

## MOTIVATION OF MUSIC SCHOOL STUDENTS FOR PRACTICING AN INSTRUMENT: PARENTS AND TEACHERS AS MOTIVATORS

Jasna Šulentić Begić<sup>1</sup>, Amir Begić<sup>2</sup>, Dominik Domitrović<sup>3</sup>

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*The success of instrumentalist students depends on practicing and acquiring musical knowledge and skills, which requires motivation. In this study, we investigated which factors influence students' motivation to practice the instrument. The research was conducted in 2022, and 104 primary music school students from two counties in the Republic of Croatia participated. The data were collected using an anonymous questionnaire. Results showed that most students like to practice and think they have support from their parents and teachers for practicing and playing music. Factors influencing their motivation to practice are their desire to improve their playing and an excellent grade. Also, the research results showed that the students who are more motivated to practice are those who think that their parents think that playing is good for them and those who think that they have much support for their playing. A statistically significant correlation was established between students' motivation to practice and students' opinions about the support they receive from their instrument teachers. Also, students who find practicing an instrument challenging and fun and those who practice because of progress and learning new compositions are significantly more motivated to practice. It can be concluded that intrinsic motivation is more important as an incentive for practicing than extrinsic motivation for instrumentalist students. The above*

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<sup>1</sup> The Academy of Arts and Culture in Osijek, 31000 Osijek, Croatia; jsulentic-begic@aukos.hr; <https://orcid.org/0000-0003-4838-0324>

<sup>2</sup> The Academy of Arts and Culture in Osijek, 31000 Osijek, Croatia; abegic@aukos.hr; <https://orcid.org/0000-0003-2152-9563>

<sup>3</sup> Elementary school Popovača, 44317 Popovača, Croatia; dominikdomitrovic@gmail.com; <https://orcid.org/0000-0003-2152-9563>

*results indicate how important it is for every music pedagogue to know educational psychology, pedagogy, and music methodology to apply different classroom methods and strategies and motivate the student to work.*

**Keywords:** *motivation; practicing an instrument; students; parents; teachers*

## 1. Introduction

A supplementary artistic education system and general educational institutions exist in the Republic of Croatia. Specifically, primary and secondary music schools are established within music education. The duration of elementary music education spans six years, and should a student choose to pursue further studies in music, they would typically enroll in a secondary music school for an additional four years. In Croatia, the music education system receives financial support from the government. Consequently, this enables free music education, wherein all students are considered prospective music professionals (Barić, 2021). Hence, a substantial level of commitment and sacrifice is anticipated from students in music schools, as they are required to engage not only in their primary instrument but also in theoretical music courses and group music activities. Consequently, a student's weekly time commitment in a primary music school ranges from four to six hours, contingent upon their class level, while in a secondary school setting, it extends from 2 to 7 p.m. (*Ministarstvo znanosti, obrazovanja i sporta*, MZOS, 2006; MZOS, 2008). In addition, it is imperative to provide sufficient time to acquire knowledge and skills beyond the confines of formal education, as these are crucial for achieving success in academic institutions. Instrumental instruction in elementary and secondary music schools is provided individually (MZOS, 2006; MZOS, 2008). In this context, students are given formal lessons on their chosen instrument and are expected to allocate dedicated time for independent practice at home. On average, elementary music school students often engage in practice sessions ranging from two to six hours per week, while secondary school students devote approximately 12 hours to their practice regimen (Franceschi, 2020). The lack of motivation among students to practice can be attributed to various issues, with student overload be-

ing a prominent one. This work focuses on the factors that influence students' motivation to practice the instrument.

### ***1.1. Students' motivation for practicing an instrument***

Motivation encourages us to take action and affects our behavior. Emotions also encourage people to take action, so modern psychology does not set a boundary between motivation and emotions (*Leksikografski zavod Miroslav Krleža*, LZMK, 2024). Motivation encompasses several psychological interpretations and refers to initiating and directing behavior toward a desired outcome that is perceived as favorable (Rheinberg, 2004). Motivation can be general or specific, depending on the type. General implies the desire to acquire knowledge and skills in different situations, while specific is more specific, i.e., it refers only to some areas of interest. General motivation is most often intrinsic and is more stable, while specific motivation is extrinsic and is influenced to a greater extent by external factors (Vizek Vidović *et al.*, 2003).

Enrolling in a music school requires passing an entrance exam that tests students' musical abilities, which means that the students of music schools have developed musical abilities and fulfilled the prerequisites for successful music practice. Nevertheless, more than possessing well-developed musical ability alone is required since students' achievement is contingent upon their dedication to practicing and acquiring musical knowledge and skills. This process necessitates motivation, which may occasionally be lacking. In music education, sources of motivation can also be divided into two categories, i.e., intrinsic and extrinsic. Self-interest, need, and satisfaction are intrinsic, while recognition and rewards are extrinsic sources (Franceschi & Ercegovac, 2018). When studying motivation in music students, Čudina-Obradović (1991) emphasized intrinsic motivation as the most important form of motivation and believes that it is necessary to direct the student towards quality so that he enjoys his quality achievements and thus establishes a self-sustaining circle of internal motivation. Nevertheless, during the initial stages of education, external elements such as classmates, social surroundings, and parental influence may significantly impact a young musician's motivation more than internal ones (MacIntyre *et al.*, 2012). For this reason, teachers must be aware of cultural and generational

differences that sometimes affect students (Pike, 2011). According to Schmidt's (2005) research, practice time, effort, or performance are related to intrinsic motivation and self-confidence. Burak (2014) found that students who practice three or more hours daily enjoy playing. The same was established by Bruhn (1991 according to Rojko, 2012), who states that successful violinists practice about three hours a day and less successful violinists practice about one hour a day. Henceforth, in our research, we shall focus on the role of parents and teachers as catalysts for fostering students' motivation to engage in musical instrument practice.

### ***1.2. Parents as motivators for practicing an instrument***

The family is the first social environment in which motivation for music develops in children. As they grow up, music teachers take on an increasing role in motivation. Therefore, social interaction with parents, teachers, and other people from the immediate environment is essential for establishing motivation in a child (Ericsson *et al.*, 1993).

The family is the most important thing for successful socialization and developing a healthy personality in a child. Parents, during the child's growing-up period, unconsciously or consciously influence his thinking and future interests. Therefore, if the parent has a favorable opinion and also engages in some activity (in this case, music), the child's interest in that activity will increase (Šulentić Begić *et al.*, 2021). In other words, the parent usually supports and encourages the younger child to get involved in various activities, including enrolling in a music school. Given that it is a school, it requires fulfilling certain obligations, i.e., the concrete practice of an instrument that requires work habits. However, for a child to develop working habits, it is necessary to monitor his behavior. The child's sense of being loved and accepted is of great significance. However, it is equally crucial for the youngster to comprehend the principles governing behavior and believe that the parents will insist on receiving due respect (Sremić & Rijavec, 2010). When a child starts learning to play an instrument, the parents set the rules during the first practice session. Namely, in the beginning, the parent encourages the child to practice the compositions given for homework by the teacher of the instrument. Parental support for playing

an instrument is critical, and Creech (2010) divides it into three types: behavioral, cognitive, and personal. Behavioral support is manifested in giving feedback to the child when practicing the instrument at home. Cognitive support is represented by obtaining an instrument and other materials for work, attending art music concerts together, talking about music and listening together, and involving the child in various musical activities. Personal support implies a caring parent who encourages the child's independence. Also, personal support is reflected through praise from parents and showing interest in the child's progress. According to Dweck (2002), how parents provide rewards to their children plays a crucial role in fostering the growth of intrinsic motivation among pupils. Suppose that parents exclusively offer praise for exceptional accomplishments. In that case, the child's cognitive development may be influenced, leading them to perceive the practice process as futile due to its inability to yield optimal outcomes. Parents who appreciate their work and effort rather than solely focusing on the outcome can cultivate intrinsic motivation in children. According to Zdzinski (2013), the collaboration between instrument teachers and parents is a crucial element, as the favorable attitudes exhibited by parents significantly impact academic achievement. Moreover, the author highlights the significance of parental involvement in the instructional process, suggesting that parents should be present during play-based lessons.

### ***1.3. Teachers as motivators for practicing an instrument***

Harnischmacher (1994), in his research on student instrumentalists, identified playing chamber music together, performing favorite compositions, teachers as a source of motivation, and playing a quality instrument as essential sources of motivation. The research conducted by Burak (2014) showed that student instrumentalists are motivated and encouraged to practice when their colleagues perceive them as successful musicians. Most teachers emphasize the importance of regular and long-term practice to their students, but do they know how to teach their students how to practice independently? The above is related to self-regulated learning and is closely related to motivation (Vizek Vidović *et al.*, 2003). Specifically, students who engage in self-regulated learning tend to exhibit higher levels of discipline, and internal

reasons primarily drive their motivation. In other words, the satisfaction derived from acquiring new knowledge is typically satisfactory for them, without needing external reinforcements such as grades or praise. Self-regulated learning is considered a cyclical process consisting of three phases. The first phase occurs before learning, in which the student sets goals for himself and plans how to learn a certain amount of content. The first phase is followed by the second during learning, during which self-monitoring (self-control), self-teaching, and maintaining attention are essential. The last phase comes after learning and includes self-evaluation, students' reactions to the learned content, and the success of self-regulation (Zimmerman, 1998 according to Vizek Vidović *et al.*, 2003). This concept applies in teaching the instrument because, as a rule, the student needs to learn a large part of the content by practicing independently at home daily. For this reason, the instrument teacher must teach the student how to practice independently, i.e., how to be self-efficient (Franceschi & Reić Ercegovac, 2018).

Instrument teachers should pay attention to the appropriateness of the compositions, i.e., that the compositions are in accordance with the students' playing skills because overly demanding compositions will be demotivating (Burak, 2014). It is essential to remember the above so that teachers can motivate their students. Therefore, besides familiarity with the instrument and other professional knowledge, the teacher should also have developed competencies related to the psychology of education (Burak, 2014; Franceschi, 2020), pedagogical and methodical knowledge that enables him to apply various procedures and strategies. Being a successful teacher does not mean being exclusively a top instrumentalist because having performing skills is not necessarily related to the ability to motivate others to play well. A music teacher needs to know how to motivate a student to become a successful musician, and many instrumentalist teachers need to learn how to achieve this with their students, especially if the students do not learn as quickly as they do (Regelski, 2014). Therefore, Sabljar (2019) points out that in the education of instrumentalist teachers, it is necessary to include more teaching content on motivational techniques applicable to instrument teaching. A teacher who wants to motivate his students to work must be a partner to his students, adapt to each student, learn from his own mistakes, be innovative in organizing the teaching process, reduce the

fear of students caused by mistakes in playing, encourage cooperative learning among students, cooperate with colleagues, and believe in the success of each student (Zlatar, 2015).

## **2. The aim of the study and hypothesis**

The research aimed to determine the factors influencing students' motivation to practice the instrument. We start with the assumption that intrinsic and extrinsic motivation, as well as the support of parents and teachers, influence students' greater motivation. The research was based on hypotheses that were set by the results of the other research (Burak, 2014; Creech 2010; Čudina-Obradović, 1991; Franceschi, 2020; Franceschi & Reić Ercegovac 2018; Harnischmacher, 1994; Regelski, 2014; Schmidt, 2005; Šulentić Begić *et al.*, 2021; Zdzinski, 2013). The research was based on the following hypotheses:

- H1: A statistically significant correlation exists between parental support for playing music and greater student motivation to practice the instrument.
- H2: A statistically significant correlation exists between the instrument teacher's support and the students' greater motivation to practice the instrument.
- H3: A statistically significant correlation exists between intrinsic motivation and a greater tendency for students to practice.
- H4: A statistically significant correlation exists between extrinsic motivation and the minor tendency for students to practice.
- H5: A statistically significant correlation exists between gender and students' motivation to practice the instrument and opinions about parental and teacher support.

## **3. Method**

### **3.1. Participants and data collection**

The research was conducted during the second semester of the 2022 year, and 104 students in the third, fourth, fifth, and sixth grades of elementary music schools from two Croatian counties participated in it. The data were collected using an anonymous questionnaire. Filling

out the questionnaire took, on average, 10 minutes. By the Ethical co-dex (Ajduković & Keresteš, 2020), the written consent of the student’s parents was requested and obtained. The sample of respondents is described in Table 1.

**Table 1.** Description of the sample (N=104)

Gender	f (%)
Male	56 (53,8%)
Female	48 (46,2%)
In total	104 (100%)

Table 1 shows that slightly more than half of the research participants were male students.

**3.2. Instruments**

The survey questionnaire contained 37 items, 18 of which were used because these 18 items referred to the motivation to practice the instrument. The instrument used to measure motivation to practice consisted of one item in the form of a dichotomous question (example: Do you like to practice? and the answers offered were a) no and b) yes). The instrument used to measure students’ opinions about parental support consisted of six items in the form of a Likert scale (example: My parents think that playing an instrument is good for me, where the answers offered meant 5 = completely agree; 4 = somewhat agree; 3 = neither agree nor disagree; 2 = somewhat disagree; and 1 = completely disagree). The instrument that measured students’ opinions about teacher support consisted of five items on a Likert scale. Finally, the instrument that measured the reasons for which students practice consisted of six items in the form of a Likert scale. The Cronbach alpha value of 0.712, considered good reliability, confirmed the questionnaire’s reliability.

Quantitative data was processed using descriptive statistics. Non-parametric tests were employed due to the deviation from normality in the data distribution. We used Spearman’s rank correlation. The data were analyzed using the statistical software IBM SPSS Statistics 25.



4. Results

At the beginning of the questionnaire, students were asked whether their parents were involved in music and whether they attended a music school (Table 2).

**Table 2.** Parents’ musical education and their active involvement in music

Variable	Answers	f (%)
Parents’ musical education	Yes	13 (12,5%)
	No	91 (87,5%)
	In total	104 (100%)
Parents’ active involvement in music	Yes	12 (11,5%)
	No	92 (88,5%)
	In total	104 (100%)

Table 2 presents the data indicating that 13 students reported having at least one parent with a musical education, whereas 12 students said their parents were actively involved in music. A modest proportion of parents exhibit a musical education or engage actively in music. Specifically, all parents, except one with a musical education, continue participating in musical activities. Overall, the number of parents who have a musical education and who are involved in music is very small. Due to the disparity between musically educated and uneducated parents, as well as musicians and non-musicians, the paper does not compare these two variables.

Students also answered the question, *Do you like to practice?* (Table 3).

**Table 3.** Attitude towards practice

Variable	Answers	f (%)
Do you like to practice?	Yes	85 (81,7%)
	No	19 (18,3%)
	In total	104 (100%)

As shown in Table 3, slightly less than a fifth of the students disliked practicing the instrument. In other words, the positive thing is that most students like to practice.

In the continuation of the questionnaire, the students stated whether they think they have the support of their parents for practicing instruments and playing music in general, as well as the support of their teachers (Table 4).

**Table 4.** Opinions about the support of parents and teachers

Statement		M	SD
Parents	My parents think playing an instrument is good for me.	4,75	,55
	My parents take care of my regular attendance at music school.	4,44	,99
	My parents monitor my progress in music school.	4,36	,99
	My parents support me in my pursuit of music.	4,62	,78
	My parents love it when I play in public.	4,82	,48
	My parents love to listen to me when I practice at home.	4,32	1,18
Teachers	My instrument teacher knows how to motivate me to practice.	4,21	1,20
	I have a good relationship with my instrument teacher, so I like to practice.	4,33	1,07
	The teacher supports me and helps me.	4,63	,80
	The atmosphere at the instrument class is pleasant and relaxed.	4,27	1,08
	The instrument teacher is interested in my success in general education school.	4,19	1,04

Table 4 shows that most students believe they have support from their parents for practicing and playing music. Likewise, the majority consider the instrument teacher to be their support. This result is encouraging because the students feel that their parents and teachers support them in practicing the instrument.

At the end of the questionnaire, students were asked to determine which factors influence their motivation to practice. Three statements

relate to intrinsic motivation, and three relate to extrinsic motivation (Table 5).

**Table 5.** Intrinsic and extrinsic motivation for practicing an instrument

Statement		M	SD
intrinsic motivation	Practicing an instrument is challenging and fun.	3,84	1,30
	I practice because I want to improve my playing.	4,28	1.13
	I like to learn and practice new repertoire.	4,08	1,18
extrinsic motivation	I practice because my parents force me to.	1,70	1,07
	I practice for the parental reward.	1,42	,92
	I practice for a grade.	3,18	1,38

As can be seen in Table 5, progress in playing turned out to be the most important of the intrinsic motivators (I practice because I want to improve my playing; M=4.28), and the grade of the extrinsic motivators (I practice for a grade; M=3.18). The result shows that intrinsic motivation is more important for students, which is positive.

To verify hypothesis H1, which reads: *A statistically significant correlation exists between parental support for playing music and greater student motivation to practice the instrument*, the obtained results were compared (Table 6). The Kolmogorov-Smirnov test and the Shapiro-Wilk test checked the normality of the data distribution, and it turned out that it disturbed normality. Therefore, a potentially possible statistically significant correlation between independent and dependent variables was verified by Spearman’s rank correlation coefficient.

**Table 6.** Spearman’s rank correlation coefficient of the correlation between opinions about parental support and attitude toward practice

Opinions on parental support	(N=85) Yes (M)	(N=19) No (M)	rs
My parents think playing an instrument is good for me.	4,80	4,37	-,193*
My parents take care of my regular attendance at music. school.	4,46	4,37	-,065
My parents monitor my progress in music school.	4,48	3,68	-,218*
My parents support me in my pursuit of music.	4,74	3,95	,329***
My parents love it when I play in public.	4,82	4,47	-,099
My parents love to listen to me when I practice at home.	4,34	4,21	-,093

Note:  $p<.05^*$ ;  $p<.01^{**}$ ;  $p<.001^{***}$

Three variables (Table 6) demonstrated a statistically significant correlation between the motivation to practice and the student’s perception of parental support out of the six studied variables. Specifically, there is a significant correlation between students’ perception of their parents’ belief in the benefits of playing music and their motivation to practice ( $p<.05$ ). Similarly, students who report that their parents actively monitor their progress in music school also exhibit higher levels of motivation to practice ( $p<.05$ ). Similarly, there is a notable correlation between students’ perception of receiving substantial parental support for their engagement in music and their level of motivation to engage in practice ( $p<.001$ ). The results confirm expectations that parental support contributes to greater student motivation to practice the instrument.

Spearman’s rank correlation coefficient was also used to test hypothesis H2 *A statistically significant correlation exists between the instrument teacher’s support and the students’ greater motivation to practice the instrument.* The results are visible in Table 7.

**Table 7.** Spearman’s rank correlation coefficient of the correlation between opinions about a teacher’s support and attitude toward practice

Opinions on teacher support	(N=85) Yes (M)	(N=19) No (M)	rs
My instrument teacher knows how to motivate me to practice.	4,54	2,74	-,522***
I have a good relationship with my instrument teacher, so I like to practice.	4,62	3,00	-,500***
The teacher supports me and helps me.	4,84	3,68	-,561***
The atmosphere at the instrument class is pleasant and relaxed.	4,45	3,47	-,237**
The instrument teacher is interested in my success in general education school.	4,38	3,37	-,371***

Note:  $p<.05^*$ ;  $p<.01^{**}$ ;  $p<.001^{***}$

As can be seen in Table 7, a statistically significant correlation between students’ motivation to practice and students’ opinions on the support they have from instrument teachers was established for all five examined variables ( $p<.001$ ). Teacher support compared to parental support proved to be even more significant for student motivation.

Furthermore, the obtained results were compared to verify hypothesis H3 *A statistically significant correlation exists between intrinsic motivation and a greater tendency for students to practice* (Table 8).

**Table 8.** Spearman’s rank correlation coefficient of the correlation between intrinsic motivation and attitude toward practice

Intrinsic motivation	(N=85) Yes (M)	(N=19) No (M)	rs
Practicing an instrument is challenging and fun.	4,25	2,16	,526***
I practice because I want to improve my playing.	4,56	3,00	,483***
I like to learn and practice new repertoire.	4,33	2,95	,429***

Note:  $p<.05^*$ ;  $p<.01^{**}$ ;  $p<.001^{***}$

A statistically significant correlation was also established for all three variables ( $p<.001$ ). Namely, students who find practicing an instrument challenging and fun and those who practice because of progress and learning new compositions are significantly more motivated to practice (Table 8). The findings confirmed expectations that intrinsic motivation contributes to greater student motivation to practice the instrument.

Furthermore, the results were compared to verify hypothesis H4: *A statistically significant correlation exists between extrinsic motivation and the minor tendency for students to practice*. The results are visible in Table 9.

**Table 9.** Spearman’s rank correlation coefficient of the correlation between extrinsic motivation and attitude toward practice

Extrinsic motivation	(N=85) Yes (M)	(N=19) No (M)	rs
I practice because my parents force me to.	1,59	2,21	,198*
I practice for the parental reward.	1,38	1,63	,071
I practice for a grade.	3,13	3,42	,086

Note:  $p<.05^*$ ;  $p<.01^{**}$ ;  $p<.001^{***}$

As seen in Table 9, a statistically significant correlation between extrinsic motivation and motivation to practice was found only for one variable ( $p<.05$ ), namely the influence of parents on practicing. Namely, students who disagree with the statement that their parents force them to practice to a greater extent say that they like to practice. Both groups of students state that they do not practice for the reward, and both groups of students, on average, expressed a neutral opinion on the statement that they practice for the grade (Table 9).

Finally, to verify hypothesis H5, which reads: *A statistically significant correlation exists between gender and students’ motivation to practice the instrument and opinions about parental and teacher support*, the obtained results were compared (Table 10).

**Table 10.** Spearman’s rank correlation coefficient of the correlation between gender and attitude towards practice and students’ opinions

Variable	Gender	N	M	rs
opinion on sufficient practicing	Male	56	1.34	-3.49**
	Female	48	1.67	
stage fright while playing in public	Male	56	3.52	4.14***
	Female	48	4.48	
practicing for a grade	Male	56	3.45	2.13*
	Female	48	2.88	

Note:  $p<.05^*$ ;  $p<.01^{**}$ ;  $p<.001^{***}$

As can be seen from Table 10, a statistically significant correlation was found between gender and the examined variables in only three variables, namely the opinion about sufficient practice ( $p<.01$ ), stage fright at performances ( $p<.001$ ), and exercise due to the grade. ( $p<.05$ ). To a greater extent, boys think that they practice enough because of a good grade. At the same time, the girls overwhelmingly agreed that they felt nervous during public performances.

5. Discussion

Research results showed that more than three-quarters of students like to practice, which is positive thing. Notably, most students like to practice because they enjoy playing practice more (Burak, 2014). The students believe they have support from their parents and teachers for practicing and playing music, which is encouraging. As shown by the research conducted by Creech (2010), Čudina-Obradović (1991), Šulentić Begić *et al.* (2021), and Zdzinski (2013), the support of parents and teachers as an incentive to practice music is critical. Results of our research also showed that intrinsic motivation is more important for students than extrinsic motivation, which is positive. The progress in playing is the most important intrinsic motivator. Given that intrinsic motivation is the most important form of motivation for music students (Čudina-Obradović, 1991), it is not surprising that improving playing is the most crucial motive for students to practice. However, assessment as

an incentive to practice also proved to be a motivator, albeit a moderate one, but as found by MacIntyre et al. (2012), extrinsic factors can be motivators for younger students.

A statistically significant correlation between the motivation to practice and the student's perception of parental support was found in three out of six variables (*My parents think playing an instrument is good for me; My parents monitor my progress in music school; My parents support me in pursuit of music*). Considering the statements and the obtained results, we can see that parental support benefits students. Considering the obtained results, hypothesis H1, *A statistically significant correlation exists between parental support for playing music and greater student motivation to practice the instrument*, is partially accepted. Research conducted by Creech (2010), Čudina-Obradović (1991), Šulentić Begić et al. (2021), and Zdzinski (2013), confirmed that parental support is essential. About the support of parents, the support of teachers proved to be more important in this research. The results of the research conducted by Burak (2014), Franceschi (2020), Franceschi and Reić Ercegovac (2018), Harnischmacher (1994), and Regelski (2014) also showed that instrument teachers provide essential support to students. Considering the obtained results, hypothesis H2 *A statistically significant correlation exists between the instrument teacher's support and the students' greater motivation to practice the instrument*, which is accepted. A statistically significant correlation between intrinsic motivation and students' attitudes toward practice was found for all three variables (*Practicing an instrument is challenging and fun; I practice because I want to improve my playing; I like to learn and practice new repertoire*). The results are unsurprising because intrinsic motivation is still a greater initiator of our efforts and success. These findings align with those of the studies carried out by Burak (2014) and Čudina-Obradović (1991). Therefore, hypothesis H3, *A statistically significant correlation exists between intrinsic motivation and a greater tendency for students to practice* is also accepted. Both groups of students (those who like to exercise and those who do not like to exercise) state that they do not practice for the reward, and both groups of students, on average, expressed a neutral opinion on the statement that they practice for the grade (Table 9). The findings of studies by Burak (2014), Čudina-Obradović (1991), Harnischmacher (1994), and



Schmidt (2005) demonstrated that intrinsic motivation is more crucial for instrumental students as a motivator to practice. Therefore, it is not surprising that extrinsic motivation did not prove to be a motivator for students to practice. For this reason, hypothesis H4 *A statistically significant correlation exists between extrinsic motivation and the minor tendency for students to practice*, is partially accepted. Only three variables revealed statistically significant differences in students' attitudes regarding gender. Girls feel more nervous about public performances, while boys practice more because of a high grade. Considering the obtained results, hypothesis H5 *A statistically significant correlation exists between gender and students' motivation to practice the instrument, and opinions about parental and teacher support* is partially accepted.

### **5.1. Practical implications and study limitations**

This study aimed to find out the attitudes of music school students about practicing an instrument, about the support of parents and teachers, and about intrinsic and extrinsic motivation for practicing. The results of this research could help parents and teachers listen carefully to children's needs and motivate them even more effectively to practice the instrument. Successful playing requires a lot of effort and time for practice, and changes in motivation are typical and expected. Although the teacher's professional competence plays a significant role in student motivation, an essential factor is the teacher's personality, i.e., his openness and understanding of diversity and belief in each student because everyone is unique. Future research could include students from several Croatian counties and students from secondary music schools, giving a more complete insight into the researched problem.

## **6. Conclusion**

The results of the research carried out as part of this paper, whose aim was to determine the factors that influence students' motivation to practice an instrument, showed that most students like to practice and think they have support from their parents for practicing and playing music. Factors influencing their motivation to practice are their desire to improve their playing and an excellent grade. Also, the research

results showed that the students who are more motivated to practice are those who think their parents think playing is good for them and those who think they have much support for their playing. A statistically significant correlation was established between students' motivation to practice and students' opinions about the support they receive from their instrument teachers. Also, students who find practicing an instrument challenging and fun and those who practice because of progress and learning new compositions are significantly more motivated to practice. It can be concluded that intrinsic motivation is more important as an incentive for practicing than extrinsic motivation for instrumentalist students. The above results indicate how important it is for every music pedagogue to know educational psychology, pedagogy, and music methodology to apply different classroom methods and strategies and motivate students to practice.

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## MOTIVACIJA UČENIKA GLAZBENIH ŠKOLA ZA VJEŽBANJE INSTRUMENTA: RODITELJI I UČITELJI KAO MOTIVATORI

Jasna Šulentić Begić, Amir Begić, Dominik Domitrović

*Uspjeh učenika instrumentalista ovisi o vježbanju i stjecanju glazbenih znanja i vještina za što je potrebna motivacija. U ovom radu istraživali smo čimbenike utječu na motivaciju učenika za vježbanje instrumenta. Istraživanje je provedeno 2022. godine, a u njemu su sudjelovala 104 učenika osnovnih glazbenih škola iz dviju županija u Republici Hrvatskoj. Podatci su prikupljeni anonimnim upitnikom. Rezultati su pokazali da većina učenika voli vježbati i smatra da ima podršku roditelja za vježbanje i bavljenje glazbom. Čimbenici koji utječu na njihovu motivaciju za vježbanje su želja za usavršavanjem sviranja i odlična ocjena. Također, rezultati istraživanja su pokazali da su motiviraniji za vježbanje oni učenici koji su mišljenja da njihovi roditelji smatraju da je sviranje dobro za njih te oni koji smatraju da imaju veliku podršku roditelja za sviranje. Utvrđena je statistički značajna povezanost između motivacije učenika za vježbanje i mišljenja učenika o potpori koju dobivaju od profesora instrumenta. Također, studenti kojima je vježbanje instrumenta izazovno i zabavno, kao i oni koji vježbaju zbog napredovanja i učenja novih skladbi, znatno su motiviraniji za vježbanje. Može se zaključiti da je za studente instrumentaliste intrinzična motivacija važnija kao poticaj za vježbanje nego ekstrinzična motivacija. Navedeni rezultati pokazuju koliko je važno da svaki glazbeni pedagog posjeduje znanja iz područja obrazovne psihologije, pedagogije i glazbene metodike kako bi mogao primjenjivati različite metodičke postupke i strategije u nastavi i motivirati učenika za vježbanje.*

**Ključne riječi:** motivacija; vježbanje instrumenta; učenici; roditelji; učitelji