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MUSIC TEACHER'S COMPETENCES TO FOSTER PUPILS' MUSICAL CREATIVITY THROUGH MCT

Izvirni znanstveni članek/ Original Scientific Article

Abstract

This paper reports on a qualitative research undertaken with Lithuanian secondary school and gymnasium music teachers. The target of the research is to reveal what teacher's competences are necessary in the process of fostering pupils' musical creativity through MCT. The research data were collected through in depth interview with 10 music teachers. Research findings show that one of the essential components of competences for fostering pupils' musical creativity are subject (music) and didactic competences of music teachers. The creative music teacher is able to organize the developmental process in such a way that each pupil would acquire knowledge and skills necessary for musical creativity, would be capable of creating an original composition, and experiencing joy of discovery and creation.

Key words: competences, musical creativity, music teacher, music computer technology (MCT)

Izvleček

Kompetence učiteljev glasbe za spodbujanje glasbene ustvarjalnosti učencev s pomočjo MCT

V prispevku so predstavljeni izsledki kvalitativne raziskave, ki je bila izvedena na litvanskih učiteljih glasbe, ki poučujejo na predmetni stopnji osnovne šole in na gimnaziji. Namen raziskave je bil ugotoviti, katere kompetence so ključne za učitelja v procesu spodbujanja glasbeni ustvarjalnosti učencev s pomočjo MCT. Podatki so bili pridobljeni s pomočjo poglobljenega pol strukturiranega intervjuja z desetimi učitelji glasbe. Rezultati kažejo, da sta dve izmed ključnih kompetenc za spodbujanje glasbeni ustvarjalnosti učencev predmet glasbe kot tak in didaktične kompetence učiteljev glasbe. Ustvarjalni učitelj glasbe naj bi bil sposoben organizirati učni proces na ta način, da vsak učenec lahko pridobi potrebna znanja in veščine za glasbeno ustvarjalnost, naj bi bil sposoben tudi sam ustvarjati originalne glasbene kompozicije in naj bi tudi sam doživljal občutke radosti ob raziskovanju in ustvarjanju.

Ključne besede: kompetence, glasbena ustvarjalnost, učitelj glasbe, music computer technology (MCT)

Introduction

In today's society, according to sociologist Drucker (2009), the knowledge possessed by a person is not effective enough. Changes in sociocultural life are producing an increasing demand for various competences, i. e. a system of knowledge in a particular sphere, awareness of operating principles in a certain activity, skills and qualities of an individual, determining the efficiency of his/her life and activity. In recent years the importance of key competences is being actualized both in scholarly works and in different documents of the European Union. It is underlined that with the change of educational paradigm there is the need to agree on the competences significant to a modern citizen (Rychen & Salganik,

2003; Organisation for Economic Cooperation and Development (OECD), 2005; Gordon, Halasz & Krawczyk, 2009; Halasz & Michel, 2011; Michel & Tiana, 2011; European Commission/EACEA/Eurydice, 2012; Looney & Michel, 2014). Competences are defined as 'a combination of knowledge, skills and attitudes appropriate to the context. Key competences are those which all individuals need for personal fulfilment and development, active citizenship, social inclusion and employment' (European Union, 2006, L 394/313).

The concept of competence is multi-layered, complex, closely related to a specific character of a particular professional activity (Trotter & Ellison, 1997; Žydzūnaitė, 2000; Laužackas, 2005; Jucevičienė, 2007). The analysis of the structure of a pedagogue's competence shows an exceptionally wide variety of research. A pedagogue's competence is associated with the roles performed by a pedagogue (Tumėnienė & Janiūnaitė, 2000), with pedagogic vocation (Kavaliauskienė, 2001), with a teacher's subject competence (Ogienko & Rolyak, 2009), pedagogic abilities and personal qualities (Jovaiša, 2008). Scientists present varied models of teachers' competence, disclosing a combination of competences different both in composition, and in extent: management communicative and organizational competences (Arends, 2008); subject, research, planning and organization of educational content, lifelong learning, social-cultural, emotional, communicative, application of information technologies and creation of educational environment (Selvi, 2010); subject, pedagogic and communicative competences (Bagdonienė, 2000); general, professional, special competences (Ogienko & Rolyak, 2009). In order to purify the structure of a teacher's competence Common Framework on Teachers' Competences has been created in 2016 with support of the European Commission. The document distinguishes the following teacher's competences: interpersonal abilities, communicative, cooperative, ICT management, provision of healthcare and welfare, encouragement of social justice and global citizenship, professional knowledge and understanding, lifelong education, assessment. Teachers' competence inventories have been created by each country. In the structure of Lithuanian teachers' competence three competences are identified: general, didactic and subject (Inventory of Pedagogues' Professional Competences, 2014).

The sources mentioned above present general framework of teachers' competence, irrespective of the character of pedagogic work in different educational sections, without actualizing the specificity of teachers' abilities teaching individual subjects. This is particularly important while analysing the competences of pedagogues teaching art subjects, including music.

The problems of a music pedagogue's professional competence have been investigated quite extensively. Some authors emphasize a teacher's subject competence (Jareckaitė, 2003; Abramauskienė, 2003; Lasauskienė, 2007). Other scientists (Rinkevičius, 2006; Kievišas, 2004) highlight the importance of a teacher's personal pedagogic and psychological qualities and pedagogic vocation for successful professional activity. The variety of attitudes and research objects can be observed in scientific studies. The majority of works focus on professional competences of future music teachers. Meanwhile, there is not much research on pedagogic competence of music pedagogues – practitioners. The lack of the specific, context-oriented research on teachers' competence is explained by Ravatto (2011). According to the author, the content of music teacher's competence

depends not only on with what age pupils a teacher works and in what institution, but also on a particular subject, on specificity of a certain educational situation. One type of competence is needed while working with pre-school children, the other – while working with upper grade pupils or their musical collectives.

The research presented in this article concentrates on competences of a pedagogue aiming at development of pupils' musical creativity, highlighting a specific sphere of music education – development of musical creativity through Music Computer Technologies (MCT). Scientists in their research state that development of musical creativity is based on the teacher's personality and competence (Rimkutė-Jankuvienė & Girdzijauskienė, 2014), the teacher's knowledge of pupils' personalities, organisation of an individualised and pupil-centred educational process, building of a favourable physical and psychological environment (Webster, 2003; Jorgensen, 2008; Odena, 2012; Hopkins, 2015). It is argued that while developing pupils' musical creativity the teacher's mission is to help a pupil to plan creative process, musical development of the composition (Webster, 2012), to discern and solve problems, to motivate pupils for further creative activity, to encourage them critically evaluate the results of their creation (Jorgensen, 2008; Burnard, 2011), to cooperate with pupils, to discuss the actions of implementation of the idea, to show interest in their progress (Hopkins, 2015).

The teacher has to serve as a role model to pupils, himself/herself having musical creative abilities and experience (Jorgensen, 2008), musical knowledge, has to be interested in variety of music, in most recent tendencies of musical creation (Burnard, 2012), has to be aware of the specific character of creative process, to be able to recognize pupils' creative potential, to model the content of teaching creation, to be flexible while organizing pupils' creative activity (Hopkins, 2015), to know the ways of creation and the principles of organization of creative process, to constantly search for new opportunities of development of musical creativity, to expand personal musical and creative experience (Elliott, 1999). The teacher's enthusiasm, spiritual richness, ability to perceive the significance of creative activity and its results are also very important .

The significance of the teacher's personal qualities and competences is demonstrated while analysing the environment benevolent for musical creativity. Scientists (Wiggins, 2006; Plucker & Makel, 2010; Odena, 2012) point out a pedagogue's positive attitude towards activity, initiative, inventiveness, tolerance to otherness (to personality, ideas, activity, aims), respect for personal autonomy, provision of freedom to experiment, playfulness and humour as very important factors for development of musical creativity. According to Odena (2012), the teacher's help provided at the right time, friendly and sincere communication, constructive evaluation of the results of pupils' musical creation assist in building a creative atmosphere in the classroom.

Having the competences of a creative pedagogue aiming at development of pupils' musical creativity extensively outlined, the question arises – how competences manifest while pupils are engaged in creative activity using MCT, which music teacher's competences discussed in scientific literature are considered to be the key ones. These

questions formed the basis of the empirical research and gave rise to formulation of the aim of the research – to reveal what teacher’s competences are necessary in the process of fostering pupils’ musical creativity through MCT.

Methodology

The research was designed referring to the methodology of qualitative research. Ten music teachers were questioned using interview method. Decisions regarding selection of the participants were based on the research questions, theoretical perspectives, and evidence informing the study. Purposeful sampling used in qualitative research for identification and selection of information-rich cases related to the phenomenon of interest were used to identify the participants (Creswell, 2007). Selection of teachers was conducted in several stages.

1. The authors of the article conducted a research on use of MCT in Lithuanian schools in 2014 (Rimkutė–Jankuvienė, 2014). The questionnaire included the question – what teachers use MCT for in music lessons. Out of 80 interviewed teachers 18 pointed out that they aimed at developing pupils’ musical creativity through MCT. Phone conversations with these teachers were made to find out whether and how much attention was devoted to development of pupils’ musical creativity.
2. During informal phone conversation only 10 out of 18 above mentioned teachers stated that they purposefully developed pupils’ musical creativity through MCT. They were asked to give interviews and allow to observe their lessons. All teachers agreed to participate in one more research the results of which are presented in this article.

Participants of the interview have more than 10 years of pedagogic experience (from 10 years to 25 years), are well-known pedagogues in their regions (in individual cases in all parts of Lithuania), sharing the experience with the teachers from the district or the Republic: conduct open lessons, consulting regarding MCT use in music lessons and in extra-curricular activity. In order to disclose what music teacher’s competences manifest in practice, the teachers’ lessons were observed. Recommendations that more than one lesson has to be observed were followed (Rupšienė, 2007). Therefore, 2 lessons of each teacher were observed. Researchers attended their schools (teachers participating in the research work in different regions of Lithuania), observed lessons and after them talked to the pedagogues.

Conversations with informants were recorded in the dictating machines (before recording information their consent was obtained). The research data consisted of the transcriptions from the interview recordings (interview transcriptions were performed personally, the transcribed texts were aligned with the teachers and checked for accuracy) which were analysed by applying interpretation of the data. “Qualitative analysis is organized more around the notes and stories the researcher keeps, increasingly focused on a small number of issues or themes“(Bresler & Stake, 2006, p. 296). During the analysis of the research data units of meaning were identified, they were structured into wider themes, and their interpretation / summary is presented in the research results. In compliance with ethical

principles of the research, the data regarding teachers is not made public, and in the part of the article, referring to the results the number of the teacher (M1 – M10) who has participated in the interview is specified next to the text cited.

Findings

Analysis of the data from the interview with music teachers helped to reveal the features of a teacher's competence essential to development of pupils' musical creativity through MCT. During the analysis of the data dominance of two competences – subject and didactic – revealed. Didactic competence of a teacher is defined as his/her knowledge, abilities, values, personal qualities, determining effective education (Žydžiunaitė, 2000; Simonaitienė, 2007; Lepaitė, 2005). Subject competence includes knowledge and abilities in related center or sphere of educational content, capable of reflecting educational content that corresponds to the level of modern theories and knowledge level of related spheres (Inventory of Competences of a Pedagogue's Profession, 2014). Both subject and didactic competences cover a wide range of the teacher's knowledge and abilities, the manifestation of which in specific context (in case of this research development of musical creativity of upper grade pupils through MCT) is highlighted in teachers' replies.

Subject competence of a teacher

Music pedagogues describe a teacher's subject competence as a whole of acquisition and application of musical and MCT knowledge necessary for musical creation. According to teachers in order to involve pupils into musical creative activity, a teacher himself/herself has to possess the knowledge of music theory and history, to know the variety of creative techniques as well as the peculiarities of musical creation, to be aware of and be capable of solving the problems related to implementation and application of MCT.

Teachers note that basic musical knowledge is acquired while training to become a music teacher, however, it has to be regularly updated, new knowledge necessary to perform a particular activity needs to be obtained. While teaching pupils to create using MCT, it is important to be interested in different music, to create, arrange, edit oneself compositions created using MCT. It is essential that a teacher himself/herself was involved in musical creation. When a teacher creates music, he/she acquires new knowledge, develops his/her skills that need to be developed in his/her pupils. This is well illustrated by the words of one teacher.

Having a recording studio is really helpful since different people come here asking to arrange or edit a composition. This way I am continuously evolving because sometimes you have to look for a new effect or special programmes that could help you to realize your ideas, M1.

Teachers notice that they do not always have sufficient competence in working with MCT. Informants admit that it is impossible to know all music production software. What is important is to keep an active interest in innovations and upgrade MCT skills.

When working with music production software, it is not enough to be good at one programme. Everything changes so rapidly. Moreover, if you are not using the knowledge, you forget a lot over a long period of time, M1.

Often teachers have less experience in work with MCT than some pupils. Even though teachers do not lack desire to acquire new knowledge and skills, however, they lack time to get acquainted with and gain a detailed insight into all possibilities provided by MCT. In such cases teachers ask pupils to present one or another possibility of using MCT, encourage their cooperation by sharing obtained information.

My problem is a lack of knowledge about some software. There are pupils who have a more extensive knowledge in the sphere than I do. I offer pupils to collect information and present it in the lesson. I ask them to share with friends all interesting and valuable information they have found or learned. Then during the lesson we obtain new knowledge and experience, M9.

Teachers identify a whole of knowledge and skills in music and MCT as one of the most important competences of a pedagogue.

Didactic competence of a teacher

Didactic competence has been discussed in detail by teachers. During the analysis of the data the following spheres of didactic competence have been distinguished: a teacher's ability to plan the process of development of musical creativity, to organize activities in the classroom taking into consideration individual learning characteristics of pupils, to evaluate pupils' activity and its results, to assume the role of a teacher adviser, a consultant.

The planning of the process of development of musical creativity

Informants state that they plan the process of development of musical creativity taking into account pupils' aims, accumulated knowledge and skills. Particular priority is attached to the experience and expectations of the beginners in use of MCT: *In the first lesson I ask what your experience in music is – if you have sung before, if you have been learning music, M6; I formulate tasks only having found out what experience in music pupils have acquired, what expectations they have of the course, M1.*

Teachers perceive development of musical creativity as a coherent and targeted process. The tasks presented by teachers are differentiated ranging from the easiest to the ones requiring profound knowledge in creation techniques. The creative tasks provided by teachers could be divided into three groups:

1. The tasks of creative experiments (absorption of creative elements): use of an individual element of musical language (rhythmic group, mode, and etc.), combination of several elements of musical language, creation of compositions of a small-scale using given elements of musical language.

2. Arrangement tasks: arrangement of melody in accordance with different music styles, arrangement of a composition in accordance with different music styles.
3. Creation of original compositions: creation of a single part musical compositions, creation of musical compositions of several parts, creation of accompaniment, search for a distinctive creative style.

According to teachers, it depends on pupils' abilities, creative experience, on motivation to create what complexity tasks pupils perform: *there are no rules since pupils are different. Some of them are capable of creating original compositions from the first lessons, the others start from the easiest tasks, for example, using crotchets and quavers, M7; we discuss with pupils what they are capable of and what not. They choose themselves what tasks they are capable of performing, M4.* From teachers' statements it becomes clear that planning of the process of development of musical creativity is flexible and within a framework of collaboration with pupils.

Consideration of individual learning peculiarities of pupils

In order to foster creative individuality of learners, to assist to development of creative capacities of every person, teachers take into account every pupil's musical abilities, their experience in music as well as in use of MCT, their development in educational process, individual creative goals of pupils. The tasks stimulating pupils' self-expression are presented, pupils are encouraged to look for original musical ideas, for the ways of their musical development. The aim is to motivate pupils for independent musical creative activity. Teachers claim that they do not provide tasks to pupils who have experience in use of MCT and music production, who are motivated to create their own music, (*Those pupils who create music independently are allowed to do what they want, M8*). Pupils are given freedom to decide what and how to create. To those with less experience increasingly complex tasks are presented: from simple to profound ones.

Pupils are not provided with a fixed deadline of performance of creative tasks, they are allowed to select a more or less time-consuming creative genre (*I let them decide how much time they will need to create music, M3*), to create without aligning with their classmates, to look for their own creative style (*sometimes pupils perform several tasks which are only preparation to creation, and sometimes they work for several months on one but truly original composition, M9*.)

Evaluation of creative works

In the opinion of informants, evaluation of creative works is one of the most significant parts of creative process since while evaluating the criteria of creation are formulated (*we analyze what was successful and what was not, what was efficiently used and what did not work, M4*), pupils' attitude towards creative activity is formed (*having listened to my evaluations or to their friends', they think what it means to them to create music, M6*). It is not easy to assess a creative work, flexibility is needed. Therefore, teachers who have participated in the research do not have universal criteria of evaluation of pupils' creation.

In majority of cases they depend on the type of task. Teachers most often name the requirements together with the task of musical creation, later those requirements become the criteria of evaluation of creative works: length of the composition, structure, style and etc.

Alongside with evaluation of creative works, individual achievements of a pupil, his/her efforts are assessed. The focus is on the progress made, pupils' analysis of their own creation is encouraged, as well as envisaging the ways of its improvement. Many participants of the research mention the importance of progress made while evaluating pupils' works: *From the beginning it is obvious that some pupils have a bigger potential for the task than the others. I find the progress made to be the most important, M1; I evaluate desire and achievements. How else I can assess pupils who wish to create and create something? M10.*

Evaluation of the product of musical creation is organized with involvement of pupils. While analysing their own creation or the works of the others, pupils are encouraged to apply knowledge: they are asked to describe the means of expression used in a composition, to recognize the form and the technique of creation of the composition, to express their evaluations using musical terms. Evaluation of creative works is understood as the process based on mutual agreement (of the teacher and pupils).

We sit and listen to each other's works. We discuss how one person sees the work and what is the opinion of the other. I am very interested in their thoughts because pupils use knowledge that they gain while creating. We have an opportunity to enrich our music glossary, to edit concepts in order to use musical terminology more accurately, M1.

Music teachers who have participated in the research emphasize the significance of positive atmosphere of evaluation. During the process of creation pupils are presented with various verbal stimuli (praise, encouragement, shouts of admiration), and suggestions for improvement of the composition are given as guidance advice.

I do not want to underestimate their creative potential, their desire to create with my evaluations. I do this very delicately, carefully. I look for something to compliment on... After commending, I advice to improve something, to change. I show this to other pupils so that they do not encounter the same problem, M6.

Analysis of the research data has revealed the importance **of a teacher's role as of an adviser, a consultant**. Teachers observe the process of pupils' creation, analyse skills and style of activity of every learner, the problems encountered. Teachers perceive their mission – *to help everyone to find themselves, to understand what he/she is capable of and what he/she wants, M5.*

A teacher advises when creative problems arise, together with pupils analyses their causes and possible ways of solutions. Pupils are encouraged to enquire, to ask for help or an advise of a teacher or friends. When organizing creative activity, teachers take into consideration what help pupils might need. Some pupils lack knowledge of musical

language, others of composition, and some of use of MCT. Therefore, both tasks and help to pupils are individualized. Pupils themselves are encouraged to share their knowledge, experience, to discuss arising problems and look for the ways to solve them together. A teacher tells:

I have a great concern that they cooperate, share what they have discovered, found out, and how they have found out. I wish they told the others. Such cooperation brings them close together. [...] I tell them that creation of music is our common search and sharing. Pupils consult with me and with their friends. Sometimes they find out something new, useful while creating and they share this with others, M6.

The atmosphere based on trust and cooperation is created when a teacher assumes the role of a consultant and an adviser and engages pupils in planning of educational process as well as in evaluation of creative works.

Discussions

Summarizing the research data, we can state that teachers perceive development of musical creativity as an individualized, coherent and targeted process during which pupils' experience and expectations are taken into account, pupils are encouraged to share the knowledge, to discuss problems encountered and look for the ways to solve them together. The conditions allowing pupils to formulate creative goals themselves are created, they are given freedom to decide what they want to create and how. Particular attention is being given to analysis and evaluation of their and their classmates' musical creations. Together with the evaluation of pupils' musical creativity and its results individual progress of a learner, his/her efforts are discussed. Such type of music education corresponds to the main principles of the conception of teaching for creativity. Teaching for creativity involves "learner-inclusive" pedagogy, thus, mainly focused on learners, which are encouraged to explore new knowledge and identify problems. It is a more collaborative approach to teaching, when a learner takes more control over his/her own learning process (Craft, 2006). Principles of teaching for creativity are possible to implement by encouraging students to take more control of their learning, developing their possibility of thinking and implementation of co-participative approach in teaching and learning (Jeffrey & Craft, 2010). Brinkman (2010) stressed, that giving a permission for students to be creative, valuing their creative efforts and developing students' self-confidence in risk-taking are effective paths of fostering pupils' creativity. Teaching for creativity requires change in teachers' behaviour – it is crucial to act as a facilitator or a guide, rather than a controller, finding a balance between students' freedom and control. Referring to the teaching for creativity concept, a teacher becomes a consultant, a facilitator, who provides special musical knowledge or awareness of creative techniques, supports creative initiatives of pupils, flexibly organizes the process of music education, and himself/herself is open to new information and creative explorations.

Analysis of the data from teachers' interviews highlighted the significance of two pedagogue's competences (subject and didactic). The latter competences have been extensively discussed in the documents regulating Lithuanian education (Inventory of

Pedagogues' Professional Competences, 2014) and are preconditions for efficient development of pupils' musical creativity through MCT. Subject (musical) competence covers a wide range of teacher's musical knowledge and skills, as well as his/her efforts to continuously develop expertise as of musician. The research data could be also related to the traits of a teacher developing pupils' creativity, which has been widely discussed in scientific literature. It is argued that a music teacher should serve as an example to pupils, himself/herself have skills and experience in musical creation (Jorgensen, 2008), be interested in different music, in latest tendencies of music production (Burnard, 2012), to understand the specificity of creative process (Hopkins, 2015), to know the ways of creation, to develop personal musical and creative expertise (Elliott, 1999). A teacher's enthusiasm, spiritual richness, ability to perceive the significance of creative activity and its results are also meaningful. A pedagogue with a positive attitude towards creative activity, recognizing creative activity as a unique sphere of a person's existence is capable of developing pupils' creativity (Elliott, 1995; Girdzijauskienė, 2004).

Meanwhile, the didactic competence of a pedagogue allows the teacher to know a pupil, to project the educational content, to organize the educational process oriented towards pupils, to create safe and motivating learning environment, to assess the quality of the results of his/her activity (Inventory of Competences of a Pedagogue's Profession, 2014; Žydžiūnaitė, 2000; Simonaitienė, 2007; Lepaitė, 2005). Analyzing which content components from didactic competence are important for development of pupils' musical creativity using MCT, the following features of didactic competence have been distinguished: a teacher's ability to plan educational process, to organize activities in the classroom taking into account individual learning peculiarities of pupils, to evaluate pupils' activity and its results flexibly, to assume the role of a teacher consultant, an adviser. The components of didactic competence mentioned above are close to the insights of other researchers. We can find information in scientific literature that development of musical creativity is based on the knowledge of pupils' personality, on organisation of an individualised and pupil-centred educational process, on building of a favourable physical and psychological environment (Webster, 2003; Jorgensen, 2008; Odena, 2012; Rimkutė-Jankuvienė & Girdzijauskienė, 2014; Hopkins, 2015). It is claimed that while developing pupils' musical creativity the teachers' mission is to help the creator to plan creative process as well as musical development of the composition (Webster, 2012), to perceive and solve problems, to motivate pupils for further creative activity, to encourage them to critically evaluate the results of their creation (Jorgensen, 2008; Burnard, 2011), to notice those who are willing and can create, to look for ways that would assist in developing independent creative activity of pupils, to inspire to create individually or together with the others, at school and at home (Rimkutė-Jankuvienė & Girdzijauskienė, 2014).

A limitation of the current study is that due to the unique context of a music teacher's professional activity, it was not possible to take into account the specifics of Lithuanian music education, especially regarding the use of MCT. The conclusions that can be drawn are limited by the absence of data in literature of music teacher's competences for fostering upper grade pupils' musical creativity through MCT. In conclusion, the current

study provides evidence that some components of music teacher's competences are more important than others when we strive for the effectiveness of music education in a particular situation in order to achieve the specific goal – in this case – to foster pupils' musical creativity through MCT.

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Povzetek

V sodobni družbi znanje, ki ga poseduje posameznik, ni več dovolj (Drucker, 2009). Spremembe v socio-kulturnem življenju ustvarjajo vse večjo potrebo po posedovanju različnih kompetenc. V zadnjih letih se pomen kompetenc aktualizira tudi v različnih dokumentih Evropske unije (Rychen & Salganik, 2003; Organizacija za gospodarsko sodelovanje in razvoj (OECD), 2005; Gordon, Halasz & Krawczyk, 2009; Halasz & Michel, 2011; Michel & Tian, 2011; Evropska Komisija/EACEA/Eurydice, 2012; Looney & Michel, 2014).

Koncept kompetenc je večplasten, kompleksen, močno povezan s specifičnim področjem profesionalnega delovanja (Trotter & Ellison, 1997; Žydzūnaitė, 2000; Laužackas, 2005;

Jucevičienė, 2007). Analitičen pregled raziskav s področja pedagoških kompetenc nam kaže, da je to področje izjemno široko in raznoliko. Pedagoške kompetence se povezujejo z vlogami, ki jih izvaja pedagog (Tumėnienė & Janiūnaitė, 2000), s pedagoškim poklicem (Kavaliauskienė, 2001), s kompetencami za poučevanje specifičnega predmeta (Ogienko & Rolyak, 2009), s pedagoškimi sposobnostmi in osebnostnimi kvalitetai (Jovaiša, 2008).

Raziskava, ki je predstavljena v našem prispevku, se osredotoča na kompetence učiteljev glasbe, ki mu pomagajo pri razvijanju glasbene ustvarjalnosti učencev. Pri tem izpostavljamo specifično področje glasbenega izobraževanja – razvijanje glasbene ustvarjalnosti s pomočjo računalniške tehnologije na področju glasbe (MCT – Music Computer Technologies). Predhodne raziskave kažejo, da uspešnost razvijanja glasbene ustvarjalnosti temelji na učiteljevi osebnosti in na njegovih kompetencah (Rimkutė-Jankuvienė & Girdzijauskienė, 2014), na učiteljevem poznavanju osebnostnih lastnosti učencev, na organizaciji individualiziranega in na učenca osredotočenega izobraževalnega procesa, na oblikovanju ugodnega fizičnega in psihološkega okolja (Webster, 2003; Jorgensen, 2008; Odena, 2012; Hopkins, 2015). Poudarjeno je, da je pri razvijanju glasbene ustvarjalnosti učencev ključno, da se učencu pomaga načrtovati ustvarjalni proces in da se učenca usmerja pri oblikovanju glasbene kompozicije, (Webster, 2012), prav tako je treba učencem pomagati pri morebitnih problemih, ki se pojavijo, jih motivirati za nadaljnje ustvarjalne dejavnosti in jih spodbujati v kritični evalvaciji rezultatov lastnih stvaritev (Jorgensen, 2008; Burnard, 2011). Z učenci je potrebno sodelovati in z njimi razpravljati o načinih uresničitve in izvedbe njihovih ustvarjalnih idej in kazati interes ob njihovem ustvarjalnem napredku (Hopkins, 2015).

V prispevku so predstavljeni izsledki kvalitativne raziskave, ki je bila izvedena na litvanskih učiteljih glasbe, ki poučujejo na predmetni stopnji osnovne šole in na gimnaziji. Namen raziskave je bil ugotoviti, katere kompetence so ključne za učitelja v procesu spodbujanja glasbeni ustvarjalnosti učencev s pomočjo MCT. Podatki so bili pridobljeni s pomočjo poglobljenega pol strukturiranega intervjuja z desetimi učitelji glasbe. Rezultati kažejo, da sta dve izmed ključnih kompetenc za spodbujanje glasbeni ustvarjalnosti učencev predmet glasbe kot tak in didaktične kompetence učiteljev glasbe. Ustvarjalni učitelj glasbe naj bi bil sposoben organizirati učni proces na ta način, da vsak učenec lahko pridobi potrebna znanja in veščine za glasbeno ustvarjalnost, naj bi bil sposoben tudi sam ustvarjati originalne glasbene kompozicije in naj bi tudi sam doživel občutke radosti ob raziskovanju in ustvarjanju.