

ŠIAULIAI UNIVERSITY

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**DEVELOPMENT OF FUTURE MUSIC TEACHERS'
CREATIVITY THROUGH MUSICAL IMPROVISATION**

Summary of the Doctoral Dissertation
Social Sciences, Education (07 S)

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UGDYMAS TAIKANT MUZIKINĘ IMPROVIZACIJĄ**

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INTRODUCTION

Relevance of the theme. Strengthening of creative powers of society becomes one of the major aims of education. Creativity, resourcefulness, self-expression, personal and society success creation by ideas generation and implementation, – these are the value principles established in the Law on Education of the Republic of Lithuania (2011), the Law on Higher Education and Research of the Republic of Lithuania (2009), the State Education Strategy for 2013–2022 (2013). The role of a teacher undergoes changes in the context of global and Europe education¹ change: a teacher as a knowledge holder and deliverer is replaced by a teacher as a learning organiser, learning opportunities creator, mentor, and partner. The link between creative teaching/learning and creativity *development/self-development*² is indisputably important for educational process. Artistic (music) education is the best medium for development of creativity. The style of art education in contemporary society changes, so does the strategy of arts educator training. In this context, changes of the academic art education in the higher education institution become obvious. Opportunities for optimisation of art education are being sought through the methods stimulating creativity, based on the active performance of learners are sought for (Lasauskienė, 2007, 2009; Tavoras, 2009; Kanapickaitė, Pulkauninkas, 2006).

Scientific relevance of the theme. The multi-dimensional problem of creativity is disclosed in works of foreign authors. Some scientists characterise creativity as a *personal trait* (Gage, Berliner, 1994; Runco, Pritzker, 1999; Csikszentmihalyi, 1996; Barron, Harrington, 1981; Maslow, 2006; Torrance, 1986). Also, it is indicated that greater attention should be paid to highlighting of individual's *creative abilities* (Guilford, 1986; Sternberg 2003; Eysenck, 1995; Torrance, 1984). Other authors relate creativity to *thinking* (Guilford, 1967a; Torrance, 1984; Runco, 1991; Sternberg, 1999; Ivcevic, 2007; Weisberg, 2006b). Some of the researchers define creativity as the *ability to creatively solve problems* (Hayes, 1989; Higgins, 1994; Obrascovas, 2012). The majority of scientists focus on research of the *creation process* (Wallas, 1926; Amabile, 1983; Davis, 1997; Hayes, 1989; Han, 2003; Kogan, 1983; Runco, 1989). Lithuanian scientists in the fields of education, psychology analysed the following aspects of the creativity: development creative thinking in younger pupils (Jonynienė, 1987); motivation as a psychological factor of creativity (Almonaitienė, 1997), development of creative attitudes in primary school pupils applying creative text work (Schoroškienė, 2001); development of personal creativity through teaching (Petrulytė, 2001); peculiarities of music educators' attitude towards expression of pupils' creativity through musical activities (Girdzijauskienė, 2005). Correlation between creativity and professional maturity were investigated (Kondratienė, Kievišas, 2007). Scientific studies emphasise the significance of creativity development in children's art education: creativity development in

1 The Declaration of European Ministers of Education "On European Higher Education Area" (Bologna Declaration, 1999), the Memorandum of Lifelong Learning announced by the European Commission (2000), the European Union Summit Council and European Commission Agenda (Lisbon Strategy, 2002).

2 Constituent parts of the educational process: *pedagogical impact, learning (self-impact)*. A learner becomes an active participant in the process of education based on his/her prior knowledge and experience. For the sake of simplicity, the term *education* encompassing pedagogical impact and self-education is used further in this paper.

preschoolers through folk art (Stankevičienė, 2001); creativity development in primary school-aged children through musical activities (Girdzijauskienė, 2004).

Fine arts, stage arts, literature, music, dance, theatre etc. are considered a proper environment for expression of creativity. Art education makes a positive impact on personality, intellect, and creativity development. *Improvisation* is one of the ways helping a person to act in a non-standard manner. The *improvisation* as an activity, may also serve a complex process of self-creation; in such a process individuality of a pupil is being formed in the context of the surrounding world. J. Alterhaug (2004) states that improvisation, if used as a pedagogical strategy, helps to develop creativity and is appropriate for education of pupils at any age: it may be used in both kindergarten and higher education institution as a constituent part of music education curriculum. Significance of the improvisation in music education is emphasised in works by foreign authors (Ferand, 1957; Orff, 1975; Azzara, 1999, 2002, 2006; Hickey, 1995, 2001, 2009; Pressing, 1988; Madura, 1996, 2001; Kratus, 1991; Kiehn, 2007; Sangiorgio, Hennesy, 2013).

Musical improvisation can be used as a method to develop musicality, creativity. Improvisation may be facilitated by artistic (fine art, dance, theatre etc.) means. Improvisation is characteristic of jazz music. Jazz improvisation as a professional kind of improvisational music and a creative process has been analyzed by P. F. Berliner (1994), A. Farber (1996), P. Ramshaw (2006), J. D. Fidlón (2011). Having reviewed educator training and professional development programmes, it was noticed that musical improvisation in our country was analysed in certain aspects. General methodical aspects of the initial stage of improvisation are defined in works by A. Piličiauskas (1972), J. Kučinskaitė (1999), R. Girdzijauskienė (2003). Unfortunately, due to complexity of the improvisation process and insufficient level of teacher improvisational abilities and qualification, this type of activities in educational practice is quite rare. Studies (Barkauskas, 2007b; Lasauskienė, 2007) show that current and future music teachers lack improvisational skills. The education of music teachers in country's higher education institutions is limited to general introduction to improvisation. Study programmes pay little attention to improvisation, music composing and students' creative works. There is no any known paper on correlation between musical improvisation and creativity development analysis. Even though Lithuania widely declares the role of a creative teacher, however, the works focused on creative teacher training and student creativity development are insufficient. There is a lack of prepared or adapted research instruments enabling identification of creativity developed using improvisational expression. Improvisation is included into music education programmes, however, appropriate methods and recommendations for pedagogical activities are scarce. Thus, it can be assumed that music teachers are not purposively acquainted with musical improvisation and its application in work with pupils. Therefore, the theme and object of the dissertation were predetermined by the arguments listed by scientists and the existing problematic situation of education development in Lithuania.

The essence of the **scientific problem** of this dissertation is defined by the questions that can be answered through a special investigation:

– How musical improvisation can contribute to creativity development in students of music pedagogy?

- What is the educational value of musical improvisation when integrating it into music pedagogy studies at university?
- What is the applied benefit of musical improvisation used in pedagogical activities?

Research object is creativity development in future music teachers through application of musical improvisation.

The research aim is to identify opportunities of creativity development in future music teachers through application of musical improvisation.

The research objectives:

1. to analyse the concepts of *creativity* and *improvisation*;
2. to explore current and future music teacher attitude towards possibilities of musical improvisation application in pedagogical activities;
3. to theoretically justify and develop experimental education methods by applying musical improvisation;
4. to test and evaluate effectiveness of experimental education methods by using a natural experiment;
5. based on the results of this dissertation research, to provide recommendations for student creativity development by applying musical improvisation.

Hypothesis (H1). Integration of musical improvisation into content of music pedagogy subjects preconditions creativity development in students: helps to understand and master processes of creative thinking through improvisation, composition and performance of music.

Hypothesis (H2). Improvisation-based activity in the future music teacher training programme is a significant precondition for music education helping motivate students to engage in voluntary musical creative activities, develop areas of subject-related competence, and improve general abilities.

The theoretical ground of the dissertation research consists of the following:

- *Ontology of relativism*, where the world (social world) is perceived as interaction between streams of consciousness of individuals as thinkers and reality constructors.
- *Epistemology of interaction (subjective)*, where creation of meaning appears through analysis and synthesis of experience, thus creating a new understanding, because reality can be created and interpreted by both an individual and a group of people.
- *Post-positivist methodology*, where quantitative and qualitative research methods are combined using the triangulation principle.
- The research is based on the following theories:
- Theory of *constructivism* (Arends, 1998; Berger, Luckmann, 1999; Piaget, 1995; Vygotsky, 1978; 1986; Dewey, 1980; 1996; 1997; 2007), emphasising learning, in which critical thinking is the main dimension. Teaching is considered a process of important experience conveyance and further dialogue development to facilitate spreading and construction of meaning rather than repetition of stable knowledge.
- Theory of *pragmatism* (Džeimsas, 1995) with the main provision – ability to solve problems. The importance of this provision lies in a possibility given to a person to live a quality life and express herself/himself in a public life. Each new experience is

important to further decisions. According to pragmatism, a person is being prepared for life, situations of life-to-be, the diversity, uncertainty.

- *Post-modernism* (Rorty, 1996; Jameson, 2002; Deleuz, 1987; Foucault, 1998; Lyotard, 1993; Andrijauskas, 2005, 2010; Rubavičius, 2003), its essence deals with distrust in any method, theory, discourse, innovation, tradition that could claim to have right statements. Learning becomes a ceaseless process where boundaries between a teacher and a pupil disappear. In art, as in alternate reality, the tendencies of constantly changing structures are highlighted.
- *Reflection in action* is related to critical thinking (Schön, 1983). Future music teacher's ability to make reflections as part of creative activities helps to build a bridge between theory and practice, to give sense to, and re-think, values, skills, cognitive, perceptive and teaching abilities established through practical performance.
- *Cognitive theory of art education* (Swanwick, 1996, 2001; Reimer, 1989, 2000; Matonis, 2000; Paynter, 2000) emphasises the holistic model of teaching/learning, the whole perception of art phenomena, encourages transition from art related to procedures, technique, emphasis on teaching and spontaneous self-expression to thinking and communication via means of art, development of required attitudes and abilities.

The **methodological grounds** of the dissertation consists of:

- *Triangulation of research methods (blend of quantitative and qualitative methods)* aiming at full investigation of the surveyed phenomenon, and combination of questionnaire-based survey and analysis of content of reflections, peer review, idiographic assessment and observation.
- *Analysis of scientific literature.* Research works on creativity development are reviewed, the phenomenon of *creativity* and the concept of *improvisation* are defined, and the methods of *experimental education by applying musical improvisation* are reasoned.
- *Analysis of documents* which aimed to analysis of documents on education governing teacher training and study programmes of higher education institutions.
- *Questionnaire-based survey* which helped to estimate music teachers' and future music teachers' attitudes towards the use of improvisation in pedagogical activities, its role in development of creativity.
- *Testing*, consisting of pre-designed and reasoned tasks, enabled assessment of future music teachers' level of theoretical knowledge as well as changes that took place in the process of experimental education.
- *Natural experiment* was carried out aiming to reveal possibilities for application of musical improvisation to develop future music teachers' creativity.
- *Educational projects* were employed aiming to test efficiency of the methods of experimental education in the study process, its practical application in music-pedagogical activities.

Methods of data analysis:

- *Quantitative data analysis* was carried out using descriptive statistics. The following methods of mathematical analysis were employed: *diagnostic sections, a Paired-Samples T Test*, calculation of *Chi square criterion, Spearman's correlations*, values

of *Kendall's coefficient of concordance*;

- The data was processed using the software package SPSS 17.0 (*Statistical Package for Social Sciences*).
- The qualitative content analysis was applied to investigate semi-structured reflections in a writing based on questions presented by the doctoral student.

Stages of the dissertation research planning

The dissertation research was carried out in *three* stages.

The first stage (January 2010–September 2010) *was dedicated to preparation of the educational experiment.*

In order to find out the *attitude* of current and future music educators towards significance of musical improvisation in pedagogical activities, to reveal the situation of its application in national institutions of music education, to estimate respondents' experience in improvisation, the *pilot research* was carried out (February 2010–April 2010) which involved teachers from art (music) schools, secondary schools (N = 101) in the Kelmė, Kuršėnai and Raseiniai districts, Šiauliai city. The research also involves students (N = 186) from Lithuanian University of Educational Sciences, Klaipėda University, Šiauliai University, Vytautas Magnus University Music Academy, Lithuanian Academy of Music and Theatre

Research methods: theoretical analysis of scientific literature; questionnaire-based survey; statistical analysis of research data using descriptive statistics (SPSS (*Statistical Package for Social Sciences*, 17). Statistical methods applied: *Chi square* criterion, *Spearman's* correlation coefficient.

Organisational preparation of the experiment (April–September 2010). To develop creativity, the methods of experimental education were prepared. Musical improvisation was integrated into the content of the following subjects of music pedagogy studies: *Language of Music 2, Studies of Art Collectives 1, 2, Applied Research in Musical Pedagogical Activities 2.*

Research method: theoretical analysis of scientific and methodical literature.

The second stage. *Natural educational experiment* (hereinafter – *the natural experiment*).

The natural experiment was carried out with students of the Šiauliai University Faculty of Arts, 1st cycle 2nd year (N = 18) and 2nd cycle 1st year (N = 7), integrating musical improvisation into content of study subjects.

The primary diagnostic section (Section I) (Group A³ – September 2010, Group B⁴ – February 2012).

Research methods: testing; researcher, peer, self- and expert assessment; observation.

Aiming at assessing *the level of knowledge of music at the beginning* of the experiment, *testing (pre-test)* was carried out. To estimate the level of informants'⁵ *improvisation, improvised accompaniment creative tasks* were given at *the beginning of*

3 Group A – 2nd year Bachelor's students of Music Pedagogy (N = 18).

4 Group B – 1st year Master's students of Music Pedagogy (N = 7).

5 Informants are the people who take part in the qualitative research and provide data (Rupšienė, 2007, p. 9).

the experiment: *musical improvisation, accompaniment based on harmonic functions (Groups A and B)*. To assess creative tasks, the *researcher, peer (students of the group), self- and expert assessment, and observation* were applied.

Conduction of the natural educational experiment (*Group A (September 2010–June 2011); Group B (February 2012–June 2012)*).

The experiment was carried out in a *linear* way without forming a *control group* (Merkys, 1999; Charles, 1991). Attempting to influence the creativity of the surveyed, the methods of experimental education were employed.

Research method is the natural experiment including elements of *quasi-experiment, research of activities*. **The final diagnostic section** (*Section II*) (*Group A (June 2011); Group B (June 2012)*). At the end of the experiment, the *diagnostic section* was carried out to estimate respondents' level of *knowledge of music, improvisation, manifestations of musical creative thinking while improvising*. The same research instruments were chosen for the *final diagnostics*. In assessing the level of *knowledge on music* after the experiment, *testing (post-test)* was carried out. To estimate changes in *improvisation, improvised accompaniment* at the end of the experiment, creative tasks were given; they were assessed by a *researcher, peers, and participants of the research* (students of the group). An additional creative task – *composition of accompaniment* – was analysed qualitatively, singling out manifestations of creativity. To externally validate results of the experiment, *expert assessment* was employed. In assessing the improvisation experience obtained *before and during the experiment*, the *semi-structured reflections* were recorded. When collecting data, the method of *observation* was used.

The third stage (*September 2012–November 2013*) – *assessment of experimental education, formulation of conclusions*.

The paper was being written, conclusions and recommendations were formulated, and the text of the dissertation thesis was being prepared based on the data of scientific literature analysis, pilot and experimental research.

The data of the *primary diagnostic section* was compared to the data of the *final diagnostic section*. Notional connections, statistically significant changes were sought for.

Statistical assessment of the data. To estimate statistical significance among variables, *Chi square* criterion was applied. To assess changes in the expression of the variables, *Paired-Samples T Test* was applied. To ground coherence of expert assessment, *Kendall's concordance coefficient* was applied. To estimate coherence of *researcher, peer and self-assessment of students*, *Spearman's correlation coefficient* was applied.

Qualitative analysis of the data. *Semi-structured reflections* were analysed by applying *content analysis*.

Scientific novelty of research results

1. Assumptions of development of future music teachers' creativity by applying musical improvisation were theoretically grounded. The theoretical empirical base was created to prepare a mechanism for integration of musical improvisation into music pedagogy studies.
2. Diagnostic measures enabling reliable assessment of changes of improvisational expression, musical creative thinking when improvising were designed and tested during the experimental education process. Tasks and assessment instruments which

can be used to identify features of creativity when improvising, accompanying, and composing music were prepared.

3. Introduction of improvisation elements into the process of education makes a positive impact on the integrity of curriculum, stimulates students' motivation, self-expression, develops subject-related competence, improves general abilities.
4. As the outcome of the experimental education, accumulated empirical facts prove that integration of musical improvisation into content of music pedagogy subjects enabled positive changes in students' musical creative thinking that were revealed through manifestations of creativity. After the educational activities, students demonstrated a higher level of musical creative thinking that manifested through originality of improvisation, accompaniment, created accompaniment (arrangement), as well as areas of melodic, rhythmic, harmonic, stylistic priorities.

Practical significance and applicability of the research

1. The methods of the experimental education were prepared; they stimulate future music teachers' creativity and subject-related preparation.
2. Schedule of the study subject *Development of Creativity through Improvisational Expression* was prepared; it is used in the 2nd cycle Music Pedagogy programme of the Faculty of Arts of Šiauliai University.
3. The scientific study carried out is useful to higher education institutions training music teachers to improve their study programmes.
4. The prepared methodical recommendations on improvisation can be applied in work of each music educator working in both art (music) school and secondary school.

Structure and volume of the Doctoral Dissertation Thesis. The Thesis consists of the introduction, four parts, conclusions, suggestions and recommendations, list of references and annexes.

The volume of the text is 218 pages (without annexes). The Dissertation presents 20 tables, 55 figures. The annexes include 17 tables, 10 figures. 332 sources of literature were used. The annexes present examples of questionnaires of the pilot research, test on theoretical knowledge, criteria for assessment of creative tasks, self-assessment etc.

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CONTENT OVERVIEW

The first part of the Thesis deals with the concept of creativity and the analysis of theoretical assumptions of the creativity development in the context of the future teacher's training at university. There are several theories on the approaches to the creativity. The phenomenon of creativity is seen as: 1) the creative process; 2) the creative thinking; 3) features of the creative personality as a whole and 4) creative skills. The creative process involves phases of creativity, levels of information acceptance, divergent and convergent thinking, and problem selection. It is divided into six phases: inspiration, clarification, purification, maturation, endeavour and evaluation. The following structural components are presented in the models of the creative process: the creator's characteristics, abilities, features, processes and circumstances (Taylor, 1959). Sometimes the creative work is a subject which cannot be learned, but the creative skills can be improved with a focus on both process and product (Petty, 2006). The highest form of the productive thinking is a critical and *creative* thinking which creates original and new things. Creative thinking is the mental process that leads to the solutions, ideas; development of the concept, artistic forms, theories or products that are innovative and unique (Dictionary of Psychology, 1993). E. Torrance (1988) underlines the following stages of the creative thinking: search of the uncertainties and problems; formulation of hypothesis, specifying the issues; evaluation and verification of the formulated hypotheses; report of the results. General creative skills are referred to as standard or democratic creativity. According to one of the creativity concepts, this includes: self-reliance, involvement and initiative as a life preference, insight and solution of problems, ability to cope with everyday requirements by using a variety of strategies (from a knowledge-based intuition to chronological thinking), and innovation development (Craft, 2001). Modern systematic perception of creativity is analysed in the complex context of the personality, society and culture. It is claimed that creativity is the result of the interaction of the personality, a particular field of activity and its participants (professionals and experts) (see Grakauskaitė-Karkockienė, 2002). A need for the creativity measurement arises from the fact that creativity can be encouraged and developed lifelong (Gutman, 1967). Different criteria are used to evaluate the results of individual activities. Any activity which is initially conceived and presented as an objective expression can be assigned to the creative behaviour. It is generally accepted that human activity, behaviour, expression or product are described as creative, if only uniqueness of the ideas, an unusual way of thinking, the ability to notice new, invisible sides, the competence to make original solutions are observed. The result of creation is often considered within the aspect of originality: the created object must be completely new, something that has not been done before and must have a lasting value. The product of activity can be significant only for the creator who is satisfied with the result of his/her creation. Creative products can be assessed according to the following criteria: conformity between issue raised and its solution, adequacy of the used sources, particularity of the creation results, integrity of the solution components, originality, aesthetics, authenticity of the products, and their significance to the individual or society, professional acknowledgment and so on.

The creativity assessment was mainly influenced by J. P. Guilford's (1967a) theory. The author found a factor which is defined as the ability to identify the problems. This is *divergent* and *convergent thinking*. Divergent thinking is one of the thought processes and a genuine way of thinking and the strategies. It focuses on the ability to develop ingenious ideas and inventive ways to solve the problems. Divergent thinking is one of the most significant concepts in the field of the research on creative thinking. The main parameters that determine the divergent thinking are: fluency (generation of new ideas, their abundance during certain period), flexibility (the ability to offer a wide variety of different ideas about the same phenomenon, to switch from one type event to another quickly and easily), originality (novelty of generated ideas, uniqueness, a certain individuality of thinking and non-standard thinking), particularity (detail abundance, the ability to develop an idea and implement it, polishing and improvement of the work). The ability to analyse, synthesise and evaluate also refers to the divergent thinking. Divergent thinking is important for the creative process, even though it is not directly linked to the creative thinking (Runco, 1991). The ability to find one clearly defined solution is typical for *convergent* thinking.

It should be noted that, in the context of creativity research, this construct remains fully undefined and measurement of various fields' creativity is still problematic.

Creativity helps people to integrate themselves into a wide range of activities, to become more socially active. The visual and performing arts, literature, music, dance, cinema, fashion and other activities are the best medium to reveal creativity. Creative personalities are appreciated for their original discoveries, new ideas and the ability to absorb high quality information and grow professionally quickly. Creative people look at familiar things with a fresh eye; they come out faster of the boundaries of stereotypical thinking, see things in a wider perspective and more subtly and have an ability to notice metaphor and nuance. Modern school is gradually moving away from the reproductive teaching and looking for the ways to stimulate pupils' creativity by teaching children to create, paint, construct and do experiments. Use of non-traditional methods helps to stimulate learners' creativity (Jautakytė, 1998, 2002; Girdzijauskienė, 2003; Kaluinaitė, 2003; Lasauskienė, 2009; Strakšienė, 2002; 2003; 2009; Rauduvaitė, 2004, 2007; Žalys, 1995, 2000).

Lithuanian music education has been based on the reproductive teaching methods for a long time. *Discipline-Based Music Education* is derived from the previous *Discipline-Based Art Education* and the signs of such education are found in the music education institutions of the country where music is taught as a formal training discipline. Such programmes focus on the theoretical and particularly cognitive music perception which is based on thinking as an aesthetic form of criticism. It is clearly evident from the processes of the educational reform: although school meets European standards, pupils and teachers are still unprepared. It should be noted that the music teachers' training curriculum in Lithuanian higher education institutions is dominated by the academic professional musician's profile, which is not oriented enough to the music education needs of secondary school pupils (Malcienė, 2010; Vitkauskas, 2003; Lasauskienė, 2007; Kievišas, 2002a). *The post-modern* educational paradigm focuses on the issues of the modern world – a new way of thinking, an approach to teaching and learning, chang-

ing functions of an educational specialist and educator in the education area (Duoblienė, 2006). The post-modern approach actualises playfulness, self-reflection, and spontaneity, implies the need for reconsideration of the teaching and practice actuality, so that it can help to solve a lot of problems of education. The proposed teaching (learning) ways, which involve activities and their reflection, could ensure learners' initiative, participation in the learning process, decision making in relation to their learning. The learner's efforts to experience, realise and create become the main direction of education. This means that education must challenge and stimulate pupils to use their abilities creatively in order to find solutions to the problem. Improvisation is particularly significant for the post-modern music education, because it lies between freedom, spontaneous creativity during the performance and certain frames and traditions being observed. Although the Thesis is focused on the aspect of students' theoretical preparation, it offers a possibility to gain knowledge in other ways than straightforward transfer of knowledge, i. e. by using a multidisciplinary creative artistic expression in conjunction with the practice and stimulating students' imaginations. The *cognitive constructivist* school (Piaget, 1995) associates person's behaviour with his/her intellectual processes; i. e. when a person gains knowledge, he/she perceives his/her behaviour in his/her own way and this affects the behaviour and self-expression. Each person has a different learning style because he/she applies the most suitable and preferred learning methods and tools. Knowledge about the world is being gradually de-contextualised in order to give the meaning to the personal experience and to systematise knowledge to a more coherent structure. The *pragmatic constructivist* theory has led to the interest in the importance of experience for knowledge and practical life, and the union of the empirical and rational origins in the educational process (Dewey, 2007). Education is defined as reconstruction and reorganisation of the experience which gives additional meaning to the experience and enhances the ability to direct future experience (Dewey, 1997).

Creativity can be unfolded through the musical activity. Musical works is the area of the activities most related to the musical creativeness which involves musical creative thinking and creative process (improvisation, composition, interpretation, evaluation/analysis). Musical creative thinking and creative process encourages the emergence of the product/result of the creation (musical composition, improvisation, interpretation of the musical work, analysis) (Webster, 1987, 1988, 1990, 1994, Wiggins, 1998; Bencrisutto, 1993; Azzara, Grunow, 1997).

The second part of the Thesis deals with the concept of musical improvisation as a distinctive creative musical activity. Musical improvisation is the process of "composing music during its performance" without any prior preparation (Spolin, 1999; Johnstone, 1999; Dobbins, 1981). Scientifically, improvisation is a spontaneous expression of meaningful musical ideas that enables to express the inner world and to develop musicianship in all aspects of music education (Azzara, 2006). Referring to E. Ferand (1957), S. Malcev (Мальцев, 1991) specifies the elements of musical improvisation structure. Based on the instruments of performance, improvisation is classified into vocal and instrumental (keyboard, string, woodwind and percussion instrument). Based on the composition, it is classified into solo, ensemble (music group). Based on the principals, it is classified into horizontal, vertical, unanimous, polyphonic (heterophony,

polyphony, chord structure). In terms of the technique, improvisation comprises ornamental and rhythmical variations, melodic embellishment and textural variations, vocal incorporation (counterpoint, imitative polyphony). Based on the extent, improvisation is classified into relative, absolute, partial, partial-interrupted and episodic. Based on the structure, it is classified into rhythmic and sound height rhythmic. The way of composing may be: perceived, predictable, prepared and unprepared. An assigned task, self formed task, formal-constructive task and visual task can be assigned to the improvisation. Additionally, improvisation can be practiced alone or during the concert.

In order to develop future music teachers' improvisation competences, students were given not only the knowledge of classical harmony, but also were introduced to the fundamentals of jazz theory. Academic music requires preliminary theoretical training. While looking for solution based on the requirements of the Post-Modern Art Education, the focus was turned on jazz as a genre and an alternative, where knowledge is memorized here and now, and learning is developed through exploration and discovery. Elements of jazz were used as part of the improvisation mean and were integrated into many sections of the thesis. *Modal improvisation* as one of the jazz improvisation techniques was used in the research. The reasons to rely on modal improvisation was as follows: in a sense, modal improvisation is more accessible, because one can focus on melody without the need to remember the chord progressions of the theme. In addition, modal improvisation is predominated by the modes which are the basis for melodic improvisation. A beginner might find it practical to form a melodic line of a variety of modes in reference to base chords.

The third part of the Thesis deals with the results of *the pilot study*. In order to reveal the details of the country's music *teachers working* in educational institutions and *future music teachers'* attitude towards the musical improvisation, a pilot study was conducted. *The objectives of the research:* to clarify areas of the musical activities where improvisation can be used; to identify respondents' self-assessment level of improvisation; to disclose the level of self-assessment of creativity in composing music. The research involved *art (music) schools* and *comprehensive schools* that reflect the common population from three districts (Kelmė, Kuršėnai Raseiniai) (66) and the city of Šiauliai (35). The research sample (N = 101) consisted of *music teachers* who use musical improvisation in their pedagogical activities in one way or another. For this survey, music educators of art (music) schools (83.3 %), gymnasiums (11.8 %) and secondary schools (4.9 %). 22.5% of men and 77.5 % of women aged 40–60 years (57.3 %), 30–40 years (30.8 %), 25–30 years (11.9 %) responded in the research. The research sample of the future music teachers (N = 186) consisted of 1st and 2nd cycle music education students from Lithuanian University of Educational Sciences (55), Vytautas Magnus University (21), Klaipėda University (24), Lithuanian Academy of Music and Theatre (21) and Šiauliai University (65).

The questionnaire survey method was used to state the need for improvisation and its situation in the pedagogical activities. Based on the research ethics, the representatives from each institution were asked for permission to carry out the survey. The principles of the justice, respect for the individual and goodwill were followed. The questionnaire survey was carried out in February and March 2010. The questionnaire was divided into

the following groups: demographic variables; approach to musical improvisation usage in the pedagogical activities; the level of improvisation and creative skills, opportunities to gain theoretical knowledge and skills of improvisation in music education institutions, approach to the importance of musical improvisation while encouraging creativity, analytical thinking, ear training, promoting learning motivation. *Rank* and *Likert's* scales were used for the questionnaire (Kardelis, 2007). The data was processed using descriptive statistics. The strength of correlation between two variables was assessed using *Spearman's rank correlation* coefficient. Hypothesis of independence between the two variables was checked using the value of *Chi-Square test* (Čekanavičius, Murauskas, 2009).

It was determined that more than half (58.5 %) of music teachers used improvisation in their work at times, less than one-fifth (19.6 %) respondents did not improvise in their pedagogical activities at all. Only 6 % of the respondents stated that they had enough knowledge of improvisation, 37 % had partially. Music education institutions didn't provide basic improvisation training for one-third of the respondents (33.3 %). In teachers' opinion musical improvisation is appropriate for playing, instrument lessons, voice teaching, arranging music, accompanying and solfeggio. The percentage distribution of the levels highlighted that more than half (68.6 %) of educators considered the level of their improvisation skills as low and very low. *Spearman's* linear correlation coefficient revealed a statistically significant correlation between the respondents' improvisation skills and their theoretical preparation. It was defined that the frequency of jazz improvisation usage in the teaching process depends on the level of the teachers' preparation to improvise. In the pedagogical activity, improvisation was used by the teachers who had improvisation skills ($r = 0.38$) and who were familiar with jazz improvisation fundamentals ($r = 0.45$). The educators who had more improvisational skills ($r = 0.38$) assessed their creative abilities at a higher level ($r = 0.29$) ($p < 0.01$).

Almost two-thirds (65.1 %) of future music teachers acknowledged importance of improvisation usage in the pedagogical activities, one-third (29.6 %) stated that it is partly appropriate. It is important to notice that nearly two-thirds of the respondents highlighted the lack of the methodological knowledge of improvisation. The analysis of the students' approach to the possibilities of practical usage of musical improvisation did not reveal a statistically significant difference among the higher education institutions: the importance of musical improvisation usage in the pedagogical activities was evaluated more or less the same way by the students of all universities. Male students often adapt musical improvisation in a broader context. The gender factor is statistically significant to discuss the elements of musical improvisation in the fields of music harmonisation ($p < 0.001$), composition ($p < 0.021$) and transcription ($p < 0.029$). More than two thirds (71 %) of the respondents rated their improvisation negatively, 27.4 % by average and 1.6 % by a high level. The reasons of low assessment of the improvisation level can be related to the lack of theoretical knowledge on improvisation. It was found out that educational institutions didn't provide basic improvisation training for almost two thirds of the respondents.

The fourth part of the Thesis presents the results of the experimental research. Theoretical analysis of literature and the results of the pilot research presupposed the

assumption that improvisation can be used as a factor in development of creativity, therefore it was decided to implement the idea to use musical improvisation for the development of the future music teachers' creativity. For this reason, the natural experiment was carried out. The presupposed assumption suggests that students will be encouraged to improvise more actively and more frequently and be more creative in their career following the educational "intervention".

The experiment was carried out under the natural conditions, and in conformity with the requirements of the experiment defined by G. Merkys (1999), C. M. Charles (1999) and B. Bitinas (2006). In order to evaluate the effectiveness of the integration of musical improvisation in music education studies, the experiment was limited to one group controlled by the experimental situation. All the features of the educational experiment we inherent to the research, however, not all conditions of the real experiment were met to the same extent. It was impossible to randomly select the equivalent *experimental* and *control* groups in order to compare results in two randomly selected homogeneous groups of the participants. Therefore, according to the more general classification, the research was more analogous to the quasi-experimental model and it had elements of activity investigation, because the activity changed depending on the situation throughout the course of the experiment and it was adjusted (Charles, 1999).

The aim of the experiment was to reveal the musical improvisation impact on the future music teachers' creativity. The experimental research was conducted during the lectures. It was attended by two *groups*: *A* (the second year Bachelor's students (N = 18)) and *B* (the first year Master's students (N = 7)). Structural changes in the educational process were applied for both groups. The experiment was led by the doctoral student who conducted an active educational intervention into the natural educational environment, checked the efficiency of the implemented experimental methodology, monitored, recorded and assessed the process of changes. Students were required to prepare creative tasks and projects (stage performances) with arranged and creative, including artistically and suggestively interpreted, compositions. The starting point of the dissertation research was the approach to the creativity as musical creative thinking which occurs during musical improvisation and is described by the criteria such as originality, tonal imagery, rhythmic imagery and syntax.

The achieved results confirmed a positive effect of improvisational expression on creativity. The following methods were used for assessment: researcher, peer, self- and expert assessment, and idiographic assessment. The Bachelor's students (*Group A*) and the Master's students (*Group B*) were given the test on musical knowledge (pre-test, post-test), including creative tasks such as musical improvisation, improvised accompaniment using harmonics functions, and composition of accompaniment arrangements. The Master's students were given an extra task such as improvisation on jazz standards.

Assessment of theoretical knowledge variations. Knowledge of the informants was assessed using the test on musical theoretical knowledge. At the beginning of the experiment *the test-factor was followed by the pre-test*, meanwhile the *post-test* was used to determine the variations. In order to compare test scores from two groups before and after the use of experimental methodology, t-test for dependent samples was

used. At the end of one semester, the test results obtained from the same students were measured and their statistical significance was estimated. A comparison of the results of *Groups A* and *B* diagnostic sections I and II revealed that the level of the test task-solving increased. While comparing the averages of the test scores, statistically significant differences that satisfy the condition $p < 0.01$ were identified. This indicates that the purposeful learning of music theory, including application of the previous musical experience and its association with a new theoretical material, deepened the students' awareness of musical structure; the acquired knowledge of music theory served for the growth of both samples informants as improvisers.

The creative task: improvisation on a musical theme. The data of the study suggests that students understood the essence of improvisation and mastered its main principles. The level of improvisation in the *Group A* of informants increased as well as the quality of the creative task performance that was revealed through the melodic, rhythmic, harmonic and stylistic expression. The changes in all areas of the improvisation at the beginning and end of the experiment had statistically significant differences and satisfied the condition when $p < 0.05$ (rhythmic expression ($p < 0.007$); harmonic expression ($p < 0.035$); melodic expression ($p < 0.001$) and stylistic expression ($p < 0.001$). It was noticed that the level of the *Group A* informants' overall self-assessment of improvisation increased from a very low and low to a moderate.

While analysing the *Group's B* (the Master's) creative task – improvisation on the given theme – the first and second sections of the diagnostic results, positive changes of the improvisation self-assessment were recorded. The Master students' self-assessment of improvisation increased in one or two levels. While comparing self-assessment averages in this area, statistically significant differences were obtained ($p < 0.027$). It can be asserted that the Master's students were able to achieve higher quality of improvisation.

In order to compare *researcher, peer and self-assessment* results of the *Group A*, the *Spearman's* correlation coefficient was applied. Assessment of improvisation was carried out in accordance with the provision that researcher and expert assessment are considered as the most adequate and corresponding to actual situation. Before the experiment, the level of self-assessment of improvisation, on average, correlated positively with the researcher assessment ($r = 0.52$, when $p < 0.05$). The correlation between the self-assessment and the researcher assessment showed that students assessed themselves appropriately and confirmed the results of improvisation that were at a moderate, low and a very low level at the beginning of the experiment. A higher correlation coefficient ($r = 0.65$, $p < 0.01$) at the end of the research showed the similarity between the peer and researcher assessment. This implies that students, who gained more improvisation skills through inter-group evaluation, became more objective and able to evaluate each other's improvisation at a higher level.

In the application of the *Spearman's* correlation coefficient, it was identified to what extent the assessment of the *Group B* informants with the self-assessment and the researcher assessment. The correlation between the self-assessment and the researcher assessment was following: before conducting the experiment it was very strong ($r = 0.98$, $p < 0.01$), after the experiment – only strong ($r = 0.89$, $p < 0.01$). It showed the overlap of assessment in this research area and the fact that the overall level of improvisation

was considered objectively. The consensus between the results of the experiment was confirmed by the assessment carried out after the experiment which correlated with the researcher assessment ($r = 0.71, p < 0.01$). At the end of the experiment, the correlation between peer assessment and self-assessment increased from weak ($r = 0.3, p < 0.05$) to strong ($r = 0.84, p < 0.05$). This shows that at the end of the research the Master's students assessed each other much more adequately than at the beginning and it showed an increased level of assessment and improvisation skills.

The creative task: improvised accompaniment. In order to reveal the changes of the task at the beginning, middle and end of the experiment, the students fulfilled a creative task – the accompaniment of a school song. Using the melody and the notes referred to in the harmonic functions they accompanied for the soloist, duet or trio. The accompaniment using harmonic functions was assessed in five levels. At the beginning of the research, a very low and low self/peer assessment levels dominated. These results corresponded with the researcher assessment. During the first diagnostic section, students had no skills in this area, and a board of the experts only observed the accompaniment.

The visible changes were recorded when comparing the results among the researcher, peer/self assessment at the beginning and end of the experiment. The self-assessment level of the *Group A* improvised accompaniment before the experiment, on the average, positively correlated with the researcher assessment (when $r = 0.52, p < 0.05$). This suggests the consensus between the researcher and the self-assessment. The self-assessment after the experiment correlated with the researcher assessment more strongly ($r = 0.73, p < 0.01$). This reflects an increase in objectivity of students' self-assessment after the experiment.

During the self-, researcher and peer assessment, students needed to accompany using functions without preparation in advance. The improvised accompaniment was assessed by a board of the experts. The originality of musical creative work consideration, syntax, rhythmic expression, melodic/tonal expression while accompanying were evaluated quantitatively, i.e. by awarding a certain amount of points (from 1 to 5). Analysing the experts' consensus on the assessment of the *Group A* of informants' improvised accompaniment the *Kendall's* concordance coefficient W applied, which was calculated according to the formula $W = \frac{12\bar{S}}{k^2(m^3 - m)}$. In accordance with the criteria students were assessed individually by each expert. The value of the concordance coefficient ($W = 0.774$) indicates that 18 students' improvised accompaniment was assessed quite similarly by all the experts. The concordance is statistically adequate when $p < 0.0001$. Due to a small sample size ($N = 18$), a statistically significant difference was chosen when $p < 0.05$. The results show that, on average, the experts rate the students on a higher level than their peers. This can be explained by the fact that during the performance of the accompaniment for a wider audience the students were better prepared than during the final score calculation.

The informants in the *Group B* performed the same task. Comparing the results of the researcher assessment at the beginning and end of the experiment, improvised accompaniment increased, on average, by one level from medium to high. The *Kendall's* concordance coefficient ($W = 0.585$) indicated that the accompaniment through harmonic

functions by seven Master students was assessed more or less the same by five experts. The concordance was statistically significant ($p < 0.01$). Due to the small sample size ($N = 7$), a statistically significant difference was chosen when $p < 0.05$. In order to validate the results, the results of the expert and researcher assessment were compared. The received *Kendall's* concordance coefficient ($W = 0.627$) showed relatively high overlap between the expert and researcher assessment in the field of improvised accompaniment. The concordance is statistically significant when $p < 0.01$.

The creative task: improvisation on jazz standards (Group B). *Creativity manifestations*, when improvised on the *jazz standards*' theme, were assessed using the parameters of creative thinking: *musical originality, rhythmic and melodic expression and musical syntax*. In order to assess musical originality, focus was given to the motives of the improvisation, phrases identities, distinctiveness and their captivating use. The rhythmic expression had to be unfolded during a variety of created rhythmic elements and the melodic expression – during the variation within the melody using some variation techniques; musical syntax – through the ability to manipulate the elements of the musical structure. The expert assessment was used for validation of the experiment results. During the first measurement, none of the Master's student managed to perform the task properly. Since informants could not improvise, the expert board did not assess their improvisation and only observed. During the second measurement, the experts assessed expressions of the creativity when the Master's students improvised on the jazz standards theme. While assessing the improvisation, the *Kendall's* concordance coefficient $W = 0.939$ indicated a very high experts assessment compatibility. The concordance was statistically significant ($p < 0.001$). A high expert assessment at the end of the research showed the expression of the maximally changed individual competences. Presumably, such results were caused by specifically adapted theoretical knowledge, convincing modification of the melodies, the variation and the specific rhythm application.

The creative task: the composing of accompaniment. Students had to create piano accompaniment (arrangement) of a school song. Students performed the task independently. To create the accompaniment students applied the knowledge on music theory gained during the experiment and the skills of improvisation and accompaniment using harmonic functions. Expressions of the creativity in the arrangements revealed, highlighting the criteria of the creative musical thinking: rhythmic, melodic and harmonic expression, originality and syntax. The analysis of the *group A* ($N = 18$) accompaniments revealed that the students used harmonic functions in the narrow and wide arrangement and presented it in a various forms (arpeggio, triplet, broken arpeggio, etc.). Original components created through variation in musical sounds in a distinctive and unique manner were found. The bass-chord was the accompaniment type used by the most students (harmonic function), with the variation of the rhythm using the "walking bass" line, syncopation (No. 1, 2, 3, 4, 5, 7, 11, 12, 13, 15, 16, 17). The works (No. 6, 10, 18) with the harmonic function spread over the long and short arpeggio were among distinguished creations. Some original melodic motives and transient sounds (No. 12, 13) were used in composition. Students No. 8, 14 used melody duplication to create a rhythmic variety in the bass range. The Master's students (the *Group B*) performed the same task. It was found out that they adopted a much wider range of musical means of expressions, created

more original musical ideas than the Bachelor's students. The motives were operated structurally and a variety of compounds were used (musical syntax). The cases of the melodically extended motifs (tonal expression), phrases (No. 3, 5) were noticed, rhythm patterns, syncopations and accent changes (rhythmic expression) (No. 1, 2, 5, 7), transitional chords and notes (No. 5) were used. While creating the accompaniment, students expressed their creativity by operating musical material structurally, using created rhythmic, melodic and harmonic elements originally.

Self-assessment of musical creativity. It was considered how informants of both groups evaluate their musical creativity while performing the given creative tasks during the whole experiment, before and after it. The self-assessment level of musical creativity of the *Group A* increased after the experiment. At the beginning of the experiment, 6 students assessed their musical creativity at a very low level, 9 – low and 1 – high. At the end of the experiment 14 students' self-assessment level of musical creativity increased from very low and low to average, 3 – from very low to low, 1 – from moderate to high. At the beginning of the experiment the averages of self-assessment showed statistically significant differences when $p < 0.001$. The students that participated in the experimental work had an opportunity to express their creativity in different types of musical activities. Self-assessment of creativity is associated with the improvisational abilities. As it turned out, the informants assessed themselves as more creative after the experimental work which improved their improvisation level. The level of the Master's students' self-assessment of musical creativity also increased. At the beginning and end of the experiment the difference between average values of self-assessment were statistically significant when $p < 0.005$. While analysing musical creativity in the respect of peer assessment, on average, positive changes from a low, very low to a high and very high levels were recorded. Consequently, the Master's students, while learning to improvise, not only developed their improvisational and creative abilities, but also experienced changes in their attitude towards self-assessment of their own musical creativity.

Reflections of the experience of informants in *Groups A* and *B*. In order to assess the *Group A* informants' experience gained during the experiment, the statements in their reflections employing the method of content analysis were divided into 6 categories and 24 subcategories. The analysis of the *Group B* content of reflections fell into 7 categories and 11 subcategories. The reflections in a written form helped to reveal the participants' attitudes and the approach to the experimental activities during the experiment. The Master's students described and interpreted their personal experience and disclosed their gained understanding about the education process in perspective of certain professional experience.

Results of the idiographic assessment. The informants' achievements at the end and the beginning of the experiment were compared and the individual progress was observed and evaluated using idiographic assessment (individual progress assessment). The observation method was applied to support the information obtained from peer/self assessment. To sum up the idiographic assessment results of *Groups A* and *B*, it can be stated that all students reached a certain level of individual improvisation progress. The knowledge, acquired during the experiment, was applied composing the accompaniment. The vast majority of students assessed their musical creativity changes positively.

CONCLUSIONS

1. Having analysed scientific (pedagogical, psychological, philosophical) literature, it can be stated that *creativity* is characteristic to a creative personality that can manifest in each sphere of life and any subject area. The phenomenon of creativity is dealt with as creative thinking, a creative process, creative abilities, and the whole of traits of a creative personality.
2. The fine arts, stage arts, literature, music, dance, theatre etc. are a proper environment for creativity development. Musical creation is the area related to musical creativity, where the coherence of abstractness and emotionality exists. Creativity in music and music education can be expressed through areas of musical-creative activities, i.e. interpretation, composing (harmonisation, arrangement), improvisation, assessment, including creation of accompaniments, solo inserts. Aiming to create a product of musical creation (a musical composition, improvisation, interpretation of a piece), the analysis/assessment of a piece, musical creative thinking is required; it manifests in a certain form of a product of creation.
3. Assessment of creativity involves aesthetic, artistic, scientific, technical and other criteria. When assessing creativity, the area of creation should be taken into account, including psychological or philosophical concept used in assessment. The assessment of results of different creative activity of an individual use alternative criteria; therefore, the (self-)assessment of creativity is much more complicated than of factual knowledge. This is proved by problems in measurement of creativity in various areas highlighted by the authors' studies, because specification of creativity expression in different contexts (arts, technologies etc.) is insufficiently disclosed, and common quantitative research instruments are partly limited. It should be admitted that a construct of creativity has not, to date, been defined in detail, and the meta-theory of creativity remains in the stage of preparation.
4. *Musical improvisation* is defined as a process which combines music creation and performance art. Quality of improvisation is impacted by knowledge, professionalism, and competence. Improvisation is considered as the main principle of musical performance in jazz music. Having theoretically analysed scientific literature, the link between musical improvisation and development of creativity revealed. Creativity is a part of improvisation. Improvisation makes a significant impact on development of musical creativity, creative thinking. Improvisation is employed to stimulate musical creation, to give sense to creative thoughts and ideas. Musical improvisation based on constantly changing tendencies of structure provides the knowledge with inter-subjectivity, new meaning and a possibility to spread pupils' creative self-expression through different forms of its expression. When improvising, creative experience is felt; it facilitates the changes in individual's creative thinking and abilities.
5. During improvisation, a constructive process of acceptance and application of rules proceeds, theoretical knowledge is linked to the subjects learnt before. Improvisation unites the entire musical experience, and is related to profound learning. Based on the core of a musical idea, rhythm, new plot branches are being developed retain-

ing and shifting certain elements to another plane. A chosen musical idea, theme or a plot line is “overgrown” with new musical structures and developed using partial modifications. Some elements are rejected, meanwhile other lead to a qualitative change (new plot lines are generated and progressed to a new state) when combined with innovation and supplemented with new elements.

6. During the pilot research, empirical factual material was collected; it showed that the vast majority of educators and future teachers of music who participated in the research favourably assessed possibilities for improvisation application in pedagogical activities, recognised its significance in music education. The demand of music educators and students for improvisation, the willingness to learn improvising, and the positive assessment of application of improvisation in various musical areas revealed. Even though teachers and students viewed positive possibilities of application of improvisation elements in many areas of musical activities (in accompaniment, arrangement, harmonisation, composing, creating transcriptions, playing music, teaching/learning singing, solmisation etc.), nevertheless, the research revealed the insufficient level of improvisation readiness of the surveyed that leads to poor use of improvisation (or its elements) in practical work. Research results showed that the respondents lack abilities of harmonisation, their knowledge on composing is poor. Majority of the surveyed did not learn improvising in earlier music education institutions at all. The research revealed the lack of attention to improvisation, music composing, creativity in study programmes on music pedagogy of higher education institutions. This showed that the curriculum gives little significance to music improvisation.
7. The educational experiment organised under natural conditions proved efficiency of the experiment methods developed during the dissertation research.
 - When developing the methods, the postulates of philosophical doctrines of post-modernism, constructivism, pragmatism were grounded on.
 - Constituent parts of the methods: 1) provision of theoretical knowledge on musical improvisation; 2) improvisation focused on the process; 3) improvisation focused on the result; 4) applications of improvisation. The blend of these means enabled purposeful striving for positive changes in improvisation, musical creativity. The elements of jazz improvisation as part of methods were employed to render more opportunities, diversity, freedom, colourfulness for students’ improvisation.
 - Applied research methods (teamwork, creative tasks, demonstration, illustration; individual and group consultations, individual work) enabled achieving positive results by applying improvisation in musical pedagogical activities, i.e. accompanying, arranging, interpreting pieces, preparing musical educational projects.
8. To estimate changes that happened during the experimental education, assessment instruments were worked out: test of musical knowledge, questionnaires (peer, expert and self-assessment) to assess improvisation, accompaniment according to harmonic functions. To reveal changes in improvisation, accompaniment, the following criteria were single out: harmonic, rhythmic, melodic, stylistic priorities. Manifestations of musical creative thinking by carrying out creative (improvisation, accompaniment, music composition) tasks were assessed based on the following

empirical parameters of musical creative thinking: originality, tonal, rhythmic expression, syntax. Prepared diagnostic instruments enabled comparison of changes in students' improvisation, musical creative thinking from a systemic point of view at the beginning of the experiment and its end.

9. Having carried out a natural experiment with Šiauliai University music pedagogy students of the 1st and 2nd cycles (N = 25), factual material was accumulated to claim that the *hypothesis (H1)* was proved: integration of musical improvisation into content of music pedagogy subjects supposed changes in expression of students' creativity.
 - Obtained factual material enables stating the musical improvisation benefit in development of students' musical creative thinking. Manifestations of creativity revealed through a result of creation process (musical improvisation, accompaniment, composing). When carrying out the same creative tasks at the beginning and at end of the experiment, after the educational activities, students demonstrated a higher level of musical creative thinking which manifested through originality of a created accompaniment (arrangement), areas of melodic, rhythmic, harmonic, stylistic priorities.
 - Performance of creative tasks at the beginning and at end of the experiment revealed statistically significant differences in values. The increased level of musical creative thinking after the experimental activities supposes an assumption that musical improvisation is an effective factor for stimulation of creativity which can essentially enrich music teaching/learning or performance in various music-related contexts.
10. Fact-based arguments proved the proposed *hypothesis (H2)* to be right: improvisation-based activities included in the programme for education of future music teachers are a significant condition of music education.
 - On the ground of empirical facts accumulated in the outcome of the experimental education, it can be stated that having integrated musical improvisation into content of subjects delivered, the level of knowledge on music theory increased in both groups of informants. When purposively learning music theory, practically using previous musical experience, linking it to new theoretical material here and now, the understanding of music structure deepened. Improvisation helped to better feel particularity of the musical language. When creating students better understood and mastered importance of means necessary for creation, and application of jazz tunes, purposeful alterations opened broader opportunities for improvisation, music performance. Knowledge on music theory obtained during the experiment contributed to informants' of both samples growth as improvisers.
 - Students acquired abilities of musical improvisation. Application of jazz improvisation means contributed to development of practical skills of improvisation, improvised accompaniment according to harmonic functions in future music teachers when choosing tones, meter, style in rhythmical, melodic, harmonic contexts. Improvisation as simultaneous process of music creation and performance stimulated students for musical creation.
 - Positive changes of roles in a collective, when moving from a passive observer, listener, receiver of information to an active participant, intensively acting, search-

ing for solutions or leading a creative process were revealed. Educational activities during artistic projects raised informants' interest in testing new creative ideas. The overall result of creation was impacted by abilities, thinking, personal traits of each member of the team. It means that experimental activities helped students to realize their creative capacities. When acting together, results of students' creation were examined and demonstrated: arrangements, accompaniments, improvisations, interpretations of pieces were created.

11. Conclusions obtained using quantitative and qualitative measures did not reject, but rather proved and complemented each other. Having carried out qualitative analysis of results of the experimental research, it should be stated that the idea of experimental education to develop students' creativity through musical improvisation was proved. The qualitative approach was applied: semi-structured reflections in a written form and their content analysis facilitated definition of the experiences gained during the process of experimental education. The Bachelor's and the Master's students positively assessed activities where musical improvisation was used. Applying musical improvisation, students obtained abilities to transform or vary the available musical material and to persuasively present it to listeners.
12. On the ground of analysis of the Bachelor's students' (experimental group A) reflections, educational significance of musical improvisation revealed. Implementation of elements of improvisation into the process of education encourages motivation, self-education, helps develop areas of subject-related competence, general abilities, makes a positive impact on musical creativity. Using obtained experience in improvisation, students could not only dispose obtained theoretical, practical knowledge, but also to self-actualize through creating, arranging pieces, rendering their creation new, different meanings.
13. Having analysed reflections of the Master's students (experimental group B), it was found out that majority of the Master's students had either no prior experience in improvising or only partial experience. In music education institutions (music (art) schools, conservatoires), majority of the informants had no acquaintance with improvisation, they lacked knowledge on improvisation methods. Integration of musical improvisation into content of music pedagogy subjects enabled achieving purposeful changes, developing subject-related competence, increasing self-confidence, stimulating motivation. Educational aspects in application of musical improvisation, related to employment of this activity area in practice and profound teaching/learning, were single out.
14. Results of the idiographic research helped to reveal a certain level of progress in both groups of participants of the survey when improvising, accompanying based on harmonic functions. Manifestations of musical creativity revealed in a form of melodic, harmonic, rhythmical, stylistic priorities in improvisations.

RECOMMENDATIONS

The research revealed that improvisation as an area of creative musical activities provides preconditions for (self-)development of students' musical creativity, independent musical creation and a more creative attitude towards the future professional performance. It can be stated that improvisation should be employed as one of the efficient means aiming at improvement and effectiveness of studies in music pedagogy at a higher education institution. Research data suggests that students who learn improvisation deliver lessons more creatively and qualitatively, feel freer to perform music, are able to easily manipulate the musical material, better solve problems in a broader context. It is likely that, if musical improvisation is integrated into the content of music pedagogy subjects and art of improvisation is mastered, future music teachers will not only improvise individually, but will widely apply improvisation in musical pedagogical performance and will encourage their pupils to improvise and create.

For this purpose, it recommended:

1. To integrate improvisation into content of subjects of music pedagogy studies in institutions educating future music teachers.
2. To develop future music educators' creativity to form their individual manner of improvising by applying diversity of forms and methods of improvisational expression.
3. To acquaint students with theoretical fundamentals of jazz improvisation, to teach them to improvise employing means of jazz improvisation.
4. To use applied possibilities provided by musical improvisation for development of subject-related competence of a music teacher, encouraging students create, accompany, arrange; to creatively apply improvisation in pedagogical activities.
5. For schools and art education institutions to teach various age pupils fundamentals of improvisation, to encourage students improvising since early age.
6. For educators of art (music) schools to pay more attention to musical improvisation, involving improvisation elements into lessons of speciality, solmisation, ensemble music performance, applying improvisational-creative tasks to pupils' individual and collective performance.
7. For educator of comprehensive education schools to develop pupils' improvisational abilities both during lessons and extra-curricula activities, encouraging improvisation by various instruments, voice.
8. For in-service training institutions to pay attention to the educators' need of personal development in the area of improvisation.

It is suggested to further develop the research and practical experiments in development of creativity through improvisational expression on the ground of the dissertation research.

Publications on the theme of the Dissertation Thesis were published in 5 peer-reviewed periodical issues referred in international data bases. 14 articles in other reviewed publications and conference proceedings were published. Major statements of the research and conclusions were presented at 18 national and international conferences.

About the author

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2010–2013 Šiauliai University, PhD studies of Education Sciences.

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REZIUMĖ

Visuomenės kūrybinių galių stiprinimas tampa vienu svarbiausių švietimo tikslų. Kūrybiškumas, išradingumas, saviraiška, savo ir visuomenės sėkmės kūrimas, generuojant idėjas ir jas įgyvendinant, – tai vertybiniai principai, įtvirtinami Lietuvos Respublikos švietimo dokumentais. Pasaulio ir Europos švietimo kaitos kontekste keičiasi mokytojo vaidmuo: mokytoją – žinių turėtoją, perteikėją keičia mokytojas – mokymosi organizatorius, mokymosi galimybių kūrėjas, patarėjas, partneris. Neginčytinai svarbus kūrybingo mokymo(si) ir kūrybiškumo *ugdymo(si)* edukaciniame procese ryšys. Kūrybiškumui ugdyti geriausia terpė – meninis (muzikinis) ugdymas. Keičiantis meninio ugdymo stiliui šiuolaikinėje visuomenėje, keičiasi ir meno pedagogų rengimo strategija. Ieškoma meninio ugdymo optimizavimo galimybių kūrybiškumą skatinančiais, aktyvia besimokančiųjų veikla paremtais metodais. Daugiaaspektė kūrybiškumo problematika atskleidžiama užsienio autorių darbuose. Mokslininkai kūrybiškumą tyrinėja kaip *asmenybės savybę, gebėjimą, mąstymą, kūrybos procesą*. Vienas iš būdų, padedančių žmogui veikti nestandartiškai, yra *improvizacija*. *Improvizacija*, kaip veikla, gali padėti ir sudėtingam asmenybės savikūros procesui, kuriame formuojasi ugdytinio individualumas supančio pasaulio kontekste. J. Alterhaug (2004) teigimu, improvizacija, kaip pedagoginė strategija, padedanti ugdyti kūrybiškumą, tinka bet kurio amžiaus ugdytinių lavinimui: ji, kaip sudėtinė muzikinio ugdymo turinio dalis, gali pasiteisinti tiek vaikų darželyje, tiek ir aukštojoje mokykloje. Apžvelgus pedagogų rengimo ir kvalifikacijos kėlimo programas, pastebėta, jog muzikinė improvizacija mūsų šalyje nagrinėta tam tikrais aspektais. Deja, Lietuvos muzikos pedagogikos praktikoje ši veiklos sritis taikoma gan retai dėl improvizavimo proceso sudėtingumo, nepakankamo mokytojų improvizavimo gebėjimų ir pasiruošimo lygio. Šalies aukštosiose mokyklose, rengiančiose muzikos mokytojus, apsiribojama bendru supažindinimu su improvizacija. Studijų programose mažai dėmesio skiriama improvizacijai, muzikos komponavimui ir studentų kūrybiniams darbams. Neteko aptikti darbų, kuriuose būtų tyrinėtoms muzikinės improvizacijos ir kūrybiškumo ugdymo sąsajos. Iki šiol šalyje nėra atlikta tyrimų, kuriuose būtų analizuojama muzikinės improvizacijos įtaka studentų kūrybiškumo ugdymui. Trūksta parengtų arba adaptuotų tyrimo instrumentų, leidžiančių identifikuoti improvizacine raiška ugdomą kūrybiškumą, fiksuoti kryptingus kūrybiškumo pokyčius. Taigi, galima daryti prielaidą, jog muzikos pedagogai nėra kryptingai supažindinami su muzikos improvizacija ir jos taikymu dirbant su mokiniais. Pasirinktą disertacijos temą ir objektą lėmė išdėstyti mokslininkų argumentai ir susidariusi probleminė situacija Lietuvos švietimo ugdyme.

Disertacijos **mokslinės problemos** esmę nurodo klausimai, į kuriuos norint atsakyti reikia specialių tyrimų:

- kaip muzikinis improvizavimas gali prisidėti prie muzikos pedagogikos studentų kūrybiškumo ugdymo?
- kokia muzikinės improvizacijos edukacinė reikšmė, integruojant ją į muzikos pedagogikos studijas universitete?
- kokia taikomoji muzikinio improvizavimo pedagoginėje veikloje nauda?

Tyrimo objektas – būsimųjų muzikos mokytojų kūrybiškumo ugdymas, taikant muzikinę improvizaciją.

Tyrimo tikslas – atskleisti būsimųjų muzikos mokytojų kūrybiškumo ugdymo galimybes, taikant muzikinę improvizaciją.

Tyrimo uždaviniai:

- atlikti *kūrybiškumo* ir *improvizacijos* sampratų analizę;
- ištirti dirbančiųjų ir būsimųjų muzikos pedagogų požiūrį į improvizacijos taikymo pedagoginėje veikloje galimybes;
- teoriškai pagrįsti ir parengti improvizacinio ugdymo metodiką;
- natūraliu eksperimentu patikrinti ir įvertinti improvizacinio ugdymo metodikos efektyvumą;
- remiantis disertacinio tyrimo rezultatais, pateikti rekomendacijas.

Hipotezė (H1). Muzikinės improvizacijos integravimas į muzikos pedagogikos dalykų turinį sudaro prielaidas studentų kūrybiškumui ugdyti: padeda suprasti ir įvaldyti kūrybinio mąstymo procesus improvizuojant, komponuojant muziką ir ją atliekant.

Hipotezė (H2). Improvizaciniu pagrindu pagrįsta veikla būsimųjų muzikos mokytojų rengimo programoje – reikšminga muzikinio ugdymo sąlyga, padedanti motyvuoti studentus savarankiškai muzikinei kūrybinei veiklai, plėtoti dalykinės kompetencijos sritis, tobulinti bendruosius gebėjimus.

Disertacinio tyrimo **teorinį pagrindą** sudaro:

- *reliatyvizmo ontologija*, kai pasaulis (socialinis pasaulis) suvokiamas kaip mąstančių, konstruojančių realybę individų sąmonės srautų sąveika;
- *sąveikos (subjektyvistinė) epistemologija*, kai prasmės kūrimas atsiranda analizuojant ir sintetinant patirtį, taip sukuriant naują supratimą, nes realybė gali būti sukuriamą ir interpretuojama tiek individo, tiek grupės žmonių;
- *postpozityvistinė metodologija*, kai derinami kiekybiniai ir kokybiniai tyrimo metodai, naudojant trianguliacijos principą.

Tyrimas remiasi šiomis teorijomis:

- *konstruktyvizmo* teorija (Arends, 1998; Berger, Luckmann, 1999; Piaget, 1995; Vygotsky, 1978, 1986; Dewey, 1980, 1996, 1997, 2007), akcentuojančia mokymąsi, kurio pagrindinė dimensija – kritinis mąstymas;
- *pragmatizmo* teorija (Džeimsas, 1995), kurios pagrindinė nuostata – gebėjimas spręsti problemas. Ši nuostata svarbi tuo, kad suteikia galimybę žmogui kokybiškai gyventi ir reikštis visuomeniniame gyvenime;
- *postmodernizmo* (Rorty, 1996; Jameson, 2002; Deleuz, 1987; Foucault, 1998; Lyotard, 1993; Andrijauskas, 2005, 2010; Rubavičius 2003) esmė laikomas nepasitikėjimas kuriuo nors vienu metodu, teorija, diskursu, naujove, tradicija, galinčia pretenduoti į teisingus teiginius;
- *refleksija veikiant* („*reflection in action*“) siejama su kritiniu mąstymu (Schön, 1983). Būsimojo muzikos mokytojo gebėjimas reflektuoti, kaip kūrybinės veiklos dalis, padeda sujungti teoriją ir praktiką, įprasminti ir permąstyti praktinėje veikloje įtvirtinamas vertybes, įgūdžius, kognityvinius, perceptinius ir pedagoginius gebėjimus;
- *kognityvinė meninio ugdymo teorija* (Swanwick, 1996, 2001; Reimer, 1989, 2000;

Matonis, 2000; Paynter, 2000) akcentuoja holistinį mokymo(si) proceso modelį, visuminių meno reiškinių suvokimą, skatina pereiti nuo meno, susijusio su procedūromis, technika, mokymo ir spontaniškos saviraiškos akcentavimo prie mąstymo ir bendravimo meno priemonėmis, tam reikalingų nuostatų ir gebėjimų ugdymo.

Disertacijos **metodologinį pagrindą** sudaro:

- *tyrimo metodų trianguliacija (kiekybinių ir kokybinių metodų derinimas)*, siekiant visapusiškiau ištirti tiriamąjį reiškinį, derinama anketinė apklausa ir refleksijų turinio (*content*) analizė, ekspertinis, idiografinis vertinimas ir stebėjimas;
- *mokslinės literatūros analizė*. Apžvelgiami kūrybiškumo ugdymo tyrimai, apibrėžiamas kūrybiškumo fenomenas, *improvizacijos* samprata, pagrindžiama *eksperimentinio ugdymo, taikant muzikinę improvizaciją, metodika*;
- *dokumentų analizė*, kuria siekta išanalizuoti švietimo dokumentus, reglamentuojančius pedagogų rengimą, ir aukštųjų mokyklų studijų programas;
- *anketinė apklausa*, kuri padėjo nustatyti muzikos mokytojų ir būsimųjų muzikos mokytojų požiūrį į improvizacijos naudojimą pedagoginėje veikloje, jos vaidmenį ugdant kūrybiškumą;
- *testavimas*, kurį sudaro iš anksto sukonstruotos ir pagrįstos užduotys, leido įvertinti būsimųjų muzikos mokytojų individualių teorinių žinių lygį ir jų pokyčius po veiklos;
- *natūralus eksperimentas* atliktas, siekiant atskleisti muzikinės improvizacijos taikymo galimybes būsimųjų muzikos mokytojų kūrybiškumui ugdyti;
- *edukaciniai projektai* pasitelkti, siekiant patikrinti eksperimentinio ugdymo metodikos naudingumą studijų procese, jos praktinį pritaikymą muzikinėje pedagoginėje veikloje.

Duomenų analizės metodai:

- *kiekybinė duomenų analizė* atlikta naudojant aprašomąją statistiką. Pasitelkti matematinės analizės metodai: *diagnostinių pjūvių, t kriterijaus priklausomoms imtims* (Paired-Samples T Test), *Chi kvadrato* kriterijaus skaičiavimai, Spirmeno (*Spearman's*) *koreliacijos*, Kendalo (*Kendall's*) *konkordacijos* koeficientų reikšmės;
- duomenys apdoroti naudojant SPSS 17.0 (*Statistical Package for Social Sciences*) programinį paketą;
- kokybinė turinio analizė taikyta nagrinėjant pusiau struktūruotas refleksijas raštu pagal disertantės pateiktus klausimus.

Disertacinio tyrimo organizavimo etapai.

Pirmas etapas (2010 m. sausio–rugsėjo mėn.) *skirtas ugdomajam eksperimentui parengti.*

Antras etapas. *Natūralus ugdomasis eksperimentas.*

Atliekamas *natūralus eksperimentas* su Šiaulių universiteto Menų fakulteto muzikos pedagogikos I pakopos II kurso ir II pakopos I kurso studentais, muzikinę improvizaciją integruojant į studijų dalykų turinį.

Pirminis diagnostinis pjūvis (I pjūvis) (*A grupė* – muzikos pedagogikos II k. bakalauro studentai (N = 18) – 2010 m. rugsėjis, *B grupė* – muzikos pedagogikos I k. magistrantai (N = 7) – 2012 m. vasaris).

Natūralaus ugdomojo eksperimento vykdymas (*A grupė* (2010 m. rugsėjis–2011 m.

birželis); *B grupė* (2012 m. vasaris–birželis).

Baigiamasis diagnostinis pjūvis (II pjūvis) (*A grupė* (2011 m. birželis); *B grupė* (2012 m. birželis)).

Trečias etapas (2012 m. rugsėjis–2013 m. lapkritis) – eksperimentinio ugdymo vertinimas, išvadų formulavimas.

Tyrimo rezultatų mokslinis naujumas

1. Teoriškai pagrįstos būsimųjų muzikos mokytojų kūrybiškumo ugdymo, taikant muzikinę improvizaciją, prielaidos. Sukurta teorinė empirinė bazė parengti muzikinės improvizacijos integravimo į muzikos pedagogikos studijas mechanizmą.
2. Sudarytos ir eksperimentinio ugdymo rezultatais išbandytos diagnostinės priemonės, įgalinančios patikimai vertinti improvizacinės raiškos ir muzikinio kūrybinio mąstymo improvizuojant pokyčius. Parengtos užduotys, vertinimo instrumentai, kurie gali būti naudojami kūrybiškumo požymiams identifikuoti improvizuojant, akompanuojant, komponuojant muziką.
3. Nustatytas muzikinės improvizacijos taikomojo pobūdžio pedagoginėje veikloje veiksnys, kuris siejamas su turinio (*curriculum*) integralumu, motyvacijos skatinimu, saviraiška, dalykinės kompetencijos plėtojimu, bendrųjų gebėjimų tobulinimu.
4. Įrodyta, jog muzikinės improvizacijos integravimas į muzikos pedagogikos dalykų turinį leido pasiekti studentų muzikinio kūrybinio mąstymo teigiamų pokyčių.

Tyrimo praktinis reikšmingumas ir pritaikomumas

1. Parengta eksperimentinio ugdymo metodika, skatinanti būsimųjų muzikos mokytojų kūrybiškumą ir veiksmingesnį dalykinį pasirengimą.
2. Parengtas studijų dalyko *Kūrybiškumo ugdymas improvizacine raiška* aprašas, kuris naudojamas Šiaulių universiteto Menų fakulteto Muzikos pedagogikos studijų II pakopos programoje.
3. Atlikta mokslinė analizė naudinga muzikos mokytojus rengiančioms institucijoms, tobulinant studijų programas.
4. Parengtas improvizavimo metodines rekomendacijas savo darbe gali taikyti kiekvienas muzikos pedagogas, dirbantis tiek meno (muzikos) mokykloje, tiek bendrojo lavinimo mokykloje.

IŠVADOS

1. Išanalizavus mokslinę (pedagoginę, psichologinę, filosofinę) literatūrą galima teigti, jog kūrybiškumas (*creativity*) būdingas kūrybiškai asmenybei, gali pasireikšti kiekvienoje gyvenimo sferoje, bet kurioje dalykinėje srityje. Kūrybiškumo fenomenas tyrinėjamas kaip kūrybinis mąstymas, kūrybos procesas, kūrybiniai gebėjimai, kūrybiškos asmenybės bruožų visuma.
2. Tinkama terpė kūrybiškumui skleisti yra vaizduojamieji, scenos menai, literatūra, muzika, šokis, teatras ir kt. Su muzikiniu kūrybiškumu susijusi veiklos sritis yra muzikinė kūryba, kurioje egzistuoja abstraktumo ir emocionalumo dermė. Kūrybiškumas muzikoje ir muzikiniame ugdyme gali būti išreiškiamas per muzikinės-kūrybinės veiklos sritis: interpretavimą, komponavimą (harmonizavimą, aranžavimą), improvizavimą, vertinimą, taip pat per akompanimentų, solinių intarpų kūrimą. Siekiant sukurti muzikinės kūrybos produktą (muzikinę kompoziciją, improvizaciją, interpretaciją kūriniui), atlikti kūrinio analizę (vertinimą), reikalingas muzikinis kūrybinis mąstymas, kuris pasireiškia tam tikra kūrybos produkto forma.
3. Kūrybiškumui vertinti taikomi estetiniai, meniniai, moksliniai, techniniai ir kitokie kriterijai. Vertinant kūrybiškumą, būtina atsižvelgti į kūrybos sritį ir į tai, kokia psichologine ar filosofine koncepcija vadovaujamosi jį vertinant. Skirtingos žmogaus kūrybinės veiklos rezultatų vertinimui taikomi alternatyvūs kriterijai, todėl kūrybiškumą (į)vertinti žymiai sudėtingiau nei faktines žinias. Apie tai liudija autorių studijose akcentuojama įvairių sričių kūrybiškumo matavimo problematika, nes skirtinguose kontekstuose (menuose, technologijose ir kt.) nepakankamai atskleista kūrybiškumo raiškos specifikacija, o dažniausiai pasitelkiami kiekybiniai tyrimo instrumentai yra iš dalies riboti. Tenka konstatuoti, kad kūrybiškumo konstruktas iki šiol nėra detalai apibrėžtas, o kūrybiškumo metateorija išlieka rengimo stadijoje.
4. *Muzikinė improvizacija* apibrėžiama kaip muzikos kūrimo ir atlikimo tuo pačiu metu procesas. Improvizacijos kokybei įtakos turi žinios, profesionalumas, kompetencija. Improvizacija laikoma pagrindiniu muzikavimo principu džiaz muzikoje. Teoriškai išanalizavus mokslinę literatūrą, atskleistas muzikinės improvizacijos ir kūrybiškumo ugdymo ryšys. Kūrybiškumas yra improvizacijos dalis. Improvizacija daro reikšmingą poveikį muzikinio kūrybiškumo, kūrybinio mąstymo vystymuisi. Improvizacija pasitelkiama muzikinei kūrybai stimuliuoti, kūrybinėms mintims ir idėjoms įprasminti. Muzikinė improvizacija, pagrįsta nuolat besikeičiančiomis struktūros tendencijomis, suteikia žinioms intersubjektyvumo, naujų prasmų ir skirtingomis savo raiškos formomis sudaro galimybes ugdytinių kūrybinei saviraiškai skleisti. Improvizuojant išgyvenamas kūrybinis potyris, dėl kurio kinta individo kūrybinis mąstymas, gebėjimai.
5. Improvizavimo metu intensyviai vyksta konstruktyvus taisyklių perėmimo ir pritaikymo procesas, teorinės žinios siejamos su anksčiau išmoktais dalykais. Improvizacija sujungia visą muzikinį patyrimą, yra susijusi su giluminiu mokymusi. Atsiremiant į muzikinės idėjos, ritmikos branduolį, plėtojamos naujos siužetinės atšakos, tam tikrus elementus išsaugant ir pernešant į kitą plotmę. Pasirinkta muzikinė idėja, tema ar siužetinė linija „apauginama“ naujomis muzikinėmis struktūromis ir su da-

linėmis modifikacijomis plėtojama ir vystoma. Vieni elementai negrįžtamai atkrinta, kiti, susijungdami su naujove, papildyti naujais elementais, – suponuoja kokybinį pokytį (gimsta naujos siužetinės linijos, pereinama į naują būvį).

6. Žvalgomojo tyrimo metu buvo sukaupia empirinės faktinės medžiagos, kuri rodo, jog didžioji dauguma tyrime dalyvavusių pedagogų ir būsimųjų muzikos mokytojų palankiai vertina improvizacijos taikymo pedagoginėje veikloje galimybes, pripažįsta jos reikšmę muzikiniame ugdyme. Atskleistas muzikos pedagogų ir studentų improvizavimo poreikis, noras išmokyti improvizuoti, teigiamas improvizacijos pritaikymo įvairiose muzikinėse srityse vertinimas. Nors mokytojai ir studentai išvelgia teigiamų improvizacijos elementų panaudojimo galimybių daugelyje muzikinės veiklos sričių (akompanuojant, aranžuojant, harmonizuojant, komponuojant, kuriant transkripcijas, grojant, mokant(is) dainavimo, solfedžiuojant ir kt.), atliktas tyrimas atskleidė nepakankamą tyrime dalyvavusiųjų pasirengimo improvizuoti lygį, lemiantį menką improvizacijos (ar jos elementų) pasitelkimą praktiniame darbe. Tyrimo rezultatai parodė, jog respondentams stinga improvizavimo gebėjimų, jų muzikos komponavimo žinios yra žemo lygio. Didžioji dalis tiriamųjų ankstesnėse muzikinio ugdymo įstaigose improvizuoti apskritai nesimokė. Tyrimas atskleidė dėmesio trūkumą improvizacijai, muzikos komponavimui, kūrybai aukštųjų mokyklų muzikos pedagogikos studijų programose. Tai rodo, jog studijų turinyje mažai aktualizuojama muzikinės improvizacijos reikšmė.
7. Ugdomasis eksperimentas, organizuotas natūraliomis sąlygomis, įrodė disertacinio tyrimo metu sukurtos eksperimento metodikos veiksmingumą.
 - Rengiant metodiką, remtasi filosofinių doktrinų – postmodernizmo, konstruktyvizmo, pragmatizmo – postulatais.
 - Metodikos sudedamosios dalys: 1) muzikinės improvizacijos teorinių žinių suteikimas; 2) improvizavimas, orientuotas į procesą; 3) improvizavimas, orientuotas į rezultatą; 4) improvizacijos taikymai. Šių priemonių derinimas leido kryptingai siekti teigiamų improvizavimo, muzikinio kūrybiškumo pokyčių. Džiazo improvizacijos elementai, kaip metodikos dalis, pasitelkti, siekiant suteikti studentų improvizavimui daugiau galimybių, įvairovės, laisvės, spalvingumo.
 - Taikyti ugdymo metodai (komandinio darbo, kūrybinių užduočių, demonstravimo, iliustravimo; individualių ir grupinių konsultacijų, individualaus darbo) leido pasiekti teigiamų rezultatų, improvizaciją pritaikant muzikinėje pedagoginėje veikloje: akompanuojant, aranžuojant, interpretuojant kūrinius, rengiant muzikinius edukacinius projektus.
8. Eksperimentinio ugdymo metu įvykusiems pokyčiams nustatyti buvo parengti vertinimo instrumentai: muzikinių žinių testas, improvizavimo, akompanavimo pagal harmonines funkcijas vertinimo (kolegų, ekspertų vertinimo, įsivertinimo) anketos. Improvizavimo, akompanavimo pokyčiams atskleisti buvo išskirti kriterijai: harmoniniai, ritminiai, melodiniai, stilistiniai prioritetai. Muzikinio kūrybinio mąstymo apraiškoms įvertinti, atliekant kūrybines (improvizavimo, akompanavimo, muzikos komponavimo) užduotis, pasitelkti empiriniai muzikinio kūrybinio mąstymo parametrai: originalumas, toninė, ritminė raiška, sintaksė. Parengti diagnostiniai instrumentai leido sisteminiu požiūriu palyginti studentų improvizavimo, muzikinio

kūrybinio mąstymo pokyčius eksperimento pradžioje ir jo pabaigoje.

9. Atlikus natūralų eksperimentą su Šiaulių universiteto I ir II pakopų muzikos pedagogikos studentais ($N = 25$), buvo sukaupta statistinės faktinės medžiagos, leidžiančios teigti, jog *hipotezė (H1)* pasitvirtino: muzikinės improvizacijos integravimas į muzikos pedagogikos dalykų turinį suponavo studentų kūrybiškumo raiškos pokyčius.
 - Gauta faktinės medžiagos, leidžiančios tvirtinti, jog muzikinė improvizacija gali padėti ugdant studentų muzikinį kūrybinį mąstymą. Per kūrybos rezultata (muzikinį improvizavimą, akompanavimą, komponavimą) atskleistos kūrybiškumo apraiškos. Studentai, atlikdami tas pačias kūrybines užduotis eksperimento pradžioje ir pabaigoje, po ugdomosios veiklos pademonstravo aukštesnį muzikinio kūrybinio mąstymo lygį, kuris pasireiškė per improvizavimo, akompanavimo, sukurto akompanimento (aranžuotės) originalumą, melodinių, ritminių, harmoninių, stilistinių prioritetų sritis.
 - Kūrybinių užduočių atlikimo įverčiai eksperimento pradžioje ir pabaigoje statistškai reikšmingai skiriasi. Po eksperimentinės veiklos pakilęs muzikinio kūrybinio mąstymo lygis suponuoja prielaidą, jog muzikinė improvizacija yra efektyvus kūrybiškumo skatinimo veiksnys, galintis esmingai pagerinti muzikos mokymą(si) ar muzikavimą įvairiuose su muzikine veikla susijusiuose kontekstuose.
10. Faktiniai argumentai patvirtino iškeltos *hipotezės (H2)* teisingumą: improvizaciniu pagrindu pagrįsta veikla būsimųjų muzikos mokytojų rengimo programoje – reikšminga muzikinio ugdymo sąlyga.
 - Remiantis eksperimentinio ugdymo išdavoje sukauptais empiriniais faktais, galima teigti, jog muzikinę improvizaciją integravus į dėstomų dalykų turinį, pakilo abiejų grupių informantų muzikinių teorinių žinių lygis. Tikslingai mokantis muzikos teorijos, praktiškai panaudojant ankstesnį muzikinį patyrimą, susiejant jį su nauja teorine medžiaga čia ir dabar, pagilėjo supratimas apie muzikos struktūrą. Improvizavimas padėjo labiau pajusti muzikinės kalbos specifiką. Kurdami studentai geriau suprato ir įsisavino kūrybai būtinų priemonių svarbą, o džiazio dermių, prasmingų alteracijų panaudojimas atvėrė platesnį improvizavimo, muzikavimo galimybių. Eksperimento eigoje įgytos muzikos teorijos žinios padėjo abiejų imčių informantams augti kaip improvizatoriams.
 - Studentai įgijo muzikinio improvizavimo gebėjimų. Džiazio improvizacijos priemonių taikymas prisidėjo prie būsimųjų muzikos mokytojų praktinių improvizavimo, improvizuoto akompanavimo pagal harmonines funkcijas įgūdžių vystymo, pasirenkant tonacijas, metrą, stilių ritminiame, melodiniame, harmoniniame kontekstuose. Improvizacija, kaip muzikos kūrimo ir atlikimo vienu metu procesas, paskatino studentus imtis muzikinės kūrybos.
 - Atskleisti pozityvūs vaidmenų kolektyve pokyčiai, pereinant nuo pasyvaus stebėtojo, klausytojo, informacijos priėmėjo link aktyvaus dalyvio, intensyviai veikiančio, ieškančio sprendimų ar vadovaujančiojo kūrybiniam procesui. Edukacinė veikla meninių projektų metu sužadino respondentų susidomėjimą išbandyti naujas kūrybines idėjas. Bendram kūrybos rezultatui įtakos turėjo kiekvieno komandos nario gebėjimai, mąstysena, asmeninės savybės. Tai reiškia, jog eksperimentinė veikla

padėjo realizuoti studentų kūrybines galimybes. Veikiant kartu, buvo patikrinti ir pademonstruoti studentų kūrybos rezultatai – sukurta aranžuojamųjų, akompanimentų, improvizacijų, kūrinių interpretacijų.

11. Kiekybiniu ir kokybiniu būdais gautos išvados vienos kitų nepaneigė, bet patvirtino ir papildė viena kitą. Atlikus eksperimentinio tyrimo rezultatų kokybinę analizę, konstatuotina, jog pasiteisino eksperimentinio ugdymo idėja ugdyti studentų kūrybiškumą pasitelkus į pagalbą muzikinę improvizaciją. Taikyta kokybinė prieiga – pusiau struktūruotos refleksijos raštu ir jų turinio (*content*) analizė – padėjo apibrėžti eksperimentinio ugdymo procese įgytas patirtis. Bakalauro studentai ir magistrantai pozityviai įvertino veiklą, kurioje buvo naudota muzikinė improvizacija. Taikydami muzikinę improvizaciją, studentai įgijo gebėjimų transformuoti ar pajavairinti turimą muzikinę medžiagą ir tai įtaigiai pateikti klausytojui.
12. Remiantis bakalauro studentų (A eksperimentinė grupė) refleksijų analize, atskleista muzikinės improvizacijos ugdomoji reikšmė. Improvizacijos elementų įdiegimas į ugdymo procesą skatina motyvaciją, saviraišką, padeda plėtoti dalykinės kompetencijos sritis, bendruosius gebėjimus, teigiamai paveikia muzikinį kūrybiškumą. Panaudodami įgytą improvizavimo patirtį, studentai galėjo ne tik disponuoti įgytomis teorinėmis, praktinėmis žiniomis, bet ir savarankiškai pasireikšti kurdami, aranžuodami kūrinius, suteikdami savo kūrybai naujų, vis kitokių prasmų.
13. Išanalizavus magistrantų (B eksperimentinė grupė) refleksijas, buvo nustatyta, jog dauguma magistrantų iki eksperimento pradžios jokios improvizavimo patirties neturėjo arba turėjo tik iš dalies. Muzikinio ugdymo įstaigose (muzikos (meno) mokyklose, konservatorijose) didžiajai daugumai informantų su improvizacija nebuvo tekę susipažinti, jiems stigo improvizavimo metodikos žinių. Muzikinės improvizacijos integravimas į muzikos pedagogikos dalykų turinį leido pasiekti kryptingų pokyčių, plėtojant dalykinę kompetenciją, didinant pasitikėjimą savimi, skatinant motyvaciją. Išskirti muzikinės improvizacijos taikymo edukaciniai aspektai, kurie siejami su šios veiklos srities panaudojimu praktikoje, giluminiu mokymu(si).
14. Idiografinio vertinimo rezultatai padėjo atskleisti pasiektą abiejų grupių eksperimento dalyvių tam tikrą individualios pažangos lygį improvizuojant, akompanuojant pagal harmonines funkcijas. Muzikinio kūrybiškumo apraiškos atskleistos melodinių, harmoninių, ritminių, stilistinių prioritetų improvizacijose pavidalu.

REKOMENDACIJOS

Tyrimas atskleidė, jog improvizacija, kaip muzikinės kūrybinės veiklos sritis, sudaro prielaidas studentų muzikinio kūrybiškumo ugdymui(si), savarankiškai muzikinei kūrybai ir kūrybiškesniam požiūriui į būsimąją profesinę veiklą. Galima teigti, jog muzikinė improvizacija pasitelktina kaip viena veiksmingesnių priemonių, siekiant tobulinti ir efektyvinti muzikos pedagogikos studijas aukštojoje mokykloje. Tyrimų duomenys rodo, jog studentai, išmokę improvizuoti, kūrybiškiau ir kokybiškiau veda pamokas, laisviau jaučiasi muzikuodami, geba nevaržomai manipuliuoti muzikine medžiaga, geriau sprendžia problemas naujoje situacijoje ir muzikines žinias pritaiko platesniame kontekste. Tikėtina, jog įvaldžius improvizavimo meną, būsimieji muzikos mokytojai ne tik patys improvizuos, bet improvizaciją plačiai taikys muzikinėje pedagoginėje veikloje ir skatins savo mokinius improvizuoti ir kurti.

Šiuo tikslu rekomenduojama:

- 1) būsimojus muzikos mokytojus rengiančioms institucijoms nuo pirmo kurso improvizaciją integruoti į muzikos pedagogikos studijų mokomųjų dalykų turinį;
- 2) ugdyti būsimųjų muzikos pedagogų kūrybiškumą, formuoti jų individualią improvizavimo manierą, taikant improvizacinės raiškos formų, metodų įvairovę;
- 3) supažindinti studentus su teoriniais džiaz improvizacijos pagrindais, mokyti juos improvizuoti, pasitelkiant džiaz improvizacijos priemones;
- 4) išnaudoti taikomąsias muzikinės improvizacijos galimybes muzikos mokytojo dalykinės kompetencijos plėtojimui, šiuo tikslu skatinant studentus kurti, akompanuoti, aranžuoti; improvizavimą kūrybiškai taikyti pedagoginėje veikloje;
- 5) mokykloms ir meninio ugdymo institucijoms mokyti muzikinio improvizavimo pagrindų įvairaus amžiaus ugdytinius, skatinti vaikus improvizuoti nuo ankstyvojo amžiaus;
- 6) meno (muzikos) mokyklų pedagogams daugiau dėmesio skirti muzikinei improvizacijai, tuo tikslu įtraukiant improvizavimo elementus į specialybės, solfedžio pamokas, ansamblinį muzikavimą, taikant improvizacines-kūrybines užduotis mokinių individualiam ir kolektyviniam atlikimui;
- 7) bendrojo lavinimo mokyklų muzikos pedagogams ugdyti mokinių improvizacinius gebėjimus tiek pamokoje, tiek užklasinėje veikloje, skatinant improvizuoti įvairiais instrumentais, balsu;
- 8) kvalifikacijos kėlimą organizuojančioms institucijoms atsižvelgti į pedagogų poreikius tobulintis improvizavimo srityje.

Siūloma disertacinio tyrimo pagrindų toliau plėtoti kūrybiškumo ugdymo improvizacine raiška tyrimus ir praktinius eksperimentus.

DISERTACINIO TYRIMO REZULTATŲ APROBAVIMAS

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THROUGH MUSICAL IMPROVISATION**

Summary of the Doctoral Dissertation

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TAIKANT MUZIKINĘ IMPROVIZACIJĄ**

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