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MOTIVATION PREDICTORS IN TEACHING MUSIC CULTURE[1]

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Abstract

Music Culture is one of the subjects for which many students are not particularly motivated, thus the interest of this research was establishing possible factors that are in positive correlation with motivation for this subject. Major problem of this research was to determine correlation of certain variables with intrinsic and extrinsic motivation for Music Culture teaching, as well as what are the best predictors of this motivation. The differences between the students show that intrinsic motivation is higher with female respondents ($F (1.311) = 5.39$, $p < .05$), that it declines with age ($F (2.313) = 11.97$, $p < .01$) and that it is higher in classes where democratic educational style is applied ($r = .274$). Only the scale of learning presented appeared as a significant predictor of intrinsic motivation ($\beta = .513$, $p < .001$), while the scale of self-esteem ($\beta = .316$; $p < .001$) and sub-scale of performance goals focused on achieving success ($\beta = .388$; $p < .001$) appeared as significant predictors of extrinsic motivation. A positive correlation was also noticed between singing activity during the lesson and intrinsic motivation and between listening to music and extrinsic motivation as well as negative correlation regarding presentations and intrinsic motivation.

Keywords: *Music Culture, predictors, intrinsic motivation, extrinsic motivation*

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Introduction

The needs for changes in education, both globally and in Music Culture teaching, are aligned with growing needs and demands of the modern society. Learning music requires immense motivational resources—to engage in learning that may take a long time to come to fruition, to maintain the frequent and extensive practice required to improve one's abilities, and to persist in the face of difficulty.Perhaps Music Culture teaching is precisely an example of disharmony between what is happening in the classroom and what is happening in real life.(Evans, 2015). Having said this, we do not only mean introducing new technology and achievements of information technology in teaching, but designing curricula that will be in line with contemporary trends in development of science, on one hand, and respond to personalities and needs of students, raise their attention, interest and motivation, on the other hand.

Although recently, music pedagogues have been working a lot on convincing the educational policy and parents that engagement of children and adolescents has a high value for increasing their artistic experience, personal fulfilment and educational development in general, many young people do not value Music Culture as other subjects, especially upon transition to high school. It is also possible that they believe this subject is too hard or that special abilities and talent for music is required. This is not a problem only in Republic of Srpska/Bosnia and Herzegovina, but also in other countries.

The problem may be opinions and views of music pedagogues, Music Culture teachers, school psychologists and pedagogues who imply that greater importance is given to the talent and not the efforts and hard work of students. Research of Davis (1994) shows that the question which activities required natural talent and gift in their opinion, was answered by 75% of these experts that these were various activities related to music (playing an instrument, singing). The reason for this opinion is a frequently present conviction that music talent is developed and demonstrated as early as in the early phase of a child's development. There is a conviction that music 'ability' is natural and not conditioned by support from the surroundings.

Has the decline in motivation for Music lessons been a global trend (McPherson & O'Neill, 2010)? If this is a general phenomenon, these experts emphasise, then it would be important to identify social, cultural or

educational elements that could help young people and encourage them to engage in Music Culture in such way that is important to them and that would provide them the biggest chances for success. Starting from this view, empirical research should be directed to identifying the key motivational orientations influencing the decision of young people to engage intrinsically in Music Culture. We believe it is necessary to establish that the students in regular education system develop the desire to learn Music Culture the same way as the other subjects, and how their beliefs and attitudes towards that subject differ from others. It should be borne in mind that motivational constructs, at almost all levels of education, are the result of mutual interaction of many factors such as: the surroundings, impacts and support of parents, peers, as extrinsic motivation factors, as well as interest, self-esteem, self-determination and personal goals, as intrinsic motivators.

What is especially relevant for motivation is self-perception of abilities, goals, achievements and values of the students. The theory of self-determination itself emphasises importance of perception of personal behaviour autonomy (Deci & Ryan, 1971). Perception of self-esteem is associated with this belief on personal competence. Generally speaking, self-esteem involves self-evaluation by a person, which includes their views, knowledge and feelings on personal competences, appearance and social relations. So Woody (2004) emphasises that self-esteem of a student is not only a relevant factor of success in music, but may be the most important one. The feeling of competence can refer to someone's perception of personal music skills and affinities which forms the so-called music identity that is a relevant part of self-identity (according to Fung, 2016). Some authors point out that no theory of motivation by itself can explain the complex structure of an individual's motivation for learning music and achievements in music (Nikolić and Šenk, 2018).

One of the factors that may influence motivation of students for Music Culture lessons are also educational styles that teachers apply in their work. In addition to the expectancy of certain level of achievements within their teaching subject, the teachers expect the students to respect authority and to align their personal values with academic achievement.

In order to achieve these goals, the teachers often apply different styles of managing the classroom group and/or apply different systems of reward and punishment. Results of a research that was conducted for the purpose of examining the influence of educational styles of teachers on

motivation for school and out-of-classroom activities in general, speak for the fact that democratic educational style is in positive correlation with intrinsic motivation, unlike authoritarian and indifferent education styles (Pašić, 2009).

A question can be raised on how motivation for Music Culture lessons changes during schooling period, which was also a subject of research in different countries. Thus one longitudinal research conducted in the USA showed that motivation for Music teaching declined with the years of schooling (Jacobs et al., 2002). The authors explained such decline in motivation by a larger number of unpleasant experiences of students in Music teaching (for example, marks, excessive insisting on theory), unpleasant experiences with the subject teacher and lack of support from the social surroundings (primarily parents). Decline in motivation can be brought in connection with curricula context as the structure of music curricula and activities significantly changes with age (Ratković, 2018). By the eighth grade of primary school in the curricula of Republic of Srpska, the emphasis is on performing aspect of Music Culture (singing, playing, creating), whereas in the eighth and ninth grades theoretical contents are dominant. Republic of Srpska is an entity of Bosnia and Herzegovina. Music Culture is a mandatory school subject in Republic of Srpska/Bosnia Herzegovina within a nine-year primary school education.

Methodology

Aim of this research was to determine how certain variables have been associated with motivation for Music Culture lessons, and which of these variables were the best predictors of this motivation.

Sample and Procedure

The research involved students from four city and four rural primary schools from Republic of Srpska, Bosnia and Herzegovina (N = 349). We included students of the fifth, seventh and eighth grades in the sample. The structure of the sample by gender, grade and place of residence has been shown in Table 1. The Table shows that there are slightly more male respondents (52.2%), students of the seventh grade (39%) and students attending schools in rural area (53.9%).

Table 1.
Frequency and percentage of respondents by gender, grade and place of residence

	Gender		Grade			Place of residence	
	Male	Female	5th	7th	8th	city	country
N	181	166	99	136	114	161	188
%	52.2	47.8	28.4	39.0	32.7	46.1	53.9

The research was conducted during the Music Culture classes and it lasted for approximately one school class. Data processing was performed in the statistics package *SPSS 19 (IBM SPSS 2010)*. Multiple regression analysis was used to test if predictor variables significantly predicted participants' intrinsic and extrinsic motivation for Music Culture.

Instruments

Intrinsic and Extrinsic Motivation Scale IM/EM

This scale has been intended for measuring intrinsic and extrinsic motivation for Music Culture teaching (Pašić, 2006). The scale includes 32 assertions and it includes perception of one's own competence and need for self-determination, as well as the series of cognitions and emotions for which it is presumed that they form a part of intrinsic and extrinsic motivation. The scale consists of two subscales: Scale of intrinsic motivation and Scale of extrinsic motivation. The Scale of intrinsic motivation includes: a) self-determination (preference for choice and autonomy), b) competence (orientation towards achievement, performance and preference for challenges), c) engagement in the task (engagement with the task and "flow" experience), d) curiosity (preference for complexity) and e) interest (enjoyment and fun). The Scale of extrinsic motivation includes: a) importance of assessment by others (parents, teachers), b) importance of recognition (parents, teachers), c) importance of competing with other students, d) focus on money and other material stimuli, and e) focus on pressure by others (parents, teachers, students). Reliability of the subscales used in this study is .89 for intrinsic, that is, .82 for extrinsic motivation (measured by Cronbach alpha coefficient).

Self-Esteem Scale (SES)

The level of expressed self-esteem was measured by Rosenberg Self-Esteem Scale - RSES (Rosenberg, 1965), which is based on self-testimonial and assessment of global self-esteem, that is, general evaluation attitude toward oneself. The scale contains 10 assertions, five in positive and five in negative direction. Respondents demonstrate their level of agreement for each assertion.

Scale of Teachers' Educational Styles ST-VA

This scale is intended to measure different educational practices applied by teachers. The scale consists of 15 assertions, and the assertions in this scale have been made on the basis of an earlier research on educational styles most commonly encountered with teachers (Pašić, 2009). For the purpose of this research, five assertions have been constructed for each of the following educational styles: authoritarian (AUT) and democratic (DEM) and permissive, indifferent (*laissez-faire - IND*). Using these scales and through reliability analysis it has been found that the subscale of authoritative educational style has the reliability (measured by Cronbach's alpha) of .75, democratic educational style .78, and indifferent educational style .72.

Scale AKT

With this scale, we wanted to identify which activities are most often performed during the classes of Music Culture and which activities are most preferred by students. Six activities were offered which the students were supposed to evaluate, whereas level one was attributed to the most performed, that is the most preferred activity, and level six to the least performed, that is the least preferred activity.

Scale of Achievement Goals

This questionnaire was created by translating the Goal Inventory items (Goal Inventory - Roedel, Schraw, Plake, 1994, according to: Borojević, 2006). The Goals Achievement (GA) questionnaire is intended to examine individual differences of the students regarding achievement goals that are predominant in behaviour and action in situations of school achievement. The questionnaire consists of three subscales designed to examine

three types of achievement goals: learning goals (mastery goals - MGs), performance goals focused on achieving success (performance-approach goals - PAPs) and performance goals focused on failure avoidance (performance-avoidance PAVs). Reliability of the scales, measured by Cronbach's alpha, is as follows: MG - .70; PAP - .76; PAV -.82

Results

Descriptive Statistics

One of the data we might have been most interested in, was to determine the level of motivation for Music Culture teaching. Since the maximum score that could have been achieved on both subscales is 40, the mean value of the scores on intrinsic motivation subscale was M = 31.18, which is above the arithmetic mean of the scale. We can say that the distribution of results on this subscale is such that it is shifted towards higher values, that is, the level of intrinsic motivation in the sample is above the average value.

Similar distribution of the obtained results was also obtained on extrinsic motivation subscale, where the mean value of the obtained results also exceeds the arithmetic mean and it is M = 28.76. In other words, extrinsic motivation of students for teaching is somewhat lower than intrinsic motivation.

It is interesting to mention the results obtained by ranking activities that are most commonly performed during a Music Culture class and the activities most favoured by the students. Ranking of activities in both questions is the same, although there is a difference in the frequency of students preferring each activity. From Tables 2 and 3, it can be seen that during the Music Culture classes listening to music is performed most often. The least applied activity during classes is creative work thus providing fewer opportunities for creative potentials of certain students to be expressed.

Table 2.
Ranking of frequencies and percentages of activities that are most often performed at the Music Culture classes

Activity	f	%
Listening to music	94	40.7
Singing	49	21.2
Playing	13	5.7
Theory	55	24.6
Presentations, reports	14	6.1
Creativity	9	4.0

Table 2 shows that the students prefer listening to music the most because maybe this is the easiest activity for them and it does not require their additional engagement.

Table 3.
Ranking of frequencies and percentages of activities that the students prefer most at the Music Culture classes

Activity	f	%
Listening to music	107	48.9
Singing	62	28.3
Playing	22	10.1
Theory	12	5.6
Presentations, reports	10	4.6
Creativity	17	7.9

Regarding the relationship between intrinsic and extrinsic motivation with other variables, we were interested in whether there were differences in gender and the results are shown in the following table.

Table 4.
Intrinsic and extrinsic motivation for Music Culture teaching in terms of gender

	male		female			
	N	M	N	M	F	p
Intrinsic motivation	161	30.25	151	32.13	5.384	.021
Extrinsic motivation	157	29.10	146	28.41	.660	.417

From this table we can see that girls achieve statistically significant higher results at the intrinsic motivation level for Music Culture teaching F (1.311) = 5.39, $p < .05$, whereas at the extrinsic motivation level there is no statistically significant difference F (1.302) = .66, $p > .05$.

If we observe the differences at the level of intrinsic and extrinsic motivations with reference to the grade, i.e. the year of schooling (Table 5), we can see that there is a statistically significant difference, i.e. that with age intrinsic motivation declines for Music Culture during schooling F (2.313) = 11.97, $p < .01$, whereas there is no statistically significant difference in case of extrinsic motivation F (2.304) = 1.88, $p > .05$. Post-hoc analysis and application of LSD showed that there was statistically significant difference between intrinsic motivation levels of fifth and eighth grade (difference in M = 4.28, $p < 0.01$), and between seventh and eighth grades (difference in M = 4.03, $p < 0.01$).

Table 5.
Intrinsic and extrinsic motivation for Music Culture teaching in terms of grade

	Grade							
	fifth		seventh		eighth			
	N	M	N	M	N	M	F	p
Intrinsic motivation	69	32.63	132	32.38	99	28.35	11.965	.000
Extrinsic motivation	90	28.72	118	29.61	97	27.78	1.676	.189

As mentioned earlier, some authors emphasize importance of self-esteem as one of the key factors for success in teaching of Music Culture. In this case, we have started from self-determination theory, the authors of which are Deci and Ryan (1985), and according to which perception of one's own competence plays an important role in development of intrinsic motivation. Based on Table 6 we can see that there is a positive and statistically significant correlation between four items of self-esteem scale (SES) with the intrinsic motivation level. On the other hand, there is statistically significant, but negative correlation, between the five items of self-esteem scale and extrinsic motivation (the items in question will be specified in the discussion).

Table 6.
Correlations of intrinsic and extrinsic motivation for Music Culture teaching with self-esteem items

		SES1	SES2	SES3	SES4	SES5	SES6	SES7	SES8	SES9	SES10
Intrinsic motivation	*r*	.091	-.080	.119	.008	.162**	-.074	.148**	.152**	.051	.136*
Extrinsic motivation	*r*	-.065	-.386**	-.204**	-.264**	.013	-.319**	.070	.030	-.273**	.068

* $p < .05$
** $p < .01$

Undoubtedly, teachers' educational practices during the school hours may as well be related to development of motivation, in this case for teaching of Music Culture. Table 7 shows that there is positive and statistically significant correlation between intrinsic motivation level and extent of democratic educational style during Music Culture teaching, whereas correlations with authoritarian and indifferent educational styles are statistically significantly negative. On the other hand, correlations between extrinsic motivation level and extent of all three educational styles are not statistically significant.

Table 7.
Intrinsic and extrinsic motivation for Music Culture teaching and extent of educational styles

	Educational Style		
	Authoritarian	Democratic	Indifferent
	r	*r*	*r*
Intrinsic motivation	-.230**	.274 **	-.280**
Extrinsic motivation	.062	.003	.019

* p < .05
** p < .01

If we observe correlation between preferred activities at the Music Culture classes and intrinsic and extrinsic motivation levels (Table 8), we can see that there is statistically significant and positive correlation with singing only, whereas theoretical teaching and performing presentations is in a negative and statistically significant correlation with intrinsic motivation. On the other hand, the level of extrinsic motivation is in a positive and statistically significant correlation with listening to music during the Music Culture classes, whereas the only statistically significant negative correlation is with performance of theoretical teaching.

Table 8.
Correlation of preferred activities in Music Culture teaching with intrinsic and extrinsic motivation

	Intrinsic motivation	Extrinsic motivation
Listening to music	.067	.213**
Singing	.191**	.126
Playing	.071	.074
Theory	- .143*	- .170*
Presentations	- .237**	- .122
Creativity	.043	- .088

* p < .05
** p < .01

Using the multiple regression analysis, influence of predictor variables on the criterion variable as well as their joint contribution to the criterion variable was examined. In addition, individual influence of each of the predictor variables from the model was also examined. The first model consists of variables of self-esteem level (SES), scores on subscales of learning goals (MG), learning goals focused on achieving success (PAP) and performance goals focused on failure avoidance (PAV), as well as the scores on subscales of educational styles (authoritarian - AUT, democratic - DEM and indifferent - IND) as predictors and basic psychological needs as a criterion variable. Another model consists of the same predictors, but the criterion variable is represented by extrinsic motivation, which can be seen from the tables below.

Table 9.
Overview of results of regression analysis for a set of predictor variables, educational style, self-esteem, (achievement goals) and their contribution to the criterion variable intrinsic motivation

Model		Mean square	F	p	R	R square
1	Regression	370.075	13.021	.000	.591	.349
	Residual	28.421				

Predictors: (Constant), SES, MG, PAP, PAV, DEM, AUT, IND
b. Dependent Variable: IM in total

Table 9.1.
Overview of individual contributions of predictors to the criterion variable intrinsic motivation

	Standardized coefficient beta (β)	p
AUT	- .014	.838
DEM	- .002	.981
IND	- .047	.514
SES	.051	.455
MG	.513	.000
PAP	.095	.229
PAV	- .076	.316

The regression analysis showed that the model with scales of Self-Esteem Questionnaire, achievement goals and educational styles significantly statistically predicts intrinsic motivation of students for teaching Music Culture ($F(7.177) = 13.021$, $p < .001$), thus explaining 34.9% of the variance of students' intrinsic motivation ($R^2 = .349$) (Table 8.). Only the learning goals (MG) scale was shown as a significant predictor of the criterion variable (Table 9; $\beta = 513$, $p < .001$).

On the other hand, if we look at a set of predictor variables and their joint contribution to extrinsic motivation of students from Table number 10 we see that ($F = 14.367$, ($p < 0.01$) is statistically significant and that R^2 amounts up to .384. Given predictors explain 53% of the variance.

Table 10.
Overview of results of regression analysis for the set of predictor variables, educational style, self-esteem, (achievement goals) and their contribution to the criterion variable extrinsic motivation

Model	Mean square	F	p	R	R square
1 Regression	534.856	14.367	.000	.620	.384
Residual	37.229				

Predictors: (Constant), SES, MG, PAP, PAV, DEM, AUT, IND
b. Dependent Variable: EM in total

Overview of individual contributions of predictors to the criterion variable extrinsic motivation is shown in Table 10.1.

Table 10.1.
Overview of individual contributions of predictors to the criterion variable extrinsic motivation

	Standardized coefficient beta (β)	p
AUT	- .004	.959
DEM	- .046	.500
IND	- .059	.422
SES	.316	.000
MG	.003	.954
PAP	.388	.000
PAV	.055	.479

We can see from Table 10.1. that statistically significant prediction of criterion variable is given by self-esteem scale (SES) ($\beta = .316$; $p < .01$) and performance goals subscale focused on achieving success (PAP) ($\beta = .388$; $p < .001$)

Discussion

Motivation as a general phenomenon has been determined by numerous factors: weight of the task, surprise, emotions, perception of autonomy in selection of behaviour and perception of competence. It is necessary to include a whole personality and introduce the concept of intrinsic motivation that would explain the involvement of individuals in activities because the activities themselves are attractive to them. For this very reason, in this research, we have tried to answer the question whether Music Culture is learnt because it is an interesting subject and because of one's own satisfaction (intrinsic motivation) or for some other external stimuli such as the mark (extrinsic motivation) and which are the predictor factors of one or the other motivation.

Research of Bo-Wah Leung (2008) shows that the levels of self-efficacy, self-esteem and intrinsic motivation increased, especially with boys and non-instrumentalists when the students had previous experience of instruments learning and possibility to compose.

This indicates that work should be done to enrich the contents of Music Culture teaching and its adaptation to age and certain characteristics of the students' personality through experienced activities of singing, playing instruments and creativity.

Importance of teaching and development of motivation for this subject can be seen in the early works of prominent pedagogue Marie Montessori who emphasised the importance of music in a child's life. According to Montessori, music is an expressive language through which children can learn about themselves, their bodies, and their surroundings; they express themselves and explore the surroundings through music experiences. Music should be an integral part of a child's development and learning as well as all the other school subjects (according to Rayan, 2016). In addition, some research have shown that engagement in music and Music Culture help develop verbal skills, especially verbal memory and speed of verbal processing with children and adults (Bugos and Kochars, 2017; Hogan & Huesman, 2008; Moreno et al., 2011), as well as increase in music self-efficacy (Bugos, et al., 2015, Chan et al., 1998).

A trend in decline of motivation for Music Culture is noticeable (McPherson & O'Neill, 2010). This negative trend is probably associated with lower valuation of this subject as well as more negative attitudes in comparison to other subjects. In addition, certain students often feel less capable regarding Music Culture in comparison to other subjects (occurrence of greater self-awareness, they are more critical in adolescence and less confident in themselves). What is generally concluded is that to increase motivation, the teachers should work to 'create a positive ecosystem of learning in order to promote educational success' (Collins, 2009, p. 33, according to Iverson, 2011). This means creation of a positive environment, new curricula, people who can lead and support students through music education, creation of opportunities that will enable students to express their abilities, as well as implication to the possibilities of learning during the Music Culture classes by using different senses, especially kinaesthetic, and linking the school learning of music with everyday life. A 'positive' environment can also be viewed as 'safe' because it involves shared respect, trust and acceptance by teachers and students.

Our results indicate that female respondents have higher intrinsic motivation for Music Culture, whereas there is no difference in the level of extrinsic motivation. These results are in line with the results of some other

research that indicate that there are differences in learning and motivation with respect to gender (Green, 1997; Hallam, 2004; Irwin, 2009; O'Neill, 2005; Sax, 2005; Wilson, 2006).

Sax (2005) described the American society as 'gender-blind' because the educational establishment has erased any gender distinctions in the curriculum in an effort to provide equality for all (p. 234). Ignoring gender distinctions may hinder many students in school and could lead to gender favouritism and gender stereotyping.

The very recognition of these gender differences may be crucial to explaining the differences in motivation obtained in this research, as well as the fact that there are stereotypes in teaching particular subjects such as music, art and drama. The reason for obtained differences by gender in motivation may be also because male students do not feel too close to the topics addressed within Music Culture classes. These results can be linked with the results of cross-cultural research addressing differences in motivational aspects for music between 8 different countries, i.e. Brazil, China, Finland, Hong Kong, Israel, Korea, Mexico and the USA (McPherson & O'Neill, 1992). The findings of these authors imply that in all countries, except Brazil, female respondents have a greater perception of their own abilities for success in Music Culture and view it as an easier school subject in comparison to other subjects. Accordingly, there is a greater motivation of female respondents for the Music Culture teaching. Also, in all the countries, except Brazil, China and Mexico, female respondents value the Music Culture teaching higher in comparison to other subjects. These results can be attributed, to some extent, to the factors of socialisation. Namely, during the process of socialisation, young people also adopt traditional roles related to gender. While boys focus on success and competition as one of the most important values, the girls are expected to be diligent. That is why boys will more probably perceive extrinsic motivators as a challenge, and girls as a certain form of control and pressure, and their interest in music will be for the music itself, i.e. intrinsic.

An interesting finding that we obtained relates to the decline in motivation with the years of schooling. This is not just a trend obtained in our research, but such results were also obtained in a research in the USA (Jacobs et al., 2002). The results of this study indicate that intrinsic motivation is declining with years of schooling, whereas we do not have the data for extrinsic motivation.

Is this because in the period of adolescence the students are more critical towards their own abilities or, with time, do the teachers enter into working 'routine', and fail to bring anything new in their work methods, specifically in the Music Culture teaching? These are some of the possible answers that would certainly be interesting to explore more thoroughly.

The fact that during a Music Culture class, the most frequently performed activity is listening to the music, speaks that experiencing approach to learning has been suppressed compared to the receptive approach. Students may not be enabled to have an opportunity to express their potentials, which then creates the impression that Music Culture is a subject where only those students with 'natural' talents can come forward. For this very reason, we believe it would be good to work on development of creative thinking in Music Culture teaching. Naturally, music creativity is associated with cognitive and emotional development, as established in many developmental and therapeutic studies (Hargreaves, 2010), and not only in psychology but also in pedagogy and sociology. Children's ability to express themselves creatively at early age points to their efforts to express themselves regardless of existing programmes. This is important to be understood, because creativity happens spontaneously and often it does not depend on previous education, knowledge or specific exercise. In other words, this means that creative work can be enabled through stimulation of spontaneous expression of existing abilities. Interactive teaching, integrative and a 'playlike' teaching, more discussion, working in small groups, providing equal possibilities for creative expression, debates, are some of the examples how to design and enrich teaching activity. The results pointing to existence of statistically significant correlation between the level of intrinsic motivation and preference for singing activity, are an indicator for teachers how to design the teaching class better in order to increase motivation for teaching. Statistically significant negative correlation indicates that theories and presentations are the activities that the students dislike. Activities in a class should take turns. Statistically significant and positive correlation of the level of extrinsic motivation and listening to music suggests that if the students were not at all interested for music, this activity could stimulate interest slowly and then continue to work on development of intrinsic motivation too. What should generally be done is introducing some new approaches in the Music Culture teaching: creating a coherent structure in which working method would be clearly presented to the students at the

very beginning, a lively and fast interaction teacher-student, a high level of outgoing information coming from teachers, application of proactive and assertive approach that prevents negative communication or confrontations, constant work on positive expectations, short-term goals with different activities taking place within agreed deadlines, team ethics according to which the students feel unified.

Naturally, the self-concept that students have about their own abilities is important because very often the very positive attitude towards their own abilities, i.e. self-perception of their own competences, can contribute to the development of intrinsic motivation. Low self-esteem can have a negative role when it comes to motivation related to external prizes, stimuli by others and competing relationships. The teachers should work on development of beliefs in the students' own competences, rather than having them believing that they are not talented for music from the very beginning, and that because of that itself they cannot achieve good success in the Music Culture teaching.

Applied educational scales are an indicator that by implementing democratic educational practices, the teachers could work on improving motivation for the Music Culture teaching, especially intrinsic. The teacher-student interaction based on trust, warmth and lack of conflict can have an impact on better adjusting of students in school, developing the feeling of belonging to a group, developing socially competent behaviour, and adopting certain values and goals, which also indirectly affects the development of intrinsic motives. In comparison to other educational styles, use of authoritarian educational style provokes the most reactions of dependence and dissatisfaction, which can also have a negative reflection on development of motivation for the Music Culture teaching.

Taking into account predictive power of educational goals, perceptions of self-esteem, and goals of achievement, the obtained results show that learning goals are the best predictor of intrinsic motivation of students for the Music Culture teaching. Such results are expected as the learning objectives are focused on development of their own capacities and learning strategies regardless of the existence of some external rewards. This component is also at the fundament of intrinsic motivation, and it is precisely talking about the need to develop awareness of beliefs in one's own abilities with the students, as well as working on their growth, and that, while doing so, they ought to focus on individual standards rather than compare themselves to others.

Learning goals focused on success, and immediately after them self-esteem, have shown as the best predictors of extrinsic motivation for the Music Culture teaching in this paper. For performance goals focused on achieving success, we have presentation of our own competence, i.e. hiding of our own 'inabilities' in the first place, where feedback on failure is very dangerous because it affects motivation and self-esteem negatively. For these goals, comparison with others is very important, which are all components of extrinsic motivation. Although self-esteem is a component important for development of intrinsic and extrinsic motivation, our research has shown that self-esteem is an essential predictor of development of extrinsic motivation. Such results are understandable if we take into account one of the assumptions that it is sometimes believed that music requires one to be particularly talented. Initial 'failures' can negatively affect the students' self-esteem, which then can be enhanced by external stimuli such as praise, recognition, better grades.

The results show that predictors of intrinsic and extrinsic motivation are different types of achievement goals. However, regardless of whether personal development is more important or self-promotion, showing their own abilities, both of these types of goals have common features reflected in the focus on success and occurrence of positive emotions in case of achieving success. These positive emotions are precisely one of the key factors influencing development of motivation in general towards the Music Culture as a subject. Individuals with remarkable achievement goals, regardless of motivational orientation involved, work hard to achieve what they want, and their each success is accompanied by a feeling of satisfaction and self-efficacy due to the achieved success. For all this, positive correlation of the achievement goals with motivation is presumed, and consequently also greater success in the Music Culture teaching which has been confirmed.

Conclusion

Intrinsic and extrinsic motivations are not two opposite ends of a continuum, but are often intertwined and supplement each other. Our research has shown that work should be performed on development of intrinsic motivation for the Music Culture teaching for male students, and that work on increasing self-esteem in students would contribute to the development

of extrinsic motivation. Application of democratic educational practices in the work of teachers could have a significant positive contribution to the development of motivation, especially careful selection of activities that the students prefer, i.e. different conceptualisation of non-preferred activities in teaching. Generally speaking, little attention has been devoted to music creativity and instrument playing activity. Starting from the eighth grade music performance is replaced by music theory which can be one of the reasons for decline in motivation in comparison to the age.

This research has its own constraints, too. We did not take into consideration attendance of a music school, family influence, as well as evaluation of the Music Culture in comparison to the other school subjects. Also, there are no findings on how the intensity changes in the degree of acceptance and appreciation of the Music Culture teaching during the schooling of students and why their attitudes on the subject differ from the others. The results obtained can be used as the basis for development of programmes to improve motivation for the Music Culture teaching. Suggestion for increase of motivation in the teaching of Music Culture, is that educators face the students with misconceptions about the purpose and values of music education in school, especially primary school. One way is to shift the focus of the students from the question ‘what do I know’ or ‘what do I need to know’ to the question ‘how this knowledge can be important or useful to me?’.

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ПРЕДИКТОРИ МОТИВАЦИЈЕ У НАСТАВИ МУЗИЧКЕ КУЛТУРЕ

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Резиме

Музичка култура је један од предмета за које многи ученици често нису нарочито мотивисани, па је зато и интерес овог истраживања био утврђивање могућих фактора који су у позитивној корелацији са мотивацијом за овај предмет. Основни проблем овог истраживања је био да се утврди повезаност појединих варијабли са интринсичком и екстринсичком мотивацијом за наставу Музичке културе, као и који су најбољи предиктори ове мотивације. Разлике између ученика показују да је интринсичка мотивација већа код женских испитаника ($F(1,311)= 5,39$, $p < 0,05$), да опада са узрастом ($F(2,313) = 11,97$; $p < 0,01$), да је већа у разредима гдје се примјењује демократски васпитни стил ($r = 0,274$). Као значајан предиктор интринсичке мотивације показала се само скала учења ($\beta = 0,513$; $p < 0,001$), док су се као значајни предиктори екстринсичке мотивације показале скала самопоштовања ($\beta = 0,316$; $p < 0,.001$) и субскала циљева учинка усмјерених на постизање успјеха ($\beta = 0,388$; $p < 0,001$). Уочена је и позитивна корелација између активности пјевања током часа и интринсичке мотивације и између слушања музике и екстринсичке мотивације, као и негативна корелација у погледу презентација и интринсичке мотивације.

Кључне ријечи: *музичка култура, предиктори, интринсичка мотивација, екстринсичка мотивација.*

ПРЕДИКТОРЫ МОТИВАЦИИ В ОБУЧЕНИИ МУЗЫКАЛЬНОЙ КУЛЬТУРЕ

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Резюме

Музыкальная культура является одним из предметов, к которым многие студенты не имеют особой мотивации, поэтому целью данного исследования было установление возможных факторов, которые находятся в положительной корреляции с мотивацией к этому предмету. Основная проблема этого исследования заключалась в том, чтобы определить корреляцию определенных переменных с внутренней и внешней мотивацией преподавания музыкальной культуры, а также определить, что является лучшим предиктором этой мотивации. Различия между студентами показывают, что внутренняя мотивация выше у респондентов женского пола ($F (1,311) = 5,39$, $p < 0,05$), что она снижается с возрастом ($F (2,313) = 11,97$, $p < 0,01$) и что она выше в классах, где применяется демократический стиль обучения ($r = 0,274$). Только представленная шкала обучения оказалась значимым предиктором внутренней мотивации ($\beta = 0,513$, $p < 0,001$), в то время как шкала самооценки ($\beta = 0,316$; $p < 0,001$) и подшкала успеваемости цели, направленные на достижение успеха ($\beta = 0,388$; $p < 0,001$), оказались значимыми предикторами внешней мотивации. Также была отмечена положительная корреляция между певческой активностью на уроке и внутренней мотивацией, между прослушиванием музыки и внешней мотивацией, а также отрицательная корреляция между презентациями и внутренней мотивацией.

Ключевые слова: *музыкальная культура, предикторы, внутренняя мотивация, внешняя мотивация.*