

**THE DEVELOPMENT OF GIFTEDNESS
WITHIN THE THREE-LEVEL SYSTEM OF MUSIC
EDUCATION IN POLAND AND SERBIA:
OUTCOMES AT DIFFERENT STAGES**

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Abstract. The character of this article is theoretical and practice oriented, therefore offering educational implications for music educators and music psychologists. Its main objective is to give an overview of the most important musical and developmental changes of musically talented children and youth, at different stages of the three-level specialized music education. The theoretical background of the article refers to stage theories of development of gifted with the intention to point out correspondence between stages of development and the specificity of music education stages. Theoretical conceptions are used as a framework to synthesize and to interpret empirical data and practice-related professional experiences of psychologists in music schools in Poland and Serbia. Both countries, though culturally distinct in nature and in the character of traditional music, are characterized by a very similar system of specialized/professional music education. Further on, the article presents a review of the wide range of benefits/outcomes experienced by music school students, as a result of the highly simulative, systematic and supportive environment of music learning. The article begins with an introduction to the context of the specialized music education system in Poland and Serbia and then presents how a particular system of education for the gifted contributes to the development in the field of acquiring musical knowledge and skills, as well as to benefits/outcomes of the education

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system for the personal, social and professional development of the musically gifted, indicating a wide range of positive experiences.

Keywords: specialized music education, music development, music education benefits.

INTRODUCTION

The contemporary world offers children and youth many activities the aim of which is to develop their potential, their innate abilities and aptitudes. Specialized music education, next to the linguistic, sports or arts education, is one of the most important areas in which children are engaged from an early age. Simultaneously, learning music, especially learning in professional music schools, is an activity that requires not only a high level of musical abilities, but also an unusual level of motivation and commitment to daily work. Therefore, for the authors it is very important to indicate what kind of benefits children and youth experience thanks to learning music, and to present the broad context of their musical and psychosocial functioning. The basis of this analysis is the system of music education in Poland and Serbia, which belong to the few European countries with state-financed public specialized music education. Specialized music school systems in both countries are based on the idea that music education should be accessible to all children with a certain, adequate level of music aptitude and interest in music, which is evaluated in the entrance examinations at the beginning of each of three phases of education (Bogunović, 2010a). The aims of music education refer to distinct influences on aesthetic education as well as to the development of the artistic (reproductive and creative) personality (Bogunović & Krnjaić, 2013). The main concentrations of the curriculum are vocal-instrumental performance and music theory. What is valuable in the system is early, systematic and strong stimulation and support within the educational background over the long term that is crucial for enhancing talent and transferring potentials into knowledge, skills and finally expertise. Specialized music education itself has three levels: elementary, secondary (music high school), and the music academy/faculty of music. *Elementary music school* starts at the age of 5 to 7 and consists of music kindergarten, preschool and school (4 to 6 years of schooling). Children play different instruments (individual lessons, 2 times per week) and have regular small-group classes in music theory. In the last years of schooling, subjects such as music theory, orchestra and choir are introduced. In Poland, apart from the lower level music schools, pupils also take general education courses (Sekowski & Pludowska, 2012). During their schooling days, they participate in several kinds of performance activities: public performances, competitions and concerts. Moreover, in Polish music schools since 2014, an innovation has been introduced – it is obligatory for all the students to play in different ensembles. *Music high school* represents a professional choice and after their graduation, students have the chance to apply to the Music Academy/Faculty of Music or to Faculties of Social Sciences

or Humanities. In Serbia, the Faculty of Music requires four years (in Poland three years) of study for obtaining a bachelor's degree (B.A.) and one year (in Poland two years) for obtaining a master's degree (M.A.). There is also the possibility to earn a doctoral degree in arts and science. The duration of music education in both countries lasts for 12 years in total, even more if one is to pursue an M.A. (17 years) and/or Ph.D. degree (21 years).

These data confirm that the development of musical talent requires many sacrifices, not only in devoting time to it, but also in the level of involvement. Both the number of hours spent on practicing an instrument and learning theoretical subjects and the concentration and intellectual commitment to the implementation of all music tasks entail positive changes in the development of musical ability and have general developmental benefits. Therefore, in the following text we shall present details of the specialized music education student's profile at different stages of education and development with an indication of the specific psychosocial changes.

The theoretical background refers to stage theories of development of the gifted with the intent to point out the correspondence between the stages of development and the specificity of music education stages. Theoretical conceptions are used as a framework for interpretation of empirical data and practice-related professional experiences of psychologists in music schools in Poland and Serbia. The theoretical models which we refer to (Bloom, 1985; Jarvin & Subotnik, 2010; Jašlar-Walicka, 1999; Sosniak, 1988, 1990; Subotnik & Jarvin, 2005) are the concepts which leave a permanent trace in our understanding of the development of giftedness and talent in various domains. We shall exhibit the relevant empirical findings obtained in research environments of both countries as well as the educational, psychological and professional outcomes referring to the three-stage development of the musically gifted.

DEVELOPMENTAL STAGES OF THE MUSICALLY GIFTED

Preschool period: Potentials and/or abilities

It is worth taking into account that the first stage of musical stimulation happens much before the formal initiation into music learning. This is due to the natural ability of infants and young children to draw authentic joy from their musical experiences (Gluska, 2012). In this period, musical activities are primarily characterized by spontaneous involvement and early music stimulation introduced by parents (Bogunović, 2005). Preschool stimulation of musical development during the "critical period" enhances natural capacities (Radoš, 2010), early intrinsic motivation and interest in the field of music (Radoš, Kovačević, Bogunović, Ignjatović & Ačić, 2003).

The core of each theoretical conception of musical talent development lies in musical abilities as an inborn potential. The concept of giftedness as great performance defined by Subotnik and Jarvin (2005) combines initial abilities with interactive genetic and environmental components which include intrinsic motivation, charisma and musicality that are not teachable. However, they are malleable and need to be cultivated by mediating variables which enable abilities to develop into expertise; in other words, abilities can be stimulated (Jarvin & Subotnik, 2010), at first in the family environment and then subsequently in the framework of music education.

We are of the opinion that the “zero”, i.e. preschool stage is important for its informal and spontaneous musical development as preparation for the music or/and instrumental tuition that would follow. The other important issue is the identification of talent, which also mainly takes place in the family circle. Thus, the quality of stimulation and sensitivity to the first signs of giftedness are the key events in this “zero” stage and the lack of these could let talent go unnoticed.

Elementary music school: Romance or from abilities to competencies

In terms of psychophysical development, a child at the age of 6 or 7 is characterized by a natural need to explore the world and to derive joy from acquired knowledge (Brzezińska, 2005a, 2005b). At the same time, successfully responding to challenges at this stage of development will create a unique opportunity for satisfactory artistic development. In this period, in relation to music, a fundamental change occurs to children who were exposed to musical stimulation during their early school years. Music ceases to be just an element of fun but becomes a subject of interest that induces intellectual and emotional challenges (Manturzevska & Kamińska, 1990). In the first stage of formal education, after being selected in the elementary music school entrance examination, the condition for successful musical and general education is a certain level of maturity of a child and readiness to attend school, i.e. an appropriate level of development within the physical, psychomotor, cognitive, social and emotional-motivational areas, which enables learning and functioning at school (Bee, 2004; Janiszewska, 2008; Kołodziejczyk, 2011).

In the literature, the first period of musical education is called the phase of *romance with music* when the playfulness of experiences is notable (Bloom, 1985; Jaślar-Walicka, 1999; Sośniak, 1990, 1988). More specifically, this phase is also referred to as *from abilities to competencies* (Subotnik & Jarvin, 2005). This could take into account both musical experiences from the prenatal period and infancy, as well as the first attempts to learn how to play an instrument in the pre-school period. However, it primarily focuses on the first years of formal music tuition – up to the age of 10 or 12 (Bloom, 1985), which in the systems of music education in Poland and Serbia, precede the

level of elementary music school. It is based on environmental and psychosocial influences on the development of the given abilities in order to achieve the first steps of mastering musical/instrumental competencies. The effectiveness of transferring abilities into competencies is mediated by the speed of learning, technical proficiency a child can attain, a child's "teachability", parental support or pressure, quality of the pupil-teacher experience, external rewards such as praise and recognition and persistence in both good and bad times (Subotnik & Jarvin, 2005).

Parents and teacher

The first, early stage is characterized by joy and excitement caused by the discovery of talent and involvement with music, in which parents search for appropriate tuition and a dedicated and passionate teacher (Bloom, 1985). To allow the student to experience complete satisfaction within the educational and aesthetic dimension during the phase of *romance with music*, the thing which is still needed is "merely" a supportive school environment, i.e. the first instrumental teacher (Bogunović, 2003) and a supportive family. The responsibility of adults is to ensure that the child's first contact with music becomes a source of strong but positive experiences, which with the art of music and the acquisition of musical knowledge and skills takes place in a pleasant and inspiring atmosphere (Jašlar-Walicka, 1999; Gliniecka-Rękawik, 2007; Hallam, 2008).

For musically gifted children, at this stage, the "important others" – their parents, extended family members, first instrumental teacher – those who have an understanding of their musical interests, acceptance for their ability and artistic sensitivity and who support the implementation of all the obligations related to the studying of music are an invaluable resource (Bloom, 1985; Creech, 2009; Jasińska, 2009; Konkol, 1999; Sierszeńska-Leraczyk, 2011; Sroczyńska, 1999). Their musical achievements and success in this period of schooling are primarily determined by parental support and involvement and their importance is so strong that the lack of it can cause the dropout of students (Bogunović, 2010b).

An invaluable outcome of a cognitive and socio-emotional mindset in a music student's family is their parents' openness to participation in their child's music lessons. Parents are main collaborators of teachers and at home, their role is to maintain logistical support, supervise practicing and enhance inner motivation of a young musician (Bogunović, Radoš & Tošković, 2006). In many schools in Poland, one can hear about non-musician-parents so heavily involved in their child's musical education that they reach a phase of building up their own performance competencies (on a basic level). The result of such an involvement is performance of a piece of music in a duet with their child (e.g. during school programs). Apart from the obvious satisfaction that the parents derive from overcoming their own limitations, this attitude and commitment lead to a number of other psychologically positive consequenc-

es, confirmed by empirical and practice-related data (cf. Sroczyńska, 1999), concerning:

(1) *Parent – child relationship*

- building up a close parent – child relationship, in the area of artistic development;
- guaranteeing the child a high level of reassurance, understanding and support in the context of challenges and difficulties connected with learning music;
- and most importantly, providing the child with emotional closeness and displaying genuine joy from the common music-making activities which help stimulate the passion for music and shape correct habits related to daily practice.

(2) *Parent – teacher relationship – learning environment*

- increasing the parent's awareness of the specifics of learning how to play a musical instrument;
- establishing close and regular contact with the instrument teacher;
- achieving a greater understanding of the teacher's requirements and ensuring conscious monitoring of the progress in learning how to play through daily practice at home, especially in terms of overcoming hardships which lead to 'perfection' in playing an instrument and improving technical aspects of performance.

The presence of a parent(s) in the process of musical education is priceless in this, first period of talent development, also because of the support needed for the natural mental and physical development of the child. Experiences during the first years of schooling influence the formation of self-esteem and development of a sense of personal competency. Namely, up to three to four years of schooling they are significantly supported by parental involvement in everyday logistics and instrument practice (Radoš *et al.*, 2003), but then their intrinsic motivation becomes stronger and decisive and has its important role in reaching different levels of musical achievements (Bogunović *et al.*, 2006). During this time, a child can be subjected to strong self-criticism as a consequence of the competitive atmosphere of the music world and widespread peer comparison. Parents, therefore, can ensure optimal conditions for musical development and acquisition of musical competences in an atmosphere of safety, support, and admiration without negative comparison; they promote formation of an accurate, realistic self-assessment, which is supported by the child's faith in his or her own abilities.

Psychosocial outcomes

In addition, music tuition provides a basis for the most important contributions of the *phase of romance with music* to the development of musically gifted children (Jašlar-Walicka, 1999; Gluska, 2011) and these are in the field of general and artistic personal and social development:

- (1) *Sensitivity to arts* (the use of music as a natural stimulator for developing musical and non-musical competence; nurturing child's sensitivity to music and stimulation of the child's interest in the world of sounds).
- (2) *Ability stimulation* (enhancement of auditory as well as technical and performing abilities, resulting in the increased sensory sensitivity and psychomotor competencies).
- (3) *Personal growth and stimulation of development* (formation of mature personality characteristics by inculcating systematic learning and practicing an instrument, as well as building basic skills in time management; building an increased psychological resilience and competencies in coping with emotions during public performances, based on a realistic self-assessment).
- (4) *General and social development* (promotion of conditions for the comprehensive development of a child, involving the disciplines of general as well as artistic knowledge; ensuring appropriate social development of the child through contacts with peers who share similar interests, talents and activities; widening the range of social competences of the child through their interaction with adults within the music lessons, where a student also learns about cooperation and subordination through their relationships with the instrumental teacher and, in group interaction, with their teachers of theoretical musical subjects, they often pass the stage of emancipation from their parents faster).

Educational setting and implications

A measurable outcome of professional musical education is primarily the acquisition of skills in the field of instrumental performance. It involves formation of habits and motion automatisms, the nature of which depends on the specifics of the instrument studied (Sloboda, 2002; McPherson & Hallam, 2009). The choice of an instrument is one of the most important decisions at the beginning of music education, and physical and motor abilities of the child should be taken into account, as well as their aural preferences and personal comfort within the ergonomics of playing. The motivation of 6- and 7-year-olds for playing a particular instrument is often associated with their desire to emulate a selected member of their family or their peers; it may be the result of the external qualities of the instrument or their musical preferences influenced by the music they have listened to (McPherson & Davidson, 2008).

During this period of development, introducing regular music lessons parallel to the general education lessons enables the child to acquire musical competences in the same natural way in which they acquire competencies in reading or writing (Burnard, 2008; Manturzevska & Kamińska, 1990).

Young musicians begin to manifest an active and creative approach to music by constantly expanding their attention and auditory sensitivity, by increasing the rate of performance skills acquisition and the accuracy of intonation and by mastering artistic skills (Astachowa, 1991). Their pitch hearing is shaped and rhythm perception is growing more precise, along with the knowledge of basic metrical and rhythmical concepts. Subsequently, harmonic hearing and the sense of form are developing (Manturzevska & Kamińska, 1990), followed by vocal skills performance improvement (Kamińska, 1997).

Educational strategies used in specific circumstances of elementary music school, through the common and combined influence of main instrumental or solfeggio teachers and parents, cover the following (Appelt, 2005):

- identification of strengths and weaknesses of acquired competences and skills (including the musical ones),
- making an appropriate assessment of the child's capabilities,
- a child takes on tasks which are possible to achieve or are on a slightly higher level of difficulty.

These strategies, used by parents, guardians and teachers, create possibilities to use lessons in the frame of specialized musical education to support both, the child's psychomotor and musical development.

Furthermore, educational outcomes should be brought in by highlighting the purposefulness of specific tasks and their usefulness to the child – this is particularly important in the process of learning music subjects and how to play an instrument, since during daily practice, the child may not notice that they have obtained a new competence or have improved slightly (e.g. placing their hand on an instrument or experiencing an authentic difficulty, which requires a longer period of work). In this situation it is worth explaining the reasons for the implementation of specific exercises, tasks and instrumental drills in order to prevent early discouragement or fatigue (Chaffin & Lemieux, 2004). Support in planning activities and drawing real targets (Jørgensen, 2009) could also be a part of efficient teaching. As to psychosocial incentives for building up musical/instrumental competencies and self-assurance, it is important to show joy on the occasion of the child's successes but also to help and ensure emotional support in a situation characterized by failures, provide a child with a feedback on achievements, skills and abilities and ensure that the use of the system of rewards and consequences is aligned with the child's behavior.

Lessons in playing an instrument should be based primarily on the diversity of the musical output, using the sound spectrum of the instrument, and in the area of theoretical music classes; it is worth introducing as many active methods of listening, processing, feeling, expressing, reasoning and analyz-

ing music as possible. The important component of primarily individual instrumental lessons is a rather close, friendly, warm and motivating relationship between a pupil and a teacher, which along with an efficient parental involvement make the keystone of musical success in the first years of music elementary school (Bogunović, 2006, 2010b).

Taking into account not only the sphere of general mental and physical development in the process of educational influences and upbringing, but also passion for music, in line with the phase of *romance with music*, the child, full of positive emotions and pleasurable experiences of playing an instrument, will be ready to enter the next stage of development and musical education.

Music high school: Precision or from competence to expertise

Development in the psychophysical sphere, which takes place between the age of 10 or 12 to 20 (Oleszkowicz & Senejko, 2011) coincides with the phase of *precision* (Sosniak, 1988, 1990) or *perfectionism* in musical education (Jaślar-Walicka, 1999). This phase creates opportunities for instruction with emphasis on gaining skills even above the level of technical proficiency (Jarvin & Subotnik, 2010). In line with the perspective of developmental psychology, this period of life can be identified as a time of transition, sometimes full of variation, in which the child is becoming physically, mentally and emotionally an adult (Bardziejewska, 2005). In the field of musical talent, this is a special period because it is characterized by the highest absorption and the fastest development of technical and performance skills and abilities with regard to learning how to play an instrument (Manturzevska & Kamińska, 1990). At the same time, this shifts to an increase in demands and expectations in the context of music education (Jaślar-Walicka, 1999; Howe & Davidson, 2003). During the second phase, teaching and learning become more focused on the systematic acquisition of knowledge and development of skills. Long-term commitment is already established and young musicians begin to identify themselves in terms of their area of interest and growing experience (Sosniak, 1988, 1990). In the system of specialized music schools, this stage is equivalent to the level of music high school.

“Important others”

It should be emphasized that in music education, social support is of particular importance as it provides a sense of acceptance, understanding, stability and assurance, as opposed to instability and emotional dilemmas that plague adolescents, regardless of the age of the child (Ossowski & Gluska, 2011). For the psychosocial and musical development of music high school students, it is valuable when *parents* exhibit selected patterns of support through their attitudes (Grolnick, after: Creech, 2009); although, in this stage of develop-

ment, parents play a less direct role. Their influence now comes from the background, in a form of the cultural atmosphere in the family, the promotion of artistic, cognitive, educational and professional achievements and supporting individual autonomy (Bogunović, 2010b).

For a proper development of musical abilities during the period of identity formation which coincides with musical education in the phase of *precision* or *perfectionism*, support received from *instrumental teachers* also plays a significant role. In this phase, the relationship with the teacher is characterized by the increased directivity, requirements and expectations on the part of the teacher with regard to the implementation of tasks of a technical and performing nature (Jašlar-Walicka, 1999). Children and adolescents emphasize that informative support received from their instrumental teachers, which is a kind of a set of instructions within the arcane art of music, provides them with the highest value in the process of musical education, and gives them a sense of competence, understanding and willingness to undertake high educational goals (Gluska, 2011). The personal bond between a teacher and a pupil shifts from the one of love to the one of respect, at this stage (Sosniak, 1990).

During adolescence and in the process of identity formation, *peer groups* become especially important, serving as a substitute for the family, stabilizing the identity and personality, shaping the development of self-esteem and determining behavioral standards and social competences (Obuchowska, 2000). Among children and adolescents engaged in musical education at a professional level, a peer group represents a supporting environment in a natural way, because every student may experience similar musical difficulties associated with preparation for music lessons, programs, concerts and recitals. On one hand, music school students have opportunities to form sincere and close friendships with their schoolmates because they establish frequent social interactions. On the other hand, classmates can also serve as a source of competition, especially in the field of instrumental performance. Motivating and supporting functions of the peer environment, not competition, are much more conducive to musical accomplishments (Austin, after: Lehmann *et al.*, 2007). In addition, it can be noted that closer friendships based on a supportive relationship are made among people playing different instruments (Crozier, 2009). In school practice, friendships often develop among students who, for example, belong to the same chamber ensemble in which each student plays a different instrument and works with their peers towards achieving a single goal.

Cooperation between peers in the field of musical arts (cultivating music together in chamber ensembles, orchestras, choirs), the opportunity to develop musical interests and exchange experiences and ideas with peers and professionals is a sign of a genuine commitment to music. Thanks to these experiences and genuine joy derived from musical activities, adolescent music students begin to experience a fuller development of their musical identity (Lamont, 2002).

Musical and psychosocial development

Psychophysiological and physical changes in adolescence may have a significant impact on the learning process and can make it difficult for a peaceful and harmonious development to occur. However, one can observe that among musically gifted youth this is a period of a special *stabilization of musical abilities* and musical interests (Manturzevska & Kamińska, 1990). Among other aspects, it represents a period of intensive development of melodic and rhythmic memory (Lewandowska, 1978) and other hearing competencies. Furthermore, adolescents' skills associated with *musical sensitivity* and *emotional understanding* and *expression of music* increase (Schubert & McPherson, 2008). Within the sphere of *musical interests*, music starts to perform a particularly important role – it allows young people to relieve emotions, establish friendship with groups that identify themselves with a particular kind of music and experience a variety of feelings and emotions. *Personality features* of the most successful adolescents are those which are important as a basis for a continuous progress: emotional stability, consciousness and emotional and behavioral control (Bogunović, 2010b). Research findings concerning *value orientations* of adolescent musicians point out a preference for primarily introverted life style. They have tendencies towards self-actualization, esthetic experiences and acquiring new knowledge, as well as restraining from activities which include a group, society, or display of social power. In these orientations they significantly differ from their non-musician peers (Bogunović, Dubljević, Dubljević & Mirović, 2012). Adolescence is also a period of a search for new experiences in every sphere of life, and these experiences are a necessary step in the process of *identity formation* (Bardziejewska, 2005). Identity may develop primarily on the basis of individual human willingness to explore the world and fulfill personal needs and interests, and on the basis of social interactions, including received support. At this stage, new mediating variables, which strongly emphasize *individual growth*, can be detected: knowing strengths and weaknesses; self-promotion; learning how to play a game; social skills and restoring self-confidence (Subotnik & Jarvin, 2005).

Music education outcomes

The middle stage of the model is characterized by the teacher's focus on a student's adoption of technique, skills and learning the rules of the field. A gifted child is dedicated to the activity and invests time and effort in the highly valued practice (Bloom, 1985). Having analyzed the developmental achievements of the adolescence and the requirements of the *precision/perfectionism* phase, we are of the opinion that most important outcomes of the second stage of music education are:

- (1) *Knowledge and skills enhancing* (broadening the horizons of knowledge within music theory, history and literature; adapting to new and increased pedagogical demands).
- (2) *Performance skills and experience* (increasing the technical and performance competencies in the field of playing the instrument; extending artistic and stage competencies; developing a sense of responsibility for making decisions in the field of musical education).
- (3) *Strong motivational attitudes* (strengthening the passion for music as a form of art; psychophysical readiness to work hard and invest intellectual effort and increased attentiveness; increasing the readiness to play an instrument or deciding to change).
- (4) *Professional and social network* (expanding social competences through an extensive network of interpersonal relationships).
- (5) *General development* (deepening the beneficial impact of musical stimulation on non-musical areas of functioning, including the development of cognitive processes and attention which directly shifts into neuroanatomical changes, expanding the plasticity of selected functions of the brain; transitioning in a smoother way through the adolescence period in the psychophysical sphere with the stability and predictability of experiences resulting from musical education).

Higher music education: Integration or from expertise to artistry

Successful experiences and accomplishments in the above-mentioned periods of development may result in entry into the next phase of musical education. Late adolescence overlaps with the beginning of the last stage of musical education, i.e. conservatory or faculty of music. This stage is characterized by *integration*, which should be the culmination of dynamic interaction of musical, personal, social and environmental outcomes of the previous educational stages. It also opens the path for few ones to reach the stage of elite artistry or scholarly productivity in music which can bring creative novelty in the domain of music. The most important outcome of this period is known to be the conscious and deliberate choice of musical art as a professional activity and life passion since it is impossible to undergo development in the field of music without treating it as a genuine, personal passion.

Late adolescence (about 16–17 years of age) in the field of musical education coincides with the beginning period of artistic personality development, forming one's own ideas on musical interpretation and consolidation of musical identity (Jašlar-Walicka, 1999). The *integration* phase can last for the whole period of secondary music school and higher music education. A young person adept at the art of music usually achieves the highest level of their musical performance (Wroński, 1996), that is, expertise in their particular field.

Psychosocial and emotional outcomes

In the course of transition from a novice to an expert and beyond, factors of personality, ability and skill become increasingly or decreasingly important (Subotnik Jarvin, Moga & Sternberg, 2003). We would like to emphasize that psychosocial and emotional outputs arising from musical education at the threshold of adulthood primarily include:

- (1) *Personal/psychological* (formation of a mature identity in an environment that provides a sense of security and understanding of individual abilities and musical sensitivity; a formed personality in the scope of features necessary for taking up life tasks actively, including those tasks related to musical development; an autonomously formed motivation for the tasks important for the artistic and personal development; awareness of difficulties and pleasure associated with the selected professional activity).
- (2) *Social* (social growth based on an extensive and intensive relationship with the instrumental teacher and relationships with other individuals sensitive to the art of music; sense of identity and belonging to a particular social group of the musically gifted; growth in a musical environment, which gives one a sense of mental and physical assurance).
- (3) *Emotional* (emotional stability and a sense of understanding the challenges of the artistic environment; psychological resilience gained from facing difficult situations arising from the frequent requirement of public exposure, which transfers itself to other areas of life; awareness of comprehensive competences in different areas of the art of music).

Moreover, literature analysis (Kemp, 1996; Davidson, Howe & Sloboda, 2009) and observation of music school students can confirm that the *personal benefits of music education* also include: a higher level of sensitivity to all sensory experiences – not only in arts; a higher level of responsibility; tendency to introversion; higher levels of perfectionism; greater resistance to stressful situations; a higher level of perseverance and the ability to focus their attention for a long period of time on tasks which require intellectual effort; a higher level of creativity and plasticity of cognitive processes – resulting from a prolonged and comprehensive musical stimulation.

Educational/professional setting and implications

In the third stage, the gifted learners concentrate on acquiring an individual style and autonomy and strive for higher levels of expertise, guided by a highly competent teacher to whom they are emotionally bonded. In this phase, the gifted young person is eager to demonstrate his/her special knowledge and

skills and is looking for recognition and position among the performers in the field (Bloom, 1985). At the beginning of the phase of integration or artistry, the relationship between the students and their instrumental teacher assumes a special importance. Teachers are often changed, as students seek their *masters* – mature artists/educators with invaluable musical experiences. With their help, students often acquire a holistic understanding of a piece of music; they integrate their existing theoretical musical knowledge as well as technical and performance skills in their musical interpretations. It is very important that the educator, who is guiding the student at the end of their formal education, has a sense of responsibility, not only towards their specific musical education but also for the modeling of their artistic personality (Konaszkwicz, 1998). With regard to the relationship with parents, the most important thing in this period is the experience of becoming independent without losing the emotional bond (Bardziejewska, 2005).

This is the period of entering into an environment of professional musicians and taking up professional cooperation. Through gaining a certain level of expertise, young artists have an opportunity for socialization into the field of music profession and networking guided by master teachers, agents, and other gatekeepers (Jarvin & Subotnik, 2010). For a very few, there is a chance to reach the highest level of elite talent. Crucial mediating factors of the last stage of music talent development are summarized in the model of Subotnik and Jarvin (2005, 2010), and they are related to the professional status of young experts (recognition, opportunity to perform and financial independence, promotion through an agent), but they are also those which have to do with crucial capacities built up through many years of music tuition and experience (perseverance in good and bad times, intrinsic motivation, personal strengths, exuding self-confidence). Thus, there is a consensus among relevant authors in the field according to which persistence, inner motivation and resiliency remain crucial, as outstanding success and recognition may elicit jealousy and ungrounded and excessive criticism. Additional characteristics that this stage of artistry includes are creative risk taking and charisma which according to the opinion of gatekeepers (agents, critics, administrators) draw people to the artists because their presence is larger than life (Subotnik, 2004).

CONCLUSIONS

Relying on the stage theories of development, primarily that of Subotnik and Jarvin (2005), as a framework for integration and interpretation of empirical data gathered mainly in researches realized in specialized music education and practical experiences of psychologists in music schools, we presented an integrated overview of the most important outcomes of the particular and rare model of three stage music education for those gifted in music. We may say that there is a correspondence between main processes and features of

three level stage theories of development of the gifted and three stages music education. Summarizing the outcomes of education and its benefits for musical, personal and professional growth that are built up through three stages of development of musically gifted, we could state that long term, systematic, intensive activity of working with music influence development of general and specific personal, social and emotional dimensions. In addition, we may say that dealing with music is rewarding regardless of what professional path the musically gifted children and youngsters may later choose, namely for the subsequent functioning in non-musical areas. Accordingly, the specifics of musical education, as evidenced by its impact on the musical and non-musical spheres of life of children, adolescents and young adults/students have been introduced in this article. The wide scope of theoretical, empirical and practical data points out the benefits of specialized musical education for the gifted, which enables early stimulation and preserves conditions for complete development of future artists and professionals in a field of music. Indirectly, it is shown that this kind of education gives strong support and promotes acquiring of musical knowledge and skills and development of capacities to competences which leads to high levels of expertise and artistry.

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РАЗВОЈ ДАРОВИТОСТИ У ОКВИРУ ТРОСТЕПЕНОГ СИСТЕМА
МУЗИЧКОГ ОБРАЗОВАЊА У ПОЉСКОЈ И СРБИЈИ:
ИСХОДИ НА РАЗЛИЧИТИМ СТУПЊЕВИМА

Резиме

Чланак је теоријски и практично оријентисан и нуди образовне импликације за музичке педагоге и психологе музике. Основни циљ рада јесте да да преглед најважнијих музичких и развојних промена музички талентоване деце и младих, на различитим ступњевима тростепеног специјализованог музичког образовања. Теоријска основа чланка ослања се на теорије ступњевитог развоја даровитих са намером да укаже на усклађеност између ступњева развоја даровитости и специфичности фаза музичког образовања. Теоријске концепције представљају оквир за синтезу и интерпретацију емпиријских података и на пракси заснованом професионалном искуству психолога у музичким школама у Пољској и Србији. Обе земље, иако су културолошки различите по природи и карактеру традиционалне музике, имају веома сличан систем специјализованог/професионалног музичког образовања. Сем тога, чланак представља преглед широког оквира добробити, исхода и искустава ученика музике који представљају резултате високо стимулативне, систематске и подржавајуће средине учења музике. Чланак почиње уводом о систему специјализованог музичког образовања у Пољској и Србији и указује на то како специфичан систем образовање за даровите у овим земљама доприноси развоју на пољу стицања музичких знања и вештина, као и на исходима образовног система за лични, социјални и професионални развој музички даровитих, имајући у виду спектар позитивних искустава.

Кључне речи: специјализовано музичко образовање, музички развој, исходи музичког образовања.

Анна Антонина Ногай и Бланка Богунувич
РАЗВИТИЕ ОДАРЕННОСТИ В РАМКАХ ТРЕХСТУПЕНЧАТОЙ
СИСТЕМЫ МУЗЫКАЛЬНОГО ОБРАЗОВАНИЯ В ПОЛЬШЕ
И СЕРБИИ: РЕЗУЛЬТАТЫ НА РАЗЛИЧНЫХ ЭТАПАХ

Резюме

Статья отличается фундаментальной и прикладной направленностью, а ее содержание имеет значение для музыкальных педагогов и психологов музыки. Основная цель работы – дать обзор важнейших музыкальных и возрастных изменений талантливых детей и подростков, на различных этапах трехступенчатого специализированного музыкального образования. Теоретическая основа статьи опирается на теории ступенчатого развития одаренных детей и подростков, причем интенция авторов – указать на согласованность между этапами развития одаренности и специфическими особенностями этапов музыкального образования. Теоретические концепции представляет собой рамку для синтеза и интерпретации эмпирических данных, с одной стороны, и практического профессионального опыта психологов в музыкальных училищах Польши и Сербии, с другой. Обе страны, несмотря на ряд культурологических различий в отношении природы и характера традиционной музыки, отличаются весьма схожими системами специализированного/профессионального музыкального образования. Помимо этого, в статье предлагается обзор широкого спектра преимуществ, результатов и опыта учащихся музыкальных школ, которые являются высокостимулирующей средой для систематического обучения музыке. Во введении авторы знакомят читателя с системой специализированного музыкального образования в Польше и Сербии и указывает на то, каким образом специфическая система образования одаренных детей и подростков в двух странах воздействует развитию в сфере овладения музыкальными знаниями и умениями, а также как конечные цели образовательной системы отражаются на личном, социальном и профессиональном развитии музыкальных талантов, имея в виду спектр положительных опытов.

Ключевые слова: специализированное музыкальное образование, музыкальное развитие, итоговые цели музыкального образования.