

# The Nature of the Pedagogical Skills of Future Music Teachers in Intercultural Education

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*The pedagogical skills of a music teacher are discussed in the first part of this article. Presented are the skills that are required of the teacher in terms of an intercultural musical process. A starting position in this process is the children's communication as much as with their native folklore heritage, as with the musical traditions of other ethnical groups and nations as well. In the second part of this article, listed are pieces of music taught in primary school that are connected with their traditions. This publication is related to a study conducted on a university project, titled "The Approbation of a Technological Interdisciplinary Model of Assessing the Teaching Skills of Students in Terms of Theoretical and Practical Trainings".*

*Some points of view of the current topic are considered in the theoretical part. As a result of the theoretical research on the problem, the nature of the pedagogical skills in the intercultural musical education of the students from primary school pedagogic has been determined.*

*The methods used in this research are the following: a theoretical analysis of the literature on the studied problem, quantitative and qualitative analyses of the results obtained from research, relative to the musical practical preparation of students from primary school pedagogic.*

**Keywords:** *student's pedagogical skills, future teachers in primary school, intercultural music education.*

## Introduction

The pedagogical skills of future teachers play a crucial role in their university training. This publication presents an aspect of their research, one related to the study of prospective teachers' pedagogical skills – the defining of their nature, which is the basis of activities under a project of St. Cyril and St. Methodius University of Veliko Turnovo in Bulgaria. The objective of this project is the *approbating of a technological interdisciplinary model for assess-*

*ing the teaching skills of students in terms of theoretical and practical training.*

In the conditions of today's labor market requirements, prospective teachers face new and different challenges. One of those is intercultural education – a concept which has held presence in the development of pedagogical science and practice in Bulgaria throughout the last decade. M. Sotirova argues:

[One of the levels of] intercultural contact is the contact with the achievements of

spiritual culture. Objects of the aesthetic cycle contain the greatest potential in this respect. On a deeper level of interpretation, the term *absolute ethnocentrism* here is impossible because cultural achievements are supranational, all-embracing accomplishments that carry universal values and virtues (Sotirova, 2006).

This thesis directly corresponds with the idea of the universality of musical language (Aranovski, 1990; Asafiev, 1971). Therefore, it may be noted that musical art creates ample opportunities for intercultural musical education in modern schools.

A logical question follows this statement: *What pedagogical skills must prospective teachers possess for the proper implementation of intercultural education in the modern school?* Responding to this issue determines the design of this study.

Its aim is to present, from a theoretical point of view, the teaching skills that prospective teachers must possess so as to implement intercultural processes in terms of musical and pedagogical interaction, and to consider the opportunities available in the music education content in the primary school curriculum that could be realized through them.

The tasks arising from this objective are the basis of this study, and they are as follows:

1. To make a theoretical analysis of the scientific literature regarding the nature of pedagogical skills required of prospective teachers for the implementation of intercultural education in terms of musical and pedagogical training;
2. To justify and adopt a model of pedagogical skills which could serve as a basis for musical and pedagogical training of future primary school teachers;

3. To present opportunities in the music education curriculum content that suggest the realization of these skills.

The subject of the study are the musical and pedagogical skills of undergraduate students majoring in primary school education.

The focus of this publication is on prospective primary school teachers teaching music, for whom music education is not a priority, and is not an additional specialization, but is part of their overall training, including training in teaching all primary school subjects.

The choosing this object of the study results from the fact that in Bulgaria, there are small town schools, where music classes are assigned to primary school teachers. Besides, it is not an uncommon practice of schools located in larger cities to assign music classes to generalist teachers with the sole purpose of supplementing their workload.

### **The problem of the nature of pedagogical skills: theoretical aspects**

*The first key concept* in this study is *intercultural music education*.

The principal mission of intercultural education is to conserve the cultural identity of the individual ethnic groups and to add the intercultural dialogue. In this way, the cultural variety changes into an opportunity for the intellectual acquaintance and development of children, as a formation of relations of mutual regard, tolerance and agreement.

R. Palmić argues:

Intercultural music education is grounded in the general aim of intercultural education

and encompasses intercultural lifelong learning. In this context, music and music education are powerful tools for the development of interculturality when it comes to the following areas: understanding, developing a sensibility for differences/otherness communication and communication competence, and the acquisition of experience through interaction with various cultural groups (Palmić, 2013, p. 61).

Through intercultural musical education, children have the opportunity to discover certain aspects of different nations, adopt and rationalize in the moment of musical experience. In this way, an opportunity is created for children to confirm their cultural identity as well as to develop their sensibility as regards the cultural identity of the others. The *second key concept* in this publication is a *student's pedagogical skills*.

The teacher education students' training in the Republic of Bulgaria is based on the European Qualifications Framework for Lifelong Learning (February 2008) and the National Qualifications Framework (February 2012). In these documents, the relation "knowledge- skills- competencies" is one of the most essential importance.

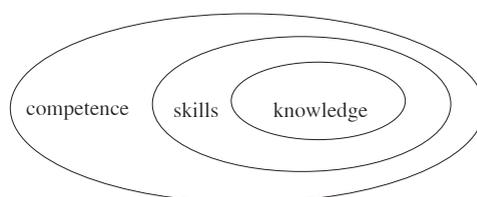
The first element of this relation – knowledge – is defined as "the body of facts, principles, theories and practices that is related to a field of work or study".<sup>1</sup>

Skills – the second element – are defined as "the ability to apply knowledge and use know-how to complete tasks and solve problems". They are classified as cognitive (involving the use of logical, intuitive and creative thinking) and practical (involving

manual dexterity and use of methods, materials, tools and instruments).<sup>2</sup>

The third key element in the above relation – competence – is considered as a "proven ability to use knowledge, skills and personal, social and/or methodological abilities, in work or study situations and in professional and personal development".<sup>3</sup>

The three personality elements thus defined outline their interrelation and hierarchical dependence. Visually, they can be represented as follows:



*Figure No. 1. Relationship between knowledge, skills and competence*

The illustrated relationship between knowledge, skills and competence determines the direction of any professional development, including that of prospective teachers. It would be incomplete to consider competence as a combination of knowledge and skills. The definition of L. Gaysina (2004) is in support of this view, according to which professional competence is a complex set of personal qualities, knowledge, skills, attitudes and relations required to achieve certain socially significant objectives and results.

According to a research conducted in several Swedish universities by Ryegard

<sup>1</sup> European Qualifications Framework for lifelong learning.

<sup>2</sup> European Qualifications Framework for lifelong learning.

<sup>3</sup> European Qualifications Framework for lifelong learning.

A., K. Apelgren and T. Olsson, three things are required in order to assess a teacher's pedagogical competence:

1. A definition of pedagogical competence, so that what is being assessed is clearly evident;
2. A known assessment of criteria that are connected to the definition;
3. A teaching portfolio, where the teacher documents and substantiates pedagogical skill based on the requirements for the job (Ryegard, Apelgren, Olsson, 2010, p. 9).

With regards to the first component – the definition of pedagogical competence – the authors base their views on the view of Giertz (2003):

Pedagogical competence can be described as the ability and the will to regularly apply the attitude, knowledge and skills that promote the learning of the teacher's students. This shall take place in accordance with the goals that are being aimed at and the existing framework and presupposes continuous development of the teacher's own competence and course design (Giertz, in: Ryegard, Apelgren, Olsson, 2010, p. 10).

There are two main accents in the abovementioned definition of pedagogical competence. The first accent is related to the knowledge, pedagogical skills and the attitudes of the teacher required to implement an effective educational process, and the second accent pertains to the motivation for professional development. Defining the teacher's portfolio as a technology for assessing pedagogical competence is of crucial significance in the conducted research.

One of the classical theories of a teacher's professional competence is that

of N. Kuzmina (1985), which is based on functional analysis. According to her, pedagogical competence has the following functions:

- *Communicative*, associated with the process of communication between a music teacher, children (pupils) and musical art;
- *Gnostic* (cognitive), comprised of knowledge, professional erudition, motivation for constantly enriching the pedagogical range of information, skills in the realization of the educational process and overcoming routine;
- *Constructive and creative*, implying the design and implementation of the educational process. It is manifested through a teacher's ability to restructure educational content, putting forth their own understanding of it, to create original work techniques, apply creative approaches, etc.

*The organizing function in the teacher's professional profile* is manifested in the implementation of teaching and learning process techniques that combine teaching activities and methods of work aimed at the following key aspects (Kuzmina, 1985):

1. Establishing appropriate pedagogical relationships with children and pupils;
2. Organizing the resources for educational interactions – means, forms, methods;
3. Regulating the interaction process based on feedback.

In a theoretical study on the problem of the nature of a teacher's professional competence, A. Suciú and L. Mata (2011) summarize: "Synthesizing, we can identify the following categories of pedagogical competences: professional-scientific,

psycho-pedagogical, psycho-social and relational, managerial and institutional” (Suciu, Mata, 2011, p. 420). The presented models of pedagogical competence are characterized with universality, since they do not take into account the specificity, which pedagogical competence may acquire through the content of the educational process on a specific subject; in this case, we observe it as the music subject in the primary school curriculum. Given the purpose of this theoretical study, which is related to the study of the pedagogical skills that prospective teachers must possess to implement an effective process of teaching music through intercultural education, it is necessary to take into consideration some essential features.

Zh. Karmazina offers a model for the pedagogical competence of a music teacher. The author defines the essence of pedagogical competence as follows:

The professional competence of the Music teacher is regarded not only as a synthesis of a teacher’s basic knowledge and practical skills, but also includes their value orientation, motivation for their work, creativity and the ability to orient themselves in issues regarding the science of pedagogics, which all stimulate growth in the pedagogical aspect (Karmazina, 2009).

Zh. Karmazina offers a competency-oriented model, where the personal professional performance indicators of a music teacher, without being specified, are divided into the following groups:

1. Psychological and pedagogical, associated with knowledge and skills to use different forms and methods of work, considering the age of children, as well as adequate behavior demonstrated in the conditions of pedagogical interaction;
2. Methodological and technological – these consist of skills in planning individual and group work, using innovative technologies in the classroom;
3. Motivation and research, comprised of skills in self-education and research work, as well as skills in self-assessment;
4. Professional musicianship, which combines special (musical) and general pedagogical skills, personal qualities that are the basis for a teacher’s professional competence;
5. Artistic and creative – these include, according to G. Karmazina, the cognitive, transformative, value-oriented and communication skills (Karmazina, 2009).

Visually, the abovementioned groups can be represented as follows:

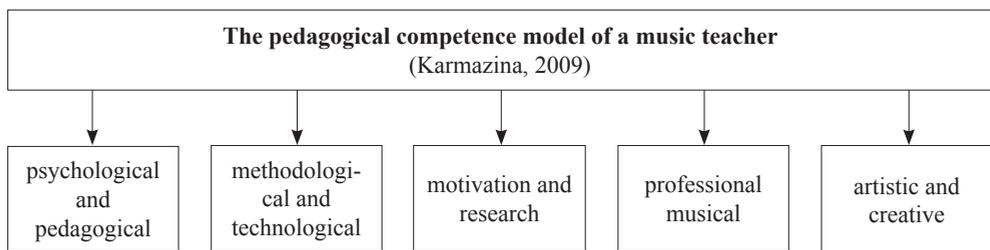


Figure No. 2. *The pedagogical competence model of a music teacher (Karmazina, 2009)*

This structure of a music teacher's pedagogical competence will be accepted as fundamental in this study, since it is characterized with clarity and through a wide scope, covering the spectrum of groups of skills necessary for the realization of a contemporary music education process in the primary school curriculum.

Here arises a logical question: What are the skills that specify this structure?

In placing emphasis on pedagogical skills, it is necessary to note that they are not specified in the structure of the music teacher's pedagogical competence presented by G. Karmazina.

Hence, in the absence of a standardized model for such competence, there is a need to outline the boundaries – the necessary minimum and the presumed maximum, within which methodological knowledge and skills of future music teachers can be ranked.

Skills that were selected for this study reveal key points in the musical and pedagogical training of prospective primary school teachers.

They are displayed owing to a joint study conducted at St. Cyril and St. Methodius University and the Pleven College of Education during the academic years of 2014/2015 and 2015/2016. The study includes 66 students majoring in "Primary Education". In synthesized form, relative to the pattern of Zh. Karmazina, they are as follows:

*The psychological and pedagogic group of skills* (Karmazina, 2009):

1. Skills in using basic knowledge on principles, methods and goals of music education;
2. Skills in the didactic analysis of major music teaching activities, organiza-

tional forms, methods, case studies related to music education in the primary school;

3. Skills in observing and evaluating educational activities;
4. Skills related to the good command of speech and the use of non-verbal means of communication.

*The methodological and technological group of skills* (Karmazina, 2009):

1. Skills at planning and organizing the process of music education in grades I-IV;
2. Skills in observing specific musical abilities and basic musical cognitive processes which are developed at the early stages of education;
3. Skills proving the existence of well-formed criteria for aesthetics and literacy in creating teaching materials, electronic presentations of lessons, etc.

*The motivational and research group of skills* (Karmazina, 2009):

1. Skills in clear and accurate presentations of one's own thoughts and ideas, as well as in justifying one's own thesis in a project task, report or scholarly essay;
1. Motivated skills at searching and enriching professional experience related to music teaching practice;
3. Skills in objective assessment and self-assessment of music teaching activity.

*The professional-musical group* (Karmazina, 2009):

1. Skills in analyzing musical works from the educational content in grades I-IV;
2. Skills in modeling and presenting musical pedagogical phenomena;
3. Skills in attracting pupils' attention and establishing emotional contact;
4. Skills in motivating students to partake in musical activities.

*The artistic and creative group of skills* (Karmazina, 2009):

1. Skills related to specific musical abilities (melodic hearing, harmonic hearing, sense of rhythm, timbral hearing, modal sense, dynamic hearing, etc.);
2. Skills in establishing a creative atmosphere in the process of teaching music;
3. Skills in creatively presenting a musical work through activities – performance, dance, etc.

The usage of technological opportunities provided by the educational content in music for intercultural education of young learners is a challenge for undergraduate students aspiring to become teachers. Apart from the abovementioned skills, it is necessary that they possess a few additional proficiencies in an intercultural, educational dialogue:

1. Skills in adapting the educational content and teaching resources in music education in accordance with cultural differences;
2. Skills in overcoming stereotypes and prejudices in an intercultural environment by means of musical art;
3. Skills in tolerating cultural differences through a familiarization with musical examples of other nations.

We move on to the next issue of our study, which can be expressed in the following question: What opportunities can be used to develop these skills through educational content in Bulgaria? This is the pour.

The analysis of this issue requires its normative clarification, which is going to be traced through the relationship between the pedagogical skills of students and given educational contents.

### ***Student's pedagogical skills – educational contents***

In the next part of our study, we carried out an analysis of the scholarly materials that are related to the cultures of the different ethnic minorities living in Bulgaria – the Romani, Turks and Armenians, Jews and other peoples. Some space will be spared for the musical works intended for the enrichment of children's experiences through communication with samples of the tone art of other nations.

Three 4<sup>th</sup> grade textbooks are approved by the Ministry of Education and Science in Bulgaria. These are listed below:

1. Music for the 4th grade with authors Gencho Gajtandjiev, Mariya Popova and Penka Mladenova. *Bulvest 2000*, C., 2005;
2. Music for the 4th grade with authors Galunka Kaloferova, Vyara Sotirova and Rositsa Draganova. *Prosveta*, C., 2005;
3. Music for the 4th grade with authors Penka Mincheva, Petya Pehlivanova and Svetla Christova. *Prosveta*, C., 2005.

Opportunities for the acquaintance of students with the musical traditions of Greece are demonstrated by the scholarly materials presented through the folklore song *Olive Forest* and the traditional folk dance Sirtaki, an example of which should be chosen by a teacher (Mincheva, 2005).

The richness of Turkish songs is represented through the folklore song *A Fresh Rose* and Romani folklore is presented through a play written by Gregory Diniku, in which the main theme material is a Ro-

manian folklore song. Some illustrations of Greek and Turkish folklore costumes are presented as thematic visualizations, which is an additional factor in the process of communication with the cultural traditions of Balkan nations, realized with the help of slight visual thinking on behalf of the student.

Of significant importance is the summary made in the end of a lesson by students. On the basis of the musical comparison between the milder and liquid characters of both songs – the Greek *Olive Forest* and the Turkish *A Fresh Rose* – and the instrumental Romani folklore theme, distinguished by swiftness and temper, recognition is won for the idea of universality of the musical language and its opportunities to draw the Balkan nations closer together and bring them in acquaintance. (Mincheva, 2005)

The musical culture of the Romani is also represented with a solution covering main educational activities – performance, comprehension, musical-rhythmic activity and creativity. They contribute some opportunities not only for communicating with the Romani folklore traditions, but for the development of children's musical skills, musical empathy and musical intelligence, in no way regarding their own ethnical belonging, on the basis of the Romani folklore symbols. The musical material includes the Romani folk song *His Cart* with a text in Bulgarian, written by P. Ivanova, and *Mardjandja* – a play performed by the singer Yaldaz Ibrahimova (Mincheva, 2005).

Jewish musical culture is presented in one of the textbooks with a listening piece, intended to demonstrate certain Jewish

musical traditions. It is *A Dancing... Song* by Jora Friedman. In the explanatory text, the specifics of this kind of music, called *kletsmur*, are studied, along with providing certain facts about Jewish history (Gajtandjiev, 2005).

Armenian musical culture is presented with the folk songs *Christmas* and *Spring*.

Herein we discern a large potential for an intercultural dialogue, suggested by the activities that are related to different folklore customs. These activities are an opportunity to display the knowledge and skills of children, as well to promote the understanding and respect of the cultural traditions of different ethnic groups (Mincheva, 2005).

The theoretical analysis of the scholarly materials given in the Music in the 4<sup>th</sup> grade at Primary School in Bulgaria will be incomplete if it is limited by the borders of the Balkan musical cultures.

## Conclusion

A central role in the process of enriching children's musical experience is carried out by knowing and having musical and auditory notions about the musical culture of both one's native country and the musical heritage of other nations. This is one of the most accessible and emotionally effective ways to implement real intercultural education in primary schools. It is dependent on a teacher's competence and abilities that young learners successfully acquire intercultural education. For this purpose, it is necessary that pedagogic skills of prospective teachers should be specified so that they could receive adequate preparation in the course of their university edu-

cation. The pedagogic skills required of future teachers for the proper implementation of intercultural music education in the modern primary schools can be defined as proficiencies in adapting the educational content, teaching resources, overcoming stereotypes and prejudices in an intercul-

tural environment by means of musical art and the capability to tolerate cultural differences through familiarization with musical examples of other nations. A major role in the development of these skills is assigned to education at university.

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## BŪSIMŪ MUZIKOS MOKYTOJŲ PEDAGOGINIŲ TARP KULTŪRINIO UGDYMO ĮGŪDŽIŲ PRIGIMTIS

**Penka Marcheva**

S a n t r a u k a

Pirmoje šio straipsnio dalyje aptariami pedagoginiai muzikos mokytojo įgūdžiai. Taip pat pristatomi mokytojams būtini tarpkultūrinio muzikinio ugdymo įgūdžiai. Pradžios taškas šiame procese yra vaikų komunikacijos su gimtosiomis folkloro tradicijomis išpročiai, taip pat komunikacijos išpročiai su kitų etninių grupių ar tautų muzikinėmis tradicijomis. Antroje straipsnio dalyje pristatomas ir aptariamas

su etninių grupių ar tautų muzikinėmis tradicijomis susijusių muzikinių kūrinių, kurių mokoma pradinėje mokykloje, sąrašas.

Ši publikacija yra susijusi su universiteto projekte „Technologinio tarpdisciplininio modelio, skirto įvertinti studentų mokymo įgūdžius, remiantis teoriniais ir praktiniais mokymais, aprobavimas“ atliktais darbais. Išryškėjo, kad pedagoginiai įgūdžiai, reika-

lingi būsimiems mokytojams vykdantiems tarpkultūrinį muzikinį ugdymą šiuolaikinėje mokykloje, yra ne tik ugdymo turinio ir priemonių pritaikymas, bet ir įgūdžiai, padedantys įveikti stereotipus ir išankstinę nusistatymą tarpkultūrinėje aplinkoje, formuojan-

tys toleranciją kultūriniais skirtumams. Čia pagrindinis vaidmuo tenka studijoms universitete.

**Pagrindiniai žodžiai:** studentų pedagoginiai įgūdžiai, būsimieji pradinės mokyklos muzikos mokytojai, tarpkultūrinis muzikinis ugdymas.

*Įteikta 2016 10 04*

*Priimta 2016 11 30*