



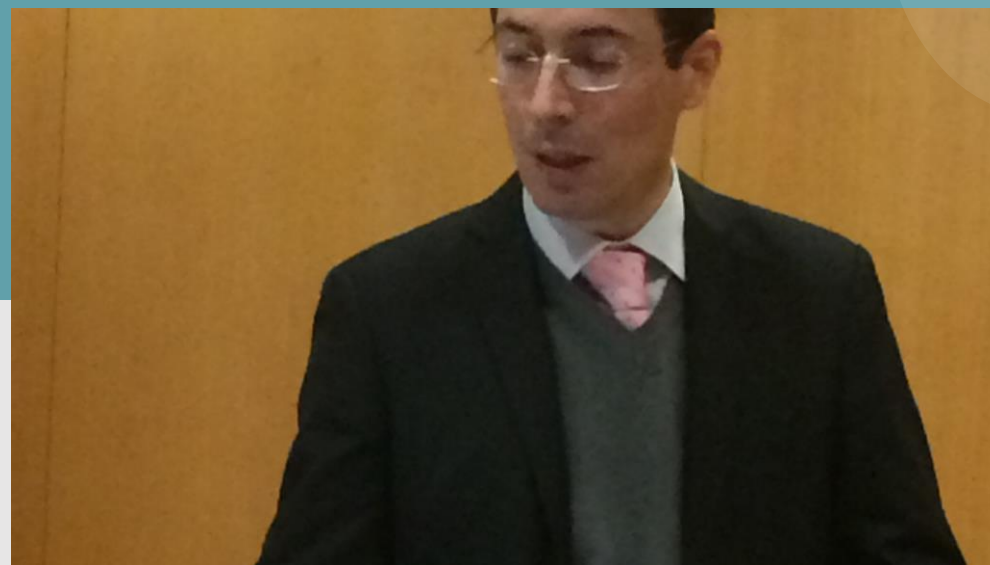
The Phenomenon of Orchestral Practice:

Implications for Student Motivation and Learning

Students' 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?

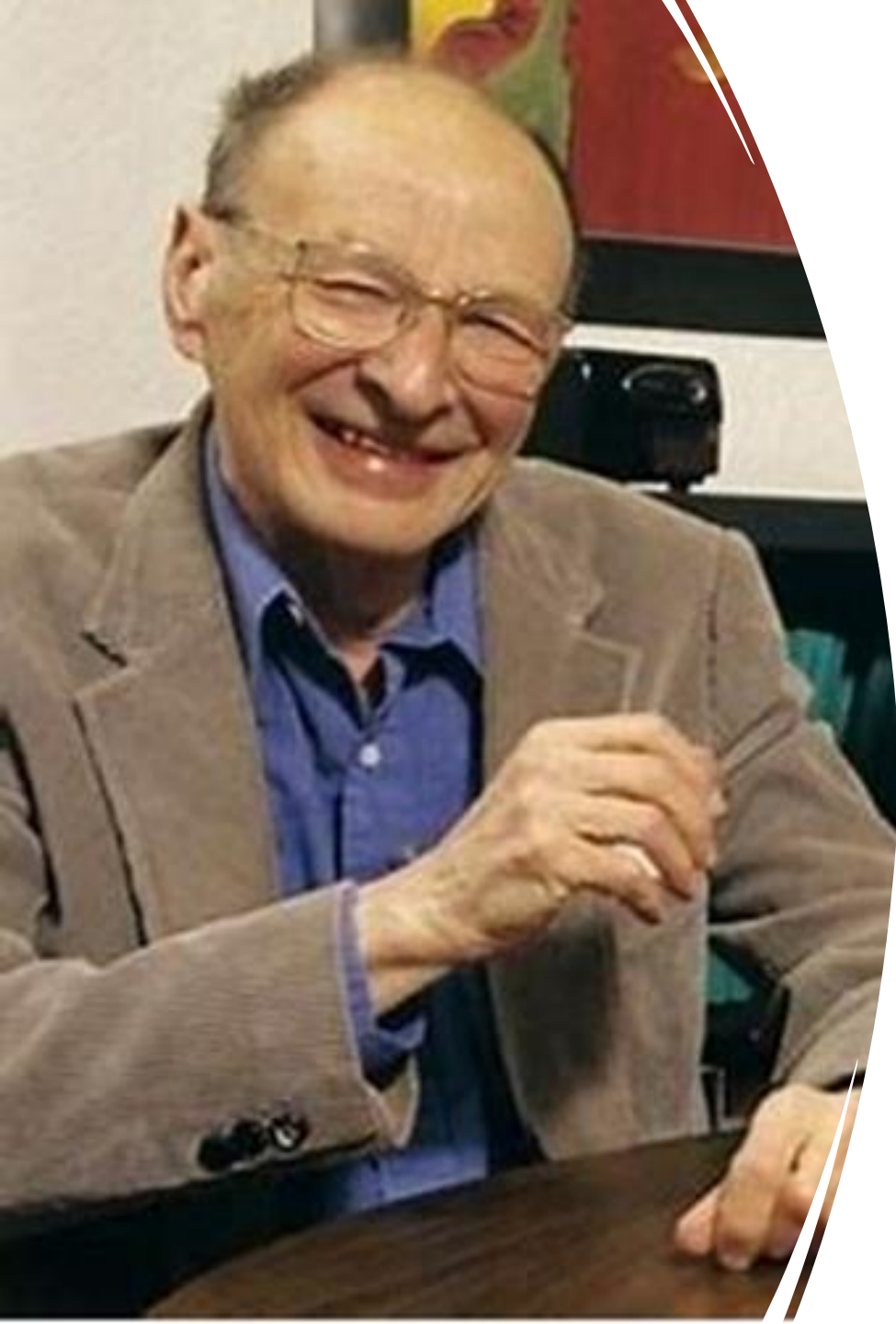
The Phenomenon of Orchestral Practice: Implications for Student Motivation and Learning

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

A decorative background on the left side of the slide, featuring a complex geometric pattern of overlapping squares and rectangles in various shades of teal and green, creating a sense of depth and movement.

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- **Exploratory study**

- It is appropriate to understand a phenomenon little investigated

- Could help to guide additional research

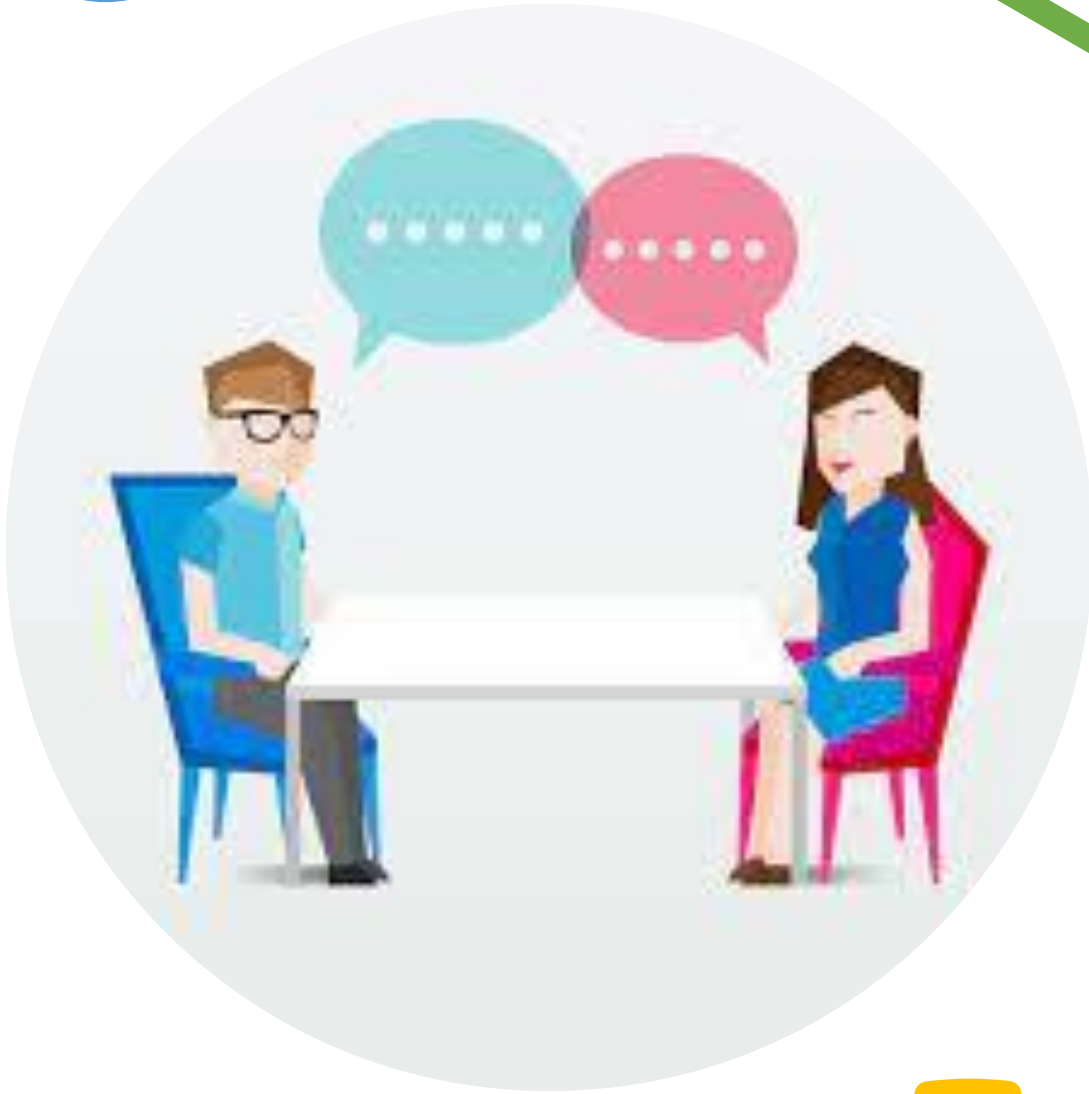


Exploratory Research Design

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15 semi-structured interviews
to students

- a script of questions



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Kind of questions:

- Open answer questions

Advantages

- allows generating "rich" information (Hill & Hill, 2004, p. 94)
- allows to evaluate what students effectively believe and produce unexpected views, not previously anticipated (Robson, 2002)



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When?

December 2012 and January 2013



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- Interviews recorded on video
 - Advantage of allowing the researcher to focus on **listening** and, if necessary, **reorient** the direction of the interview (Gray, 2004)
- The confidentiality of the content of the interview was ensured (parents)
- The script of the interview was structured according to the order suggested by Robson (2002), namely, the inclusion of "introduction and heating" before the body of the interview



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Study participants

- 15 students were chosen according to what Robson calls "intentional sampling" (2002, p. 265)

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- **"intentional sampling"**
 - Choice of participants is made according to the profile defined by the researcher, according to the needs of the research.
- - 4 criteria of choice:
 - students should be attending the specialized artistic education school chosen for this study;
 - students would have to attend an orchestral class at the time of the interview;
 - they should play different instruments that make up the orchestra;
 - should be students who preferably joined the Orchestra in the current school year or in the year before.

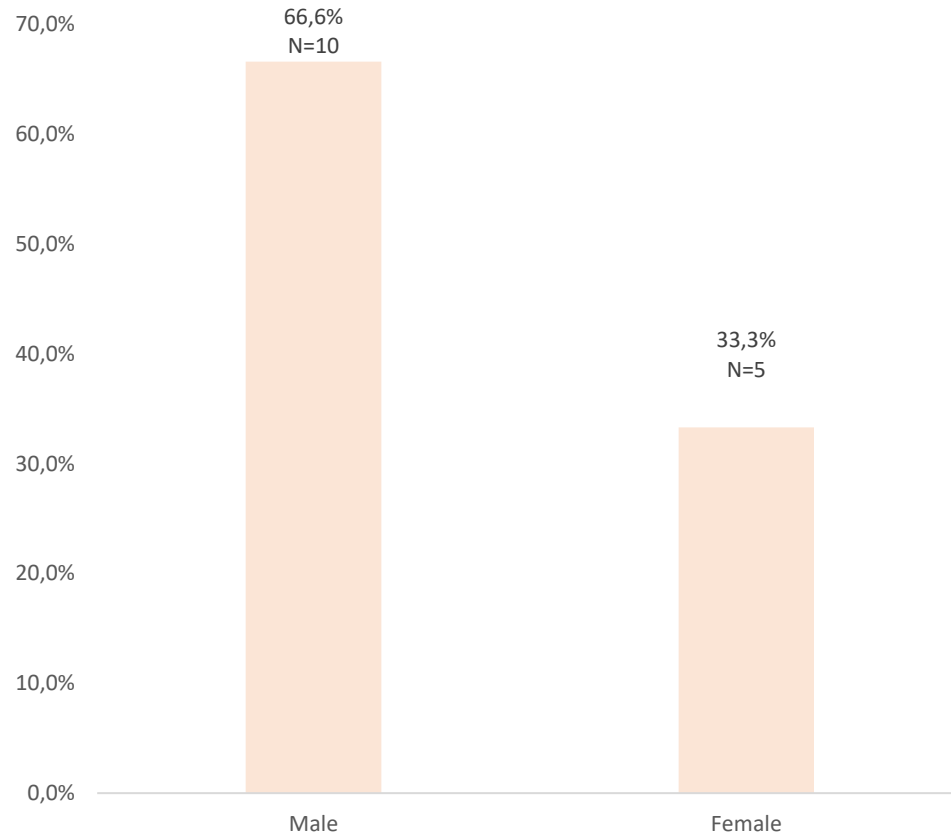
Instrument	N
Violin	7
Viola	2
Cello	2
Doublebass	2
Trombone	1
Horn	1
Total	15

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Age: between 11 and 15 year

Gender:



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Degree	N	%
2º	2	13,3%
3º	1	6,6%
4º	5	33,3%
5º	6	40,0%
6º	1	6,6%

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- **Qualitative analysis**
- Interview (vídeo recorded) - transcription of each
 - **Brief descriptive summary** of the interview (interviews were average 7 m)
 - A "**document sheet**" was prepared - a systematic summary based on previously chosen categories (Robson, 2002, p. 477) - chosen taking into account the most relevant questions of the interview
 - The **most relevant information** for the categories chosen was then **collected** from all the summaries.
 - Some of the collected data were transformed into numerical data



Presentation of Results

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Orchestral Practice:
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Motivation and Learning**



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

- Results -

Students have a high degree of motivation to play in the school orchestra.

- They like to play in orchestra
- A significant majority (N=9, 60%) qualified this taste with **high intensity** (expressions as "I like it very much" or "it's very good")
- 12 (80%) **took the initiative to regularly study** the orchestra repertoire
- 9 (60%) **asked for help** to overcome technical questions presented by the repertoire

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- Results -

Examples of student comments:

- "I like more to play in orchestra. I feel more passion... I always want to "pull" more"
- "I think it's a happiness, because it does feel great"
- "I like it very much because, we can gather ideas and then have a great idea in the end"

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- Results -

- It was reflected in the **time spent in the study** of the instrument
 - 13 students (86.6%) reported that they **began to study more time**.
- 5 students (33.3%) mentioned that playing in orchestra led them to set **new goals** for music studies

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- Results -

Why they study more?

- the technical difficulties of repertoire
- want to develop the technical and musical skills of the older pairs

- students (40%) attributed motivational gains to **social factors** such as involvement and interaction with the orchestra mates

Musical skills:

Listen to others: "You have to be listening to what others are playing. We can't just focus on what we're doing, but we must listen to others"

"It makes us know how to listen to others while listening to ourselves."

"We must listen to ourselves and others"

Music reading: "It helped me to get better on sight reading."

"When I got into the orchestra, I got in the middle of the school year. They were already playing, they knew that. I had to pick up their rhythm. It helped me to read faster"

"I began to have easier sight reading "

Technical evolution: "I think we've evolved a lot," "gives us dexterity"

"It's good to play in orchestra, we've learned a lot"

Rhythmic skills: "I think it helps me more to count the tempo... in the rhythmic part"

Tuning: "I think it helps me... also about tuning"

Metacognitive skills: "Learning "to overcome difficulties""

"In orchestra we have to learn not to err, because this can affect the whole group. When we're alone it makes a big difference."

Better understand what music is: "It makes you see other perspectives of what music is... enrich us as students".



Social skills:

Emotional maturation: "It helped me to grow a bit"

Concentration: "In orchestra you need to be more attentive... a mistake of ours can harm the whole suit"

"We have many bars to count. We need to be more attentive"

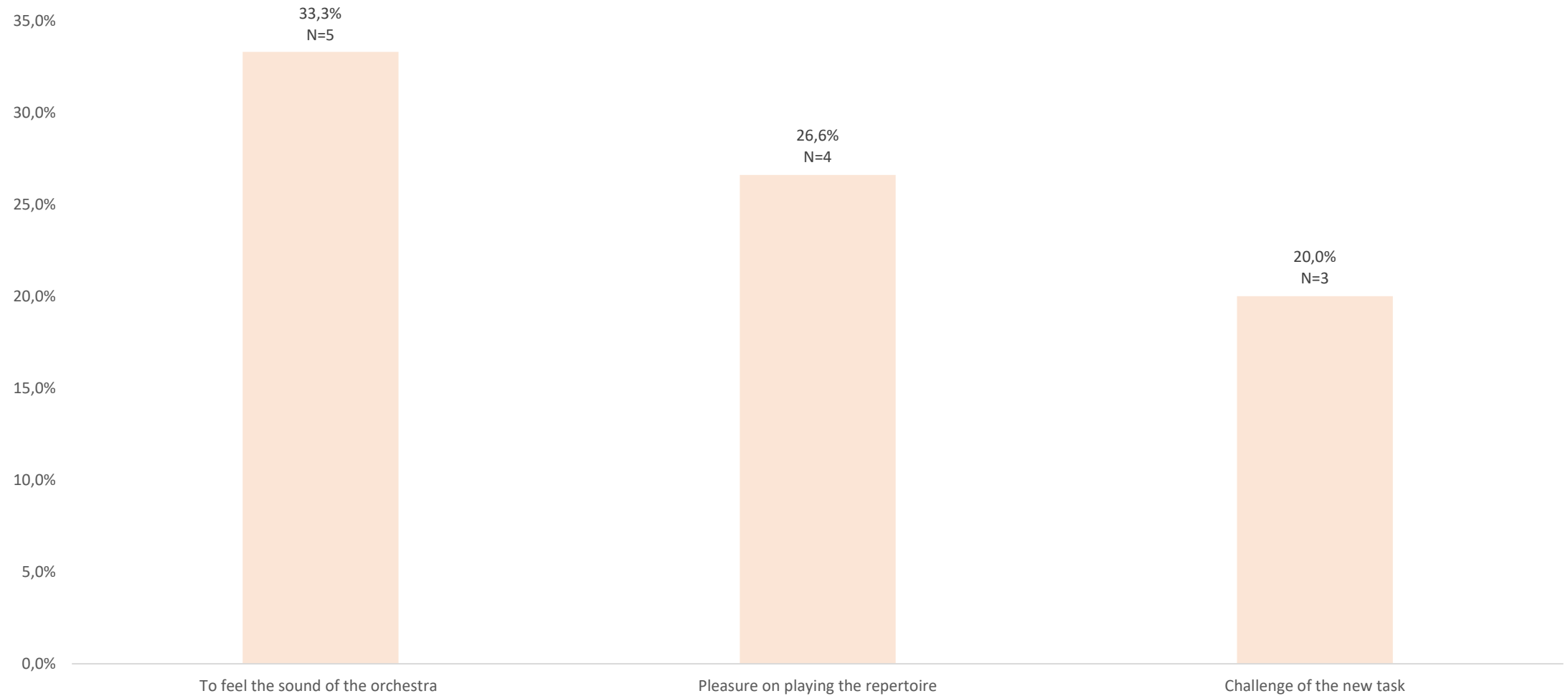
Autonomy: "we have to be ourselves... we don't have a teacher there, to say to do that. We have a conductor who gives us the entrance and we do the rest. I think it helped me a lot in my autonomy"

Responsibility: "I start having to study more time, of course"

"We have to learn not to make mistakes, because it can affect the whole group"

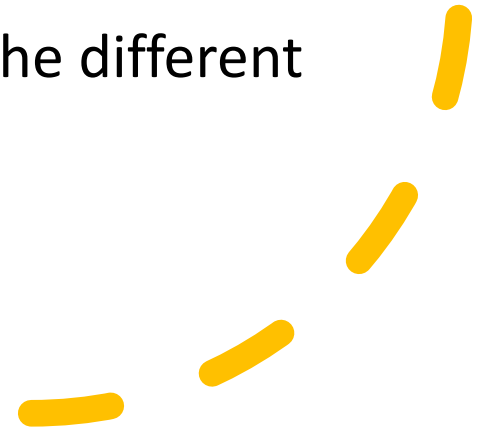
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- Results -



The Phenomenon
of Orchestral
Practice:
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and Learning
- Results -

- **Feel the sound:**
 - "The sound is different; it seems to fill the room more than when we are playing alone"
 - "I like to feel the general sound of all the instruments combined"
- **Pleasure in the repertoire:**
 - "I really like the repertoire we are playing in the orchestra"
 - "The pieces are more beautiful with the different instruments"



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Problems felt by students when playing in orchestra

I. Difficulties in adaptation

II. Sight Reading problems

III. Lack of guidance to fulfill the task

IV. Difficulty of the task

V. Do not feel inserted in the group

VI. Repertoire too easy/no challenge

VII. Lack of commitment from others

VIII. Negative comments about playing in orchestra

IX. Anxiety of playing on stage

X. To have little music to play (many waiting bars)

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Results Discussion

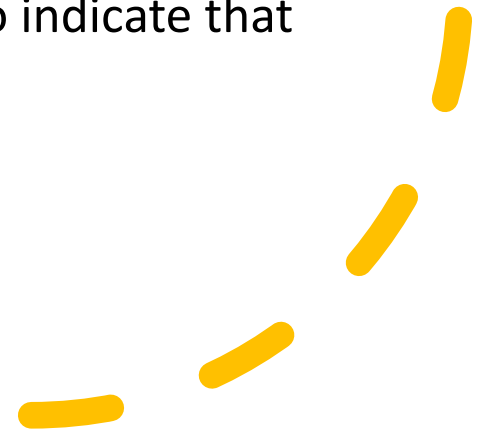
- Students feel motivated for orchestral practice
 - it can be positively reflected in the student's learning and motivation to engage in learning the instrument.



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Results Discussion

- Hallam (2009) had already mentioned that the possibility of doing musical activities together can often result in more study time
- The study presented in this article seems to indicate that this also happens in the orchestral practice



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Results Discussion



Why?

- Because of what they learn musically and socially



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Results Discussion

There are problems in orchestral
practice

- adaptation to playing in orchestra
- interaction with colleagues
- the perception of the challenge



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

- **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 **collaborative learning process**

- generate a need for **mutual help**
- generating a motivational effect with positive reflexes in the individual study of the instrument.

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Results Discussion

- **Authonomy:**

The absence of direct help generates a need for autonomy that they develop in orchestra

- seems to result in a perception of **competence**,

- **Establish bonds**

Playing in orchestra is a space in which students establish social bonds with their peers

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Results Discussion

Playing in orchestra

= challenge in which the **balance** between the **perception of the difficulty** and the **perception the student is able to fulfill it successfully** is present

→ seems to be the challenge of an **optimal level**

(Deci & Ryan, 2010; Ryan & Deci, 2017, 2000)



The Phenomenon of Orchestral Practice: Implications for Student Motivation and Learning 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). The analysis of the student comments allows us to conclude that this happens in orchestral classes.

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