it is important to emphasize that such excitement must be "healthy". In order for students to be more courageous to play in competitions, teachers calm them down and put them in a positive mood. The most important thing when participating in a competition is the preparation time during which the student improves.

The influence of a teacher is most evident in the teaching methodologies he or she applies. During a lesson, the teacher is a leader, so it is important for him/her to influence the student so that he or she learns to play music professionally. Teachers at conservatories and music/art gymnasiums indicated what they pay most attention to when developing a professional performer. The answers show that the most attention is paid to the teacher's purposefulness and psychological support of the student, encouraging the student to take responsibility for independent learning, and promoting student awareness.

*Music academy*

Teacher influence is when a teacher uses their own experience to help and influence students. Teacher influence is not easily noticeable, but is usually evident from the methods used in the learning process. Music academy teachers stated that teacher influence is related to the student’s motivation in developing their autonomy, their competence in applying appropriate educational methods to the student, and their influence in developing the student’s specific characteristics.

**Tab. 41:** Music academy: Pedagogical impact of a music teacher

Interview excerpt	Subtheme1	Subtheme 2
<p>I think that constantly explaining to him/her how to do something is completely wrong. It is even harmful, after all. I often tell students to listen to not one version of a piece, but several different ones. And then you have your own opinion. This is welcome. And finally, copying something is also not bad in the learning process. Because sometimes you can't figure out how someone played it, but if you repeat that version, you will have grown up next time. If the student searches for it him/herself, then this is very good (Senior teacher 1).</p> <p>If some places are unclear, you look for versions that might be suitable or simply pleasant, and try to implement them. You ask why they do it this way, why you don't do it this way (Senior teacher 3).</p> <p>You show everything, you play everything, you arrange the notes. Then I started making them count the rhythm out loud at the music school, but I also did it at the academy. But then I came to the conclusion that let him/her do less, but that it is better to let him/her digest and understand him/herself (Senior teacher 2).</p> <p>Often it is: "Oh, I don't understand, help me". You say that you understand where you need to start: translate the words, understand perfectly what they are singing, you need to learn the notes, then you need to sing. There are steps according to which you need to do everything, but this does not mean that they take those steps one by one. They like to mix things up a lot. The student is his/her own greatest blacksmith, not the teacher (Senior teacher 7).</p> <p>There are those who don't even look for it, they come and look at me so that I can tell them. That helps, of course. I am of the opinion that if we have already met, I try to present my artistic point of view as I have it. And if that student doesn't look for his/her own, then at least he should make that point of view mine (Senior teacher 1).</p>	<p>Developing student autonomy</p>	<p>Motivating the student</p>

## Professional Concern and Pedagogical Impact of a Music Teacher

Interview excerpt	Subtheme1	Subtheme 2
<p>My main point is to develop technical skills, understanding of structure, harmony, style, the ability to be interested in the music of that era, the composer's style, how one could interpret a piece, when it was created, and the era in which we live, to make that interpretation. That is the main goal (Senior teacher 3).</p>	Teacher's methodological approach	Teacher competence
<p>Oh, Mozart is coming out, now we need to level out our voices, then I'll choose Rossini for you, and there's black, well, there's a lot of notes. They see those notes are black and faint, they won't do it. So I tell them: "Now let's take a look." The C begins and then the coloratura hits and then the next C. So don't think about what's in the middle, you just sing it, so suddenly. And they sing it, and say: "Ooo, that doesn't mean anything" (Senior teacher 4).</p> <p>We were raised with such psychological terror. If you didn't get a blank slate, it meant you weren't prepared for life. I probably wouldn't have gotten anywhere if I hadn't left. First of all, they taught us how to read sheet music. And not just that, but how that melody comes from those notes, and you analyze how that piece sounds, what it needs. And if there's room for you, please. You just do what's written there. That's what I teach them first - to read what's written by a genius, and then we can join in if we see that there's room somewhere. Still, personal expression joins in later, but first the written information has to be read clearly and accurately, that's very important to me (Senior teacher 4).</p> <p>I see a lot of things that he has, and I see, in my opinion, what he doesn't have. So, what he doesn't have, I try to work with that first number, because we will need it anyway. You see a specific person and according to your understanding you see what he needs. Then there is the person's consent: either he agrees and does it, or he doesn't. You get a lot of things if students pay attention and allow themselves to be taught. It is very difficult to list them. This is called flexible methodology (Senior teacher 2).</p> <p>Also, that technological management cannot be separated from musical tasks, because music is everything. Music is everything together. We can briefly fake some technological things, but they always serve music. And it seems to me that if we teach technical and musical things separately, then we greatly emphasize the badness of music, because it seems to me that music is content, like a book where there is content, and grammar is a matter of course. You have to learn it, but you don't learn it separately just to be a grammarian (Senior teacher 5).</p>	Teacher's methodological approach	Teacher competence

## Professional Concern and Pedagogical Impact of a Music Teacher

Interview excerpt	Subtheme1	Subtheme 2
<p>You have concerts, you have a larger repertoire, you have the stamina to play complex pieces. You have concerts before a competition, where you develop that coping with stage fright. And such self-knowledge, what happens to you when you come on stage, when you are nervous, what questions you ask yourself, what you think, and how you deal with that head. What happens when you fail to play, or how to avoid it in the future. We learn all this very well during concerts, during rehearsals before competitions (Senior teacher 5).</p>	<p>Developing student self-awareness</p>	
<p>Yes, you can guess the teacher by the students' singing, some you can guess very quickly. But there are teachers who even take over the teacher's timbre and start singing like that teacher. This is a flaw and very bad. In singing, they really say: well, repeat. Of course, this is not bad, because this is one of the ways of learning, but in principle you need to sing as little as possible and let the student sing as much as possible (Senior teacher 7).</p> <p>This copying is very typical of Chinese, they do not understand at all what they are playing and how they are doing it, but they get a very good version and then working with such students is "why?". Copying is copying the results, there is no process in it (Senior teacher 3).</p>	<p>Developing students' originality</p>	<p>Teacher impact</p>

Students begin their studies at the Academy of Music already having a certain musical background. It can be very strong or, conversely, weak. Based on their own experience, the teacher motivates the student to develop autonomy. Having assessed the student's capabilities, the teacher can say whether it is necessary to learn new musical nuances, or whether it is possible to improve existing ones and move forward. Nevertheless, according to the teachers, every student, before starting to play pieces, must play scales and do exercises, because this strengthens the speed of the fingers, activates human thinking, helps to understand pieces faster and feel harmony, and develops endurance. Unfortunately, not all students play scales in music schools, conservatories or music/art gymnasiums, which is why they face certain technical challenges upon entering higher education. However, after putting in work and effort, students realize the need for scales and get used to playing them every day. It can be noted that not all students need them, but, according to the study participants, playing scales is one of the main musical techniques that helps to understand works faster and learn them easier.

Every competent teacher applies certain teaching principles or methods that help a student improve his/her weak or strong musical sides. This is a methodical approach aimed at listening to and learning works, and the student's independent work. According to the study participants, listening to works oc-

cupies a special place in the learning process. Listening to music in general is an activity that constantly surrounds a person, even without studying it, but for a professional musician, listening to various works helps to form his/her musical perception, playing style, and helps them improve. According to the teachers, a student who plays a work must also listen to how other performers perform it. It is recommended to listen to not one version of the performance, but several, so that the student has a general idea of how the work should sound. Teachers encourage listening to the pieces, marking certain parts that students believe are important and necessary when performing them. When discussions arise, collaboration and learning occur together.

At the music academy, independent student work is the key to a successful musician's career. The more a student plays, works independently, the more successful he or she is in lectures, working with a teacher, during concerts or other performances. According to the study participants, a student at the music academy is responsible for him/herself, and must show results. However, without the student's constant work, that is, independent playing, there will be no results. The student must not only learn the text, but also learn to manage the entire learning process, and the teacher must help not to make mistakes and move in the right direction. However, other study participants claim that it is better to learn less, but more qualitatively. Sometimes students try to independently learn everything on their own, quickly and a lot, but it may be that they will have to study all the material again with the teacher. Therefore, teachers encourage them to learn to perform a small amount of the work, but qualitatively, show it to the teacher and only then continue studying.

Each teacher has his/her own system that helps to learn works. Works are selected for each student not only according to the program, but also according to their abilities. When performing a piece, according to the teachers, it is important to develop technique, perception of structure and style, harmony, and means of expression. Teachers also encourage students to be interested in the music of the time of the piece, the composer's life and work, and to try to create a unique interpretation of the piece according to this plan. However, the most important thing is to learn the piece exactly as the composer wrote it, and then create its interpretation together with the teacher. Some students, when learning complex pieces, are frightened by the texture and a large number of notes, therefore, according to study participants, the teacher must apply certain teaching principles. For example, if a student sees a "thick" texture, he or she should be advised not to think about the middle parts, and simply asked to sing quickly. After trying, students are surprised that they succeed. Therefore, the student should not attach importance to complex parts and not think about them, but simply sing or play. Some teachers, when working with a student, teach pieces one measure at a time so that the student understands

how to work independently. Once s/he understands this, independent work is possible.

The effectiveness of the teacher is also evident in the way they help prepare for competitions. This is important because preparing for public performances develops the student's self-awareness. Not all students can go straight from a lecture or rehearsal class to a competition. Playing in front of a teacher at a lecture is not the same as playing in front of an audience. Taking into account the student's character and personal traits, teachers often organize rehearsals in various halls, aiming to get students used to playing in front of an audience and to be less nervous before the main performance. Such rehearsals help to strengthen psychologically and develop self-confidence, and show what can be improved in the program being performed.

The effectiveness of teachers is felt from certain technical or stylistic manners: manners can often be used to predict who a student's teacher is. Teachers educate students based on their technique and style. Most often, they allow students to copy them, and do not always encourage them to look for their own musical style. Usually, the student repeats what the teacher shows. According to the teachers, copying is not bad, but the student must understand that in the future they will need to look for their own technical manners and style.

Student education at the music academy is very diverse. As mentioned, the nature of education is determined by the student's capabilities, talents, artistic skills, and professionalism. Some students need to work a lot, while others are talented and work less. According to the teachers, first of all, the student's technique is developed, and means of performance and expression are taught. In order to improve, various techniques are used, complex works are selected, and auditions are held. According to the teachers, each complex work is a step towards artistic, technical, and psychological development. As noted earlier, each teacher uses unique teaching methods that help students achieve a career as a professional music performer.

The influence of the teacher is important throughout the entire period of study at the music academy – from the first to the final year. Playing scales, listening to works, learning them, independent working, developing technique, conducting auditions, participating in concerts and competitions – this entire process is initiated and guided by the teacher.

### *Music academy*

Each teacher, when performing pedagogical work, relies on his/her own personal preferences. The attitudes of teachers that emerged during the research are related to the lack of motivation of students to learn, the teacher's professionalism and dedication to the student.

**Tab. 42:** Music academy: Teacher professional knowledge

Interview excerpt	Subtheme 1	Subtheme 2
But not here, these days they come in and it's like a natural process that they come to class unprepared (Senior teacher 4).	Student indifference to learning outcomes	Student's lack of motivation to learn
Now you can see everything online, there is so much, but there are very few students, well, I don't know about other academies, but my students aren't exactly stars, but they don't use anything (Senior teacher 7).	Student's reluctance to learn	
In fact, we don't get such good vocal material and when that person starts singing, you understand that you will put in titanium work and still feel like Sisyphus and that stone will roll back. Because his/her physical capabilities will not allow him/her to do it as it should be. And most often, those who are prepared by us go to choirs, etc. (Senior teacher 7).	Teacher's efforts to achieve student achievement	The teacher's dedication to the student
But again, because of the same students, because of their opportunities. Those students come, but they are usually selected and assigned to other professors. Everyone else is like that, to be squeezed out (Senior teacher 7).	Teacher's efforts in developing student skills	
Well, first of all, you need to understand what kind of student you are dealing with. This is self-assessment, perhaps not the most precise word, but something like that. We have standardized programs, so, without a doubt, they need to be met, that set standard. However, the complexity of that program is "from-to". You need to understand what kind of student you are dealing with, understand what he knows and what he does not know, and then answer yourself the question of how much you can teach and what repertoire can help you do that (Senior teacher 5). You see, in a competition, some people see the result, but they do not see where you started from. One has been studying music for five years, and the other has been studying for ten, but they also came to the competition. How is that possible to measure? Or when a student comes from a conservatory and a music school, it is natural that the one who came from the conservatory has a different attitude, a greater knowledge base, etc. It is natural that he can achieve a better result (Senior teacher 1).	Student readiness assessment	Teacher professionalism

According to study participants, students often lack motivation to learn. In their opinion, this lack of motivation is related to the students' indifference, because they do not prepare for lectures, do not do homework, do not value the teacher's time and advice. Also, according to the study participants, students do not use any information provided to them, do not try to search for and be interested in it themselves. Most students want the teacher to provide them

with all the necessary material, but do not try to do so themselves. In other words, students want to achieve the best and fastest possible result without putting in much effort. Despite this, according to the study participants, the teachers are still dedicated to the students and their musical well-being. When a student with average abilities enters, the teachers try to develop him/her as best as possible, achieving high results. This requires time, dedication and patience from both the teacher and the student. Another opinion expressed by the study participants is related to the teacher's professionalism in assessing the level of student preparation. Students with various abilities enter the music academy. Some have graduated from conservatories, others from music schools, and still others have studied privately or have only been playing music for a few years. A person who has graduated from a conservatory or music/art gymnasium has certain musicological knowledge, good technical skills, and also knows what it means to participate in competitions and play a lot. A student who has entered the music academy from a music school has fewer skills, knowledge, and experience. Although he or she is well versed in the field of specialization, he or she may not know sheet music or understand certain musical terms. Having assessed this, the music academy teacher knows how to work with the student: whether to teach from the beginning or continue education, taking into account the student's knowledge. As teachers are different, each of them has different personal preferences.

Music teachers play a crucial role in developing students' musical knowledge, technical skills, and appreciation for music. They guide students in understanding musical concepts, developing their instrumental or vocal abilities, and fostering a lifelong love of music. Music education has been linked to improved cognitive skills, such as memory, attention, and problem-solving. Music teachers can foster these skills through activities like sight-reading, rhythmic exercises, and analytical listening. Music teachers encourage students to be creative, innovative, and to think outside the box. They foster these qualities through improvisation, composition, and performance. Successfully learning and performing music can boost students' self-esteem and confidence. Music teachers play a vital role in creating a supportive and encouraging environment where students feel comfortable taking risks and expressing themselves. Students learn music for a variety of reasons, including enjoyment, personal growth, and the pursuit of specific goals. Intrinsic motivation, such as a love for music itself, is a key driver, but external factors like encouragement from family and teachers, and the desire to achieve musical milestones, also play a significant role. Developing a sense of belonging within a musical community and experiencing the positive effects of music on the brain are additional motivating factors.

Many students are naturally drawn to music and enjoy the process of learning and playing. This intrinsic motivation is a powerful force that can sustain their interest even when faced with challenges. The satisfaction of performing and sharing music with others can be a strong motivator for students, encouraging them to practice and improve. Music provides a unique avenue for self-expression, allowing students to explore their creativity and emotions through sound. Encouragement from family, teachers, and peers can significantly impact a student's motivation. Positive feedback, attending performances, and showing genuine interest can boost a student's confidence and desire to learn. Setting specific, achievable goals, such as mastering a particular piece or participating in a concert, can provide a sense of direction and accomplishment, driving students to practice and improve. Being part of a musical group or community fosters a sense of belonging and camaraderie, motivating students to participate and learn alongside others. The brain-boosting benefits of music, such as improved concentration and memory, can also be a motivating factor, especially for students who are naturally drawn to academic pursuits.

### Student motivation to learn music

Motivation is defined as the cognitive and emotional force that initiates and directs engagement behavior. It is a process of formation based on the individual's experiences, perceptions, and interpretations. This process consists of an internal psychological drive leading to action, i.e., a state that helps to perform specific intended actions (Reeve, 2012).

Several definitions of motivation can be found in the scientific literature. Spolsky (2000) defines motivation as the time that a student is willing to devote to learning tasks. Ortega Martín (2002) explained that motivation is an individual's predisposition to learn a task, which can be modified by him/herself and the circumstances that affect him/her in the environment. According to Bhatia (2004), motivation is a stimulus or action to achieve a specific goal, when there was little or no desire to achieve that goal before. Cole (2007) defined motivation as an internal state that stimulates and directs behavior towards the achievement of a goal and its implementation. Kleinginna and Kleinginna (1981) argue that motivation can be considered as the overall driving force of students towards learning activities. It is an internal state described as a need, desire or desire that activates the student's behavior to act/do. In the context of educational institutions, motivation refers to the desire or need of students to participate in the educational process and to be successful. Brown (2001) defines motivation based on a cognitive perspective and divides the definition of motivation into three categories. The first category is based on incentive theory, which means that motivation arises from basic innate drives, this defi-

nition shows that motivation exists in us from birth. According to the theory, motivation is an internal state that activates, guides and maintains behavior. The second category is based on a hierarchy of needs, which means that motivation arises from the needs of the individual. The third is based on the theory of self-control: motivation is something that occurs if there is an opportunity to choose for yourself what to pursue and what not to pursue (self-control). Based on various scientific definitions, it can be assumed that motivation is one of the influential factors stimulating learning, encouraging students to strive to achieve their goal or goals. Filonga et al., (2020) distinguish two types of motivation, namely intrinsic and extrinsic. Intrinsic motivation is determined by the interest and pleasure that a person feels when performing a task. It is within the individual and does not depend on external circumstances. Ryan and Deci (2000) interpreted intrinsic motivation as choices that people make for themselves, without taking into account any external factors. Students are intrinsically motivated and engage in activities due to their intrinsic interests. Intrinsic motivation is a natural human "engine" that encourages a person to seek out new challenges and face them. Intrinsic motivation is more influenced than extrinsic motivation because intrinsic motivation comes from within the student, who is not influenced by external factors. Chow and Yong (2013) state that intrinsically motivated individuals have the following characteristics: they are fully engaged in mental and physical activities, remain highly focused during activities, are self-critical, they reflect realistically on their actions, are usually relaxed and not afraid of experiencing failures during learning, learn independently and always choose to complete difficult tasks. They also persevere in completing tasks, integrate knowledge acquired in school with experience, often ask questions in order to expand their knowledge and learn, take pride in their work and express positive emotions in the learning process. Extrinsic motivation is a stimulus outside the person, which can be in the form of social cognition. Extrinsic motivation is any stimulus that comes from outside the student and encourages the student in the learning process. According to Ryan and Deci (2000), students are externally forced to perform an action, expecting a result other than the learning itself. Extrinsic motivators can be parents, teachers, peer pressure, or good grades. Matt and Dale (2002) argue that extrinsic motivators lead to behavioral changes more quickly and require relatively little effort or preparation. According to the author, efforts to apply extrinsic motivators often do not require significant individual student knowledge. Thus, intrinsic and extrinsic motivation affect students' learning achievement.

Student motivation must begin from the first year of education. In Lithuania, student motivation in various educational contexts is discussed and is a relevant topic, studied by several scientists – (Streckienė and Bukšnytė-Marmienė,

2022; Krasnova and Lisinskiene, 2024; Pečiuliauskienė, 2020; Astrauskienė, 2013; Rinkevičius and Rinkevičienė 2006). It is possible to agree with the types of motivations identified by previously mentioned authors (Ryan and Deci, 2000; Chow and Yong, 2013;) and to state that in professional music education, student motivation is also internal and external. In music education, a student's motivation is internal, which is naturally inherent, and external, which can be stimulated by the following factors: a positive learning environment during the lesson, the innovation and creativity of the lessons, assessment, parental involvement, teacher support, competitions, concerts and other performances, and even more so professional competition between students. The latter poses certain challenges in the educational process among students when continuing the career of a professional music performer. Competition in the music world is very high, beginning from an early age, when a child first participates in competitive events. Competition is related not only to the performer's musicality and performance quality, but also to sound technique, image, etc. Rivalry during competitions is a normal phenomenon, because in this case, each of the music performers learns and strives to be better than each other. Performers present their repertoire and performance skills, thus trying to show their strengths. Competition can be one of the factors determining the motivation of a student, which is an essential part of learning success. Motivation has a stronger impact on student learning. Teachers should create an active learning environment that increases student autonomy, providing students with opportunities for choice and independent learning. The study shows how motivation manifests itself in professional music education at different institutional levels.

### *Music school*

When educating professional music performers, student motivation is very important. Motivation helps to learn and achieve results. For some children, motivation is natural, they do not need to be encouraged, while others need help: in other words, the teacher must help the child learn to be motivated. Motivation can be strengthened by praising the student, encouraging self-esteem, independent learning, and competitiveness.

**Tab. 43:** Music school: Student motivation

Interview excerpt	Subtheme
<p>A very good example of motivation is that we will perform for our parents, friends, and the best thing is that we will go to your school where you study and perform for your friends. And they try very hard then, because they want to perform very well in front of their friends (Teacher 1).</p> <p>And for high results, I would say that it helps children a lot, some children like to compete, competitions help. You hang that hook on them, that there is a goal to participate there, to prepare well. Then the child knows that he has a goal to learn the pieces, to participate in the competition. And then there is greater motivation, to do something for the sake of it. Those competitions are to educate and develop that child more, so that he has greater motivation to study. That's how those goals arise (Teacher 10).</p>	<p>Strengthening student self-esteem</p>
<p>I'll tell you why. Because at home, as a rule, parents don't have time. Small children like to play, and it's sad for them to play alone, here's a fact. Parents don't have time. What needs to be done is that he gets used to the fact that there's a toy nearby in class, he does the same thing at home, puts that toy down. And I tell him/her: "During class, I teach you, and you teach your teddy bear and at home you do exactly the same. You come to me next class and you show me what you taught your toy." The child likes this very much, I can say that if a small child doesn't play, it means that he's not interested in playing alone at home (Teacher 5).</p>	<p>Teacher's methodical approach to student independent learning</p>
<p>First of all, the teacher needs qualifications, a lot of experience, knowledge. Secondly, for the child him/herself, which is very important, the child immediately feels the competition. A smart child, if he lost, will want to try to learn even better and improve him/herself, and will work harder. If a child quits playing after a competition, then it means that he is not serious. Plus, children hear how others play. When he hears that someone else plays a much more beautiful, more complex program, he gets first place, and you get a diploma. This automatically makes him/her want to play even more, to reach that level. If he gets a Grand Prix, it is fantastic. And in this case, there is also a desire to improve even more (Teacher 5).</p> <p>If he knows that s/he will only have to play at an academic concert and get a grade, and that is all, then his/her motivation is the same. If he knows that there will be a competition, there will be awards there, trips and some kind of incentives besides that. Then they automatically work differently (Teacher 7).</p>	<p>Encouraging student competition</p>

Interview excerpt	Subtheme
<p>Praise, first of all, always lifts the mood, even during the darkest lesson you need to find a moment and praise. And especially praise a child in front of the parents. I never tell parents that your child is bad. I say: "This stage of ours is the darkest now, but I believe that he will shine". If I have nothing to say from an artistic point of view, then I definitely praise that child as a person. Always. I never say bad things (Teacher 4).</p> <p>In general, at least minimally something has worked out - immediately praise, rejoice. You need praise for something, that praise that he did something well, overcame an obstacle. But I praise a lot, especially little ones a lot. But if he technically succeeds in a place, then how can you not praise him/her, and then you need to sincerely rejoice with them. Do not hold back your emotions, but sincerely rejoice. Some small thing has worked out and immediately praise. That feedback is very important (Teacher 2).</p>	Encouraging a student through praise

Teachers try to motivate students in various ways. One of the methods is to strengthen the student's self-esteem. In order to strengthen the student's self-esteem, teachers suggest that students play for their parents and friends, or perform at the students' school. A student's performance at school increases self-esteem and helps them gain confidence. Another aspect mentioned is the teacher's methodical approach to student learning independently. Often, children do not play at home because they are sad: no one listens to them, because family members are busy. Teachers encourage them to play at home for their own toy or offer to bring a toy that would observe the ongoing lesson. Such a method helps younger children learn the assigned tasks faster, because it becomes interesting to play at home. In order to strengthen the student's motivation, teachers also use the competition method: they encourage children to listen to how other students play in competitions. Every child wants to be better, to emulate a professional musician, which is why such motivation is often effective. According to teachers, such a student's alignment with others motivates them to play.

Every teacher tries to praise students to make them more motivated. According to teachers, praise always lifts their spirits. When a student makes an effort, the teacher should appreciate his/her efforts by praising him/her during the lesson, and also remember to praise the child to the parents after the lesson. Praise stimulates the student's motivation to learn to play.

In summary, the teacher is the person who should help the student, inspire him/her and encourage him/her to learn to play. Very few children are motivated by themselves, so this responsibility falls on the teacher. Even if the student is not successful, the teacher should encourage him/her, explaining that he or she will succeed if they put in more work. The teacher's support stimulates the student's motivation to follow a professional path.

**Music/art gymnasium and conservatory**

Student motivation is important not only in music school, but also later, when the student begins to mature musically. According to the study participants, teachers of conservatories and music/art gymnasiums, students' motivation grows when they share their musical experience with other students, when the teacher encourages competition among students, and when they praise and criticize the student.

**Tab. 44:** Music/art gymnasium and conservatory: Student motivation

Interview excerpt	Subtheme
<p>I have beautiful examples at this stage of training. The most talented students choose repertoire for their younger friends, encourage them to work, form ensembles of various compositions, organize concerts and audiences. They often even refuse to participate in competitions if they have the opportunity to play for the audience at the same time (Teacher 3).</p> <p>Mastery arises from cooperation and sharing experience with other creators, participating in joint projects with them, creating beauty together, encouraging each other to strive for improvement. It is great when students understand that competitions are not the main assessment criterion (Teacher 3).</p>	<p>Sharing musical experiences between students</p>
<p>I notice competition not only in the competition, but also in our school, when we are preparing for some department concert, then there is such white competition. I just go to work, and I hear that all the classes are busy and everyone is playing. Still, musicians are probably a bit narcissistic. And teachers are like that because they think that my student is better, I play better, I want to perform better. Now I notice that they are responsible for their performance, work, and competition is necessary (Teacher 4).</p> <p>The fact that competition between teachers really exists, and it is certainly not a secret. And among students, it is good that it is on the other side. A lot is changing now, especially thanks to young teachers, they do not have that Soviet attitude (Teacher 6).</p>	<p>Increasing student motivation through teacher-encouraged their competition</p>
<p>Always, always. Because I see how much they need it. They need praise, because if you don't tell them, they won't know what to do next, they won't even want to try. This is motivation. I like to praise and encourage them sometimes specifically (Teacher 6).</p> <p>What I see is that if he did something, heard something, you have to find something to praise him/her for, and, first of all, that it is true. Because you can't fool them in any way. And so that he understands what he received those good words for. And besides that, of course, you have to tell and advise what else you could do to make both of you better (Teacher 5).</p>	<p>Motivating a student through praise</p>
<p>There is such a situation. Such a girl, who lacks theoretical knowledge, imagination, poor understanding of the elements of musical language and does not try to deepen them. And in this way she has to express herself, express harsher comments. So that she would still work harder and I notice that not everything would work out (Teacher 1).</p>	<p>Motivating a student through criticism</p>

A student's motivation is aroused through various performances in which he or she plays, whether class, department or school concerts, festivals, or other public performances. According to the study participants, it is important for students to perform as much as possible, to play in various performances, thus creating an opportunity to improve and stimulate motivation. If they succeed in performing, they have a desire to strive for more, to play in other events. Participating in performances also improves the student's psychological preparation for the stage. The more a student performs and appears on stage, the better he or she feels on it.

Students' motivation is increased not only by listening to competitions or participating in them, but also by sharing their musical experience with other students. Teachers are happy with proactive students who help each other, share knowledge, repertoire, organize concerts, and participate in various joint projects. In this context, competition begins to operate: some students know more and share, while others try to keep up, level with the latter and compete. According to teachers, competition between students, when they want to play better than each other, encourages them to push themselves harder. Of course, competition is also felt among teachers, although it is not necessarily overt. Each teacher tries to ensure that his/her student plays the best.

Some teachers motivate students by praising them. In order to encourage a student to achieve results and want to play, teachers often express praise. However, not all teachers do this. According to the study participants, they motivate some students only by making harsh comments. Such comments encourage the student to push him/herself, work harder, and delve deeper into what is being learned.

In summary, it can be stated that teachers in conservatories and music/art gymnasiums motivate students in various ways. Some encourage them to listen to other students, share their experiences with other students, and compete. Others praise students, encourage them to prepare for competitions, and participate in them.

### *Music academy*

Motivated students who aspire to become professional performers usually study at a music academy. According to the study participants, a student's motivation can be strengthened by preparing for competitions, competing during competitions, and regularly participating in various performances. The following will discuss how student motivation is activated at a music academy.

**Tab. 45:** Music academy: Student motivation

Interview excerpt	Subtheme
<p>So, you understand. A person is forced to train in every possible way, to make more efforts than usual, if he is really preparing for a competition, greater motivation, enthusiasm appears. The main thing is greater motivation appears (Senior teacher 2).</p> <p>This competition is another level, because people still prepare, it is not an exam. These are those who achieve something more than those who did not come. Of course, the level rises with each victory over oneself, your own level rises and confidence rises (Senior teacher 7).</p>	<p>Empowering competitions to strengthen student motivation</p>
<p>And, of course, where I participated in them, everyone said: "Here is a competition." Well, what kind of competition is this, we are all colleagues, we can all learn something from each other. Competition is only necessary for that good ambition, that if he can, then I can too, but not in the way that here is better or not better (Senior teacher 3).</p> <p>And for me, it is precisely competition that really encourages you to push yourself and show everything that you can do, the best you can. Even though you try not to listen to how others sing, but whether you want to or not, the music is still there and at least when you are getting ready to go on stage, you are still next to it and you really hear how the other person finishes singing, you compare, it is still immediate (Senior teacher 7).</p>	<p>Promoting competition to drive improvement</p>
<p>There were none of them, those who were talented came out even better. I just don't let them come out different. I work with them differently, I keep them, some of them are not even needed. It's just that those who are talented, with them the motivation is that you feel that gift that explodes everything. I didn't ruin anyone, they just came out even better than me. There was a case when the drum beat came out, so this case was something terrible (Senior teacher 4).</p>	<p>Student's intrinsic motivation</p>

Competitions help students to strengthen their motivation and improve. When a student starts thinking about participating in a competition, he or she realizes that a lot of effort will have to be put in before that, so having decided to participate, he or she becomes more motivated to improve. Unfortunately, not all students succeed in competitions, only a few win prizes. However, a smart student, who has not won a competition, does not give up, accepts failure as a lesson and continues the learning process, correcting mistakes, and learning from the teacher and other musicians. It is also important that motivation arises during learning, when preparing for a competition. It is often said that this stage is very valuable for a student's development.

Student motivation is related to the rivalry that takes place during competitions. A competition is an event in which everyone wants to be the best. According to study participants, competition is important because it arouses students' ambition: "I can do better than my competitor." In this way, the student's intrinsic motivation is activated. However, it should be noted that some

students do not need competitions and competition to be motivated, as they have strong intrinsic motivation. In summary, it can be stated that various performances, competitions and preparation for them have the greatest influence on a student's motivation.

Student motivation in music education is a complex interplay of factors, including intrinsic and extrinsic motivators, self-concept, and the learning environment. Positive motivation is crucial for engagement, progress, and continued participation in music.

Intrinsic motivation stems from the inherent enjoyment of music, the desire for self-expression, and the feeling of accomplishment. It can be fostered through activities that allow for autonomy, creativity, and a sense of personal connection to the music. Extrinsic motivation is driven by external rewards, such as praise, grades, or the prospect of a music-related career. While effective for some, it's often less sustainable than intrinsic motivation. Developing a strong musical identity, where music is a meaningful part of student's self-concept, can lead to increased engagement and resilience in the face of challenges. A supportive, engaging, and challenging learning environment fosters a student's learning motivation. Safe spaces for experimentation, constructive feedback, and opportunities for success all play a role.

# CHAPTER VI

## Cooperation between the Music Teacher and the Student and Involvement of Parents in the Student's Musical Education

Collaboration between a music teacher and student, especially across different learning levels, involves a dynamic where both parties actively contribute to the learning process. This can be seen through various approaches like ensemble-based learning, where students work together to create and perform music, fostering communication, negotiation, and problem-solving skills. Similarly, composition-based learning encourages students to collaborate on creating their own music, enhancing listening, feedback, and shared musical vision development.

Beginner level focuses on foundational skills like rhythm, melody, and basic music theory. Collaboration might involve group warm-ups, simple call-and-response activities, or paired practice on a single instrument. Intermediate level introduces more complex musical concepts, performance techniques, and ensemble playing. Collaboration can include sectionals within a larger ensemble, peer teaching, or composing simple pieces. Advanced level emphasizes independent musicality, critical analysis, and performance mastery. Collaboration can involve coaching each other, leading rehearsals, and engaging in collaborative composition projects.

Benefits of collaboration includes the following aspects:

- **Deeper Understanding:** students gain a more profound comprehension of musical concepts through active engagement and peer interaction.
- **Enhanced Skills:** collaboration fosters crucial social and emotional skills like communication, empathy, and leadership, alongside musical skills.
- **Increased Motivation:** working together can be more enjoyable and motivating, leading to increased persistence in learning.

- Improved Self-Perception: collaborative experiences can positively impact students' self-confidence and perception of their musical abilities.
- Teacher Support: collaborative teaching models allow teachers to support each other, address diverse learning needs, and provide more personalized guidance.
- Clear Goals and Roles: collaboration works best when there are clear objectives and defined roles for each participant.
- Effective Communication: open and constructive communication is essential for successful collaboration.
- Positive Interdependence: students should rely on each other to achieve shared goals.
- Individual accountability: each student should be responsible for their own contribution to the collaborative effort.
- Constructive feedback: providing and receiving feedback is crucial for learning and improvement.

### **Collaboration between music teacher and student**

Interaction is a continuous process in which people communicate with each other. Interpersonal interaction requires shared values, which are described as flexible, appropriate and accurate interpersonal behavior that is consistent with cultural and social norms (Leary, 1957). School and classroom are the places where interpersonal communication takes place. Teacher-student interaction is a type of interpersonal interaction (Coşkun & Cara, 2020). The teacher is a facilitator and consultant, helping to create an environment in which students can learn effectively. The student is a person who needs to adapt and learn to cope with academic, social, emotional and motor needs in school and in the classroom. Therefore, interpersonal communication between the teacher and the student is very important because positive behavioral interaction contributes to social development and academic achievement. Communication with the teacher makes students more competent. The social connection with the teacher teaches children to internalize attitudes and understanding of how they should behave.

The relationship between students and teachers has received considerable attention in educational research over the past two decades (Roorda et al., 2011, Allen et al., 2006; Cornelius-White, 2007, Hamre and Pianta, 2001; Pianta and Stuhlman, 2004). As Hargreaves (1998) argues, teaching is an emotional practice that involves relationships with others. The analysis of the sources revealed that there is a considerable amount of research on the relationship,

communication, interaction, and collaboration between teacher and student. This is discussed by foreign (Creasey et al., 2009; Cress 2008; Dobransky and Frymier 2004; Docan-Morgan 2011; Docan-Morgan and Manusov 2009; Ei and Bowen 2002; Hagenauer et al., 2016) and Lithuanian authors (Butkienė and Kepalaitė, 1996; Kontautienė 2001). However, no research has been conducted on interaction/educational interaction in the field of professional music education, although here the relationship between the teacher and the student is particularly important, since in the classroom the teacher usually works with one student. The personal relationship between the teacher and the child when learning music can be particularly important for learning outcomes. When working with one student, the teacher can get to know his/her personal characteristics, understand psychological preparation, communication skills, and hobbies. The student can open up to an understanding teacher about his/her most sensitive areas. This makes it easier for the teacher to understand the student and apply appropriate teaching/learning methods. This increases the likelihood that the child will continue to maintain interest in musical activities. However, interaction alone is not enough to educate professionals. It is obvious that a new concept must be introduced in the field of musical education – educational interaction.

Educational interaction is a process through which knowledge, values, skills and personality traits are transferred and acquired between the teacher and the student. This interaction is a key component of learning and personality development, including communication, collaboration, discussions, problem solving and other activities (Solheim et al. 2018; Wallace, 2010). Educational interaction has a direction that belongs to the teacher's competence. The teacher must guide, help the student, because he knows his/her own and the student's expectations and plans the results of joint work (Lippard et al., 2018; McCormick and O'Connor, 2015). The teacher's privilege is to be a student, because the entire management of the educational process "from point A to point B" depends on him/her. If the teacher is able to implement educational interaction during education, then the student, left alone, can act independently and achieve heights (Groves et al., 2015; Komarraju et al., 2010). When it comes to musical education, the teacher is responsible for the performance, preparation, learning, sound, quality, and stage presence of the student's works. Educational interaction is the responsibility of the teacher, because the person being educated by the teacher must be brought to a certain result in order to be independently capable of professionally performing music. Related to this is the responsibility of the future performer to prepare and perform the work flawlessly. However, the educational interaction between the teacher and the student remains an unexplored area of professional musical education.

Although parent-child relationships are of great importance for children's social and emotional well-being (Ranson & Urichuk, 2008), once formal schooling begins, children's development, especially in terms of self-concept, is greatly influenced by interpersonal relationships at school (Pianta et al., 2003). Several studies have shown that student-teacher relationships influence student outcomes, including motivation to learn, behavior, and cognitive skills (Allen et al., 2006; Cornelius-White, 2007), as well as social behavior (Heatly and Votruba-Drzal, 2017; Howes, 2000; Kobak et al., 2012; Pianta and Stuhlman, 2004; Spilt et al., 2012), education (Clem et al., 2020; McFarland et al., 2016; Verschuere et al., 2012), good performance, academic achievement, and motivation (Zepke and Leach, 2010; Cress, 2008; Umbach and Warwzysk, 2005). Good interpersonal relationships help create a positive climate in the learning environment (Cress, 2008).

Pianta et al. (1995) identify three important aspects of the student-teacher relationship: closeness, conflict and dependence. Closeness involves warm interaction and open communication. Conflict is related to negativity and discord. Dependence is associated with children's stubbornness and tendency to trust the teacher. Doumen et al. (2012) indicate that these three aspects of the relationship have been mentioned in many studies covering different samples (Pianta, 2001) in different countries (Beyazkurk & Kesner, 2005; Gregoriadis & Tsigilis, 2008; Koomen et al., 2007). Closeness, conflict and dependence are assessed using the Student-Teacher Relationship Scale (Pianta, 1996, 2001). Close, supportive relationships between students and teachers are associated with children's socio-emotional adjustment to school (Baker, 2006; Burchinal et al., 2002; Liew et al., 2010), and lead to engagement in classroom activities (Meehan et al., 2003). High-quality teacher-student relationships in the first years of school predict long-term academic achievement. Thus, student-teacher relationships have a significant impact on children's development and outcomes.

As mentioned above, teacher-student relationships can manifest themselves through closeness, conflict, and dependency. These aspects are also important in preparing a professional musician at the various musical levels. Feeling close to the teacher, the student trusts him/her, can relax, and feel safe in class. Feeling good, the student purposefully strives for results, has greater motivation, and pays more attention to his subject. A teacher, having gained the student's trust, usually opens up the student's inner secrets: problems, expectations, and failures. Thus, teachers often play the role of a psychologist, mother, father, or best friend. Of course, the boundary between teacher and student cannot be crossed. The student, feeling the teacher's closeness in the teaching process, must also feel respect for him/her.

Conflict in the education of professional musicians is most often caused by students who choose a musical path not of their own free will, but at their parents' behest. Such children come to class in a bad mood, unprepared, and irritated. It is difficult for a teacher to work with an unmotivated student. A teacher who is dissatisfied with a student's work turns to the parents and tactfully tries to find a solution. However, the solution is temporary, because the student changes only for a few lessons. The opposite is true with children who are motivated and talented. Most often, such students do not cause conflict – they are interested, discuss, listen attentively, and try to study and learn. Usually later, when the student is older, he or she chooses a music academy. During this period, the student already has an idea of what kind of teacher he or she would prefer – calmer, more sensitive, or maybe vice versa – stricter and more demanding. Usually, conflicts do not arise, because the student him/herself chooses which teacher is closer to him/her. As Pianta et al. (1995) state, the relationship of dependence is related to the students' determination to achieve goals and trust in the teacher. A student who is motivated and wants to learn music is interested, tries, and trusts his/her teacher: trust in the teacher encourages the student to achieve the set goals. Dependence in the preparation of professional music performers cannot be assessed as the student's dependence on the teacher.

In the Lithuanian context, the topic of cooperation concerning the teacher-student educational interaction in the professional music sphere has thus far not been researched. Now, the results of the present study reveal how this type of cooperation is described in different music education institutions.

### ***Music school***

Teacher-student collaboration in the classroom is the most important phenomenon for achieving high results. Such collaboration is described as consistent work between the teacher and the student, developing student responsibility, providing feedback to the student, nurturing the educational teacher-student relationship using informal communication, and sharing responsibility between the two.

**Tab. 46:** Music school: Music teacher-student collaboration

Interview excerpt	Subtheme
<p>It seems to me that this is the work of both. It is not only the teacher's work. And if you work together consistently, there is never completeness in music, that everything is ready, I have prepared it and it is the end. Yes, there is not, because our goal is to prepare a piece and show it to the audience. So, if one person works, then he will not learn, then he will be an adult, a performer. I would think that this is the work of both (Teacher 1).</p> <p>I will say yes, at the very beginning the basis of everything is the teacher. Yes. Absolutely everything, he must explain all the material, we learn, but at the very beginning all the initiative comes from me. When the child has already learned, the performer, the text, the technique, we improvise, colors, fantasies, when this process begins, the teacher must step back a little, and all this thing must pass to the child (Teacher 5).</p>	<p>Consistent work of teacher and student in the lesson</p>
<p>That relationship with the student, when you cooperate and take responsibility, then the child looks at everything a little differently. It's not that you impose on him/her that you have to do or you have to learn, or you will participate in that competition. (Teacher 8)</p> <p>I always ask the children whether they want to participate in the competition or not. If they say "yes", then I say that you will have to try, are you ready for it, and when they say that they are ready, then their responsibility is completely different. The relationship with the child, so that he him/herself is active, and personality is formed (Teacher 2).</p>	<p>Developing student responsibility</p>
<p>Perhaps, the feedback from each lesson forms the tasks for the next lesson. If you find a common understanding, clarify with the student what is not done, what is done very well, automatically the next steps for the next lesson are clear to the child her/himself (Teacher 7).</p> <p>At the end of the lesson, we definitely discuss everything, what he did and what he did not do, I ask him/her to evaluate him/herself. We discuss what that evaluation could be, but I do not write it down. Sometimes I say: "Do you need a call to your parents?" and that is enough (Teacher 9).</p>	<p>Providing feedback to the student</p>
<p>Yes, there is a basis here. It's just that if we maintain a good relationship in the primary school, it's a very good start. They remember that teacher and they idealize that whole musical path and everything else. And then, when they go to a different type of teacher, they can fail, and that's where they want to continue being that teacher (Teacher 4).</p> <p>Relationships should be demanding, collegial, friendly. Anger should never be used. If a student leaves your class with tears in their eyes, it means you need to catch up with him/her and get him/her to leave with a smile (Teacher 1).</p>	<p>Nurturing the educational teacher-student relationship in the classroom</p>

## Cooperation between the Music Teacher and the Student

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### Interview excerpt

### Subtheme

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No, I don't put myself in a box. I have one French girl, she always calls me by my name. She's already big, so she calls me by my name. Another thing that made a big impression on me was a colleague. Because I somehow get carried away with those kids, I feel like an older person and don't bother to make friends. And I liked one of his sentences, he says: "Still, the kids come here to be friends, they want you to be a friend. Not just to play, but they would like you to be a listener" (Teacher 4).

Yes, very good, definitely. When the little ones come, they usually say you. As it's convenient, that's what they say. Most say YOU. But there was a child who said you. Others say you, and then they grow up and say YOU. This address only makes the relationship with the teacher closer. Then the child grows up. There is no such boundary as saying, "I am the teacher and you are the child" (Teacher 5).

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Informal communication between teacher and student

Absolutely, one hundred percent. I try not to do it for him/her and I always give it to him/her independently, so that he can analyze the notes and arrange his/her fingers, but I am always there and I believe that the teacher must answer the student one hundred percent to every question. If he cannot find something or gets lost on the keyboard or in the musical notation, then my first task is to ask what he does not understand, what is wrong, and explain it to him/her clearly and precisely and specifically (Teacher 7).

We always discuss the pieces, try to play them. We see if the piece is beautiful, whether we like it or not. If we do not like it, then we change something (Teacher 10).

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Sharing responsibility between teacher and student

Consistent work between a teacher and a student in a lesson is when both teacher and student put in the same amount of effort when learning pieces, preparing for performances, or graduating from music school. Recently, parents, bringing a student who spends a lot of time at the computer, expect that the teacher will do everything for the student and parents. Unfortunately, this is not the case. In order to learn and achieve results, the student must make a lot of effort him/herself. The teacher and the student should work together and consistently, because the student's goal is to prepare a piece and perform it in public. In the learning process, there is a teacher nearby who takes care of learning, but it is very important that the teacher's and the student's contribution be equal.

Consistent work can also be described as follows: at the beginning of the learning process, the teacher gives knowledge and puts in a lot of work, and when the child grows up and begins to perform pieces in public, the teacher steps back, allowing the student to feel independent. Such consistent work is called transitional. So, first the teacher provides information, and the student accepts it, learns it, and then does the work by him/herself, revealing the acquired skills to the listeners. According to the teachers, the work of the teacher and the student is consistent and intuitive. It is not described in words. The

most important thing is to establish a good relationship with the student, then consistent work will grow by itself.

When the student and the teacher cooperate, it is very important to develop the student's responsibility. Sometimes it happens that the student is not responsible: he or she does not learn, does not accept the set goals, does not implement them, does not understand that he or she is responsible for their own learning. So, the teacher should develop the child's responsibility for the learning process and results. This can be done by taking on the work together and sharing responsibility, and later the teacher steps back and observes whether the student is learning, showing initiative and taking more responsibility. Before preparing the student for the competition, the teacher should ask the student whether he would like to participate in it. It is important that this is decided not by the teacher, but by the student him/herself, because this encourages him/her to work and gives him/her responsibility. Those children who are preparing for competitions view the learning process and the teacher's efforts with great responsibility.

The teacher, working together with the student in the lesson, usually tries to provide feedback. The feedback of each lesson forms new goals and tasks for the next lesson. After summarizing the lesson, what worked and what did not work, what can be done better, the student will try not to repeat the mistakes in the next lesson, on the contrary, will seek to correct them and perform the tasks better. Of course, feedback can also be such that the teacher transfers his/her knowledge to the student, and the student, having mastered it, reveals it through his/her playing.

When the teacher and the student cooperate in the lesson, the educational relationship between the teacher and the student should be fostered. The educational relationship between the teacher and the student is a new concept that has a direction. The teacher must guide and help the student, because he or she knows his/her own and the student's expectations and plans the results of joint work. The teacher's privilege is to be an authority on which the entire educational guidance depends – from point A to point B. If the teacher is able to establish an educational relationship during education, then the student, left alone, can work individually for high achievement. According to teachers, the educational relationship is created by establishing a good relationship with the student. This relationship later develops into the moment when the student, having graduated from music school, remembers the teacher as an authority. In addition, the educational relationship between the teacher and the student should be created through collegial, friendly relationships. In professional music education, the most important thing is to find a mutual connection that allows one to create an educational relationship between the teacher and the student.

When cooperating between the teacher and the student in today's context, it is important to maintain informal communication. This allows the student to feel free in the lesson – not to be afraid of learning. Sometimes young children, who come to learn music, address the teacher informally, not realizing that the teacher is older and should be addressed formally. However, many teachers do not attach importance to this moment. According to them, this enriches and gives authenticity to the lesson, because later the children grow up and begin to address the teacher formally. Many children, when they come to music school, want the teacher to be their friend – to listen, help and understand.

Sharing responsibility between teacher and student promotes collaboration in the classroom. The teacher's responsibility is to consult with the student, not to impose their own interests. This means that when preparing a student for a competition or choosing a program, the teacher must ask whether the student would like to participate and whether he or she likes the pieces. This is the responsibility of a competent teacher – to always talk to the student. If the student answers positively, preparation for the competition and learning the pieces becomes his/her responsibility. Sharing responsibility is when the teacher and the student discuss and discuss the performance of the piece. According to teachers, they try to get the student involved in the learning process, while taking responsibility for it.

Teacher-student collaboration in the classroom is complex, as it includes sharing responsibility for learning between the student and the teacher, nurturing an educational relationship between them, providing feedback, working consistently in the classroom together, developing student responsibility, with informal communication, and discussing results. All of this is of great importance for student learning. Today's teacher encourages the student to get involved in the learning process as an active participant.

### *Music/art gymnasium and conservatory*

Teacher-student cooperation in the lesson leads to good results. In older grades, students become more independent, which is why, according to the study participants, it is important for them that the student is involved in the educational process. Teachers at conservatories and music/art gymnasiums describe teacher-student cooperation as nurturing the educational relationship between teacher and student, and sharing knowledge between them in the learning process.

**Tab. 47:** Music/art gymnasium and conservatory: Music teacher-student collaboration

Interview excerpt	Subtheme
<p>The most important thing is the relationship with the student. If the student is not in the mood, then we talk to him/her, what is going on, how are you feeling. He tells you, we talk throughout the lesson. Because I see why you should play, if the person is not in the mood at all, then we talk (Teacher 6). I think that this relationship should be like that of a teacher and a student. After all, you are a teacher, you have to be like a leading person who regulates the whole process. But I already mentioned it first, it is important for me that there is contact and cooperation. As a person with a person. I don't try to somehow say that you are a student here, just listen to me and that's all, but I simply encourage it to happen as cooperation. I think it works, but, of course, it happens in different ways. You have to say it more strictly, and what kind of moral to say, if you feel like it, it happens in different ways, but usually I try to make friends (Teacher 7).</p>	<p>Nurturing the educational teacher-student relationship in the classroom</p>
<p>I listen, even though sometimes they are wrong, but at first I let them know that they have chosen the right piece, that they interpret it correctly, maybe they like this one better, but then I know that I know better than my student. I try so hard to sway the student in that direction, so that he understands that, at least indirectly, that I am right and that principle has really worked (Teacher 4).</p> <p>I think that in any case. I think that in adolescence, parents do not have much influence, because those children already draw from the environment, from authorities and the like. Of course, the student's motivation is also important here, and the teacher really has a lot to do. If you communicate with the teacher every day and he constantly extends a helping hand to you, encourages you, teaches you, prepares you, then you naturally enter the path of a musician. And we often work additionally to support and not let go of that training (Teacher 7).</p> <p>This form of shared work is most often used with older and clearly motivated students (Teacher 3).</p>	<p>Teacher and student sharing new knowledge in learning</p>

In order to maintain cooperation with the student during the lesson, it is important to establish a relationship. According to the study participants, in individual lessons it is described as an educational relationship, which can be of two types. The first is a strict educational relationship, when the teacher is demanding and stern. This relationship is typical for situations when the student does not want to do the work, or is late in reporting. Sometimes students take advantage of the teacher's goodwill by constantly postponing one or another work, but the teacher, the manager of the lesson, is the one on whom the course of the lesson depends. The second is a friendly educational relationship, when the teacher tries to create a relationship with the student, taking into account his/her bad mood, which prevents play. In both cases,

cooperation between the teacher and the student is important in creating a mutual educational relationship.

Cooperation in the lesson takes place when the teacher and the student share new knowledge. Shared education occurs when the student wants to independently choose the learning repertoire. According to the study participants, they always listen to the students, are happy and encourage them to choose the repertoire independently. Of course, they always advise what should be played, and what to choose later, when they are more mature, musically and technically. According to the teachers, sharing in the teaching process is also important when students have their own opinion about playing, and about technical development. In this case, after discussion, the teacher gives advice. Sometimes there are students who are stubborn and try to prove their "truth". However, according to the study participants, the teacher is the leader of the lesson, therefore the student must hear what the teacher says. In modern education, it is important for the student to create a community together with the teacher. Teachers, together with the student, lay out the mittens, choose the repertoire, and experience the student's inner emotions. According to the study participants, a student will always follow the path of a musician if the teacher encourages, teaches, lends a helping hand, communicates every day, and works extra hours so as not to distract the student from daily learning. Cooperation in the educational process is one of the factors that encourage the pursuit of results and a musical career. Cooperation in the lesson takes place as an exchange – the teacher gives, and the student responds with his/her input, thus getting involved and expressing his/her opinion. However, it is important to emphasize that in the lesson the teacher is also a leader and advisor.

### *Music academy*

Today's education, when the teacher is no longer the sole leader, encourages greater mutual cooperation between the teacher and the student. When educating professional musicians at a music academy, cooperation between the teacher and the student is important throughout the entire study period. According to the study participants, better results can only be achieved when the student is actively involved in the educational process. The study participants describe cooperation in the music academy between the teacher and the student as the teacher's learning while working with the student, the creation of a teacher-student educational relationship in the educational process, and the sharing of responsibility between the teacher and the student. The above-mentioned components, defined by the study participants as collaboration, are described below.

**Tab. 48:** Music academy: Music teacher-student collaboration

Interview excerpt	Subtheme
<p>Only that my one main feature is that we are not a teacher and a student, but some kind of two people who help each other. In general, I look at life as a constant improvement and I see that not only I have to help the student, but the student also has to help me, because, as they say, there are no stupid questions, there are only stupid answers. Basically, no matter what kind of person you are, because sometimes you can learn much more from an ordinary person than from a professor. I give the student knowledge, but I learn how to convey that knowledge to him/her well (Senior teacher 1).</p>	<p>Teacher learning while working with a student</p>
<p>Another thing – to deal with yourself, to systematize the information you say – is also a big science. From that side, I look at it as our cooperation. That is, me, as a teacher, and the student who is studying. This is my main angle of approach. And then each time you work with the piece separately according to the preparation of that day, that piece of work. Again, if we are talking about students, this is one of the main things. A little further (Senior teacher 1). I think it's good. I can sometimes shout out loud. It seems to me that there is a very friendly relationship between us. Because there is a very small age difference between us and I tell them to call me YOU. We communicate in a friendly way. We are used to addressing an older or higher person as YOU. But, for example, in Great Britain, everyone says YOU all the time and no one says "PROFESSOR", everyone always addresses by name &lt;....&gt;. It seems to me that my students are smart and they understand. Or maybe I'm very lucky with the students because they are very smart (Senior teacher 5).</p>	<p>Creating a teacher-student educational relationship in the educational process</p>
<p>Let's try to think about how I do it here. All this is even desirable. If the piece you bring does not interfere with the implementation of the current tasks. That piece requires the next step that the student has not yet touched. So, we can sing it in a year before we get halfway through, but at the moment you are not ready for that piece yet. We talk and consult, I try to explain it to them (Senior teacher 4). But no matter how well a student prepares a piece, I have never encountered a situation where you absolutely cannot advise him/her anything, because there is still no single interpretation and not necessarily the interpretation that the student has chosen. Although I really value independence and am really happy when it exists. But, I say, it is better to come with your own opinion, which is also wrong, than to wait until you are told to do it, and you will do it, and not put anything of your own into it (Senior teacher 3).</p>	<p>Sharing responsibility between teacher and student</p>

The educational relationship is manifested when the teacher and the student share responsibility for the selection of works, learning a specific technique, communicating, creating a learning environment, collaborating, accepting each other's opinions, and implementing the student's opinions. The educational relationship should be friendly and pleasant for both the teacher and the student. There should be no tension, and misunderstandings should be resolved immediately.

At the music academy, it is important that the student initiates the educational process him/herself, shares experience, listens to recordings, performs, organizes concerts, participates in competitions, is interested in innovations in his/her specialty, and thus improves. According to the teachers at the music academy, students choose works themselves, of course, under the supervision of teachers and according to the requirements of the programs. It is important to mention that it is much more pleasant to perform a program of your own choosing than one chosen by the teacher. During the educational process, the teacher and the student share, discuss and help each other, thus promoting the student's independence, learning to act alone, understanding how to work towards a professional career, and the realization that you are responsible for your own results. Teachers understand the student's independence as the desire, motivation and aspiration to follow the path of a professional performer. Students are actively interested in certain forms of teaching, instrument management, and ideas from different schools of the world. According to the study participants, when a student has certain educational insights or has attended master classes, it is much easier for the teacher to work, advise, discuss, and act in collaboration.

It is interesting that a new concept is emerging in the music academy: student assistance to the teacher. The participants of the study claim that in the learning process, the teacher and the student help and complement each other. It can be said that the teacher transfers his/her knowledge, and the student not only receives it, but also teaches the teacher how to best transfer that knowledge. The student's assistance to the teacher is invisible, but effective in finding the most suitable teaching strategy. Of course, it is important to mention that each student is different, therefore the assistance received from him/her to the teacher is also different.

Summarizing the cooperation between teacher and student in the music academy, it can be said that it is common in today's education that the teacher and the student work together. Cooperation is meaningful when the student shows initiative, is interested in the repertoire, new techniques, different schools of learning, and also shares and communicates with the teacher. In the educational process, there is no longer only the teacher's opinion, but there is working together.

Educational interactions between a music teacher and a student vary significantly across different learning levels, ranging from foundational skills in beginners to more advanced techniques and theoretical understanding in advanced students. Effective interactions involve adapting teaching styles, content, and activities to suit the student's current level and learning preferences.

Parents play a vital role in their children's music education, extending beyond simply enrolling them in lessons. They can foster a positive and supportive environment, encourage practice, provide resources, and advocate for their child's musical development. Their involvement significantly impacts a child's musical journey, fostering a lifelong love of music and developing valuable life skills:

- Encouragement and motivation: parents can be a child's biggest cheerleaders, offering encouragement during challenging times and celebrating their progress.
- Positive reinforcement: acknowledging and praising effort, even small achievements, can boost a child's motivation and make practice more enjoyable.
- Emotional support: music learning can be frustrating. Parents can provide empathy, listen to concerns, and help children navigate setbacks.
- Access to resources: providing instruments, finding qualified teachers, and ensuring a conducive practice space are essential.
- Scheduling and routine: establishing consistent practice times and routines helps children develop good habits.
- Advocacy and opportunities: parents can advocate for their child's musical growth by seeking out performance opportunities, connecting with mentors, and exploring educational programs.
- Demonstrating a love of music: parents who enjoy music themselves can inspire their children and create a shared passion.
- Participating in musical activities: attending concerts, singing together, or even learning an instrument alongside their child can strengthen family bonds.
- Navigating disappointments: music learning involves setbacks. Parents can help children cope with frustrations and learn from mistakes.
- Balancing academic and musical pursuits: parents can help children find a healthy balance between their academic and musical commitments.

Avoiding pressure: it's important to encourage a child's musical journey without pressuring them to achieve specific results. In essence, parental support is a crucial factor in a child's musical success. By actively participating in their child's musical journey, parents can help them flourish as musicians and individuals, developing a lifelong appreciation for the arts

### **The role of parents in the music education of students**

In the context of modern education, parental involvement in a student's education is an integral part of the educational process. In the changing educational paradigm, parents are increasingly involved in their child's education – some parents more, others less, but involvement is ongoing and relevant. Parental support and assistance to a child in the educational process is inseparable from their purposeful and high-quality education. Parental involvement in education affects the comprehensive education of children, learning at home, social well-being and is closely related to academic achievements – both student and school (Martin-Chang et al., 2011; Anderson and Minke, 2007; Eden et al., 2024).

Parental involvement in a child's education is a debatable concept, as there is no consensus among scientists on a single definition of the concept of "parental involvement". However, there is a general understanding in the scientific literature that parental involvement includes helping children with schoolwork at home, volunteering in the school environment, collaborating and maintaining regular contact with school staff and teachers, and attending school events (Hill & Taylor, 2004). When parents are actively involved in their children's education, they can help achieve better academic results, a more favorable learning environment, and positive social interactions in the educational institution (Eden et al., 2024; Halimah et al., 2024). One of the most important aspects of parental involvement is parental education. Studies show that parents with higher education are more likely to be involved in their child's academic activities, thus promoting learning motivation and a favorable learning environment at home. Parental education allows parents to facilitate their children's learning at home, which reinforces the idea that parental education is an important factor in engagement (Jaiswal, 2018). Regardless of the parents' education, schools must ensure and create a learning environment in which parents with diverse educational backgrounds participate and are involved in the child's educational process. Other research finds that parental involvement is important in the first years of a child's education. Parental involvement in a child's early education is positively related to a child's academic performance (Hill & Craft, 2003). Children whose parents are more involved in education have higher academic performance than children whose parents are less involved. Parental involvement in a child's education has always been a key aspect of parenting in education, because education is the main means of socializing a child, and socialization means helping children to assimilate the norms of a particular society (Hill, 2021). Importantly, school is a key resource for parents in achieving their educational goals. Theoretically, families and schools work together to achieve the same goal – to raise the next (future)

generation as excellent members of society. The main goal of parents and teachers is to achieve commonality – to understand their roles in relation to each other in the development of children (Hill, 2011; Hill and Torres, 2010). A review of the sources studied on the topic of professional music education reveals that they are few. Parental involvement in a child's musical education is one of the success factors that allows us to state that a student will continue to pursue a career as a musician. Parental care, help, support, and encouragement help the child understand that the further musical path, although difficult, is indeed interesting. Also, parental values, beliefs, attitudes, and aspirations shape children's worldview and the success of their quality of life (Spera, 2006). When teaching children music, the most important thing is the learning environment created by parents, in which a positive "emotional climate" prevails. Children need to feel psychologically safe and have a strong connection between their parents and teachers. As a result, meaningful engagement in the learning process occurs and learning success begins to grow. The role of parents is very important for the child's continued success in all areas of education, and this is especially true for music, which is characterized by particularly high requirements (McPherson and Zimmerman, 2002). Often, when parents bring their child to a music school, they forget that they also need to contribute to musical development, and not just leave them to have a good time. This is not only a place where the student can have a good time, but also the workplace of a professional music teacher, thanks to whom the young student is able to form as an intellectual personality. The goal of every teacher is for the student to achieve heights from an early age, but parents must also contribute to all this.

All parents can play an important role in a child's musical education. In professional musical education, a partnership is very important – the teacher, the student and the parents, described as the "triangle" among music teachers. Thanks to this triangle, the student can strive for heights in musical education. In foreign countries, parents pay special attention to the musical development and improvement of the child. American music professor Remus Badea (2016) states that "when parents participate in a music lesson, the child feels pleasure in his/her musical activity and does not feel pressure and coercion to play the instrument. Parents must provide all the conditions for allowing the child to enjoy music". Such a practice is relevant in the first years of music education, so that parents know how children should play at home and complete the assigned homework. Later, with time, children begin to develop rapidly, and parents no longer have time to understand what needs to be done. However, the very beginning of home playing is precisely the responsibility of the parents, so that they create a routine for independent playing at home. Parents who participate in their child's practice and attend music lessons pro-

vide initial support for promoting music and motivation to continue learning. Therefore, parental help in musical education in the first years is necessary to physically understand and help the child learn at home. Over time, such parental help becomes unnecessary, because the students improve, and the parents no longer understand certain aspects. Therefore, there is a natural transition to parental emotional and psychological help before performances. In another case, parental support is when the student has no desire to play or even strive for further heights. Moreover, parental financial help and support is relevant for older students, to pay for participation fees, travel expenses, and studies. Parental involvement as a natural process is also formed if the parents themselves are artistically engaged in the field of music. As a result, the artistic-musical integration of the child occurs naturally by listening to rehearsals, participating in musical activities, attending theaters or concerts. Parental involvement in a child's professional musical education has a direct impact on children's educational achievements. Parental involvement in the process of professional musical education also includes emotional/psychological support, financial support and creating a motivating environment at home for musical activities. In Lithuania, parental involvement in professional musical education is a new and unexplored topic. The results of the study reveal how the role of parents in professional musical education is described in different musical education institutions.

### *Music school*

Parental involvement in music education is of great importance for the continuity of a student's musical path.

**Tab. 49:** Music school: Parents' involvement in music education

Interview excerpt	Subtheme
There are various situations, you need to see what the child is like. Often it is like this at a music school. Parents bring the child and go to the store or pay taxes, etc. There are motivated parents, often grandparents, who ask if they can stay in the classroom and observe the lesson. I never refuse, but if I felt that the child was not completely free and open, no matter how strange it was, because the child comes with her/his relatives (Teacher 1). I strongly encourage parents to only participate in the lesson and I strongly ask them to participate in the lesson. And many parents really participate a lot. And then they really see how difficult the work is. My principle is that there should be a triangle like this – teacher, student and parents (Teacher 9).	Purposeful parental participation in lessons

## Cooperation between the Music Teacher and the Student

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Interview excerpt	Subtheme
<p>He needs help at home, because by the time he gets home, he won't remember all the things that the teacher shows in class. As a result, parents can help at home and then the child improves, he has something to perform in front of. The child has something to play in front of, he shows his/her mother, and then his/her motivation is immediately greater. I always invite parents to participate in the lessons. They don't come to music school, but parents of older children come to xxx school (Teacher 6).</p> <p>I ask them to hold concerts at home, and I ask parents to take advantage of the fact that your child can already show something and you can be happy with all his/her abilities and the talent he has. So even though we listen to recordings, now especially, before, of course, there weren't all these things, now it's perfectly possible. And you can listen to different children performing the same pieces, you can also listen to a chamber orchestra (Teacher 9).</p>	<p>Involving parents in students' learning at home</p>

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Some children have their parents or grandparents participating in music lessons. It is especially good if parents participate from the very first lesson, especially when the child is 6-7 years old. Sometimes they say that they do not understand what is being explained to the child, but this is not important, according to teachers. Parents will not necessarily teach the child at home, but they will know what to say and show the student. It is very good when parents can help the child, because this way the whole learning process goes much faster. When parents are not present at the lesson, younger students often forget what and how to do it at home. Parents should not only remind their children of what the teacher has assigned them to learn, but also encourage them to perform at home. When the child learns a piece, they have the opportunity to present it to their parents. Parents should encourage and ask their child to play. If parents find time to listen to their child performing, are interested in their playing, the child gains motivation because they know that the family supports them. When inner joy appears, the desire to improve even more arises.

In music education, it is very important for parents to understand that a young child needs parental help. Therefore, teachers often invite parents to participate in lessons, so that parents know what to show their child. If parents do not participate in lessons, are not interested in achievements, it is more difficult for the child to learn, such a student will rarely choose a musical path. If parents are interested, care for and help the child at home, s/he has a high probability of becoming a successful musician.

The teacher may do his/her job perfectly, trying to help the student play music, but if the parents are not involved in this process, it is likely that the child will not choose a musical path. Parents' influence on the child can be expressed through their own empowerment to take responsibility for the child's education. This happens when parents study together with the child from the

beginning to a certain period. Later, it becomes too difficult for the parents, and the children, when playing the pieces, no longer feel their complexity. Then only parental control remains, but this is also important for achieving professionalism. Parents' responsibility arises when they decide to send their child to a music school, realizing that the child's early age is an advantage in achieving professionalism.

**Tab. 50:** Music school: Parental influence

Interview excerpt	Subtheme
There shouldn't be many talented children, but there are certainly gifted children. But the parents come and say: "You know, she won't be a musician, all we care about is that her fine motor skills move." And the girl is amazing: both the voice and the emotions, expressive. There is a very large mass now, where parents don't need anything, just for fashion, for beauty (Teacher 3).	Parental prejudice against choosing a career as a musician
If the parents live a difficult life, but they can be intelligent inside. They explain to the children that music is happiness, how they explain about that music. The parents of gifted children are very simple. It all depends on the family, how everything is arranged, what the environment is like. The first step is the family. If there is bad in the family, then nothing good will come of it (Teacher 5).	Passing on parental values to a child
Most often, parents have already made up their minds about music schools and instruments, because the child is small, so he does not really understand what he wants. If it is a new thing, that music school, then he wants it at first, but here the parents have to help a lot, to further develop that musical path (Teacher 6). Parental control is very necessary. And I have had many parents who study with their child from the very beginning, they go through everything, and when they come, with Vivaldi in the repertoire, they say: "Teacher, that's it, the children are moving on, not us". And then the children no longer feel that they are playing Vivaldi's concertos here, that the works are so complex. And then the parents are left with such control that the child completes the tasks, tries hard and plays (Teacher 9).	Empowering parents to take responsibility for their child's musical development

Parental influence can manifest itself in the transmission of values to the child. When parents are understanding, they strive for the child to succeed. Parental love and care, conversations about music, happiness experienced during it, and musical perception affect the student's musical development. Parental education also has a significant impact on the continuity of the musical path. Parental influence can also occur when parents decide to educate their child musically. By bringing their child to a music school, they hope that in the future he or she will be a professional musician.

Parental influence can also manifest itself from a negative side. Sometimes it is a prejudice against the profession of a musician. Some parents, when bringing

their child, believe that lessons are useful only for general education, and even if the child is talented, they do not want him/her to be a musician. There are parents who immediately tell teachers that “nothing will come of their child” and ask teachers to write negative grades. It is likely that such a prejudice negatively affects the child’s motivation, leading to reluctance to attend music school.

Parents have a great influence on a child studying at a music school. The choice of specialization of younger children, the learning process at home, motivation, encouragement, care, and the choice of the further path, depend on their parents.

Parents’ musicality, created or natural musical environment, and listening to music influence a child’s musical success and choice to be a musician. Most often, the vocation arising from musical parents, which a child brings with him/her from birth, has a great influence on his or her choice of a musical path. Often, a musician mother, while expecting a child, performs concerts, listens to music, and participates in a musical environment, so the child’s closeness to music arises naturally.

**Tab. 51:** Music school: Influence of artistic environment

Interview excerpt	Subtheme
<p>I would say that the environment has the biggest influence. They have attended a lot of concerts, know a lot of performers, know the instruments, their brands. Of course, those parents also supervise them. If they come from a musical family, then when they return home they already have a tutor who helps them learn at home. That contributes here, of course (Teacher 3).</p> <p>In order to achieve good results, I think, of course, you don’t necessarily have to come from a musical family, but if you come from a musical family, it’s doubly better. My own family is like that. My daughter is a pianist. I did my job and while raising her, I worked with her. Of course, all her achievements are because of that. She started playing the violin at the age of two. And then somehow it was possible to attend two majors (Teacher 9).</p> <p>Of course, children of such parents have more abilities, they have a better idea of what a musician’s life is like, maybe they have heard more music since childhood, they have certain advantages, but this is not at all necessary (Teacher 2).</p>	<p>The influence of the artistic environment on a child’s musical education</p>

A child who comes from a musical family has a completely different sense of music. This is natural, because he or she is already born with this sense. However, this does not mean that a child whose parents are not musical performers cannot become a musician. Parents, even if they are not performers, can make an effort and create a musical environment. In this case, the child has the same opportunities to become a musical performer as a child whose parents are professional performers. When they grow up, children decide for themselves

whether they want to play music, and the entire further path depends only on them. A child of musical parents may “rest on their laurels” and not take advantage of the opportunity to become a professional performer, while a child of non-musical parents may put in a lot of work, be persistent, and strive for knowledge just to become a musical performer. A student’s choice to become a musical performer is not always determined by the musical influence passed on by his/her parents. There are also cases when the parents are from different countries; such a child is also very talented in music. Very rarely, but there are also children who are not from musical families, but have very good technique, musical feeling and rhythm.

Children of musical parents have many opportunities to become professional performers, because their inner feeling, musical environment are natural. However, this is not a rule. Sometimes children of such parents choose a completely different specialty and leave music for their free time. Nevertheless, for a child growing up in a musical family, music becomes a way of life. It often seems to them that it cannot be otherwise.

### *Music/art gymnasium and conservatory*

When raising/educating a professional musician, it is important that parents contribute to their musical growth. Good results are determined by the joint work of parents, children and teachers.

**Tab. 52:** Music/art gymnasium and conservatory: Parental involvement in the educational process

Interview excerpt	Subtheme
I think that parents can really participate in this process, supporting them, being very supportive of all that activity. Creating conditions for them to do at home when they come home on weekends. Showing that they respect what the child does, are interested in how they are doing (Teacher 5). I think it depends to some extent. If parents make an investment from the very beginning, supervise how they play, encourage them, because after all, a person who can play supervises differently than someone who can't play. I think that's good. But it doesn't always work out, because there are cases when people from a musical family don't want to, don't do it, and don't succeed. And maybe they just feel a lot of pressure and time. There are all kinds of those cases. In any case, help at home and parental supervision in learning an instrument is very good. Because it creates better opportunities for improvement. Parental help is important (Teacher 7).	Parental support

Parental support is particularly important when a child attends a music school while they are still young. However, according to the study participants, parental involvement in the educational process is also necessary in a conserva-

tory and a music/art gymnasium. Parental involvement is described by teachers as parental interest in the learning process. According to teachers, parents can get involved in the learning process by helping to learn at home: creating conditions for playing at home, supporting, paying attention to and taking an interest in the child's playing. Any help or parental supervision is encouraged, as it creates better opportunities for the student to improve.

In summary, it can be said that parental participation in the learning process leads to faster learning results. Parental interest and support are important at any stage of learning: both at a music school and at a conservatory or gymnasium.

Parents' music-making, a created or natural musical environment, and listening to music influence a child's choice to be a musician. The musical vocation that a child brings with them at birth has a significant impact on their decision to choose a musical path. According to teachers, the artistic influence of parents is important for the continuity of a student's musical path. Such influence is identified as the integrality of the artistic family environment with the student's artistic education.

**Tab. 53:** Music/art gymnasium and conservatory: Parents' artistic influence

Interview excerpt	Subtheme
<p>And yes, and no. Of course, that environment is a family of musicians, if those musicians live in that profession and music is a part of life, conversations take place about music, activities, atmosphere, friends, then that child takes in a lot of musical knowledge and experiences, then of course that helps the child a lot (Teacher 8).</p> <p>If those parents, being musicians, are also wise parents who will not overwhelm him/her with their knowledge too much, it will simply be more natural for him/her. And where there was no musical environment, of course, but there was a music school, a teacher, ensembles, but he did not grow up with that from infancy, then I think it is a little different. If the parents are musicians and also wise people, it helps. But I know many children where the parents are musicians and the children are not musicians at all (Teacher 5).</p>	<p>The integrity of the artistic family environment with the student's artistic education</p>

The environment in which a student is raised has a positive impact on the continuity of a professional musical path. A child growing up in a family of musicians constantly hears conversations about music, gets involved in musical activities, and has various musical knowledge and experiences. The influence of musical parents creates the conditions for choosing a profession as a musician and pursuing a career as a professional musician. According to the study participants, musical parents must be very wise – not to overwhelm their child, but to choose the most interesting activity for him/her. Often, children of musicians turn to a completely different professional path. In summary,

it can be stated that the artistic and musical environment created by musical parents has a great impact on the child. However, parents should be wise and allow the child to choose their own profession.

### *Music academy*

Professional musical education of parents influences their child's choice of studies at a music academy and decision to become a professional performer. Most often, the musical vocation of parents, which they pass on to the child, has a significant impact on his/her choice of musical path. According to teachers, parental influence on the student is of great importance. It is described as the activation of the student's natural genetics and parental pressure on the child to be a musician.

**Tab. 54:** Music academy: Parents' artistic influence

Interview excerpt	Subtheme
<p>I think that those who come from a family of musicians always know more before they start studying. They have a lot of experience, because their parents come to their house anyway and share some knowledge, problems, if they go to their parents' concerts or sit in on rehearsals, then all that information comes to that child in a not entirely conscious way. So, he knows a lot about the profession and a lot about music, without necessarily realizing it. And if he has the talent for it, that's a really big plus (Senior teacher 3).</p> <p>I think it's maybe easier for him/her to study, because he's heard more music since he was a child, grew up in that environment, lived in that environment, and if his/her parents work in the theater and he's often been backstage in the theater, as is always the case. Because sometimes parents come to work and there's no one to help the children, so the children run around the corridors. And, of course, many of them are happy to choose the path of music. Here, everything is in the hands of the children (Senior teacher 7).</p>	The influence of the artistic environment on a child's musical education
<p>I don't know, I don't have such a strong opinion. If we notice such a thing, if the parents are musicians, then they definitely force him/her to play music too. On the other hand, that music didn't change anyone, but if the child of musicians, growing up and playing music, decides as a result that he doesn't want to be a musician, that's great. It's okay, that music didn't change anyone (Senior teacher 4).</p>	Parental pressure on child to be a musician

When pursuing a musician's path at a music academy, the artistic/musical influence of parents is important. Children of musical parents usually choose to continue their studies and become professional performers. According to the study participants, children whose parents are musicians have a natural sense of music and more musical understanding even before they start studying music. This is because they attend concerts and rehearsals with their parents, and hear their parents' conversations at home. In addition, musical

parents often share their experiences and various information about performances, musical or pedagogical work. In such families, talking about music is natural. Thus, it is easier for children of musicians to play, sing and continue their musical path at a music academy. Growing up in such an environment, children usually naturally and happily choose the same profession as their parents. However, there are children who, on the contrary, do not want to connect their lives with music, but their parents strive for it. It is important to understand that every child has the right to choose for themselves. According to the study participants, if a child does not choose a music academy or a career as a professional performer, the time they devote to music does not have a negative impact; on the contrary, it helps the young person develop comprehensively. The artistic/musical influence of musician parents on a child is very important. By continuing their studies at a music academy, a student has better opportunities to achieve professional heights. Parents' encouragement and recognition can greatly improve children's learning motivation, and the family's attention to music learning can also cultivate children's long-term interest in and love for music.

Parents significantly influence music education at the college level, primarily through their support, involvement, and the cultural capital they provide. Positive parental involvement, including emotional support, financial contributions, and participation in music-related activities, can enhance a student's motivation, engagement, and overall success in their musical pursuits. Conversely, lack of parental support or negative experiences with music can negatively impact a student's motivation and performance.

At the university/music academy level, parental influence on a student's musical development continues, though it shifts in nature. While direct involvement in practice and lessons may decrease as students gain independence, parental support in the form of encouragement, emotional support, and sometimes financial assistance, remains crucial. Parents can foster a positive musical home environment, influence a student's attitude towards music, and impact their overall engagement in music education.

# CHAPTER VII

## Professional Qualities of a Musician, Learning Environment, Feedback and Evaluation: Existence and Expectation

Music making, the activity of a professional performer, today is determined by talent, preparation and constant daily music studies. This activity depends not only on the performer him/herself, but also on the talent and professional abilities of the teachers who educate him/her, as well as on teaching methodologies – adapted to the individual abilities of the student, and the participation of parents in the process of professional musical education (self). The profession of a professional music performer obliges one to improve throughout life: not only to learn new works, expand the repertoire, delve into the structure and meaning of works, but also to improve or at least maintain professional skills every day.

The psychological life of a performer is complex, he or she must constantly maintain internal motivation for improvement (Katkus, 2013). Some succeed better in this, others face certain challenges. As a result, some music performers, after completing their studies, seem to not understand themselves, and they have questions: What will happen now? How will I continue my professional activity if my studies are completed? This transition stage is characterized by anxiety, uncertainty, competition, and a reluctance to continue on a professional path. However, at this stage, a musician should not lose their desire to learn, be self-confident, motivated, and find support from loved ones. The transition phenomenon opens up a space of imagination in which the individual can envision future possibilities related to current events and begin to develop effective coping strategies related to real or imagined challenges (Giddens, 1991; Lucey & Reay, 2000). Research related to this period shows that the acquired experience is important here, including enthusiasm

for learning, self-confidence as a student, and a sense of achievement and purpose (Galton et al., 2000).

Becoming a professional musician requires extensive musical experience, time investment, musical interest and motivation (Sosniak, 2006). Parental support and influence (Csikszentmihalyi et al., 1993), teachers (Creech and Hallam, 2003) and colleagues (Sosniak, 1990) play a significant role. The little-studied phenomenon of becoming a professional musician and the musician's self-concept was described by Burland and Davidson (2004). They conducted several studies involving high school students with excellent musical abilities between the ages of seventeen and twenty-six. The main conclusion of these studies was that the most important factor influencing the continuity of a musician's activity is the perception of oneself as a professional musician (Burland and Davidson, 2004). It was also found that the influence of teachers, parents, peers clearly shapes the music performer and his/her self-concept and determines whether he or she will successfully pass the transitional stage (Burland and Davidson, 2004). Thus, the continuity of activity is determined not only by the support of teachers and relatives, but also by the spontaneous desire to be a music performer, personal and character traits, such as motivation, discipline, self-regulation, will, perseverance, diligence, self-confidence, initiative, etc. Some of the more important personal and character traits of a student in the process of developing a professional music performer are described below.

From the very early years of education, the student's self-regulation is important in music education. Children need the help of others, especially when they cannot or do not want to set goals and plan their actions (Zimmerman and Cleary, 2006). Parents can play a particularly important role in children's musical education by influencing children to become metacognitively, motivationally active in their own learning process. The basis of the theory of self-regulated learning is that socialization processes, such as direct reinforcement or assistance from others, reinforce appropriate behavior, which over time allows children to monitor and control their own learning (McPherson & Zimmerman, 2002). The interest of parents and teachers in their development helped them gradually develop the confidence, motivation, and tenacity that would eventually distinguish them as performers (Sosniak, 1990). The encouragement and support provided by parents are important because students develop the personal discipline necessary to endure the many hours of practice required to improve their skills to achieve a high musical level. Being a professional musician is not just about talent and desire; one also needs to have developed or at least strive to develop and improve character traits. According to Seneca (2007), the desire to win is meaningless if one does not have the will to prepare for it. Strong blows and failures do not break a

strong-willed person. He or she considers all difficulties as exercises. Endurance, perseverance, initiative, independence, courage and determination are the qualities that make a performer willingly pursue a set goal, no matter what instrument he or she has chosen.

Voluntary behavior is the ability to control unwanted impulses and strengthen those that help overcome obstacles in order to achieve a more perfect performance (Petrušin, 2006). A musical performer achieves professional achievements not only due to natural talents or good teachers, but also due to a strong will that helps to move towards the goal. Stubbornness and patience, independence and initiative, self-control, courage, determination are the most important features of a musical performer striving for a goal, no matter what musical specialty he has chosen (Petrušin, 2006). A musical performer must understand the meaning of perseverance.

Perseverance is a long-term, consistent pursuit of a goal in difficult objective and subjective conditions. Perseverance achieves good results, develops various talents. Perseverance is closely related to resilience, self-discipline, and self-confidence. However, perseverance should not be confused with stubbornness. The actions of a stubborn person are often unreasonable, even harmful. However, stubbornness, which leads to a goal, is an important quality that helps a performer overcome obstacles. Perseverance is the ability to maintain loyalty to a goal, an idea, despite failures and obstacles. In the practical activities of a music performer, and especially after completing studies, many obstacles arise. They sometimes seem insurmountable, causing a desire to abandon the goal.

Motivation to learn is based on an internal and external impulse that forces people to act or achieve their goal. The motivation of students in the learning process is visible from their behavior while learning. Students with high learning motivation perform the task carefully, are resistant to difficulties, are interested in various problems, are happy to work independently, and complete tasks without getting bored (Bakar, 2014). Baron and Donn (2000) state that students with a high level of motivation are characterized by certain characteristics, such as initiative, diligence, punctuality, and discipline, and always strive to learn with the best results. Motivation plays an important role in professional music education. A teacher can motivate a student by preparing him/her for various performances, but the student must also make an effort and show initiative. Assessment can be used to promote and increase student motivation, which encourages students to achieve high results. Some students are motivated by a high assessment, while others, on the contrary, are motivated by a low assessment, which helps them to push themselves and perform tasks better. Various trips to foreign countries where competitions are held can

also be organized to increase motivation. The preparation process before a certain scheduled performance is motivation for the student.

In addition to the student's motivation in the learning process, self-confidence is also important. Sometimes, students are afraid to perform their works in public, and even more so, they feel that they are not good enough music performers, hence lack self-confidence. Often, teachers also try to show and teach self-confidence – they motivate and continually encourage. If a student lacks self-confidence, it is worth looking into certain practices, learning breathing or relaxation techniques. Also, important personal qualities for a future professional music performer's career are responsibility, diligence, independence, initiative, and psychological strength.

In order to pursue a professional music performer's career, it is necessary to develop/improve/acquire the following personal character-related qualities: will, perseverance, motivation, self-confidence, responsibility, diligence, independence, initiative, and psychological readiness. These qualities should be constantly developed in various learning contexts – at home, in lessons/lectures, in concert halls. Also, a future music performer should be interested in or attend certain lectures that delve into a person's self-confidence, psychological nuances, and comprehensive self-development. At the national level, there has been no study conducted on the character traits of a professional music performer. The results reveal how different music education institutions describe the professional qualities of a future/current performer in professional music education.

### ***Music school***

When preparing and developing a professional music performer, the student's character, willingness to learn and the implementation of certain personal qualities in performing musical activities are important. Responsibility, will, self-confidence, a spontaneous desire to be a musician, a natural receptivity to music, individuality, understanding, and excitement – all these qualities of a student help the student to achieve professionalism. If the teacher decides that the student could really be a musician, purposeful work begins during the lessons – preparation for a professional music path. When preparing a music performer, the teacher tries to develop the student's will, musicality, encourages the pursuit of quality and prepares the student psychologically.

**Tab. 55:** Music school: Activating the student's personal qualities

Interview excerpt	Subtheme
<p>This showed that all year long, that he had poor attendance and said that I had forgotten the notes, all year long I was worried about how it would have to be performed at a public concert, and he would take it to the last lessons and give it at least an eight (Teacher 1). But experience says that a very well-prepared piece usually sounds very good on stage if a person has worked hard enough. And the color of the pieces... It can vary during the performers' concerts, because it depends on the day, their mood. A musician is an emotional person (Teacher 1).</p>	Student responsibility
<p>I can say this about those girls. One girl is unique in that from the first grade to the twelfth, she never once said that she didn't want to or didn't like something. That's her constant enthusiasm, interest. I say that this was the main guarantee of success. Because she is hardworking, she always prepared and there was never a word that she didn't like something or couldn't do something (Teacher 2). Speaking of homeschooling, I think that to achieve something in life, one thing must be very important in a person - it is will. How can you develop will, because without will you will not achieve anything, no matter how talented you are. This is the biggest issue of developing will, in order to achieve something. There are many books on how to develop will (Teacher 8).</p>	Student will
<p>Or, on the contrary, there are very bright children, but he will say that he is an individual and will play the way he wants. And he can finish, if he was given such abilities, then everything is fine too (Teacher 2).</p>	Student self-confidence
<p>The point is that if a student wants to do something from the ninth grade, then it will happen. Of course, the teacher puts a lot of effort into it. But I think that each child's personal characteristics are at play here. Look, we make choices in our lives, each of us chooses. Musician, actor... These are lifestyles, professions where nothing will happen without an inner charge (Teacher 2).</p>	Student's spontaneous desire to be a musician
<p>I had one talented one. He brought him/her to me when he was six years old. He had an absolute ear, he played whatever I gave him/her right away. He came to me privately for six years. Of course, I didn't charge much, but according to his/her strength. But he did everything perfectly: both hand position and sound. I explained the circle of fifths to him/her when he was six years old. He says to me, I can even see it now: "Ooo, how interesting this is" (Teacher 3).</p>	Student's natural receptivity to music
<p>I try not to influence too much, but then again, if it's classic, it's still certain canons or romanticism, and you still influence that child. But each of my children has certain different things. For example, sitting manners. I try not to repeat the program so that it is as big and diverse as possible (Teacher 4).</p>	Student's individuality

## Professional Qualities of a Musician

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Interview excerpt	Subtheme
Technique can always be done, technique is zero. If a child plays, if he is smart, then all technique is done through the mind. And the ear. If the child thinks and hears, the fingers will automatically go. Separately learn variations only when there are really difficult, technical places, but we do not play pagan ones, there are simply no such children. But basically there is the mind, the ear and, of course, the apparatus. At the very beginning there is the apparatus and the sound. Ear, love, instruments (Teacher 5). Older children, how to say, are already at that age from eleven years old, they somehow realize that if you want to achieve something, then you have to play and then you will achieve it. They are already somehow starting (Teacher 10).	Student comprehension

Student responsibility, when preparing to be a professional music performer, is the most important quality that helps to achieve the goal. Each student must be responsible for how he or she studies, prepares for the lesson, works during it, performs the program in a public performance. If the student works purposefully in the lesson, prepares the program and listens to the teacher, then performing the work during a public performance is not difficult. The student feels responsible for him/herself and the teacher, therefore tries to perform as best as he or she can. The goal is the main motivation factor, because then the student feels responsible for its implementation. There are also such students who achieve the goal only at the end of the school year, i.e., as the end of the year approaches, they rush to learn the program. The student's lack of responsibility causes a lot of stress for the teacher.

Another important quality of a student in pursuing the path of a professional music performer is willpower or will. Willpower is developed systematically from a young age until a person is on a professional path. This quality of a student becomes evident when the student works systematically, goes towards the goal, does not give up and does not say "I do not want to play". Diligence is a guarantee of success in musical education. A child feels successful when he or she can play in concerts, participate in competitions, travel, or participate in performances organized abroad, but this requires a lot of willpower. As already mentioned, willpower is developed through consistent work – both when studying in class and when participating in various competitions, festivals, concerts.

Self-confidence in a student is usually a characteristic of an active student. Self-confident students perform works as they want. Of course, first they rehearse with the teacher, but later, on stage, such students are able to be confident and show the best option. These students usually have a high probability of becoming successful and professional performers.

One of the many characteristics of a student is a spontaneous desire to be a musician and a natural receptivity to music. A student, especially in the senior classes, must want to learn music him/herself, but, of course, the teacher is also important here. Natural artistic inclinations – musical ear, musicality, diligence – are of great importance for the success of learning.

Another characteristic of a student is his/her individuality. All students are different. Although the teacher tells and shows the main things, he or she tries not to exert too much influence, aiming for the student to convey the uniqueness of his/her personality when playing. It is commendable when the student has their own sitting manner, hand posture, musical sound and musical taste. Another important quality of the student is understanding. According to teachers, it is possible to learn everything, but the most important thing is that the student thinks. Thinking is very important when playing, because the student must understand technical matters, hear, feel the emotional points of music. It is easier to learn pieces when thinking. Of course, the teacher must encourage the student to work meaningfully and consciously. In older grades, children understand this, and at a younger age, children need to be encouraged.

**Tab. 56:** Music school: Preparing a student for a professional path

Interview excerpt	Subtheme
In fact, it is like this: a gifted child is not someone who has good hearing, etc., but someone who is able to be willful, setting goals. In order to achieve good results, I must first see that the child is willful, of course, he must have the data, that's unequivocal. Because otherwise it is very difficult to achieve results (Teacher 2).	Developing the student's will
I pay the most attention to the perception of the work. The most important thing for me is musicality, the highest thing, which is extremely important to me. There was one competition and I took two children. They both received diplomas for performing the most beautiful cantilena piece. Then I burst into laughter, thinking, what is most important to me in educating children? I am not a teacher-technologist, because I would need to grow and grow in technique. I try to make what they do as musical as possible (Teacher 3).	Developing a student's musicality
I always tell my children to listen after the competition and I always told them to mark which one they would give a ten, which one they liked the most. The most important thing for me is their perception of quality. And then you can demand that quality from them. They don't understand about the programs, because it's a children's school, but they understand very well about playing itself. And if they hear someone playing well, they are already impressed and think that they would be able to play as well as her/him (Teacher 3).	Motivating students to strive for quality

## Professional Qualities of a Musician

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Interview excerpt	Subtheme
<p>There is also psychological preparation for the stage, but that preparation for the stage takes place right away in class. Without psychology, there will be nothing. Very few children feel like fish in water on stage. Throughout my practice, I have had maybe four children, but they need to be prepared. One child was such that he would stand by the stage and cry, why is he not allowed to play now, why does he have to stand and wait for his/her performance. This was the only child like that throughout my practice. Everyone is nervous, but these things need to be prepared. I paid attention to everything, everything, but when it comes to music, the sound comes first (Teacher 5). But when they are older, then there is already such excitement, fear in front of the stage. So, some people have a hard time dealing with that, so of course you need help. We discuss what to pay attention to, what to think about, maybe even what breathing exercise to show. But of course, this is when the child does not perform much. But if a child performs a lot, goes on stage, it becomes natural for him/her and that excitement decreases (Teacher 6).</p>	Psychological preparation of the student

Talents, musically appropriate data, and the child's will are of great importance in the professional path of music. If a student is talented, teachers develop willpower by teaching pieces, preparing for concert practice, at the same time observing how the child withstands the load. If a student has achieved the goal and strives for even more difficult ones, he or she is willful. Of course, the teacher very carefully monitors how the student copes with the assigned load, but in order to develop a willful student, it is necessary to support the development of willpower.

Another important aspect is musicality. Many teachers pay great attention to musical performance and musical perception. Teachers are interested in the perception of the work, musical cantilena. Thus, technical matters are not always the most important. If a student has a sense of music, musical perception, it is important to support and develop it.

When developing a musical performer, the teacher should encourage the student to understand the quality of playing. This means paying attention to beautiful sound, accurate notes, dynamics, strokes, stylistics of the work, phrases and motifs. When performing the repertoire, the student must understand this. Children who participate in competitions usually listen to other students, watch how they play and perform. It is useful not only to listen, but also to note who played well, who did not do so well. This is learning to understand the quality of playing, to be able to understand what was learned, how the learning took place.

The teacher's psychological support and assistance are very important in the educational process. Learning is a lot of work, but an even bigger job is preparing for a performance. There are children who do not have stage fright, and their performances are implemented one hundred percent as planned.

However, there are students who work a lot and play very well, but it is difficult for them to perform works on stage. In this case, the teacher must help the student concentrate and “maintain” the work until the time of the performance. Teachers often talk to students about what to think about during the performance, others use breathing techniques or advise children to simply be alone with themselves. The advice depends a lot on the student: for example, some students find it better to engage in active activities, and a few minutes before the performance to concentrate and be with themselves. All children feel excitement, so you need to teach them how to control it. The best way is to often perform for an audience. It is important for a student to have many positive personal qualities that help them become a professional music performer. These are will, attitude, a spontaneous desire to be a musician, the student’s self-confidence.

### *Music/art gymnasium and conservatory*

The personal qualities of a student preparing to be a professional musician are of particular importance in the career of a performer. By continuing their studies at a conservatory or music/art gymnasium, students are usually already independent, have their own opinions, and have also developed certain character traits. During the formation of a musical performer, it is at this time that various personal qualities begin to develop, which are of great importance in the future. The participants in the interview indicated several student qualities that, according to them, are necessary when studying at the secondary stage of music and also on the further path of a future professional musician. These are responsibility, perseverance, initiative, diligence, artistry and emotionality.

**Tab. 57:** Music/art gymnasium and conservatory: Activating the student’s personal qualities

Interview excerpt	Subtheme
Sometimes you need to sit down, search. The student must realize that he must teach to learn and that he him/herself needs all this (Teacher 1). For example, when we go to courses or organize them ourselves, it is for five days and you need to prepare a piece, and then they sit in the ensemble and play. And then they know that there will be a concert on Friday and I will not disappear anywhere, everyone will listen to me. This thing greatly strengthens that motivation and responsibility, and mental activity. Which is very sluggish with us (Teacher 2).	Student responsibility in learning

## Professional Qualities of a Musician

Interview excerpt	Subtheme
<p>I have such a case now and it is really clear that the musical nature, the other lessons are not going well. Although, of course, I think that a student who is gifted in science, then he wants to play, will be a very good musician. That mind is so different. But in this case, the other lessons are not going well, but playing always, when he has learned a piece, it is very good, the character is clearly revealed, such charisma is there. But it does not promise his/her life with music at all (Teacher 2).</p> <p>On the other hand, it is very interesting, because if you raise him/her, it is a great kindness. And there are really children who play in various Lithuanian symphony orchestras, children from the countryside and play really well now. They have a great desire, stubbornness, and if the child does not fight it, but gives in, develops, then everything will be fine (Teacher 7).</p>	<p>Student responsibility in choosing the continuation of musical path</p>
<p>She just sucks knowledge out of me, sometimes it seemed like she wouldn't leave, she wouldn't take your hand, but she pressed herself against me. She listened to the lesson after the lesson, she was interested. When she entered, she played a miniature program, and ended with Rachmaninov's preludes, Chopin's etudes, a classical sonata. The program with which she entered the academy. And now she is an excellent concertmaster and works. This is an example that you can never underestimate a student and you can't judge him/her by his level of preparation (Teacher 4).</p> <p>I just have a twelfth grader now, because she came to me very weak, with many gaps, and somehow we worked for three years, and I thought that somehow she wouldn't enter. And this fall she suddenly began to look at everything completely differently, matured, liberated, how she began to react to the same remarks. And now she is in such a dilemma: whether to enter or not. When she enrolled, I thought she would just study and finish, but now she has a great desire and effort. I will try to consult with the professors (Teacher 5).</p>	<p>Student perseverance</p>
<p>Before competitions, it goes without saying that I help. And I work more, there is no question about it. And if I see that the child is trying very hard, and I see that the child can do more, then I do it additionally, and everything, if he can, of course. Because there are those who have too many lessons, so I don't do it, because that information is redundant and they don't have time to understand when there are too many lessons. And all of that comes down to preparation when they come and the individual characteristics that they have. And I am such a moderator, where I have to optimize that whole process (Teacher 5). There are different children, and another child comes and says: "Teacher, I found such and such recordings and listened to them." The one who gets hooked and is interested, then we discuss what they saw, listened to, starts going to concerts, it's just very interesting (Teacher 8).</p>	<p>Student initiative</p>
<p>It is always good when a student starts after completing 8 classes of music school and plays preludes, and what does it mean to work with someone who comes and plays third-grade level pieces. She was very intelligent, thoughtful, and demanded a lot from herself and from the teacher. Endless work and patience (Teacher 4).</p>	<p>Student diligence</p>

## Professional Qualities of a Musician

Interview excerpt	Subtheme
I had such students. Once a girl from another city, very, very talented, came to me and entered the eleventh grade. And I don't know how she studied there. It was like this, we start playing and she is very emotional, temperamental, and very without inner peace, and that gives her such a very spontaneous playing and doesn't allow us to put the music together in such a way that everything goes consistently (Teacher 5).	Student emotionality
I think not. Because there are great musicians who do not come from a family of musicians. That environment is really engaging, it draws you in. But here again, everything is complex. Does that person have talent, or does he want it him/herself? There are a lot of those dynasties in Lithuania: pianists, clarinetists, violinists, etc. But there are also really the opposite. And I don't think that it is necessarily the case. The opportunities are the same for everyone, but you need to pay attention to talent, whether the child has a sense of rhythm, data. Also looking at what specialty. And what goal he is pursuing (Teacher 1).	Student artistic sensitivity

Perhaps the most important of all characteristics is the student's responsibility for the decision to study and prepare for performances. According to teachers, the student must understand that no one will study, learn, or prepare for concerts or competitions for him/her – they must do it themselves. In the middle stage of learning, the student must understand that it is important to prepare for performances, come to class prepared, etc., because later, continuing a career as a professional musician, it may be even more difficult. A student who has not developed such an understanding may later have thoughts about changing his/her specialty. Thus, the student's responsibility forms the student's independence.

Teachers also highlight the student's responsibility when choosing the continuation of the musical path. There are students who very purposefully strive for a career as a music performer: they are interested in the teacher's experience, communicate with older like-minded people, actively participate in competitions, even if they fail, they still try to win, to perform. Some students are musicians by nature. However, there are also such students who decide not to choose a career as a musician. Some do not succeed in the learning process, others, understanding their needs and capabilities, choose a different specialty. In this case, musical activity remains only a hobby.

Teachers emphasize another characteristic of the student – perseverance. Most often, the learning process is initiated by the teacher, but when learning to play an instrument, the student is obliged to show his/her initiative, desire to play, and achieve certain goals set by the teacher. According to teachers, students' perseverance manifests itself when they themselves want to learn, get involved in creative processes, and become interested in musical interpretations. The student must try to actively participate in the lessons, be interested in the teacher's experience and try to remember what he or she is

learning. However, such perseverance does not always appear early. Some students realize that they want to continue their musical activities only later. According to teachers, some students mature later and begin to understand their aspirations, but still show their perseverance and try to pursue a career as a professional musician by entering a higher level school. Of course, students who discover themselves later may face various challenges when studying at a higher school.

A student's initiative in the lesson is very closely related to perseverance. Initiative is related to the choice of repertoire, future performances, interest in master classes, works. Teachers are pleased with students who choose the program themselves, are interested in works from different eras, try to match the repertoire to performances, competitions. Each competition is specific and has its own requirements. If the student tries hard, is active in the learning process, and does not miss lessons, teachers kindly advise and sometimes allow the student to play the repertoire he or she chooses. The study participants state that a student and future professional performer should be hardworking, emotional, and sensitive to art.

The above-mentioned personal qualities of a student are essential for a student who wants to pursue a career as a professional musician. The consistent development of these qualities, starting at a music school and continuing at a conservatory or music/arts gymnasium, only further develops the student's firmness in choosing the path of a musical performer in further stages of learning.

### *Music academy*

In higher education, the personal qualities of a student are of great importance in achieving a career as a professional performer. According to the participants of the study, the student's stubbornness, responsibility, initiative, and diligence are the keys to a successful path as a professional music performer. Some students, upon entering a music academy, already have these qualities, but sometimes they need to be developed and improved in the educational process. Each of the student's personal qualities will be discussed below.

**Tab. 58:** Music academy: Activating the student's personal qualities

Interview excerpt	Subtheme
<p>I don't know if those students are like that here. If I show them once, I learn, then the next time they come back having done it. They have a sense of duty, we really don't get angry. I feel sorry for the knowledge and my time of so many students who don't want to (Teacher 4).</p> <p>We can't get inside a person and tell them to do it one way or another. They have to take that knowledge willingly and find with the help of that knowledge, find a suitable musical path for themselves. Adapt to themselves, in other words. There are certain principles: one principle suits one person better, another principle suits another (Senior teacher 1).</p>	<p>Student responsibility for learning</p>
<p>If s/he wants to perform, he will perform, such a person is motivated and he will do a lot, put in a lot of work, and it is very interesting to work with such a person and usually very pleasant. Such material is very good, and I would say that it is every teacher's dream (Senior teacher 3).</p> <p>Anything can happen. But it seems to me, as I say, competition is good, just like ambition is good. If it is a desire to improve yourself, and not to criticize others. Because it is precisely the desire to learn something, to participate yourself, that is the necessary competition, where it helps you to pull yourself together and do, so that I can do better (Senior teacher 3).</p>	<p>Student perseverance</p>
<p>There are many people who were very good musicians, but they do not have the talent for time planning and they are just ordinary workers. That diligence is a very important thing. I see such negativity in today's youth that everything has to come here and now – quickly. They have a kind of joblessness. Each person has different mental qualities and we have a large reserve, and when a person tests his/her limits, he knows him/herself better and can achieve good results in completely different ways (Senior teacher 1).</p> <p>Talent should be divided, because in our country they say: "Oh, talented"! In my mind, talented means that first of all you need to understand what talent consists of. If a person studies music, it means that he must have musical talent, musical talent, but another thing determines it, that is work planning – diligence, how you are able to plan your work, how you are able to set goals, implement them. How much you are able to be stubborn and make that talent (Senior teacher 1).</p>	<p>Student diligence</p>
<p>So anyway, if people make great progress, it is primarily their contribution, because after all, this is not a kindergarten, and if they behave like a kindergarten, then eventually there is a conversation, you try to explain so that they understand where, what, like in a higher education institution and in this specialty. But if a person is interested and wants to, then he does it him/herself, is interested, helps, plays, consults. If this is not there for him/her, then nothing will happen. Still, the biggest work should be on the part of the student (Senior teacher 3).</p>	<p>Student initiative</p>

A student's responsibility while studying at a music academy manifests itself in various ways. For example, after the teacher has demonstrated and taught in a lecture, the student comes to the next lecture having consolidated his/her knowledge. It is a shame for a responsible student to come to a lecture

unprepared. According to the participants in the study, students' responsibility is revealed when they willingly accept the teacher's knowledge and apply it in their learning and development.

Perseverance is another personal quality of a student that the study participants drew attention to. A persistent student wants to do better than they are, works a lot independently and tries to be the best. According to the study participants, not everyone succeeds in participating in competitions. Some students who play well have great stage fright, so internal stubbornness is needed to participate in performances. Internal stubbornness is closely related to internal motivation. A motivated student works a lot independently, so it is interesting and pleasant to work with him/her. According to the study participants, a motivated student is every teacher's dream. Mutual work between a student and a teacher always brings good results. Some students are motivated by competition, listening to other competition participants. After listening and seeing how others play, the student's thinking changes: he or she begins to think about what to do better in order to play like a colleague.

Some students, when entering a music academy, do not have a sufficiently good musical preparation. However, according to teachers, if they have great stubbornness, they often outperform even the best students. Consistent listening to the teacher, interest, efforts and work are of great importance for this. According to teachers, diligence is a very important human quality, which helps to achieve results through consistent work. According to the participants in the study, student initiative is also very important at the music academy. Student must want it themselves, be interested, show progress, play and consult. Summarizing the personal qualities of music academy students, it can be said that stubbornness, responsibility, diligence and initiative are the keys to success in the career of a professional music performer. Only sincere work and motivation of the student helps to achieve high results.

A future professional performer acquires their first musical skills at a music school, and later improves them at the conservatory. Throughout this path, he or she is accompanied by various teachers, like-minded people, competitions, concerts, and various musical worldviews. All this shapes the future performer as a personality. Having chosen to continue their studies at the music academy, the student begins to form their artistic maturity. According to the participants of the study, at the music academy, the student's artistic maturity is manifested in independence in achieving professionalism and psychological strength. The characteristics of the student's artistic maturity is discussed below.

**Tab. 59:** Music academy: Developing the student's artistic maturity

Interview excerpt	Subtheme
<p>Then they get assignments, we give them in class. They get the method in their hands, we try it until we figure it out and until they understand it. Then it's their job to practice that method independently, you don't have to imagine that if you do it in class for two days, that's it. That's not the case, it's exactly the same here as for an instrumentalist. You have to do it until you get it without thinking, it's their independent work and please do it (Senior teacher 4). Here I have one student, she participated in four competitions. She learned a lot, learned a lot and a complex repertoire. One that she doesn't have to play according to the academy's requirements. The academy's requirements are very good, I would say, for an average student. Just by fulfilling such requirements, she would sit quietly, learn a little program and finish her studies. It seems to me that this is not enough. If a person can, wants to, is smart and she is smart, then he can learn much more repertoire. And a repertoire that is concert-like (Senior teacher 5).</p>	<p>Student autonomy</p>
<p>But it is really very difficult – a psychological burden for everyone. And not everyone has that kind of psychological preparation of a contestant, because it is not only professional, but also psychological preparation. A person can sing or play, but when he goes on stage and sees many participants in front of him/her with whom he has to compete, somehow everything changes for him/her there again. It seems to me that a person's psychological state and attitude are very important (Senior teacher 6). In general, a contest is probably the most valuable when you prepare for it. The contest itself is valuable in that it helps you cope with yourself. Because it is an appearance in front of the audience and these are especially difficult psychological conditions, because that contest, it is given importance. Everyone strives to be the best in the contest, but if they strive to be the most unique, then that best designation would disappear. How does it help you improve (Senior teacher 1).</p>	<p>Student psychological resilience</p>

Having started studying at the music academy, students are already adults, thinking and responsible for the decisions they make. So, at this stage, starting the path of a professional performer, the independence of students is very important. When studying at the music academy, it is necessary to improve independence, to learn it, because in the future the performer will be left alone, without a teacher, and will have to do all the performer's and organizational work him/herself. According to the participants in the study, teachers at the music academy highly value students who are independent, able to independently study, rehearse works, choose a program, find their own musical style, be interested in innovations, competitions, actively participate in master classes, and, if possible, do internships with foreign professors. Although it should be noted that not all teachers of the specialty like it when a student, studying with one, starts looking for other teachers and teaching methods.

A student's artistic maturity is also shown by his/her strong psychological preparation. Being a professional performer is a considerable challenge. Every performance requires the ability to cope with psychological factors: stage fright, forgetting the text, anxiety about what others will think, inability to concentrate before the performance. Every performer should be able to concentrate and not be distracted before going on stage. Unfortunately, not all students manage to do this, which sometimes leads to the fact that after graduating they do not choose a career as a musician. Psychological factors, such as stage fright, inability to control their thoughts, do not allow them to feel free on stage and properly perform the prepared pieces.

Thus, the development of a student's artistic maturity occurs only in higher education. Artistic maturity is manifested when a person is independent and responsible for him/herself, has a unique musical style, and is well psychologically prepared. There are various opportunities to spread his/her talent in a music academy, but it is up to each student to develop that talent.

To become a skilled musician and maintain motivation, it is crucial to set achievable goals, make practice enjoyable, and find ways to incorporate music into your life in a meaningful way. This includes seeking out performance opportunities, learning new pieces, and finding a supportive community. Motivation in music learning is influenced by factors like interest, self-determination, and the ability to embrace challenges.

A successful music learning environment in schools should be welcoming, flexible, and technology-rich, fostering creativity and collaboration. It should incorporate a variety of teaching methods, allow for experimentation, and cultivate a sense of community. Furthermore, a positive teacher-student relationship and effective scaffolding are crucial for optimal learning.

A successful learning environment in college and academy music education emphasizes a holistic approach that integrates diverse teaching methods, fosters a sense of community, and utilizes technology effectively. It should be a space where students feel safe to experiment, collaborate, and develop their musical skills while also building strong relationships with their instructors and peers.

### **Learning environment**

A learning environment is an environment created during the educational process in which the student must feel a) safe (not afraid to participate in the lesson) and b) motivated (want to improve in the lesson). Creating a learning environment in the educational process is usually the responsibility of the teacher and the educational institution. That is, the teacher and the educational institution must ensure a safe, creative, positive, orderly, disciplined,

respectful and stimulating learning environment in the educational process. A well-designed learning environment, which includes high-quality educational facilities, effective educational methods, strong social interaction, can improve student development (Closs et al., 2022; Bakhshaliabad et al., 2019; Karani, 2015). It has been scientifically proven that the learning environment affects not only the acquisition of knowledge and the development of skills, but also the formation of social and cultural values and the development of professional attitudes (Closs et al., 2022). It is important to note that the classroom is a social environment where students spend about 20,000 hours and experience a variety of experiences over the course of 12 years of schooling. Therefore, the quality of classroom life is significant in shaping students' attitudes towards classmates, teachers, subjects taught, and the entire education system (Zedan, 2010).

The concept of learning environment in various educational contexts is discussed in the works of Lithuanian and foreign scientists. This has been studied by Lithuanian (Juzevičienė, 2008; 2013; Juzevičienė and Valinevičienė, 2015; Neifachas et al., 2022; Pesse, 2023) and foreign scientists (Closs et al., 2022; Bakhshaliabad et al., 2019; Cooper, 1995; Garrison et al., 2003; Bonk and Graham, 2012). As stated by Pesse (2023), Juzevičienė (2013) introduces two concepts when studying the concept of learning environment: potential learning environment and personal learning environment. The author states that a potential (or educational) learning environment is an information space that can become a personal learning environment, but not necessarily; in such an environment, information is specially created or created, but educational goals are not achieved (Juzevičienė, 2013). A personal learning environment is a learning environment chosen by an individual from a wider information environment, which the individual uses or intends to use for learning (Juzevičienė, 2013). Meanwhile, Neifachas et al., (2022) in their scientific study state that the learning environment in the modern educational paradigm is perceived as a phenomenon of change, which is characterized by: 1) new content of competencies, manifested through teaching content, formed learning styles, teaching and/or learning strategies, and role change; 2) innovative learning spaces focused on student expectations and progress indicators; 3) interactive technology tools that involve students in the creation of a personalized environment, facilitating information search and management. According to the authors, explanations of the learning environment emphasize aspects of independent learning. They are associated with the behaviors, actions, and tools that students use to overcome limitations in the learning process, plan, manage, and evaluate their learning and the knowledge they construct. In the changed learning environment, the teacher engages students in discussion

during the task so that they actively participate in choosing, using, and evaluating the strategic process of knowledge creation (Neifachas et al., 2022). Meanwhile, foreign scholars present the concept of a learning environment as mixed – a physical and online learning environment. Blended learning solutions have been promoted by many educational researchers (Garrison et al., 2003; McLoughlin and Lee 2007; Bonk and Graham, 2012). Blended learning is learning that combines various activities: independent learning online, direct – virtual learning and face-to-face learning in the classroom. According to Dziuban et al., (2005), blended learning is a pedagogical approach that combines classroom education with active learning in an online environment. Watson (2008) believes that blended learning should be treated as a fundamental model of educational transformation with certain characteristics: 1) the transition from contact education to online education, during which students become active; 2) the teacher's attention to students both online and in contact; 3) educational interaction between the teacher and the student; 4) integrated, formative and summative assessment model. In this sense, blended learning means a change in learning strategy – blended learning changes the way teachers approach online learning (Watson 2008; Bonk and Graham 2012). Blended learning has been prevalent in professional music education, especially during the global COVID-19 pandemic. However, it is not a proven educational model, especially for younger students. Blended education in the training of professional musicians is relevant only in two cases: 1) when frequent auditions are required for younger and older students, when they cannot attend classes in contact mode for some reason and 2) when the musician is older, has appropriate technical training, is easy to control the instrument and is well acquainted with the educational repertoire. In other cases, blended education is difficult to implement in professional music education, because the technical basis of the instrument must be demonstrated in contact mode. Also, when analyzing foreign scientific sources, it was noticed that the concept of "classroom climate" is used to describe the learning environment in the educational process. Researchers Cooper, (1995) and Dwyer et al., (2004) describe the classroom climate as a relationship between the teacher and the student. Such a relationship is favorable for the classroom climate, because as a result, a positive atmosphere is formed in the classroom, constructive feedback is provided, and engagement during the lesson is encouraged. Fraser and Tobin (1991) state that the classroom climate affects students' behavior, level of knowledge, academic achievements, motivation, self-image, and attitude towards a certain discipline, class and school, and the entire school and education. Therefore, by studying the factors influencing the classroom environment, it is possible to recognize and understand social processes in the classroom, explain student behavior both on an emotional and cognitive

level. Schmuck and Schmuck (1978) also describe the “classroom climate” as the interaction between the teacher and the student. This includes interpersonal relationships, emotions, teaching style, classroom organization, teacher expectations, discipline. It can be argued that a positive and good learning environment is influenced by good teacher-student relationships in the educational process.

In professional music education, the learning environment is one of the success factors for further continued musical activity. As in the previously presented sections on teacher influence and educational methods, the creation of a learning environment is the responsibility of the teacher. A calm, motivating, safe, creative, orderly and disciplined learning environment should prevail in a music lesson. There should be no tension in the lesson, and if it does arise, the teacher should try to find out the causes of it. The goal of the teacher is that the student would want to come to the lesson he or she is teaching. Hendricks et al., (2014) provide suggestions for music teachers to create a safe musical space – a learning environment in which students can express themselves more freely. Teachers should be listeners to students and support them emotionally so that they feel heard in the educational process. Also, teachers should use educational methods that match the student’s abilities in order to encourage them, but not compare them with others. Teachers are not the only ones who create a safe learning environment, so they should educate those around them and those close to them about creating a safe environment for the student. Moreover, teachers should be sensitive to the student’s musicality and personal experiences and adapt the learning repertoire taking into account the student’s social, physical and emotional needs and capabilities. Thus, the learning environment in the education of professional music performers is a little-studied topic. The study reveals what kind of learning environment prevails at different institutional levels.

### *Music school*

Teachers strive to create a positive learning environment during class, as well as maintain a professional relationship between teacher and student and parents.

**Tab. 60:** Music school: Positive learning environment

Interview excerpt	Subtheme
Of course, you would always like a good microclimate so that the child feels very good. If you are preparing a professional, then there must be a variety of lessons. Of course, most of the lessons must be a great climate, the child has fun, it's great, but sometimes you need that kick. If he is bored, sometimes the teacher has to tell you, and how it really is. Only, of course, that kick should not be everyday, only very rarely and when it is really needed (Teacher 2).	Good atmosphere during the lesson
I think that we have a fairly friendly atmosphere. I try to be more of a teacher, like a friend to the students. Maybe not as an authority, because, well, I said it here and now you have to do it. No, we discuss, we talk not only about music, but also how things went at school, how the birthday went. We are like that, like friends, but I am also there to give them some advice. That's the atmosphere we have (Teacher 10).	Good atmosphere during the lesson
A lot depends on the teacher's character. I've never had one where I could conduct a lesson so professionally. Sometimes I'm even surprised how teachers can do it, they make such intonations that here I am the teacher and you are the student. Children come to me as if they were at home, so that they feel good, warm, and free (Teacher 9).	Informal teacher-student relationship

In order for the student to play and try, the teacher must adapt and abandon harsh words, which are not as effective as gentle, supportive teaching. There should be no anger, raised voices and offensive words in the lesson, for example, “you can’t”, “you don’t play like the other student”, “you are too weak”, etc. On the contrary, only an encouraging environment can motivate the student. Therefore, efforts are made to ensure that the lesson has a great and warm atmosphere. In such an environment, the student feels motivated and happy. In addition, the learning environment also depends on the person who is in charge of the lesson, that is, the teacher – most of all on his/her character. Teachers do not strive to make the lesson businesslike, they want the student to feel free, therefore the lesson should be of a free nature, so that the student does not feel discomfort. The teacher’s goal is to create such conditions in the lesson that the student is comfortable, good and warm. Therefore, professional music teachers try to maintain a positive and friendly atmosphere in the lesson. As already mentioned, there is no longer a “dictation” in the lesson, which causes tension. Today’s teaching process is based on a free and friendly concept, which allows the student to feel comfortable in the lesson.

***Music/art gymnasium and conservatory***

The student wants to return to class when there is no tension, a warm and good learning atmosphere prevails. Creating a learning environment is one

of the important factors in developing a professional musician. Teachers at conservatories and music/art gymnasiums say that it is important to create a good and working learning atmosphere.

**Tab. 61:** Music/art gymnasium and conservatory: Positive learning environment

Interview excerpt	Subtheme
<p>It's hard to answer, really, I try to make the atmosphere really good, but I don't know how the children feel. I think they don't really feel the tension. There are various lessons in the lessons, all kinds of lessons. I try to keep such an appropriate distance between the student and the teacher (Teacher 1).</p> <p>The working atmosphere at my place, it's more strict, rhythmic lessons. I try to be polite, correct (Teacher 8).</p>	<p>Favorable emotional climate during the lesson</p>

Each of the surveyed research participants tries to create a good, friendly and warm learning atmosphere in the lesson. Such a learning atmosphere helps to get to know the student better, develop his/her trust in the teacher, achieve results, improve, and feel good. However, sometimes a stricter tone or the so-called rhythmic lesson helps students maintain the pace of learning. In summary, it can be stated that a good learning environment promotes student development and learning.

### *Music academy*

Today's education at a music academy is associated with a supportive learning environment and a good learning atmosphere. The study participants describe the learning environment at a music academy as good and conducive.

**Tab. 62:** Music academy: Positive learning environment

Interview excerpt	Subtheme
<p>It seems to me that there is really no tension in my lectures (Senior teacher 2). You shouldn't ask me, but my students. I try to avoid tension. Of course, there is a working atmosphere, we work, we are demanding and mistakes are not allowed (Senior teacher 6).</p> <p>But the working atmosphere itself must be so tense in terms of work. Not so much that you came and came to have coffee with the teacher. So that there is no psychological tension, because then the person him/herself cannot work calmly. The working atmosphere must be normal (Senior teacher 6).</p>	<p>Good learning atmosphere during the lecture</p>

In a working environment, the teacher makes demands on the student, and does not overlook the mistakes the student makes. The student must realize

that he or she comes to the lecture to work, and in order to achieve high results, intensive work must take place in the lecture.

One of the remarkable features of feedback is that it is not only among the more significant influences to improve performance but is also one of the most variable. For example, a major review Kluger and DeNisi (1996) showed that a third of feedback is negative. It is therefore not a simple matter of providing feedback, or providing lots of feedback, but having a deeper understanding of how effective feedback works, when, and for whom.

Learning is emotional, as students must work through their shortcomings to improve performance. This means that feedback must be delivered in environments that consider student affect. Hattie et al. (2021) emphasized the importance of strong student-teacher relationships, including warmth, trust, and empathy. With positive relationships, students can see the learning environment as a safe space to grow, where mistakes are viewed as an opportunity to learn, and thus feedback is a welcome component of growth and understanding.

Hattie's visible learning (Hattie and Clarke, 2018) approach advocates three types of feedback for enhancing learning and achievement:

"Feed back" compares a student's current state with previous performance, such as pointing out improvements in the playing of repertoire since the previous lesson or attempt at the passage.

"Feed up" is focused on the present and compares what a student can do with a desired target state. Examples include critiquing a student's current level of playing and comparing this with an ideal performance once the work has been mastered.

"Feed forward" focuses on illustrating the desired target state. Because it is aimed at what a student will be able to do in the future, it is the most desired form of feedback for students.

The three forms of feedback emphasize past, present, and future perspectives and are most successful when they enable students to understand how they are going now, where they are going next, and how they might get to the next level.

## Feedback impact

In a music academy, feedback is inseparable from the teaching process. However, at this level it is different from lower levels of education. When talking about feedback in a music academy, the study participants distinguish between individualized feedback and verbal praise that encourages the student to learn.

**Tab. 63:** Music academy: Feedback impact

Interview excerpt	Subtheme
I try to praise them, but my praise is not praise. I try to say something positive, what they are actually doing. Because I think that everyone who is preparing, they still put in a lot of work, and it needs to be named at least somehow, for what they did (Senior Teacher 3).	Student assessment by the teacher with praise/informal assessment
I use feedback all the time. If a person has done it, he must know that it is good. If I say that it is good, and praise that it is very good, then he must know. And to capture those feelings, because with us everything is feelings.	
He must reduce it to a certain skill, a skill (Senior Teacher 4).	

Feedback in a music academy is important for a student to find the right path of learning. According to teachers, praise is often used when providing feedback. Every student who has completed a task well receives praise and feedback from the teacher. Such a connection strengthens the student's motivation, so he or she tries to continue to maintain the same pace of learning. According to the participants in the study, the student's work should always be discussed with the teacher. The teacher's duty is to say what was done well and what was done wrong, because in a music academy the most important thing is the learning process, on which the development of the future performer depends. Teachers emphasize that praise or comments should be said in a normal tone, as this affects the student's professional development. Feedback is necessary for the student and helps him/her improve, showing whether he is learning in the right direction.

A positive learning environment is essential for motivating students in music education. When students feel supported, encouraged, and engaged, they are more likely to develop a love of music and a desire to learn. To foster a positive and supportive classroom culture, teachers should: encourage social learning and collaboration among students; promote a growth mindset and a culture of experimentation and risk-taking; use positive language and reinforcement to encourage student participation and engagement.

In music education, the learning environment significantly impacts how feedback is received and utilized, ultimately influencing student learning and performance. A positive and supportive learning environment, characterized by

trust and open communication, fosters a safe space where students are more likely to embrace feedback as a tool for growth, rather than feeling discouraged by mistakes. Conversely, a negative or stressful environment can hinder the effectiveness of feedback, potentially leading to disengagement and decreased motivation.

When students feel comfortable and respected, they are more likely to accept feedback as constructive criticism and use it to improve. A positive environment fosters a sense of autonomy and belonging, which can boost intrinsic motivation and make students more receptive to feedback. Open and honest communication between students and teachers is crucial for effective feedback. A positive environment facilitates this dialogue. When students feel supported and capable, they are more likely to believe in their ability to improve with feedback. A negative environment can create anxiety and fear of judgment, leading students to resist feedback or even misinterpret it. Students may become disengaged and less motivated to learn if they feel constantly criticized or undervalued. Negative interactions can hinder open communication and make it difficult for students to seek or accept feedback. A negative environment can negatively impact students' confidence and self-belief, making them less likely to believe in their ability to improve through feedback.

For feedback to be effective, it needs to be pitched at an appropriate level for the student. It should also aim to move them upward through the various levels required to achieve mastery of the task or skill being learned. In general, feedback that is given at or just above the level the student is working at and focused on the task, process, and self-regulatory mechanisms required to develop mastery should be the aim. To do this, teachers should avoid repetitive comments that merely identify errors in performance, and instead provide a clear indication to the student about "where to next". Students can be processing and learning at different levels; thus, feedback needs to be tailored to where each student is in the learning levels, as what might work for one student may not work for another. Some students can be reluctant to move away from receiving and acting on feedback at the task level, as this is more easily processed, but can lead to more mechanical playing, less depth of understanding, and lower levels of musicality.

Assessment in music education is a systematic process of gathering, analyzing, and interpreting data to measure student learning, progress, and achievement in music. It involves evaluating students' understanding, performance, and application of musical concepts, skills, and knowledge. Assessment plays a vital role in informing instruction, providing feedback, and evaluating the effectiveness of music programs.

Assessment influences motivation of students by demonstrating their progress, identifying areas for improvement, and providing encouragement. Ef-

fective assessment strategies can foster intrinsic motivation through engaging activities, personalized feedback, and opportunities for self-reflection, while also leveraging extrinsic motivators like performance opportunities and recognition.

Thoughtful assessments, tied to clear learning goals, help students see their growth as musicians, boosting their confidence and motivation. Assessments can pinpoint specific areas where students need support, allowing teachers to tailor instruction and provide targeted feedback. Self-assessment and peer feedback can empower students to take ownership of their learning and identify areas for growth. Engaging activities, such as improvisation, composition, and performance opportunities, can spark students' inherent interest in music. Recognizing achievements, providing opportunities to perform for an audience, and offering constructive feedback can further motivate students. A positive and encouraging classroom environment, where students feel safe to take risks and make mistakes, is essential for fostering motivation. Employing a variety of assessment techniques, including performance-based assessments, written tasks, and creative projects, can cater to diverse learning styles and provide a comprehensive view of student progress.

### Assessment

Student assessment at school has always been a much discussed and debatable topic, and it is no exception in modern education. A review of scientific sources shows that assessment is a specific and unambiguous determination of the quality of teachers' and students' activities according to educational goals, objectives, learning and work norms (Jovaiša, 2007). Assessment is the collection and generalization of information in order to make decisions (Gage and Berlines, 1994).

The changed educational paradigm encourages reviewing the prevailing assessment strategies and analyzing them, including in professional music education. As stated in the "Concept of Assessment of Student Progress and Achievements" (2004), assessment is described by the modern concept of learning, the psychological characteristics of age groups, the individual abilities and needs of the student, and corresponds to the goals of education (self). According to Gudynas (2010), assessment of achievements must create an effective feedback loop between teaching and learning, thus becoming an integral part of the educational process. According to Čiužas and Navickaitė (2008), in the educational process, what was intended to be achieved must be assessed: students' knowledge and understanding, general and subject-specific abilities, value attitudes and behavior, but assessment is intended to help learning – the student receives timely feedback about his/her learning experi-

ence, achievements and progress, he/she learns to assess and self-assess. According to the authors, modern educational theories emphasize student learning through interaction with the teacher and the educational environment, with the student independently creating their own learning environments. Therefore, assessment must be constructive towards students and encourage improvement.

Foreign scholars describe assessment in various ways. Educational assessment is the basis for drawing conclusions about student learning and development (Takele and Melese, 2022). Assessment can also be defined as a way of observing and collecting information in order to assess learning outcomes and identify student learning difficulties (Monteiro et al., 2021). According to Black and Wiliam (1998), the general term assessment is defined as the activity carried out by teachers to provide information to students as feedback in order to monitor and, if necessary, change teaching activities.

The Description of the Procedure for Assessing Student Learning Achievements in Lithuania “On the Approval of the Description of the Procedure for Assessing Student Learning Achievements and Using Assessment Results of Students Studying in General Education Programs” (2023) defines the goals, methods, assessment levels and principles of assessing student learning achievements, and the assessment of students’ acquired competences. Student learning achievements include both learning progress, i.e., the student’s continuous growth and movement towards the set learning goals, and educational outcomes, which reflect the competences acquired by students. The description distinguishes two main assessment methods prevailing in Lithuania, namely formative and summative assessments. Formative assessment ensures the implementation of the most important goal of assessing student achievements – to help them learn. Formative assessment is defined as the cyclical use of learning information obtained during teaching/learning to plan or adjust further teaching and learning. Grades are not written in formative assessment. Meanwhile, summative assessment is associated with the recognition of learning achievements, and it aims to determine the quality of the completed task and activity in relation to a certain standard. Summative assessment is always carried out after a certain stage of learning has been completed. At the institutional level, a distinction is made between internal and external summative assessment of the school. The school’s internal summative assessment is divided into a shorter-term summative assessment, when students report on an agreed-upon learning period, and a longer-term summative assessment, when the teacher summarizes the results of a longer period and evaluates the student’s work over a trimester, half-year or academic year. Grades, achievement levels or other symbols are used for summative assessment. External summative assessment is organized by the National Education Agency, which

carries out basic education achievement checks and state maturity examinations (Order "On the Approval of the Procedure for the Assessment of Learning Achievements of Students Studying in General Education Programs and the Use of Assessment Results", 2023).

In Lithuania, the topic of assessment in music education has been discussed by several scholars, namely Girdzijauskienė (2009), Gudynas et al. (2010), Gabnytė (2011), Kriščiūnaitė et al. (2011), Kriščiūnaitė (2018), Kriščiūnaitė and Straškienė (2015). Informal music education, which has recently received more attention, requires taking into account not only the interests of educational institutions, but also such factors as the formation of moral attitudes, the cultivation of a critical attitude, the development of creative powers and the abilities of the student. The assessment process is extremely important, because it shapes and promotes the progress of students. The assessment environment in music schools is focused on pedagogical impact, power and knowledge management, aiming for a final, perfect result during the assessment, during the exam, etc. (Kriščiūnaitė, Strakšienė, 2015). Meanwhile, Girdzijauskienė (2009) notes that formal assessment in music education in Lithuania is a specific, weakest and least studied link in modern education, which, changing little on its own, affects the positive change of the entire system. As Kriščiūnaitė (2018) states, Lithuania lacks a professional approach to the formal assessment process in the country's music schools. The author of the dissertation raises the relevant question of how students are assessed in music schools. The results of her dissertation show that the assessment system applied in Lithuanian music schools to date does not correspond to the specifics of non-formal children's education and music education. It was adopted from the formal children's education sector, even acknowledging that the teaching and assessment methods and techniques of formal education are not always suitable for non-formal children's education. According to Kriščiūnaitė (2018), foreign education systems emphasize the artistic progress of each student, which is achieved by individualizing the assessment of students in music schools. To this end, the natural, physical, and mental abilities of each child are taken into account, and assessment is treated as an incentive and motivation to improve the educational process, helping each student to successfully engage and actively participate in it. It is not surprising that the discussions raised by scientists show the importance of assessment. It can be concluded that the issue of assessment is open not only in music or art schools, but also in music or art gymnasiums, conservatories, and even music academies.

Professional music education is usually focused on individual education, as a result of which the assessment is personalized/individualized. In music or art schools, assessments are usually written in grades, while in music/art gymnasiums, where education begins in the first grade in primary grades,

assessment is descriptive, and from the fifth grade, assessment is in grades. In conservatories, where education begins in the ninth grade, assessment is also mostly in grades. In music academies, assessment is also in grades. However, unlike in music schools, music or art gymnasiums, conservatories do not take into account the student's natural abilities, and assessment takes a "Soviet" approach – students of both high and average abilities are assessed in a general context. It is increasingly recognized that students in such institutions study with various musical abilities – average and high. Therefore, it is not surprising that discussions arise about how to assess such students. However, it is worth rethinking assessment and rethinking/rethinking the student assessment system in professional music education, and for this it is necessary to conduct scientific research and look for solutions. The study reveals what kind of learning environment prevails at different institutional levels.

### *Music school*

Assessment provisions in each school are defined according to certain norms. Primary-age children are assessed with credits and words of praise, older children with grades. Although teachers adhere to the accepted assessment requirements, each of them has personal assessment provisions with which they motivate children. According to teachers, several assessment provisions are important: formal assessment of students' learning achievements, assessment of students according to personal achievements of the authentic learning path, informal assessment through feedback and individualized assessment according to abilities.

**Tab. 64:** Music school: Assessment strategies used by the teacher

<b>Interview excerpt</b>	<b>Subtheme</b>
Yes, definitely. The most rare is a grade. I write grades for technical credit, a report card, or an academic concert. I don't write every lesson anyway. Sometimes I have to write a double, but I really don't want to, for not doing homework. (Teacher 6)	Formal assessment of student learning achievements

## Professional Qualities of a Musician

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Interview excerpt	Subtheme
<p>I don't write grades until the last minute, but most of the time my students don't know what grade they get, because I think it's an unfair grading, especially if we measure in semesters and months. Because people are unique and everyone moves at their own pace, everyone's needs are different, goals are different, and you can't really measure everyone on that monthly or semi-annual scale. If necessary, I write, but I definitely don't write any negative grades. Here's my method (Teacher 8).</p> <p>I don't really write grades. I still want to scold them that they need to write a grade. But I feel when they need to write that assessment. But I rarely write. Others are there for every piece, I think the teachers are doing it wisely. But I still don't get around to writing them, I don't write and that's it (Teacher 9).</p>	Student assessment based on personal achievements in the authentic learning path
<p>But all the children who are competitive and professional, I don't write grades for them. Because we don't strive for grades, we strive for quality. So at the end of the semester I open the diary and write down those grades. I evaluate them in such a way that no, now you will get a ten for this performance, no. I evaluate them in such a way that you didn't make the climax in this place, you didn't lead, etc. I think that feedback is the perception of quality, it is the best grade, how much you achieve. And this is not a grade, but a verbal statement of what we have achieved, how we have improved, etc. (Teacher 3).</p>	Informal assessment of the student through feedback
<p>I have already mentioned that I don't evaluate children who are professional and talented. This is my main thing. And that feedback is that I tell them how to make the climax, the leads and other things. Of course, such a connection, not an assessment by grades, has a great impact on their striving for perfection and professionalism (Teacher 3).</p>	Informal assessment of the student through feedback
<p>Now, if we talk about the results of children. In the past, there were very big competitions for entering school. Children came, the best ones were selected according to their abilities, now it is not like that, because everyone is accepted in a row. Now, of course, the result and the approach to those results are very different. You give each child as much as he can achieve according to his/her abilities, I am talking about professionalism (Teacher 5).</p>	Individualized assessment of a student based on their abilities

Formal assessment of students based on their learning achievements takes place during assessments and is usually expressed in a grade. Teachers claim that grades are not written during lessons, but through credits, exams or academic concerts. Another way is to assess students based on their personal achievements in an authentic learning path. Teachers believe that students should not be assessed by grades, because this is music, not student graduation. Some say that music should not be assessed by grades at all.

Another method used by teachers is informal assessment through feedback. Teachers do not write grades at all for children, especially those who often participate in competitions. Their assessment is verbal and summarizes what the student did not do during the performance. Most often, this assessment

includes comments on the performance technique. Children assessed in this way understand that it is not the grade that matters, but what the teacher noticed. Such assessment, when preparing professional music performers, is attributed to the informal assessment system.

Teachers also often use individualized assessment based on the student's abilities. Children with various abilities enter music schools, so their capabilities are taken into account when assessing. Many teachers emphasize that assessment is currently different from before, because teachers are more democratic and more submissive.

Assessment in today's music education is twofold. Essentially, it involves assessing children according to their individual talents and assessing children participating in concerts and competitions, which is rarely done because these students are intrinsically motivated anyway.

### *Music/art gymnasium and conservatory*

Student assessment takes place during a lesson, audition or exam. Some students study for grades, so assessment is very important to them. For other students, the most important thing is not assessment, but knowledge and skills: they learn actively, are sincerely interested, so their assessment, even without emphasizing grades, is good. Teachers at conservatories and music/arts gymnasiums adhere to certain assessment regulations and usually apply formal assessment of learning achievements and informal assessment through feedback.

**Tab. 65:** Music school: Teacher evaluation attitudes

<b>Interview excerpt</b>	<b>Subtheme</b>
Of course, sometimes you raise the grade a little, but here again it depends on the child, but you say: "You know, you can probably play that piece at a faster pace, but you worked sincerely, but today your pace is the highest." Although, let's say, some more advanced professor there, he would play faster than you. But this is your biggest step of the day that you made, and you get that better grade, although this is not the real final version. Of course, it has to be sincere, because you can also get into trouble as a teacher (Teacher 5).	Formal assessment of student learning achievements
I only give an assessment if I see that a person is making an effort, because a poor assessment does not motivate and puts a person down. Most often, people get disappointed with a poor assessment. I never try to humiliate a child, but I just like to raise them. The best thing is to talk to them (Teacher 6). That you really need to do this, give them that feedback. I write it down in the diary and I say it orally. They play it and then I describe to them what they have done, I praise them (Teacher 8).	Informal student assessment through feedback

Assessment has a significant impact on learning. According to teachers, assessment with praise is meaningful when a student is trying hard. However, it is important to find a balance, because too frequent praise can lose its meaning. It often happens that a teacher praises a lot even for little progress, so the student gets used to it and faces difficulties later, in the next stage of learning. Some study participants claim that assessment with a higher score than is actually a worthy result provides encouragement and motivation. Therefore, it is important to take into account that all children are different, and their learning pace also varies. Teachers believe that verbal feedback is very useful. Grades should not only be written down in a diary, but also discussed orally. Student assessment encourages learning, and the most meaningful is oral assessment. According to the study participants, teachers try not to write bad grades, as this weakens student motivation.

### *Music academy*

At the academy of music, students are assessed by grades during midterm and midterm exams. Typically, students are given individualized feedback during lectures according to each teacher's preferences.

**Tab. 66:** Music academy: Teacher assessment attitudes

Interview excerpt	Subtheme 1	Subtheme 2
<p>Sometimes I notice that if a student comes from another teacher, those students tried harder with them, because, apparently, they praised them more. In fact, if there is nothing to praise, then I will never say that there is something (Senior teacher 7). Because not everyone accepts that criticism and does not want it, and criticism is still a part of our profession, because otherwise you cannot, if you do not accept it, then you will not be able to grow. As you know, not everyone accepts that criticism normally. You have to look at it according to the person's character, his/her position (Senior teacher 6).</p>	<p>Teacher's insistence</p>	<p>Personalized student education</p>

During studies, teachers do not write grades for work in lectures, assessment and feedback to students is provided mainly verbally. Teachers explain what went well, where there were difficulties, where you need to make an effort, and where you should not overdo it. First, the teacher tells what went well, and only then discusses the difficulties that arose. In this way, the teacher does not give orders, but rather supports the student in how best to perform or complete a certain task.

At the Academy of Music, teachers are not inclined to praise students. Praise is expressed only when significant progress has been made. Often, students

who have come from other teachers are overconfident. Unfortunately, this confidence comes along with excessive praise from other teachers. Although such students are confident in themselves, they lack musical knowledge and skills. According to the study participants, praise cannot be given at any time, during every lecture.

The study participants emphasize the benefits of critical assessment. According to them, critical evaluation is part of the performer's profession. A critically evaluated performer grows, and if a future performer does not know how to accept criticism, development and growth in the career field do not occur. According to the teachers, not everyone accepts criticism as part of the learning process, therefore it is necessary to take into account the character of the student, to understand what is most suitable for him/her. Assessment at the music academy varies. Some teachers assess students and provide them with verbal feedback, praising or encouraging them, while other teachers are critical and avoid praise.

# CHAPTER VIII

## Empirical Modeling of Music Teacher Leadership in Different Music Education Institutions

Empirical modeling was based on phenomenographic methodology. Phenomenography offers a unique contribution to educational research by focusing on the different ways individuals experience and understand phenomena, particularly in learning contexts. This approach allows researchers to identify and categorize these diverse perspectives, which can then be used to inform teaching practices, curriculum design, and educational interventions (Kettunen & Tynjälä, 2022).

Phenomenography helps uncover the different ways students experience and understand a particular concept or phenomenon. This goes beyond simply identifying what students know or don't know, and delves into how they conceptualize and relate to the learning material (Guisasola et al., 2023). By understanding the different ways students experience learning, teachers can tailor their teaching methods and materials to better address the diverse needs and perspectives within a classroom (Nyamapfene, 2021). Phenomenographic research can highlight specific areas where students struggle or misunderstand a concept. This information can be used to design targeted interventions and support materials to address these specific challenges (Bocala, 2015). By acknowledging and valuing the diversity of student experiences, phenomenography can foster a more inclusive and engaging learning environment (Wright & Osman, 2018). The process of phenomenographic research, particularly in collaborative settings, can encourage students and teachers to reflect on their own understanding and engage in meaningful dialogue about learning (Beaulieu, 2017). Phenomenography provides a framework for translating research findings into practical applications in educational settings, helping to bridge the gap between research and practice (Kettunen & Tynjälä, 2022). The findings of phenomenographic studies can be used to inform action research,

allowing teachers to experiment with different teaching strategies and assess their effectiveness based on student experiences (Beaulieu, 2017).

This monograph presents three phenomenographic research-based models of music teacher leadership, focused on the institutional levels of music schools, conservatories, and music academies, showing similarities, differences, content, and distinctive features at each institutional level.

Models consist of referential and structural components of descriptive themes. Referential components indicate the meaning of a phenomenon, while structural components reveal which aspects of the phenomenon are distinctive (Marton and Booth, 1997).

### Music school

Five descriptive themes were formed at the music school level. The content of each of them determined the name of the theme.

**Tab. 67:** Five descriptive topics with the content of the topics and subtopics

Theme		Subtheme
<b>A</b>		<b>Teacher level</b>
Teacher's professional picture	Teacher's professional image	Teacher's – experience implementation; – exactingness; – professional curiosity; – goodwill; – freedom; – diligence; – playfulness; – musical creativity; – maximalism
<b>AB</b>		<b>Teacher level</b>
Teacher reputation	Teacher's authority	Empowering the student to achieve more; Encouraging the student to reflect; Motivating the student to learn; Encouraging the student's authenticity
<b>Level of professional relationship</b>		
Positive learning climate	Positive learning environment	Good atmosphere during the lesson; Informal teacher-student relationship

## Empirical Modeling of Music Teacher Leadership

	Theme	Subtheme
<b>Parental level</b>		
The power of parental authority	Parental influence on the child	Parental prejudice against choosing a profession as a musician; Passing on parental values to the child; Empowering parents to take responsibility for their child's musical education.
	Parents' artistic/musical influence on the child	The influence of the artistic environment on a child's musical development.
<b>B</b>		
<b>Teacher level</b>		
The power of a teacher	The teacher's professional concern for the student	Revealing the student's talents; The teacher's help in managing emotions; The teacher's care for the student.
	Teacher influence	Promoting the joy of learning in students; Promoting the joy of learning in students; Teaching students through practical examples; Empowering students to be responsible for independent learning; Motivating students with positive emotions; Supporting students with positive encouragement; Methodical involvement of students in learning; Developing students' perseverance; Parental involvement in students' education; Teacher's methodical approach to students when starting to learn; Teacher's methodical approach to students when choosing a learning program.
	Teacher's assessment provisions	Formal assessment of student learning achievements; Student assessment based on personal achievements in an authentic learning path; Informal assessment of student feedback; Individualized assessment of student based on abilities.
<b>Student level</b>		
Unleashing the student's holistic potential	Engaging student motivation	Strengthening the student's self-esteem; Teacher's methodical approach to student independent learning; Encouraging student competition; Teacher's encouragement through praise.
	Preparing a student for a professional path	Development of the student's will; Development of the student's musicality; Motivating the student to strive for quality; Psychological preparation of the student.

## Empirical Modeling of Music Teacher Leadership

	Theme	Subtheme
		<b>Professional relationship level</b>
	The teacher-student partnership	Teacher-student collaboration in the lesson Consistent work of the teacher and the student in the lesson; Developing student responsibility; Providing feedback to the student; Nurturing the educational relationship between the teacher and the student in the lesson; Informal communication between the teacher and the student; Sharing responsibility between the teacher and the student.
		<b>Teaching technique level</b>
	Authentic education	Personalized education Revealing the student's personality; Contextual student education.
		Integrated education Promoting responsible thinking in students; Integrating games in the lesson; Integrating teacher and student play; Integrating filming into homework assignments.
<b>C</b>		<b>Student level</b>
	Activating the student's holistic potential	Activating the student's personal qualities Student's - responsibility; - will; - self-confidence; - spontaneous desire to be a musician; - natural receptivity to music; - individuality; - understanding.
		<b>Professional relationship level</b>
	Student, parent, teacher reciprocity	The partnership between teacher, student and parents The triad of teacher, student and parent in creating an educational relationship
		<b>Parental level</b>
	Parental assistance in student education	Parental involvement in a child's musical education Purposeful parental participation in lessons;

Descriptive theme A consists of a single theme belonging to the teacher level. This theme emphasizes the professional image, which consists of the teacher's experience, demandingness, curiosity, goodwill, freedom, diligence, playfulness, musical creativity and maximalism.

Descriptive theme AB consists of categories belonging to the teacher, professional relationship and parent levels. At the teacher level, the teacher's authority prevails, which consists of empowering the student to achieve more,

encouraging reflection, motivating learning and promoting authenticity. The professional relationship level consists of a good atmosphere during the lesson and an informal teacher-student relationship. At the parent level of descriptive theme AB, the influence of parents and the artistic/musical influence of parents on the child are emphasized. Parental influence consists of the parents' prejudice against the choice of a musician's profession, the transmission of values to the child, and the empowerment of parents to take responsibility for the child's musical education. The artistic/musical influence of parents is specified by the influence of the artistic environment on the child's musical education.

Descriptive theme B is broad. It consists of four levels: teacher, student, professional relationship and teaching technique. At the teacher level, the teacher's professional concern for the student is emphasized, which consists of revealing the student's abilities, the teacher's assistance to the student in managing emotions and the teacher's care for the student. Also at this level, the teacher's effectiveness is distinguished, which consists of promoting the student's joy of learning, teaching by practical example, empowering the student to be responsible for independent learning, motivating with positive emotions, supporting with positive encouragement, methodical involvement in learning, developing perseverance, parental involvement in the student's education(s), the teacher's methodical approach when the student starts learning and when choosing a learning program. In addition, at the teacher level, teacher assessment provisions are emphasized, which include formal assessment of student learning achievements, student assessment based on personal achievements of authentic learning path, informal assessment through feedback, and individualized assessment based on abilities.

The student level consists of the implementation of student motivation, which emphasizes the strengthening of student self-esteem, the teacher's methodical approach to student independent learning, the promotion of student competition, the teacher's encouragement through praise. Also, this level distinguishes the category of student preparation for the professional path, which analyzes the development of student will and musicality, the student's motivation to strive for quality, and psychological preparation.

The level of professional relationships consists of teacher-student cooperation, which emphasizes consistent teacher-student work in the lesson, the development of student responsibility, the provision of feedback to the student, the nurturing of the educational relationship between the teacher and the student in the lesson, informal communication between the teacher and the student and sharing of responsibility.

The level of teaching techniques emphasizes personalized education, which consists of the disclosure of the student's personality and contextual educa-

tion of the student. Also, this level distinguishes integrated education, which consists of encouraging the student's responsible thinking, integrating games, integrating teacher and student playing, and integrating filming into homework assignments.

There is no category in the described BC topic.

Descriptive C topic consists of the student, professional relationship, and parent levels. The student level includes the implementation of the student's personal qualities, which includes the student's responsibility, will, self-confidence, spontaneous desire to be a musician, natural receptivity to music, individuality, and understanding.

At the professional relationship level, the partnership between the teacher, student, and parents is distinguished, which consists of the student and parent triad in creating an educational relationship. At the parent level, parental involvement in the child's musical education prevails, it distinguishes purposeful parental participation in lessons and parental involvement in the student's learning at home.

In the descriptive theme model, themes can be seen across five levels – teacher, student, professional relationship, teaching technique and parents – that are applied in the work of music school teachers. This model was created to allow for the identification of purified, main themes obtained during the research (see Table 68).

**Tab. 68:** A model of descriptive themes demonstrating leadership integrated into the educational interaction between music school teachers and students

Teacher level				
A	AB	B	BC	C
Teacher professional picture	Teacher reputation	Teacher power		
Teacher professional image	Teacher authority	Teacher's professional concern for the student Teacher's effectiveness Teacher's assessment attitudes		

## Empirical Modeling of Music Teacher Leadership

Student level				
A	AB	B	BC	C
		<b>Activating the student's holistic potential</b>		
		Engaging student motivation Preparing students for a professional path		Activating the student's personal qualities
Professional relationship level				
A	AB	B	BC	C
	<b>Positive learning climate</b>	<b>The teacher-student partnership</b>	<b>Student, parent, teacher reciprocity</b>	
	Positive learning environment	Teacher-student collaboration in classroom		The partnership between teacher, student and parents
Teaching technique level				
A	AB	B	BC	C
		<b>Authentic education</b>		
		Personalized Education Integrated Education		
Parental level				
A	AB	B	BC	C
	<b>The power of parental authority</b>			<b>Parental assistance in student education</b>
	Parental influence on child Parental artistic/musical influence on child			Parental involvement in a child's musical education

The table of descriptive themes shows the components of each level that are important in a music school between a teacher and a student in creating an educational relationship based on leadership. At the teacher level, the teacher's professional image, teacher's reputation and teacher's power are relevant.

At the student level, the realization of the student's holistic potential is important. At the professional relationship level, a positive learning climate, teacher-student community, student, parent-teacher reciprocity are emphasized. At the teaching technique level, authentic education is relevant. At the parent level, the power of parental authority and parental assistance in educating the student are implemented.

The descriptive themes in this phenomenographic study have logical interrelationships. These relationships form a structural hierarchy of inclusion, which means increasing integrity or cohesion from the lowest to the highest descriptive theme. The relationships between themes were determined based on the main aspects that make up each theme. Themes were identified referentially based on the highlighted distinct and overlapping components (see Table 69).

**Tab. 69:** Referential components of descriptive topics

Referential components (what is leadership in educational interaction)	How leadership is implemented	
	Emerging differences	Overlaps
Teacher professional image	A	
Teacher authority		A, B
Positive learning environment		A, B
Personalized education	B	
Integrated education	B	
Parental influence on the child		A, B
Parental musical/artistic influence		A, B
The teacher's professional concern/caring for the student	B	
Teacher influence	B	
Teacher's assessment attitudes	B	
Engaging student motivation	B	
Preparing a student for a professional path	B	
Activating the student's personal qualities	C	
Teacher-student collaboration in the lesson	B	
The partnership between teacher, student and parents	C	
Parental involvement in a child's musical education	C	

**Music/art gymnasium and conservatory**

At the conservatory and music/art gymnasium levels, five descriptive themes have been formed. The content of each of them determined the names of these themes (see Table 70).

**Tab. 70:** Descriptive themes with content of themes and subthemes

<b>Theme</b>		<b>Subtheme</b>
<b>A</b>		
<b>Teacher level</b>		
Teacher precision	Implementing the teacher's personal qualities	Teacher - tolerance; - intrinsic motivation; - restraint; - dutifulness; - stubbornness; - responsibility; - competence; - versatility.
	Teaching attitudes of a teacher	Systematicity of teaching; Purposefulness of teaching.
<b>AB</b>		
<b>Teacher level</b>		
Teacher's professional adaptability	The teacher's professional concern/caring for the student	Teacher's psychological reinforcement for the student; Teacher's assistance to the student in independent learning.
	Teacher professional development	Teacher continuous learning; Teacher professional curiosity; Teacher professional development.
<b>Level of professional relationship</b>		
Positive learning space	Positive learning environment	Favorable climate during the lesson.
<b>Parental level</b>		
Family influence	Parents' artistic/musical influence on the student	The integrity of the artistic family environment with the student's artistic education.

## Empirical Modeling of Music Teacher Leadership

	Theme	Subtheme
<b>B</b>		<b>Teacher level</b>
	Teacher's power	Teacher strictness
Teacher's professional authority	Teacher influence	The purposefulness of the teaching; The psychological support provided by teacher; Empowering the student to take responsibility for independent learning; The teacher's methodological approach; Promoting student awareness.
	Teacher assessment attitudes	Formal assessment of student learning achievements; Informal assessment of student learning through feedback.
		<b>Student level</b>
Teacher influence	Engaging student motivation	Student sharing musical experience with other students; Competition between students encouraged by the teacher, increasing motivation; Student motivation by teacher's praise; Student motivation by teacher's criticism.
		<b>Professional relationship level</b>
Academic expediency of teacher and student	Teacher-student collaboration in the lesson	Fostering an educational teacher-student relationship in the classroom; Sharing new knowledge between teacher and student in the learning process
		<b>Teaching technique level</b>
	Personalized education	Personalized student education.
Adaptive education	Integrated education	Promoting responsible thinking in students; Teacher assistance in preparing for going on stage; Integration of emotions in the lesson; Integration of improvisation in the lesson; Integration of associations in the lesson; Integration of copying in the lesson.

## Empirical Modeling of Music Teacher Leadership

Theme		Subtheme
<b>Student level</b>		
Teacher influence	Activating the student's personal qualities	Student
		<ul style="list-style-type: none"> <li>- responsibility in learning;</li> <li>- responsibility in choosing the continuation of the musical path;</li> <li>- perseverance;</li> <li>- initiative;</li> <li>- diligence;</li> <li>- emotionality;</li> <li>- artistic sensitivity.</li> </ul>
<b>Parental level</b>		
The triviality of family rules	Parental involvement in the educational process	Parental support.

Descriptive theme A consists of two themes that are attributed to the teacher level. It emphasizes the implementation of personal qualities, which include the teacher's tolerance, internal motivation, restraint, duty, perseverance, responsibility, competence and versatility. This level also distinguishes teacher teaching attitudes, which include the systematicity and purposefulness of teaching.

Descriptive theme AB consists of themes that belong to the teacher, professional relationship and parent levels. At the teacher level, professional concern for the student prevails, which includes the teacher's psychological reinforcement for the student and assistance to the student in independent learning. Also, at this level, teacher professional development is distinguished, which includes the teacher's continuous learning, professional curiosity and professional development. Another category is teacher teaching attitudes, which include the systematicity and purposefulness of teaching.

At the professional relationship level, a positive learning environment is distinguished, which is reflected in a favorable climate during the lesson. The parents' level is assigned to the artistic/musical influence of parents on the student, which is expressed by the integrity of the artistic family environment with the student's artistic education.

Descriptive theme B is composed of the teacher, student, professional relationship and teaching technique levels. The teacher's power is assigned to the teacher level, which includes teacher demandingness. This level also includes the teacher's effectiveness, which includes purposefulness, psychological support of the student, enabling the student to be responsible for independent learning, the teacher's methodicality and promoting student awareness. This level also includes teacher assessment provisions, which include formal

assessment of learning achievements and informal assessment of students through feedback.

At the student level, the activation of student motivation is distinguished, where the student's sharing of musical experience with other students prevails, the promotion of student competition, in order to increase motivation, the student is motivated by praise and the student's motivation is expressed through criticism.

The level of the professional relationship is characterized by the cooperation between the teacher and the student in the lesson, which consists of the nurturing of the educational relationship between the teacher and the student, the sharing of new knowledge between the teacher and the student in the learning process. Also, at this level, the effectiveness of teaching is distinguished, which includes the strengthening of the student's artistic self-esteem. The teaching technique level includes personalized education, which is dominated by personalized student education, and integrated education, which includes encouraging the student's responsible thinking, teacher assistance in preparing for going on stage, integrating emotions in the lesson, integrating improvisation in the lesson, integrating associations in the lesson, integrating copying in the lesson.

No level is distinguished in the descriptive BC topic.

The descriptive C topic consists of two levels: student and parent. At the student level, the implementation of the student's personal qualities prevails, which consists of the student's responsibility in learning, responsibility in choosing the continuity of the musical path, the student's perseverance, initiative, diligence, emotionality, artistic sensitivity.

The parent level includes the involvement of parents in the educational process. Here, parental support and parental non-involvement in the learning process are distinguished, which includes the transfer of parental responsibility to the teacher, attitudes towards teacher turnover, and disapproval of musical education.

The descriptive theme model allows us to see themes across five levels – teacher, student, professional relationship, teaching technique, and parents – that are applied in the work of conservatories and music/art gymnasium teachers. This model was created to allow us to see the purified, main themes obtained during the research (see Table 71).

## Empirical Modeling of Music Teacher Leadership

**Tab. 71:** A model of descriptive themes demonstrating leadership integrated into the educational interaction between teachers and students of conservatories and music/art gymnasiums

Teacher level				
A Teacher's purposefulness	AB Teacher's professional adaptability	B Teacher's professional adaptability	BC	C
Implementing the teacher's personal qualities Teacher attitudes for teaching	Teacher's professional concern for the student Teacher's professional development	Teacher power Teacher influence Teacher assessment attitudes		
Teacher level				
A	AB	B teacher influence	BC	C
		Engaging student motivation		Activating the student's personal qualities
Professional relationship level				
A	AB Positive learning environment	B Academic expediency of teacher and student	BC	C
	Positive learning atmosphere/ climate	Teacher-student collaboration in the lesson		
Teaching technique level				
A	AB	B Adaptive education	BC	C
		Personalized education Integrated education		

## Empirical Modeling of Music Teacher Leadership

Parental level				
A	AB Family influence	B	BC	C The triviality of family rules
	Parents' artistic/ musical influence on the student			Parental invol- vement in the educational process

The table of descriptive themes shows the components of each level that are important in the conservatory and music/art gymnasium between the teacher and the student in creating an educational relationship based on leadership. At the teacher level, the teacher's purposefulness, the teacher's professional adaptability, and the teacher's professional authority are relevant. At the student level, the teacher's effectiveness is important. At the professional relationship level, a positive learning space and the teacher's and student's academic purposefulness are integrated. At the teaching technique level, adaptive education is relevant. At the parent level, the family's effectiveness and the disunity of family attitudes are important.

The descriptive themes in this phenomenographic study have logical interrelationships. These relationships form a structural hierarchy of inclusion, which means increasing integrity or cohesion from the lowest to the highest descriptive theme. The relationships between the themes were determined based on the main aspects that make up each theme. Themes were identified referentially based on the highlighted distinct and overlapping components (see Table 72).

**Tab. 72:** Referential components of descriptive themes

Referential components (what is leadership in educational interaction)	How leadership is implemented	
	Emerging differences	Overlaps
Implementing the teacher's personal qualities	A	
The teacher's professional concern for the student		A, B
Teacher professional development		A, B
Teaching attitudes	A	
Positive learning environment		A, B
Personalized education	B	
Integrated education	B	

## Empirical Modeling of Music Teacher Leadership

<b>Referential components (what is leadership in educational interaction)</b>	<b>How leadership is implemented</b>
Parental artistic/musical influence	A, B
Teacher power	B
Teacher influence	B
Teacher assessment attitudes	B
Engaging student motivation	B
Activating the student's personal qualities	C
Teacher-student collaboration in the lesson	B
Parental involvement in a child's musical education	C

### *Music academy*

Five descriptive themes have been formed at the music academy level. Each of them has a described content, which determined the name of the theme (see Table 73).

## Empirical Modeling of Music Teacher Leadership

**Tab. 73:** Descriptive themes with the content of the themes and sub themes

	Theme	Subtheme 1	Subtheme 2
<b>A</b>		<b>Senior teacher level</b>	
The teacher's personal authority	Implementing the teacher's personal qualities	Teacher's – strictness – realism – flexibility	Individualized student learning
		Teacher's goodwill Student's targeted guidance	Student motivation to learn
	Teacher's professional knowledge	Student indifference to learning outcomes Student reluctance to learn	Student's lack of motivation to learn
		Teacher persistence Teacher strictness Teacher initiative	Teacher influence on student
	Teacher influence	Teacher methodological approach Teacher perfectionism	Teacher competence
		Developing student perseverance	Motivating student to learn
	Teacher evaluation provisions	Teacher methodological approach	Teacher competence
		Developing student's self-awareness Developing student's originality	Teacher influence
		Teacher's demandingness	Personalized student education
		<b>Student level</b>	
Teacher influence	Developing the student's artistic maturity	Student autonomy Student psychological resilience	
	<b>Professional relationship level</b>		
Academic appropriateness of teacher and student	Teacher-student cooperation in the educational process	Teacher learning through working with the student Creating the educational teacher-student relationship Sharing new knowledge between teacher and student through learning	
		Impact of feedback	Teacher assessment through praise/informal evaluation

## Empirical Modeling of Music Teacher Leadership

	Theme	Subtheme 1	Subtheme 2
		<b>Teaching technique level</b>	
Teacher adaptability	Personalized learning	Individualised student education Evaluation of student capabilities while forming a program	
<b>C</b>		<b>Teacher level</b>	
Teacher impact	Engaging student motivation	Enabling competitions to strengthen student motivation Promoting competition to strengthen student motivation and to achieve improvement Student intrinsic motivation	
		<b>Student level</b>	
Teacher influence	Activating student's personal qualities	Student responsibility for learning Student perseverance Student diligence Student initiative	

Descriptive topic A consists of two topics, which are attributed to the teacher level. This topic emphasizes the implementation of the teacher's personal qualities, which include the teacher's demandingness, realism, rigor and flexibility. All these components are described as individualized student education. The teacher's personal qualities also include goodwill and targeted student guidance, which are related to the student's motivation to learn. Topic A also includes the teacher's professional knowledge, which includes the lack of motivation for learning in students: students' indifference to the learning outcome and unwillingness to learn. Professional knowledge also includes the teacher's dedication to students, which includes: the teacher's efforts to achieve the result and efforts to develop the necessary student skills. Professional knowledge also includes the teacher's professionalism, which is associated with the assessment of the level of student preparation.

Descriptive topic AB consists of topics that belong to the teacher, professional relationship and parent levels. At this level, the teacher's professional development prevails. It is described as the teacher's professional self-assessment and professional self-reflection. This includes the teacher's self-study, which includes reading non-professional literature, learning by listening to other professionals, working with video and audio materials. In addition, the teacher's professional development is described as the teacher's self-motivation to constantly learn, associated with the teacher's perfectionism.

At the level of professional relations, a positive learning environment prevails, which is described as a good learning atmosphere during lectures.

At the parental level, the artistic/musical influence of parents on the student is distinguished, which includes the influence of the artistic environment on the child's musical education and parental pressure on the child to become a musician.

Descriptive theme B consists of the levels of the teacher, student, professional relationship and teaching technique. The teacher level includes several themes. The first is the teacher's professional concern for the student. It is dominated by the teacher's professional sensitivity, which is formed by their empathy. This category also distinguishes student motivation, which includes the development of student independence. In addition, the category includes the teacher's dedication, which is described as their perseverance and professional generosity. This category includes the teacher's professional support, associated with professional assistance. In addition, this category is represented by the teacher's effectiveness, which includes the teacher's demandingness, the student's empowerment to study independently, the meaning of studies, the development of self-confidence and the creation of a learning atmosphere.

The second theme, which belongs to the teacher level, is the teacher's power. This theme includes the student's trust in the teacher, which consists of the development of the student's psychological strength, and the teacher's influence on the student, which includes the teacher's perseverance, demandingness and initiative. The topic also includes the teacher's competence, which distinguishes the teacher's methodicalness and perfectionism on behalf of the student. The topic includes the student's motivation to learn, which includes the development of the student's perseverance.

The third theme at the teacher level is the teacher's persuasiveness. This theme distinguishes student motivation, which includes the development of student autonomy, as well as the teacher's competence, which consists of the teacher's methodology. Also, the teacher's effectiveness, which is dominated by the development of student self-knowledge and the development of originality.

The fourth theme distinguished at the teacher level is the teacher's assessment attitudes. This theme consists of individualized student education, which includes the teacher's demandingness.

The student level is assigned to the implementation of the student's artistic maturity, which consists of independence and psychological strength.

At the level of the professional relationship, the teacher and student cooperation in the educational process is distinguished, which consists of the teacher's learning while working with the student, the creation of the teacher-student educational relationship in the educational process, and the sharing of knowl-

edge between the teacher and the student. This level also includes the effectiveness of feedback, which includes the teacher’s assessment with praise/informal assessment.

At the level of teaching techniques, personalized education is distinguished, which includes personalized student education and assessment of student capabilities when forming a program.

No level is assigned to the descriptive topic BC.

Descriptive topic C consists of the teacher and student levels. At the teacher level, a topic is distinguished, dedicated to the activation of student motivation. This category includes the empowerment of competitions by strengthening student motivation, the promotion of competition by strengthening student motivation and development, and student internal motivation. The fifth category is dominated by individualized education, which includes the teacher’s exactingness.

The student level includes the activation of student personal qualities, which include responsibility for learning, stubbornness, diligence and initiative.

In the descriptive theme model, it is possible to see themes across five levels – teacher, student, professional relationship, teaching technique and parents – which are applied in the work of music academy teachers (see Table 74).

**Tab. 74:** A model of descriptive themes demonstrating leadership integrated into the educational interaction between music academy teachers and students

Teacher level				
A Teacher personal authority	AB Teacher professional authority	B Teacher influence	BC	C Teacher influence
Implementing personal qualities of teacher Teacher’s professional knowledge	Teacher professional development	Teacher’s professional concern/ caring for the student Power Influence Assessment approaches		Engaging student motivation

## Empirical Modeling of Music Teacher Leadership

Student level				
A	AB	B Teacher influence	BC	C Teacher influ- ence
		Developing the student's artistic maturity		Activating the student's personal qualities
Professional relationship level				
A	AB Positive learning environment	B Academic ap- propriateness of the teacher and student	BC	C
	Positive learning atmosphere	Teacher-Student Collaboration in Education Impact of Feed-back		
Teaching technique level				
A	AB	B Teacher adaptiveness	BC	C
		Personalized education		
Parental level				
A	AB Family influence	B	BC Family influence	C
	Parental artistic/ musical influence on student			

The table of descriptive themes shows the components of each level that are important in the music academy, in creating a leadership-based educational relationship between the teacher and the student. At the teacher level, the personal authority of the teacher, the professional authority of the teacher, and the influence of the teacher are relevant. At the student level, the influence of the teacher is important. At the professional relationship level, a positive learning environment is distinguished, and the academic purposefulness of the teacher and the student is distinguished. At the teaching technique level, the adaptability of the teacher is emphasized. At the parental level, the influence of the family is important.

The descriptive themes in this phenomenographic study have logical interrelationships. These relationships form a structural hierarchy of inclusion, which means increasing integrity or cohesion from the lowest to the highest descriptive theme. The relationships between the themes were determined based on the main aspects that make up each theme. Themes were identified referentially based on the highlighted distinct and overlapping components (see Table 75).

**Tab. 75:** Referential components of descriptive themes

Referential components (what is leadership in educational interaction)	How leadership is implemented	
	Emerging differences	Overlaps
Activating the teacher personal qualities	A	
Teacher professional knowledge	A	
Teacher professional development		A, B
Activating student artistic maturity	B	
Activating student personal qualities	C	
Positive learning environment		A, B
Personalized education	B	
Parents; artistic/musical influence on student		A, B
Teacher professional concern/caring for the student	B	
Teacher power	B	
Teacher influence	B	
Activating student motivation	C	
Teacher assessment approaches	B	
Teacher-student cooperation in the lesson	B	
Feedback impact	B	

The teacher and the student, by creating positive relationships in the context of education, establish a teaching and learning atmosphere based on mutual respect and trust. This is also called a conducive educational space for learning, which encourages students to be more self-confident, motivated to learn and improve, and actively engage in activities. Below, interpretive considerations are presented according to formal institutional levels on how the teacher's leadership affects the student in contributing to the formation of a future musical performer.

### *Music school*

*Teacher authority.* The teacher's authority in the research results is related to student assistance. The research results show that assistance is often implemented by pressure – the student is still sought to be forced, instructed and expected to obey. Teachers claim that such a methodology is related to the development of resilience in students. Also, the research results reveal that such attitudes lead students to automatism – they stop thinking for themselves and wait for the teacher to think and then seek to adapt to the teacher's thinking. The teacher's strictness is seen by the teachers themselves as an influential instrument. The research shows that teachers create opportunities for students to listen to works played by other musicians, but the teachers themselves select them, which shows that the student is not included in the development of musical taste, he or she is not at least a partial leader of his/her own musical self-education and then does not participate in the development of musical taste. Such manifestations of teacher leadership in education are associated with an autocratic leadership style, when the teacher maintains an atmosphere of strict control in the relationship with the student (Rashid et al., 2019).

*Teacher professional image.* The teacher's professional image in the research results influences the student's assistance in the learning process. The professional image of music school teachers in the lessons is diverse. However, the prevailing image is that of a demanding teacher. The teacher's demandingness still helps students to understand their responsibility for learning, which promotes student independence in learning. This is also reported in the scientific literature, which states that a demanding teacher is characterized by clear subordination, the absence of excessive emotions, and sometimes even indifference to the achievements of his/her students. With such behavior, even minor encouragement from the teacher is treated as the greatest praise. Such a relationship between the teacher and the student motivates the student to new achievements (Chester, 2023). This characteristic is associated with instructional leadership (Southworth, 2009), in which the teacher plays a key role, and compliance and obedience are required from the student. The results of the study showed that the teacher, being creative, benevolent and curious, positively motivates the student by encouraging the student to achieve good results. Such a teacher's attitude is associated with educational or coaching leadership, which is characterized by the teacher helping the student to grow and develop by learning to take responsibility for their actions (Berg, 2006).

*Teacher assessment approaches.* The study revealed that there are two assessment methods in music schools that are reported by teachers. These are formal, assessed by grades, and verbal, when the teacher tells the student during the lesson what was good and what was bad. Formal assessment, assessed by

grades, is the most effective because it increases students' internal motivation, which is related to learning pieces, frequent independent rehearsals by the student, good performance in a concert or competition, and good competition between students. Thus, the results of the study show that formal assessment, as an external stimulus, is internalized by the student and becomes an internal motivation to achieve better results. In this context, it is difficult to talk about specific teacher leadership, because teachers were not asked how they develop the assessment system and what specific assessments they use. However, based on their narratives, it is clear that the teacher's grade is only one component contributing to the student's motivation to learn, grow, and improve. Therefore, it could be assumed that coaching (Bean et al., 2010) and instructional (Smith and Andrews, 1989) leadership are integrated in this case. *Teacher professional concern.* Teacher professional concern was one of the most important statements in the results of the study, which teachers identified as prevailing in today's music education. Teachers express concern through the use of their professionalism in working with students from learning notes to preparing for competitions, motivating them to learn and providing emotional support. The study showed that children studying in music schools have a variety of abilities, which is why teachers adapt to students, and as a result, they are obliged to implement help. Thus, the results of the study show that teachers apply caring-based leadership, in which teachers support students in achieving the intended educational goals and the highest educational standards, being together every step of the way, but demanding to see the student's learning, in which the student's responsibility is a priority (Larkins-Strathy & LaRocco, 2007). In this case, caring leadership merges with coaching leadership (Kozlowski et al., 1996).

*Teacher influence.* The study revealed that teacher influence is related to student support in music school. By influencing students – regarding their playing at home, independent learning, positive support, and interest, teachers help them take responsibility for their own learning. The results showed that music school teachers' influence on students begins at the outset of their studies and continues throughout the entire period of study at music school. This context demonstrates the teacher's focus on coaching leadership, in which the teacher's professionalism and support for the student during education create opportunities for him/her to unfold (Hamlin et al., 2009).

*Activating student personal qualities.* The study showed that students activate their personal qualities. The student's responsibility, willpower, confidence, individuality, understanding and spontaneous desire to be a performer help to form themselves as a future professional. The results revealed that if a student wants to be a professional performer, he or she must have these qualities, but must be able to master new ones and develop them throughout his/her learn-

ing path. The results of this study highlight the fact that the student's qualities should not be ignored, and the teacher must activate them for the benefit of the student, in order to increase the student's motivation for learning, self-confidence and pride in his/her achievements. Since these research results do not include teacher participation, it can only be assumed that a teacher who is able to bring out the qualities of a student integrates several leadership styles – democratic, which is characterized by teacher satisfaction with work and, as a result, a prevailing positive attitude of the teacher towards working with the student (Nwokamma et al., 2018); instructional, which is focused on overcoming learning challenges (Leithwood et al., 2004; Louis et al., 2010); and coaching, in which the teacher tends to provide assistance to the student (Hackamn and Wageman, 2005).

*Activation of student motivation.* The study showed that student motivation is activated through the help provided by the teacher. Music school teachers help students increase motivation, which is developed through performances – for friends, parents, thus increasing their confidence and self-esteem. When students perform activities designed to increase teacher motivation, praise is used, which gives confidence to strive for professionalism. In this context, the integration of caring-based leadership (Larkins-Strathy & LaRocco, 2007) and coaching (Robertson, 2008) leadership is evident.

*Preparing a student for a professional path.* The study showed that teacher support in music school is necessary in preparing students for a professional path. This shows that teachers set high standards for learning and performing pieces in the teaching (learning) process, actively integrate concert practices, implement psychological support in various situations, and develop an understanding of the quality of music playing. Such support gives the student an understanding of his/her choice of further musical path in pursuit of a performing career. Coaching leadership is successfully applied in this context (Eriksen et al., 2020).

*Teacher-student collaboration in the classroom.* The results revealed that teacher-student collaboration in the classroom is empowering and related to student support. The study participants described teacher-student collaboration in two stages. The first is when the teacher demonstrates and then the student makes an effort to do as the teacher tells them. The second is when the student's achieved result is considered through discussion with the teacher. Thus, the teacher integrates autocratic (Bahard et al., 2023), democratic (Nwokamma et al., 2018) and coaching (Bean et al., 2010) leadership styles.

*Teacher, student, and parent partnership.* The study showed that teacher, student, and parent partnership is enabled through an educational relationship. The educational relationship is manifested through the teacher's professionalism, parents' respect for the teacher, parents' support for the student and ef-

forts towards the student's good results, and the student's trust in the teacher. This process demonstrates the effectiveness and meaningfulness of shared leadership (Kocolowski, 2010).

*Positive learning environment.* The study showed that a positive classroom environment promotes a good mood among students, which in turn leads to good student achievement. Music school teachers are supportive. As the study participants stated, they have abandoned harsh words, which are not as effective as gentle, supportive teaching. In this context, the educational (Waters, 2004) leadership style is evident, in which the context of teaching and learning is relevant.

*Integrated education.* The results revealed that in integrated education, teachers use games in lessons and recommend their use at home. Teachers play with students during lessons and at the same time develop the child's responsibility. They also invite parents to such activities. In such activities, the center is the student, so learning is interesting for the child and at the same time, he or she is engaged in learning. From this context, it can be assumed that here teachers integrate expert leadership (Harris et al., 2003), caring-based leadership (Larkins-Strathy and LaRocco, 2007) and distributed leadership (Joo, 2020).

*Personalized education.* The study revealed that a personalized approach in music school is when the teacher adapts to the student's abilities and learning style, although each student is educated individually. In this context, two leadership styles are integrated – educational (Harris and Muijs, 2003) and adaptive (Boylan, 2018) leadership.

*Parental influence on children.* The results of the study revealed that parental influence is expressed through their values and their ability to take responsibility for their children's education. However, parental influence at music school has a significant impact on the child's future musical career, learning process at home, motivation, encouragement, and care. Shared leadership is relevant in this context (Kocolowski, 2010).

*Parental involvement in student musical education.* The results of the study showed that parental involvement in a music school in a child's musical education is related to support. According to the study participants, it is easier for students to learn at home when parents participate in lessons and become familiar with the material being taught. This means that the teacher seeks to create a learning community that consists of the student and his/her family and the teacher. These are components of educational leadership (Guillaume et al., 2019).

*Parental artistic/musical influence on student.* The results revealed that parents' artistic influence is related to support. Children from musical families are introduced to music earlier than children from non-musical families. For a child

from a musical family, musical subjects are already self-evident, as a result of which he or she learns everything faster. Therefore, educational leadership is relevant in the relationship between the teacher and the students, the student's parents with the student (their child), and the student's parents with the teacher.

### ***Music/Art gymnasium and conservatory***

*The implementation of teacher personal qualities.* The implementation of the personal qualities of the teachers in a conservatory and music or art gymnasium is related to helping the student in the learning process. Such qualities of the teacher as tolerance, patience, motivation, stubbornness, duty, competence, help to form the student in a variety of ways.

Students, seeing the above-mentioned personal qualities of the teachers in the lessons, adopt them or at least try to apply the same in their own learning. The results of the study show the implementation of the charismatic leadership of the teacher (Loukeri et al., 2021).

*Teacher power.* The teacher's power in the learning process is associated with assistance. The study revealed that strict requirements for the student help to develop a professional performer. Teachers most often show their power to students when it is necessary to select the right repertoire, enable the student's psychological strength, indicate teaching attitudes, and activate the student's independent work. In this case, autocratic leadership prevails in the teacher's work, in which he or she uses their professional power (Bahard et al., 2023).

*Teaching approaches.* Teachers' attitudes to teaching are related to student support. The study participants indicated that two attitudes prevail in the teaching process: systematicity, which helps not to deviate from achieving a certain set goal, and purposefulness, which helps to plan the student's working time, indicating the time period within which the student must complete the task. The results of the study suggest that teachers tend to apply caring-based leadership (Larkins-Strathy and LaRocco, 2007).

*Teacher influence.* The teacher's influence on a student at a conservatory and a music or art gymnasium is related to assistance. The study revealed that the teacher's influence is most evident in applying various teaching methodologies, solving students' playing problems. And also, the study revealed that in a lesson, the teacher is an influential leader, therefore it is important for him/her to properly direct, even more influence the student so that he or she learns correctly and is able to play music professionally. The results reveal the obvious fact that the teacher's influence is related to the integration of instructional

leadership (Southworth, 2009; Helen and Printy, 2003) and coaching leadership (Hackamn and Wageman, 2005).

*Teacher professional concern/caring.* The teacher's professional concern, as in music schools, as well as in conservatories and music or art gymnasiums, is related to assistance in the teaching (learning) process. The results showed that teachers care about the student's learning and personal well-being throughout the entire learning period, that is, from the beginning to the end. Teachers mostly help with independent learning and psychological reinforcement. Teachers are characterized by the implementation of caring-based leadership for the sake of student well-being (Ryu et al., 2020).

*Teacher professional development.* The study showed that the teacher's professional development is related to assistance to the student by setting an example. Teacher professional development takes place through participation in competitions, personal playing, concerts, seminars, communication and cooperation with other teachers, musicians, work with students, listening to various music, constant interest in their specialization, participation in international events. The study participants stated that a student learning from an activity teacher sees a role model and strives to be like him/her. Thus, the teacher's expert leadership creates opportunities for the student to become his/her follower (Sayabek et al., 2018).

*Teacher assessment approaches.* In the conservatory, student assessment has an impact on teaching (learning) and helps achieve goals. At this stage, according to the study participants, assessment is formal, when assessed by grade, and informal, when assessed by praise, verbally, according to the student's work and abilities. Assessment by grade has a greater impact on motivation and achievement of results. Assessment is important for students studying at the conservatory, and the teacher understands the significance of assessment in increasing the student's motivation for learning and achievements. This reveals the relevance of the teacher's role, which is associated with coaching leadership (Bean et al., 2010).

*Empowering student personal qualities.* The student's personal qualities help in the learning process. The study revealed that students are motivated, responsible, persistent, proactive, and strive for professionalism. These qualities are found when the teacher is constantly next to the student, which indicates the effectiveness of the applied coaching leadership (Hamlin et al., 2009).

*Activating student motivation.* The study reveals that student motivation activation is related to assistance in the learning process, when teachers increase student motivation through competitions, concerts, festivals, public performances, student cooperation and communication. Also, teacher praise and listening to other students' performances are used to increase motivation. In

this context, it is seen that the instructional (Leithwood and Riehl, 2005) and coaching (Hackman and Wageman, 2005) leadership styles are integrated.

*Teacher-student collaboration in the classroom.* Teacher-student collaboration in the classroom is related to helping the student in the learning process. Collaboration in the classroom takes place as an exchange – the teacher gives, and the student responds with his/her input, thus engaging and expressing his/her opinion in the learning process. At this stage, such collaboration in the classroom takes place through the educational relationship between the teacher and the student. These research results show that the educational relationship between the teacher and the student is characterized by shared leadership (Harris, 2010).

*Positive learning environment.* A positive learning environment created by a teacher is associated with helping a student feel good. According to the study participants, the learning environment is friendly, supportive, and builds trust in the teacher. Thus, educational leadership is undeniable in the educational relationship between a teacher and a student (Cotton, 2003).

*Integrated education.* The results suggest that teachers integrate methods to overcome stage fright, apply the improvisational lesson method, and integrate student critical thinking. Expert (Sayabek et al., 2018) and coaching (Hawkins, 2012) leadership are integrated.

*Personalized education.* The study showed that personalized education is individual – according to the student's playing abilities, selected teaching methods and repertoire, which is individually adapted. Personalized education allows creating good conditions for the student to improve. Thus, educational (Siddique et al., 2011) and coaching (Berg and Karlsen, 2007) leadership are relevant to this context.

*Parental involvement in educational process.* The study revealed that parental involvement in the educational process occurs when they are interested in the child's learning process, support it, and create appropriate conditions for independent rehearsals. The context of the data confirms that shared leadership is the most significant here (Harris, 2010).

*Parental artistic/musical influence on student.* The study showed that parents' artistic influence on the child is present from the child's infancy. Such influence and artistic integrity of the family help to more meaningfully achieve musical professionalism. Adaptive leadership is relevant here (Boylan, 2018).

### *Music academy*

*Teacher professional knowledge.* The study showed that the teacher's professional knowledge is associated with helping the student. The teacher shares his/her professional knowledge with students who have various abilities. Having assessed the students' musical abilities – advantages and disadvantages – he or she knows exactly how to maintain the advantages and reduce the disadvantages. Although the students lack motivation to learn, the teachers view this constructively and try to influence the student with their knowledge by providing them with professional knowledge. Thus, the teacher's integrated expert leadership (Sayabek et al., 2018) together with coaching leadership (Turnern, 2010) contributes to the development of students' professionalism.

*Implementation of teacher personal qualities.* The implementation of the teacher's personal qualities is related to helping students. The study revealed that the teachers are strict and demanding in lectures. Such qualities of a teacher help motivate students and achieve the desired results faster. Although teachers are demanding, strict and realistic in their lectures, they remain polite and respectful with students, because they view them as future colleagues. Thus, the results suggest that teachers tend to integrate autocratic (Bahard et al., 2023) and coaching leadership (Crocker and Knight, 2005).

*Teacher power.* Teacher power is related to helping students. The study revealed that teacher power is manifested through pressure on students. Such pressure enables them to learn more difficult works, participate in competitions, perform, and be proactive. The study showed that the teacher is an influential autocratic leader on whom the entire learning process depends (Bahard et al., 2023).

*Teacher influence.* Teacher suggestibility is associated with help. The study showed that the teacher's suggestions to the student are conducive to learning, questioning of works, learning of works, and independent work. This is true also for technical development, auditions, and participation in concerts and competitions. Thus, coaching leadership prevails here (Hallinger, 2007).

*Teacher professional concern/caring for student.* Teachers' professional concern is related to help. The study revealed that teachers not only care about students' learning, helping them in the learning process, but also put effort into the psychological well-being of the students. This demonstrates the application of caring leadership (Ryu et al., 2020; Louis and Murphy, 2016).

*Teacher professional development.* Teacher professional development is related to helping students at the music academy. The study showed that teachers improve by analyzing their working day, reading books, listening to recordings. They also improve through playing or singing, organizing concerts, and conducting master classes. Teachers, while improving in their profession, set

an example for students, thus encouraging them to be active. Thus, the teacher's expert leadership creates opportunities for students to be their followers (Sayabek et al., 2018). This context suggests that a model of leadership based on example may also be characteristic (Louis and Murphy, 2016).

**Teacher assessment approaches.** Teacher assessment attitudes are associated with helping students. In addition to formal assessment based on grades, individualized, verbal, and critical assessments prevail at the music academy. The study revealed that the most influential assessment for students in education is verbal, because it helps the student's understanding of teaching /learning. The results of the study prove that assessment plays an important role for students, through which the teacher influences the student's motivation, and the student is empowered for meaningful learning. However, the opinion based on the experience of teachers that verbal assessment is influential shows that understandings and attitudes are shared. This allows us to assume the application of shared leadership (Harris, 2010) without excluding the application of coaching leadership (Bean et al., 2010; Anderson, 2013).

**Activating student personal qualities.** Activating a student's personal qualities helps in the learning process. The study showed that most students studying at the music academy are responsible and persistent. Such personal qualities help students in pursuing a professional career as a performer. This context reveals the need for the teacher to be insightful, signifying the meaningfulness of applying coaching leadership (Berg, 2006; Ellinger and Bostrom, 1999).

**Activating student motivation.** Student motivation activation is related to student support. The study revealed that students at the music academy gain motivation through participation in competitions, through ongoing preparation for them, as intensive work takes place – auditions, concerts. Also, through competition with other students when participating in various performances. From this context, it is obvious that the teacher has to play many roles in the educational relationship with the student – motivator, supporter, instructor and role model. Therefore, it can be assumed that elements of caring leadership (Ryu et al., 2020; Louis and Murphy, 2016), instructional leadership (Leithwood et al., 2004; Louis et al., 2010; Hallinger 2011), shared leadership (Harris, 2010; Kocolowski, 2010) and educational leadership (Waters, 2004) can be integrated here.

**Teacher-student cooperation in the educational process.** Teacher-student cooperation in a music academy is related to assistance. The study showed that cooperation between a teacher and a student takes place through sharing the educational process, through student initiative, independence and empowerment of motivation. However, most cooperation takes place through sharing the educational process. That is, when the teacher communicates with the student, shares his/her experience and knowledge, teaches – and the student

takes over from the teacher, puts in even more of his/her own independent work and is self-interested. From this context it can be seen that shared leadership in the educational relationship between a teacher and a student is relevant (Kocolowski, 2010).

*Positive learning environment.* A positive learning environment in music academy lectures is related to support. The study showed that a good atmosphere prevails in lectures. However, in order for work to take place and there to be results, it must be efficient and encouraging. Therefore, the relevance of educational leadership for a teacher working with students in lectures is a priority aspect (Cotton, 2003)

*Implementation of a student's artistic maturity.* The study showed that the student's artistic maturity is manifested through independence in achieving professionalism and psychological strength. A student who has these qualities is mature enough to express a unique musical style in achieving professionalism. Therefore, authentic leadership is relevant here (Berkovich and Gueta, 2020).

*Feedback effectiveness.* The study revealed that feedback in music academies is individualized and, if positive, verbal praise. In this case, the teacher is likely to apply coaching (McKenna and Walpole, 2008) and expert (Sayabek et al., 2018) leadership.

*Personalized education.* The results revealed that personalized education in today's musician training involves selecting methods and programs according to the student's level of preparation. Therefore, adaptive leadership is a priority (Boylan, 2018).

*Parental artistic/musical influence on students.* The results suggest that students who grow up in families with parents who are professional musicians, music occupies an important place in their lives. Therefore, children often choose the path of their parents: this is leadership based on authority (Esmaeili et al., 2015).

The results of the study revealed that teachers at various formal institutional levels, where musical performers are trained, apply various leadership styles. The results do not allow us to assert that there are leadership styles characteristic of a specific institutional level. These styles depend on the personality, competence and general knowledge of the teacher. Below are the interpretations of the results, revealing the nature of the leadership applied by teachers in interacting with students.

## Empirical Modeling of Music Teacher Leadership

**Tab. 76:** Differences and similarities in applied leadership styles at school, conservatory and academy levels by topic

Theme	Music school	Conservatory and art/music gymnasium	Music academy
	Leadership style(s)	Leadership style(s)	Leadership style(s)
Professional teacher image	<ul style="list-style-type: none"> <li>● Instructional Coaching</li> </ul>		
Implementing teacher personal qualities		<ul style="list-style-type: none"> <li>● Charismatic</li> </ul>	<ul style="list-style-type: none"> <li>● Autocratic Coaching</li> </ul>
Teacher professional knowledge			<ul style="list-style-type: none"> <li>● Expert</li> <li>● Coaching</li> </ul>
Teacher professional development		<ul style="list-style-type: none"> <li>● Expert</li> </ul>	<ul style="list-style-type: none"> <li>● Expert</li> <li>● By example</li> </ul>
Teaching approaches		<ul style="list-style-type: none"> <li>● Caring</li> </ul>	
Teacher power		<ul style="list-style-type: none"> <li>● Autocratic</li> </ul>	<ul style="list-style-type: none"> <li>● Autocratic</li> </ul>
Teacher influence			<ul style="list-style-type: none"> <li>● Coaching</li> </ul>
Teacher authority	<ul style="list-style-type: none"> <li>● Autocratic</li> </ul>		
Teacher professional concern/caring for student	<ul style="list-style-type: none"> <li>● Caring Coaching</li> </ul>	<ul style="list-style-type: none"> <li>● Caring</li> </ul>	<ul style="list-style-type: none"> <li>● Caring</li> </ul>
Teacher influence	<ul style="list-style-type: none"> <li>● Coaching</li> </ul>	<ul style="list-style-type: none"> <li>● Instructional Coaching</li> </ul>	
Assessment approaches	<ul style="list-style-type: none"> <li>● Instructional Coaching</li> </ul>	<ul style="list-style-type: none"> <li>● Coaching</li> </ul>	<ul style="list-style-type: none"> <li>● Shared Coaching</li> </ul>
Engaging student motivation	<ul style="list-style-type: none"> <li>● Caring Coaching</li> </ul>	<ul style="list-style-type: none"> <li>● Instructional Coaching</li> </ul>	<ul style="list-style-type: none"> <li>● Caring</li> <li>● Instructional</li> <li>● Shared</li> <li>● Educational</li> </ul>
Implementing student artistic maturity			<ul style="list-style-type: none"> <li>● Authentic</li> </ul>
Preparing student for professional path	<ul style="list-style-type: none"> <li>● Coaching</li> </ul>		
Implementing student personal qualities	<ul style="list-style-type: none"> <li>● Democratic</li> <li>● Instructional</li> <li>● Coaching</li> </ul>	<ul style="list-style-type: none"> <li>● Coaching</li> </ul>	<ul style="list-style-type: none"> <li>● Coaching</li> </ul>
Positive learning environment	<ul style="list-style-type: none"> <li>● Educational</li> </ul>	<ul style="list-style-type: none"> <li>● Educational</li> </ul>	<ul style="list-style-type: none"> <li>● Educational</li> </ul>

## Empirical Modeling of Music Teacher Leadership

Theme	Music school	Conservatory and art/music gymnasium	Music academy
Personalized education	<ul style="list-style-type: none"> <li>● Educational</li> <li>● Adaptive</li> </ul>	<ul style="list-style-type: none"> <li>● Educational</li> <li>● Adaptive</li> </ul>	<ul style="list-style-type: none"> <li>● Adaptive</li> </ul>
Integrated education	<ul style="list-style-type: none"> <li>● Expert</li> <li>● Caring</li> <li>● Distributed</li> </ul>	<ul style="list-style-type: none"> <li>● Expert</li> <li>● Coaching</li> </ul>	
Teacher-student collaboration in classroom	<ul style="list-style-type: none"> <li>● Autocratic</li> <li>● Democratic</li> <li>● Coaching</li> </ul>	<ul style="list-style-type: none"> <li>● Shared</li> </ul>	<ul style="list-style-type: none"> <li>● Shared</li> </ul>
Partnership between teacher, student and parents	<ul style="list-style-type: none"> <li>● Shared</li> </ul>		
Parental involvement in a student's musical education	<ul style="list-style-type: none"> <li>● Educational</li> </ul>	<ul style="list-style-type: none"> <li>● Shared</li> </ul>	
Parental influence on student	<ul style="list-style-type: none"> <li>● Shared</li> </ul>		
Parental artistic/musical influence on student	<ul style="list-style-type: none"> <li>● Educational</li> </ul>	<ul style="list-style-type: none"> <li>● Adaptive</li> </ul>	<ul style="list-style-type: none"> <li>● Based on authority</li> </ul>
Feedback impact			<ul style="list-style-type: none"> <li>● Coaching</li> <li>● Expert</li> </ul>

The results of the study presented in Table 76 allow us to state that the leadership styles prevailing in most topics in the educational relationship between the teacher and the student are different, and are the same in only four topics across all institutional levels. This proves that the educational relationship between the teacher and the student in the teaching/learning process is based on leadership styles.

The following leadership styles prevail in the topics: instructional, educational, coaching, adaptive, expert, autocratic, authority-based, caring, shared, distributed, democratic, authentic and charismatic leadership.

The results show the differences in leadership styles in the contents of the same topics that emerged at different institutional levels:

- On the theme of the teacher professional image, which belongs to the music school level, two leadership styles prevail, which represent this topic: instructional and coaching leadership. At other levels, this theme is irrelevant.

- Meanwhile, on the theme of implementation of teacher personal qualities, which represents the conservatory and music or art gymnasium, charismatic leadership prevails; at the music academy level, unlike the aforementioned level, autocratic and coaching leadership styles prevail. At the music school level, this topic is not integrated.
- The theme of teacher professional knowledge prevails only at the music academy level, and expert and coaching leadership are clearly integrated with it. At other institutional levels, this topic is irrelevant. In the topic of the teacher's professional development, which belongs to the conservatory and music or art gymnasium level, expert leadership is integrated, and at the music academy level, expert and exemplary leadership are integrated. At the music school level, this theme is not met.
- The theme of teacher professional development prevails at the conservatory and music or art gymnasium, and caring-based leadership is evident there. At other levels, this theme is not relevant. The theme of teacher power, which prevails only at the conservatory and music or art gymnasium and music academy levels, includes autocratic leadership. At the music school level, teacher power is irrelevant.
- The theme of teacher influence prevails at the music academy level, and coaching leadership is attributed to it. At other levels, this theme is not met.
- The theme of teacher authority has only emerged at the music school level, and this theme is represented by autocratic leadership.
- The theme of teacher influence prevails at two levels, namely music schools and conservatories and music or art gymnasiums. Coaching and instructional leadership are integrated in this theme. At the music academy level, the topic of teacher influence is not present. The theme of student motivation is dominant at the music school level, where caring and coaching leadership are integrated. Also, at the conservatory and music or art gymnasium levels, instructional and coaching leadership are dominant. And at the music academy level, this topic is dominated by caring, instructional, shared and educational leadership.
- The theme of student artistic maturity is integrated at the music academy level, where authentic leadership is dominant. At the music school and conservatory or music and art gymnasium, this topic is not relevant.
- The theme of student preparation for professional path belongs to the music school level, where coaching leadership is represented. Meanwhile, this theme is not present at other levels.
- The theme of personalized education is dominant at the music school level, where educational and adaptive leadership are integrated. This theme also

prevails at the conservatory and music or art gymnasium, where educational and coaching leadership belong. Moreover, this theme prevails at the music academy level, where adaptive leadership is integrated.

- On the theme of integrated education, the music school level prevails, where expert, caring and distributed leadership prevails. And also, this theme represents the conservatory and music or art gymnasium levels, where expert and coaching leadership are integrated. This theme is not present at the music academy level.
- The theme of teacher and student collaboration in the classroom is present at all three institutional levels. In the music school, autocratic, democratic and coaching leadership prevails. Shared leadership prevails at the conservatory and music or art gymnasium and music academy levels.
- The theme of partnership between teacher, student and parents prevails at the music school level, where shared leadership is represented. This theme is not present at other levels.
- The theme of parental involvement in the student's musical education represents the music school, where shared leadership is integrated, and the conservatory and music or art gymnasium, where educational leadership is represented. This theme is not relevant at the music academy level.
- The theme of parental influence is only in the music school, and here shared leadership is clearly integrated. At the level of the conservatory and music or art gymnasium and music school, this topic is not present.
- The theme of parental artistic/musical influence on students prevails at all three institutional levels. At the music school, educational leadership is integrated, at the level of the conservatory and music or art gymnasium, adaptive leadership is integrated, and at the music academy, leadership based on authority.
- The last theme is feedback impact, which prevails only in the music academy, and here coaching and expert leadership are integrated. At other institutional levels, this topic is not relevant.

The results show overlaps of leadership styles in the content of the same themes that emerged at the same institutional levels:

The theme of teacher professional concern/caring for student prevails at all institutional levels, and here care-based leadership is integrated, while the music school level it is complemented by coaching leadership.

The theme of teacher assessment approaches prevails at all levels, and here coaching leadership is highlighted. The music school level is complemented by instructional leadership, while the music academy level is shared.

The theme of student personal qualities also prevails at all levels, and here coaching leadership is highlighted. At the music school level, democratic and instructional leadership are also present. On the theme of a positive learning environment, educational leadership prevails at all levels.

This monograph presents empirical research and conceptual considerations; interpretations of results imply specific recommendations.

*For teachers:* The results of the study showed that teachers need to develop a stronger dialogue with students. Therefore, during lessons and lectures, it is important to pay more attention to the communication and cooperation between the teacher and the student, which has an impact on teaching/learning and its strengthening, towards the achievement of high results. It is also important that the teacher listens to the student, and is able to adapt to his/her capabilities and individuality.

Also, the teacher should pay more attention to verbal feedback, which is inseparable from good results and educational trust in the teacher. Providing more emotional support and rethinking whether autocratic decisions give the right result so that the child loves music and continues a career as a music performer. Moreover, teachers should set an example for their students by paying more attention to personal and professional development opportunities and sharing them with the student. Teachers should pay more attention to more democratic teaching principles that encourage sharing the teaching/learning process between the teacher and the student, thus including various leadership styles. Also, teachers should not be afraid of an interactive leadership-based educational relationship with the student and its use in professional music education.

*For parents:* The results of the study revealed that parents must be part of the child's education. This means being mediators, helpers, and acting together with the teacher for the sake of the child's education. The results of the study showed that parents pay too little attention and help their children in music education. Therefore, it is important for parents to get involved in the educational process and take an interest in their child's education and help at home and in other activities related to musical development. In the national context, parental involvement in their child's education is too low.

*For students:* Students should devote sufficient time to independent learning, be respectful towards teachers and value their work and the knowledge they provide. They should be proactive, curious, be interested in changing innovations, and cooperate with professionals and colleagues in their field. Students should represent themselves and their country and educational institution at international level events. Moreover, they should actively engage in the educational process, aiming for a career as a professional music performer.

*For researchers:* There is no research on the education of professional musicians and the educational relationship based on the leadership of the teacher with the student in Lithuania. This indicates an insufficiency on this topic: therefore, scientists should pay more attention to research that is relevant to the training of professional music performers. Researchers are suggested to rely on the data of the study in order to delve deeper into the scientific problems of the training of music performers and the educational relationship based on the leadership of the teacher, to raise new questions and to solve them. Moreover, the results of the study revealed that such a topic is new for researchers in the field of music, therefore, it is important to develop it. The interaction with the student based on the leadership of the teacher has an impact on teaching/learning and obviously promotes better teaching/learning results.

It is expected that this scientific work will expand the understanding and knowledge of current and future teachers about education, training of professional musicians, and the importance of the educational relationship based on leadership. This study will help young teachers in preparing their final scientific theses and starting pedagogical work with students.



# CHAPTER IX

## Conclusions

1. Educational interaction with the student based on the teacher's leadership helps to form a future performer at all three institutional levels from music school to higher education. The results of the study allow us to state that in the education of a professional music performer, the following leadership styles are integrated: educational, instructional, coaching, adaptive, authentic, autocratic, authoritative, charismatic, democratic, expert, distributed, exemplary and caring.

*Music school level.* The results of the study showed that in a music school, the teacher and the student are in constant contact in the educational process. The teacher-student relationship is created through many aspects that are presented in their description. The teacher-student relationship is manifested through the teacher's authority. This means that the teacher represents solely the opinion of the authorities, and the student is educated through pressure, and thus autocratic leadership is integrated. The teacher-student relationship is visible through the teacher's professional image. It is noted that the teacher is demanding and his/her education style is characterized by clear subordination and indifference to his/her student. Such an educational relationship between the teacher and the student is associated with the student's motivation. The teacher's creativity and goodwill positively affect the student and such an attitude is associated with the teacher's help to improve the student, as a result of which instructional and coaching leadership are integrated. The teacher-student relationship is also found in the assessment of students. The teacher's formal assessment of the student with a grade is an internal motivation to achieve better results, therefore, coaching and instructional leadership are integrated. The teacher-student relationship is visible through the teacher's professional care. Teachers take care of the student from learning notes to preparing and performing in competition, motivating them to learn and providing emotional support: this is leadership based on care. It is worth noting

that the teacher-student relationship is visible through the teacher's influence. It begins at the beginning of learning and continues throughout the entire period of learning at a music school. Therefore, coaching leadership is relevant here. The relationship between the teacher and the student is associated with the implementation of the student's personal qualities. The student's responsibility, willpower, trust, individuality, understanding and spontaneous desire to be a performer help to form as a future professional. A teacher who is able to implement these qualities can integrate such leadership styles as democratic, instructional and coaching leadership. Moreover, the relationship between the teacher and the student is created through the implementation of the student's motivation. The teacher helps to increase the student's motivation through various activities and, as a result, caring leadership is integrated. The relationship between the teacher and the student is created through the preparation of the student for a professional path. Teachers set high standards for learning, develop an understanding of the quality of playing, integrate concert practices, and implement psychological support. And this is how coaching leadership is integrated. It is worth mentioning that the teacher-student relationship is created through teacher-student collaboration in the lesson: teacher and student share responsibility in education. Therefore, autocratic, democratic and coaching leadership styles are relevant here. The teacher-student relationship is created through the partnership of the teacher, parents and student. Equal involvement of the teacher, student and parents promotes development. This process shows that the effectiveness and meaningfulness of shared leadership. The teacher-student relationship is created through a positive learning environment. This means that a good learning environment promotes good results. In this context, the educational leadership style is evident, in which the teaching and learning context is relevant. The teacher-student relationship is visible through integrated education. Various methodological and practical material is integrated in the lessons, which is characterized by expert, caring and distributed leadership. The teacher-student relationship is visible through personalized education. The teacher adapts teaching methods to the student's capabilities. Educational and adaptive leadership are relevant here. The teacher-student relationship is created through the influence of parents on the child. Parental help is influential on the child's further musical path and thus shared leadership emerges. The teacher-student relationship is also created through the involvement of parents in the child's learning, thus creating a community that consists of the teacher, student and parents by integrating educational leadership. The teacher-student relationship is also created through the artistic/musical influence of parents on the student. It is easier for students when their parents are musicians. Educational leadership is relevant here.

## Conclusions

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Thus, the optimal outcome requires: the teacher's authority, professional image, assessment, professional concern, and influence; the implementation of the student's personal qualities, motivation, and preparation for the professional path; the teacher and student's cooperation in the lesson in a positive learning environment, integrated and personalized education; the "triangle" of communication between teacher, student and parents, and the influence of parents on the child. The involvement of parents in the child's musical education and the artistic influence of parents on the student are visible through the educational interaction with the student based on the teacher's leadership, and help the student to develop as a music performer at the music school level.

*Music/art gymnasium and conservatory level.* The results of the study showed that in the conservatory, the teacher and the student are in constant contact in the educational process. The relationship between the teacher and the student is visible through the implementation of the teacher's personal qualities. Teacher qualities such as tolerance, patience, motivation, stubbornness, duty, competence, help to form a student in a variety of ways. The results of the study show that charismatic leadership is relevant here. The teacher-student relationship is created through the teacher's power, and is associated with help and strict requirements for the student. The results of the study revealed that autocratic leadership is integrated here. The teacher-student relationship is associated with the teacher's teaching principles. The teacher integrates systematicity and planning of working time. Furthermore, here it is relevant to talk about leadership based on care. The teacher-student relationship is visible through the teacher's effectiveness. Effectiveness is associated with solving problems by including various methodologies for implementing their solution. Thus, integrating instructional and coaching leadership. The teacher-student relationship is created through the teacher's professional care. Here it is manifested through assistance from the beginning to the end of learning, with the main emphasis on independent learning and psychological reinforcement. Therefore, caring leadership is relevant here. The teacher-student relationship is created through the teacher's professional development, which directly affects the student's own development thus creating opportunities for the student to follow the teacher's example. The results of the study showed that expert leadership is relevant here. The teacher-student relationship is visible through the teacher's assessment policies. The most effective assessment is formal, assessed by grade, because this increases the student's motivation to learn.

The results of the study reveal that coaching leadership is integrated. The teacher-student relationship is created through the implementation of stu-

dents' personal qualities. Students are motivated, responsible, persistent, proactive, and strive for professionalism, thus integrating coaching leadership. The teacher-student relationship is manifested through the implementation of student motivation. For motivation, the teacher uses concert practices, praise, questions from other students, and public performances, thus providing assistance in improving. The results of the study show that instructional leadership is integrated. The teacher-student relationship is created through teacher-student cooperation in the lesson. Such cooperation in the lesson takes place through an educational relationship between the teacher and the student. And here, shared leadership is integrated. The teacher-student relationship is visible through a positive learning environment. The learning environment is friendly, supportive, which develops trust in the teacher. Therefore, educational leadership is relevant here. The teacher-student relationship is created through integrated and personalized education. Methods for overcoming stage fright and developing critical thinking are integrated. The results of the study show that expert and coaching leadership are manifested here. And personalized education is when a student is assigned education according to his/her individual capabilities, thus integrating educational and coaching leadership. The teacher-student relationship is also created through parental involvement in the educational process. This is when parents are interested in and support the student. This is how shared leadership is integrated. And the teacher-student relationship is created through the artistic/musical influence of parents on the student. Such artistic integrity helps to more meaningfully achieve musical professionalism. And this is how adaptive leadership is integrated.

Thus, the implementation of the teacher's personal qualities, power, teaching attitudes, effectiveness, professional concern, professional development, assessment attitudes, the implementation of the student's personal qualities and motivation, the teacher and student's cooperation in the lesson, a positive learning environment, integrated education, personalized education, parental involvement in the educational process, and the parents' artistic/musical influence on the student are visible through the educational interaction with the student based on the teacher's leadership, and help the student to form as a music performer at the conservatory and music or art gymnasium level.

*Music academy level.* The results of the study showed that in the music academy, the teacher and the student are in constant contact in the educational process. The relationship between the teacher and the student is visible through the teacher's professional knowledge. The teacher shares his/her professional knowledge with students of various abilities, thus contributing to their professional development. And here expert and coaching leadership are integrated.

The teacher-student relationship is created through the implementation of the teacher's personal qualities. Teachers are strict and demanding, qualities which motivate students to learn. The results of the study showed that authoritative and coaching leadership are integrated. The teacher-student relationship is created through the teacher's power. It is exerted on students through pressure in the educational process, thus attributing autocratic leadership. The teacher-student relationship is visible through the teacher influence. The latter in education is through the teacher's suggestion to the student regarding the question of works, learning works, and independent work. Also, technical development, auditions, participation in concerts and competitions, therefore, coaching leadership is attributed here. The teacher-student relationship is visible through the teacher's professional concern for the student. Most assistance is provided for psychological strengthening. The results of the study show that leadership based on concern is integrated. The teacher-student relationship is created through the teacher's professional development. Teachers improve by analyzing their working day, reading books, listening to recordings. They also improve through playing or singing, organizing concerts, and conducting master classes. Such development is an example for the student and therefore, expert and example-based leadership is integrated. The teacher-student relationship is manifested through the teacher's assessment provisions. Formal assessment by grades prevails, since such assessment is motivating. However, verbal assessment is the most effective, and here shared and coaching leadership are relevant. The teacher-student relationship is visible through the implementation of the student's personal qualities. Students studying at the music academy are responsible and persistent. This makes the teacher insightful and as a result, it encourages the integration of coaching leadership. The teacher-student relationship is associated with the activation of student motivation. Teachers stimulate motivation through competition, contests, and intensive work. In this way, they integrate caring, instructional, shared and educational leadership. The teacher-student relationship is created through teacher-student cooperation in the educational process. It is expressed through sharing, student initiative, autonomy and motivation. And this is how shared leadership is integrated. The teacher-student relationship is created through a positive learning environment. Such an environment promotes good results and thus educational leadership is integrated. The teacher-student relationship is seen through the activation of the student's artistic maturity. This is when the student naturally expresses professionalism and psychological strength and, as a result, authentic leadership can be integrated. The teacher-student relationship is manifested through the benefits of feedback. It is mostly individualized and delivered verbally, therefore, it integrates coaching leadership.

The teacher-student relationship is created through personalized education. When the teacher, having assessed the student's abilities, can provide appropriate education. This integrates priority adaptive leadership. The teacher-student relationship is manifested through the artistic/musical influence of parents on the student. Such parental influence is important for the continuity of the student's professional path. And here, authority-based leadership is integrated.

Thus, the teacher's professional knowledge and implementation of his/her personal qualities, power, persuasiveness, professional concern for the student, professional development, assessment attitudes, and the implementation of the student's personal qualities and motivation, the teacher and student's cooperation in the educational process, a positive learning environment, the implementation of the student's artistic maturity, the effectiveness of feedback, personalized education, and the parents' artistic/musical influence on the student are visible through the educational interaction with the student based on the teacher's leadership, and help the student to develop as a music performer at the music academy level.

Leadership-based educational interactions between the student and the teacher throughout the entire path of musical education/training from music school to higher education involve the same or similar themes, but they differ in educational interaction, which is identified through particular leadership styles. Meanwhile, the same leadership styles are found only in a few themes. Thus, the professional image of a music school teacher, which includes instructional and coaching leadership, and the teacher's authority, which includes autocratic leadership, reveal different overlaps of leadership styles. The influence of the teacher includes coaching leadership in the implementation of student motivation and caring and coaching leadership. In preparing students for a professional path, coaching leadership is evident, as is educational and adaptive leadership in personalized education. Integrated education is dominated by caring, expert and distributed leadership. Teacher-student collaboration includes autocratic, democratic and coaching leadership, as does teacher-student-parent partnership, which includes shared leadership. Parental involvement in a child's musical education includes educational leadership, as does parental influence on the child and the artistic/musical influence of the parents.

In the conservatory and the music or art gymnasium, different leadership styles can be seen in the way teachers implement their personal qualities, such as charismatic leadership, and in their professional development, such as expert leadership. These can be seen in the teacher's attitudes to teaching, which include caring leadership, and in their power, which includes autocratic leadership. These are also evident in the teacher's influence and in the imple-

## Conclusions

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mentation of student motivation. Personalized education includes educational and coaching leadership, as does integrated education, which also includes expert and coaching leadership. These can be seen in teacher-student collaboration and the involvement of parents in their child's musical education, as well as in the artistic/musical influence of parents on their child.

In the music academy, different leadership styles overlap in the implementation of the teacher's personal qualities and professional knowledge. The former includes autocratic and coaching leadership, while the latter includes expert and coaching leadership. These can be seen in the teacher's professional development, which includes expert and example-based leadership, and in the teacher's power, which includes autocratic leadership. There is overlap too in the teacher's suggestions, which include coaching leadership, and in the implementation of student motivation, which includes caring-based, instructional, shared, and educational leadership. There is also an overlap in the implementation of student artistic maturity and personalized education, which includes adaptive leadership. These leadership styles are also visible in teacher-student collaboration (shared leadership), the artistic/musical influence of parents (authority-based leadership) and the feedback effect (coaching and expert leadership).

These same leadership style overlaps are visible at all institutional levels in the teacher's professional concern for the student, which includes concern-based and coaching leadership. Likewise, concern-based leadership is evident in this topic in the conservatory and music or art gymnasium. In teacher assessment attitudes, coaching leadership is evident in a positive learning environment with educational leadership. There is also coaching leadership in the implementation of the student's personal qualities.



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The aim of the monograph – to reveal the nature and impact of teacher leadership in educational interaction with the student in formal institutional contexts of music education (music school, music/arts gymnasium, conservatory, music academy), highlighting the diversity and roles of educational participants. The results of the monograph suggest that the conducted research, which aims to demonstrate significant aspects of the pedagogical leadership-based educational interaction with the student, contributes to the improvement of the practice of educating professional music performers. Hence, this research is relevant for teachers who educate future professional music performers at various institutional levels.

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