

# **EVALUATING OF THE MUSICAL ABILITIES IN FUNCTION OF EFFECTIVE MUSIC TEACHING**

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**ISLAM AIDA**

**LESKOVA ZELENKOVSKA STEFANIJA**

# Introduction

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- One of the key characters of the teacher in the process of education is to motivate the students to be interested in different areas;
- The aim of the study programs in educational faculties is to develop competences and skills of future teachers for each subject area separately.
- There are different definitions regarding the competencies which are mainly profiled through three important dimensions: professional, pedagogical-didactic-methodical and working dimension.

# Music education

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- To study the subject of music education, specific competencies are required (performing, music perception, musical creativity) that relate to the musical aptitudes and the potential for achievements in music;
- The musical abilities of the future teachers represent the basic prerequisite for absorbing the knowledge and skills in music courses;
- Worldwide, standardized tests are carried out to evaluate the musical aptitudes that are a synthesis of innate predispositions and acquired experience.

# The aim of the paper

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- Testing the musical abilities of students in order to achieve great educational benefit through optimization of music education.

# Sample population

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The students at the UKIM Faculty of Pedagogy "St. Kliment Ohridski" in Skopje, R. North Macedonia

- Academic year 2018/2019

- N=50

# Method

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- Advanced Measures of Music Audiation (AMMA) test of Edwin E. Gordon
- Standardized test for evaluating the musical competencies that does not require prior musical knowledge from the part of the respondents;
- Gives insight into musical aptitudes and musical achievements.

# The goal of Gordon Institute for Music Learning

- Advancing musical understanding and individual's musical potential through audiation;
- Supporting the interactive learning community with opportunities for music and professional development;
- Improving potentials and achievements in musical learning based on musical thinking and understanding.

# The test's mode:

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- 30 pairs of musical statements performed by a synthesizer and recorded on a cassette tape;
- Task: discriminating between statements in each pair whether the items are the same or different tonally and rhythmically;
- Duration of the procedure - about 15 minutes.



# Answer Sheet

KEY  
1 2

**Practice**

	Same	Tonal	Rhythm
1	c S	c t	c f
2	c S	c t	c f
3	c S	c t	c f

**Begin**

	Same	Tonal	Rhythm
1	c S	c t	c f
2	c S	c t	c f
3	c S	c t	c f
4	c S	c t	c f
5	c S	c t	c f
6	c S	c t	c f
7	c S	c t	c f
8	c S	c t	c f
9	c S	c t	c f
10	c S	c t	c f
11	c S	c t	c f
12	c S	c t	c f
13	c S	c t	c f
14	c S	c t	c f
15	c S	c t	c f
16	c S	c t	c f
17	c S	c t	c f
18	c S	c t	c f
19	c S	c t	c f
20	c S	c t	c f
21	c S	c t	c f
22	c S	c t	c f
23	c S	c t	c f
24	c S	c t	c f
25	c S	c t	c f
26	c S	c t	c f
27	c S	c t	c f
28	c S	c t	c f
29	c S	c t	c f
30	c S	c t	c f

↑ FEED THIS DIRECTION

**IMPORTANT:**  
 1 LINE NO. 2 PENCIL ONLY 1  
 ● EXAMPLE: c S c t c f  
 ● ERASE COMPLETELY TO CHANGE

ADVANCED MEASURES OF MUSIC AUDIATION · Edwin E. Gordon

NAME \_\_\_\_\_  
 SCHOOL \_\_\_\_\_  
 STATUS \_\_\_\_\_

Scores		
T <sub>1</sub>		
T <sub>2</sub>		
R <sub>1</sub>		
R <sub>2</sub>		
Tonal		
Rhythm		
TOTAL		

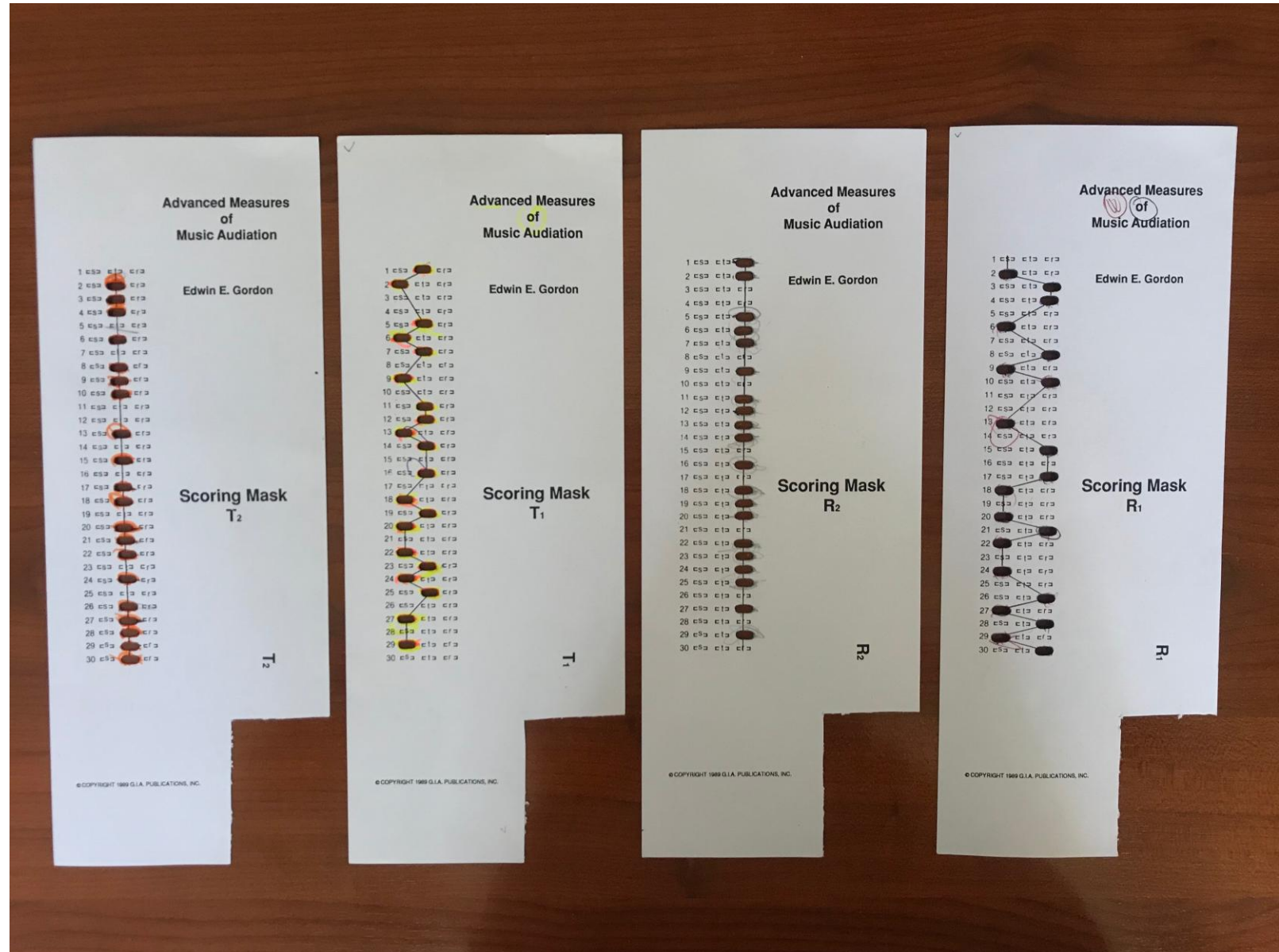
RS	PH

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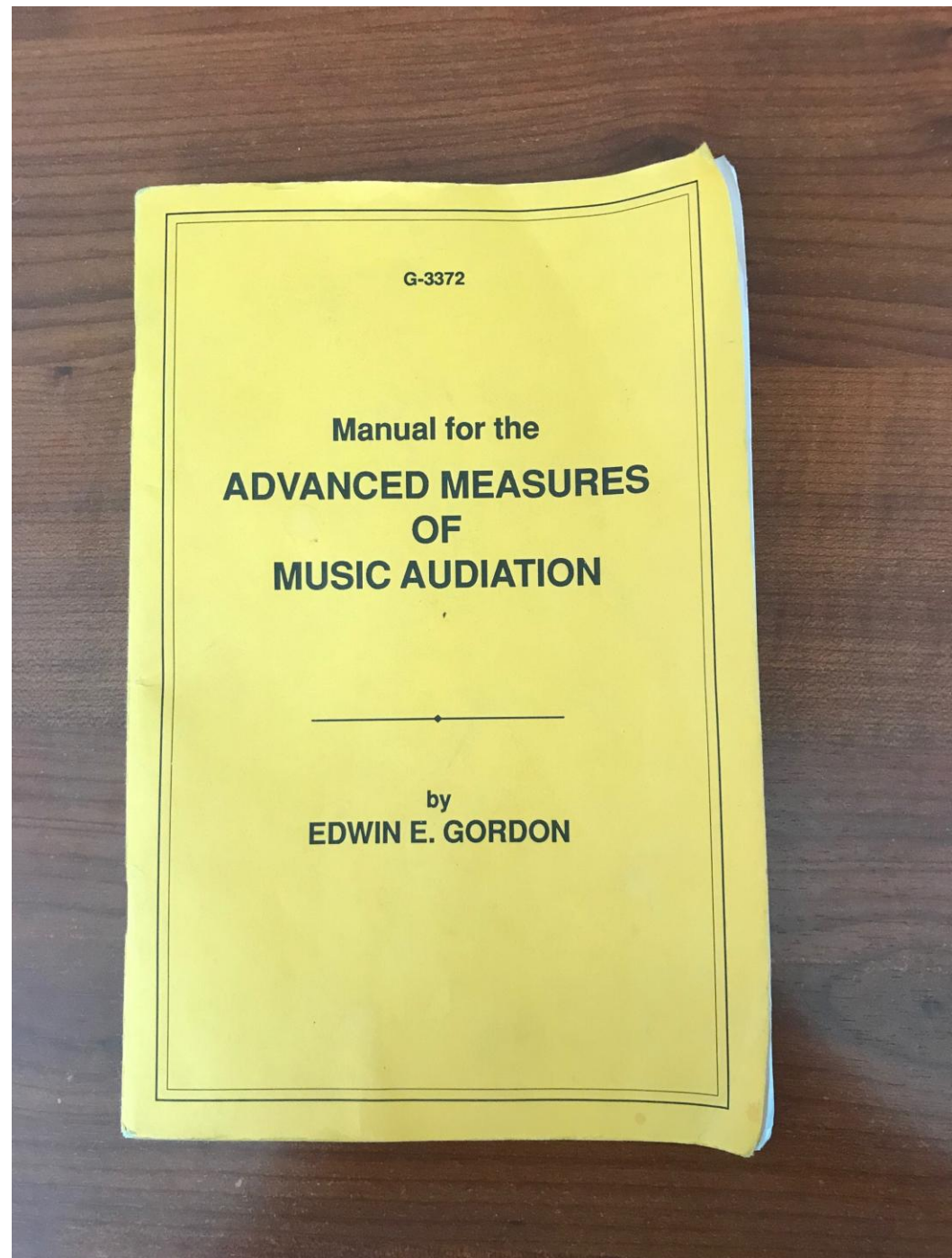
# Scoring masks:

- Two sets for deriving the Tonal raw scores

- Two sets for deriving the Rhythm raw scores



# Manual for AMMA



# FINDINGS

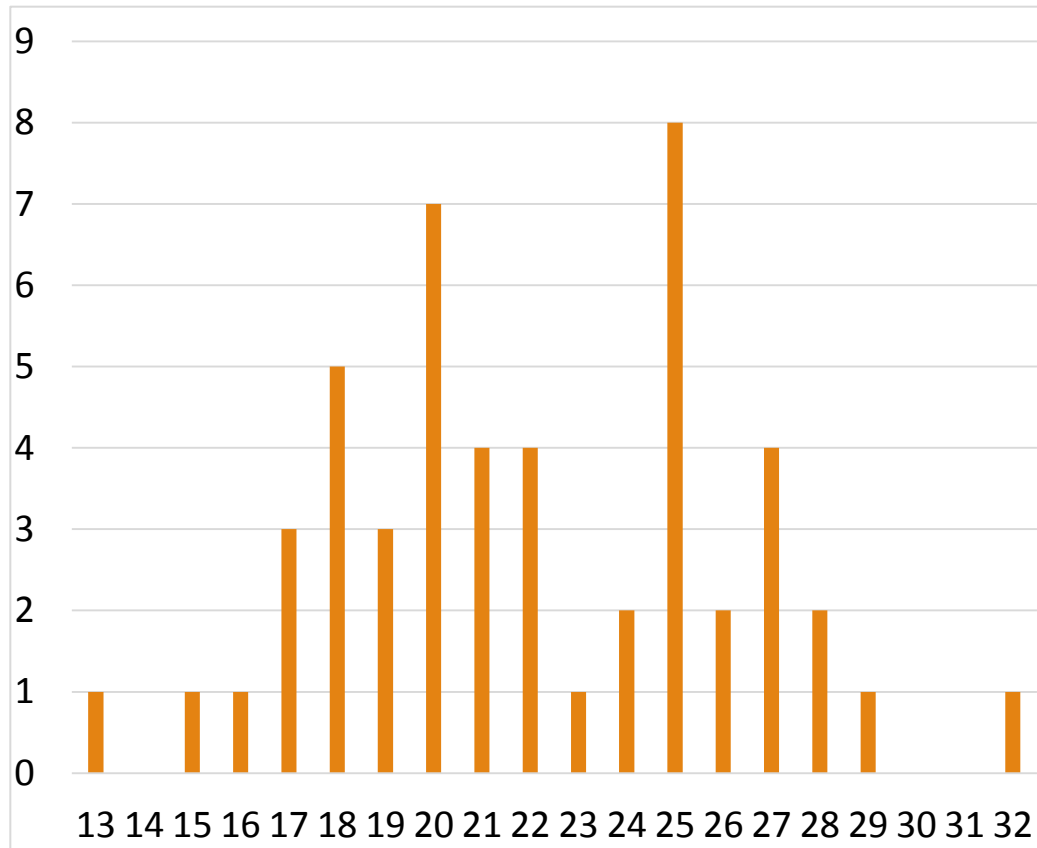
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## Frequency Distribution of Tonal Row Scores

<b>From (≥)</b>	<b>12</b>	<b>13</b>	<b>14</b>	<b>15</b>	<b>16</b>	<b>17</b>	<b>18</b>	<b>19</b>	<b>20</b>	<b>21</b>	<b>22</b>	<b>23</b>	<b>24</b>	<b>25</b>	<b>26</b>	<b>27</b>	<b>28</b>	<b>29</b>	<b>30</b>	<b>31</b>
<b>To (&lt;)</b>	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32
<b>Count</b>	1	0	1	1	3	5	3	7	4	4	1	2	8	2	4	2	1	0	0	1



## Distribution of Tonal Test (RS)



- Compared with the scores of Gordon (max 40), there is lower values (peak around 25).

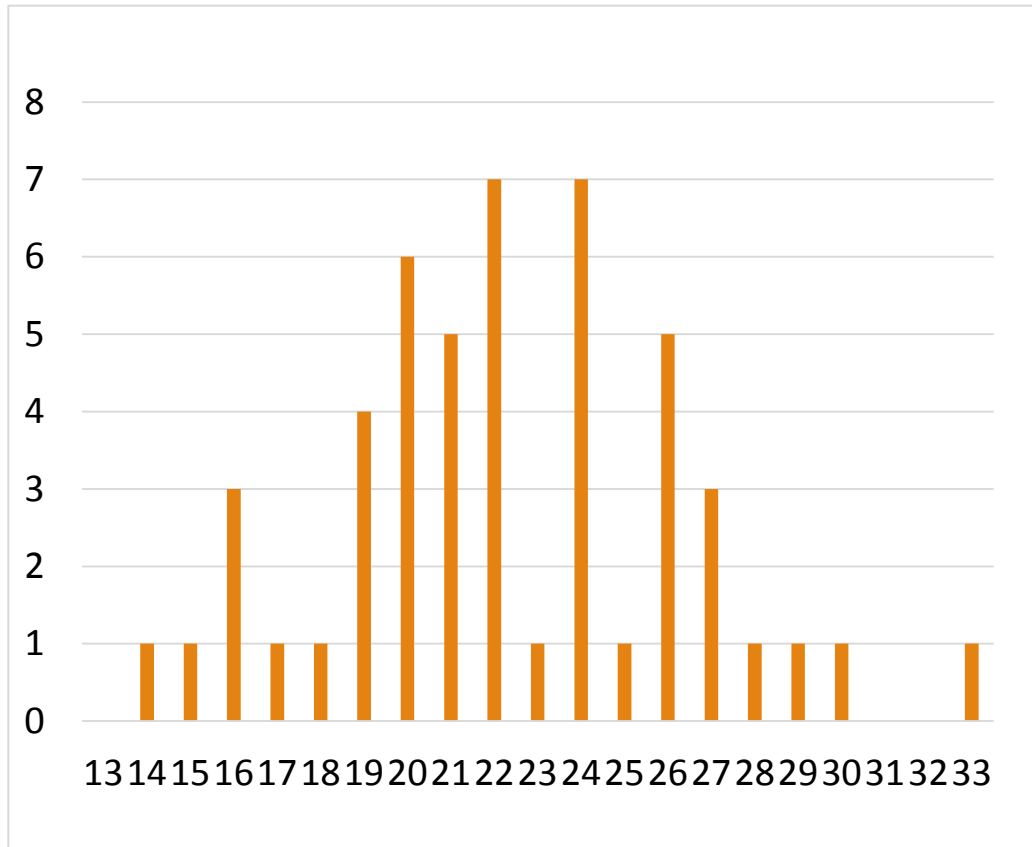
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## Frequency Distribution of Rhythm Row Scores

<b>From (≥)</b>	<b>12</b>	<b>13</b>	<b>14</b>	<b>15</b>	<b>16</b>	<b>17</b>	<b>18</b>	<b>19</b>	<b>20</b>	<b>21</b>	<b>22</b>	<b>23</b>	<b>24</b>	<b>25</b>	<b>26</b>	<b>27</b>	<b>28</b>	<b>29</b>	<b>30</b>	<b>31</b>	<b>32</b>
<b>To (&lt;)</b>	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33
<b>Count</b>	0	1	1	3	1	1	4	6	5	7	1	7	1	5	3	1	1	1	0	0	1

# Distribution of Rhythm Test (RS)

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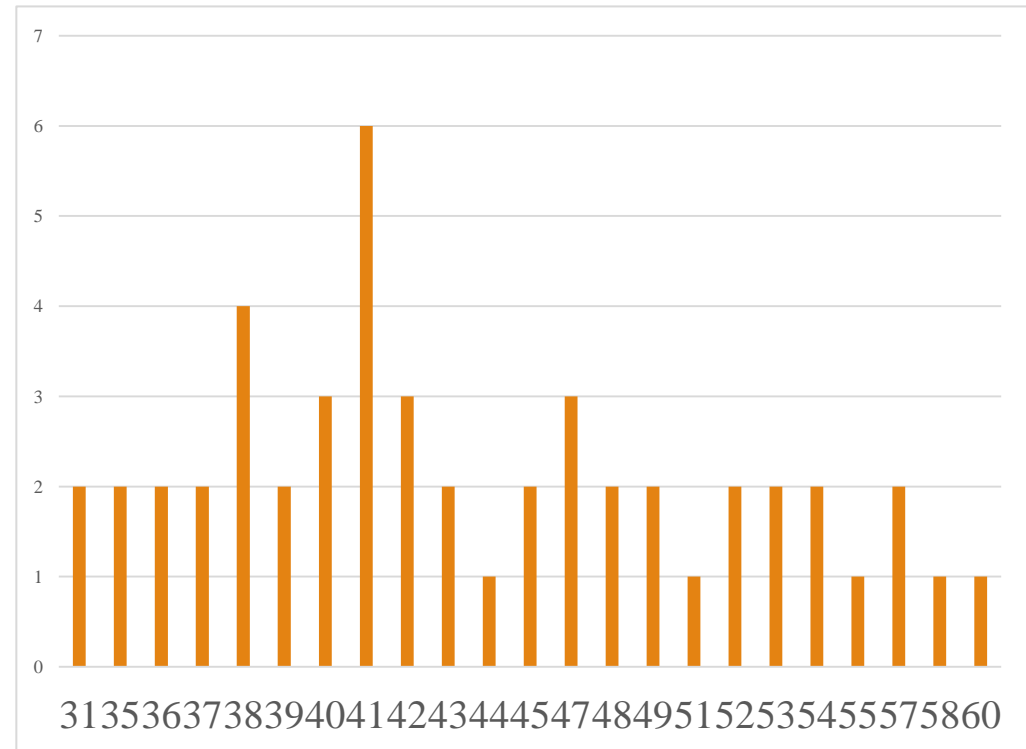


The results from the rhythm test (peaks on 22 and 24) are lower than Gordon scores (40).

# The Distribution of Total AMMA Test RS

- The concentration of data - among the 38 to 41;
- The approximate range is lower than Gordon scores (max.80).

Frequency Distribution of Total Row Scores									
From (>=)	31	37	40	42	45	48	51	54	57
To (<)	36	40	42	45	48	51	54	57	60
Count	4	8	10	9	4	4	6	3	2





Gordon's aptitude Level of musical skills in percentages:  
low (0-20%), medium (21-79%) and high level (80-100%)

Aptitude Level	Tonal	Rhythm	Total
Low (0-20%)	22 44%	17 34%	23 46%
Medium (21-79%)	27 54%	32 64%	27 54%
High (80-100%)	1 2%	1 2%	0

The comparison shows that the relation between the low and the high aptitude level of musical abilities in all parameters is disproportionate in favor of the middle level.

# DISCUSSION and CONCLUSION

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- Student's previous music education:
  - 29 (58%) completed a gymnasium;
  - 21 (42%) secondary vocational education;
  - almost half of students had no continuity in music during their education;
  
- The results indicate exact focusing on the weaknesses in terms of rhythm and melody for effective music teaching with all the foreseen program activities - singing, playing instruments, listening to music etc.

# CONCLUSION

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- According to Gordon, in order to improve musical aptitudes and achievements, in the study program can be applied the sequential study of the music matter of tonal and rhythmic audiation development.
- This approach enables an objective aid to the teacher in assisting students to make the best use of their musical potential and achievements through appropriate music instruction and opportunities.

# CONCLUSION

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This type of music aptitude research aims to improve students' specific competencies through targeted pedagogical activities, as well as to establish objective and realistic expectations of musical achievement during their studies.