BACKGROUND

- 14 % of the Slovenian primary school population is enrolled in the Slovenian music school system, majority of them (93,9 %) learn to play a musical instrument or sing in the public music school system (SURS, 2015)
- 22 % of instrumental students drop out of music education in the first two years (Bogunović, 2010)
- a limited number of studies on children's (7 15 years) motivation in the context of learning a musical instrument (Oliveira et al., 2021)
- Existing research discovers intertwining internal and external factors of music motivation decline, which include:
 - underdeveloped musical abilities (Gerleus et al., 2017)
 - o low pre-existing personal interest in instrument learning that fosters selfregulation (Evans and McPherson, 2014)
 - o high levels of stage fright (Spruk, 2011)
 - less supportive family and social context (Corenblum and Marshall, 1998; Gerleus et al., 2017; Hallam et al., 2018)
- o instrumental teacher's harsh communication (Spruk, 2011)
- o inadequate teaching materials (Asmus, 2021)
- o competitive musical environment (West, 2013)
- From the perspective of self-determination theory (Deci and Ryan, 1985) perspective, children's motivational decline and eventual dropout occur, when their psychological needs for autonomy, competence, and relatedness in their musical learning are »being thwarted« (Evans, McPherson, and Davidson, 2012, pp. 17)

AIMS

This study was conducted to get a more in-depth understanding of the perceptions, insights, and experiences of contributing factors to motivation decline in drop-out students from Slovenian music schools. This is the first step in our ongoing research aimed at creating learning environments that ensure higher levels of student retention in music schools.

RESEARCH QUESTION

What are the leading factors toward dropping out of instrumental music education from the perspective of instrumental teachers, music students, and their parents?

METHOD

- a qualitative study based on semi-structured group interviews in 3 focus groups (music students, music teachers, parents)
- a grounded theory approach (Strauss & Corbin, 1998) was used because of the lack of knowledge regarding the specific factors and factor relationships that comprise the student motivation decline in musical instrument lessons

PARTICIPANTS IN 3 FOCUS GROUPS





Drop-out student' parents

CONTRIBUTING FACTORS TO STUDENT MOTIVATION DECLINE IN MUSICAL INSTRUMENT LESSONS

Ana Kavcic Pucihar 1, Katarina Habe 1, Marusa Laure 2

1 Academy of Music, University of Ljubljana, Slovenia

2 Faculty of Education, University of Maribor, Slovenia

RESULTS



competitive setback and diminished competence percention

Teacher: "One drop-out student was disappointed after the competition because expectations were higher and he was very upset afterwards.'

underdeveloped musical abilities and skills

cases where students went to music school and then found out that they really had no [musical] talent.'

poor teacherstudent relationship

Parent: "I know that this relationship with the teacher is very important; to feel accepted."

limited peer

INTERNAL

EXTERNAL

(2)

RESOURCES

relations Parent: "She expected a bit more socialising, a bit more singing together.There was none of that."

RELATEDNESS

lack of parental

CONCLUSIONS

FUTURE RESEARCH

dropout rates

and music school principals

support Teacher: Parents need to encourage and support students in a way that is kind to them."

stage fright

Teacher: "Some students have such a stage fright that they see they won't get through it and quit rather than suffer. because they know what's coming."

health issues

most of reported contributing factors (RCF) to student motivation decline concord between all

3 focus groups (FG), most of internal RCF are in line with SDT (Deci and Ryan, 1985), external

RCF concur with previous research too, except in the music school curriculum category: music

theory and solfège lessons were reported as important drop out factor by all 3 focus groups

• a quantitative study among Slovenian music school students, instrument teachers,

analyses of good teaching practices in Slovenian music schools with the lowest

Parent: "Because she was sick a lot, she was at home a lot of the time. [...] Half the days she was sick, half the days she was at school. [...] So we said let's leave

instrument preference

Teacher: "Sometimes they might find that hev've picked the wrong instrument [...]. We have quite a few cases where they have dropped out and then they realised that they have chosen the wrong instrument."

Tearning difficulties

Teacher: "One drop out student had significant learning difficulties, also at school, and we managed to make the first grade, which I'm quite proud of, but then - I was also quite glad - we finished, because that wouldn't have been the best cause of action for her

either.

parentinitiaded instrument learning

Student: "M mother persuaded ne to aive it a vear [...]. She tried to convince me for another year, but i said no.

limited repertoire

choice autonomy Teacher: "We have a gar between what is taught in music school and what they would like to learn.

unstimulative classroom atmosphere

different, and these notes ... [...] I didn't like it so much anymore, it was getting boring.

limited social interaction opportunities Parent: "There was no socialising, so

she found it boring. She needed some company, some socialising, to make things happen a bit more."

unappealing musical repertoire

Teacher: "Students expect pop music to be played,[...] which, of course, is not part of the current curriculum.

(over)emphasis on

musical literacy Student: "I would keep studying music if I could write my own notes with a magic wand.

have continued my music theory a month."

Teacher: "Music education

limited musical

hat she had a borrowed instrument. I think that f she had had one of her own, she would not have been so stubborn in stopping her musical education."

raising academic demands in general education

Teacher "Todav's elementary schools are different. And they do have a lot expected of them at school."

excessive repertoire load

Teacher: "Students dislike having too much musical repertoire."

pressure of musical

instrument assessments

Teacher: "Exams are at the top of the list of things students dislike. I'd say they're a little afraid of them."

adverse teacherstudent relationship

Parent: I think that, above all, this relationship between teacher and student is

insufficient

studentcentered teaching Teacher: "I am awar

of several cases of dropout students in which I believe teachers were not persistent enough in attempting to adapt to the child."

parental support strain and logistics burden

Teacher: "Dropouts are frequently caused by parents giving up before their children, because the parents bear a large portion of the burden."

competing extracurricular commitments

Teacher: "One of the reasons for the drop-out is that there are so many activities. Besides general elementary school - music school is not the only afternoon activity; there's swimming, one sport, another sport, various clubs, language learning, computing, class activities. It seems like a full day's work to me if a

ten-year-old has activities from eight in the morning until four or five in the afternoon. It is exhausting, and then one thing has to drop out."

inadequate teacherparent relationship





REFERENCES

(N female = 3, N male = 3)

Drop-out **students** aged 10 - 13 (N female = 4, N male = 2))

(N female = 5, N male = 1)

music theory and solfège

music education if it hadn't been for the classes... perhaps music theory classes could have been held once every three weeks or once

limited financial resources

requires an investment, a lot of financial investment. in the purchase of an instrument, then in the purchase of sheet music. and that these investments are not one-time events.'

instrument access

Teacher: "Not only does the teacherstudent relationship matter, but so does the teacher-student-parent relationship. We will win the child if we win the parent.