

**EÖTVÖS LORÁND UNIVERSITY
FACULTY OF EDUCATION AND PSYCHOLOGY**

PHD dissertation summary thesis

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**TEACHING OF CREATIVE MUSIC
MAKING**

DOCTORAL SCHOOL OF EDUCATIONAL SCIENCES

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1. Problem statement of the dissertation, justification of the choice of the topic

The aim of music education in public education in Hungary is to develop students' musical abilities and skills, to develop their aesthetic sense and to educate them to be active listeners. In our primary schools, music education is practice-oriented, but in our secondary schools it is indirectly passive and the role of the student is more of an observer. Just think of the subject requirements: a review of music history, listening to music. While we focus actively on music in the lower school years, by the middle school years this almost disappears. Nevertheless, vocal and rhythmic studies require continuous practice regardless of age. In terms of organisation and content, it was the 1952 reform of music education that first began to set the course for music education in Hungary (Antal, 1965), and it seems that to this day there is a need to analyse the field and to make it practice-oriented. While the twentieth century already offered great methods of music education, the twenty-first century has not yet brought them to the fore. We are still struggling with the question of how to make music education so valuable that it does not in any way represent a burden and the student does not feel that he is sacrificing his free time for the sake of it (Enreiterné, 2007). The eternal dilemma is how to capture the attention of pupils and, even if the moment is captured, how long it will last (Bábosik, 1968,23). Numerous studies show that the teacher has a constant influence on their pupils and their environment, which gives them a particular responsibility (Czövek, 1970), and the following problem immediately arises: in the 21st century it is not at all evident that people can sing and even like to sing (Fekete, 2016). One of the many 'tensions' of music education is that popular music genres are moving the masses worldwide, while the majority of schools teach classical and folk music to their students, thus being musically exclusive of popular music, according to János Gonda (Gonda, 1988,34; 1991,11).

In my research on the *Teaching of creative music making*, I focus on the understanding and impact of creative music, which is becoming increasingly popular in Hungary, but still occupies a small place in our music education, in *secondary school* and *university* settings. The Kodály concept contains a number of well-established exercises (and László Sáy's collection of *Creative music exercises* (Sáy, 1999), which mainly evokes the work of Christian Wolff, John Cage and Stockhausen), but there is still no systematic teaching aid for grades 9-12 based on a combination of vocal and rhythmic exercises. It can be seen that in the 2017 NAT, creative musical activities as reproduction are included as a requirement in the development tasks, but in the 2020 NAT, the need to use creative music exercises is not

included in the music education tasks. Research in music education supports the need to investigate this field, as secondary school students are under-motivated in the classroom and their musical creativity is under-utilised (Deliége–Wiggins, 2006; Bodnár, 2019). Moreover, there are few methodological tools available to secondary school singing and music teachers to address these problems (Szónyi, 1986). Meanwhile, teacher effectiveness and student motivation seem to be related (Teachout–McKoy, 2010; Réthyné, 2001).

Nationally, there is little experience of this kind of methodological training among music graduates (Abramo–Reynolds, 2014; Bodnár, 2015).

In addition to doubts, there is also a lack of definition of creative music exercises (Sáry, 1999).

In the 21st century, the term creativity appears as a key concept in many disciplines, and in education we need to pay fundamental attention to it, both for the development of our thinking and for the generation of innovative ideas. It would be worthwhile, therefore, to include in the teaching of singing and music in secondary schools many more student-centred, active tasks (Turmezeyné, 2014), in order to develop their motivation and musical creativity in the classroom and to deepen their knowledge of the subject of singing and music. I am concentrating on the 'rehabilitation' of this area, as there is a lot of potential in creative music exercises: during their repetition, participatory activity and musical creativity are essential (the latter is also discussed in the study by Odena and Welch) (Odena–Welch, 2007).

The timeliness of my research is strengthened by the fact that:

- the emergence and impact of creative music exercises among secondary school students has not been studied before;
- the impact of the use of creative music exercises on the effectiveness of singing and music teachers has not been investigated;
- no research on vocal music teaching in secondary schools has been conducted in Hungary and all studies related to this have been related to primary education or development (Nemes et al., 2016-2020);
- the emergence of creative music exercises methodology in higher education (vocal music teacher training) has not been investigated;
- the definition and methodology of creative music exercises are articulated;
- video-documentation is new in the data collection method.

My research aims to explore:

Q1: How does the use of creative music practices relate to creative vocal music teacher attitudes?

Q2: How do creative music exercises affect the motivation of secondary school students?

Q3: What are the possibilities and limitations of introducing creative music exercises into secondary school music education in Hungary?

My measurement results show that teachers who use elements of the method are more effective in their teaching and that students are more willing to participate in lessons that offer such tasks, i.e. that engage them, as opposed to lessons in which they are passive participants in the subject matter. The higher education perspective of my research aims to see whether creative music exercises are minimal or absent in the training of singing and music teachers in the country (Abramo–Reynolds, 2014). My study also explores the reasons for this.

My dissertation begins with an introduction to music education, music methods and music research. I will highlight elements of methodologies – aimed at students – which have developed in the 20th century (I have also tabulated them) and which are crucial for creativity and improvisation (Gonda, 1998,14, 2010; Márkus, 2001; Mrs Orosz, 2010).

I will then report on some national and foreign studies (I will also include them in a table) that focus on music teachers and students; others have methodological support, highlight co-studies or even exemplify the latest ICT tools.

Next, I will write about the roots of László Sály's creative music exercises and the composer's work, since it is from his musical games that my research starts and builds.

After that, I will define what exactly I call creative music exercises. I will also discuss the concepts of creativity and motivation and their musical aspects, as these are two important pillars in music education and assessment (Turmezeyné, 2010).

The next part of the dissertation will be an interpretation of the theories and models used in the measurements, followed by an exploration of my hypotheses and the results of the study.

Finally, a list of figures and tables follows the literature review.

In the appendix, there are questionnaires for interviews with singing-music teachers and heads of institutions (inquiring about the teacher's effectiveness and practice), focus groups with secondary school students, questionnaires (examining students' subject engagement and motivation), interviews with managers of higher education institutions (concerning the methodology of creative music exercises, their presence in the institution), and a focus group

and questionnaire with students of higher education institutions (how they prepare for their careers as future singing and music teachers, their knowledge of creative music exercises).

2. What does it mean: creative music exercise?

The creative music exercise is designed to awaken and activate the musical creativity of the participants, to develop their skills and to train them not only to be receptive but also to be creative.

My experience has shown that young people who have been exposed to this type of exercise before are more musically open and improvise more freely on instruments and vocally. On the other hand, these exercises have a community-building power – but it also depends on leadership innovation to bring creative music exercises to the fore in vocal music lessons or any music session.

These games are of course not only available to musicians.

There are several musical methods that build on participatory activity, but I find László Sály's ideas exciting because:

a, its exercises are perfectly feasible for the musically untrained, and for musicians, they can be transformed into more complex and complicated tasks.

b, Sály constantly stresses the need for creativity not only for the participant but also for the leader/moderator of the exercise. Thus, he basically expects innovation from the leader, as it is up to the competence of the leader to decide how to vary the given exercise depending on the participants' prior training.

c, there are no "set in stone" tasks, it does not stick to its written musical games, but rather encourages their further development, thus encouraging improvisation.

Creative music exercises are those musical skill-building activities that use or combine vocalization, instruments, rhythm, chords, text, or other musical skills, which stimulate the activity of the participants, and bring one's musical skills and imagination into play. Some tasks set a framework, leaving the solution to the creativity of the individual user; others focus on individual, pair or group expression, but develop musical skills in an indirect way; still others, by encouraging the principle of repetition, focus on collective practice.

Most of the time, the exercises are based on the musical creativity of the participants, sometimes they serve to update the leader's musical methodological tools, and sometimes the ingenuity of both parties is required for successful implementation. Creative music exercises are in most cases different from frontal working methods, thus requiring two-way communication and a partner attitude from both the players and the leader.

Types of creative music exercises (Fekete, 2019):¹

- vocal creative music exercises (vocal based only)
- rhythmic and/or body rhythmic creative music exercises (rhythm-based only)
- noise creative music exercises (based on noises and speech-like effect sounds)
- text-based creative music exercises (based on rhythmisation of text or some combination of text and rhythm)²
- instrumental creative music exercises (based on instrumental improvisation or substituting vocal exercises with instruments)
- combined creative music exercises (Fekete, 2021) (simultaneous application of the above)³

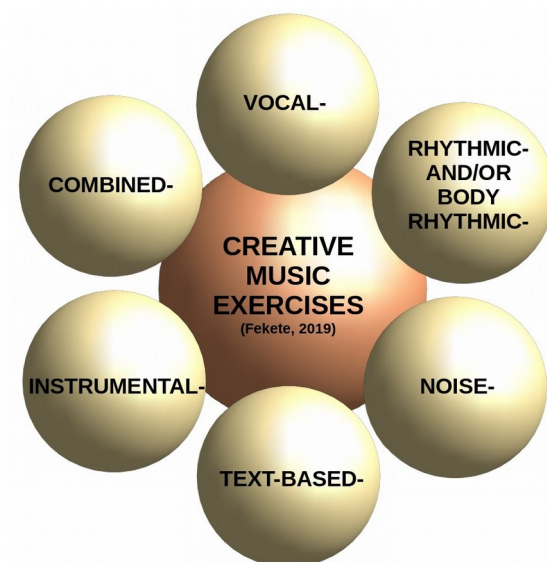


Figure 1: Types of creative music exercises

¹ László Sály does not categorize his exercises, this division is my own classification.

² László Sály calls these types of tasks text music.

³ Exercises that address at least three developmental areas simultaneously can be included in this category and can be further subdivided into bonded and free exercises. The former is a song with a specific rhythm pattern, which can be interpreted flexibly in its implementation; the latter does not require any in-depth preparation, leaving the implementation to the imagination of the participant.

In my book *Combined Creative Musical Exercises*, published in 2021, I divide the type defined in the title into two subtypes (a) bound combined creative musical exercises⁴ and (b) free combined creative musical exercises⁵.

The creative music exercises can be divided into 14 elements, in which the need to stimulate musical creativity, leadership and participant motivation can be found in my scientific thesis (1. training musical creativity, 2. developing musical skills (+independence), 3. training listener and recipient attitudes, 4. community building, 5. leadership creativity, 6. participant creativity, 7. developing musical improvisation skills, 8. stimulating participant activity, 9. individual, 10. exercises in pair, 11. exercises in group, 12. repetition (repetition + concentration), 13. collective practice, 14. partner attitude).

3. Models and theories used

Below I describe the main models and theories used in my research, which are:

- a) the study of learner motivation,
- b) the effectiveness of singing and music teachers,
- c) creativity, musical creativity, creative music teacher attitudes,
- d) mapping creative music exercises and
- e) exploring the motivation of university students

In my research on the *Teaching of creative music making*, I based my measurements on the study of creativity, and therefore drew from both foreign (Urban, 1990; Sternberg–Lubart, 1991) and domestic (Bereczki, 2016) literature for interpretation. It was also necessary to use these three models together because the Urban model focuses more on individual competences, while Sternberg–Lubart's model includes the environment as an influencing factor, which is also an important element in Bereczki's model, and the latter model not only focuses on the individual and his/her environment, but also on the product. As my other target group, besides students and future singing-music teachers, were secondary school singing-music teachers, I found it essential to focus on the creative music teacher, the criteria of creative music teacher attitudes being laid down by Abramo–Reynolds (2014). Closely related

⁴ These exercises can be carried out under specific rules to be implemented. Simplifying and/or complicating the exercise is the responsibility of the group leader. In terms of musical creativity, the "How do I do this?" becomes the focus of the execution.

⁵ These exercises are only framed by the rules, as it is up to the participants to guess part or all of the exercise. In terms of musical creativity during the execution, "What do I do?" is emphasised.

to this model is the model of Teachout and McKoy, who defined attributes and attitudes of success and failure of music teachers (Teachout–McKoy, 2010). Since effective learning is based on motivation to learn, I also measured the motivation to learn of secondary school students (Réthyné, 2001), and I also tried to understand the motivational impact of the classroom environment (Fejes, 2015). Thus, aspects of the circumstances that influence goal orientations were also considered (Kaplan–Maehr, 2007). The use of the MUSIC model was a great help in measuring student motivation in university settings (Jones–Skaggs, 2016). The use of different motivational models is justified on the one hand by the different target groups and on the other hand by the different emphasis on the individual and environmental dimensions.

4. Empirical research on creative music education

The aim of my research is to explore the contribution of creative music exercises to students' motivation to learn and to the subjective effectiveness of music teachers in secondary schools, and to investigate the extent to which creative music exercises are present in the training of future singing and music teachers.

The target groups of the research are secondary school students, trainees and practising music teachers. I have *observed* and *video-documented* one singing-music lesson in 9-9 secondary schools, and I have described the work of singing-music teachers, the students' activity, musical creativity and the use of creative music exercises.

The students filled in a *questionnaire* and I conducted a *focus group interview* with them about their perceptions of their class participation, the tasks and the work of the music teacher. I also *interviewed* the singing-music teachers, giving them the opportunity to reflect subjectively and self-reflectively on their work as singing-music teachers.

I *interviewed* the head of the humanities/singing/music department/deputy head of each institution, asking about music education in the school, the work of the singing/music teacher, and his/her relationship with students.

I also analyzed at the elements of the pedagogical programmes relating to creativity.

I have visited several higher education institutions in Hungary (Győr, Pécs, Budapest, Szeged, Miskolc, Eger, Nyíregyháza, Debrecen) where singing and music teacher training is offered. I *interviewed* the teachers, and in the course of the interviews I investigated how the

methodological channelling of creative music exercises is implemented in the vocal music courses.

I also *interviewed* the students there about what they think about their future work as music teachers.

In two semesters of the ELTE Institute for Art Mediation and Music's *Creative Music* course, I *audio-recorded* the classroom work of first-year prospective singing and music teachers, and at the beginning and end of each semester, participants completed a *questionnaire*, which helped them to examine, among other things, changes in their attitudes towards singing and music teaching.

At the end of each semester, I conducted *focus group discussions* with some of the students.

I also analysed elements of model curricula relating to creativity.

4.1 Research strategy, sampling, research methods, tools

My sampling is expert, access-based sampling. I contacted institutions in Central Hungary where there is innovative music education (9 schools) and where there is not (9 schools) and where they were willing to participate in the research. I considered as traditional those schools where less than 10 elements of creative music exercises are included in the classroom music lessons (2. Table); fewer than 5 of the elements of the Urban model of creativity were present in the lesson; fewer than 5 of the Abramo–Reynolds model of creative music teaching characteristics were present in the lesson; fewer than 5 of the elements of the Réthyné model of motivation to learn were present; and teacher activity was low.

I considered as non-traditional those schools where a total of at least 10 of the 14 elements and 6 types of creative musical practices were present in the lesson; at least 5 of the elements of Urban's creativity model were present in the lesson; at least 5 of the elements of Abramo–Reynolds' creative music teaching characteristics were present in the lesson; at least 10 of the elements of Réthyné's motivation to learn were present; and teacher activity was highly perceptible. My target groups were therefore music teachers and secondary school students teaching in secondary schools, as well as teacher colleagues working in the same working group as the singing-music teacher, and teachers and students of higher education institutions involved in secondary school music teaching. I used both quantitative and qualitative instruments in my research. The mixed methodology has a parallel design, in which quantitative and qualitative data are collected simultaneously, complementing each

other, linking.

The sampling was conducted in tenth grade classes in 9-9 secondary schools. The research was a mixed-methods study, in which I conducted *questionnaire* data collection with students, *classroom observations*, *video recording*, *interviews* with the music teacher of the class, the head of the working group, and *focus group discussions* with some students. In total, **390** student questionnaires, **18** classroom observations, **18** teacher interviews, **18** leader interviews and **17** focus group discussions were conducted. In addition, I also carried out an analysis of the pedagogical programmes of the **18** institutions. The data were collected from 11 November 2019 to 5 March 2020.

The other target group is made up of prospective music teachers, students and lecturers in higher education. This part of the research is exploratory and descriptive, using qualitative methods (*interview*, *focus group discussion*, *questionnaire*, *audio recording*) to explore the views, attitudes and expectations of vocal music students regarding teaching practice, and *interviewed* teachers about the development of training materials, their influencing factors, teaching of different methods and their changes, input and output requirements of the training, expected learning outcomes and their changes. A total of **8-8** interviews were conducted in **8** higher education institutions in the country. The data were collected from 2 October 2019 to 27 May 2020.

Documentary analysis was also carried out in the institutions: content analysis of the institutions' training materials, course descriptions and creative music exercises.

5. Summary of research results

1. Research hypothesis, question, result

Q1: How does the use of creative music practices relate to creative vocal music teacher attitudes?

H1: Singing and music teachers who frequently use creative music exercises in their lessons consider their work to be more effective because they use more tools from their methodological repertoire and their implementation is variable (Rensburg, 2013; Gallo, 2018; Deliége–Wiggins, 2006, Abramo–Reynolds, 2014).

*R1: By **observing** and **video-documenting** a singing and music lesson of each of the 9-9 10th grade classes in Budapest, using a **questionnaire** and a **focus group interview** with their singing and **interviews** with the music teacher and the head of the humanities/singing and music working group/principal/deputy principal, it was found that*

teachers in the focus group had a wider knowledge of subject methodologies and appeared to be more open to learning additional methodologies, but did not show significant differences with teachers in the control group in this respect. The subjective feedback from the singing and music teachers suggested that the teachers in the focus group did not necessarily have a fresher view of their work, nor did they necessarily think of themselves as more effective or more able to deal with professional problems than the control group, but other feedback and video documentation showed that they were in fact more effective: they were quicker to deal with tense situations in the classroom, more passive learners, and more methodologically innovative. Both study groups are equally modest about their work, but practice shows a difference. The effectiveness of the teachers in the focus group was also reflected in the fact that their physical activity in the classroom and their attention to their students stood out compared to the control group of singing and music teachers.

It also emerged that the teachers in the focus group had chosen this career of their own free will, while the teachers in the control group had almost no other choice. The teachers in the focus group were really positive about their future: they wanted to learn and stay fresh professionally. Some teachers in the control group indicated that they were preparing to leave the profession. The teachers in the focus group, also according to their own statements, are trying to enrich their lessons with new methodological elements and to constantly set

objectives in the teaching process. Some teachers spend their free time thinking up innovative ideas, others prepare lesson plans in different versions, and others improvise in their lessons. Teachers in the control group mostly prefer to prepare quickly, taking notes after the lesson on what they have taught and how they have taught it, and how they should proceed the next time, and this can lead to more improvisation in class.

Although the presence of creative music exercises was not consistent across all study groups, it can be seen that they are used in very high numbers in the focus group schools compared to the control group.

A lot of difficulties for secondary school singing and music teachers taking part in the assessments, because usually – as we have seen in several cases – they don't have a separate working group, but are always linked to one of the other teachers in a similar field (humanities). In most cases, these teachers are the only music teachers in the institution, so they have no professional control. Many are forced to teach in other schools to make a living. In pedagogical matters, yes, but in methodological matters, they have almost no communication with anyone, as both the people concerned and the managers interviewed said. However, the teachers in the focus group are more active and even seek professional help for themselves outside the institutional framework. Meanwhile, the interviews with the managers also revealed that they hold the singing and music teacher of the institution in high esteem. The interviewees (both teacher and manager) said that the situation of music education in their own institution was excellent, whereas at national level they were concerned.

Using the **Urban model of creativity** (1990), I found no significant difference between the creativity traits of the vocal music teachers in the focus and control groups, neither during focus group interviews with secondary school students nor from teachers' prior admissions or interviews. The only spectacular difference was in the leadership interviews: all items could be identified for teachers in the focus group (*divergent thinking, motivating forces, general knowledge level, task engagement, specific knowledge/skills, tolerance of uncertainty*).

In terms of the **Bereczki creativity components** (2016), teachers in the focus group also scored highly compared to the control group. The control group's study groups did not show a consistent picture in any of the components, only *elements influenced by the group process* and *personal factors* were identifiable in the case of the singing and music teacher interviews.

I found elements of **Sternberg and Lubart's 'creativity investment theory'** (1991) in the secondary school focus group in the singing-music class, while in the control group none of the components were identifiable except for *knowledge* and *thinking style* (*personality, motivation, environment, intellectual abilities*).

The publication of the **Abramo–Reynolds Creative Music Teacher Attitudes** (2014) also demonstrates that the components reflect the teachers in the secondary school focus group (*responsive to situation, flexible, sometimes improvises in class, often thinks metaphorically, divergent thinking, flexible thinking*). In contrast, there is little agreement or identification for the control group. For almost all measures of the focus and control groups, agreement is found for the *reacts to the situation* component.

In **Teachout and McKoy's** (2010) **study of attitude and attributes of success and failure in music teaching**, the teachers in the focus group clearly performed exceedingly. The focus group study groups in this area also agreed on the 5 attributes (*effort, background work/preparations, classroom environment, ability (musical) to make an impact by teaching music*) for both success and failure. Thus, they have the elements of the model and practice them in their work. However, the control group study groups did not show a clear identity. The interviews with the singing and music teachers were consistent in both the success and failure elements of the *background work*.

Future singing and music teachers, students in higher education institutions show that they are very receptive to learning about all kinds of methodologies, and they have repeatedly expressed this in their feedback.

Regarding the effectiveness of teaching, in the student questionnaires, prospective singing and music teachers' opinions agreed on the definition of *community building, developing a partner attitude with the participating group, group tasks, participant creativity, developing musical improvisation skills, leadership creativity, training musical creativity, developing musical skills, and teaching a listener and receptive attitude*. They therefore agreed on 9 elements of creative music exercises, which can be broken down into 14 elements.

The students consider that all the components of creative music exercises contribute *fully to the effectiveness* of their work as music teachers.

Of the 6 elements of **Urban's** (1991) **model of creativity**, *motivational forces* and **commitment to the task** emerged in most cases for the group of students studied.

Thinking about myself as a prospective teacher, looking at the ideas of Abramo and Reynolds (2014), the questionnaire respondents largely agreed: *I am reactive to the situation, I am flexible, I improvise in situations when necessary and I am flexible in my thinking* in terms of the use of elements. Metaphorical thinking was more strongly preferred at the end of the semester than at the beginning of the course, and *divergent thinking* was also difficult to identify in the interviews. Here too, we cannot say with complete confidence that students consider this element important, but neither do they think it is negligible.

The study found that of the 5 elements of **Jones–Skaggs' MUSIC model** (2016), the *content and educational activities* components of interest were agreed by all study groups (additional items not reported: *able to make decisions about his/her learning; understands why what he/she is learning is useful in both the short and long term; believes he/she can be successful if he/she takes the necessary steps; believes his/her own education and person is taken care of by his/her teachers and others*).

In **Teachout and McKoy's** (2010) 5 definition, the *classroom environment* resonates from the student side, while the instructor feedback emphasises the *skill (musical)* element.

The prospective singing and music teachers' vision of teaching is positive, although they perceive significant challenges in the profession: *students' lack of motivation for the subject and the negative prestige of singing and music* as a subject, as well as the problems that this creates. However, in many cases, they are adamant – even when analysing an imaginary singing and music lesson – that they would like to *stimulate participative activity* in their prospective students and use *creative music exercises* in their lessons. They are eager to develop, open and committed. So the big question is, where does this translate later, in the practice of the vocal music teaching profession? After all, the same teachers who share the same views on the challenges identified by the students themselves even raise the issue of *teacher motivation*.

The emergence and use of creativity, musical creativity and creative music exercises encourage practising research participants singing and music teachers to be innovative, active problem solvers, thorough and effective, – this is reinforced by the elements of Abramo–Reynolds' creative music teaching attitude – and all this engages and motivates the methodological imagination of prospective singing and music teachers who have little or no opportunity to learn about the methodology of this field nationally (Abramo–Reynolds, 2014; Bodnár, 2015).

2. Research hypothesis, question, result

Q2: How do creative music exercises affect the motivation of secondary school students?

H2: Students who regularly encounter creative music exercises in vocal music lessons are more motivated in the classroom, as they have the opportunity to communicate with each other through the exercises and develop their musical skills (Bereczki, 2016; Pallag, 2014; Turmezeyné, 2010; Deliége–Wiggins, 2006).

*R2: By **observing** and **video-documenting** a singing and music lesson of a class of 9-9 in Budapest 10th grade, and by **interviewing** the singing and music teacher who taught them, the head of the humanities/singing and music working group/principal/deputy principal, and the **focus group interviews** with the students, it was found that*

*145 (62.8%) of the 390 secondary school students who *responded agreed or strongly agreed* with the statement that it is important to feel motivated in singing and music lessons. Only 27 (6.9%) felt that this was *not important* at all. So these students are ready to spend the 45 minutes on activities that are useful to them.*

In the lessons observed, I found that the students in the focus group were more motivated and interested in the subject content than the students in the control group. The focus group students were constantly engaged in musical activities in class – mostly singing – and therefore interacted with each other more often.

In almost all cases, the issue of student fatigue and indiscipline was raised in lessons. This was more frequent in the focus group lessons, but affected fewer students than in the control group, where, although in principle less frequent, more students were affected and it was more prolonged.

It was also clearly shown that teachers in the focus group made use of confrontation and the possibility to "react", while teachers in the control group more often used the tool of "listening" and did not consider it important to give feedback in such a situation.

The strengths of the singing and music teachers in the focus group – and the teachers in the control group lacked these – were that they used almost all forms of work in their lessons, and did so in a very varied way during the 45 minutes, and interacted much more with the students, with verbal questions and instructions to stimulate students' motivation.

A very exciting motivational opportunities are the fact these students expressed in the questionnaire: while in a previous question students had already explained that they do not actually prepare for their singing and music lessons at all, regardless of this 71% of the 390 respondents (117 students) thought that they listen to music for 1-2 hours a day on average (30%), the same number (30%) for 2-3 hours, and 45 students for more than 5 hours (11%). Thus, secondary school students are also engaged in music activities (albeit passively), which could be a major weapon in reforming vocal music education in these secondary schools and stimulating students' motivation. Meanwhile, students also claim (162) to spend on average 1-2 hours a day studying (all 390 respondents spend at least this much time per day). The survey did not address whether these two activities are carried out simultaneously, but it can be concluded that listening to music is part of the students' daily routine and that they spend at least as much time on it as on minimal independent study.

Based on the criteria of **Réthyné's motivation to learn** (2001), it was found that the focus group members had a very high number of the following components: *mood, interest, curiosity, attention, awareness of learning objectives (problem identification), guarantee of necessary knowledge, individual and group procedures, empathy, effective conflict management, differentiated performance assessment*. The *paired procedures* element could not be measured for any of the study groups. None of the items in the control groups showed clear commonality. Only *mood* management (except focus group discussions), *group procedures* (except management interviews) and *empathy* (except video documentation) showed similarity.

When examining the **motivational impact of the classroom environment** (Fejes, 2015), I found no significant difference between the focus and control groups.

When examining **aspects of the conditions that influence goal orientations** (Kaplan–Maehr, 2007), the focus group study groups were identical in all components, so the sectors for the development of each element's learning objective have been identified (*task, management, recognition, teamwork, assessment, time*), but not the sectors for the development of the relational objective. The control group study groups were unidentifiable in almost all components.

Regarding the motivation of secondary school students in singing and music lessons, the students' opinions were consistent in identifying elements of *stimulating participant activity* and *participant creativity*.

The students interviewed believed that all components of creative music exercises *contribute fully* to motivating students in vocal music lessons.

According to Deliége and Wiggins' (2006) research, secondary school students are under-motivated in class and their musical creativity is under-utilised (Deliége–Wiggins, 2006; Bodnár, 2019). The students in the focus group perform creative music exercises in vocal music class. These students are more motivated and interested in the subject content (Bábosik, 1968), as they are constantly activated by the teacher and there is constant interaction in the classroom (Turmezeyné, 2014). This gives them more opportunities to express their opinions and develop their musical creativity. This is supported by Teachout and McKoy's research (2010) and Endréné Réthy's (2001) suggestion that teacher effectiveness and student motivation are linked (Teachout–McKoy, 2010; Réthyné, 2001).

3. Research hypothesis, question, result

Q3: What are the possibilities and limitations of introducing creative music exercises into secondary school music education in Hungary?

H3: The teaching of singing and music in secondary schools in Hungary reinforces the passivity of students, enriching their negative experiences of singing and music, as the textbooks mainly contain music history concepts, thus skills development is neglected. Creative music exercises can make vocal music lessons more interactive. It teaches students to collaborate, develops their concentration, creativity and musical skills simultaneously, and facilitates the processing of the curriculum (Nemes et al., 2016-2020).

*R3: The **interviews** with teachers and the **focus group interviews** and **questionnaire** with a group of students from the observed classes showed that it is worth introducing elements of the methodology of creative music exercises into secondary school singing and music education. Through **interviews** with teachers at higher education institutions, one-on-one **interviews** and **focus group discussions** with students, analysis of a semester's **audio-recorded** creative music seminar, a pre- and post-**questionnaire** survey of students, and **document analysis** of university sample curricula and program descriptions, I was surprised to find that*

the high level of commitment to their profession among prospective teachers in teacher training, and yet the very little they experience of the reality of real pedagogical and methodological problems. These are mostly revealed to them during their years in the profession. I have found no more than a few mentions of creative music exercises in university curricula and secondary school pedagogical programmes. In higher education institutions, there are often no mention of other alternative music pedagogical trends either, so it is not surprising that the students could not identify too many methodologies/concepts in the questionnaire survey. At university level, I found that in 3 official materials of 7 institutions, the term *creative* is mentioned a total of 30 times. The same 3 institutions use the phrase *creativity* a total of 4 times and *creative music* 6 times.

Using the methodology of creative music exercises in universities and secondary schools could solve not only methodological problems, but also pedagogical ones. This would require a comprehensive knowledge of the methodology. In the creative music course, the students had the opportunity to do so, and as they went deeper into it week by week, their feedback showed that László Sály's methodology is one of the most outstanding and effective in *developing participants' creativity*, *activating participants' motivation* and *developing leadership creativity*. Furthermore, these practices are in line with the feedback of secondary school students on exactly how they would like to learn in the vocal music class, as well as the needs expressed by the students, and they also keep the practicing teacher's work constantly updated.

The test groups in the secondary school measures showed almost no similarity in the presence of creative music exercises. The focus group study groups were completely identical in terms of the *musical creativity development* component. They were also almost identical in terms of *musical skill* development and *vocal creative music exercises*. The opinion of the control group study groups was *more in agreement* on the components of *listening and receptive attitude training*.

However, when examined separately, it was found that teachers in the focus group were more likely to use creative music exercises in their lessons, even unknowingly. The students' statements also reflect the fact that they are not aware of these exercises: 156 students (40%) already are, but 234 (60%) have not heard the term *creative music exercise*. It is also true that students in the focus group interviews and all vocal music teacher interview respondents indicated they had heard the term.

By the end of the semester, the students of the university's *Creative Music* course had become more and more courageous in their improvisation, more and more relaxed, their musical skills (intonation, sense of rhythm) had improved, their attention and independence skills had become more and more persistent, and they were able to formulate the essence of an exercise, its pitfalls and the key to success.

The research and the *Creative Music* course deepened the students' creative music skills, strengthened their motivation for the subject, their attitude as future singing and music teachers, their self-reflective skills, and the **attributes of Techout and McKoy's Creative Music Teacher** (2010).

It would be worthwhile to conduct a full academic year study in the future to explore more nuanced results and to measure the study across all types of creative music exercises. Finally, a short questionnaire should be completed by students at the end of each lesson to collect data on the development of their perceptions of the teacher in the light of the practical activities and to gather information on the further usefulness of creative music exercises.

The student questionnaires showed that respondents were becoming more and more familiar with László Sáry's methodology, more and more agreeing that his methodology in *developing participant creativity, activating participant motivation* and *developing leadership creativity* is one of the most outstanding and effective methods they know.

Of the elements of **Sternberg–Lubart's "creativity investment theory"** (1991), the elements of *thinking style, personality* and *motivation* showed the greatest similarity across the three study groups (focus group discussions, student and teacher interviews).

The study revealed that the creativity of vocal music teachers is determined by *motivational forces* according to **Urban's model** (1990). *Commitment to the task* was also important for them, and *specific knowledge/skills* emerged, but the other three elements (*divergent thinking, tolerance of uncertainty, general knowledge*) were found to be negligible.

Their attitudes – based on **Abramo and Reynolds** (2014) – have changed more. The *resilience* element appears first, as well as *reacting to situations* and *thinking flexibly* are also important for them. It is also clear from their feedback that they are more aware of creative music exercises, and therefore of their future teaching careers, their prior fears about their musical skills or pedagogical problems have decreased, and their professional commitment and motivation seem to increase. In several cases, they indicated that creative music exercises would be an excellent support and motivation for their future teaching:

"As a teacher, I can use a lot of exercises to make my lessons interesting."

"They give me lots of ideas."

One of the most important parts of László Sály's philosophy is confirmed, namely that the leader of a creative music exercise is himself a creative person who flexibly adapts his music session to the qualities of his group (Sály, 1999).

Creative music exercises develop both students and (prospective/practising) singing and music teachers. They can play an important role in the development of university students' teacher education, help them to crystallise their pedagogical ideas, develop their awareness, improvisation and musical creativity and thus stimulate innovation. With all this in mind, the use of creative music exercises in a university setting could prevent the problem identified in Gallo's (2018) research that novice singing and music teachers receive little support and methodological assistance in their first year of teaching (Gallo, 2018). This could be started during the university years, using also the Jones–Skaggs MUSIC model, which investigates the motivation of university students in a learning environment (Jones–Skaggs, 2016). The use of creative music exercises in universities and secondary schools could not only address methodological problems, but also pedagogical problems and strengthen its experiential pedagogical relevance (Kokas, 2006).

6. Selection of relevant publications of the doctoral candidate and selection of literature used in the doctoral thesis

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