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PROFESSIONAL COMPETENCIES OF MUSICALLY GIFTED AT THE END OF HIGHER EDUCATION IN MUSIC ARTS²

Abstract: The research is a continuation of a whole range of existing ones dealing with the outcomes of music education for the gifted. Results obtained up to now have pointed to weak “ecological validity“ of professional competencies acquired at the level of higher education in music arts and their limitation within the demands of labour market and working conditions in contemporary social circumstances. Using *qualitative methodology* our intention was to examine in more details the attitudes of those musically gifted towards the outcomes of music higher education and their professional perspective. Research *aims*: 1) to establish the assessment of students of music on the types and the level of (not)acquired competencies for work within six professional orientations existing in the labour market in Serbia (musical pedagogy, performance, creative work, work in the media, music production, work in popular music genres) and 2) to establish which jobs are considered (un)desirable by students of music arts and why. The *sample* consists of 71 students of undergraduate academic studies at the Faculty of Music Arts in Belgrade. Preliminary *results* have to a great extent confirmed previous findings, i.e. that studies provide knowledge and skills for “traditional” music professions (pedagogy and musical performance), while the acquired competencies for “new” music professions and informal music movements are minimal. Professional orientation is mostly oriented towards “safe” jobs along with the openness for other possibilities. The findings show that the choice of students “has shifted” towards realistic possibilities for employment, but that it has also been conditioned by the increase of insights into one’s own possibilities and interest in certain career orientation in music.

Key words: musical giftedness, higher education in music arts, competencies, knowledge and skills, professional perspectives.

Long-term development of giftedness goes through a number of phases determined, before all, by general development, as well as by specific development in the domain of giftedness, and acquisition of knowledge and skills, most often within three-level educational system, when musical talent is in question. A gifted child goes a long way

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from the moment his/her potentials are identified to the moment when high abilities, through the process of learning and practice, reach exceptional level, referred to as an expertise to grow into elite talent. Dealing with theoretical concept of development of (musical) giftedness, Subotnik and Jarvin, (Subotnik & Jarvin, 2005) talk about giftedness which is in its initial phases defined as efficient, but also as an overall development of abilities and competency in particular domain. During its middle phase of development, giftedness is gradually associated with advanced/early achievements in expertise. (Subotnik, 2004). Finally, we can see giftedness at adult age as scientific productivity or art, giving a unique contribution to certain field or domain. Therefore foundations of exceptional talent can be found in characteristics, competencies and expertise of an individual. As a consequence, the end of higher education in music arts of those gifted in music is also the moment when the process of expertise development ends and they should be able to continue their further independent development and integrate into the world of profession and employment. To what an extent is this demand fulfilled? Are young musicians ready for “real” life and are they in a position to make a balance between the level and the profile of their expertise and the conditions of professional labour market? How much do their plans fit into high expectations in the beginning of talent development? These are some of the questions we intend to find answers to in the research the paper reports about.

The notion of competencies has in the recent 20 years become a mark for “self-managed knowledge” enabling adaptation to professional and life demands after graduation at the last level of education. In the context of globalization process in the field of education, competencies have become a part of pedagogic paradigm of life-long-learning (Lisbon Strategy, 2000; European Commission, 2005). Different definitions of competencies have been established, but it is nevertheless clear that they refer to integration of knowledge, skills and attitudes, values or abilities, and majority of authors emphasize the application of competencies within a specific context (Hilden et al., 2010). Specific, “musical” system of competencies has indisputably been a consequence of adjustments to demands of labour market, imposing the need for higher education to seek for musicians with new transferable knowledge and skills. In Serbia, however, the link has in no field of professional education come fully to life.

It is known that traditionally established curriculum for music higher education is mainly oriented to classical art music, educating young talents for solo, orchestra or chamber performance, for work in different theoretical disciplines, most often in teaching, as well as for creative work. It is not a rare case that permanently high demands for exceptional (performing) skills are not justified in professional reality, having in mind that after graduation majority of young musicians get employed in schools where they work as teachers, requiring significant change of focus of their interests towards others, since until that point they were predominantly occupied by processes of their own advancement. (Bogunović and Stanišić, 2013).

Numerous musicians try to reconcile their own personal and professional aspirations and reality demands working at the same time as teachers (as a “second” choice) and actively playing solo music or performing in an orchestra or a chamber ensemble (Altweg, 1990; Bogunović, 2010; Gembris & Langner, 2006). Apart from dualism, another solution for

young musicians are alternative, informal forms of music profession (pop, rock, jazz, ethno music, music production, the media), they train and educate for out of school, in informal contexts (North & Hargreaves, 2008); these solutions require another type (again of exceptional) competencies and interests many of them were not prepared for during their long “training” in the domain of traditional approach to music education. In other words, the beginning of mature age, i.e. period of professional engagement is a moment when we start to reflect on the outcomes of education of musically gifted.

The issue of being trained for a variety of jobs within the profession of a musician has once again become a current issue, together with having transparent knowledge and skills and generic skills which can be applied in different jobs and life contexts. (Smilde, 2009). A research carried out in Germany has shown that the idea on transferability of knowledge into different fields of music profession has already come to life, having in mind that its results imply that more than 1/3 instrumentalists work as “freelance artists” (support in orchestras, independent projects, concerts in churches, chamber orchestras, teaching jobs, either privately or in a music school) and only partly they have a full time job, working in fields which are not related to music (cultural management, marketing, software development, graphic design, leading courses for work in the media, but also as a gastronomist or office workers). The research showed that only one string instrument player actually earns for life as a solo player (Gembris, 2006).

Consequently, a question is raised in what a segment and at what a level of music education different factors of development of musical, professional and personal competencies can give their key contribution to better transfer of skills crucial for professional practice. These, apart from basic knowledge, refer to communication skills, team work, conceptual skills (planning, creative thinking), personal skills and responsibilities and skills related to business world and environment. A research conducted at the sample of teachers working in specialized music schools has shown that there is a certain discrepancy between conceptually designed forms of competencies and what teachers assess as necessary (Bogunović and Stanišić, 2013). Results of another research dealing with comparative analysis of psychological, educational and professional aspects of musical education in Serbia imply that we are faced with educational system which is still traditional, with insufficient flexibility and innovativeness, not providing students with satisfying level of transferable skills and knowledge (Bogunović et al, 2012). There is an orientation still present “one job for a whole life”, reflecting certain rigidity and conservativeness of the system, which might be imposed by difficult social-economic circumstances and a need for a permanent job; on the other hand, it could also be conditioned by the low level of music culture in a social setting which does not stimulate demand for the type of competencies provided by the existing system of music education. We could talk about poor “ecologic validity” of professional competences acquired at higher education level and their limitations in regard to labour market needs and working conditions in modern social circumstances (Bogunović et al, 2010, 2011a, 2011b). Using qualitative methodology, we intended to investigate more thoroughly the attitudes of musically gifted students towards the outcomes of higher music education and their professional perspectives. This research expands line of the existing ones, which were dealing with the outcomes of music education for the gifted.

Research Methodology

Research *subject*, unlike a whole range of previous ones dealing with evaluation of higher music education outcomes (Bogunović et al, 2010, 2011a, 2011b, 2012; Bogunović, 2012) are qualitative evaluations of music students in regard to competencies they acquire at the end of their professional education and the reasons why they opt for certain jobs within music profession after graduation at academic studies. Our intention in the research we are presenting was to 1) to identify music students' attitudes concerning kinds and degree of (non)acquired competencies for working in the field of six professional directions which exist at the job market in Serbia (music education, performance, creative work, media, music production, popular music genres) and 2) to determine which occupation they consider as appealing (or not) and why.

The sample consisted of 71 students of undergraduate, i.e. bachelor academic studies at the Faculty of music arts in Belgrade, (69%) female and 22 (31%) male students. In regard to the year of study, the structure of the sample is as follows: 8 (11%) students of the first year, 15 (21%) third year students and 48 (68%) fourth year students. In regard two their two basic orientations, the number of students is rather balanced: 39 (55%) students from the vocal-instrumental departments (piano, string instruments players, wind instruments players, solo singing, multi-instrumentalist department) and 31 (44%) students from theoretical departments (music pedagogy, musicology, ethno-musicology, musical theory, composition, conducting).

The students filled a brief *Questionnaire*, designed for the need of the research, containing 7 open-type questions. First 6 questions refer to evaluation of knowledge and skills the students have acquired for six broad fields of work in music profession (pedagogic, performing, creative, work in the media, in music production and for dealing with "non-classical" music genres), subsequently specifying those they have or have not acquired. The seventh question in the *Questionnaire* refers to the jobs students do (not) want to be engaged in (assessment scale ranging from 1 to 3), followed by specifying an explanation why. The following professions/responses are offered: pedagogic work at school; work in the field, work on TV, radio, film; dealing with popular music/Estrada and studying another faculty/changing profession. *Data collection/* questionnaire distribution was carried out during a teaching class within the course *Pedagogy* in academic year of 2012/2013 and it lasted for 30 minutes. *Data processing* according to qualitative analysis of contents was conducted in two steps and the data are represented by frequencies/percentages according to the categories formulated through content analysis.

Results

Estimation of competencies acquired at the end of the third educational cycle

In regard to the estimation of the level of competencies acquired for certain jobs within music profession, the results are in accordance with the findings of previous research. The largest number of students consider that they acquire knowledge and skills for pedagogic work (73%) and performance (65%), and significantly lower level of competencies for creative work (28%) work in the media, (21%), while the level of competencies for "non-classical" genres (17%) and for work in music production (13%) is

assessed as markedly lower. What seems to be new for us and could have practical implications for the practice of higher music education is specified evaluation of students in regard to knowledge and skills they acquire for all six fields of professional work they are educated for.

When the relation between the acquired knowledge and skills for *pedagogic work* is in question, it can be seen (Table 1) that theoretical knowledge in pedagogy, teaching methodology and other subjects is more represented in the group of acquired competencies, while practical knowledge and skills are evaluated as something which is to the highest extent absent from education for pedagogic work. It is interesting that students consider that they have acquired skills of communication with children, while they think that they have not acquired skills of personal presentation, which is stated as one of the key competencies within transferable knowledge and skills.

Table 1 Knowledge and skills for pedagogic work acquired during higher education in music arts (student evaluation)

Following knowledge and skills acquired	f	%	Following knowledge and skills not acquired	f	%
Theoretical knowledge and skills in pedagogy, teaching methodology and other subjects	27	38	Practical knowledge and skills	25	35
Communication skills – with children and independent presentation	11	15	Personal skills (presentation, organization, planning, efficiency, self-confidence)	5	7
Skills of knowledge transfer/teaching	3	4	Elaboration and resolution of concrete problems arising in practice, pedagogic practice	3	4
Skills and speed of reading sheet music	2	3	Being familiar with broader literature	1	1
Organizational skills	1	1			

N=71

Evaluation of students in the domain of *performance* mainly refer to various types and levels of music skills, regardless of whether they are acquired during schooling or not and their number is relatively harmonized (Table 2). The group of acquired is undisputedly dominated by the skills or instrumental (technique, dynamics, phrasing, interpretation) and public performance (development of confidence and techniques of dealing with stage fright), followed by the skills of preparation and practice (time organization, working habits, preparation for work, individual and original approach to the piece of music, independent preparation and self-criticism) and stylistic accuracy. It is interesting that almost the same categories of responses appear both in the group of acquired and in the group of non-acquired skills – these are, before all, the skills necessary for public performance and preparation, indicating that students had individual and different experiences during their studies.

Table 2 Performance knowledge and skills acquired during higher education in music arts (student evaluation)

Following knowledge and skills acquired	f	%	Following knowledge and skills not acquired	f	%
Skill of instrumental performance of classical music	17	24	Practical skills, lack of knowledge application due to the lack of public performances	14	20
Preparation for public and stage performance	12	17	Skills of preparation for public performance – behaviour on a scene, scene movement and acting, as well as skills for stage fright control	7	10
Skills of preparation and practice	6	8	Skills of reading notes on sheet music and correpetition	4	6
Skills for chamber performance	3	4	Skills of improvisation and composing	2	3
Differentiating between various styles characteristics and performance according to style features	3	4	Interpretative skills (work on interpretation)	1	1

N=71

In regard to acquisition of knowledge and skills related to *creative work*, even 63% of students responded that they had not acquired these competencies, while relatively little number of students specified those they had acquired as opposed to those they had not acquired (Table 3). Stated knowledge and skills predominantly refer to the narrow field of composing and/or writing scientific papers. Such a result is not in favour of quality of faculty education aiming at nurturing, before all, future musicians – artists in the field of performance; on the other hand such a finding might have resulted from the way students of performance departments actually understood the question, considering that they might associate creativity with composition department. Nevertheless, such a finding indicates that creativity is seen as a narrow field, not directly associated to music performance.

Table 3 Knowledge and skills for creativity acquired during higher education in music arts (student evaluation)

Following knowledge and skills acquired	f	%	Following knowledge and skills not acquired	f	%
Skills of creating compositions, writing melody examples, improvisation, orchestration, interpretation	8	11	Skills of composing	4	6
Understanding of music in a broader sense, theoretical knowledge and skills in the domain of harmony and counterpoint	7	10	Skills of improvising	3	4
Skills of writing seminar and scientific-research papers	6	8	Practice	1	1
Development of potentials (inner hearing, creativity)	2	3			

N=71

In regard to competencies for work in the media a large number of students responded that they had not acquired this type of competency (73%), which, again, can be connected to the fact that for the students studying according to many study programs, having in mind the current curricula, this type of knowledge and skills is not planned, i.e. it is not a part of their study programs. One of the consequences of such planning is that performance oriented students, and they form majority, have limited possibility to get employed in the fields which are not performance related. Analysis of qualitative responses shows that 21% of students consider that they have acquired such type of skills (Table 4), stating professional knowledge acquired during courses for certain educational profiles; they also stated that there is planned practice for training, but that it is not sufficient. Similar answer was acquired when music production is in question, obviously classified by students within the same category of work in the media. The total of 13% of students think that they have acquired knowledge and skills within theoretical courses (9%), while practice is minimally (1%) or not at all represented (4%).

Table 4 Knowledge and skills for work in the media acquired during higher education in music arts (student evaluation)

Following knowledge and skills acquired	f	%	Following knowledge and skills not acquired	f	%
Basic theoretical knowledge (music and the media, technology of sound recording)	8	11	Practical knowledge and experience	9	13
Production and post-production skills (selection of music contents, presentation of a certain topic, stage fright management)	5	7	Skills of expressing oneself – vocabulary, diction	2	3
Practical skills acquired through becoming familiar with the work of music editor on a national TV station	3	4	Body posture and body language	1	1
Communication skills	2	3			
Foreign language competence	1	1			

N=71

There is a small number of students who consider that they have acquired knowledge and skills related to “non-classical” music genres (17%) and the responses they have given answering the open question indicate that these skills actually refer to competencies mostly acquired during theoretical courses (7%), and students think that they can apply them in dealing within music in an informal context or it might be that we are dealing with other musical skills, like, e.g. playing music by ear, vocal techniques and improvisation (3%). Another source of experience refers to random cases of jazz music practice within chamber music (3%) or a musical (3%). Once again we are facing the fact that not all directions of dealing with music are anticipated as courses at all study programs, so that acquisition of certain competencies is left to informal context of dealing with music or circumstances and enthusiasm of individual teachers and interests of students.

Professional perspective of musicians

Students expressed their opinions on their plans and perspectives for dealing with their profession after graduation, opting for one of 9 offered fields of work: pedagogy, performance (solo and chamber orchestra/orchestra/choir), creative work, scientific work, work in the field, work in the media (TV, radio, film), popular music/Estrada and studying another faculty/changing profession. Frequencies and percentages of student responses are shown in Table 5. Explanations of their intentions were given within open questions, stating arguments for and against.

The analysis of responses of students on the desired direction of development of their professional career has shown somehow unexpected order of “popularity” (Table 5). Namely, within the studies primarily art/performance oriented where students are at numerous instrumental departments prepared for solo careers, it seems a bit unexpected to find that their choice of dealing with *pedagogic work* is in the first place (68%) and that there is a significant number of students who leave this option as a possibility (25%). It is beyond dispute that this is the first choice for those students at theoretical departments, who are directly oriented towards teaching profession. This is certainly a profession offering a secure job, even though it is not always clear to what an extent it is actually desirable. Experiential analysis has shown that such a choice has to an extent a character of being “forced upon”, due to limited possibilities for solo instrumental career, which has always been estimated as the best possible choice of profession.

However, the reasons students state explaining their choice of pedagogic profession as the most desirable one are mostly of intrinsic nature: affinity to knowledge and experience transfer (35%), affinity to work with children, altruistic motives (32%), followed by the affinity to the profession itself, a desire to become a teacher, experiencing the job as creative and interesting one, taking responsibility (18%) and confidence of students that they have adequate skills and knowledge acquired during schooling, as well as standpoint that this is the job which contributes to improvement and systematization of one’s own knowledge and experience (18%). There is significantly smaller number of reasons stated for restraining from opting for the job in school, and they are primarily related to the shortcomings of pedagogic profession (limitedness of the system, time-consuming, a lot of responsibility, an impression that it is not challenging, low salaries, difficult to get employed – 8%) or to personal motives (lack of patience for children, lack of practice – 3%).

Table 5 Professions students intend to deal with after graduation

	Yes f (%)	Maybe f (%)	No f (%)	Data missing (%)
Pedagogy	48 (68)	18 (25)	5 (7)	0
Performance (chamber ensemble, choir, orchestra)	41 (58)	17 (24)	13 (18)	0
Work on TV, radio, film	38 (54)	20 (28)	12 (17)	1 (1)
Performance (solo)	26 (37)	17 (24)	28 (39)	0
Creative work	19 (27)	29 (41)	22 (31)	1 (1)
Popular music/Estrada	16 (23)	25 (35)	29 (41)	1 (1)
Studying at another faculty	14 (20)	26 (37)	29 (41)	2 (3)

Work in the field	9 (13)	25 (35)	34 (48)	3 (4)
Scientific work	6 (9)	24 (34)	39 (55)	2 (3)

N=71

Performance in a chamber ensemble/orchestra/choir is in the second place when choice of desired profession of students is in question. The reasons for such a choice are mostly of inner nature and their number is significantly higher as compared to those against the option. Namely, students who have been dealing with playing music in a group show affinity to work and performance in a group, cooperation with colleagues and conductors, conducting and choir singing (61%); they consider it offers greater chances for success and earnings than solo performance, as well as possibilities for travel and friendship (10%), it is easier than solo performance (lower pressure, being less isolated – 4%), while, on the other hand, it offers possibility for creative development (creative expression, nurturing of patience – 3%). Students' reasons for not being inclined to group performance are personal: they do not like working in a group (7%), they consider they do not have enough knowledge and skills, in spite of the fact that according to their education they are instrumentalists or graduating theoretical department (4%) or group work conditions are not suitable for them (group tension – 3%) or organizational aspect (too many obligations, difficulty to fit in – inconvenience – 3%).

Work on TV, radio or film is in the third place of “popularity” list. The analysis of students responses shows that the professions in this domain are, before all, attractive because they are interesting and dynamic, opening up possibilities for contact with other people, addressing the need to be in the limelight and centre of attention (24%), as well as because they are challenging, opening up possibilities for gaining new experiences, skills and knowledge on music and in general, creative work and creativity, and promote interdisciplinary approach to arts (24%). Students think that the media are important generally, as well as specifically – for promotion of music (4%); at the same time they are profitable – good salaries and other numerous possibilities (4%). In other words, the reasons and motivation of students is predominantly intrinsic, and they think this is a new field for them, offering possibility for dynamic job and personal development.

The fourth place on the desirability scale belongs to *solo performance*, which is “slightly” surprising. Only a bit more than 1/3 of the subjects want to develop solo career, while 2/3 of them want to work in music or general education (Table 5). What would be expected is a trend in an opposite direction, especially having in mind the amount of time, energy, effort and work invested during schooling in practicing and preparation for performances of different level of importance. Students who plan solo careers are mostly guided by affinity towards performance and playing music, towards the scene and playing music in front of an audience (27%) (“I like it, I want it, this is my dream, it relaxes me...”) or they are led by their desire for personal development and realization, creative expression and passing emotions to others (4%). They consider that solo career leaves space for individuality, independence (4%) and it is a way to prove oneself and to prove oneself to others (3%). In other words, this group of students is clearly inclined to those aspects of solo performing profession which are challenging and bringing along great deal of intrinsic wellbeing and personal development what a performer is in a position to reach the mentioned aims. On the other hand, another group of students (35%) have stated

personal reasons as negative ones, rejecting them from opting for solo performance as their future profession. They talk about great amount of stress and stage fright, lack of self-confidence, not being able to enjoy performances, not finding oneself in it, not being ready to practice. Some of them hold that they are not adequately educated (theoretical department, the lack of necessary knowledge and skills, in spite of the fact that they attend instrumental department – 10%). They also state reasons related to the nature of the job (lack of perspective, insecure earnings, “stiffness” – 4%).

Creative work as a professional option is definitely desired by 27% of students (the option maybe is chosen by 41%), positioning this choice of profession in the fifth place. It is clear that by creative work students mean composing, less often making instruments or writing textbooks. As reasons for their choice they state creative expression (20%), existence and development of abilities and experience in creative work (6%), as well as effect it has on environment and society (“it is interesting to see how people react; this is something remaining after you”), creating something new and improving old (6%). Reasons for negative attitude towards creativity as a professional choice are the following: lack of necessary knowledge and experience (17%), unattractiveness, i.e. they do not find themselves in the domain (8%) and they think they are not creative enough (8%).

Dealing with *popular music and Estrada* is the sixth choice of students of final years of higher music education. The reasons for opting for a profession within this music orientation are primarily guided by the possibility to make earnings (18%) and personal affinity and characteristics (“I like, I am interested in it, it is interesting, etc”; “I am a born entertainer, I play in a band; It relaxes me – 11%), as well as a desire for improvement of knowledge and skills (possibility for improvisation, getting to know other types of music – 3%). Negative reasons refer to the following: lack of interest, unattractiveness (15%), personal features and limitations (“I would not like to be a public figure; This is not for me; I have stage fright; I do not see myself in it” – 7%). Negative attitude towards Estrada is also present (“Estrada is a bad form of playing music, it does not have artistic value” – 4%), as well as the positive attitude towards classical music (“It gives more opportunities and stimulates more intellectually” – 3%).

Studying at another faculty which would mean the change of professional orientation or at least doubling it, was chosen by 20% of students, while 37% of them opted for *maybe*. Such a high number of students who do not see their “place” in music after 10 – 14 years of education which should have led them to high levels of professional and personal competencies is a rather intriguing finding. The existing data gathered on the sample of adolescents, secondary music school students imply that even at the end of this level of schooling, 24% of students state that they will study/deal with something else (Bogunovic, 2010). In other words, we are facing constantly present, significantly high grade of abandoning music as professional orientation. The question is what is the reason for such a decision of secondary school students and/or university students? University students encompassed by our research opt for another faculty, because they have the need to develop further or to gain broader education, as well as to broaden up and fulfil their present knowledge and skills (14%); they also state that they are interested in other things, apart from music (13%), while only 1 of them mentions being dissatisfied with the

faculty of music arts. Reasons of students supporting their choice not to change profession and study another faculty refer to the following: lack of interest (15%), desire to start with work as soon as possible and to improve one's skills in the field of music (6%), as well as the lack of courage, self-confidence and will ("I would like to, but I have no strong will"; "I can hardly graduate from this faculty" – 6%), and the impression that it is a loss of time and money they do not have (6%). The students who have not clearly specified their standpoint (answer *maybe*) state that they would be interested if it fitted into music and work (10%), even though there are those who would enrol at another faculty if music disappointed them (1%). Students mentioned the following faculties which they might be interested in: Faculty of drama art or another art faculty (3), Faculty for sports, having in mind the fact that they spend a lot of time sitting (1), psychology (1), foreign languages (3), journalism (1), Faculty of law (1), Faculty of political sciences (1), dentistry (1), tourism (1) or management in arts (1). It is interesting that there are students (4) who used to study or who have already graduated from another faculty.

Work in the field is a part of work in majority of cases carried out by ethno-musicologists when collecting ethno-musicology material where it "is still living" (songs, instrumental performance, dance), so that many students are not completely familiar with this way of work. What they see as attractive is that such work is interesting, opens up possibilities for new discoveries, research on new places and people (15%), while negative choice is guided by the lack of interestedness (17%), lack of information, knowledge and experience (13%).

Scientific work is least desirable, positioned at the last place, which is expected, having in mind that undergraduate studies are primarily oriented towards artistic creativity and performance and musical theory and pedagogy, while dealing with scientific work is mostly related to musicology and ethno-musicology. Stating the reasons for dealing with scientific work students mostly talk about it being interesting, useful and leading to new knowledge, thus contributing to development of science (14%), as well as about its contributions to personal development (development of intellectual abilities and thinking processes, expanding of knowledge and gaining deeper insights into a subject – 6%). Those who do not want to deal with scientific work mention lack of interest (17%), lack of knowledge and experience (7%) and negative attitude ("Scientific work seems too theoretical, boring, passive, meaningless and uncreative; Too much thinking" – 8%), as well as lack of personal features necessary for dealing with science ("Lack of patience, lack of interest in dealing with details and persistence; Lack of affinity to analyse and transform findings into written form" – 4%).

Concluding remarks

Preliminary results have to a great extent confirmed previous ones, i.e. that studies provide knowledge and skills for "traditional" music orientation (pedagogy and music performance), while the acquired competencies for "new" jobs in music industry and informal music movements are of significantly lower level. Namely, majority of students consider that they acquire knowledge and skills for pedagogic work (73%) and performance (65%) and significantly lower level of competencies for creative work (28%) work in the media, (21%), while the level of competencies for "non-classical" genres (17%)

and for work in music production (13%) is assessed as markedly lower. Outcomes of education are closely connected with study programs and there is certain rigidity in defining the fields of education and interests, so that students acquire knowledge and skills primarily in their own field of dealing with music, resulting in narrowing their later possibilities for employment. In other words, there is no permeation in study orientations and they are not interrelated. Pedagogic practice is poorly represented, as well as performance practice. Their representation depends on the implicit pedagogic concept and the strategy of teachers and enthusiasm/interests of students. In regard to acquisition of knowledge and skills for creative work, 63% of students responded that they had not acquired these competencies; furthermore the stated knowledge and skills refer mostly to the narrow field of composing and/or writing scientific papers, implying that creativity is narrowly understood and that students do not associate it with music performance. When competences for work in the media are in question, a large number of students responded that they had not acquired this type of competency (73%), which is in significant discrepancy with its high position as a choice of work domain as desirable future professional orientation.

According to the analysis of students' responses on desirable orientation of development of their professional orientation, slightly unexpected order of "popularity" is established. In other words, in regard to studies primarily oriented towards arts and performance, preparing students at numerous instrumental departments for solo carrier, the first position of dealing with pedagogic work as a choice for future profession seems to an extent unexpected, followed by performance in a chamber ensemble/orchestra/choir in the second place, while the third place belongs to work on TV, radio or film. Pedagogic vocation is certainly professional orientation within which a secure job can be found, although it is not always clear whether it is at the same time desirable. However, the reasons students state as those in favour of pedagogic profession as the most desirable one are intrinsically motivated, while negative reasons are related to the shortcomings of pedagogic profession. The choice of chamber music playing is mostly associated with affinity to group performances, cooperation with colleagues and conductors, conducting and choir singing; at the same time, students estimate it is also easier and offers greater chances for success and income than solo performance. Potential choice of work on TV, radio or film, which is one of the more recent professions which has appeared in the labour market, and its rather high position – among top tree professions – is slightly surprising; on the other hand, it is clear what makes it attractive: being interesting and dynamic, opening up possibilities for contacts with people and to be in the centre of attention, being challenging and providing opportunities to acquire new experience, skills and knowledge on music.

According to the level of expressed preference solo instrumental performance is on the fourth place, which is a surprising finding. Only slightly more than 1/3 of the subjects want to develop solo career. What would be expected is a trend in an opposite direction, especially having in mind the amount of time, energy, effort and work invested during schooling in practicing and preparation for performances of different level of importance. In other words, the group of students clearly inclined to solo performance career accepts challenges. When a performer is able to reach mentioned aims, they reward him/her with great intrinsic wellbeing and personal development. As opposed to this group, another

one, not smaller group of students also states personal reasons as negative ones, rejecting them from opting for solo performance as their future profession (great amount of stress and stage fright, lack of self-confidence, not being able to enjoy performances, not finding). On the one hand, such a finding can be explained by students' choices getting closer to real possibilities of employment, as well as being aware of their own abilities and interests in this type of career in music. On the other hand, higher music education curriculum "is living in the past", favouring solo vocal-instrumental performance and setting high artistic level as a standard which is not "within the reach" of all of the students.

The rest of choices are creative work, associated mostly with composing, followed by dealing with popular music/Estrada, which is the only primarily extrinsically motivated choice. The choice of changing faculty, i.e. profession is on the seventh place, represented in rather high level (20%), making us wonder about the reasons leading students to after 10 – 14 years of education which should have provided them with advanced levels of professional and personal competencies to choose or think about something else. Research findings point out to the need for further development and broader education, as well as for broadening up and complementing knowledge and skills and interests in other things, apart from music. Students' evaluation has positioned work in the field and scientific work in the last two places. They are mostly related to scientific study programs. As a consequence, small number of students opted for them.

Research findings clearly show that professional orientations of students „have shifted“ towards the field of reality, i.e. they are, on the one hand, conditioned by the possibilities for employment, as well as by realistic consideration of one's own abilities, interests and readiness for personal development, on the other. What is also undisputable is that the reasons behind the choice of any other professional orientation (except dealing with popular music/Estrada) are primarily intrinsically motivated, regardless of whether they are related to being dedicated to the subject of study or to personal features, confirming the intrinsic nature of dealing with music which is constantly present from the very beginnings of dealing with music. Intrinsic orientation has only changed the domain and profile of tasks it is dedicated/oriented to and the level/depth of personal involvement. System/context in which dealing with or planned engagement in music takes place is changing, while its nature remains the same. As a consequence, the choice of another profession/studies is "guided" by the desire to broaden knowledge and experience, even if it is not directly in music domain. In other words, spontaneous selection takes place permanently and the reasons behind it should be searched for, before all, in the broadness music students "long for" or the narrowness of music education they have been trying to overcome.

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