



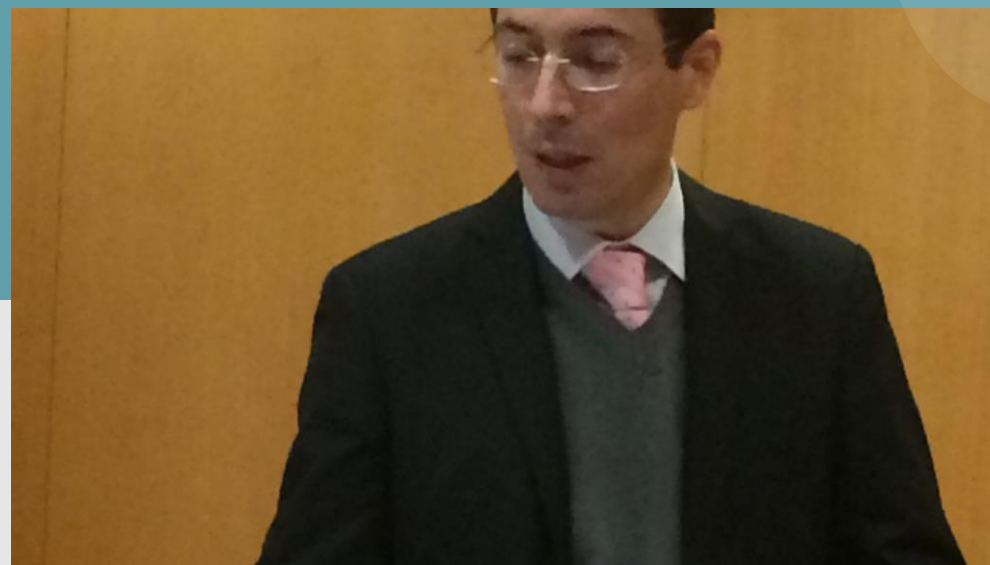
The Phenomenon of Orchestral Practice:

Implications for Student Motivation and Learning

Teachers' Point of View

The Phenomenon of Orchestral Practice: Implications for Student Motivation and Learning

André Fonseca –
Who am I?



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Theme – Why?

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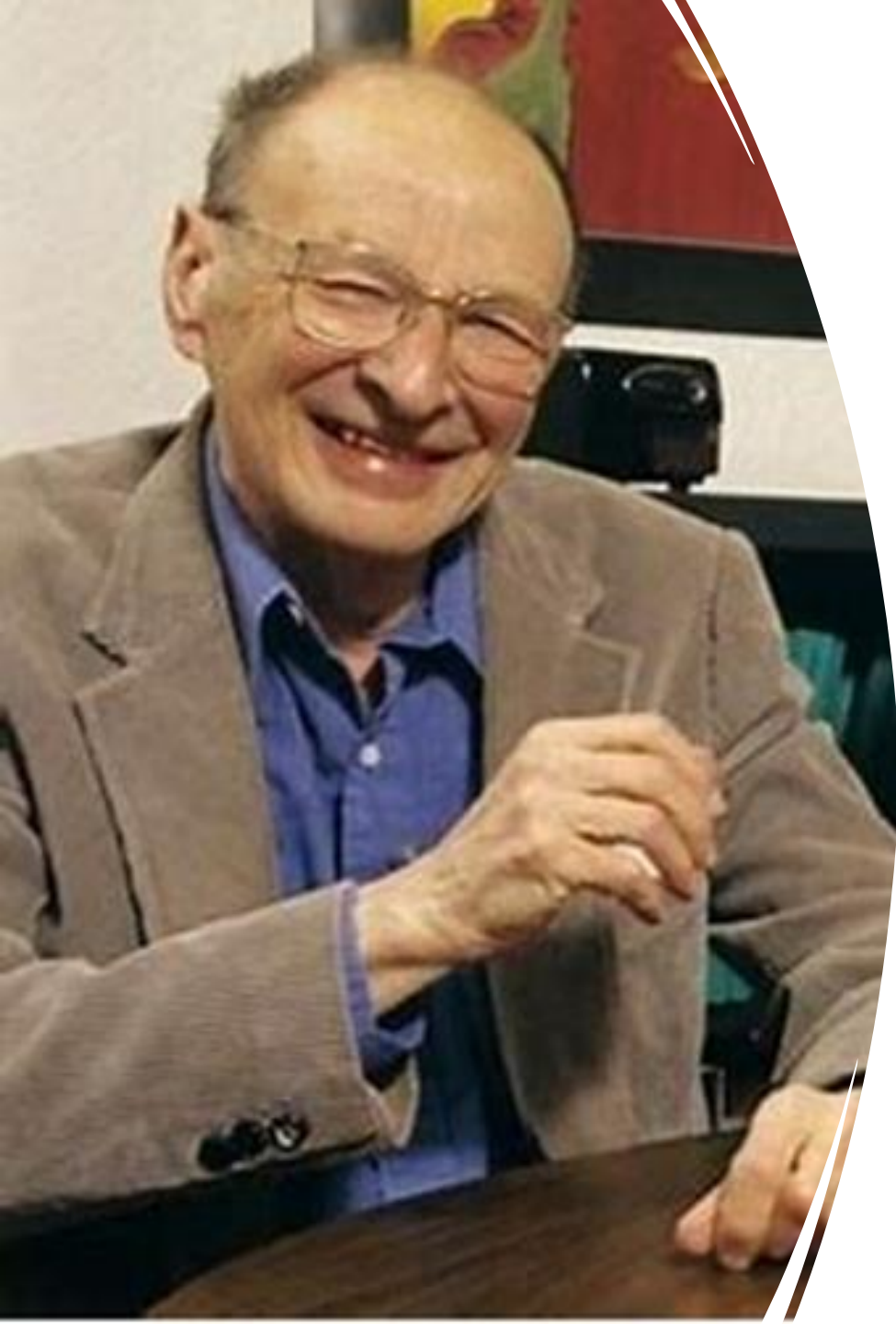
Music Psychology:
Studies about
motivation



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- **Theories**
- **-The theory of self-efficacy:** based on the concept of self-efficacy – the assessment that the person makes of his abilities
- **-The attribution theory:** the value judgments that are given to successes and failures affect self-esteem, self-concept and future expectations, factors that define the performance that is placed in tasks
- **-The expectation-value theory:** the individual feels motivated according to the value, interest, utility and cost that it attributes to the task
- **-The self-determination theory:** individuals feel motivated if they fill in the 3 basic needs, autonomy, competence and bonding



Ecological Theory of Human Development

(Bronfenbrenner, 1979)

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• Purpose of the Study

To understand the phenomenon of musical practice in orchestra

- how this practice is reflected in the motivation and learning the instrument
- . Teachers' perceptions



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- **Exploratory study**

- It is appropriate to understand a phenomenon little studied



Exploratory Research Design

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15 semi-structured interviews
to teachers

- a script of questions

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Kind of questions:

- Open answer questions

Advantages


- allowed to deepen the views expressed



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When?

December 2012 and January 2013





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- Use of Semi-structured interviews
 - appropriate in an exploratory study - involving the analysis of perceptions
 - Advantages
 - the flexibility
- Interviews recorded on video
 - reliable
 - greater comfort

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Study participants

- 15 teachers were chosen according to the "**intentional sampling**" (Robson 2002, p. 265)



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- **“Intentional sampling”**
 - - Choice of participants according to the profile defined by the researcher, according to the needs of the research.
- - 4 criteria of choice:
 - (i) to be teacher of an orchestral instrument
 - (ii) have in the present or recent past students attend orchestra classes
 - (iii) represent the diversity of instruments of the orchestra
 - (iv) represent different kinds of specialized artistic education schools - public, private-corporate

Instrument	N
Violin	8
Viola	1
Cello	1
Transverse Flute	1
Bassoon	1
Trombone	1
Harp	1
Percussion	1

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- Methodology -**

Gender: 8 professores e 7 professoras.

Order of the interview	Instrument	Years of experience	Number of students in orchestra in presente year
1	Viola	10	4
2	Violin	7	11
3	Violin	8	5
4	Flute	4	5
5	Violin	10	5
6	Violin	10	11
7	Violin	6	14
8	Violin	4	13
9	Cello	15	0
10	Harp	16	1
11	Basson	4	6
12	Violin	17	12
13	Trombone	10	8
14	Percution	16	2
15	Violin	9	8
	Medium	9,5	7
	Total		105

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- They taught in 14 cities and towns in mainland Portugal

The Phenomenon of Orchestral Practice: Implications for Student Motivation and Learning - Methodology -

- **Qualitative analysis**
- Method used: "standard analysis" (Crabtree & Miller, 1999, p. 164; Robson, 2002, p. 458)
 - consists of analyzing the data based on their categorization.
- This analysis model is a systematic process that included what Robson calls "data reduction methods" (p. 477)
 - (i) after transcribing each interview, a **brief summary** was prepared with the most relevant data from each interview
 - (ii) then a **systematic summary** was made based on defined categories
 - (iii) the **most relevant information** for each category was **collected**
- Some of the collected data were transformed into numerical data



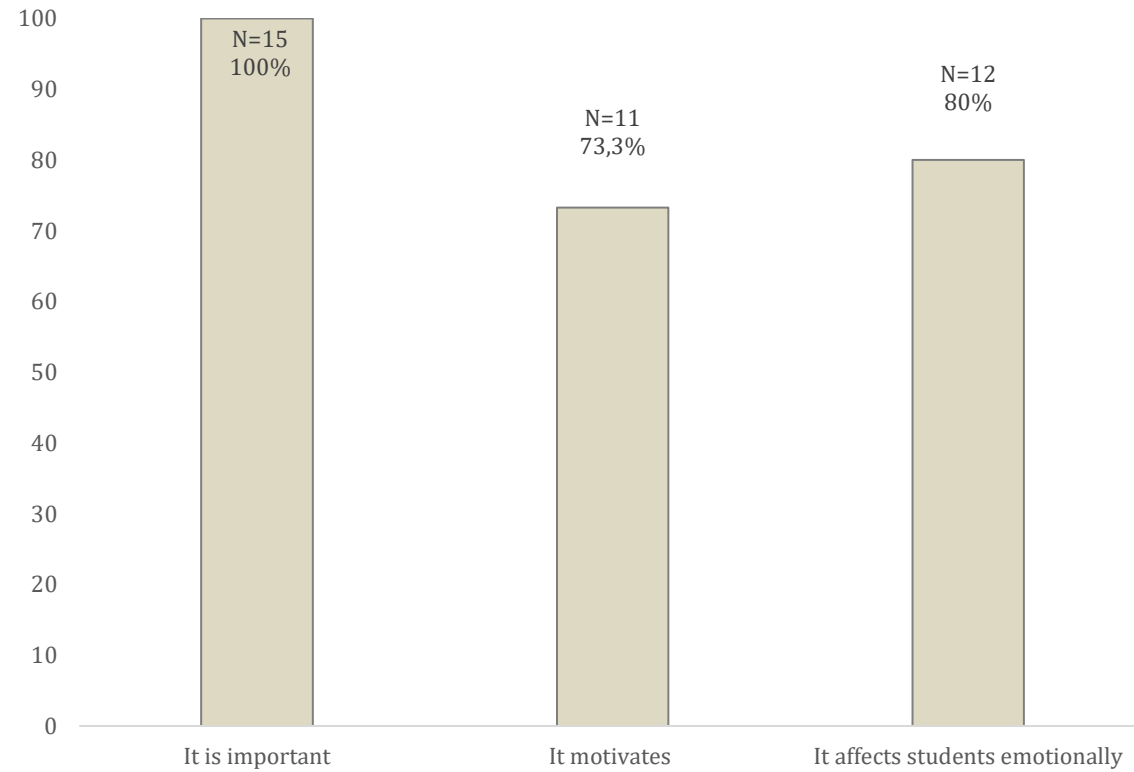


Presentation of Results

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General perceptions



Examples of teachers' comments:

"And the girl is really very happy"

"He tells me he likes being in the orchestra a lot"

"Hey, teacher, that's cool!... what we're playing, it's fantastic".

"I see their happiness at the end [of the orchestral concert]. It's different, they're happier."

"I can see them enjoying a lot more when they're playing in the group"

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- **Motivational Impact**
 - (i) individual study of the instrument
 - (ii) in changing learning goals
 - (iii) in changing the way students see themselves

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- Results -

- **Motivational Impact**
- It was reflected in the time spent in the study of the instrument
 - 13 teachers (86.6%) reported that their students began to study more time.
- 2 teachers(13.3%) mentioned that playing in orchestra led the students to set new goals for music studies

"I have a student who decided to follow music exactly after an orchestral internship...They had an internship with a conductor ... and she had to work on it. I remember she ended up with blood bubbles on the fingers. But then she said to me, "This is what I want to do!"

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- Results -

- **Motivational
Impact**

The Phenomenon of Orchestral Practice: Implications for Student Motivation and Learning - Results -

- The **motivational impact** is attributed to (i) social factors (N=10, 66.6%):
 - "They see colleagues who play [in the orchestra] and really want **to join** it. Because they like it and they see orchestra performances, they see the work they do, and they also want to participate"
 - "As he saw colleagues playing (in the orchestra) ...he thought he also **wanted to be on the other side [playing with them]**"
 - "They want to play in orchestra because **they see the older colleagues** very happy to play in the orchestra"

The motivational impact is attributed to (ii) what they learn:

Social skills:

Knowing how to be part of the group: "They feel they have other colleagues... that they have to play their part well".

Discipline of working at home for the group's result: "They begin to realize the importance of the orchestra and have to work almost daily for it"

Emotional growth: "Feeling integrated into a group, the large group experience is really emotionally positive for students"

"It is essential for their development as musicians and as persons"

Concentration: Learning to "stay focused longer"

Responsibility: "They... have to play their part well, they feel they have to make a good performance"

"They have to study for both things" (orchestra class and instrument class)

Musical skills:

To listen to the group: "It makes them listen, to think what's going on around them"

Understanding the importance of 'different voices in music': "Being able to perceive musical language among more than one instrument"

Discipline of working for the group's result: "They begin to realize the importance of the orchestra and have to work almost daily for it"

Improved reading ability

Keep Pulse and Tuning: "Some general rules, such as keeping pulsation or paying attention to tuning"

Understanding the role of individual parts in the music: "That the notes we play can make a difference, or be part of the music"

Development of sensitivity: "tend to carry a greater sensitivity that I think they deepen in orchestra, in the individual study of the pieces themselves"

Knowledge of different articulation: "The variety of articulation"

Performance skills/dealing with anxiety: "Stop thinking that playing on stage is a thing like that" too complicated

"At the time of execution, the motivation has to be worked towards the final product"

Working sound of the group: "Work sound issues, try to join, to have a sound more like the others"

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- **The repertoire as a motivational factor**

- "What we're playing, it's fantastic" – says the students
- "If it's a very positive experience, a program... that they liked it a lot".
- "Or because they have new pieces..."
- "The student was amazed to play such a [wonderful] work that caused him emotions"

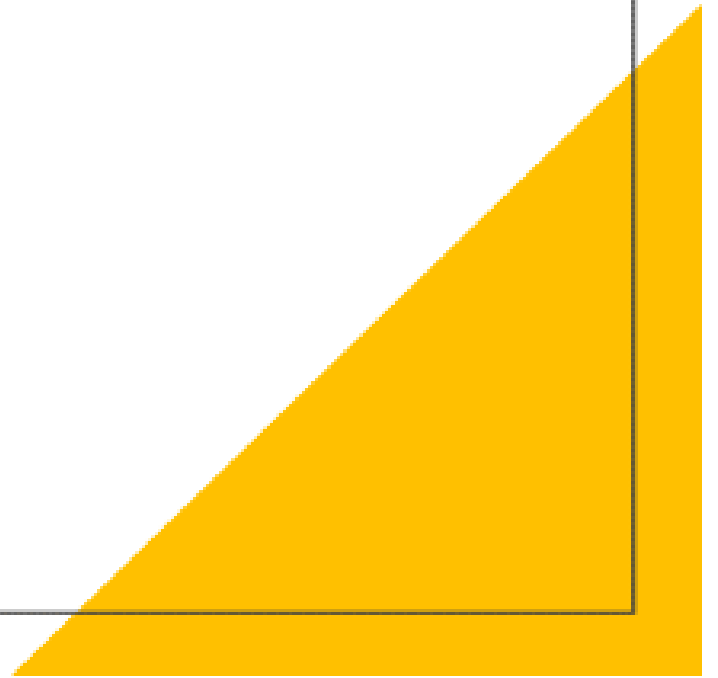
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Problems felt by students when playing in orchestra

- Adaptation to a new group
 - Undeveloped reading competence
 - Difficulty in understanding what is required of the student
 - Autonomy that the task requires
 - Problems with the orchestra teacher
 - Intensive orchestral work
 - Inappropriate repertoire
 - Development of problems by playing in orchestra
-

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Results Discussion



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Results Discussion

- Most teachers consider that playing in orchestra is an experience that affects students' emotions, positively.
- It can be positively reflected in the student's learning and motivation to study the instrument.

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Results Discussion

- **Why?**
- The social factors (N=10, 66.6%) - wanting to be part of the group and interacting with colleagues, imitating older colleagues, colleagues pulling for each other
- and
- what they learn musically and socially

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Results Discussion

- There are problems in orchestral practice
 - Adaptation to the group
 - Relationship with the teacher
 - Choice of repertoire

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- **Theory of self-determination**
- **Playing in orchestra = optimal level challenge**
 - - perception of **competence** → strong sense of self-determination
- (Deci & Ryan, 2010; Ryan & Deci, 2017).

The Phenomenon of Orchestral Practice: Implications for Student Motivation and Learning Results Discussion

- **Authonomy:**
 - The absence of direct help generates a need for autonomy that they develop in orchestra
- **Competence:**
 - **Wanting to overcome the challenge with its problems = perception of competence,**
- **Establish bonds**
 - The social character of the task, which involves establishing bonds with peers, makes it a source of motivation

The Phenomenon of Orchestral Practice: Implications for Student Motivation and Learning Results Discussion

- Playing in orchestra
- = balance between the complexity of the task and the perception of competence to perform it successfully
- → seems to be the challenge of an **optimal level**
- (Deci & Ryan, 2010; Ryan & Deci, 2017, 2000)



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Results Discussion

According to Bronfenbrenner, (1979) the progressive complexity of peer-to-peer tasks with whom emotional ties are created results in a significant intellectual, emotional and social impact (Santos & Santos, 2017). This happens in orchestral classes.

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