

# DOCUMENTS REGULATING THE VOCATIONAL TRAINING OF MUSIC PERFORMERS IN LITHUANIA AND INTERNATIONALLY: DIRECTIONS, CHARACTERISTICS AND SHORTCOMINGS

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**Abstract.** *Here is lack of clarity in documentation regarding music performers' training in Lithuania and internationally. Here is lack of information and research-based knowledge regarding strategies, methods, philosophies, competencies and etc., regarding music performers' training. So why it seems for society as "for granted" and that is based on personal talents that are heritage. Also here is lack of documents on requirements for teachers, who prepare the music performers.*

*The aim of the study is to discuss the issue of music performers' training and education regarding orientations, directions, characteristics and other peculiarities with the focus on a current training and education situation.*

*The study is based on document analysis.*

*Documents on musicians' training, which exist in Lithuania and internationally, they lack precision, clarity, specificity in terms of specializations, instruments, levels of achievement(s), specifications for performance assessment, and levels of professionalism achieved. Most of the documents are generic, politicized, and their content is deliberative about how it must be, what shows that documents do not rely on empirical research evidence within the practical reality, and are not oriented to realistic ways, how to achieve the specific results that reflect the quality of musical performance.*

**Keywords:** *document analysis; international context; Lithuania; vocational training of music performers.*

## Introduction

Vocational music training is a consistent and long pedagogical process. Becoming a professional musician starts noticeably in childhood, when the child plays a musical instrument that becomes more and more interesting. Later, naturally, it becomes a form of leisure, and then, the students themselves decide to pursue a professional music career (Huhtanen, 2008). According to A. Watson

(2010), vocational music training occupies a major part of a musician's career because professional development takes place throughout life.

There are important factors involved in preparing the professional musicians in musical training, then the attention must be paid to the following factors: the professional skills of the teacher in a particular music specialization, the teacher's ability to take into account the learner's abilities, abundance of educational techniques, educational environment, quality of concerts, variety of competitions and masterclasses, ongoing engagement into educational and self-improvement process, performance of new musical productions, stage experiences, collaboration with parents (Lepherd, 2000; Gabnytė, 2011; Burt-Perkins, 2008; Constable, 2005; Huhtanen, 2008, 2010; Johnsson & Hager, 2006; Triantafyllaki, 2010; Weller, 2004, 2008). While it seems obvious that vocational training of musicians is a consistent, systematic and continuous process, there is a lack of systematic and specific research evidence-based information on how a professional musician is trained, what kind of the educational relationship is implemented in collaboration between learner and teacher, how learning and teaching are carried out, what methods are used to train professional musicians and how the communication between the teacher and the learner is formed, what kind of educational atmosphere prevails during the classes, what technical principles are used by the teacher and so on. Thus, there is a lack of research-based information on these issues regarding vocational training of musicians both nationally and internationally.

There are a lot of discussions among music educators in Lithuania and internationally about training of professional musicians. Therefore, seminars and masterclasses are organized in which educators share their experiences, knowledge and skills. However, there is very little research in Lithuania (Rinkevičius, 2002; Bukantaitė & Gerulis, 2012) and internationally on vocational training of musicians (Burt-Perkins, 2008; Constable, 2005; Huhtanen, 2010; Johnsson & Hager, 2006; Weller, 2008). The educational documents refer to the popular music performer standard, the traditional music performer standard, the professional module and the curriculum for gifted and talented children, the specialized learning standard program that many professional musicians draw on specialists in various music schools, colleges, conservatoires or universities of arts.

The aim of the study is to discuss the issue of music performers' training and education regarding orientations, directions, characteristics and other peculiarities with the focus on a current training and education situation. The study is based on document analysis.

### Documents regulating the training of music performers in Lithuania: strengths and weaknesses

Analyzing the training of music performers in the Lithuanian context the following documents (Table 1) are found with the focus on traditional folk musician training (Tradicinės liaudies muzikos atlikėjo rengimo standartas, 2007), popular music performer training (Populiarios muzikos atlikėjo rengimo standartas, 2007) and specialized music education programs (Specializuoto ugdymo krypties programų (pradinio, pagrindinio ir vidurinio ugdymo kartu su muzikos ugdymu programų) muzikos ugdymo dalis, 2013).

*Table 1 Strengths and weaknesses of documents regarding music performer training: The Lithuanian context*

Document title	Strengths	Weaknesses
Traditional folk music performer training standard (2007)	<p>Areas of activity are systematically described (traditional singing and music in solo and ensemble; popularization of traditional folk music; creative interpretation of traditional folk music).</p> <p>The standard provides a finite characterization of the competences to be acquired and their boundaries.</p> <p>The purpose of the standard ensures the areas of learning covered by the standard and the ways in which they are taught.</p>	<p>The standard is designed to provide higher non-university education.</p> <p>The document does not detail the characteristics of the techniques and methods.</p> <p>This document is for older learners.</p> <p>The standard is intended for those who already achieved the certain level of a musical education.</p>
Popular music performer training standard (2007)	<p>The document clearly provides a finite and representative list of competences to be acquired.</p> <p>The standard specifies learning objectives.</p> <p>The standard specifies the areas of activity in which the performer will be able to realize her / himself after the standard has been completed.</p> <p>The purpose of the standard is focused on the areas of learning it covers and specific ways of teaching.</p>	<p>The standard is designed to provide higher non-university education.</p> <p>The standard does not include technics and learning methods.</p> <p>This document is for older learners.</p> <p>The standard is intended for those who already achieved the certain level of a musical education.</p>

<p>Music education part of specialization programs (primary, basic and secondary education combined with music education) (2013)</p>	<p>There are clear objectives for each stage of the education.                  The document clearly states the most important criteria for the development of each specialized musical subject (artist expression, knowledge and understanding, skills, interpretation of musical works, musical expression of a performer in social culture).                  The document is aimed at primary, secondary and basic education.                  The document identifies programme requirements for all specializations.                  The document outlines the basic training models and characteristics of artist manifestations / exhibition.</p>	<p>The document is generic: although specific to all stages of schooling, it does not provide specific information for each level.                  The information in this document is summative: the document analyzes all musical specializations without any specificity.                  The document is written for students with different musical abilities.                  Schools are given full responsibility for curriculum development based on the needs and abilities of students (there is no mentioned the need for the system, which must be approved in documentation and then implemented).</p>
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All analyzed documents refer to the training of a music performer. The aspects analyzed in the standard of popular and traditional music are aimed at the students who already achieved a certain level of a musical education.

However, the specialized education program is aimed at children of all abilities. It is noteworthy that documents set out the goals and objectives that ensure the execution of the programs and the organization of the various subjects of music education. There is a lack of documentation defining the development of teachers to train professional music artists. There is also a lack of documentation and standards related to the training of professional musicians in higher education institutions (academies, universities). There is a need for documentation on the music education system, and then it is shaped by the schools itself and they provide music education at different levels of education, adapting to the requirements and needs of the country's education system.

### **Documents regulating the training of music performers in the international arena: strengths and weaknesses**

Analyzing the training of musicians in an international context is dominated by documents on the following aspects (Table 2): Educating professional musicians in a global context (2012), Relevance and reform in the education of professional musicians (2014), Recommendations to the European Union about the role of music education and training in the new EU programme for culture (2004), Preparing young musicians for professional training: what does scientific research tell us? (2017), Music standards for teachers of students 3 - 18+ (2001).

**Table 2 Strengths and weaknesses in the international documentation of music performer training**

Document title	Strengths	Weaknesses
Educating professional musicians in a global context (2012)	<p>The document systematizes scientific evidence-based information across professional music education topics: music careers, musicianship education for a diverse and sustainable career, professional musician identities for individuals and institutions, physical and psychological wellbeing of musicians, music education program, technology in music education and professional musician’s life.</p> <p>The information contained in the document is specific and clear.</p> <p>The content of the document contributes to the recognition of musicians in education.</p> <p>The document describes teaching and learning methods for teachers working with students.</p>	<p>The document does not speak about the technics in education of professional musicians.</p> <p>The document does not contain generalizations that focus on the fundamental directions, values, features of music education.</p>
Relevance and reform in the education of professional musicians (2014)	<p>Systematically collected scholarly articles from around the world on institutional cultures and leadership in relation to music education and performance, curriculum updates, creative musical teaching practices, technology support in musicians’ training, and global musical perspectives.</p> <p>The document provides the most important criteria for the development of each specialized musical subject.</p>	<p>There are no systematic, specific conclusions about the musical specialization, theme, and direction of musician education.</p> <p>The document is universal, but it does not contain any software requirements or provisions for training a professional music artist.</p>
Recommendations to the European Union about the role of music education and training in the new EU programme for culture (2004)	<p>The document reveals improvements in music education programs.</p> <p>The document encourages cooperation between music organizations in Europe, both formal and informal.</p> <p>The document encourages the collection of information on music teacher education and training.</p> <p>The document introduces the profession of musician, which combines several activities.</p>	<p>The document is political in nature and lacks scientific evidence.</p> <p>The document focuses on the general principles, trends, and values of teacher education, with little specification of the specifics, specializations, mission, and values of a music teacher.</p> <p>The document lacks specifications for the musician profession in terms of criteria and indicators, as well as quality indicators and distinguishing characteristics compared to other arts professions.</p>

<p>Preparing young musicians for professional training: what does scientific research tell us? (2017)</p>	<p>The document was created by a specific group of experts involved in a specific project.          The paper presents philosophical theories relevant to early music education.          The document provides analysis-based information about thinking in music education.          The document provides the attitudes toward training of professional music artists in an early age.          The document discusses international trends and developments in professional music education.</p>	<p>The document consists of material that is based on theoretical research and philosophical considerations, but does not rely on empirical evidence that explores current practices in music education and musicians' training.</p>
<p>Music Standards for teachers of students 3 – 18+ (2001)</p>	<p>The document describes an experienced music teacher.          The document tells the music teacher how to systematically get to know the child.          The document provides assessment systems that could be applied to the work of a good music educator.          The document outlines how a music teacher should organize music learning activities in a social culture.          The document sets out how to keep in touch with parents, colleagues in the musical education of the child.</p>	<p>The document is characterized by general tendencies, statements, but lacks precision and specificity.</p>

Documents on training of musicians and music teacher contain both empirical evidence and theoretical, and philosophical considerations, but are lacking specification, concreteness, clarity, and accuracy. While not neglecting the importance of diverse considerations, the lack of documentation about music performers and the exceptionality of music teacher training remains an important documentary shortage. These documents provide information about the expectations of what a music teacher should be like when training professional musicians, what is professional music education, but these documents do not specify goals, competencies according to musical specializations, level of achievement, and so on. Documents often mention collaboration between European countries and share experiences on how to train a professional music artist.

### **Discussion**

*Similarities and differences between documents regulating the training of music performers in Lithuania and internationally: directions and characteristics.* After analyzing the documents, it can be stated that the documents

intended for the training of music performers in Lithuania and internationally set out general goals, tasks and criteria for the learners, emphasizing what and how they should achieve in music education. However, in Lithuania, there is not document or scientific articles intended to describe and discuss professional music performers' training, professional development or competence improvement. All documents in Lithuania regarding musicians' training and professional music performing are provided in a general, non-specific way, i. e. for both amateur and professional music performers. There is no specific standards in Lithuania for training of musical performers and music teachers. Such kind of a document is important to have because there is an expectation of what it will contain information on how to train professional music artists and music teachers. Internationally, a standard for music teachers' activities with students has been developed, and scientific articles on professional music education have been found. However, international documents do not contain specific programmatic requirements to educate music performers.

*The need to improve the documents regulating the training of music performers in Lithuania and internationally.* Documentary analysis suggests that there is documentation on the training of music performers, but it must be improved. There is a lack of documentation on the training of professional musicians for music teachers, a lack of standards for the training of professional musicians at university level, and a lack of documentation on the qualifications and requirements for teaching staff in higher education. Uncertainties remain as to the quality of training of professional musicians. It makes sense in the documents to pay more attention to the music teacher at school and college level as a specialist in musical teaching work. Documents must play not only the a political role, but it also has to rely on evidence from empirical research, based on practical studies in regard to training of musicians. It makes sense to specify the documentation to target amateur and professional music artists, as the documentation is currently generic.

Here are a lot of fragmented documents regarding expectations on music performers' education and training, also the local (institutional) documents are dominating still. Thus here is lack of information and research-based knowledge regarding strategies, methods, philosophies, competencies and etc., regarding music performers' training. So why it seems for society as "for granted" and that is based on personal talents that are heritage. Also here is lack of documents on requirements for teachers, who prepare the music performers.

### **Conclusions**

Documents on musicians' training, which exist in Lithuania and internationally, they lack precision, clarity, specificity in terms of specializations,

instruments, levels of achievement(s), specifications for performance assessment, and levels of professionalism achieved. Most of the documents are generic, politicized, and their content is deliberative about how it must be, what shows that documents do not rely on empirical research evidence within the practical reality, and are not oriented to realistic ways, how to achieve the specific results that reflect the quality of musical performance. There is, at least, a need for a document that systematically distinguishes criteria and indicators for the professional musician / performer and their training. Such a document would be of interest to music professionals, teachers and non-musicians alike.

Here is lack of documents on training of workforce of professional “portfolio” musicians. As professional practitioner, a musician must not only excel as a performer, but also as a teacher, leader and creative collaborator across a range of styles and genres. Music performers should learn how to teach from the outset of their training, how to pass on their knowledge and engage with musical discourse on as many levels as possible. And the formal documents must create premises for professional music performers to be acquainted with requirements for quality of performance and training, and education of musicians.

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