



UNIVERSIDADE DE ÉVORA

## **ESCOLA DE ARTES**

### **DEPARTAMENTO DE MÚSICA**

# **RELATÓRIO DE PRÁTICA DE ENSINO SUPERVISIONADA REALIZADO NO CONSERVATORIO JOLY BRAGA SANTOS EM PORTIMÃO “CREATING MOTIVATION AND CONQUERING DISCIPLINE FOR SUCCESS IN THE STUDY OF MUSIC”**

Nome do Mestrando: Emily McIntyre

Orientação: Monika Streitová

**Mestrado em Ensino de Música**

Área de Especialização: Fagote

Relatório de Estágio

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## **STATEMENT**

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Title of Thesis: Motivation in Woodwind Students in the Algarve's Conservatories

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## **SPECIAL THANKS**

*Eduardo Sirtori*, who inspires me daily and reminds me that dedication to our art is the path to  
deeper humanity.

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sharing their years of wisdom and expertise in thoughtful and creative ways.

*Santiago*, for keeping me on my toes.

## **Creating Motivation and Conquering Discipline for Success in the Study of Music**

### **ABSTRACT**

This paper is the result of a one-year practicum studying and analysing the motivation levels in woodwind students throughout the western Algarve in Portugal in three different music conservatories. The students observed and studied are among some of the woodwind students in the official music course, with instrument lessons from grades 1 through 8. Questionnaire information gathered pertains to motivation in its intrinsic and extrinsic modes, as well as students' own comments on what they like and do not like about studying their instrument, as well as comments regarding their teachers and their courses in music. The information gathered in the questionnaires enlightens this study with real concerns that Algarve music students face, and several of the main highlighted points in the paper refer to cultural difficulties in this specific part of the world and specific to the music curriculum that Algarve woodwind students follow. This research uses qualitative measures to draw conclusions and give solutions regarding motivation.

**Key Words:** Motivation, Goals, Concentration, *Flow*, Practise

## **Criar Motivação e Conquistar Disciplina para o Sucesso no Estudo da Música**

### **RESUMO**

Este trabalho é o resultado de um estágio supervisionado durante um ano, onde foi analisado os níveis de motivação nos alunos de sopros de madeira que estudam no curso oficial de música nos conservatórios do Algarve (graus 1-8). A informação no Questionário está focada na motivação intrínseca e extrínseca tal como comentários próprios dos alunos sobre o que gostam e não gostam quanto estudar os seus instrumentos, e comentários sobre os seus professores do curso. A informação obtida no Questionário serve no trabalho para esclarecer qual a realidade que os alunos que estudam música no Algarve enfrentam, e alguns pontos referam especificamente a dificuldades culturais e a dificuldades específicas no curso que os alunos seguem. Este trabalho usa investigação qualitativa para determinar problemas e oferecer soluções sobre motivação.

**Palavras-Chave:** Motivação, Objectivos, Concentração, *Flow*, Estudo

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## INTRODUCTION

This paper is the result of a year-long practicum undertaken with students of the *Academia de Música de Lagos* who were studying in one of its three conservatories: *Conservatório de Música de Lagoa*, *Conservatório de Música Joly Braga Santos Portimão*, and *Academia de Música de Lagos*. The goal of the practicum was to analyse the behaviours, attitudes and motivation patterns of a group of woodwind students, spanning grades 1 to 8 in the national conservatory system. The students were observed during their weekly lessons and they also responded to a questionnaire regarding their home study, in-school study, their families' involvement in their musical subjects and activities, and their motivation levels regarding their musical education.

The research presented in this paper focuses on the problem of lack of student motivation and offers solutions for the lack of motivation in music students studying woodwind instruments in the conservatory system in the Algarve. The study aims at enlightening the reader as to the difficulties of students learning a woodwind instrument and presents solutions which will help to orient these students in continuing their musical studies, as well as setting goals for these students to gain understanding as to what is needed for future motivation in their own lives as musicians.

The students studied in this research come from Algarve-residing families with no major social problematic records. The students attend regular public schools and every student studying in the conservatory program chose their own instrument and attend the mandatory offered subjects of instrument lesson, musical theory, and ensemble.

This paper will not cover specific issues for motivation in students with family or health problems, because these situations are very unlikely to be resolved with merely music-education resources.

The research in this study focuses on motivation as the fuel for a music education; the benefits to beginning to study a musical instrument, studying in conservatory, and what benefits a young student will have by following this path. It shows the common reasons for motivation failing in students after they start their musical studies, involving the aspects of studying music that present challenges that may be previously unknown to the families of these students. The research presents solutions and ideas for teachers to motivate their students so that they will achieve their musical goals throughout their years of study.

### **Characterisation of the *Academia de Música de Lagos* and its conservatories**

The *Academia de Música de Lagos* is a public association founded in 1986. In 1990 it opened a pole in the city of Portimão, in 2003 the Conservatory of Lagoa was opened, and in 2014 Loulé as well came under the direction of the *Academia de Música de Lagos* (AML). The AML with its four conservatories has a total of approximately 1050 students and employs approximately 80 teachers in its diverse music disciplines. All the courses are authorised by Portugal's Ministry of Education and they maintain the national levels of equivalency in music study. The institution partners with the cities of Lagos, Lagoa, Portimão and Loulé, as well as with dgARTES and the Ministry of Culture in this region creating varied artistic projects.

The *Academia de Música de Lagos* offers a variety of different official courses in its educational programs. These include introduction lessons in any instrument (basic musical training before the age for entering into 1st grade of conservatory, the Basic Course (grades 1-5 of conservatory), Supplementary Courses for the Basic and Secondary Courses, Secondary Course

(grades 6-8 of conservatory), Secondary Course in Singing, as well as other training opportunities: Professional Artistic Course of the Algarve, courses in Curricular Musical Enrichment, Arts-Education Course, Percussion Festivals, Summer Academies for String Instruments, Winds and Percussion Summer Courses, Algarve Music School Encounters, Ensembles for Music Theory and Pedagogic Orchestras, and Ballet lessons, among other courses that may be planned apart from the regular offered activities. The AML employs instrument teachers who simultaneously work in the faculty bands and orchestras and early-music ensembles along with their students of varying levels, rehearsing on a regular basis throughout the school year as well as performing in concerts around the Algarve in these formations.

### **Description of the Basic Course and the Secondary Course offered through AML**

The Basic Course is offered with full financial support by the Ministry of Education for students entering grade 5 at one of the institution's recognised partnering public schools: this course includes 50 minutes of instrument lessons, 50 minutes of musical theory, and 50 minutes of ensemble, per week, between conservatory grades 1 and 5. The Supplementary Course alternative to the Basic Course at this level is financed 50% by the government, so that the course becomes available to students not attending the recognised institutions where the full cost of study is covered.

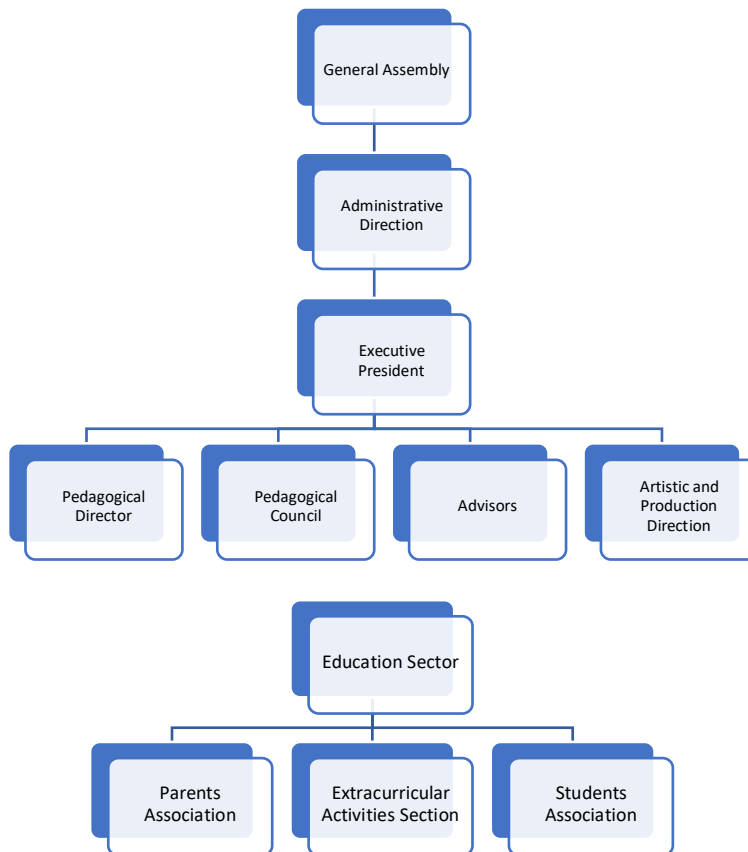
The Secondary Course is available to students who have completed their 5<sup>th</sup> year of the Basic Course, or who audition into the course showing appropriate levels in their music disciplines. This is also financed 100% by the Ministry of Education. The Supplementary Course alternative to the Secondary Course is financed 50% by the government and is available to those under 18 years of age. The Secondary course branches out into a wider opportunity for music disciplines including Instrument Lesson (150mins), Arts History and Culture (100mins), Music Theory



(100mins), Acoustics (100mins), Compositional Analysis and Techniques (150mins), Ensemble (150mins) and optional additional study which usually consists of studying a secondary instrument, 100 minutes per week.

The schools of Lagos and Portimão function under ‘definitive authorisation’ by the Ministry of Culture and Sciences, certified by Regional Direction of Education in the Algarve, while the schools of Lagoa and Loulé function under ‘provisory authorisation’. All courses are authorised by the Ministry of Education and are subject to uphold the national educational requirements as they grant titles and diplomas to students, in line with Law Nr. 152/2013 (4 of November). The AML functions under the following hierarchical structure:

*Table 1: Structure of Hierarchy at the Academia de Música Lagos (Academia de Música de Lagos, 2018)*



## **CHARACTERISATION OF SAXOPHONE STUDENTS – OBSERVED LESSONS**

During the practicum at the Joly Braga Santos Conservatory in Portimão, eight saxophone students were observed in their weekly lessons. These students ranged from 1<sup>st</sup> to 8<sup>th</sup> grade of the conservatory course. The discipline of Supervised Practicum for this research states that students of all levels including Beginners ('Iniciação') must be observed, but this was not possible as the saxophone teacher did not have students spanning all these levels. In the Characterisation of these students, for reasons of anonymity this research will refer to each of these saxophone students with a letter from 'A' to 'H' of the alphabet, and their Characterisation similarly will refer to them by this letter. The character of each of these students has been acknowledged and used in the body of this research when referring to students the author has taken into consideration as Algarve-residing students from normal families.

### **1.1 Student 'A' (7<sup>th</sup> grade, 100 minutes per week)**

Student 'A' showed personal interest in studying, showed up to their lessons on time, and always came with an attitude of energetic interest for their teacher and their studies. As the lesson lasted for 100 minutes each week, different repertoire and tactics were implemented so the student did not become bored or exhausted. Often the lessons consisted of playing different instruments within the saxophone family (they began studying a piece for soprano saxophone throughout the year) and took time with the teacher to listen to recordings of their repertoire, making tempo markings and discussing phrasing. This student has played in the large ensemble (wind orchestra) of the conservatory for several years and felt confident being asked to be more flexible in their music, as well as showed a comfortable attitude when asked to play new repertoire outside their technical level. This student had several close friends who also studied at the Conservatory and played in the ensemble with them.

### 1.1.1 Didactic material used with Student ‘A’

Breathing exercises, exercises in articulation, tuning, phrasing, and interpretation of musical repertoire, perfecting the harmonics in the high register of the saxophone, exercising mental and physical endurance, exercises for tempo, technical fluidity, phrasing and sound, listening to repertoire with the ability to constructively critique its musical and technical elements.

Repertoire studied in lessons:

1 <sup>st</sup> period: Milhaud: Scaramouche, Tomasi: Ballade
2 <sup>nd</sup> period: Milhaud: Scaramouche, Tomasi: Ballade, Villa-Lobos: Fantasia
3 <sup>rd</sup> period: Villa-Lobos: Fantasia, Dubois: Concerto

### 1.2 Student ‘B’ (8<sup>th</sup> grade, 50 minutes per week)

Student comes to lessons on time and has an attitude of responsibility for their work in class as well as at home. Student is outgoing and friendly, enjoys joking and talking during lesson time, and enjoys the teacher’s open friendliness. Student ‘B’ has studied at the Conservatory since they began grade 1 and has many friends in the large ensemble and chamber groups where they play. During the lesson, Student ‘B’ focuses their attention in short bursts and takes lots of breaks. This student tends to rely on the relaxed nature of the teacher when they are frustrated. This student frequently changes posture, moves freely around the room, and uses conversation to gain moments of pause from their intense work. Aside from being very sociable, this student demonstrates great levels of concentration and focus when working through difficult technical phrases, even though the concentration comes in short bursts. They are at a high level technically and do not experience stress or nervousness when performing or being asked to do certain

technical exercises. They are corrected quickly by the teacher when they waste time talking about subjects which don't pertain to the work of the lesson. Student maintains a positive attitude and leaves the lessons thanking the teacher, with a smile on their face.

### **1.2.1 Didactic material used with Student 'B'**

Training in responsibility and independence, applying techniques learned in the lesson to personal study at home. Exercises in tempi and technical fluidity. Exercises in phrasing and sound control, listening to pieces for the development of personal critique.

Repertoire studied in lessons:

1 <sup>st</sup> period: Contemporary pieces for sight-reading (no author), Messaien: Études sur les modes de transposition limitées, Ferling: 48 Etudes, Noda: Mai
2 <sup>nd</sup> period: Contemporary pieces for sight-reading (no author), Messaien: Études sur les modes de transposition limitées, Ferling: 48 Etudes, Glazunov: Concerto, P. Bonneau: Caprice en forme de Valse
3 <sup>rd</sup> period: Contemporary pieces for sight-reading (no author), Messaien: Études sur les modes de transposition limitées, Ferling: 48 Etudes, Piazzolla: Histoire du Tango

### **1.3 Student 'C' (6<sup>th</sup> grade, 50 minutes per week)**

Student demonstrates independence and maturity coming prepared for lessons. Student has a good rapport with the saxophone teacher and shows a relaxed and comfortable nature during lessons. Student comes from a musical-background family and does not demonstrate any apparent resistance to being taught. Student 'C' is comfortable being pushed to expand their technical capabilities, when they become tired they take small breaks and get back their concentration. Student 'C' has played in large ensemble of the Conservatory, as well as with colleagues in smaller saxophone ensembles. Student has been working on technical problems such as support of the air, better use of blowing muscles and posture of the hands over the keys

of the instrument. Student says they want to continue studying music, post-secondary, and shows behaviours that show they take their course seriously. Student verbalises interest to the teacher in knowing more about their instrument and enjoys listening to different saxophone repertoire and figuring out difficult nuances on the instrument during their lessons.

### **1.3.1 Didactic Material used with Student ‘C’**

Exercises in tempo, technical fluidity, phrasing, sound and musical interpretation. Listening to repertoire to encourage critical abilities.

Repertoire studied in lessons:

1 <sup>st</sup> period: Marcel Mule: Études d’après Berbiguier, Ferling: 48 Etudes, J.S. Bach: Partita in A minor
2 <sup>nd</sup> period: Marcel Mule: Études d’après Berbiguier, Ferling: 48 Etudes, J.S. Bach: Partita in A minor
3 <sup>rd</sup> period: Ferling: 48 Etudes, J.S. Bach: Partita in A minor, Jorge Salgueiro: As Danças do Cão

### **1.4 Student ‘D’ (5<sup>th</sup> grade, 50 minutes per week)**

Student ‘D’ works in lessons with concentration and focus, though has not arrived at an advanced level with their technical capabilities. Student asks question regarding issues that they should already have control over, considering their level, and slowly processes information given by the teacher, with some hesitation. Similarly, student appears not to prioritise practising or spending extra time with their instrument outside of lessons. Parents of Student ‘D’ have not made an appearance and Student ‘D’ does not seem to leave lessons feeling committed to practising further or showing that they understood properly what to continue with. Student ‘D’ is unsure about whether they want to continue after their course finishes. None of their friends from school are in the Conservatory program.

### 1.4.1 Didactic Material used with Student ‘D’

Exercises in major and minor scales from memory, exercises in speed and technical fluency, phrasing and sound control. Exercises in sight-reading, consolidating correct practise techniques, and exercising interpretation in the music.

Repertoire studied in lessons:

1 <sup>st</sup> period: René Decouais: Technical Etudes, Marcel Mule: Études d’après Berbiguier
2 <sup>nd</sup> period: Marcel Mule: Études d’après Berbiguier, James Rae: Modern Etudes, Eugène Bozza: Aria.
3 <sup>rd</sup> period: René Decouais: Technical Etudes, Marcel Mule: Études d’après Berbiguier, James Rae: Modern Etudes, Eugène Bozza: Aria

### 1.5 Student ‘E’ (2<sup>nd</sup> grade, 50 minutes per week)

Student ‘E’ was a special case because this student was completing grades 1 and 2 of conservatory in one year. The level the teacher aimed for with Student ‘E’ was slightly under grade 2 level during the periods evaluated, and the student received information during their lessons about taking care of the instrument, basic set up and how to position their hands (1<sup>st</sup> grade basic teaching). Student ‘E’, however behind, showed skills in concentration and focus that were able to complement their lessons and they were tackling 2<sup>nd</sup> grade repertoire by the end of the year. Student ‘E’ showed less natural ability with music, and did not take interpreting pieces easily, they did not show skills in correctly identifying pitches or self-correcting tuning during playing, but their work was focused on following exactly what the teacher told them to do. Student showed commitment to their lessons even though their evolution did not show proof that they were working further at home during the week.

### 1.5.1 Didactic material used with Student ‘E’

Exercises in breathing and controlling the air column, exercises in correct positioning of the embouchure, finger and hand positioning, exercises in inhalation and exhalation and feeling where in the body they affect, exercises for sitting and standing postures, understanding the registers on the instrument and exercising scalar work in major and minor keys.

Repertoire studied in lessons:

1 <sup>st</sup> period: Scales up to 3 changes, accompanying saxophone coursebooks for grades 1 and 2 of conservatory
2 <sup>nd</sup> period: scales up to 3 changes, small excerpts (authors unknown) from the accompanying saxophone coursebooks for grades 1 and 2 of conservatory
3 <sup>rd</sup> period: scales up to 3 changes, small excerpts (authors unknown) from the accompanying saxophone coursebooks for grades 1 and 2 of conservatory

### 1.6 Student ‘F’ (3<sup>rd</sup> grade, 50 minutes per week)

Student ‘F’ showed immediate autonomy in their practise habits and responsibilities in lessons. This student came prepared and on time to their lessons, and they frequently asked questions regarding the next steps in their studying the instrument. Student was interested in being able to play in a large ensemble for the first time and showed interest in how and when that would be possible. They related information to the teacher regarding what and how much work they accomplished during their out-of-class time, and what they liked and had trouble with achieving during practise sessions. Student ‘F’, though not above the level skill-wise, advanced quickly during the year seemingly from being committed to their progress and making choices to support that progress.

### 1.6.1 Didactic material used with Student ‘F’

Exercises in sound production and sight-reading, exercises in different types of articulation and dynamic control, exercises in mechanical fluidity and reading longer passages at once.

Repertoire studied during lessons:

1 <sup>st</sup> period: Guy Lacour: Études faciles et progressives – vol. 1, Hubert Prati: Mini-Puzzles
2 <sup>nd</sup> period: Guy Lacour: Études faciles et progressives – vol. 1, Hubert Prati: Mini-Puzzles, melodies and pieces from the accompanying saxophone coursebook of the conservatory for grade three
3 <sup>rd</sup> period: Sight-reading excerpts (no author), melodies and pieces from the accompanying saxophone coursebook of the conservatory for grade three

### 1.7 Student ‘G’ (4<sup>th</sup> grade, 50 minutes per week)

Student ‘G’ played their instrument to a level that was acceptable for achieving moderately good grades at the end of each semester. However, this student showed laziness in their personal practise, and a very slow response during lesson time. The teacher often commented that Student ‘G’ needed to be more present and commit their attention more fully to the lesson, but Student ‘G’ did not correct this behaviour over the course of the year. On the instrument, the student showed control over breathing and mechanical issues, but lacked elements of musicality in their phrasing and more diverse use of articulations and dynamics. Student ‘G’ did not show interest in playing in any projects or groups outside of their lesson and did not show to have any family or peer support for their saxophone studies outside of their conservatory program.



### 1.7.1 Didactic material used with Student 'G'

Exercises in mechanical fluidity and breathing practises, exercises in sound production and dynamic control, exercises in sight-reading and memorisation, and exercises in breathing and control for longer phrasing.

Repertoire used during lessons:

1 <sup>st</sup> period: Major and minor scales up to 4 changes, Guy Lacour: Études faciles et progressives – vol. 2
2 <sup>nd</sup> period: Major and minor scales up to 4 changes, pentatonic scales, Guy Lacour: Études faciles et progressives – vol. 2
3 <sup>rd</sup> period: Major and minor scales up to 4 changes, pentatonic scales, René Decouais: Études techniques, pieces without author from the accompanying saxophone coursebook for 4 <sup>th</sup> grade

### 1.8 Student 'H' (1<sup>st</sup> grade, 50 minutes per week)

Student 'H' began their saxophone studies without any previous musical learning and chose the instrument for its sound. They were attentive during lessons and enjoyed learning and playing at home. Student 'H' had parents who accompanied their practise sessions and reported to the teacher what the student did before the next lesson and wanting to know from the teacher what the next steps were. When the student showed up to lessons they were prepared and responsible for their own equipment. Student 'H', while showing responsibility, focus and attention to their lessons, worked slowly during the lessons and sometimes was distracted while important information was being taught. This student needed information repeated from the teacher and took an extra moment to think things through before playing. This did not stop the lessons from being productive.

### 1.8.1 Didactic material used with Student ‘H’

Exercises in breathing for control of the air column, exercises in hand and finger positioning and mechanical fluidity, exercises for correct embouchure and blowing freely.

Repertoire used during lessons:

1 <sup>st</sup> period: Scales: C major, G major, accompanying saxophone coursebook for the 1 <sup>st</sup> grade of conservatory (no author)
2 <sup>nd</sup> period: Scales: C major, G major, D major and F minor, accompanying saxophone coursebook for the 1 <sup>st</sup> grade of conservatory (no author)
3 <sup>rd</sup> period: Scales: C major, G major, D major and F minor, accompanying saxophone coursebook for the 1 <sup>st</sup> grade of conservatory (no author)

### CHARACTERISATION OF BASSOON STUDENTS – LESSONS GIVEN

Bassoon students studying at the *Academia de Música de Lagos* as well as at the *Conservatório de Música Joly Braga Santos Portimão* were video recorded and the students’ lessons submitted as part of the practicum for this research. Video lessons were used with random students from the author’s bassoon studio. Again, the practicum suggests that two students from each course level are used in this part of the research but the bassoon students from these conservatories only range between grades 1-5. The characterisation of these bassoon students supplies the background and traits of each student who was recorded, as well as information about didactic material and repertoire used during lessons.

**University of Évora**  
**Music Department**  
**Practicum**  
**Year – 2017 / 2018**  
**Planification of Lesson Given**

**1.9 Lesson nº 1**

Date: 17-01-2018

Student: A

Grade: 4

**Planification of Lesson Given**

**Lesson Objectives and Focus:**

- Discuss and listen to homework that student worked on at home
- Discuss what was done in the last lesson and where the student is in their progress
- Give opportunity for student to bring up issues they may need to discuss
- Focus on new techniques to solve current playing issues
- Revisit musical demands in the music the student is working on
- Keep on top of technical and mechanical issues in the student's playing
- Use positive and coherent communication
- Insist on mechanical and technical progress throughout the lesson: correct or better fingerings, singing, correcting pitch, articulation accuracy

**Contents:**

- Sound production
- Correct hand and finger posture
- Correct body posture and breathing
- Listening skills
- Reading correctly and incorporating music to technical knowledge
- Playing freely and under control
- Learning new musical content and incorporating this into playing ability

- Stretching technical abilities and using new concepts as at-home assignments
- Controlling reed problems
- Correcting attitudes of dismissal or inability
- Making sure the student knows what to work on and has the skills to do this

**Didactic Material used:**

Accompanying bassoon repertoire book of the Conservatory grade 4 (Nellie the Elephant, author unknown)

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**Report of the Given Lesson**

**Methodology/Strategy:**

Student is asked to play long tones, tuning these along with the teacher. Student is frustrated with her inability to finger the notes properly. Teacher spends time slowly repeating fingering lessons and matching this with correct embouchure for each one.

Student takes a long time to concentrate enough to be able to manage playing a scale and trying to stay in tempo. To keep her attention, the teacher plays for her, showing hand movements and correct tuning and fingering. Student moves into an etude that is required of her and shows that she has not studied the music at all. Note mistakes, no idea of the time or key signature are apparent. Teacher asks for short work in one measure at a time. Student sometimes does not understand the rhythms and phrasing. Teacher uses singing, playing along, saying the solfege and clapping the rhythm along with the student. Student shows multiple problems with maintaining a relaxed embouchure and losing the rhythm and energy after several notes. The teacher comes over to demonstrate again and keep her in time by playing along. When the teacher is playing with the student her concentration improves but the work continues very slowly, and the student frequently changes the subject and loses focus. The teacher uses communication techniques saying what the basic simple goals are for getting through a section or a problem. The lesson finishes as it began, explaining fingerings and correcting note mistakes.

**Assigned work during the week**

- reviewing the notes in her scales
- reviewing the study and piece she is expected to play in a test

**Conclusion**

Student is very behind in her studies and only studies during her lessons. She presents her own motivation problems as she resists working hard and constantly tries to give up. Teacher repeats many basic concepts regarding blowing, embouchure and sound production during the lessons, as well as encouraging the student to be more focused and listen to music outside of the lesson.

**1.10 Lesson nº 2**

Date: 18-01-2018

Student: B

Grade: 1

**Planification of Lesson Given****Lesson Objectives and Focus:**

- Discuss and listen to homework that student worked on at home
- Discuss what was done in the last lesson and where the student is in their progress
- Give opportunity for student to bring up issues they may need to discuss
- Focus on new techniques to solve current playing issues
- Revisit musical demands in the music the student is working on
- Keep on top of technical and mechanical issues in the student's playing
- Use positive and coherent communication
- Insist on mechanical and technical progress throughout the lesson: correct or better fingerings, singing, correcting pitch, articulation accuracy

**Contents:**

- Sound production

- Correct hand and finger posture
- Correct body posture and breathing
- Listening skills
- Reading correctly and incorporating music to technical knowledge
- Playing freely and under control
- Learning new musical content and incorporating this into playing ability
- Stretching technical abilities and using new concepts as at-home assignments
- Controlling reed problems
- Correcting attitudes of dismissal or inability
- Making sure the student knows what to work on and has the skills to do this

**Didactic Material used:**

Accompanying bassoon repertoire book of the Conservatory grade 1 (Weissenborn bassoon for beginners, various short exercises)

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**Report of the Given Lesson**

**Methodology/Strategy:**

Student is asked to start with F major. He is asked to use clean and free attacks, his fingers staying as close to the body of the instrument as possible and blowing with a free embouchure. Student shows he is correcting his own tuning as he goes and has good control over support and breathing muscles.

Teacher plays a bottom note and asks the student to match the tuning on the same note and then playing up the arpeggio. Student learns to correct his support before being to achieve proper tuning. He is asked to continue playing his arpeggios up and down the scale alone, and the teacher asks for more control every time he achieves what he has been working on, giving positive feedback on what he is doing well.

Student starts playing a simple study and first looks at the notes and rhythms, and rest markings. He asks to confirm several markings before he begins. Teacher stops him and corrects him when his counting is not correct, and student gains confidence to go on.

Teacher allows the student to work slowly, as he is concentrated and furthers his abilities with every bit of work. Breathing is included in the control and the student takes in breaths comfortably and in time with the music.

By the end of the lesson the student is playing through the entire study with correct pitch and articulation. He is congratulated for the work he did and how his progress is coming along.

### **Assigned work during the week**

- choose a new study from the following pages of the bassoon book he has at home
- bring music for the wind ensemble and have read it through beforehand to know the notes

### **Conclusion**

Student pays close attention and can repeat what the teacher asks for. He leaves the lesson feeling energetic and happy.

## **1.11 Lesson n° 3**

Date: 18-01-2018

Student: C

Grade: 5

### **Planification of Lesson Given**

#### **Lesson Objectives and Focus:**

- Discuss and listen to homework that student worked on at home
- Discuss what was done in the last lesson and where the student is in their progress
- Give opportunity for student to bring up issues they may need to discuss
- Focus on new techniques to solve current playing issues
- Revisit musical demands in the music the student is working on
- Keep on top of technical and mechanical issues in the student's playing
- Use positive and coherent communication
- Insist on mechanical and technical progress throughout the lesson: correct or better fingerings, singing, correcting pitch, articulation accuracy

#### **Contents:**

- Sound production
- Correct hand and finger posture

- Correct body posture and breathing
- Listening skills
- Reading correctly and incorporating music to technical knowledge
- Playing freely and under control
- Learning new musical content and incorporating this into playing ability
- Stretching technical abilities and using new concepts as at-home assignments
- Controlling reed problems
- Correcting attitudes of dismissal or inability
- Making sure the student knows what to work on and has the skills to do this

**Didactic Material used:**

E Major Scale, accompanying bassoon repertoire book of the Conservatory grade 5 (Weissenborn: Study for Advanced Pupils, Haydn: Prelude)

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**Report of the Given Lesson**

**Methodology/Strategy:**

This student rents a bassoon from the conservatory and studies at least once a week at home. She has parents who support her studies and are involved in her progress, and she has solid technical progress with each lesson. The student also shows respect during lessons and does her best work and stays concentrated. She says that she prefers lessons to playing in the ensemble because the music is sometimes too difficult to follow.

The student begins lesson by looking at the E Major scale she is working on. Student recently started using a different bassoon with considerably more weight, tone holes and keys spread further across the instrument. She begins working on her scale and immediately comes into problems with fingerings not producing the correct sound. The teacher provides her with indications but keeps her focus on the music.

Student took out a study she had seen only quickly in the last lesson: The study covered E Major in the low register with many leaps and surprise accidentals. She needs to learn more on her own and the teacher corrects some of the musical aspects and technical aspects including style of attack and equality between all notes in the scale.

Student shows the teacher what she plans to play for the test. She begins playing a Weissenborn etude. This etude covers staccatos in arpeggio leaps, and long phrases. The



student begins to have difficulty reading and gets lost, they teacher slows the tempo down, so she can stay on track. The student looks more clearly at some of the passages and slowly starts correcting her long phrases, one bar at a time. The teacher continues correcting but giving positive reinforcement. When the student makes the same mistake twice or three times, the teacher slows down further, or brings in other concepts to keep the student's attention from wavering.

Next the teacher goes to the piano and accompanies the student's Haydn Prelude. Her phrasing is weak and her technique is still untrained in the 16<sup>th</sup>-note phrases. This repertoire also trains arpeggio work and the student has difficulty playing through the phrases without stopping and making wrong notes. The teacher on the piano guides the student to correct her tempo and stay in time and have time to breathe in the right places. The student gets frustrated at her inability to stay together and she focuses on one part in the piece which presents a section change. Through listening to the teacher play along she discovers where she is counting wrong and corrects this. Student has difficulty counting, and the teacher keeps assisting her in this. When she looks tired of focusing, the teacher takes her instrument and shows the student cleaner slurring between a leap. The student listens to the teacher play the difficult parts to count, as well as listening to the rhythm while reading the music and starts to have more control when she gets back to it. The student feels tired after focusing so long but she has made improvements and feels good about her progress.

### **Assigned work during the week**

- knowing the test material (scales, arpeggios, etude, solo piece)
- getting better control of the technical issues in the pieces through reading with finger work during the week
- with the bassoon, focusing only on difficult sections

### **Conclusion**

The lesson had elements causing more complications than usual as the student had to quickly get used to the feeling of a new instrument. The teacher incorporated this work along with the regular repertoire and technical practises and kept the student from feeling frustrated by asking smaller elements to be dealt with at once.

## 1.12 Lesson nº 4

Date: 18-01-2018

Student: D

Grade: 4

### Planification of Lesson Given

#### Lesson Objectives and Focus:

- Discuss and listen to homework that student worked on at home
- Discuss what was done in the last lesson and where the student is in their progress
- Give opportunity for student to bring up issues they may need to discuss
- Focus on new techniques to solve current playing issues
- Revisit musical demands in the music the student is working on
- Keep on top of technical and mechanical issues in the student's playing
- Use positive and coherent communication
- Insist on mechanical and technical progress throughout the lesson: correct or better fingerings, singing, correcting pitch, articulation accuracy

#### Contents:

- Sound production
- Correct hand and finger posture
- Correct body posture and breathing
- Listening skills
- Reading correctly and incorporating music to technical knowledge
- Playing freely and under control
- Learning new musical content and incorporating this into playing ability
- Stretching technical abilities and using new concepts as at-home assignments
- Controlling reed problems
- Correcting attitudes of dismissal or inability
- Making sure the student knows what to work on and has the skills to do this

**Didactic Material used:**

Eb Major and D Major scales, arpeggios in inversions in 2 registers. Book 2 of ABRSM Time Pieces (Allegro con Spirito, J.S. Bach), Weissenborn Bassoon Studies Book 2.

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**Report of the Given Lesson****Methodology/Strategy:**

Student had several issues to work on during the lesson. First the reed he was using needed to be corrected and worked on to enable free blowing. Student was asked to tell what he had to work on, and what he had brought to the lesson. He had only brought one piece to the lesson. The etude was forgotten at home. Student is asked to tell the teacher when he will work on this and he brings up a time and date.

Student says he is not sure of the scales he was to work on before that lesson: Eb Major and D Major, he thinks. His reed needs attention and the teacher needs to fix his reed wire. Student begins playing his scales and teacher gives an articulation to use and tests him about the key signature. Student has difficulty remembering what he learned in the last lesson.

Student is helped through his scales and the focus is placed on correct notes rather than being able to move forward into sound production. Student fumbles and stops frequently, with the teacher's motivating him he continues, focused. Teacher explains the arpeggios and a new way to play through them in steps. Student works through this, with the teacher's help. Embouchure is corrected as the student notices their sound is weak in the different registers because of squeezing the embouchure. Different reeds are used to show the student how they are not able to blow freely on some. Teacher asks for the main piece to be worked on now, together. Teacher gives general preparation regarding tempo and focuses right away on a section with a misinterpreted rhythm from the last lesson. Student tries this out and works focused on this section. Teacher also corrects note durations and style. Subdividing, additional muscle support and embouchure are all incorporated into this work. Student shows understanding with constant reinforcing from the teacher repeatedly playing the correct way. Student incorporates this difficult section into the phrasing and continues. The next section to be looked at includes going into the high register and student is asked to figure them out, as well as the fingering and rhythm of this new section. New fingerings in the high register takes some time to consolidate, student stays focused on mastering them. When he has a handle on these new fingerings, he asked to begin the phrase, slowly. After some minutes beating the rhythm and forcing these

upper notes, student shows fatigue. Teacher relaxes a little to demand slightly less while still staying focused on the same work. After a time in this section, student moves on to a new section of 16<sup>th</sup> note runs combined with a dotted rhythm. His embouchure is very weak because of not having sufficient control from not playing regularly. He is reminded to use his breathing muscles instead of tensing his lips. Teacher focuses again on talking about the music, simplifying it for him. Student is asked to work on the combination between upper G and A as homework. New section includes rhythmic work with dotted rhythms. Student is asked to keep attention and focus on working on the correct rhythms and the teacher stays relaxed while still assisting and ensuring that the work is focused. Student works through technically difficult runs while focusing on rhythms and fingering control.

#### **Assigned work during the week**

- Student is asked to work through fingerings of upper G and A
- Student is reminded not to tense their facial muscles when they are playing during the week (in large ensemble) and listen to their tuning and remember they know how to solve it through their own body control
- Student is asked to read through the solo piece even without instrument, because knowing the music better will ensure the fingers are more prepared next lesson

#### **Conclusion**

Student worked through rhythmic phrases and remembered the notes of their scales and stayed focused on the technical work. However, the history of lessons reveals that the student does not work or think of music outside of his lessons and more often comes back at the same progress level as before.

### **1.13 Lesson nº 5**

Date: 17-05-2018

Student. E

Grade: 4

## Planification of Lesson Given

### Lesson Objectives and Focus:

- Discuss and listen to homework that student worked on at home
- Discuss what was done in the last lesson and where the student is in their progress
- Give opportunity for student to bring up issues they may need to discuss
- Focus on new techniques to solve current playing issues
- Revisit musical demands in the music the student is working on
- Keep on top of technical and mechanical issues in the student's playing
- Use positive and coherent communication
- Insist on mechanical and technical progress throughout the lesson: correct or better fingerings, singing, correcting pitch, articulation accuracy

### Contents:

- Sound production
- Correct hand and finger posture
- Correct body posture and breathing
- Listening skills
- Reading correctly and incorporating music to technical knowledge
- Playing freely and under control
- Learning new musical content and incorporating this into playing ability
- Stretching technical abilities and using new concepts as at-home assignments
- Controlling reed problems
- Correcting attitudes of dismissal or inability
- Making sure the student knows what to work on and has the skills to do this

### Didactic Material used:

Eb Major, accompanying book from grade 4 of conservatory (Weissenborn Bassoon Studies Book 2)

## Report of the Given Lesson

### Methodology/Strategy:

Student is asked if they have brought everything, student takes their time setting up. Teacher prepares water, holds instrument and waits for student to begin. Student tries to remember all the notes of their scales and fumbles while remembering what they are. Teacher asks for more. Teacher meanwhile tests reeds and student names more scales they were to work on. Student did not study anything during the week but relies on their memory to convince the teacher it was on their mind all the time. Student is distracted and says he leaves early that day. Student begins trying to play a scale, goes very slowly and immediately makes note mistakes, and asks the correct notes of the scale. Student forgets the different fingerings for lower and upper octaves. He is asked to choose a tempo he can maintain and play through without stopping. This motivates him to try this focusing on his sound. As he gets high in the upper octave, the teacher gets involved showing correct fingerings and matching pitch with the student. Teacher shows how to simplify the fingering change movement. Student integrates new fingering knowledge and applies it to his scalar work, very slowly. He regularly turns to the teacher for assistance and does not show autonomy in figuring out or remembering what he was taught before. Teacher asks him to continue into the upper register with clearly-taught fingerings along the way. Teacher gives a two-note combination for the student to practise back and forth movement to gain fluidity and explains that any combination of any two notes can be achieved without crisis for the fingers and needs to be practised. Student tries again.

Student is asked to look at his study and he takes a long time to register in his brain. He asks the teacher what notes are in the piece and the teacher sings it for him repeatedly with solfège. Student slows down and tries to read in time but fumbles. When the teacher sings it at the same time as him and very slowly he begins to be able to control his fingers.

Student is asked to continue and plays no more than 2 notes each time he plays, always returning to the beginning. Teacher insists student reads properly and asks him to give the combinations of fingerings one after another, student slowly abides. Teacher stops the music and asks for a different exercise to work on this material. Student tries to control reading/playing/finger coordination with much difficulty. Teacher shows proper tuning on her instrument and stays in tempo to help the student hear what he must follow.

Student has very limited control of his fingers and all the pieces of his level require finger control skills more advanced than he is able to give. Student does not ever practise at home.

**Assigned work during the week**

-Student is asked to study and read the music they are expected to work on, so they are not stopping to read the notes for the first time every lesson

**Conclusion**

Student does not practise outside the lesson time and therefore usually cannot play more than several notes at a time of any phrase. He tries to convince the teacher that he will start working because he has a lot to achieve but does not change this habit. He constantly goes back to learning fingerings and incorporating note combinations that were given in the previous years but were never incorporated into his playing.

**1.14 Lesson n° 6**

Date: 17-05-2018

Student: F

Grade: 2

**Planification of Lesson Given****Lesson Objectives and Focus:**

- Discuss and listen to homework that student worked on at home
- Discuss what was done in the last lesson and where the student is in their progress
- Give opportunity for student to bring up issues they may need to discuss
- Focus on new techniques to solve current playing issues
- Revisit musical demands in the music the student is working on
- Keep on top of technical and mechanical issues in the student's playing
- Use positive and coherent communication
- Insist on mechanical and technical progress throughout the lesson: correct or better fingerings, singing, correcting pitch, articulation accuracy

**Contents:**

- Sound production

- Correct hand and finger posture
- Correct body posture and breathing
- Listening skills
- Reading correctly and incorporating music to technical knowledge
- Playing freely and under control
- Learning new musical content and incorporating this into playing ability
- Stretching technical abilities and using new concepts as at-home assignments
- Controlling reed problems
- Correcting attitudes of dismissal or inability
- Making sure the student knows what to work on and has the skills to do this

**Didactic Material used:**

Eb Major and G Major scales, Conservatory accompanying book for Grade 2 (Weissenborn study in staccato vs. legato)

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**Report of the Given Lesson**

**Methodology/Strategy:**

Student is asked about what she did in the last lesson, and what she is going to work on today. Student pulls out her music and slowly starts reading through it. She begins to tell what was difficult for her, and she asks about what will happen in the test, about which scales and pieces she will be asked to play. Student suggests two scales finally, and the teacher approves the two that she has not yet been tested on. She agrees on G Major and Eb Major.

Student plays on a Fagonello which is a mini Bassoon in C Major because she has short fingers and does not reach the tone holes on a regular bassoon.

Student begins Eb Major and the teacher corrects note mistakes right away. Student is engaged in correcting her posture, sound and fingerings and pitch by being asked to imagine she is already in the test. She improves her concentration immediately. Teacher helps with keeping tempo. Student finishes the scale and asks the teacher to confirm with her the correct notes, for continuing.

Student is regularly corrected on her embouchure and breathing techniques. Her arpeggios are stable, and she is asked to go a step further in her control. Teacher gives her fun ways of controlling her sound through better breathing, and student maintains engaged. Student moves



to other scales repeating the same process with the teacher of confirming correct notes and applying the fingerings to them, singing along before being sure what she will play. Teacher returns to giving advice on smaller aspects that student needs to remember to be in control of while playing.

Teacher demonstrates on her own instrument how the fingerings are done and what they look like, showing clean movements between note changes. Student has time to work on lower notes with correct embouchure, assisted by the teacher.

Student moves on to playing her study, after studying the sheet music again. Teacher actively corrects the student's tuning and rhythmic accuracy, while staying within simple boundaries of two-bar sections. Teacher demonstrates on her own instrument what the rhythm is. Student starts to complain that she doesn't know how to play this difficult music and the teacher assures her that the music is not too difficult, and they focus on small sections. The student is reminded that just because she doesn't 'know' the music does not mean she cannot play it. Student is constantly assisted in her reading of the notes and rhythms the teacher remains patient and repeats the same model for slowing down and controlling better the overall mechanical demands along with the reading ability. Student is asked to focus and concentrate and slow down, she remains focused until she hears a bad sound and becomes discouraged. The teacher guides her to stay on topic so that she improves slowly in her reading and control of the sections. The same work tactics are used throughout the entire lesson. The teacher remains engaged, singing, clapping, saying the notes and showing the rhythms and this keeps the student concentrated.

### **Assigned work during the week**

- reading larger sections instead of one bar at a time
- being autonomous in reading the music at home while working out the fingering changes in her head

### **Conclusion**

Student quickly loses patience with herself and waits for the teacher to show or repeat or let her take breaks, but the teacher remains patient and explains the correct route as many times as it takes for the student to realise she can do it eventually herself.

## 1.15 Lesson nº 7

Date: 18-05-2018

Student: G

Grade: 2

### Planification of Lesson Given

#### Lesson Objectives and Focus:

- Discuss and listen to homework that student worked on at home
- Discuss what was done in the last lesson and where the student is in their progress
- Give opportunity for student to bring up issues they may need to discuss
- Focus on new techniques to solve current playing issues
- Revisit musical demands in the music the student is working on
- Keep on top of technical and mechanical issues in the student's playing
- Use positive and coherent communication
- Insist on mechanical and technical progress throughout the lesson: correct or better fingerings, singing, correcting pitch, articulation accuracy

#### Contents:

- Sound production
- Correct hand and finger posture
- Correct body posture and breathing
- Listening skills
- Reading correctly and incorporating music to technical knowledge
- Playing freely and under control
- Learning new musical content and incorporating this into playing ability
- Stretching technical abilities and using new concepts as at-home assignments
- Controlling reed problems
- Correcting attitudes of dismissal or inability
- Making sure the student knows what to work on and has the skills to do this

**Didactic Material used:**

Bb Major, D Major, accompanying coursebook of the Conservatory (Weissenborn: Bassoon studies for beginners)

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**Report of the Given Lesson****Methodology/Strategy:**

Student is on time and prepared. They tell the teacher what scales they worked on during the week from memory. They begin their scale and tell the teacher the notes in the scale, with the teacher correcting them. Teacher meanwhile checks reed and instrument to make sure everything is okay. Student chooses a tempo that he is comfortable with and works through his scales. Student focuses on the teacher and correctly executes his scales. Teacher asks him to sing in tune. Student remains positive and in control. Student is asked to match the pitch of the teacher's note and then play the arpeggio above this base note. Student is urged to pay attention to attack and pitch while doing this exercise.

Student spends time ear training by matching tuning with the teacher. Teacher corrects a reed problem for the student and they continue. After working together on tuning, student is asked again to relax and to execute the scale alone, paying attention to the tuning of each note. Student is still focused, shows autonomy in figuring out his own sound problems and correcting them.

Student looks at the study they are working on. Teacher asks them to take 2 minutes as in a sight-reading exam to study the part before beginning, reminded to look at the key signature, rhythms, etc. Student decides to say along with the teacher the notes in the piece, where to breathe and tempo. He is asked to breathe after every six 8<sup>th</sup> notes. They practise singing it until it is correct. Student starts playing the same on the instrument still with the teacher's help. Teacher gives help with sound, posture, bringing the student to what he should focus on each time he plays it through.

Student starts to get distracted and making jokes. Teachers relaxes a little bit and keeps him focused and then asks him to work again. Student works on breathing where he should in the piece. Finger problems come up and he stops to figure these out alone. When the student becomes tired he waits for the teacher to motivate him. Teacher plays simple note combinations with the student, to keep him engaged but give less-taxing work.

The student is asked to look at a new section of the piece: along with the teacher he figures out the new notes, discovers where to breathe, is reminded of fingerings, and is asked if he wants to sing the notes before beginning. Teachers tells him to play through only a small section and counts him in.

Student can play through the end of the piece and the teacher claps to keep him centred. At the end of the lesson he shows signs of being tired and mentally distracted, so the teacher plays along with him to get him to the end. Student is asked to pay some final fingerings in the low register.

### **Assigned work during the week**

- student is required to learn the music better so they do not stop for knowing notes on the page
- work on their fingering coordination
- find a time to come to the conservatory to practise

### **Conclusion**

Student is self-motivated and enjoys his lessons. Even when he gets distracted during the lesson he is easily led back to task. He shows respect and a relaxed nature in learning and shows autonomy in finding solutions for his problems.

## **1.16 Lesson nº 8**

Date: 18-05-2018

Student: H

Grade: 4

### **Planification of Lesson Given**

#### **Lesson Objectives and Focus:**

- Discuss and listen to homework that student worked on at home
- Discuss what was done in the last lesson and where the student is in their progress
- Give opportunity for student to bring up issues they may need to discuss

- Focus on new techniques to solve current playing issues
- Revisit musical demands in the music the student is working on
- Keep on top of technical and mechanical issues in the student's playing
- Use positive and coherent communication
- Insist on mechanical and technical progress throughout the lesson: correct or better fingerings, singing, correcting pitch, articulation accuracy

**Contents:**

- Sound production
- Correct hand and finger posture
- Correct body posture and breathing
- Listening skills
- Reading correctly and incorporating music to technical knowledge
- Playing freely and under control
- Learning new musical content and incorporating this into playing ability
- Stretching technical abilities and using new concepts as at-home assignments
- Controlling reed problems
- Correcting attitudes of dismissal or inability
- Making sure the student knows what to work on and has the skills to do this

**Didactic Material used:**

E Major, conservatory book for Grade 4 (Weissenborn etude, Hara duet)

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**Report of the Given Lesson**

**Methodology/Strategy:**

Student is asked which scales he wants to play and the teacher tells him to play scales that are not too easy. He is given the choice of playing the scale in long tones, to warm up. He becomes confused with the notes in the scale, though quickly corrects himself. Student suffers problems being unaware of tuning and attack irregularities. Teacher stops him and shows an exercise for working on more even staccatos. Student starts to pay attention in his wish to control the exercise and starts to gain more control. Teacher plays with him a third lower for him to listen to his tuning. He gets confused with his notes again. Teacher corrects his reed for freer blowing

and asks him to work deeper into the exercise, with freer low-note staccatos. Teacher stops his practise to show aspects in the reading that the student has missed. She maps out the new piece of the student, showing the different sections, where the repetitions are, and points out the tempo changes. Student and teacher sing solfege together through the phrases, including breathing markings and rallentando. Teacher shows tempo on her instrument and repeatedly helps re-play parts of the phrases the student shows difficulty understanding the rhythms of. Teacher keeps rhythm by clapping and beating, while student concentrates on their notes. Student says they are getting a bit tired and teacher reminds them there is no more tension required in playing than in standing and talking. Student very slowly starts to show more control over the fluidity of the lines in the part and stretches out their reading to longer sections. Teacher makes sure the student is forced to hear themselves play by stopping him each time he gets out of control and lets the rhythm or tuning accuracy fall behind. This is done through slowly playing while being very attuned to accuracy in markings. Student shows that he enjoys his playing more when he has more control over it and works concentrated throughout the lesson time. Wrong notes catch him off guard as he hears them and stops his playing instead of immediately correcting them. Teacher compliments the student on proper embouchure control and they move on to playing a duet together. The student feels confident and shows his best concentration. He shows continued interest in focusing until the end of the lesson.

### **Assigned work during the week**

- sustained notes
- control in attacks with small staccato exercises
- more responsibility in knowing the music better for the next lesson

### **Conclusion**

Student plays at a good level after having worked through the whole lesson attentively but does not practise at home so the same level is usually repeated in every lesson. Student shows a good ability to concentrate and focus in his lesson, and benefits from the teacher's hands-on attitude.

## 1.17 Lesson nº 9

Date: 18-05-2018

Student: I

Grade: 1

### Planification of Lesson Given

#### Lesson Objectives and Focus:

- Discuss and listen to homework that student worked on at home
- Discuss what was done in the last lesson and where the student is in their progress
- Give opportunity for student to bring up issues they may need to discuss
- Focus on new techniques to solve current playing issues
- Revisit musical demands in the music the student is working on
- Keep on top of technical and mechanical issues in the student's playing
- Use positive and coherent communication
- Insist on mechanical and technical progress throughout the lesson: correct or better fingerings, singing, correcting pitch, articulation accuracy

#### Contents:

- Sound production
- Correct hand and finger posture
- Correct body posture and breathing
- Listening skills
- Reading correctly and incorporating music to technical knowledge
- Playing freely and under control
- Learning new musical content and incorporating this into playing ability
- Stretching technical abilities and using new concepts as at-home assignments
- Controlling reed problems
- Correcting attitudes of dismissal or inability
- Making sure the student knows what to work on and has the skills to do this

**Didactic Material used:**

Accompanying bassoon repertoire book of the conservatory (Weissenborn Bassoon studies for beginners), small melodies (without author)

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**Report of the Given Lesson****Methodology/Strategy:**

Student comes with a pack of music and chooses with the help of the teacher what he should work on that day. He is attentive and awake and fully concentrated once he starts the lesson. He talks only when asked a question.

Student is asked to give a tempo for the piece, teacher starts reminding him what note lengths he will encounter in the piece and showing how many beats exist in each measure. Student begins to go through analysing the counting and note values with rhythms.

Some long tones are played for tuning before the student begins, and his embouchure is focused on as it affects the pitch in the sound he makes. Teacher beats and shows breath entrances and student copies. He works on showing better difference between eighth and quarter notes. Student remains in one study, discovering proper counting, note values, and controlling tuning. Teacher shows what he should play on her own instrument and student copies. He is helped a great deal when the teacher beats the rhythms while he plays.

Most of the lesson is centred around the basics of breathing, attacks, fingerings, and reading markings in the music. Student maintains a relaxed nature while he works and incorporates quickly whatever the teacher suggests and demonstrates. Slowly, they move through all the notes in the piece and the student can play through the entire study.

**Assigned work during the week**

- reading his music for better fluidity for the next lesson
- practising his solfege in all his parts



## **Conclusion**

Student has a great attitude and shows good concentration skills during the lesson, proving to advance him to the next level with each lesson. He maintains control in his mechanical and technical work and has good communication skills.

## **1.18 Lesson nº 10**

Date: 18-05-2018

Student: J

Grade: 5

### **Planification of Lesson Given**

#### **Lesson Objectives and Focus:**

- Discuss and listen to homework that student worked on at home
- Discuss what was done in the last lesson and where the student is in their progress
- Give opportunity for student to bring up issues they may need to discuss
- Focus on new techniques to solve current playing issues
- Revisit musical demands in the music the student is working on
- Keep on top of technical and mechanical issues in the student's playing
- Use positive and coherent communication
- Insist on mechanical and technical progress throughout the lesson: correct or better fingerings, singing, correcting pitch, articulation accuracy

#### **Contents:**

- Sound production
- Correct hand and finger posture
- Correct body posture and breathing
- Listening skills
- Reading correctly and incorporating music to technical knowledge
- Playing freely and under control
- Learning new musical content and incorporating this into playing ability
- Stretching technical abilities and using new concepts as at-home assignments

- Controlling reed problems
- Correcting attitudes of dismissal or inability
- Making sure the student knows what to work on and has the skills to do this

**Didactic Material used:**

Accompanying bassoon repertoire book of the Conservatory grade 5 (Allegro Moderato, Weissenborn Studies for Advanced Pupils), Second Book of Bassoon Solos, Lyndon Hilling and Bergmann (Prelude, Haydn)

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**Report of the Given Lesson**

**Methodology/Strategy:**

Student is asked to choose what she will play for her test. She tells the teacher what she has chosen and begins playing her scales. Teacher intervenes when there is a wrong note or a wrong posture. Student is urged to bring out the notes in the higher register. Teacher asks for more control of the scales work in terms of crescendo in the higher register and equal note values. Teacher makes use of the piano to confirm the student is listening properly to their tuning during arpeggio execution. Student needed reminding to relax her embouchure. Student stops to work on attacks of the low notes, as this requires more control over blowing muscles and embouchure.

Whenever the student is unsure or hesitant about fingering accuracy the teacher visually helps her remember what to do. Student does not lose concentration or focus easily. She repeats the scalar work with more depth after hearing what was wrong.

Student moves into an exercise from Weissenborn based on arpeggio jumps in melodic phrases. Student must slow down the more demanding technical passages and teacher gives concise exercises for managing these leaps. Student is given her own space for developing the autonomy to know what to repeat and when to stop herself. Teacher remains secondary in giving adjustments only when the student becomes flustered. Wrong notes are corrected quickly each time by the student. Student stops to take a rest from blowing while she reads through and sings the line to herself and recuperates her breath.

Student moves on to her solo piece (Prelude, Haydn) with several problems to begin with. Teacher goes to the piano and accompanies to keep her in time and solve problems of reading subdivisions. Student is reminded to read ahead so the difficult passages are predicted before

she arrives at them. Teacher supplies spread chords and the student works through the arpeggios slowly and in tune. Student battles with dotted rhythms, grace notes and trills, along with fast reading in 16<sup>th</sup>-note arpeggio sections. She also focuses on supporting the upper staccato notes at the top of the line and getting them in tune with the lower register.

With every instance the teacher gives more advice, the student seems to gain more energy and interest in improving. She has enough control and autonomy to make her experience in the lesson helpful instead of bewildering. Teacher continues to correct counting and rhythmic errors and student corrects them properly. Student tackles different sections of the piece, taking small breaks to prepare herself by reading before playing. Teacher remains accompanying on the piano and keeps the rhythmic speed slow to allow for deep concentration in the student.

#### **Assigned work during the week**

- going over her solo piece to be in control of section changes
- making sure the notes and accidentals were learned in all the scales and arpeggios
- student is asked to be ready for sight-reading on the test

#### **Conclusion**

Student was nervous playing in front of a camera, and her concentration was not as firm as it normally is. However, she was able work at a deep level and respond positively to the teacher's critique and advance to a more-controlled level during the lesson.

### **1.19 Lesson n° 11**

Date: 18-05-2018

Student: K

Grade: 4

#### **Planification of Lesson Given**

##### **Lesson Objectives and Focus:**

- Discuss and listen to homework that student worked on at home
- Discuss what was done in the last lesson and where the student is in their progress

- Give opportunity for student to bring up issues they may need to discuss
- Focus on new techniques to solve current playing issues
- Revisit musical demands in the music the student is working on
- Keep on top of technical and mechanical issues in the student's playing
- Use positive and coherent communication
- Insist on mechanical and technical progress throughout the lesson: correct or better fingerings, singing, correcting pitch, articulation accuracy

**Contents:**

- Sound production
- Correct hand and finger posture
- Correct body posture and breathing
- Listening skills
- Reading correctly and incorporating music to technical knowledge
- Playing freely and under control
- Learning new musical content and incorporating this into playing ability
- Stretching technical abilities and using new concepts as at-home assignments
- Controlling reed problems
- Correcting attitudes of dismissal or inability
- Making sure the student knows what to work on and has the skills to do this

**Didactic Material used:**

Accompanying bassoon repertoire book of the Conservatory grade 4 (Weissenborn, Andante)

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**Report of the Given Lesson**

**Methodology/Strategy:**

Student begins with arpeggios in C Major. The teacher plays these and the student prepares herself to copy. She begins with some note mistakes and the teacher asks to restart with more air. Student is very slow to be able to begin her work. Teacher maintains positive communication to get the student focused and into her work. Teacher reiterates the breath and tempo to get her controlling her lines. Student loses her trust in her own abilities and the teacher goes between several different accompanying strategies while she plays. Eventually the student

can blow through the scales and use dynamics to help her support the upper register. Student is asked to work on her scales in different forms: attacked, legato, etc.

Student moves into a study based on arpeggio movements through a line. She works extremely slowly with constant corrections from the teacher regarding notes and fingerings. Teacher remains light and positive and energetically showing and correcting the student in the music.

### **Assigned work during the week**

- practising scales and arpeggios legato and separated
- reading the study to prepare for the test
- choosing a solo piece and preparing it before the next lesson

### **Conclusion**

The student doubts her abilities and benefits from the teacher's urging her on.

## **1.20 Lesson nº 12**

Date: 18-05-2018

Student: L

Grade: 4

### **Planification of Lesson Given**

#### **Lesson Objectives and Focus:**

- Discuss and listen to homework that student worked on at home
- Discuss what was done in the last lesson and where the student is in their progress
- Give opportunity for student to bring up issues they may need to discuss
- Focus on new techniques to solve current playing issues
- Revisit musical demands in the music the student is working on
- Keep on top of technical and mechanical issues in the student's playing
- Use positive and coherent communication
- Insist on mechanical and technical progress throughout the lesson: correct or better fingerings, singing, correcting pitch, articulation accuracy

**Contents:**

- Sound production
- Correct hand and finger posture
- Correct body posture and breathing
- Listening skills
- Reading correctly and incorporating music to technical knowledge
- Playing freely and under control
- Learning new musical content and incorporating this into playing ability
- Stretching technical abilities and using new concepts as at-home assignments
- Controlling reed problems
- Correcting attitudes of dismissal or inability
- Making sure the student knows what to work on and has the skills to do this

**Didactic Material used:**

E Major scale with arpeggio, accompanying student book from the Conservatory grade 4, Weissenborn etudes for beginners

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**Report of the Given Lesson****Methodology/Strategy:**

Student chooses to stay sitting during the lesson because he is tired from gym class. He has not studied during the week and begins by slowly putting the bassoon together and getting his reed soaked. Teacher asks in terms of scales what he is prepared to show this lesson. Student begins by remembering the notes of E Major and says he will play this on the test, along with D Major, in two octaves. Teacher asks for 4 staccatos on every note, relax first, breathe deeply and remember a relaxed embouchure for playing in tune in the low register. With the teacher clapping the tempo, the student begins, paying attention to his tuning, note length and the teacher corrects his C# fingering, as well as some others, resulting in more precise tuning. As he goes up the scale his embouchure tightens, and he needs to be reminded regularly about fingering and embouchure position.

Student begins a study in E major by Weissenborn and focuses on the proper fingerings he has warmed up with. The teacher waits for him to mentally process the music and gain control in the phrasing. He pays attention to the dynamics, but the teacher must remind him to look at what is

written in the study regarding slurs and accents as well. The student goes slowly then, paying deeper attention to the study. The teacher demonstrates the correct phrasing and accentuation. They exercise slurred and separated combinations to make the fingering more fluid.

The teacher brings attention to the fact that the study has an interesting melody and structure, and the student pays deeper attention still. The student takes the rest of the lesson time to re-read the notes and read the rhythms of the piece. There is not enough time in the lesson to go deeper into the music and the student feels that he could have made better use of the time by having prepared the music beforehand rather than starting again getting to know the music.

### **Assigned work during the week**

- re-reading the study to know the notes better
- finding a time to practise on the instrument in the conservatory

### **Conclusion**

The student has a laid-back attitude in his lesson, trusting his skills on the instrument instead of working during the week to improve. His lessons regularly demand that the teacher remind and demonstrate things that were worked on previously. The student advances slowly as his skills do not develop further during the time outside of his lessons.

## *CONCLUSION*

These lessons given and audited during the practicum served as important research in observing and implementing the teaching techniques and motivational practises studied throughout the course. Evidence of motivational effects was apparent in both groups as they responded to their teachers during lessons as well as with homework, and after researching which practises worked with the saxophone students, further behavioural study was used with the author's bassoon class when observing how they responded to the teacher's way of motivating based on their specific requirements. The students mentioned throughout this paper are students the author has studied in the Algarve's Conservatories, and the experiences mentioned pertain to their regular lessons.

## STATE OF THE ART

The topic of motivation in music is common today in our media as well as in academia. Studies pertaining to music students and their motivation while learning have become common in academic arenas over the last decades as social learning theories and psychology have become more recognised for how they pertain to the Arts. However, most of the research that exists, while agreeing that motivation *is* an important factor for students, does not give pertinent information as to *why* students need it (which could relate to personal or circumstantial limitations), and especially lacking is *how* to motivate these students. Academic dissertations repeatedly name the better-known psychologists such as Bandura and Eccles and write about how humans react to stimuli and how behaviours are bred, but while most of scientific research so far covers what a motivated student can achieve and shows what ways they differ from their counterparts, - and the benefits of this are many: cognitive, artistic, emotional, societal – there is a constant lack of information pertaining to the mechanics of motivating music students. Information online, in books, journals and scientific magazines offers information about why motivation is important, but the present research sets to identify the most important question regarding actively motivating: *How*.

In an academic paper discussing achievement in adolescent musicians, the author presents what motivation is accredited with having achieved in musicians, giving statistics about how the higher achievers in music *were* motivated, and explains the difference between intrinsic and extrinsic motivation and how it affects students, but the research does not go into detail about actively finding motivators for these students. (Schatt, n.d.) Another academic paper from the University of Minho (Pinhel, 2017) which discusses nervousness and stage fright has a section on motivation where it lists again the importance of motivation for musicians and the benefits



that are sure to come from it but again does not offer in-depth advice for teachers on how to achieve this with each student.

Similarly, online there exists a wide body of videos and motivational speeches spanning topics such as the importance of a music education, and how families and teachers are important to students studying instruments. In short, authors tackle motivation in Music, and the concept gets the reader to the understanding that motivation *is* important but lacks the actual pedagogical information surrounding *how* to achieve this with difficult students, students with family problems or in unprivileged circumstances. There also exists much available research using graphs and images of the brain, showing what happens when we study music.

This paper supplies information teachers can use to instil the practises in their students that will create and allow for self-motivation. The research in this work is based on techniques and methods for teachers to implement with their students, ways of treating different motivational failures, and methods for awakening students to how motivation can affect their studies. The topics and research herein are written to benefit music teachers as well as parents and researchers alike, with explanations about the reason motivation problems exist, what to do when these problems exist, and methods for solving them. This paper uses straight-forward language and limited use of graphs and diagrams to give information to music educators who have not previously understood *how* to motivate their students.

In this research, the specifics of woodwind instrumental practise are used as an arena for discussing what employable teaching methods will really cause motivation, along with ideas about why and where motivation is needed, which also seems to be lacking in most common research today. A questionnaire was handed out to approximately 50 students throughout the Algarve's conservatories, and students answered liberally about their experiences and their

feelings and frustrations pertaining to their courses, which serves as qualitative research pertaining to existing problems and concerns of the music students themselves as well as information for the teacher to further understand the students. Interviews in this research show exactly what a teacher can do in their lessons, in their attitude and ways of supporting students' music study to physically get them to experience self-motivation through goal-setting and get them committed to working in an effective way.

## **METHODOLOGY**

This research paper contains qualitative research in the form of a Questionnaire provided to music students, interviews with professional musicians and teachers, and information from various publications to support ideas on how motivation happens in music students. Over a period of two months, the woodwind students in the *Academia de Música de Lagos* answered 40 questions from a Questionnaire which provided information regarding their motivation levels in their music studies, serving to analyse and show what factors regarding their family life, hobbies outside of school, and interest in their music courses take effect on their interest in studying their instrument. The interviewees and questionnaire responses all gave information on how to motivate students through the difficulties that music study often presents.

Qualitative research was chosen for completing this body of research as the topic of motivation as it pertains to the Arts is less factual, and more experiential. In Arts education, every student is different in their skill levels, their emotional make-up and their thought patterns, and as such, communication is the most important method for understanding the best way to educate each one. Instrument lessons do not deal with factual, confirmed information but with allowing for back-and-forth dialogue and experiences between teacher and student, to build musical skills that are always different from one student the next, even as they follow the same path of learning control over their art.

Many of the students who answered the Questionnaire supplied long answers showing in different ways how their families, teachers, and the support of the people they spent most of their time with affected how motivated they were for studying music, and how much time they dedicated to improving on their instrument as a result of what they did in their spare time and how they felt about their music course and its importance in their present lives. The long answers

that the students supplied helped the study to show the general attitude within the conservatories and understand how teachers and schools affect these students emotionally, psychologically, and professionally. The complete list of questions from the Questionnaire can be found in Appendix A. As part of the practicum, this study also involved taking video recordings of the lessons with student bassoonists between grades 1 and 8 in the Conservatories pertaining to the *Academia de Música de Lagos*, and these were presented along with the research, as part of the course. The repertoire and program used in the Conservatories with these bassoon students is shown in full in Appendix B.

The interview with a University Bassoon and Chamber Music Professor at the University of Évora in Portugal (Sirtori, 2018) served to provide specific insight into how the experience students have at conservatory affects their interest in pursuing a performing or teaching career. The Professor gave reasons why students can benefit from an in-depth education even at conservatory level to get them thinking and goal-setting already while young, enhancing their chances for success and the ability to compete in different arenas should they go on in music performance. This interview also revealed information touching on nervousness in students, dealing with low levels of achievement, and how students can get back on track once motivation is introduced. Also, performance tactics and a wide array of suggestions for how to get students interested in becoming professional musicians, not only the best students they can be.

The music teacher from the Canadian Fine Arts secondary school (Goddard, 2018) supplied methods for motivating kids concerning activities a teacher can do with them to improve ear-training and sight-reading, and more in-class activities and musical techniques to get them motivated to practise their instruments. He shared information from over 30 years of experience teaching instrument lessons and chamber music and directing bands and orchestras and gave his

personal experience with teaching all different kinds of students, dealing with different backgrounds and family ethnicities, and all different levels of students who play in ensembles. He also shed light on the psychology of school-age students and how they experience their surroundings at that age.

This qualitative research also makes use of literature from modern psychologists (Csikszentmihalyi, 2008) and performing musicians and teachers (Weait, 2009). Much of the most pertinent literature comes from instrumentalists in major orchestras who also have teaching careers, and the information researched often combines the psychology of teaching with the very real everyday practise needed to build oneself as a musician. Research throughout this work presents factual arguments for how the treatment of music students, quality and abilities of the teacher they study with, along with the opportunities they are given, all affect the ability of a music student to stay motivated, focused and committed to their studies.

## **2 WHY MUSIC IS A VALUABLE PURSUIT FOR STUDENTS AND WORTHY OF INVESTING ENERGY; BENEFITS OF A MUSIC EDUCATION**

Instrument lessons given in the Conservatory system follow a pattern of imparting information and demonstrating skills to students, while giving them the opportunity to practise and perform these learned skills, reaching to higher levels each semester while tackling repertoire and technical practises that always further their motor-skill development as well as intellectual and artistic abilities. The effects of this learning on the students has designed goals of artistic achievement, but aside from these pre-planned goals, there is a world of change going on inside that student's head and the benefits are endless. These usually include non-music related intellectual abilities, strengthened abilities to focus and concentrate, emotional and psychological sensitivity, a growth in self-esteem, and a beginning understanding of aesthetic values in art, among other things.

The human ability to exert energy to complete a task can be described through understanding the two main branches of motivation that exist: *Intrinsic and Extrinsic Motivation* (terms used commonly in socio-psychology with no recognised creators of these terms).

### **Intrinsic/Extrinsic Motivation**

*Intrinsic* motivation is a source inside of ourselves which helps us give energy to activities and ideas which we find pleasurable, simply for doing or experiencing them. Having intrinsic motivation for an activity means wanting to do it because it will feel good while doing it; these are activities such as drinking coffee, having a warm shower when we are sweaty after exercising, speaking to someone who looks friendly or attractive, eating a food we like, or reading a book we have been looking forward to. These activities give us instant pleasure because they *feel* good.

The second type of motivation is *Extrinsic*: we need to have a reason to motivate ourselves to do this activity, as it doesn't cause us any instant gratification. The reason will be either short-term or long term, but we must understand what it will give us, or what the payoff will be, to be able to consider expending energy in this task. A clear example of extrinsic motivation is studying for an exam; it is not an activity pleasurable, itself and offers no intrinsic rewards, but indeed secures a long-term feeling of stability and calm when we give it our time and energy. Studying is something we consider to be beneficial, as accumulation of knowledge is commonly viewed as contributing to a high quality of life, long-term. When school-aged children understand that studying leads to independence in the form of professional achievements and knowledge, they understand that the extrinsic motivation – that payoff down the road – is worth investing energy in.

The factor of motivation in learning is not limited to music education, however this study focuses on the challenge of motivation for student instrumentalists relating to a lack of goals being set and achieved. A lack of motivation is a lack of the necessary energy one needs to set and achieve goals. If motivation means putting a motive - a goal - in front of someone, the lack of motivation will mean the removal or lack of this motive, meaning having or giving no reason to act or put energy into working towards it. A lack of motivation can be a result of a person not being exposed to what outcomes may be available to them in their surrounding world or can be the result of looking to things that are already familiar and known to us, instead of drawing on curiosity and interest in the unknown. A lack of motivation can be a state of mind we hold in life which keeps us from achieving, or in the case of this study, a lack of motivation can happen while traveling the road towards working on a specific goal – studying a musical instrument.

In our daily lives, motivation comes into play in different arenas and at different times. In youth, motivation is an important factor in completing school assignments, doing chores, and fulfilling obligations that don't necessarily offer instant gratification or pleasure. One could say that motivation goes against human nature since we are biologically programmed to protect ourselves from pain, exhaustion, hard work and expending energy beyond what is comfortable. Motivating children to complete tasks and schoolwork requires parents and teachers to take responsibility for providing them with goals that lead toward pleasurable and satisfactory outcomes.

## **2.1 The value of creativity**

Teaching and allowing for creativity in a child means giving the ability to conceptualise and understand art and how it benefits society and history, as well as being taught aesthetic values through learning musical language and musical repertoire from different time periods. Music as an art offers humans the ability to experience feeling without rules and regulations. "Music outlines who we are, how deep our human capacity for seeking beauty and for creation is, demonstrates without words how we feel, and influences our emotions and beliefs, depths of interest and levels of focus and concentration." (Sirtori, 2018)

Richard Gill, in a Ted Talk held in Sydney, Australia, and published online in 2011, says:

"Music is important because with music you open up the mind of a child in a very special way - different from all other arts. The power of the creative thought transferred from music to all other areas of learning is hugely potent. The neurological evidence is spectacular. It is worth teaching for its own sake. It is abstract, it doesn't mean anything outside itself, when we play a sound you can interpret that sound as you wish... in each person any music will evoke a different response. Music does not describe, narrate, tell stories. It evokes, suggests, implies, and opens the mind of a child in an extraordinary way. It is what offers a child a chance to move into a special world of



thinking. The most important thing about music is to make your own music.” (TEDxSydney, 2011)

In his book, *What Do You REALLY Want for Your Children*, Dr. Wayne W. Dyer expresses why it is important to bring up creative children, as opposed to children who only study the regular school-curriculum without developing a unique identity through letting their creativity take shape. Dyer argues that through supporting children in being creative we teach them to think for themselves, which ultimately creates a strong society. In chapter nine of his book, he outlines the seven benefits for what elements are caused by positive creativity: 1) A sense of independence; 2) An absence of labels; 3) Growing up on personal integrity; 4) Never fearing one’s own greatness; 5) Intensity of awareness; 6) Allowing for persistence; and 7) Independence in thought. “The more you can help children grow in these seven dimensions, the more you can say, ‘my child is really creative’... It will not be because he likes art, music, literature, or inventing, but because he approaches his world differently from the habitual ways in which most people have come to live.” (Dyer, 1985, p. 315) Dyer also states that:

“Preteens have a phenomenal sense of imagination and intensity within their lives. They can create their own clubs with various roles for each member. They will take hours of delight in writing a screenplay or creating their own version of *The Dating Game* for you to enjoy. They want to perform and their total involvement and attention to detail bring out the creative process and teach them that it is perfectly acceptable and praiseworthy for them to be as wildly imaginative as they choose... this is creativity at work. The more you reinforce that intensity and refuse to criticize it... the more you are putting your children on the path to thinking for themselves.” (Dyer, 1985, pp. 311-312)

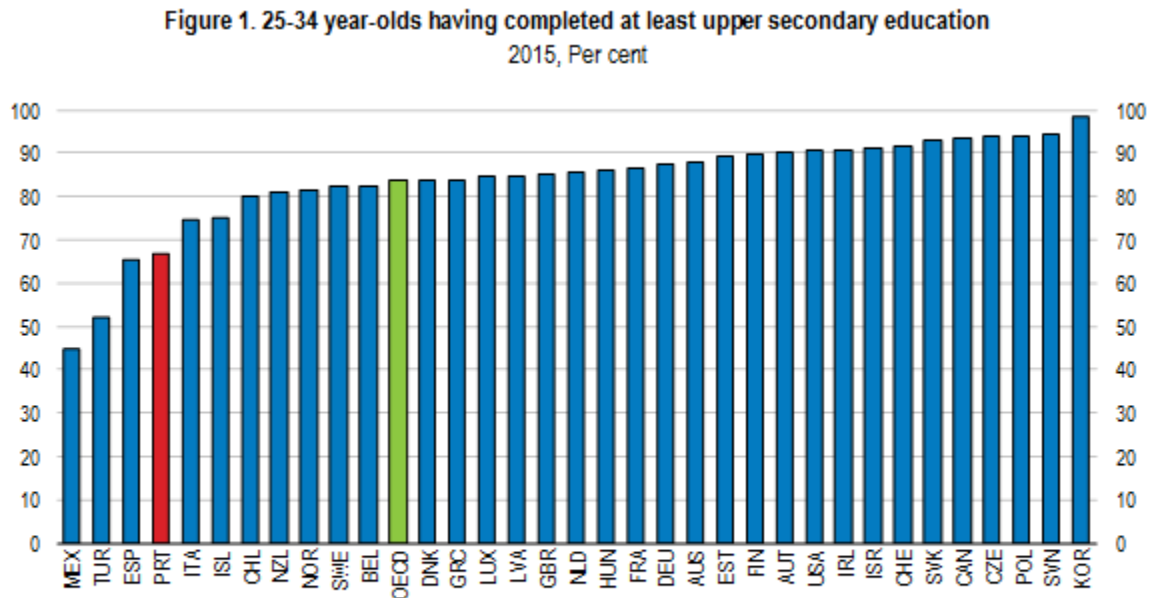
## 2.2 Cognitive effects

Students studying musical instruments develop their brains in different ways from non-music practising students, which has been proved by a vast body of scientific research over the last decades.

“Playing music involves several sensory systems and the motor system and makes demands on a wide variety of higher-order cognitive processes... Music requires fine-grained perception and motor control that is unlike other everyday activities, thereby reducing confounding influences of other types of experience. Also, the framework of musical training allows the study of both short- and long-term training effects.” (Herholz & Zatorre, 2012, p. 1)

Studying an instrument during childhood enhances a person’s literary skills, as well as allows for deeper focus and concentration when working on tasks and subjects outside of music. In 2015 Portugal’s statistics show that the country was fourth from last in its percentage of citizens who graduated from high school, a possible sign that education in general is not the most valued part of the Portuguese culture. But the skills children acquire through musical endeavours and their training and repetition open many routes for the body and mind to expand into, which enables facility in many other aspects of their lives, long term: “Cognitive skills such as working memory, cognitive control, and cognitive flexibility are important predictors of academic achievement.” (Sala & Gobet, 2017, p. 2)

Figure 1: OECD: Raising Skills in Portugal (2017)



1. The OECD aggregate is an unweighted average; Latvia is included and Japan excluded (no data available).

Source : OECD (2016), "Educational attainment and labour-force status", *OECD Education Statistics* (database).

Music can teach many aspects of life at once: history and geography, politics and theology as well as literature and theatre are all tied to music when we learn the background of a composer, a piece's origins and reason for being written, the political climate surrounding the composer's life, whether a piece of music was written as a platform for an historical event or other situation, as well as the religious or political patronage that was and is sometimes tied to major compositions.

Along with the benefits of being able to incorporate such varied information to a student through a single artistic discipline comes the benefit of supplying society with art, with sensory experiences that can ignite interest and learning. A person may not feel the lack of a music education if they have not previously learned of its effect, much like not knowing what is missing until becoming aware of new great things that are able to be learned and experienced; "Self-reported happiness is not a very good indicator of the quality of a person's life."

(Csikszentmihalyi, 2008, p. 122) Through investing in Arts Education, a society supports those who are exploring the frontiers of human capabilities: in life, what makes us believe in ourselves, believe in finding solutions for society and humankind.

### **2.3 The value in applying oneself to music study**

Scientists and behaviourists study the human brain to show that the mere act of being engaged in learning advances our emotional and sensory intelligence, and even our chemical levels, proving that interest and attention to the things around us are as important in education as the material we are learning. Our environment has always been accommodating our advancing needs for facility and ease in our work. With the industrial revolution, the invention of machinery took over jobs humans did not enjoy or took too long doing. More recently, computers have taken over much of the work necessary to run our countries and our overall lives. Over the last century, through technology created to facilitate our lifestyles and increase comforts, the need for perfecting a task or an art form in our lives is every time less necessary, as machines perform tasks for us and correct our mistakes.

One aspect of playing a musical instrument is the *real-time* environment the student must adapt to during their studies. A musical instrument exists in *real-time*, meaning there is no covering up or correcting or programming what happens when we play it. Synthesised music or recordings of instruments can do these corrections, and if one doesn't want to make mistakes they can erase them with a sequencer after having recorded their music. However, this *real-time* reality in studying music develops skills that are invaluable to a young person's development. It gives a child mental flexibility and a responsibility to be both mentally and physically present in the moment and committed to the task at hand, the arena to create sound and art in a moment in time that can never be changed or deleted from memory, and the consciousness that when we prepare

a piece of music for an audience, that moment will be the only time in history that that interpretation of that piece of music is heard and experienced. Each musician becomes the creator of their own art piece. This is an experience of resilience and controlling our present moment that is missing in those who do not go through this musical phenomenon.

### **Achieving Flow**

“What we do during an average day can be divided into three major kinds of activities. The first and largest includes... “making money”. However, for young people still in school, learning might be included among these productive activities, because for them education is the equivalent of adult work, and the first will lead into the second.” (Csikszentmihalyi, 2008, p. 10)

Aside from the cognitive effects of studying music on the human brain and the value in applying oneself for the sake of learning concentration and focus, there are other benefits to studying an instrument which can be measured as worthwhile, involving the concept of *Flow*, a term introduced by author Mihaly Csikszentmihaly in his book *Finding Flow: the psychology of engagement with everyday life* (2008). To look at the idea of *flow*, the study refers historically to the way our western culture functions and how *flow* can be used as a measure of balanced living: “*Flow experiences...* are when what we feel, what we wish, and what we think are in harmony.” (Csikszentmihalyi, 2008, p. 29) Author Csikszentmihaly introduced the concept of *flow* as what happens naturally when humans are concentrated and committed to the work they are doing, without underlying resistance or resentment of it. The concept of *flow* is appropriate for describing how student musicians should be experiencing their study routine and their attitude towards achieving their musical goals.

Having this *flow* is a state of effortlessness our lives take on when all aspects of our mind are working together, when a person feels interested and committed to the task they are performing.

Experiencing engagement through flow is a feeling of being propelled into action for any activity by controlling our attention and concentration, not letting ourselves be distracted by outside concerns or limitations. This happens when we acknowledge and understand that our human condition is meant to be a state of growth and learning, instead of a state of inactivity. “It is easy to enter flow in games such as chess, tennis, or poker, because they have goals and rules for action that make it possible for the player to act without questioning what should be done, and how.” (Csikszentmihalyi, 2008, p. 29) Music study can be compared to these games the author mentions, as studying an instrument has clear goals and routes to achieve them set out by, if not rule books, a teacher’s methodology and necessary steps for development. Csikszentmihaly also shows that we are happier and feel better about ourselves when we are learning or working, rather than resting or doing nothing. This applies appropriately to looking at students today and how they approach their work.

“In order to experience flow, it helps to have clear goals – not because it is achieving the goals that is necessarily important, but because without a goal it is difficult to concentrate and avoid distractions... Even if one does not experience flow, just the fact of doing something in line with one’s goals improves the state of mind... Conversely even a disliked job makes us feel better if we manage to see it as part of our goals... [So] a simple way of improving the quality of life is to take ownership of one’s actions.” (Csikszentmihalyi, 2008, p. 137)

“If one looks at the sources of flow in the lives of adults, one finds more occasion of it on the job than in free time... The moments when a person is in a high-challenge, high-skill situation, accompanied by feelings of concentration, creativity, and satisfaction, were reported more often at work than at home... what often passes unnoticed is that work is much more like a game than most other things we do during the day. It usually has clear goals and rules of performance. It

provides feedback either in the form of knowing that one has finished a job well done, in terms of measurable sales, or through an evaluation by one's supervisor." (Csikszentmihalyi, 2008, p. 59)

While we can incorporate teaching *flow* in music lessons to benefit students' concentration and skill development, it is also beneficial for a music teacher to understand that since the time of Greek philosophers, *leisure-time* – the time we supposedly are not 'working' - had always been the time typically dedicated to self-development. A teacher can affect how a student approaches their music studies by reminding them in different ways how music was always an art form more than it was 'work'. "It is during leisure, according to the Greek philosophers, that we become truly human by devoting time to self-development – to learning, to the arts, to political activity." (Csikszentmihalyi, 2008, p. 12) This has changed in modern culture, affecting how we invest our energy less in ourselves, more in wasted activities:

"In our society, free time is occupied by three major sorts of activities – none being quite up to what the Greek scholars, or men of leisure, had in mind. The first is media consumption... the second is conversation... The third is a more active use of free time, and therefore the closest to the old ideal: it involves hobbies, making music, doing sports and exercise, going to restaurants and movies. Each of these three major kinds of leisure take at least four and as much as twelve hours each week. (Csikszentmihalyi, 2008, p. 12)

"These three main functions – production, maintenance, and leisure – absorb our psychic energy. They provide the information that goes through the mind day after day, from birth to the end of life." (Csikszentmihalyi, 2008, p. 13) What happens when a child is given a constructive and positive reinforcement such as a music instrument to occupy this third 'hobby' section of their time? "While what we do day in and day out has a lot to do with what kind of life we have, how we experience what we do is even more important." (Csikszentmihalyi, 2008, p. 17) 'Psychic energy' is a term also discussed by author Csikszentmihalyi. Psychic energy, as explained by the

author, is “the basic fuel upon which all thinking depends” (Csikszentmihalyi, 2008, p. 28) and he explains further while telling how psychic energy gets used, that “if you focus attention on anything, it is likely that you will become interested in it.” (Csikszentmihalyi, 2008, p. 128)

Motivation for music therefore, is what comes into existence when we focus attention on learning our musical instrument and understanding what it can bring to our lives and experiencing the mental energy that is roused by this focus of attention and engagement in the task. From cognitive benefits to experiencing creativity to understanding why having mental order will bring us positive feelings and results. Why then, do student musicians suffer a lack of motivation, and what does it look like?

### **3 WHY A STUDENT LOSES MOTIVATION FOR STUDYING THEIR INSTRUMENT**

Several factors having to do with a general loss of motivation surface in this study, and it looks to find reasons and solutions for these problems. It is common for students studying woodwind instruments in conservatories to demonstrate a lack of goal-driven motivation as the instruments, though chosen by the students themselves, often present previously unseen stresses in learning to set up, dominate physically, and because of the time and concentration needed to attain control over producing the right sound. This section analyses why a lack of motivation exists for many of these students, and what teachers can do to help the students achieve goals to keep them engaged and on track in their musical education.

In the Algarve there is a tradition of relying on additional outside-of-school tutoring when students demonstrate low levels of achievement in their school subjects. When parents need to seek additional help to make sure their children pass classes at school this signals existing low academic performance. We can assume this low academic performance is a result of disinterest



or disconnectedness at school. Apart from the level of difficulty of the school subjects, the study considers the possibility of motivation failing.

### **Personality types**

It is important to look at what type of student shows intrinsic motivation, and how to maximise the possibility for intrinsic motivation in required learning activities. The concept of autotelic personalities or *adaptive mastery-oriented students*, a phrase coined by author Mihaly Csikszentmihalyi, refers to students who willingly and naturally lean towards educating themselves with no resistance to tasks that are more challenging or confusing:

“An autotelic activity is one we do for its own sake because to experience it is the main goal... Autotelic denotes an individual who generally does things for their own sake, rather than in order to achieve some later external goal... There is gradation, ranging from individuals who almost never feel that what they do is worth doing for its own sake, to others who feel that most anything they do is important and valuable in its own right... such persons experience flow in work, in family life, when interacting with people, when eating, and even alone with nothing to do, they are less dependent on the external rewards that keep others motivated to go on with a life composed of dull and meaningless routines... they are more autonomous and independent, because they cannot be as easily manipulated with threats or rewards from the outside.”  
(Csikszentmihalyi, 2008, p. 17)

*Adaptive mastery-oriented students* are students who put energy into working out problems, invest their time and energy in furthering tasks, do not show resistance to learning, and put energy into working hard regardless of whether they are intrinsically or extrinsically motivated. This is opposed to *maladaptive mastery-oriented students*, who show low enthusiasm when faced with difficult tasks and being asked to expend energy. These adaptive mastery-oriented students may have different kinds of family backgrounds, but the commonality in their behaviour

is that they achieve goals seemingly naturally, because of the easy way they approach their learning. (Csikszentmihalyi, 2008)

“Clearly an important dimension of what it means to be autotelic is what one does with one’s time. Passive leisure and entertainment do not provide much opportunity to exercise one’s skills. One learns to experience flow by getting involved in activities that are more suited to provide it, namely, mental work and active leisure.” (Csikszentmihalyi, 2008, p. 120)

### **Behavioural differences**

Behavioural differences exist in any type of common school where there is intermingling of children from different families with varied family values and parenting styles. However, behaviour is also learned at school; through spending time every day among peers – enjoyed or not – children adopt new thoughts and behaviours. While processing new information every day, children adapt their own family style of behaviour to what would be their own new style, resulting from contact with the ‘outside world’ which their family does not dominate. We can say therefore that any child, and any person really, has a behaviour that results partly from their upbringing (family influence) and partly from their experiences outside the home (school and those in their surrounding environment). Family as well as peer influences on a child’s behaviour can open the door to possibilities for self-motivation.

For a young music student looking for motivation, their colleagues and/or family members may have a desirable skill that the students use as extrinsic motivation to follow their own path. A student may want to match the playing level of a peer or sibling or show their parents their talents. Family activities can stimulate arts interest if there is energy put towards broadening the child’s experience in music through attending musical events. A student will benefit by being

encouraged in their studies by someone near them whose opinion they respect or spending time among those who themselves invest energy in positive goals.

### **3.1 When goals are too far away**

Goals are the steps we take towards achieving a result; they are planned by analysing what result we want and looking at what combination of smaller actions will get us there. Humans are biologically programmed from birth to achieve goals. From seeking out warmth and food as new-born babies, to gaining the muscle mass necessary to move ourselves from place to place to get what we need to survive and feel comfortable.

In the study of music, goals are used to move forward in the learning of an instrument. Beginning with small goals set for students having to do with controlling elements of the instrument's technicalities, its sound, and our body's control over it. Through the regular school system students become used to working on projects and long-term assignments that build their skills for concentration, holding attention, and focus. However, when we are personally interested and invested in the results we want to achieve, how to set goals becomes clearer.

In the study of musical instruments these skills such as concentration and focus can be more appealing to a student as in music they are used and developed further but in a more independent and artistic arena. As students get used to having their regular instrument lessons and learn basic skills for dominating their instruments, they begin to want to further their abilities and their talents (skills), and so the opportunity for goal-setting naturally comes up during lessons.

An instrument teacher is responsible for analysing what the student is already capable of and making sure they are advancing at a steady pace and not being pushed beyond their abilities or, conversely, falling behind because of being bored. The teacher models goal-oriented achievement through the repertoire they assign and making sure the student stays on track with

their progress. If a goal is set by a teacher which does not correspond to the work done in the lesson, or the teacher does not pay enough attention to the students' specific abilities or stress level, a teacher risks setting goals that only cause frustration for the student, and a loss of motivation. A student who has been guided carefully towards the 'next step' in improving their abilities, will be able to stay motivated, focused and interested, and the sense of understanding and lack of frustration will allow them to relax and continue working on their goals with a clear head.

In the Questionnaire connected to this research given out to woodwind students across the Algarve's conservatories, the study found common responses to questions regarding the students' enjoyment of studying: 90% of the students who answered that they 'like' or 'sometimes like' practising their instrument, were students who also answered that they knew what they had to study for each lesson. (see Appendix A) The other answers were of students who stated that they did not like studying and similarly did not feel they knew what to work on at home. When goals are too far away or not clear for the students, motivation fails.

“When we choose to invest attention in a given task, we say that we have formed an intention, or set a goal for ourselves. How long and how intensely we stick by our goals is a function of motivation.” (Csikszentmihalyi, 2008, p. 22)

### **Setting goals**

Goals for improvement and at-home practise can be set by the teachers until the students learn through experience what goals are necessary for achieving the results needed in their playing. Goals such as 'being able to play this scale smoothly and in tempo by next lesson' or 'working slowly through this technical passage so that it sounds cleanly within the phrase' are common goals for student musicians. These types of goals present the students with a clear and simple

objective, and one that they can easily work on in their own time. If a student returns to the next lesson without having progressed on their set goal, the teacher should be more critical of how they set the goals and include the student in analysing why the practise goal did not work. If the student simply did not have time to practise, the goal can be maintained for another week, whereas if the student was confused about what exactly to work on or how to do the work, the teacher needs to find a different goal to achieve the results needed.

An average woodwind student, over the first several months of their program, will get used to being required to practise studies and solo pieces in their own time, improving their musical abilities and honing their skills drawing from the information and techniques they learn in their lessons, as well as being responsible for their instrument and its cleanliness and general upkeep. For most students these tasks also provide goals that are easy to follow and increasing slowly in their level of difficulty and complexity with each semester. Most of the students take on a positive attitude towards their responsibilities, so long as the goals are within their abilities and level of understanding.

Important for an instrument teacher is teaching autonomy in setting goals; this will be more beneficial to a student to have personal control and responsibility over their playing goals, as autonomy naturally leads to taking more responsibility. The tasks of playing an instrument that can be delegated to the student are practise methods (choosing among a list of methods and following correctly); timing their practise sessions (being responsible for putting in effective practise time and not cutting it short); recording themselves and listening back to their practise sessions to identify what components of their playing require changes or simply more repetitive work; playing with peers for bettering their sight-reading skills and also for remembering that music is a social art and should be enjoyed.

### **3.2 Teacher doesn't adapt to specific backgrounds**

“Although a great many people are attracted to music as children (either intrinsically or extrinsically, as in the case of parental coercion) and set out to learn an instrument, relatively few of them achieve a satisfying level of proficiency. Building a skill of any kind necessarily involves effort.” (Lehmann, Sloboda, & Woody, 2007, p. 45)

How do students in the Algarve relate to music? The importance the parents place on, and their style of education, plays a major part in how their children enjoy and embrace or ignore the arts and what role music can play in their lives. The background of each family tends to play a significant part in how their children view and perceive classical music and its interest for the culture. Families of music students come from all different backgrounds, and a teacher will naturally encounter different attitudes and abilities in their students. Teachers' abilities in reading the student's attitude towards their lessons and their specific style of learning will have an impact on how far their students will go.

Students cannot possibly understand what music can give them before they experience it if they haven't been taught this at home. A child who chooses to play a musical instrument because they are curious about it but have no experience playing any instrument before will most likely have more difficulties and require more help and positive reinforcement than a student whose parents are musicians and who understands what investment is necessary to play well.

In the Questionnaire used in this research, 50% of the students reported that one or several members of their family played a musical instrument. Among those 50%, only a few reported that someone in their family sometimes helped them with their instrument study. There was no report of students who felt completely at ease because of having family support or believed that music was made easy because someone taught them all they needed to know at home. (see

Appendix A) Therefore, a teacher in conservatory is responsible for adapting to the specific needs and backgrounds of every student, regardless of whether they have assistance at home or not.

Statistics from Portugal spanning the last 30 years show that families have not always had the opportunity to be taught the value of a music education. The national music course now offered in public schools began in the late 1990's, so most of the students studying in conservatory today do not have parents who were given a music education through their school. Aside from not having experience in music to be able to know how to support their children with their studies, statistics show that the percentage of Portuguese students who drop out of high school before graduating is the fourth highest in Europe: in 2006, 38,5% of Portuguese between 18 and 24 years old did not finish high school or go on to higher education and in 2016, Portugal still had a high level of drop outs, albeit in that year at 14%. (*Jornal de Negocios*, 2017) When families experience the stresses caused by a lack a of higher education, the parents of students will be living a reality of just being able to provide for their family, and not often have the freedom to choose what other elements in life they might benefit from.

If a teacher understands the family realities and knows what can and cannot be done for the student at home, they can make their explanations and lessons more focussed where they need to be. When a student does not understand the deeper reasons for playing an instrument aside from having fun, the teacher's task is to set goals and make the student take command and responsibility for working on them, as well as integrating the students into the musical arena they are not in touch with at home. This way students will be able to experience the empowerment from following their own progress with every practise session and staying interested in the choices they themselves made even if there has been no family input.

### **3.3 Lack of interest**

Intrinsic motivation shows how when we find pleasure in the actions we do, we have no resistance to doing them. However, when what we do is uninteresting or boring – even if only at times - we must create methods of extrinsic motivation to achieve what is required of us.

In the Algarve where classical music culture is quite recent compared to many other western European societies, curiosity is often the reason a child will choose to play an instrument, but curiosity is not enough to have these students interested in making goals for themselves and succeeding at the level necessary after their initial beginning phase. Curiosity leads a student to want to try out, and then possibly decide to invest time in learning an instrument, then after a decision to commit has been made, the teacher must assist in maintaining the interest of the students so that they are able to continue wanting to study and achieve.

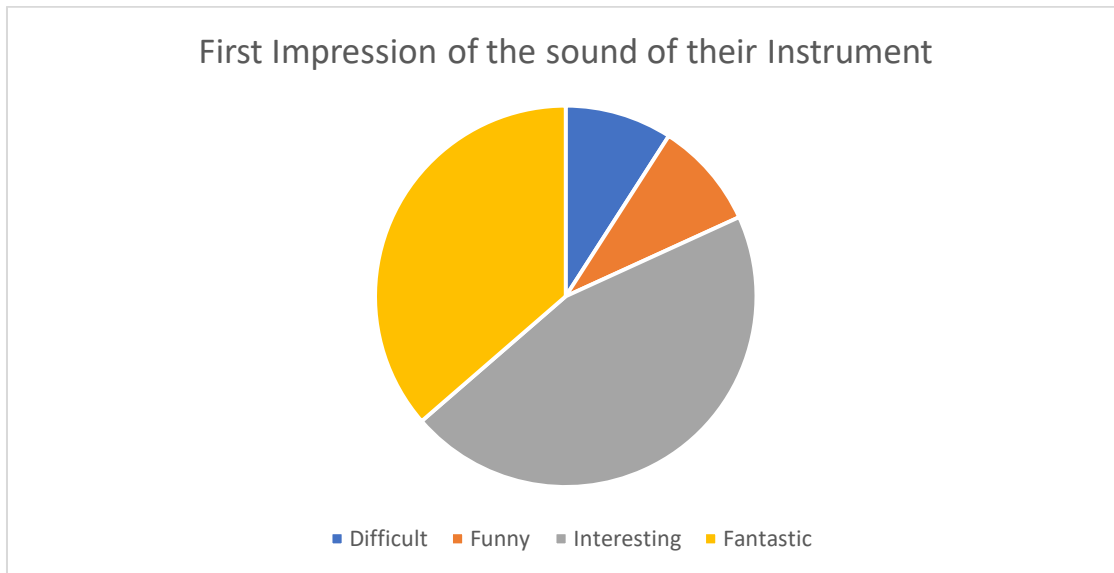
Students may lose interest in studying their instrument for social reasons, if their peers have given up, or if they form an idea that their instrument is less interesting or less important than another. In the Questionnaire given out throughout the Algarve's conservatories, woodwind students who are most interested in playing their instruments were those who enjoyed their peers and the repertoire of their ensemble (band, orchestra, or small ensemble) and whose closest friends also played an instrument. (see Appendix A) Though analysis shows that parental involvement is a major factor in whether students continue to study or not, peers seem to be the major reason for a student enjoying their course. A lack of interest may arise in students who have no friends in their course, or who feel shame at falling behind or not doing as well as their peers.

Algarve students who answered the Questionnaire had chosen their instruments themselves, and as this graph shows, interest and like were the main reasons they chose their instruments, but also



having the impression that the instrument seemed funny or difficult did not dissuade students from choosing them. There are many reasons a student will choose to begin studying an instrument, but sadly also many reasons why they will try to give up and teachers must be able to guide them to the goals that will keep them committed to their studies.

*Table 2: First Impression of the sound of their Instrument*



Teachers, while managing goal-setting for their students, should be aware that some students achieve because of the extrinsic factor of keeping up with their peers and being able to continue in the same groups and ensembles as their friends, but they can also guide students by giving positive reinforcement and making sure they maintain the level their curriculum requires. Often different students may demonstrate quite opposite reasons for losing motivation, and a teacher should be sensitive to these variations: a student who is shy and is pushed to perform may lose interest because of adopting a fearful attitude towards the teacher who demands this of them, while another student may grow bored with playing in an ensemble if they feel their instrument is never heard and is not as important as the others.

Technical and physical aspects of the requirements of the instrument also affect a student's motivation levels. While a flute is only three pieces of metal, doesn't require reed-making and requires very little swabbing (cleaning out the condensation with a cloth after being played), a bassoon has 6 parts to put together and take apart for each practise session, and four of those parts need to be cleared of condensation, along with the long-term commitment to making or buying reeds to play on. 10-year old students in their first year of conservatory have difficulty believing that these responsibilities and time-consuming efforts are worthwhile and look to other instruments, thinking they would be more enjoyable to play.

An effective teacher, to maintain a student's interest, can put goal-setting in the hands of the student; the student must be guided in finding what they love, being supported, and having reasons to want to study their instrument, all of which an engaged teacher should be sensitive to and have a plan for. The teacher must have the ability to make the student feel the goals are truly in the student's hands, and to develop a drive to support them in completing those goals while maintaining interest.

So many factors will contribute to a young person's interest in their musical studies. Peers and parents as well as extrinsic factors such as future competitions and performance possibilities all play a part. The school's dynamics and social environment, as well as the curriculum used with the students, make a difference in motivation levels as well. When students feel the school is 'their school' and they have a place there among teachers who pay attention to their needs and peers who they can engage and share information with, students will have a much better chance at being motivated to study. The ambience of a conservatory and its treatment, regard and interest in its students, will have a positive or negative effect on their self-esteem and levels of enthusiasm.

Daniel Coyle, in his book *The Talent Code* talks about *ignition* being an important aspect to getting kids interested in achieving. *Ignition*, he explains, is giving children an experience that will awaken and strengthen their interest in the activity they are trying to achieve. Coyle in his book gives examples of professional athletes from different countries - from Cuba to Russia to the United States - who, because of igniting interest in the next generation of athletes, brought up the general achievement levels of that sport in their country. Coyle relates a true story:

“Seventeen-year old Anna Kournikova reached the Wimbledon semifinals and, thanks to her supermodel looks, gained the status of the world’s most downloaded athlete. By 2004 Russian women were showing up regularly in major finals; by 2007 they occupied five of the top ten rankings and twelve of the top fifty.” (Coyle, 2010, pp. 98-99)

Kids who idolise, admire, or simply look up to someone will be motivated to want to find out how to become more like them. In music, the effect is similar. Countless professional musicians have told stories of having been inspired, excited, and ignited by professionals through listening to a particularly emotional performance, hearing a speech, or attending a masterclass when they were young. An instrumentalist who demonstrates a similar and much earlier effect on a whole nation who wanted to emulate his talent was Marcel Tabuteau, principal oboist of the Philadelphia Orchestra from 1915-1954. Tabuteau came from Paris to the United States at the turn of the century as America started hiring many great European performers to play in their orchestras. He taught at the Curtis Institute of Music and in 30 years of teaching, had 50 oboe students. (McGill, 2007) His new ideas about phrasing and musicality had composers, conductors, colleagues and students raving about what a fine musician he was, and a great number of his students went on to play in major orchestras after having studied with him. “Many of his Philadelphia Orchestra colleagues readily admitted to his influence on their playing and thinking. Musicians in other orchestras have stated that Tabuteau inspired them as well from

afar.” (McGill, 2007, p. 4) One of Tabuteau’s most successful students, John de Lancie, said of him: “His influence was total. Everybody wanted to play and sound like Tabuteau.” (McGill, 2007, p. 5)

*Ignition* allows for extrinsic motivation to affect and carry us further along our path of small goals, inspiring us and keeping our energy up and our commitment unwavering. When students are provided with hands-on experiences in music – either attending a live concert by an ensemble using the instrument the student plays or being exposed to the inside of music production or a live orchestra rehearsal – their interest for continuing their involvement in that activity will be *ignited*. “Children who have such powerful experiences, perhaps through attending a live performance, are more likely to continue with musical involvement than those who do not.” (Lehmann, Sloboda, & Woody, 2007, p. 47) Ignition experiences explain how students who don’t feel a passion for their instrument suddenly want to practise every day to achieve their own stylised sound or musical effects, and how that trigger in the brain causes all kinds of energy boosts to the extrinsic motivation levels of a student. “At any one time in their development, musicians may be drawing on several intrinsic and extrinsic sources simultaneously. Some performance experiences include both intrinsic and extrinsic elements.” (Lehmann, Sloboda, & Woody, 2007, p. 45)

### **3.4 Lack of parental support**

“A lack of parental support is widely recognized as a deciding factor in children dropping out of musical training.” (Lehmann, Sloboda, & Woody, 2007, p. 50)

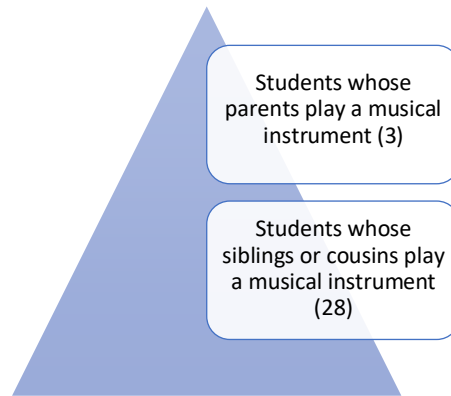
“Within western cultures, parents are a main source of motivation and support in the beginning stages of their children’s music development (as cited in Bloom, 1985; Davidson, Sloboda, & Howe, 1996). A parent’s verbal praise and encouragement is an important reward for young

children as they demonstrate their developing musical abilities... Once a child begins formal study, the support of parents is especially important... the highest achieving young students tend to have parents who...sit in on lessons and supervise their children's beginning practise efforts.” (Lehmann, Sloboda, & Woody, 2007, p. 49)

In the Algarve's conservatories, students come from all different family backgrounds. Parental support is not guaranteed for all the students who study musical instruments, every family works with their own schedules and attitudes towards their children's involvement with conservatory activities. Some students are bought their instruments from the first day of lessons and practise regularly under parental supervision, while others complete their years of study without ever having rented an instrument and taken it home to practise. The achievement levels almost always favour those who spend more time with their instruments at home, and when parental support is lacking, and the students lose motivation, the teacher must be attentive and have a plan for getting them back on track.

Of the students who answered that they did not practise regularly at home from the Questionnaire, none of them had parents who studied musical instruments. (see Appendix A) This statistic falls in line with the reality that students whose parents do not give energy to their children's involvement in music usually provide teachers with excuses not to have to spend money on their musical pursuits. Many students have siblings, cousins and friends who all study an instrument, but the following graph shows the limited number of students who have parents who have studied music, which could be cause for a student's eventual loss of motivation to continue playing.

*Table 3: Family members who also play a musical instrument*



In some of the Algarve's conservatories, cases have been known of children wanting to rent an instrument to be able to practise and keep up with their lessons while the parents explain to the teacher that they do not see the point in this if their child can stop by and do a bit of practise when they're let out of school. In these situations, the parents state financial stresses as the common reason for not wanting to invest. Parents understand that the conservatory education is part of their child's school curriculum and is graded as such, yet often do not invest in it as they do for other school subjects by buying books and equipment, sports clothing or calculators.

Another problem regarding parental support that causes a loss in motivation of the students is the parents' time commitments, and this may also affect whether a child feels like they are at home and have a sense of belonging when they are at the conservatory, and whether they can keep up with their courses. Time restrictions on parents is an issue throughout the Algarve, as the standard office hours of an establishment are generally until 19:00, which means in a common family where both parents are working, the children cannot count on their parents for rides to lessons after school, which is when music lessons are generally scheduled. If the child happens to have parents who both work and the child must walk to the conservatory with a heavy instrument, or even if their instrument cannot be taken home because of these factors, the students are at a much larger risk of skipping their music lessons. In the case where the parents

bring their children to lessons and pick them up again, there is much less missed lesson time and the students more often stay on track with their studies and their practising.

Children tend to take on the attitudes of their parents regarding the importance of their studies and habits of looking at what they should or shouldn't worry about in their surrounding lives. When parents show a heightened level of importance around achieving high grades and studying enough to succeed, students show the same concern, and when parents joke about missing lessons and being too tired to get their children there regularly, children demonstrate the same attitudes and begin taking their course lightly and stop investing much effort in its outcome.

“The consensus is that families that support the emotional wellbeing and growth of their members combine two almost opposite traits. They combine discipline with spontaneity, rules with freedom, high expectations with unstinting love. An optimal family system is complex in that it encourages the unique individual development of its members while uniting them in a web of affective ties.” (Csikszentmihaly, 2008, p. 88)

With the stresses facing Portugal's economy over the last decade, the reality of the average family's financial situation is more stressed than it was in earlier generations; aside from a lower percentage of educated population, Portugal has been rated the third poorest country in the European Union, with statistics from 2013 showing the country's purchasing power – a sign of the difference in value of one currency against another - at only 76% compared to the majority of other European countries. (Carregueiro, 2013) This undoubtedly causes stress among the country's families and in terms of artistic pursuits children are interested in, a parent may decide these are luxuries rather than necessities and decide not to invest in the first place. Depression, anxiety, anger and frustration are common symptoms of a society with financial burdens and responsibilities not easily fulfilled. “Negative emotions like sadness, fear, anxiety, or boredom

produce...a state in which we cannot use attention effectively to deal with external tasks, because we need it to restore an inner subjective order.” (Csikszentmihaly, 2008, p. 22)

### **3.5 The wrong idea about work**

Work can be identified as whatever we are obligated to do, as opposed to freedom: what we choose to do. It is generally accepted that whatever our bosses - or in the case of children, teachers – oblige us to do will not be enjoyable simply because we assume we will have no choice or freedom in doing it. However, our ideas about work and what it means to us when something falls into the category of ‘work’ needs to change if we want our youth to be achievers and positive thinkers and happy to make something out of their lives.

Music, usually given an important role in modern culture through films, television and existing throughout society, could be viewed as more *fun* than some other things we do in our day to day. But as the actual study of music is considered *work*, we discover that sometimes we don’t want to make music, as it invites more opportunities for being regulated and controlled by a higher authority. However, some students are motivated to work on music when they approach it from their own personal interest and curiosity. In fact, the personal decision to choose an area of study by ourselves, is empowering. “The sheer act of wanting focuses attention, establishes priority in consciousness, and thus creates a sense of inner harmony.” (Csikszentmihaly, 2008, p. 137)

Why do we work if we don’t enjoy it? Do we work only because we need to reap the benefits of work to survive, or do we work because as humans we are naturally creators and work is the route to becoming ourselves? Research shows that humans try to avoid anything considered ‘work’ in a vain attempt at being able to maintain a relaxed state, but in truth our brains want to be occupied through concentrating and being motivated by the things around us and are not content when idle.



“While work is seen as a necessary evil, being able to relax, to have nothing to do, seems to most people the royal road to happiness. The popular assumption is that no skills are involved in enjoying free time, and that anybody can do it. Yet the evidence suggests the opposite: free time is more difficult to enjoy than work... the average person is ill-equipped to be idle. Without goals and without others to interact with, most people begin to lose motivation and concentration.”  
(Csikszentmihaly, 2008, p. 65)

Music sparks curiosity and interest, but aside from its intrinsically motivating elements, the study of it becomes considered by many as work because of being obliged, graded, critiqued, and monitored by teachers and administrators. Students either approach their music studies as an enjoyable component of their learning program – and these are the *adaptive-mastery personality* students - or assume that it is just another subject they are obliged to undertake, whether they enjoy the actual music-making efforts or not. In the case of the *maladaptive-mastery personality* students, simply because they are required to study music, they feel it cannot be enjoyable. Regardless of understanding what music can provide them in the future, they often resist the work it requires from them out of sheer habit in thinking the job they will hold in the future will be something more recognisable to them. “With each generation, work becomes an increasingly fuzzy topic, and it becomes harder for young people to know what jobs will be waiting for them when they grow up, and how to prepare for them.” (Csikszentmihaly, 2008, p. 52)

“Generally there are three main reasons that jobs are resented. The first is that the job is pointless... The second reason is that the work is boring and routine; it provides no variety or challenge...” (Csikszentmihaly, 2008, p. 115) But work does not have to be boring, or routine, or pointless. In the case of studying music, the ‘work’ we do can have clear objectives, interest us through the focus and concentration needed, and be engaging and interesting under the right guidance and with a system of support around us. Students who lose motivation while studying

music may not have been given a clear sense of what working on their music practise can give them, either because of a teacher's lacking ability to expose the music world to them, or because they hold pre-existing ideas about how boring and pointless it will be because it is a mandatory subject. When this disinterested reaction is the case, students lose the ability to have music open other avenues to them, and their interest and motivation become limited.

“Whenever adolescents are doing something they label as work, they usually say that what they do is important for their future, requires high concentration, and induces high self-esteem. Yet they are also less happy and motivated than average when what they do is like work. On the other hand, when they are doing something they label as play, they see it as having low importance and requiring little concentration, but they are happy and motivated. The worst condition they report is when what they are doing is neither like work nor like play. When this is the case... their self-esteem is lowest, what they do has no importance, and their happiness and motivation are also below average.” (Csikszentmihaly, 2008, p. 54-55)

Through working towards an autotelic perception of life, taking an interest in the process of learning for its own sake, and with a guaranteed level of parental support, a student can change the idea that work cannot be fun. A larger percentage of the Algarve woodwind students answered that when they liked studying their instrument, it was partly because they felt that it was work they were able to enjoy while doing, it was more enjoyable than other school homework and so they took pleasure in the feeling they were ‘working’ and enjoying being able to make music at the same time.

“Work, for the majority of people, started to change radically in Europe about five hundred years ago... An offshoot of [the] technological breakthroughs has been that work, instead of being seen as a physical effort that an ox or a horse could do better, began to be seen as a skilled activity, a manifestation of human ingenuity and creativity.” (Csikszentmihaly, 2008, p. 51)

“If one has failed to develop curiosity and interest in the early years, it is a good idea to acquire them now, before it is too late to improve the quality of life... The first step is to develop the habit of doing whatever needs to be done with concentrated attention, with skill rather than inertia... The next step is to transfer some psychic energy each day from tasks that we don’t like doing, or from passive leisure, into something we never did before, or something we enjoy doing but don’t do often enough because it seems too much trouble. There are literally millions of potentially interesting things in the world to see, to do, to learn about. But they don’t become actually interesting until we devote attention to them.” (Csikszentmihaly, 2008, p. 127)

A teacher can begin to work on the student’s overall attitude towards music, directing the student’s interest, focus, and attention towards goals which the student, when achieving, will start to feel and notice are leading them in a productive and positive direction. Independent work builds students’ identities, therefore their connection to and satisfaction with their society. When a music student gains control and enjoyment over their own playing through the investment of energy and goals they have achieved, the sensations of their experience begin to change, and more enjoyment is sought through further investment and curiosity.

“How active, strong, and alert we feel depends a lot on what we do – these feelings become more intense when we are involved with a difficult task, and they get more attenuated when we fail at what we try to do, or when we don’t try to do anything. So these feelings can be directly affected by what we choose to do.” (Csikszentmihaly, 2008, p. 21)

#### **4 HOW A TEACHER CAN MOTIVATE A STUDENT AFTER THE BEGINNING STAGE**

How does motivation work? To motivate, as described by *Webster’s Ninth New Collegiate Dictionary* (Webster, 1983, p. 774) is “to provide with a motive” and is therefore the act of presenting a goal or idea to propel someone into action.

Succeeding in motivating a young instrumentalist is the ability to arrange a combination of different factors that will all affect the student, and in this study relates to the conservatory experience of following a music course. Motivating a music student does not mean giving them one goal that will solve their interest problems or showing them something that will change the way they tread their path, it means being able to influence their entire musical experience so that each aspect of their instrument study is in harmony with the others, causing their continued interest and application.

A teacher will not always be in control of all the aspects that will affect and influence their students – they cannot change the financial situation of their family, for example, but can try to educate the parents on how to support their children in their music studies as much as possible. Nor can they be financial directors of the conservatories and have a say in how the finances are allotted, but they may be able to tell the administration of the school what their students need to assist their learning. So long as the student understands what ideal situation would be beneficial to them, they can also be responsible and active in putting energy into creating that reality, becoming pro-active in their own education.

Student needs family support as much as they need teacher support, they need technical information as much as they need information about future possibilities regarding what they can achieve from a professional in the field. They require the kind of ambience in their conservatory that allows for deep study and concentration as well as gives opportunity for performing and belonging to ensembles that allow for experiences where they learn what they need to learn to progress in their studies.

Common sources of motivation include the ambience of the conservatory itself, being part of something that is bigger than themselves and that they feel they are an integral part of, gaining

importance as a unique individual in their family and among peers, and being a developing individual in society with their own unique identity.

“Motivation in music achievement can be related to several different ideas: 1) early pleasurable experiences with music draw children into pursuing greater involvement, including formal training... 2) the support of parents and teachers can be the difference between a young student’s benefiting from music training, and dropping out altogether... 3) Social standing among other musical peers prompts many teenagers and young adults to strengthen their commitment to music... 4) the persistence that musicians show in learning activities is largely determined by their beliefs about music and about themselves... 5) motivation is also related to the extent to which musicians embrace challenges.” (Lehmann, Sloboda, & Woody, 2007, pp. 45-46)

#### **4.1 Requirements of the teacher**

The teacher exists to create in the student awareness about what to work for and explains and demonstrates how that is important. They must adopt a mindset of committing to the development of their students and their successes, and in this way guide them in their instrumental work as well as give them clear solutions for the situations and problems they are likely to face during their studies, such as future competitions, preparation for larger activities in music outside the conservatory, and future careers in music if the student is interested in pursuing this path.

The teacher must have certain assets: reading the character and personal needs of each student and finding out whether the child is intrinsically or extrinsically motivated, and what aspects of their studies put them off. Technical issues with the instrument itself, fear of performing, belief in their lack of musical skill, and social inhibitions are some common complaints made by

conservatory students in the Algarve, as discovered by the Questionnaire given. (see Appendix A)

“A coach’s true skill consists not in some universally applicable wisdom that he can communicate to all, but rather in the supple ability to locate the sweet spot on the edge of each individual student’s ability, and to send the right signals to help the student reach toward the right goal, over and over.” (Coyle, 2010, p. 178)

#### **4.1.1 Ability to balance different types of motivation**

The two sides of motivation could be identified as *realistic* versus *dreaming*. Students who dream of grandeur for their futures should also be guided to maintain balance with the immediate work they need to achieve. A student who has dreams for their future may have an easier time finding extrinsic motivation to get the necessary work done from one lesson to the next, and a student who is less a dreamer and more realistic about their future may fight against personal barriers such as ‘what if it doesn’t work out’, ‘what if I don’t succeed’, or ‘what if I never get any better’ and therefore suffer more mental blocks in their daily practise on their instrument. A teacher can be sensitive and aware of these situations and be able to balance out each side in every student.

As young music students become exposed to the vast world of classical music and its international orchestras and ensembles, recordings of new and old repertoire, getting to know the lifestyles of famous conductors and soloists, as well as exposure to international concerts and presentations of all kinds, it is normal that students begin to feel the want to belong to this exciting world. They will naturally feel the drive to find out what is necessary to belong to it and invest energy in following goals they believe are part of working towards those paths.

A teacher with knowledge and experience in the practical world of classical music has a responsibility, as their student continues attaining knowledge about this world of possibilities, to keep them realistic in their work habits, while still letting them dream of future possibilities for their own good and for the health of their musical education. A student who idolises a famous soloist will likely give more effort to their musical studies because of being extrinsically driven, as opposed to a student who does not get excited by hearing any performances.

“The teacher is an integral cog in a motivational cycle of practise, reward, and achievement. With better practise comes greater and more rapid skill development. For music students, improved performance skills provide important rewards – musical, social, and otherwise.” (Lehmann, Sloboda, & Woody, 2007, p. 51) A student musician who is progressing through their conservatory program will begin to have expectations for their own future in music. Usually this shows as a beginning understanding of what they need to work on to achieve where they want to go, but sometimes as their naivete is wound up with their feelings, this will constitute an element of dreaming or wishing for something grand for their future.

A student often hears of professional courses or competitions that exist and will use the idea of being accepted into one of these as a goal of what they want to achieve. Some of these goals can be very useful to keep their extrinsic motivation active, and when students’ goals show a lack of realistic planning because of being the wrong skill level or out of their present technical capabilities, the teacher can use this as an opportunity for discussing and making positive progress in the direction of motivation and goal-setting.

“Whereas it is true that who we are is determined by genetic instructions and social interactions, it is also true that having invented the concept of freedom, we can make choices that will determine the future shape of the network of which we are a part.” (Csikszentmihaly, 2008, p. 146)

Even though classical music study shows up rarely in youth popular culture, it has been cultivated as a major subject of study all over the world for centuries. The responsibility of a music teacher, in this light, includes working against cultural ignorance and resistance; if a student has never been exposed to classical music culture, the teacher can begin by showing how we encounter classical music in most aspects of our daily lives – in movies and on television as background effects as well as in some public venues around our cities. This work of stopping cultural ignorance is easier done if the student begins their classical music involvement with a regular level of interest for the style of music and its required training, this way the teacher can increase that level of interest by working from the level they already possess instead of from zero. A teacher can share recordings, share personal stories, and teach a student who wants to listen to more music where they can acquire good recordings and what to listen for when they are hearing classical music on their own time. Students will benefit from the more knowledge a professional and teacher can give them, all the while taking ownership of their own experience by focusing and giving attention to what new information and resources they become aware of.

#### **4.1.2 Ability to communicate appropriately at the different learning stages**

“Great teachers focus on what the student is saying or doing... and are able, by being so focussed and by their deep knowledge of the subject matter, to see and recognize the inarticulate stumbling, fumbling effort of the student who’s reaching toward mastery, and then connect to them with a targeted message.” (Coyle, 2010, p. 177)

Teachers in conservatory will encounter students who are driven as well as students who show laziness when it comes to their responsibilities for learning their instrument. Sensing what motivation is needed for each student and adapting to each reality to target the right obstacles is a necessary skill of every teacher.



Algarve woodwind students made comments about their teachers, and 90% of the students liked their teachers because they were 'nice'. Along with nice came comments such as liking the way they explained things, the way the teachers showed what they wanted the student to do, liking that their teacher 'teaches in a way we can all understand', and liking when teachers help them stay relaxed, so they don't suffer from nervousness. (See Appendix A) A teacher often thinks of their position concerning their student as either one or the other: friend or coach, but a teacher who embraces a friend position with their student in the first years of study will likely encounter problems when the student needs a true coach later, at times of necessary disciplined work. Similarly, a teacher who presents themselves as a working coach to the student from the beginning may have difficulties guiding the student through their initial lessons and requirements as the student will not yet be used to relating to someone who is not ready to adapt to their innocence and naivete.

“Children who were identified as high achievers in music generally experienced their very first instrument teacher as warm, friendly, encouraging, and fun to be with. They looked forward to their lessons... young children were incapable of appreciating the teacher or playing ability of the teacher if there was no positive personal rapport. At the younger ages (up to 10 or 11years old), not liking the teacher led to not liking the instrument and not liking music...Once the student has begun a committed musical involvement, the teacher is a primary source of motivation, but in a slightly different role. This person will have a great influence in the young musician's developing belief system concerning the value of music involvement, and he or she can also provide encouragement to achieve... Advanced music students will often tolerate a disliked personality if they respect the teacher's abilities as a performer. Even younger students – post-elementary-school age – can separate judgments of their teachers as persons and as professionals.” (Lehmann, Sloboda, & Woody, 2007, p. 51)

A teacher is responsible for showing a student how to keep going when they lose interest: when a student can be motivated to practise but still feels stressed from repeating the same practise over and over until they don't have the energy to apply anymore, a teacher can help them find exercises and make choices to change their practise methods and find new more interesting ways of working on the same material. It would also be valuable for students to be able to tap into outside inspiration, as Christopher Weait states in his book *Bassoon Strategies for the Next Level* when looking at how to find inspiration and encouragement outside of the lessons. Weait lists things like finding a professional who can listen and give criticism, listening to good recordings, playing chamber music with friends, listening to recordings of [themselves] playing to be able to hear it again and correct what [they] don't like. Also making lists of things [they] need to practise and following that list... (Weait, 2009, p. 19)

Important for a teacher to be aware of with each student are concerns with losing interest outside of the lesson. Students will often experience a lack of confidence when their lessons are finished, and they are faced with repeating the deep level of practise but without their coach at their side. A teacher can prepare the students fully for this reality so that when they put together their instrument at home they have clear objectives and don't get disillusioned about the list of items they should be working on. Alongside the mental preparation for music study is a teacher's responsibility for explaining that at-home work needs to be planned and controlled; "practising doesn't need to sound good; it exists to progress the student forward with their work, not necessarily to give immediate results. Correct slow practise habits turn them into strong students." (Sirtori, 2018)

### **4.1.3 Modelling as a performer and showing how to practise**

The ability of any instrument teacher to perform well on their instrument will be an asset to their students' educational experience. As music is about sound and control in the creation of musical phrases, the better the control of the teacher on their instrument, the more intrigued will be the student. Performing, as such, is not the goal of the teacher, but they must be able to demonstrate exactly what they wish to, for the student, without having technical or musical limitations. Aside from lesson-based performances of the teacher, they may also model for the student the lifestyle of a professional musician and this can be through having their students attend concerts of their own, staying active in performing, and having regular activities with different ensembles. This creates interest in pieces the students may want to play in the future and can motivate them towards what they want to sound like. This useful style of motivating young students does not need to come from outside sources if the teachers themselves are avid performers. If for physical reasons or other exceptions the teacher may not still perform, they will have to rely on very skilled communication which can bring the student as close as possible to hearing the example played for them.

Aside from demonstrating planned performances for the benefit of the students, showing how to practise properly is an extremely important requirement of a teacher, when forming a young instrumentalist. Knowing how to practise properly can cause a world of difference in a student's levels of interest, motivation both intrinsic and extrinsic, and commitment to their work.

Christopher Weait, in his book *Bassoon Strategies for the Next Level* describes that a practise session should have three parts: 1) warming up; 2) main work; 3) planning for the next session. (Weait, 2009) Through following these three sections a student will gain confidence in their overall control of their work, and gain motivation through the planning of their goals. Weait

writes specifically for bassoonists, but all woodwind instruments have similar technical responsibilities:

“Warming up prior to the main work allows you to check all the basic factors: instrument, reed, tone, ear, and rhythmic sense. Think of warming up as the walk-around check every pilot gives his plane before starting the engines... The main work, of course, is practising – an opportunity for repetitive work on the music you need to know... plan for the next session while cleaning and putting away your instrument. Sticky notes or a notebook can help with reminders.” (Weait, 2009, pp. 19-20)

A teacher can help a student attain levels of preparation and planning for their practise sessions that will give them a sense of control when they go to work at home on their instruments. Deep repetitive practise affects a musician both physically and mentally.

Myelin is something that musicians and athletes refer to while talking about the repeated practising of movements getting easier with each repetition... Coyle describes the effect of myelin in the brain as “a targeted effort [that] can increase learning velocity tenfold.” (Coyle, 2010, p. 30) Myelin is further explained by Coyle in detail:

“Every human movement, thought, or feeling is a precisely timed electrical signal traveling through a chain of neurons, a circuit of nerve fibers... Myelin is the insulation that wraps these nerve fibers and increases signal strength, speed, and accuracy.... The more we fire a particular circuit the more myelin optimizes that circuit, and the stronger, faster and more fluent our movements and thoughts become.” (Coyle, 2010, p. 32)

This means for musicians that the more we repeat finger movements on our instruments, for example, exactly as we want them to be, the easier our brain will repeat that same movement in the future. This signals a kind of pay-off for practising an instrument and means every time we practise it becomes easier to control what we are doing. When a student becomes aware of this

fact they can trust more deeply in the positive results of their practise efforts and be less resistant to the work they are doing as well as understand that practise will not always be cumbersome their whole lives, but when the basic technical groundwork has been set, their brain has an easier time practising in the future. The more a teacher can demonstrate through performance and explain how to practise properly, the more they will benefit their students' motivation levels and commitment.

“[The teacher] didn't only tell them what to do: he became what they should do, communicating the goal with gesture, tone, rhythm, and gaze. The signals were targeted, concise, unmissable, and accurate... their personality -their core skill circuit- is to be... careful, deliberate cultivators of myelin...” (Coyle, 2010, p. 165)

#### **4.1.4 Ability to show which thinking patterns are counter-productive**

As each student comes from a different family background with different levels of motivation for their music studies or lack thereof, a teacher can give attention to showing students how to take responsibility for their achievements and successes. There are cultural sets of beliefs that come from students' families and the general society around them, and often students adopt the thinking habits of those who they spend time with, sometimes resulting in not feeling any necessity in pushing for more than their society and family demand of them. This can be wasted when a student has built talent to achieve a goal, but don't bother pushing themselves to succeed further.

Behaviours are social as well as generational and have always coded our levels of action and the energy we put into tasks and go after our goals. There are cultures who push more than others in music study for their youth (such can be the result of having music more integrated in their family lives over the last centuries because of the composers who lived in those countries, or

possibly because of a country's past political platform for studying the arts). Contact with other cultures with a strong music-achievement mentality can show young students the possibilities that exist when one uses their skills and knowledge to their benefit instead of taking them only as far as they see those around them doing.

Students who through being taught music have benefitted from what it provides them – cognitive benefits, artistic and historic knowledge, sensitivity to a deeper understanding of all the arts, and emotional wellbeing among other things – have the chance to make something of their lives that others may not; making something with the work they have done, the energy they have invested and the knowledge they have acquired. Conservatory students can have an increase in their general culture through their musical self, which causes changes in all other aspects of their lives. A teacher must be a solid support for students in looking towards how they can best use these skills to further themselves, to achieve what they want to achieve even if it lay outside of the arts, and to remind the students that the knowledge they have acquired can set them apart from others in a good way.

## **4.2 Setting appropriate goals**

### **Mastering the instrument**

Appropriate goals relate to understanding what music study is for, how it makes changes to our lives in terms of intelligence, culture, awareness, skill, and work ethic, among other things. Students need to be convinced of fully accepting this path and made able to see where it can take them. “Music study is comparable to a machine that is fed coal: breaking inertia takes a large amount of energy and then the machine should carry on by itself.” (Sirtori, 2018)

The most urgent goal is to master the instrument as fast as possible, to more easily create interest in the future practise sessions. In the case of the very young students, they need to control the

sound, intonation and articulation as soon as possible to enable this. This leads to awareness of their own playing and its potential for encountering even more experiences – an extrinsic want to develop further. Rob Goddard, high school band director at the Langley Fine Arts School in British Columbia, Canada, says in an interview that students want to create great music, and the teachers need to be assistants in getting that to happen as quickly as possible to keep them ignited and enthusiastic. The most important thing you can do to get them interested in the beginning is to get them ‘making a great sound as soon as possible’. When a young instrumentalist realise how that feels, how they can control, alter, build their sound, they become hooked. (Goddard, 2018)

#### **4.2.1 Allowing for choice and freedom**

Choice in what pieces to focus working on and freedom in the methods of work the students use will boost their interest and motivation, as students take more interest in their work when they have had some decision in what it will consist of. “Research suggests that freedom and choice are conditions that maintain and enhance intrinsic motivation. The development of student musicians can benefit greatly when they are given a choice in the music they work on.” (Lehmann, Sloboda, & Woody, 2007, p. 48) Students need to be guided to a certain extent, and the teacher can control their list of options, but will benefit from giving freedom in their choosing what appeals most to them from that list. Students can also become more willing to perform if they are interested in and enjoy playing the pieces because they have chosen them themselves. A saxophone student in his fourth year at conservatory commented that he most likes his lessons when he can choose the piece he’s working on that week, and if he has the chance to play together with another colleague during his lesson, he enjoys this much more and has more energy for the lesson.

Freedom in practise methods is more difficult to hand over control of, though practise routines and techniques can be decided on by the students once they know what they are expected to achieve. Students will benefit from the opportunity to play with peers and teachers they like, as positive interpersonal dynamics can increase enjoyment and levels of focus and concentration in work. Once practising is divided into different areas (tone, intonation, attack, finger coordination) a teacher can delegate a variety of technical-practise options to the student for them to choose from, and the student will then make their own decision and feel empowered by having taken command of their work.

#### **4.2.2 Homework**

A teacher can provide a student with references for using online. They can give their student a list of professional instrumentalists and several of their videos for the student to then bring back their own feedback; what they liked most about which performer and describing the performances and nuances the artist used. The student should be encouraged to explain how they formed these opinions.

A teacher can request that their student listens to important pieces from different eras, from baroque to the modern era, and take note of the context surrounding the pieces; were they written for anyone specific? Were they to enhance a specific part of culture? What was the political arena in that country at that time, and how can it be heard or experienced through the piece? This research can stretch into researching the history of their own instrument and discovering interesting facts about how it originated and what kind of music it was created for playing, along with what performers from the past played on it and what repertoire was written specifically for it and why.



Aside from listening and commenting on performances, a student can be urged to discover their own instrument as fully as is appropriate for their level. This would suggest discovering what happens physically on the body of the instrument when they play, how the keywork and tone holes are made and distributed along the body of the instrument, as well as understanding how the wood vibrates and researching a little bit about sound production on woodwind instruments. This is how a student will naturally become more involved in their own instrument's identity simply through learning different aspects of it. This kind of research can generate more interest in wanting to expand their learning to different styles of music that stretch into the extreme registers of the instrument.

#### **4.2.3 Giving in-the-field experience**

In-the-field experience means playing their instrument in an arena that would be their future professional reality should they continue in music. This could mean the teacher adopts the role of colleague and can work side by side with the student to work through chamber music selections and orchestral repertoire that may have parts written in duet for two like instruments; practising large ensemble repertoire with the other instrument as it is written on the music allows for greater understanding of the part as well as a better feeling for dynamics and nuance in the music as both parts can be heard and experienced together.

The students can discover what they want to achieve as performers and what artistic impact they want to have through understanding how their playing comes across to the listener, helped by seeing how well they are able to keep up with their teacher. With playing together, students can be more aware of controlling for a 'great sound' as soon as possible, noticing good or bad tone as compared to who they are playing with, and being able to feel their musical control and artistic decisions in their phrasing along with their teacher's, as it would be in a professional arena.

Aside from playing, students who have been to live concerts can be encouraged to share their experiences with their other colleagues, in the spirit of opening discussions about likes and dislikes, what made them excited or bored with the performance, and creating a platform of communication between peers to keep their interest and their curiosity alive.

Teachers should play together with their students when it can help their ear-training and sight-reading development and their feeling for the musical score, arrange for research projects outside the lessons, as well as send students to their colleagues' and other teachers' recitals and concerts. All of these in-the-field experiences will likely keep a student interested and remind them that they are part of a musical world that benefits and continues to grow by their involvement in it.

#### **4.2.4 Lesson plans**

While following the required curriculum, a teacher can see how far they can cultivate flexibility in their students by getting them to push themselves musically in different directions, thus creating interest and excitement in the students. If the conservatory has a faculty of composers, the teacher might research what recent compositions are available for their instrument to keep their student's body of repertoire fresh and interesting.

A progressive lesson plan with new repertoire will keep both students and teachers in the mindset of research and moving forward, and this could include more than just the most useful standard repertoire from previous years. Working on chamber music will assist in letting go of insecurities about their playing, as being side-by-side with colleagues of a similar playing and age level can allow for sharing and discussion about bettering their playing and technical difficulties they may have. And aside from chamber music, teachers can push their students' technical abilities with a variety of solo repertoire from different cultures and eras, not only standard classical repertoire. Often a piece of music written in a different culture and from a

different time-period presents harmonies and rhythms that are unfamiliar to a young student and they gain interest by playing something that sounds ‘different’ to the regular music. Duets can also be used in a lesson plan as in-class work even if they cannot be used as exam material and playing together with the teacher allows for greater sensitivity to sound production and control of dynamics and nuance as well as sharpening listening skills.

A lesson plan might also include larger productions with multimedia artists outside of the music department, if the conservatory also offers courses in dance or theatre. A young instrumentalist will benefit from being involved in music-making activities that stretch their idea of what classical music is and understand that it is not an art from the past but is very much alive today and with endless opportunities for experiences to be had. Young woodwind students can work with singers, with actors, or as soloists in front of their band or orchestra. The motivation a teacher can give their student should be to have them realise what the vast list of arenas for playing their instrument are, and have the student take on the responsibility of continuing that interest.

#### **4.2.5 Solving problems of nervousness and fear**

Nervousness should be analysed in students to find out what they are nervous about and where their focus is when they are fearful. Is it a fear of making mistakes or of being ashamed? Could it be a fear that a part of their body or their concentration will fail them while they are performing on stage? In the cases of fear and nervousness in performing, teachers can work with the students, and even with their families in some cases, through communication and bringing in practises for mind control or breathing exercises, deciding what level of activity the student will benefit from, and what they need to slow down or control more.

A teacher can assist the student in finding ways to be comfortable enough to work in their lessons, even if it takes time to have them performing on stage or even be relaxed enough for their playing exams. Teachers can find the source for each problem (as they should be seeking to tackle different types of motivation for each unique student) whether the student is fearful of something specific happening, or generally nervous in how they approach their instrument. A teacher who can analyse the student and use communication appropriately will assist greatly in solving problems such as these.

#### **4.2.6 Creating harmony in the student's environment**

With cases of students who experience nervousness or fear, or those who suffer boredom or do not easily motivate themselves to practise, there exist opportunities for a teacher to locate what in that student would make them more comfortable and accept their studies with less resistance.

To offer a balanced and harmonic learning environment for their students, teachers can take action in making sure some basic aspects of their course are in place: teachers can oversee ensembles their students belong to and make sure they are working well, the level is appropriate and the students are learning what they should be learning from them; they should assure that the conservatory has appropriate-sized and good-quality instruments when their students are renting or simply using them during lessons, instruments that don't present technical malfunctions that hold the students back; making sure the students have time and energy for their studies and when they cannot influence this aspect, arranging for extra help or giving homework to the students that is lighter but still works the components they need to work on even if not at such a demanding level; taking action to ensure the students are surrounded by positive reinforcement, and helpful colleagues and teachers. If a teacher notices the student is not achieving, becoming

frustrated or falling behind in another of their music disciplines the teacher can seek to discover what the specific problems are and decide if there is anything to be done to solve these problems. Informal practise is something valuable in music practise in general. This refers to any practise which is not controlled and is for enjoying the time playing, either alone or with friends. Beginner students do this when they blow into their instruments before being taught what to do with their fingers, and friends do this when they sit beside each other in a rehearsal and want to discover how to play a melody they know from outside of their music studies. Informal practise lets the students remember what is fun and enjoyable about their instrument. This leads to feeling in control of their technical skills to be freer in their performance. In students who already study music, to feel that freedom in their playing there is a necessary kind of preparation that needs to be achieved. Students who understand how to practise effectively and work at the level the teacher has assigned them will be able to reach higher levels in their playing because of learned stability and technical control. Through this control the performer's artistic components will come through and the student's playing becomes truly enjoyable both for themselves and for their audience.

“Beginning instrumentalists who made the most progress in their first year of music lessons tended to express intrinsic reasons for their involvement, such as wanting to play music for their own personal enjoyment. Playing ‘just for the fun of it’ (as opposed to practising) by oneself and being part of a group ‘jam session’ with musical friends are likely very positive activities... [as cited by Sloboda and colleagues (1996)] found a relationship between informal practise – such as playing favorite songs for personal enjoyment or musically ‘messing around’ with friends - and performance achievement. The lowest achieving students did the least amount of informal practise... Although these activities are not likely to be important for refining performance skills,

they probably offer a motivational boost to students' commitment to music training and involvement." (Lehmann, Sloboda, & Woody, 2007, p. 47)

Informal practise gets the students remembering what they love about music and about their instrument, what 'feels good' and what is fun for them. This can benefit them as a refresher in contrast to the work they are obliged to do for their music course and gets them back in touch with what they enjoy. "It seems that intrinsic motivation for music is reinforced in an environment that is perceived as allowing personal autonomy rather than as controlling... Music making is fundamentally pleasurable. Experiences that tap into this can reinforce musicians' intrinsic interests." (Lehmann, Sloboda, & Woody, 2007, p. 49)

"Instead of waiting for an external stimulus or challenge to grab our attention, we must learn to concentrate it more or less at will. This ability is related to interest by a feedback loop of mutual causation and reinforcement. If you are interested in something you will focus on it, and if you focus attention on anything, it is likely that you will become interested in it." (Csikszentmihaly, 2008, p. 128)

#### **4.2.7 Working on attention, focus and concentration**

"To control attention means to control experience, and therefore the quality of life. Information reaches consciousness only when we attend to it. Attention acts as a filter between outside events and our experience of them. How much stress we experience depends more on how well we control attention, than on what happens to us." (Csikszentmihaly, 2008, p. 128)

Working on attention, focus and concentration in a music student can be done through choosing work methods that allow for deeper more intensive levels of study. Committing to the task at hand has a major effect on focus and concentration, as when students are disinterested or disengaged, their focus and attention will be weak. "Concentration requires more effort when it goes against the grain of emotions and motivations." (Csikszentmihaly, 2008, p.27) Teachers can

find out what aspects of their playing – or their lessons – the students are losing interest in, along with what the deterrents that hold them back are. The students can be experiencing fear, nervousness, confusion, exhaustion, disillusionment, among other things, and a teacher can work through these issues with a student in the most appropriate way for the student to feel more at ease. “The important thing is to enjoy the activity for its own sake, and to know that what matters is not the result, but the control one is acquiring over one’s attention.” (Csikszentmihaly, 2008, p. 129)

A teacher’s options could include meditative practises, breathing exercises, or the teacher could choose to make more hands-on changes such as making sure their work space is clear and tidy, timing their work sessions to be able to stay attentive and including small breaks after every section of 20 minutes. A student may also demonstrate through their inability to concentrate what might be limiting them and a teacher can be attentive to pick up on signals either of frustration or exhaustion and make their own choice as to how to approach and communicate their solution to the student.

“Innate talents cannot develop into a mature intelligence unless a person learns to control attention. Only through extensive investments of psychic energy can a child with musical gifts turn into a musician, or a mathematically gifted child into an engineer or physicist... By learning to concentrate, a person acquires control over psychic energy, the basic fuel upon which all thinking depends.” (Csikszentmihaly, 2008, p. 28)

## **5 CONTINUING MOTIVATION INTO THE FUTURE**

In the post-conservatory stage of their musical education, a student comes into a more complex motivational phase as they are at the same time becoming an adult. This usually takes shape when the student can balance out the intensive instrumental work with extra-musical education:

the knowledge they have started to gain from becoming an active member of their society, studying other subjects in school apart from music, taking part in their community, having a voice among other adults, and growing intellectually in all these aspects of their lives.

The centre of motivation in this post-conservatory phase moves from an elemental or basic stage to a *pre-professional* stage. As young students, they experienced working towards mastering their instruments through daily practise and learned technical exercises to be repeated until incorporated properly, and they hardly had time for any further reach into the world of music. But as they move into a professional stage the cultural, historical and societal sources for motivation start becoming vaster; students become more and more ‘thinking’ musicians and less their teachers’ students. This happens naturally through continued study, contemplation, understanding of the music world they are in, and having control over their intrinsic as well as extrinsic motivation and where and when they take it from. A *pre-professional* musician will naturally be more aware of how their musical skills and knowledge apply to the world around them, and the deeper they involve themselves in their music, the further this will go on.

Research shows that motivation is like an emotion for a person, when we focus on, plan out and give direction and meaning to our goals, motivation becomes the nourishment we need to gain energy for the work we are doing. It can be experienced in many different forms; it is mental control rather than being connected to other circumstances such as where the student may continue studying, with whom, or in what type of school.

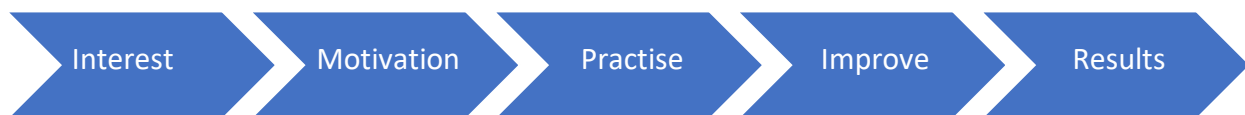
In line with this research showing that choice and freedom are desired goals while studying music, young adults after completing their conservatory courses will benefit and experience more intrinsic motivation for making their own choices while incorporating the elements in music that they personally feel more drawn to. If they correctly control and understand how to



set goals and have been taught how to work towards them – correct practise, concentration, focus – being required to take more control over their work should give more energy and deeper motivation to a post-conservatory music student. No longer only subject to their teachers’ ideas and lessons, *pre-professional* musicians may experience more energy around choosing paths they feel will bring them the most satisfaction and growth for themselves, as well as begin to choose what and where they will continue after their present studies. Their goals may include anything from professional experiences by being accepted into an orchestra or other professional ensemble, to looking for opportunities to perform or teach, but most important is that when motivation fails them in their future, the skills they learned with their teacher during early studies can be reinstated, all the while remembering how myelin works and trusting their brain’s ability to control their playing as they learned to do during their basic studies.

To stay motivated into the future, it is important to remember that that constant rhythm of practise that propels them forward becomes the goal they need to gain control over. Students therefore who are aware and proactive about maintaining their motivation to practise will be able to stay on track. The best results in music study come only after committing to a long-term plan and sticking to it. “Intentions focus psychic energy in the short run, whereas goals tend to be more long-term, and eventually it is the goals that we pursue that will shape and determine the kind of self that we are to become.” (Csikszentmihaly, 2008, p. 23)

*Table 4: Stages of progress from beginner to professional*



A musician's work as they mature towards a professional level is practising to improve, to get results. Just as motivation is the fuel for the engine, practising can be compared to a factory where the skills are being honed and perfected, in a constant effort to improve.

“What this life will amount to is in part determined by the chemical processes in our body, by the biological interaction among organs, by the tiny electrical currents jumping between the synapses of the brain, and by the organization of information that the culture imposes on our mind. But the actual quality of life - what we do, and how we feel about it – will be determined by our thoughts and emotions; by the interpretations we give to chemical, biological, and social processes.”

(Csikszentmihaly, 2008, p. 4)

In a University music program, no longer is an instrument teacher going to monitor so many factors around the student's playing. Where a conservatory teacher had time and was responsible for teaching the basics on the instrument, including how and what to study, a higher-level teacher will expect the student to have control and take responsibility for these aspects on their own time, and show up to lessons with their work completed and be able to show the results of their practise sessions. This change in the dynamics of an instrument lesson naturally complements the student's maturing process overall, as they take on more responsibility to feel more control and choice over their progress. Just as in studying as young students they enjoyed being able to make choices about what to work on, the new responsibility to do more on their own should be a motivator and not a reason to feel unsupported.

These advanced music students will be expected to become more autonomous and productive on their own and take more responsibility for how much they achieve with their work. Young adults become more responsible for what propels them into the process of working on their instrument, their internal impetus and maintenance of their motivation, not letting it fail them while they build themselves as professionals and remembering the tools they learned to bring it back in

times of demotivation for whatever reason. In music students, this becomes as an intermediate stage to complete independence in their art.

Making sure students are covered by one or the other of the two types of motivation will ensure their continuation to their dedication to music: “Both intrinsic motivation (wanting to do it) and extrinsic motivation (having to do it) are preferable to the state where one acts by default, without having any kind of goal to focus attention.” (Csikszentmihaly, 2008, p.23) Weait states that a lack of clear personal or musical goals is highest on the list of enemies against effective practise. After this comes a lack of confidence in our own ability to work and lack of progress because of unsure practise, followed by boredom, fatigue, and distraction. (Weait, 2009, p. 42)

“The only way to take over the ownership of life is by learning to direct psychic energy in line with our own intentions.” (Csikszentmihaly, 2008, p. 130)

## CONCLUSION

In Music, as in other Arts, the individual is a creator of something original and new, something the world has never seen or heard or experienced before. Art is limitless in its boundaries for affecting human emotion, inspiring individuals in their thoughts and ideas, and bringing out feelings from deep within us. Music in this right can only be regarded as a benefit to humankind. To be able to understand, to feel, to be taught how to create music is a right not everyone in this world has access to. For religious, political, financial or other reasons, music is not available to everyone in every country, and so there are some who go through life without understanding its effect, without ever engaging in music making, without feeling new ideas and emotions coming into existence because of its presence in their lives.

To give children the information, the methods and the pedagogical training to be able to create music in their lives - with peers or alone, in different styles and on different instruments, in different settings, as amateurs or as professionals, whether through repeating phrases in music class, or through eventually composing and playing their own creations - society grows as it celebrates and experiences the benefits of these individuals as important citizens.

The benefits of motivating children to commit to studying music are endless. Conservatory provides the initial stage for the beginning steps in understanding why it is worth the effort, who has knowledge to give students and in what way that will help them want to continue to study music. Professionals who teach young students the benefits of the overall process of studying this art have the responsibility to do this with the deepest of their knowledge and commitment.

For students committed to studying Music, a teacher's words, the energy they use in their explanations and the choices they make every lesson concerning repertoire and practise, will affect them further into their years. A teacher who chooses to inspire, to motivate, to *ignite* is a

teacher who is setting their society up for success and growth. To create inspired and motivated citizens is to strengthen a culture, make it secure and healthy for everyone who will belong to it in the future.

With motivation as a goal for teaching, teachers give students understanding about the control they gain over making decisions in their lives. This control through the skills they have learned studying music goes further than playing an instrument, it can be used to affect all aspects of their lives. When a child who succeeds at controlling their musical skills and goes on in life using these skills of concentration, focus, attention and goal-setting, they will succeed in anything they choose to do.

#### *Results of the Practicum on the Study of Motivation*

The practicum included auditing the lessons of saxophone students as well as implementing motivational practises studied with bassoon students from the author's own bassoon studio. These implemented practises were learned through analysing and measuring the motivation levels of all students and why the problems and difficulties existed in these students. The results acquired through the year of research into Motivation showed different types of information concerning how the students responded to and dealt with their difficulties; when parents were present and actively involved in the students' learning of their instrument and accompanied their music studies, students showed more energy and clarity regarding their goals and goal acquisition. This resulted in advanced progress during the year, along with interest in showing what they were learning through conservatory concerts and recitals, and enjoyment when attending large or small ensemble activities. Conversely, students who came to lessons showing little interest in their studies or a subdued amount of focus and energy for their tasks, progressed

more slowly and with less sureness of their goals. Goal-setting and achieving showed to be prominent in the students who practised at home regularly, whether under the further guidance of a parent or sibling, or alone. When goal-setting was implemented, students took more active interest in their lessons because of a seeming cycle of output and success. The saxophone students who also played in the wind orchestra were friendly with each other and enjoyed their studies more than those who were not part of these ensembles. They had an arena for discussing music and their instruments together, spent time together outside of Conservatory, and were also observed enjoying 'free play' on their instruments together. The saxophone students accepted into the orchestra were those who demonstrated not only autonomy, but a balanced work ethic, judged by their teacher over the course of the year. Those who were not in the ensemble were aware that they could be a part of it when they reached the technical level necessary for the group and showed autonomy in their ability to tackle more repertoire than just what was required of them from their lessons. Some of these students showed interest in achieving this level, and some did not.

The bassoon students showed a different set of problems because of having to share instruments and not being able to take instruments home with them. None of the bassoon students owned their own instrument, and only two of the students in the Portimão Conservatory rented instruments so that they could play in orchestra rehearsals on the weekends. The research found that these two students who took their instruments home during the week had more success advancing in their lessons and gained more solid technical skills during the time outside of their lessons. Similar to the saxophone students, the bassoon students who took their instruments home reported to the teacher that they listened to their pieces on the internet and tried to work on their large-ensemble repertoire after their rehearsals. They showed their teacher their progress

and asked for further help with these pieces which they liked. The fact of having the instruments to themselves on their days at home made the students want to work more, and their lessons consequently had more fluidity and advanced faster than those who did not. (The students who did not rent instruments always had the opportunity to come to the conservatory to practise any day of the week, but only one out of all showed that they were committed to doing this, and quickly grew tired of coming all the way to the school by foot after some weeks. No parents showed interest in bringing their students outside of school time to practise, and some also stated that the instrument was too expensive for their family to buy.)

The research covered motivation connected to family dynamics and lesson dynamics, also tackling each student's personal ability for goal-setting and achieving, and found results stating that those who were more involved in their experience took the most satisfaction from it and continued to advance further. Those who were distracted or uninvolved or even dissuaded by a parent or peer to spend time on their instrument suffered the disconnection from their studies which caused them to fall behind or lose valuable lesson time re-learning necessary skills. The Questionnaire used across other woodwind students in the Algarve showed similar results, stating that those who enjoyed studying and knew what they had to study were those with a community of support around them, at the Conservatory as well as outside of it. The students who responded to the questions showed that they felt connected to music and studying their instrument the more they felt connected to their control over their social experience, which would not veer far from what some of our generation's prominent behaviourists have stated and studied. In Music, as in life, we enjoy what we give attention to, and vice versa. The problem of motivating is to control the elements that allow for this deeper study and deeper involvement.

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## APPENDIX A

### Questionnaire for woodwind students (grades 1-8 of conservatory)

#### Playing your instrument

What was your first impression of your instrument when you first heard it/tried it? *Students answers ranged from funny to great to fun; none of the answers were negative.*

What is your impression of your instrument now? *Majority stated that their impression improved and they liked their instrument more now than before.*

What is the best thing about your instrument? *Majority answered that they liked the sound and the repertoire they got to play. Some stated that they liked its physical sensation but this was not the most important factor.*

What is the worst thing about your instrument? *Students stated the weight of bassoons and discomfort from reeds or straps they used.*

Do you think you are the level you should be on your instrument? *Answers ranged from 'I think so' to 'I don't know' to 'no, I'm behind because I don't practise enough'.*

#### At Home

Does anyone in your family listen to classical music? *Majority answered No.*

Does anyone in your family go to classical music concerts? *Majority answered No.*

How many people in your family play a musical instrument? *Majority had a sibling or cousin who played an instrument, or a parent who played guitar or piano but only sometimes.*

How much TV do you watch in a week? *Majority of the students watched multiple hours per week. Several students stated that they didn't like watching tv, they preferred practising their instrument or playing sports.*

Do your parents control what you watch on TV? *Majority stated No.*

What other activities do you do outside of school? *Half of the interviewed students took part in sports and organised activities, and the majority of the students enjoyed being with their friends.*

Do your parents make you practise your instrument as much as studying for other school subjects? *Majority said No.*

### Practising

Do you enjoy practising? *Majority said No.*

Do you have a regular practise schedule every week? *Majority said Yes.*

How long do you practise for in a practise session? *Majority said under one hour. The minority stated less time.*

Who sets the practise goals for you? *Majority said their teacher; minority said nobody. Several students stated they themselves set the goals.*

Are your goals clear when you start practising? *Majority said Yes.*

Do you practise for every lesson, or just for exams/concerts? *Majority said just for concerts or exams.*

Why do you think practising is important? *Majority said to get better.*

Do your parents make you practise your instrument? *Majority said No.*

How do you know when you have practised enough? *Majority said they get tired, very few said they see results.*

Do you take notes for your next session? *Majority said No.*

### Lessons

What do you like/dislike about your instrument lessons? *Majority said they liked the teacher and the repertoire they worked on.*

What do you like/dislike about your teacher? *Majority said they were nice, patient, kind, fair.*

What would you change about the lessons? *Majority stated less lesson time, several stated more.*

Do you prefer having lessons with other colleagues or alone? *Majority said with others, (even though this is very uncommon in conservatory grades 1-8).*

Do you feel tired at the end of your lessons, or energetic? *Majority said energetic.*

Do your colleagues/family listen to your lessons? *Majority said no, unless the next student shows up early.*

Do you get nervous when someone is listening to your lessons? *Majority said Yes.*

### Studying at Conservatory

Do you play in an ensemble at conservatory? *Majority said Yes.*

Do you like the other colleagues in the ensemble? *All said Yes.*

Is the music of the ensemble easy/medium/difficult? *Majority said medium.*

Why do you like/dislike playing in the ensemble? *Majority said they liked the repertoire. Several stated that they could not always follow their part.*

### Tests and Performances

How do you feel playing in front of your peers/teachers/family? *Majority said Fine/Ok.*

How do you feel on stage? *Majority said Fine/Ok.*

What do you do to relax before a test/performance? *Majority said breathing or eating. One stated chewing gum.*

### Personal

Do you want to continue studying music? *Majority said they did not know. Several said Yes, definitely, and several said No.*

Why do you like/dislike studying music? *Majority said they enjoyed the music as well as the social aspects.*

What do you feel is the best thing music has given you in your life? *Majority said fun. Several said succeeding in the work.*

Do you consider yourself self-motivated (you are able to force yourself to continue even when it's hard)? *Majority said Yes.*

## APPENDIX B

Academia de Música de Lagos



Conservatório de Música de Lagoa



Conservatório de Música de Portimão



Disciplina de Fagote

Programa

### Introdução

A Disciplina de Fagote é leccionada nos seguintes Cursos:

- **Curso de Iniciação**, com a duração de 4 anos, correspondentes ao 1º Ciclo do ensino Básico,
- **Curso Básico**, em regime **articulado**, com a duração de 5 anos, correspondente aos 2º e 3º Ciclos do Ensino Básico,
- **Curso Básico**, em regime **supletivo**, com a duração de 5 anos (com o mesmo programa do Curso Básico no regime articulado),
- **Curso Secundário**, em regime **articulado**, com a duração de 3 anos, correspondente ao nível Secundário de ensino,
- **Curso Secundário**, em regime **supletivo**, com a duração de 3 anos (com o mesmo programa do Curso Complementar no regime articulado)

## Curso de Iniciação

### Objectivos Gerais:

- Fomentar a integração do aluno no seio escolar e na classe de fagote, tendo em vista o desenvolvimento da sua sociabilidade. Desenvolver o gosto e motivação pela Música em geral e pelo instrumento em particular.

### Objectivos Específicos:

- Relacionar os conhecimentos adquiridos de leitura e escrita musical com a prática do instrumento na resolução de dificuldades presentes com os objectivos e os conteúdos do nível;
- Descobrir a necessidade da posição corporal que permita respirar com naturalidade e que favoreça a correcta colocação do instrumento e a coordenação entre ambas as mãos;
- Adquirir as competências necessárias que permitam o acesso ao Curso Básico.

### Conteúdos próprios mínimos:

- Conhecimento de todas as peças que compõem o instrumento e do modo como se unem;
- Montar o fagote (colocar palheta e tudel);
- Medidas de higiene;
- Postura (sentado e em pé);
- Respiração: inspiração e expiração. Funcionamento do aparelho respiratório e sua função;
- Posição das mãos;
- Embocadura;
- Emissão sonora;
- Articulação (stacatto, legato);
- Escalas de Sol M e Fá M (uma oitava).
- Interpretação de estudos e peças adequados ao nível.

### Critérios de Avaliação:

No Curso de Iniciação a avaliação é feita por níveis qualitativos.

Domínio da Avaliação	Critérios Gerais	Critérios Específicos	Peso na Avaliação
Cognitivos	Desenvolvimento	- Coordenação psico-motora;	40%



(Aptidões, Capacidades, Competências)	técnico	<ul style="list-style-type: none"> <li>- Qualidade do som trabalhado;</li> <li>- Realização de diferentes articulações e dinâmicas;</li> <li>- Utilização correcta das dedilhações para cada nota;</li> <li>- Fluência da leitura;</li> <li>- Agilidade e segurança na execução;</li> <li>- Respeito pelo andamento que as obras determinam;</li> <li>- Capacidade de concentração e memorização;</li> <li>- Capacidade de diagnosticar problemas e resolve-los;</li> </ul>	
	Desenvolvimento artístico	<ul style="list-style-type: none"> <li>- Capacidade de abordar a ambiência e estilo da obra;</li> <li>- Capacidade de formulação e apreciação crítica;</li> <li>- Capacidade de abordar e explorar repertório novo;</li> <li>- Sentido de pulsação/ritmo/harmonia/fraseado;</li> </ul>	30%
<b>Atitudinais</b> (Valores)	Atitudes e Valores	<ul style="list-style-type: none"> <li>- Assiduidade e pontualidade;</li> <li>- Apresentação do material necessário para a aula; Interesse e empenho na disciplina;</li> <li>- Métodos de estudo;</li> <li>Atitude na sala de aula;</li> <li>- Cumprimento das tarefas atribuídas;</li> </ul>	20%

		<ul style="list-style-type: none"> <li>- Regularidade e qualidade do estudo;</li> <li>- Participação nas actividades da escola (dentro e fora da escola);</li> <li>- Respeito pelos outros, pelos materiais e equipamentos escolares;</li> <li>- Postura em apresentações publicas, como participante e como ouvinte;</li> </ul>	
<b>Performativos</b> (Psico- motores)	Participação em Audições ou Actividades da Escola	<ul style="list-style-type: none"> <li>- Postura em palco;</li> <li>- Rigor da indumentária apresentada;</li> <li>- Sentido de fraseado;</li> <li>- Qualidade sonora;</li> <li>- Realização de diferentes articulações e dinâmicas;</li> <li>- Fluência, Agilidade e segurança na execução;</li> <li>- Manutenção do andamento que as obras determinam;</li> <li>- Capacidade de concentração e memorização;</li> <li>- Capacidade de manter a abordagem da ambiência e estilo da obra;</li> <li>- Capacidade de diagnosticar problemas e resolvê-los de imediato.</li> </ul>	10%

**Material Didático:**

*Estudos:*

*Krakamp estudos*

Weissenborn livro 1

Hara livro 1

Outros estudos de dificuldade semelhante

*Peças:*

*ABRSM livro 1*

GALLIARD, Johann Ernst Sonata Nr. 1 em lá menor

Outras Peças de dificuldade semelhante

## Curso Básico

### **Objectivos gerais:**

- Estimular as capacidades dos alunos e favorecer a sua formação e o desenvolvimento equilibrado de todas as suas potencialidades;
- Fomentar a integração do aluno no seio da classe de fagote, tendo em vista o desenvolvimento da sua sociabilidade;
- Desenvolver o gosto por uma constante evolução e actualização de conhecimentos resultantes de bons hábitos de estudo;
- Adquirir e desenvolver a sensibilidade musical através da interpretação e do conhecimento da música de diferentes épocas, géneros e estilos, para enriquecer as possibilidades de comunicação e de realização pessoal.

### **Objectivos específicos:**

- Relacionar os conhecimentos adquiridos de leitura e escrita musical com a prática do instrumento na resolução de dificuldades presentes com os objectivos e os conteúdos do nível;
- Descobrir a necessidade da posição corporal que permita respirar com naturalidade e que favoreça a correcta colocação do instrumento e a coordenação entre ambas as mãos;
- Correcta emissão, afinação, articulação e flexibilidade do som mediante o controlo da respiração diafragmática e dos músculos que formam a embocadura;
- Desenvolver a precisão e os reflexos necessários para corrigir de forma automática a afinação das notas e a qualidade do som;
- Exercitar-se no aperfeiçoamento da qualidade sonora e na correcta afinação mediante o controlo da coluna de ar e uma progressiva educação auditiva;
- Interpretar obras de acordo com os conteúdos e os objectivos próprios de cada nível de modo a que o aluno forme o seu repertório.
- Desenvolver a flexibilidade da garganta, controlo do diafragma, e posição da língua em contacto com a palheta, para uma melhor colocação das notas;
- Abordagem e desenvolvimento dos vários registos do fagote;
- Desenvolver a articulação quer na qualidade quer na velocidade;

- Desenvolver métodos de estudo para ultrapassar dificuldades no estudo individual.

### **Crítérios de Avaliação:**

<b>Domínio da Avaliação</b>	<b>Crítérios Gerais</b>	<b>Crítérios Específicos</b>	<b>Peso na Avaliação</b>
<b>Cognitivos</b> (Aptidões, Capacidades, Competências)	Desenvolvimento técnico	<ul style="list-style-type: none"> <li>- Coordenação psico-motora;</li> <li>- Qualidade do som trabalhado;</li> <li>- Realização de diferentes articulações e dinâmicas;</li> <li>- Utilização correcta das dedilhações para cada nota;</li> <li>- Fluência da leitura;</li> <li>- Agilidade e segurança na execução;</li> <li>- Respeito pelo andamento que as obras determinam;</li> <li>- Capacidade de concentração e memorização;</li> <li>- Capacidade de diagnosticar problemas e resolve-los;</li> </ul>	22,5% (1º e 2º Per.)/ 15% (3º Per.)
	Desenvolvimento artístico	<ul style="list-style-type: none"> <li>- Capacidade de abordar a ambiência e estilo da obra;</li> <li>- Capacidade de formulação e apreciação crítica;</li> <li>- Capacidade de abordar e explorar repertório novo;</li> <li>- Sentido de pulsação/ritmo/harmonia/fraseado.</li> </ul>	22,5% (1º e 2º Per.)/ 15% (3º Per.)
<b>Atitudinais</b> (Valores)	Atitudes e Valores	<ul style="list-style-type: none"> <li>- Assiduidade e pontualidade;</li> <li>- Apresentação do material</li> </ul>	20% (1º e 2º Per.)

		<p>necessário para a aula; Interesse e empenho na disciplina;</p> <ul style="list-style-type: none"> <li>- Métodos de estudo;</li> </ul> <p>Atitude na sala de aula;</p> <ul style="list-style-type: none"> <li>- Cumprimento das tarefas atribuídas;</li> <li>- Regularidade e qualidade do estudo;</li> <li>- Participação nas actividades da escola (dentro e fora da escola);</li> <li>- Respeito pelos outros, pelos materiais e equipamentos escolares;</li> <li>- Postura em apresentações publicas, como participante e como ouvinte.</li> </ul>	13,3% (3º Per.)
<b>Performativos</b> (Psico- motores)	Participação em Audições ou Actividades da Escola	<ul style="list-style-type: none"> <li>- Postura em palco;</li> <li>- Rigor da indumentária apresentada;</li> <li>- Sentido de fraseado;</li> <li>- Qualidade sonora;</li> </ul>	10% (1º e 2º Per.) 6,7% (3º Per)
	Prova Trimestral	<ul style="list-style-type: none"> <li>- Realização de diferentes articulações e dinâmicas;</li> <li>- Fluência, Agilidade e segurança na execução;</li> <li>- Manutenção do andamento que as obras determinam;</li> <li>- Capacidade de concentração e memorização;</li> <li>- Capacidade de manter a</li> </ul>	25% (1º e 2º Per.) 50% (3º Per)

	abordagem da ambiência e estilo da obra; - Capacidade de diagnosticar problemas e resolvê-los de imediato.	
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## ***1º Grau***

### **Conteúdos próprios**

- Uso correcto da respiração diafragmática;
- Posição correcta, equilibrada e relaxada do corpo para tocar fagote;
- Embocadura correcta para tocar fagote;
- Desenvolvimento da sua resistência, quer a nível da embocadura, quer a nível respiratório;
- Ditação das notas no fagote até Do 4;
- Desenvolvimento do sentido de pulsação e ritmo;
- Escalas Maiores e arpejos de Sol M, Fá M, Do M, Sib M;
- Escalas cromáticas até Dó 3;
- Desenvolvimento de diferentes articulações;
- Controle de diferentes dinâmicas desde *p* até *f*;
- Práticas de leituras à primeira vista;
- Desenvolvimento de hábitos e métodos de estudo;
- Partes constituintes do fagote;
- Manutenção e cuidados de limpeza a ter com o instrumento;
- Escolha e conservação de palhetas duplas;
- Mínimo três estudos contrastantes por período lectivo e uma peça por período lectivo da lista de material didáctico abaixo.

### **Material didáctico**

*Estudos:*

WEISSENBORN, J. Fagott Schule: Ex 1-8  
GIAMPIERI, A. Metodo Progressivo Pag 1-7  
HARA, L. Fagott Schule (I) Ex 1-30  
SATZENHOFER Fagottschule Pag 13-18  
OZZI, E. Método Popolare Pag 6-8  
Outros estudos de dificuldade semelhante

*Peças:*

ABRSM Peças para Fagote 1º ano  
GALLIARD, Johann Ernst Sonata Nr. 1 em lá menor  
WEINBERGER, Jaromir Sonatina  
GEISER, J. Capriccio Op. 33A  
BROGI, Renato Visao Veneziana  
Outras Peças de dificuldade semelhante

**2º Grau**

**Conteúdos próprios**

- Uso correcto da respiração diafragmática;
- Posição correcta, equilibrada e relaxada do corpo para tocar fagote;
- Embocadura correcta e estável para tocar fagote;
- Desenvolvimento da sua resistência, quer a nível da embocadura, quer a nível respiratório;
- Aquisição de hábitos de estudo regular;
- Digitação das notas no fagote até Fá 4;
- Desenvolvimento do sentido de pulsação e ritmo;
- Desenvolvimento do sentido de fraseado musical;
- Escalas Maiores e menores até duas alterações;
- Escalas cromáticas até Fá 4;
- Desenvolvimento de diferentes articulações;
- Controle de diferentes dinâmicas desde *p* até *ff*;



- Práticas de leituras à primeira vista;
- Mínimo três estudos contrastantes por período lectivo e uma peça por período lectivo da lista de material didático abaixo.

### **Material didático**

#### *Estudos:*

GIAMPIERI A Método Progressivo continuação

HARA L. Fagott Schule (I) Ex 31-71

SATZENHOFER Fagottschule

WEISSENBORN livro até o fim

OZZI continuação das pag 8-41

PIVONKA Continuação do livro

Outros Estudos de dificuldade semelhante

#### *Peças:*

ABRSM Peças para fagote 2º Ano

MERCI, Luidgi Sonata Op 3, nr. 4

GALLIARD, Johann Ernst Sonata nr. 2

GLIERE Impromptu Op 35, nr 9

OZZI Adagio e Rondo

DUBOIS Virelai

BARTOLOMEO DE SELMA e SALAVERDE Fantasia V

CORELLI Adagio

Outras peças de dificuldade semelhante

### **3º Grau**

#### **Conteúdos próprios**

- Respiração: consolidação do uso do diafragma;
- Desenvolvimento da sua resistência, quer a nível da embocadura, quer a nível respiratório;

- Digitação das notas no fagote até La 4;
- Desenvolvimento do sentido de pulsação;
- Escalas Maiores e menores até La 4;
- Escalas cromáticas até La 4;
- Desenvolvimento de diferentes articulações;
- Controle de diferentes dinâmicas desde *pp* até *ff*;
- Introdução à história do fagote;
- Práticas de leituras à primeira vista;
- Mínimo quatro estudos contrastantes por período lectivo e uma peça por período lectivo da lista de material didático abaixo.

### **Material didático**

#### *Estudos:*

WEISSENBORN Estudos Volume 1

OUBRADOUS Ensino Completo do fagote (em 3 partes) 1º volume até pag 15

G. DHÉRIN et P. PIERNÉ Nova técnica do fagote, vol 1 até à página 9 (11)

PIVONKA Continuação até o fim

Outros Estudos de dificuldade semelhante

#### *Peças:*

ABRSM Peças para fagote 3º ano

GALLIARD Sonata nr 5

M. BITSCH Rondoletto

GLIERE Humouresque, Op 35, nr 8

L. MILDE Tarantella Op 20

V. MORTARI Marche Fériale

W. de FESCH Sonata em Ré menor

BUSSER Recitativo e Tema com Variações

BARTOLOMEO DE SELMA e SALAVERDE Fantasia 8

EMIL HLOBIL Divertimento Op 29

G. PIERNÉ Prélude de concert Op 53

E. BOZZA Espiglerie

Outras peças de dificuldade semelhante

#### ***4º Grau***

#### **Conteúdos próprios**

- Fortalecimento da respiração e, especialmente, da coluna de ar;
- Consolidação dos correctos hábitos de estudo;
- Aperfeiçoamento das articulações, afinação, fraseado e interpretação;
- Digitação das notas no fagote até Dó 5;
- Escalas Maiores e menores
- Escalas cromáticas até Dó 5;
- Práticas de leituras à primeira vista;
- Conhecimento da família dos fagotes;
- Mínimo quatro estudos contrastantes por período lectivo e uma peça por período lectivo da lista de material didáctico abaixo.

#### **Material didáctico**

##### *Estudos:*

J. WEISSENBORN Estudos Volume 2

DHÉRIN et P. PIERNÉ Estudos, continuação até pag 35

F. OUBRADOUS Continuação da pag 16 ate fim do volume 1

K. PIVONKA Estudos Ritmicos

HANS BERNINGER Estudos Blaserubungen

Outros estudos de dificuldade semelhante

##### *Peças:*

ABRSM Peças para fagote 4º ano

B. BOISMORTIER Sonata em Sol menor

MICHEL CORRETE Sonata em Dó menor

J. BESOZZI Sonata

P. HINDEMITH Sonata

H. STEVENS Tres peças

J. WEISSENBORN Capriccio Op. 14

B. PHILIPS Peça de Concerto

T. BAIRD Quatro Préludios

STOLTE Spielmusik

WILLY HESS 7 Peças de recital

A. LOMGO Suite Op. 69

CAPEL BOND Concerto nr 6 em Sib

A. VIVALDI Concerto em lá menor

B. BOISMORTIER Concerto Op 26

GRAUPNER Concerto

J.G. GRAUN Concerto

Outras Peças de dificuldade semelhante

### ***5º Grau***

#### **Conteúdos próprios**

- Fortalecimento da respiração e, especialmente, da coluna de ar;
- Consolidação dos correctos hábitos de estudo;
- Aperfeiçoamento das articulações, afinação, fraseado e interpretação;
- Ditação das notas no fagote até Mi 5;
- Prática de todas as escalas maiores e menores;
- Escalas cromáticas até Mi 5;
- Excertos orquestrais;
- Práticas de leituras à primeira vista;
- Conhecimento auditivo de variado repertório do fagote;
- Mínimo cinco estudos contrastantes por período lectivo e uma peça por período lectivo da lista de material didáctico abaixo.

## **Material didático**

### *Estudos:*

V. BRUNS Estudos op 36.

V. NEUKIRCHENER 23 estudos

L. MILDE 25 estudos op. 24

KAREL PIVONKA Estudos ritmicos (continuação até o fim)

F. OUBRADOUS Estudos (2º volume)

L. MILDE Estudos de concerto op. 26 (1º volume)

STADIO Estudos de solo e passagens difíceis de orquestra

JOSE SIQUEIRA 3 estudos para fagote e piano

Outros estudos de dificuldade semelhante

### *Peças:*

J. FR. FASCH Sonata

TELEMANN Sonata em fá menor

J.F. GALLIARD Sonata Nr. 6

H. MULDER Sonata nr. 5

MARCELLO Sonata

BOISMORTIER Sonata em mi menor

BOISMORTIER Sonata em ré menor

G. BERTOLI Sonata Prima

DI DOMENICO Sonatina

J.C. BACH Concerto em Si b

F. DANZI Concerto em fá Maior

VIVALDI Concerto em mi menor

STAMITZ Concerto

J.C. VOGEL Concerto

GRONDAL Concerto

HERTEL Concerto

A.SANTIAGO Suite  
W. FERRARI Suite Concertante  
G. GROVLEZ Sicilienne e Allegro Giocoso  
G. PIERNÉ Solo de concerto  
E: BOZZA Recitativo – Siciliano e Rondo  
W. MARKIEWICZOWNA Toccata  
M.POOT Ballade  
E.F. JAMES The Ploughboy  
LOUIS SPOHR Adagio  
E. BORDEAU 1º Solo  
P. BEN-HAIM Tres canções sem palavras  
Outras Peças de dificuldade semelhante

<b>Curso Secundário</b>
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**Objectivos gerais:**

Os objectivos desenvolvidos no Curso Básico deverão ser aperfeiçoados e amadurecidos do ponto de vista técnico e musical no curso complementar. Ao mesmo tempo, ser um estímulo para o trabalho de pesquisa e abordagem de novos repertórios, visando o desenvolvimento intelectual. Deverão igualmente suscitar o desejo permanente de aperfeiçoamento cultural e profissional e possibilitar a correspondente concretização, integrando os conhecimentos que vão sendo adquiridos numa estrutura intelectual sistematizadora do conhecimento de cada geração.

Deve continuar a estimular-se a musicalidade do aluno, bem como a iniciativa e o sentido crítico, com o objectivo de o tornar cada vez mais autónomo.

**Objectivos específicos:**

- Adquirir a sensibilidade auditiva necessária para aperfeiçoar gradualmente a qualidade sonora;
- Interpretar obras representativas de diversas épocas e estilos de dificuldade adequada a este nível para constituir o repertório correspondente;
- Adquirir autonomia progressivamente maior para solucionar questões relacionadas com a interpretação, digitação, articulação e fraseado;

- Adquirir conhecimento de diversas convenções interpretativas vigentes em distintos períodos da história da música instrumental;
- Praticar música de conjunto em formações de câmara de diversas configurações;
- Desempenhar funções de solista com orquestra em obras de dificuldade média para assim desenvolver o sentido de interdependência.

### **CrITÉrios de AvaliaÇão:**

<b>DomÍnio da AvaliaÇão</b>	<b>CrITÉrios Gerais</b>	<b>CrITÉrios EspecÍficos</b>	<b>Peso na AvaliaÇão</b>
<b>Cognitivos</b> (Aptidões, Capacidades, Competências)	Desenvolvimento técnico	<ul style="list-style-type: none"> <li>- Coordenação psico-motora;</li> <li>- Qualidade do som trabalhado;</li> <li>- Realização de diferentes articulações e dinâmicas;</li> <li>- Utilização correcta das dedilhações para cada nota;</li> <li>- Fluência da leitura;</li> <li>- Agilidade e segurança na execução;</li> <li>- Respeito pelo andamento que as obras determinam;</li> <li>- Capacidade de concentração e memorização;</li> <li>- Capacidade de diagnosticar problemas e resolve-los;</li> </ul>	22,5% (1º e 2º Per.)/ 15% (3º Per.)
	Desenvolvimento artístico	<ul style="list-style-type: none"> <li>- Capacidade de abordar a ambiência e estilo da obra;</li> <li>- Capacidade de formulação e apreciação crítica;</li> <li>- Capacidade de abordar e explorar repertório novo;</li> </ul>	22,5% (1º e 2º Per.)/ 15% (3º Per.)

		- Sentido de pulsação/ritmo/harmonia/fraseado.	
<b>Atitudinais</b> (Valores)	Atitudes e Valores	<ul style="list-style-type: none"> <li>- Assiduidade e pontualidade;</li> <li>- Apresentação do material necessário para a aula; Interesse e empenho na disciplina;</li> <li>- Métodos de estudo;</li> <li>Atitude na sala de aula;</li> <li>- Cumprimento das tarefas atribuídas;</li> <li>- Regularidade e qualidade do estudo;</li> <li>- Participação nas actividades da escola (dentro e fora da escola);</li> <li>- Respeito pelos outros, pelos materiais e equipamentos escolares;</li> <li>- Postura em apresentações publicas, como participante e como ouvinte.</li> </ul>	20% (1º e 2º Per.) 13,3% (3º Per.)
<b>Performativos</b> (Psico- motores)	Participação em Audições ou Actividades da Escola	<ul style="list-style-type: none"> <li>- Postura em palco;</li> <li>- Rigor da indumentária apresentada;</li> <li>- Sentido de fraseado;</li> <li>- Qualidade sonora;</li> </ul>	10% (1º e 2º Per.) 6,7% (3º Per)
	Prova Trimestral	<ul style="list-style-type: none"> <li>- Realização de diferentes articulações e dinâmicas;</li> <li>- Fluência, Agilidade e segurança na execução;</li> <li>- Manutenção do andamento que</li> </ul>	25% (1º e 2º Per.) 50% (3º Per)



	<p>as obras determinam;</p> <ul style="list-style-type: none"> <li>- Capacidade de concentração e memorização;</li> <li>- Capacidade de manter a abordagem da ambiência e estilo da obra;</li> <li>- Capacidade de diagnosticar problemas e resolvê-los de imediato.</li> </ul>	
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## **6º Grau**

### **Conteúdos próprios**

- Consolidação da embocadura e correção de possíveis erros de colocação;
- Prática de exercícios e escalas que ajudem ao desenvolvimento da capacidade pulmonar de tal maneira que o aluno consiga autonomia suficiente para realizar com uma só respiração o maior número de escalas possíveis na extensão até Mi 5;
- Prática de exercícios que ajudem o aluno a aperfeiçoar a qualidade e emissão do som em distintos registos do fagote;
- Interpretação de obras de estilo clássico e contemporâneo, aplicando nelas toda a técnica aprendida pelo aluno, conhecendo a estrutura formal da obra, o estilo a que pertence e o autor que a compôs;
- Desenvolvimento e prática das articulações básicas mediante exercícios ou escalas;
- Interpretação de exercícios e obras a solo ou em conjunto, que ajudem ao aluno no desenvolvimento do seu ouvido musical e assim consiga melhorar a afinação;
- Conhecimento auditivo de variado repertório do fagote;
- Estudo de todas as tonalidades tanto em modo maior como menor;
- Mínimo cinco estudos contrastantes por período lectivo e duas peças por período lectivo da lista de material didático abaixo.

### **Material didático**

*Estudos:*

V. BRUNS Estudos op 36.

V. NEUKIRCHENER 23 estudos

L. MILDE 25 estudos op. 24

KAREL PIVONKA Estudos rítmicos (continuação até o fim)

F. OUBRADOUS Estudos (2º volume)

L. MILDE Estudos de concerto op. 26 (1º volume)

STADIO Estudos de solo e passagens difíceis de orquestra

JOSE SIQUEIRA 3 estudos para fagote e piano

Outros estudos de dificuldade semelhante

*Peças:*

J. FR. FASCH Sonata

TELEMANN Sonata em fá menor

J.F. GALLIARD Sonata Nr. 6

H. MULDER Sonata nr. 5

MARCELLO Sonata

BOISMORTIER Sonata em mi menor

BOISMORTIER Sonata em ré menor

G. BERTOLI Sonata Prima

DI DOMENICO Sonatina

J.C. BACH Concerto em Si b

F. DANZI Concerto em fá Maior

VIVALDI Concerto em mi menor

STAMITZ Concerto

J.C. VOGEL Concerto

GRONDAL Concerto

HERTEL Concerto

A.SANTIAGO Suite

W. FERRARI Suite Concertante

G. GROVLEZ Sicilienne e Allegro Giocoso

G. PIERNÉ Solo de concerto

E: BOZZA Recitativo – Siciliano e Rondo

W. MARKIEWICZOWNA Toccata

LOUIS SPOHR Adagio

E. BORDEAU 1º Solo

P. BEN-HAIM Três canções sem palavras

Outras Peças de dificuldade semelhante

### **7º Grau**

#### **Conteúdos próprios**

- Prática de exercícios e escalas que ajudem ao desenvolvimento da capacidade pulmonar de tal forma que o aluno consiga autonomia suficiente para realizar com uma só respiração o maior número de escalas possíveis na extensão até *Mi 5*;
- Prática de exercícios que ajudem o aluno a aperfeiçoar a qualidade e emissão do som em todos os registos do fagote;
- Interpretação de obras de estilo clássico e contemporâneo, aplicando nelas toda a técnica aprendida pelo aluno, conhecendo a estrutura formal da obra, o estilo a que pertence e o autor que a compôs;
- Desenvolvimento e prática das articulações básicas mediante exercícios ou escalas;
- Interpretação de exercícios e obras a solo ou em conjunto, que ajudem ao aluno no desenvolvimento do seu ouvido musical e assim consiga melhorar a afinação;
- Estudo de todas as tonalidades tanto em modo maior como menor;
- Interpretação de obras com acompanhamento de piano;
- Excertos orquestrais;
- Conhecimento auditivo de variado repertório do fagote;
- Mínimo cinco estudos contrastantes por período lectivo e três peças por período lectivo da lista de material didáctico abaixo.

## **Material didático**

### *Estudos:*

L.MILDE Estudos de Concerto Vol.2

OUBRADOUS Vol. 3

E.BOZZA 15 Estudos diários

OROMSZEGI 10 Estudos Modernos

DUBOIS 12 Estudos

R.STRAUSS Estudos de solo e passagens difíceis de obras sinfônicas

SERGIO PENAZZI Método para fagote de música de vanguarda (efeitos de acordes, quartos de tom, etc.)

Outros estudos de dificuldade semelhante

### *Peças:*

MOZART Sonata para Fagote e Violoncelo

C.SAINT-SAENS Sonata

V.BRUNS Sonata

H.MARTELLI Sonata

J.B.BOISMORTIER Sonata

TELEMANN Sonata

J.BINET Variações sobre um canto de Natal

A.NEUPARTH Fantasia

H.BUSSER Portuguesa

DUTILLEUX Sarabande et Cortege

BRANDAO Scherzo (O Palhaço) para fagote solo

VILLA-LOBOS Giranda das sete notas

OTMAR NUSSIO Variações sobre uma arietta de Pergolesi

ELISABETH GYRING Arabesque para fagote solo

SIEGFRIED DORRIS Musica para fagote solo Op. 19

DAVID Concerto

J.C. Bach Concerto em Mi b

VIOLA Concerto em Fá Maior  
MOZART Concerto em Si b  
A.M.vonWEBER Andante e Rondo Ungarese  
TISNÉ Solstices para fagote e orquestra  
Van LIER Concerto  
Outras Peças de dificuldade semelhante

### ***8º Grau***

#### **Conteúdos próprios**

- Prática de exercícios que ajudem o aluno a aperfeiçoar a qualidade e emissão do som em todos os registos do fagote;
- Interpretação de obras de estilo clássico e contemporâneo, aplicando nelas toda a técnica aprendida pelo aluno, conhecendo a estrutura formal da obra, o estilo a que pertence e o autor que a compôs;
- Conhecimento por parte do aluno da forma musical da obra, do estilo a que pertence e uma breve história sobre o autor para uma interpretação mais correcta;
- Interpretação de exercícios e obras a solo ou em conjunto, que ajudem ao aluno no desenvolvimento do seu ouvido musical e assim consiga melhorar a afinação;
- Interpretação de obras com acompanhamento de piano;
- Práticas de transposição;
- Conhecimento auditivo de variado repertório do fagote;
- Mínimo cinco estudos contrastantes por período lectivo e três peças por período lectivo da lista de material didáctico abaixo.

#### **Material didáctico**

*Estudos:*

L.MILDE Estudos de Concerto Vol.2

V.BRUNS Estudos Op. 32

OREFICI Estudos Melódicos

OUBRADOUS Vol. 3

E.BOZZA 15 Estudos diários

OROMSZEGI 10 Estudos Modernos

DUBOIS 12 Estudos

R.STRAUSS Estudos de solo e passagens difíceis de obras sinfónicas

SERGIO PENAZZI Método para fagote de música de vanguarda (efeitos de acordes, quartos de tom, etc.)

Outros estudos de dificuldade semelhante

*Peças:*

A. TANSMANN Sonatina

MOZART Sonata para Fagote e Violoncelo

C.SAINT-SAENS Sonata

V.BRUNS Sonata

H.MARTELLI Sonata

J.B.BOISMORTIER Sonata

TELEMANN Sonata

J.BINET Variações sobre um canto de Natal

A.NEUPARTH Fantasia

H.BUSSER Portuguesa

DUTILLEUX Sarabande et Cortege

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Outras Peças de dificuldade semelhante