

# DIFFERENT TEACHING METHODS IN MUSIC EDUCATION AND ACHIEVEMENT MOTIVATION

**Blazenka Baclija Susic, Marijana Zupanic Benic**

*Faculty of Teacher Education, University of Zagreb (CROATIA)*

## Abstract

The main goal of this paper is to research how different methodological procedures in music education influences achievement motivation in piano students during music teaching. Research is based on Attribution theory elaborated by Bernard Weiner and its adaptation for the music students, made by Edward P. Asmus. We have researched the difference in achievement motivation among piano students from two music schools in Zagreb: the Elly Bašić Music School (EBMS) with a Functional music pedagogy (FMP) curriculum and another music school with the traditional teaching method. Results of the research have shown that EBMS students in comparison with students from standard music school attribute their results achieved to a larger extent to attributing factors: effort, classroom environment and sensitivity to music. Their motivation is stronger since they have a higher ability self-concept, are more devoted to music, have a better relationship with the music school and with the music school in comparison to other extracurricular activities.

Keywords: achievement motivation, Edward P. Asmus, Functional music pedagogy Elly Bašić, Weiner's Attribution theory.

## 1 INTRODUCTION

Motivation is a driver that encourages an individual to engage in specific activities, and it plays a crucial role and is significant in both general and music education. The very nature of the music learning process requires daily instrument practice over a long period of time. Regular practice over the course of several years is necessary for the child to develop into a young musician who can achieve certain music-performing qualities.

Motivation of musicians remains unresearched for the most part, but existing research shows that the knowledge of basic motivational features in the learning process is very important for music teachers, allowing them a better understanding and planning the internal dynamics of music education [1]. A large number of researches also confirm that motivation plays a significant role in student achievements [2, 3]. Specifically, *Achievement motivation* is one of the most significant types of motivation because it pertains to *striving of an individual for achievement, expressed as striving to succeed, as a striving to attain more challenging goals*. Students with high achievement motivation are ready to do their best in different music activities in order to achieve the desired result, regardless of whether they are controlled by someone or not, or whether they will be acknowledged or not for their work. Students guided by fear of failure in their music activities frequently set unrealistic goals for themselves, by choosing either exceptionally hard or overly simple tasks, in order to reduce their responsibility for success or failure [1].

### 1.1 Weiner's Attribution Theory and Researching Motivation of Music Students

In terms of factors to which a person attributes the causes of his success or failure within achievement motivation, the attribution theory established by Bernard Weiner particularly stands out [4]. Weiner's attribution theory was mostly used until now in researching motivation of music students both in school and at university. Weiner explains differences and consequences of different interpretations of success and failure. In his opinion, success or failure alone does not affect further behavior of an individual or his motivation. It is important for an individual to interpret his success or failure, or which factors he attributes his result and his achievement to. Interpretation of achievement or belief of an individual in the cause of his success or failure in certain activities significantly affects his behavior, opinion and relation to his activity in future tasks.

In his theory, Weiner first established the two-dimensional attribution model of music achievement, by dividing it according to locus and stability of causality into four main causal categories: ability, effort,

task difficulty and luck [4]. This model of attribution theory was primarily used in researching motivation of music students both in school and at university. He later expanded the basic concept by adding new dimensions, first by including susceptibility to control in the educational field, while later also including the category of emotions [4].

Weiner's attribution theory regarding music education was first used by Edward P. Asmus [5-7]. His research and results of his findings contributed to better understanding of dynamics and of behavior motivated by achievement on different levels of music education. In one of his studies he established that Weiner's model does not correspond to all reasons that students connect to success or failure in music, and that only two categories are fully harmonious: effort and music ability [6]. Therefore, he expanded his concept of attribution theory in his research, and identified the following factors that contribute to success in music: *effort, background, classroom environment, music ability and affect for music* [5, 6]. He later added several more factors: *ability self-concept, personal commitment to music, attitude towards music school and music compared with other activities* [7]. Based on those findings, he created a measuring instrument entitled: *Measures of Motivation in Music*, encompassing two different motivation scales: *Motivating Factors* and *Magnitude of Motivation*. His measuring instruments were assumed by a number of other authors, and numerous studies are based on those theories [3, 8-14].

Results of Asmus's first large research, with participation of 600 respondents aged 9 to 17, showed that in 80% of the cases students attributed their success or failure to internal causes, specially internal stable causes, among them to ability in particular [5]. The author did not consider this result as encouraging for music practice, since future internal stable causes do not stimulate persistence and dedication for achieving good results, which is characteristic for internal unstable causes (like effort). The author finds the reason for these attributions in a wrong attitude and influence of the society as a whole, which, when it comes to music achievement, promotes the usage of internal stable attributions, thus demotivating those without high music ability. On the other hand, it leads to the conviction in musically-talented children, that music ability is sufficient for success [15].

## 1.2 Concept of FMP Elly Bašić

Functional Music Pedagogy (FMP) is a music pedagogy concept of a Croatian music pedagogue, teaching specialist and ethnomusicologist, Elly Bašić (1908-1998), the goal of which is not only acquisition of music education, but also an overall development of a child's personality through music. The above goal also lays down the basic concepts or principles of this music pedagogy concept: Not a certain child, but every child is entitled to music culture; every child has a musical ear; every child has a sense of rhythm; a musical ear is not identical to musicality, and every child has creative imagination. Based on these opinions, those schools have no selective entry exams or traditional grading practices. The indicated FMP didactic principles are also influenced by the time period in which their author worked, encompassing the guiding principles of the general and music pedagogy concepts of authors from this period, like: M. Montessori, R. Steiner, J. E. Dalcroze, Z. Kodaly, S. Suzuki, C. Orff, E. Willems and others.

Her pedagogic ideas Elly Bašić first implemented in her private experimental school "Beethoven" which was founded 1929 in Zagreb. In addition to Croatia, FMP was used in other republics of the former Yugoslavia. It was particularly popular in Slovenia and Bosnia and Herzegovina, where she taught a class on FMP teaching methods at the Academy in Sarajevo. In 1962 she established the Functional Music Pedagogy School in Zagreb, where she implemented her pedagogic ideas and which bears her name today.

The basic principles of FMP create a high level of individualization in the approach to teaching, and with it a specific formal structure and organization. The formal organization of teaching is implemented vertically, from preschool to high-school level. Instead of typical classes in individual instrument teaching, it has a specific program development in stages, with A and B program in the third stage. In addition to the functional method of solfeggio, which is a basic and unique trait of FMP with a specific didactic and methodological approach, this music pedagogy concept is also characterized by a whole range of specific didactic and methodological processes and principles in teaching.

Improvisation as one of the main and most significant forms of children's creative music production is the fundamental element in FMP teaching. It is implemented in all teaching areas as a methodical and well-defined program, starting in music preschool and the child's first encounter with an instrument. Improvisation plays an exceptionally significant role in the child's development and primarily strives to develop the freedom of music expression, creative imagination and creativity in a child.

As opposed to traditional didactic and methodological procedures, transferring knowledge to children and providing them with "ready recipes", this method ensures that a child learns and discovers individually, through play and perception. According to the Croatian National Education Standard (cro. HNOS – *Hrvatski nacionalni obrazovni standard*), the goal of contemporary education is precisely the active learning process through exploration. The main task of pedagogues in teaching beginners is to stimulate the child to individually explore and try to reach conclusions on his own. Improvisation is the only way for the child to encounter the world of music by exploration, as opposed to passive perception which lowers his interest, love and motivation for music.

## 2 METHODOLOGY

### 2.1 Research Problem, Goal and Hypotheses

The main problem of this research is motivation of music students. Motivating a child for music, awakening affect for music and developing his love for music and art in general are the main goals of music education. The method of introducing a child to the world of music is one of the crucial moments in his further music development.

Our goal was to determine the factors to which respondents attribute their success or failure: effort, background, classroom environment, affect for music or musical ability. We also researched the magnitude of motivation among respondents in regards to the ability self-concept, personal commitment and dedication to music, their attitude towards music school as well as their attitude towards music compared with other activities.

We defined the first group of hypotheses in regards to the importance which students in each school attribute to certain motivation factors when determining their music achievements.

- H1: Students from two music schools with different teaching methods differ from one another in attributions regarding effort.
- H2: Students from two music schools with different teaching methods do not differ from one another in attributions regarding the background.
- H3: Students from two music schools with different teaching methods differ from one another in attributions regarding classroom environment.
- H4: Students from two music schools with different teaching methods differ from one another in attributions regarding musical ability.
- H5: Students from two music schools with different teaching methods differ from one another in attributions regarding affect for music.

The second group of hypotheses refers to the students' magnitude of motivation:

- H6: Students from two music schools with different teaching methods differ from one another in attributions regarding the ability self-concept.
- H7: Students from two music schools with different teaching methods differ from one another in attributions regarding personal commitment to music.
- H8: Students from two music schools with different teaching methods differ from one another in attributions regarding their attitude towards music school.
- H9: Students from two music schools with different teaching methods differ from one another in attributions regarding music compared with other.

### 2.2 Sample

The sample consists of students from two music schools in Zagreb: the EBMS and a music school with a traditional<sup>1</sup> teaching method. The research included a total of 136 piano students, of whom 73 students attended the EBMS, while 63 students attended a music school with a traditional teaching method. The questionnaire encompassed piano students in fourth, fifth and sixth grades.

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<sup>1</sup> Music schools with the traditional teaching method base their work on traditional forms and methods of teaching, indicated in the existing Curricula for music and dance schools, 2006.

The sample structure is almost balanced in terms of grade, gender, and age of the respondents. The number of respondents in each school was limited to the existing number of piano students in these grades at the time of research.

## 2.3 Instrument

In our research we used Asmus's measuring instrument *Measures of Motivation in Music, 1989*, consisting of two scales: *Motivating Factors* and *Magnitude of Motivation*. Asmus had adapted the questionnaires to the American educational system, where music is encompassed by the public school program. We adapted these questionnaires to the Croatian system of music education and verified them in a pilot research [16].

The questionnaire *Motivating Factors* measures the importance that an individual attributes to the factors: *effort, background, classroom environment, affect for music and musical ability* as indicators of music success or failure. With the questionnaire *Magnitude of Motivation* we researched the degree-magnitude of student motivation in regards to *ability self-concept, personal commitment to music, attitude towards music school and music compared with other activities*. Measurement characteristics of the questionnaire were verified. The reliability coefficient *Cronbach Alfa* for test 1 ranges from 0.700 to 0.846, while *Cronbach Alfa* for test 2 ranges 0.777 to 0.866, depending on the subscale. The objectivity of the questionnaire is appropriate as it ensures anonymity and has clearly defined instructions for implementation.

## 2.4 Research Method and Data Processing Procedures

The research is based on the nonrandom educational experiment. As measuring instruments questionnaires with verified measuring characteristics were used. We processed the data based on the basic descriptive statistics, and the t-test was used for testing the significance of differences between the arithmetic means in the two samples. We treated the results as statistically significant in cases when  $p \leq 0.05$ .

## 3 RESULTS

### 3.1 Motivating Factors Scale

The results in table no.1 indicate the outcome on the level of all subscales in the questionnaire *Motivating Factors*.

*Table 1. Results of subscales in the questionnaire Motivating Factors*

Ref. no.	Factor	M		SD		t	P
		EBMS	MS with a traditional teaching method	EBMS	MS with a traditional teaching method		
1.	Effort	4.385	4.222	0.4795	0.3032	2.327	<b>0.021</b>
2.	Background	3.088	2.923	0.55	0.7709	1.452	0.149
3.	Classroom environment	3.7	3.383	0.5988	0.6838	2.886	<b>0.005</b>
4.	Musical ability	4.315	4.408	0.5205	0.3847	-1.17	0.244
5.	Affect for music	4.227	3.977	0.5095	0.4107	3.113	<b>0.002</b>

A statistically significant difference appeared in three factors: *effort, classroom environment and affect for music*. It is precisely the factors of classroom environment and affect for music that Asmus stressed as unique factors for music education in research [6]. As opposed to these factors, characteristic of music education, a factor of musical ability and the factor of effort correspond to the original Weiner attribution model. In factors of musical ability the trend of higher values in terms of importance was obtained among students in the music school with a traditional teaching method,

which is evidence of the importance assigned to this factor of achievement in music schools with a traditional teaching method (entering exams, evaluation of student knowledge through grading, etc.).

In Weiner's opinion, musical ability, as an intrinsic stable cause, does not contribute to persistence for achievement, as do intrinsic unstable causes like effort, which is susceptible to the person's activity [4]. When analyzing the results obtained from that aspect, unlike students in the music school with a traditional teaching method, students at the EBMS indicated higher values for the attribution of effort than for musical ability (table no.1). Students in the music school with a traditional teaching method value the attribution of musical ability as the most important attribution of their achievement in music, which, as an intrinsic stable attribution, does not contribute to the persistence for achievement.

After presenting and analyzing the summarized results of the *Motivating factors*, we will analyze results for each subscale.

### 3.1.1 Effort Subscale

With statements in the effort subscale, the questionnaire evaluates the importance of effort necessary for the students to be more successful in solfeggio or instrument classes, regarding practice at home, learning music and music achievements in general.

*Results confirm hypothesis 1 (H1)* since a statistically significant difference in attributions regarding effort ( $p < 0.021$ ) was obtained among students of the two music schools with different teaching methods. Students at the EBMS value effort higher ( $M = 4.38$ ) as a factor of achievement in music, unlike students in the music school with a traditional teaching method ( $M = 4.22$ ). Since effort is an intrinsic unstable attribution which can influence and contributes to persistence to achieve, results indicate that FMP has a positive influence on achievement motivation among the EBMS students. Statistically significant difference obtained in the individual statements: "Practice the instrument at home a lot for class" and "Have interest in music" confirms that FMP principles tries to develop interest and love for music in each student, regardless of his future professional choices. Although grading does not exist in FMP as a motivational tool, students are aware of the importance that effort has when practicing the instrument at home.

### 3.1.2 Background Subscale

In a group of statements which refer to the background factor, respondents expressed the importance they contributed for music achievement to: love and affect for music by parents and relatives, music families they come from, early music learning, a good instrument etc.

*Results confirm the second hypothesis (H2)*, that no difference in attributions in regards to the background exists among students in the two music schools with different teaching methods. In all individual statements a somewhat higher trend in arithmetic mean values was obtained from the EBMS students, but no significant statistical difference had been noted in any statements. This confirms the fact that background, i.e. family environment is very significant for music achievement, regardless of methodical activities in music teaching, which is confirmed by a number of the stated research studies in this field. A high-quality family environment represents the basis for the child's music development and achievements in different types of music activities [17, 18].

### 3.1.3 Classroom Environment Subscale

The measurement included the following aspects: importance of the relationships among students in class, friendship in music school, relationship with the teachers, type of teacher, how the student feels in music school among his peers.

Since results indicated a statistically significant difference ( $p < 0.005$ ) in favor of the EBMS students, the *third hypothesis (H3) was confirmed*. A statistically significant difference which was obtained in individual statements which pertains on importance of friendship and understanding by the teacher indicated the significant role that he/she has in ensuring and providing preconditions for the student's music achievement. According to Asmus, classroom environment is a unique factor for music education which we can influence, particularly in regards to the teacher's role, and thus develop maximum perception in this area. It is also particularly interesting for the student's social interaction in activities in music school [6].

A relationship between students and teacher which creates a relaxing, pleasant, but active classroom environment is particularly important for the student's motivation and his attitude to learning [19, 20]. This atmosphere in the classroom is influenced by specific FMP methodical principles: cooperative

didactic games in solfeggio; improvisation, reflected in the child's spontaneous expression and perception through music; an active and continuous comprehension method, starting with a perception of a particular music phenomenon to its conscious learning; on the student's active, exploratory learning, with a wide range of artistic expression (through drawings, literary or motor expression); by the program of student development in stages (like the B program in the third stage) etc.

### 3.1.4 Musical Ability Subscale

This factor consists of statements which refer to the importance of musical ability that respondents attributed to music achievement. Since the results obtained indicate no statistically significant difference among respondents, *hypothesis four (H4) was not confirmed*. In almost all individual statements a higher value trend was obtained in favor of students attending music school with a traditional teaching method. This indicates that students in the traditional teaching method *evaluate the factor of musical ability as more important in music achievement*. From the aspect of attribution theory, musical ability is considered to be a stable and constant dimension which cannot be influenced. Asmus believes that stressing the attribution of musical ability as an important attribution for achievement is not encouraging for music practice and that it will not have a motivating effect on students in their future new activities [5].

### 3.1.5 Affect for Music Subscale

The subscale which refers to the factor of affect for music provides the information as to the importance which a certain respondent attributes to this factor in regards to music achievement. Results indicate the highest degree of statistical significance in relation to other factors in the *Motivating Factors* scale.

*Results confirm the fifth hypothesis (H5)*, that students in the two music schools with different teaching methods differ in their attributions in regards to affect for music ( $p < 0.002$ ). The factor of affect for music reflects different feelings students have for music and their ability to interact with it. It is connected to creativity, more dedication, love for something, emotional reaction and desire [6]. The statistical difference obtained was in favor of the EBMS students. Stressing statements pertaining to perception of music as joy and happiness, expressing feelings through music and enjoying music, can primarily be interpreted as love for music, enjoying it and being able to express their feelings, sensitivity, imagination and creativity through creation and performance of music.

By creating music through spontaneous improvisation while exploring and creating, the student is capable of freely expressing himself through music. Encouragement of love and a need for music, affect for music, perception and pleasure in the student, which he can express freely and relay to his audience, should be the basic goal of every methodological approach in music teaching.

## 3.2 Magnitude of Motivation Scale

The Magnitude of Motivation questionnaire measures the magnitude of motivation among respondents based on the ability self-concept, personal commitment to music, attitude towards music and comparison between music and other activities. Like in the previous *Motivating Factors* scale, we will analyze results for each subscale.

**Table 2.** Results on the level of the questionnaire subscale Magnitude of Motivation

Ref. no.	Factor	M		SD		t	P
		EBMS	MS with a traditional teaching Method	EBMS	MS with a tradit.teach. Method		
1.	Ability self-concept	3219	2913	0.3646	0.2959	5326	<b>0.01</b>
2.	Personal commitment	2326	2977	0.2887	0.4042	4918	<b>0.01</b>
3.	Attitude towards music school	3281	2698	0.3072	0.4401	9041	<b>0.01</b>
4.	Comparison of activities	2482	2671	0.322	0.5333	5374	<b>0.01</b>

### 3.2.1 Ability Self-Concept Subscale

In Asmus's original questionnaire only two statements referred to the ability self-concept, due to which this scale has shown to be an invalid dimension when verifying its reliability. This is why we had expanded the original questionnaire with additional statements, and established its reliability.

*The results obtained confirm the sixth hypothesis (H6)*, because a statistically significant difference was noted among students of these two music schools with different teaching methods ( $p < 0.01$ ). Students at the EBMS had better a self-concept of their musical ability than students at the other music school. A teacher, who carefully organizes his teaching, ensuring that all students attain a certain level of music success, influences the development of the student's positive self-perception or ability self-concept [6]. Asmus determined that the attribution theory, is unquestionably connected with self-concept i.e. self-awareness of one's own musical ability, which in turn has a positive influence on the student's motivation and achievement in future tasks. Self-concept studies regarding music achievement have shown that success in music activities results in a positive self-evaluation, while a positive self-evaluation is confirmed by a new, successful interpretation [21-27].

In the EBMS musical ability is not underlined as the primary factor of achievement and success in music which was also confirmed by the results obtained in the pilot research [16]. A statistically significant difference was noted among students, in favour of students at the music school with a traditional teaching method, which attests to the fact that they attribute more importance to musical ability than students in the FMP program. Students in the FMP program are unburdened by grading as a criterion of their music knowledge and skills, and are sometimes even unaware of their realistic musical ability. For instance in solfeggio classes, the teacher tests student's knowledge through regular repetition and recapitulation of material through different didactic games, without stress or bad grades which are often the main reason for lower self-confidence. Students invest an effort and over time master the potential problem, which boosts their self-confidence and self-concept about their own musical ability. Improvisation as the student's productive and creative expression also has a positive effect on the ability self-concept, through which an individual is able to freely express himself, unburdened by the result. He feels capable and experiences success, which has a positive reflection on his ability self-concept.

### 3.2.2 Personal Commitment Subscale

In this subscale of the questionnaire we measured the magnitude of student motivation based on his personal commitment or dedication to music. A stronger dedication or commitment to music is manifested in a higher motivation of a student for music [28].

Results in Table 2 indicated a statistical difference between piano students in the two schools ( $p < 0.01$ ), which *confirms hypothesis (H7)*. The statistical difference obtained was in favor of the EBMS students, in statements pertaining to: stressing music as an important part of their life, more inclination to music activities than to reading a book, a desire to stay connected to music their entire life, frequent humming, thinking about a melody they play on the instrument, and the perception of music as one of their favorite activities. Their commitment to music is also visible in their learning effort, classroom environment, spontaneous creation through improvisation and interpretation, perception of music as joy, happiness and alike. Commitment or dedication to music is a result of love and affect for music.

Improvisation which targets the activation of the child's creative fantasy also provides the child with the opportunity to express his music perception by drawing, by literary or motor means. Students in the third stage of instrument classes in the B program develop an interest for listening to famous classical pieces by playing them. Along with other FMP methodological principles it additionally stimulates and develops the child's love and affect for music, which (as confirmed by the stated results) also reflects their stronger commitment and dedication to music.

### 3.2.3 Attitude towards Music School Subscale

We measured student attitude towards music school in a special subscale. Statements encompassed by this subscale pertain to: student behavior and their perception of music school, effort that students are ready to invest to attain success, level of student satisfaction in solfeggio or instrument classes, their attitude towards music school in general and in comparison with elementary school, influence of the music school on other activities of the students and their opinion about the amount of time spent in music school.

Results obtained *confirmed hypothesis eight (H8)*, which states that a statistically significant difference exists among students in the two music schools with different teaching methods in regards to their attitude towards music school ( $p < 0.01$ ). The statistical difference was obtained for all statements in favor of students at the EBMS which attests to the significant influence of FMP on student attitude towards music school and their achievement motivation. A number of stated didactical and methodological principles FMP influence student achievement motivation, and their attitude towards music school. Since no grading system is in place for evaluating student achievement, we can conclude that this is in fact intrinsic motivation of students for music school.

For instance, students at the EBMS, in the specific FMP program, must be active and invest an effort in every solfeggio class, show what they know in class since homework and grades are not the main measurements of their knowledge. Students also invest a significant effort in instrument classes, being particularly motivated by improvisation as a form of their free, spontaneous and unburdened expression. As already stated, this also has a positive influence on their attitude and effort when playing the assigned literature in class [29]. We can conclude that FMP and its specifics have a positive influence on not only the magnitude of motivation, and student achievement motivation, but also on their love and perception of music as an integral part of the cultural and contemporary life, which leads to a better, more humane and caring society.

### 3.2.4 Music Compared with Other Activities Subscale

In this questionnaire we measured the magnitude of motivation among respondents in regards to their attitude towards music compared with other activities they have; the time and effort they are ready to invest in music compared to their other activities; a desire to professionally work in music; the importance they attribute to music compared with other activities (like athletic activities) etc.

Results indicate a statistically significant difference among students in the two music schools ( $p < 0.01$ ) in comparison of music activities with other activities, which *confirms hypothesis nine (H9)*. A statistically significant difference was obtained in favor of students from the EBMS in most statements, which confirms their better attitude towards music in comparison to other extracurricular activities, their readiness to invest more effort in music than into other activities, and their love for playing and creating their own music. However, attending music school is not more important for them than attending athletic activities, which is understandable, particularly when it comes to boys who may be more inclined to athletics. Hoffer states that, "There has been a long tradition in America that males are supposed to be interested in sports and things like that, not in the arts" [30]. Research suggests that female students have better attitudes toward music and more positive music self-concepts than male students [31-32].

Modern children are burdened with a number of extracurricular activities like athletic activities, which do not require an additional work at home which instrument playing does. Thus, it is understandable that most respondents do not find attending music school as being more important than athletic activities. The assumption is, that individuals who stressed that they "*can do without other activities, but not without music*", are ready to invest more effort and time in music than into other activities since they want to become professional musicians later in life. Although, the fact is that most children end their music education after completion of elementary music school, it is important for them to become and remain music lovers, as well as an educated music audience in the future.

## 4 CONCLUSIONS

Research results showed that different teaching methods influence achievement motivation in piano students during music teaching. Music learning encompasses not only instrument classes or piano lessons in particular, but also theory classes which have an indirect influence on instrument classes. Based on the results of the conducted pilot research [16], which encompassed a smaller sample, we established that different methodological procedures in music teaching partially affect achievement motivation among piano students. The results obtained additionally confirm preliminary results, defining more clearly and precisely the influence of different teaching methods on music achievement among piano students.

According to the research results obtained, a statistically significant difference was noted in three factors: effort, classroom environment and affect for music. That suggests that students at the EBMS assign greater importance to these attributions in relation to students attending music school with the traditional teaching method. The research results obtained confirm Asmus's conclusions, that classroom environment and affect for music represent unique factors in music education. Since they



had not been included in the Weiner basic attribution model, he added them to factors of achievement motivation, thus adapting the attribution model to music education [6]. He determined that affect for music is connected with effort to a large extent, which means that a student with a better-developed affect for music will invest an effort and remain motivated for music also in his future assignments. The environment encouraging the student's musical ability is also important, thus influencing his easier learning of music. Asmus also stressed the role of teachers in creating a certain classroom environment. Based on the research results obtained, instrument teachers are able to identify factors to which students attribute causes of their music achievement, and can adapt their further work based on these findings. It is important to bear in mind these factors, which have a positive influence on student motivation and their music achievements.

Research results of the second questionnaire showed that EBMS students have stronger motivation as compared to the students from the music school with traditional teaching methods with regards to: their ability self-concept, personal commitment or dedication to music, attitude towards music school and their attitude towards music compared with other activities they are engaged in. These results additionally confirm that specific of FMP teaching methods have positive influence on student's magnitude of motivation.

Encouragement of love and a need for music, affect for music, perception and pleasure in the student, which he can express freely and relay to his audience, should be the basic goal of every methodological approach in music teaching. The essence lies in preserving the child's nature and spontaneity, in developing his inventiveness and in creating a more complex and humane person, regardless of whether he will be a musician one day or not.

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