

Influence of Factors on the Development of Outstanding Musical Talent – a Case Study

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KLJUČNE BESEDE: nadarjenost, glasbeni talent, dejavniki razvoja glasbenega talenta, orgelski virtuoz, študija primera

POVZETEK – Namen študije je bil raziskati vpliv devetindvajsetih dejavnikov na razvoj glasbenega talenta v različnih življenjskih obdobjih (od 3. do 35. leta) skozi študijo primera. V raziskavi je sodeloval mednarodno priznani glasbenik, orglavec, Aleksey Vylegzhanin. Rezultati kažejo, da je različnost vpliva dejavnikov pogojena z različnimi življenjskimi obdobji razvoja glasbenega talenta ter osebnostnimi lastnostmi. V otroštvu ima med drugimi dejavniki velik vpliv na glasbeni razvoj družina, v kasnejših življenjskih obdobjih pa tudi učitelj instrumenta, kakovost pouka in osebnostne lastnosti.

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ABSTRACT – The purpose of the study was to investigate the influence of twenty-nine factors on the development of musical talent in different stages of life (from 3 to 35 years of age) through a case study of an internationally renowned musician, the organist Aleksey Vylegzhanin. The results show that the diversity of the influence of factors is conditioned by different stages of the development of musical talent and personality traits. In childhood, the family, among other factors, has a great influence on musical development, whereas in later life, the development is influenced also by the music teacher, the quality of lessons and personality traits.

1 Introduction

The organ playing profession in Europe boasts a very rich and varied tradition, enriched by many outstanding organ virtuosos. The latter are usually not only active in concerts, but also establish themselves as organ pedagogues and teach at internationally eminent music universities, academies and conservatories, which offer opportunities for organ education at a high artistic level. Such studies are the so-called crown of music education, but the earlier stages of life and the beginnings of musical development play a key role and can later lead to the emergence of an organ virtuoso. Systems of formal music education at the primary and secondary level (up to about the age of 19) differ throughout Europe. In any case, an entrance exam is mandatory for enrolling in studies in Slovenia and abroad. High-quality music education is one of the key factors in the development of musical talent, which is also influenced by various other factors that will be discussed later in this article. There are many possible factors that can be implicitly or explicitly included in the context of dealing with outstanding musical talent and that can be drawn from developmental models of giftedness. In essence, these are mostly predictors, noncognitive personality characteristics and environmental conditions. Among many others, the Munich Model of Giftedness (Heller et al., 2005)

includes the parental education level, quality instruction, school or class climate, critical life events, intellectual abilities, creative abilities, psycho-motor skills, musicality, learning and working strategies, achievement motivation, coping with stress, control of expectations, assessment-related anxiety, etc. Performance anxiety is also discussed in the literature (Raluca & Ginsborg, 2017; Habe & Kržič, 2017). From Gagné's Differentiated Model of Giftedness and Talent (Gagné, 2005, 2009) we can additionally draw catalyst elements, such as mother, father, family, teachers, peers, motivation, interest, passion, emotions, effort, social abilities, etc. A rich set of many other factors could be placed in the context of the development of musical talent, where it is a matter of multidimensional intertwining and interaction within the dimension of the phenomenon.

In children, playing an instrument is determined by many factors, the most important ones being: the child's expectation and motivation to become competent to play an instrument; the joy of playing an instrument; self-regulatory strategies that the child acquires to improve instrument learning; encouragement and support from family, teachers and peers (Sloboda & Davidson, 1996; McPherson & Zimmerman, 2002).

In her work, B. Bogunović (2008) emphasizes the importance of a stimulating, rich and stable family environment for the realization of talents in the field of music. There is a common but different and independent profile of a father and a mother. The mother's role is more important in the initial period of development, as it primarily encourages early interest and the development of an initial internal motivation for music, while the father's engagement increases with the child's age. Family encouragement is closely related to aspects of motivation, connected with playing an instrument (frequency and length of practice), influenced by the mother's and father's equal involvement in establishing practice habits at home during the first years of learning to play an instrument. It is also extremely important for parents to believe in and support their child's talent, because they believe that the child shows promise and that musical success is important. In this way, the value-motivational model is passed down from generation to generation, while at the same time musical success increases, as the child has greater initial motivation, is more motivated to practice, and consequently achieves higher academic and performance results (public performances, competitions). Parental support is of the greatest importance in the critical periods between the years 4 and 5, and between the years 6 and 7. It promotes the development of abilities and interest in preschool music activities, as well as early recognition of giftedness; it focuses on the child learning an instrument during the period when children are the most susceptible to external stimuli, and have the greatest potential for giftedness.

Mönks's (1992, in Mönks & Katzko, 2005) Multifactorial Model of Giftedness incorporates the social context represented by family, peers, and school. B. Bogunović (2008) changed Mönks's model slightly in the part on musical talent and included the music school as an educational context that creates a developmentally and professionally specific environment. In addition to compulsory primary school, it represents an important factor of development. In this context, the teacher of the main subject (instrument or singing) is a key figure through whom the systemic, school and personal influences are redirected. In one recent study (Peterson, 2018), music students from Switzerland and China confirmed the paramount importance of family and teacher support in developing musical talent, with the teacher experiencing the instrument, not only as a teacher but as a role model, mentor, and friend. Research findings (Bogunović, 2008)

show that the personality traits of teachers who teach musical instruments differ from those of the general population of teachers. Instrument teachers are more open, cooperative and conscientious. The latter features reflect the creative, interactive, and motivational aspects of the instrument teacher's personality that are necessary when dealing with music in an educational context. Also, teachers who are exclusively engaged in pedagogical work are significantly different from those who are at the same time active musicians, so their professional orientations and thus the direction of development are qualitatively different. Certain pedagogical, personal and professional characteristics of a teacher are directly related to different qualitative levels of student performance in the second stage of musical talent development, which is reflected in the commitment to acquiring higher forms of professional knowledge and expertise (Mijanović, 2016, p. 42).

The combined activities and characteristics of the family and the teacher contribute to the student's musical success much more than each of them individually. In her research, B. Bogunović (2004) highlighted the successful, individual and combined work of teachers and parents, and the value of their participation at the beginning of instrumental education, since their combined positive aspects are key to the development of the children's musical talents.

Some factors, such as committed work, perseverance, passion and social skills are important for outstanding achievements (Rinn, 2012, in Worell, Olszewski-Kubilius & Subotnik, 2012). Orlick and Partington (1988, in MacNamara & Collins, 2009) state that the development of excellence includes: goal setting, realistic evaluation of achievements, performance, dedication, exercise quality, coping with stress, and motivation. The results of A. MacNamara and Collins (2009) showed that different combinations of psychological characteristics promote the effectiveness of the development of classical musicians, depending also on the musician's focus, level of development and maturity.

Perseverance is one of the criteria of musical talent (Baum et al., 2004; Haroutounian, 2000a, 2000b). I consider perseverance and effort as an individual's characteristics that are important in dealing with music or being involved in musical activities. This means that the individual, despite his or her efforts, perseveres, works, practices, learns, strives and improves. When playing an instrument, a student can, with persistent practice, achieve a technically perfect and aesthetic performance. Trstenjak (1981) pointed out that in the field of "artistic creativity" (which also includes the field of music), diligence, hard work, perseverance of will and patience are important as abilities and character traits that elevate the individual above the average.

Hidi (2000, in Juriševič, 2012) defines interest in terms of psychological arousal that includes focused attention, increased cognitive functioning, persistence, and emotional involvement. J. Freeman (2000) came to the conclusion that the musical interests of musically talented student instrumentalists are above average. Strong interest and emotional engagement are one of the most common qualities of talented individuals in the fields of music, art, athletics, math and science (Bloom, 1985, in Haroutounian, 2000c). Criteria for musical talent that relate to interest are: curiosity, questioning, and interest (Baum et al., 2004). According to J. F. Foster (2009), curiosity is associated with motivation.

J. F. Foster (2009) stated that motivation is a process that involves initiating, persevering, and guiding one's own, self-oriented behavior. We associate motivation with

expectations of success, the search for pleasure in understanding and mastery, with curiosity, instinct, need. From an educational point of view, motivation is the desire to do something well. It can be internal or external. West (2013) presents a review of the literature of the three main theories related to motivation in music: Distribution Theory or Theory of Imputation, Achievement Goal Theory and Theory of Internal Motivation. Attribution Theory was defined by Urdan and Turner (2007, in West, 2013) as an example of a relationship between the student perception of control and achievement. Research in music education (Asmus, 1986, Austin & Vispoel, 1998, Marlatt, 2004, Dick, 2006, in West, 2013) confirms Wiener's findings (1974, in West, 2013) that students' beliefs are the causes of success or failure. Achievement Goal Theory describes two different orientations: achievement orientation or knowledge orientation (Ames, 1992, Dweck & Elliott, 1983, Nicholls et al., 1990, in West, 2013). Internal motivation is about the personal pleasure and satisfaction that comes from performing music (Barry, 2007, in Burak, 2014). This term can also be described as the feeling that the instrumentalist has when performing music out of pure pleasure (O'Neill & McPherson, 2002, in Burak, 2014). External motivation refers to the interest in music to achieve some goal that is not directly related to musical performance (Burak, 2014). S. A. O'Neill and McPherson (2002, in Burak, 2014) describe external motivation as an external use value or benefit of learning. In the Model of Creative Thinking in Music (Webster, 1996), motivation is one of the conditions for creative thinking. According to Elliott (1995), it is also one of the factors influencing and developing musical creativity, in addition to other factors, such as engaged students, receptive climate, search for musical opportunities, student analysis of achievements and time, as well as motivation. In the literature, there are many points of contact between motivation and creativity.

Numerous studies on the development of musical and dance talent have used the term creativity, which derives from Renzulli's Three-Ring Conception of Giftedness (1977). The latter definition has been redesigned by experts so that it can be used in their own studies. For example, in the research of S. Baum, S. V. Owen and B. A. Oreck (2004), creativity itself is not defined, but it is implied in the concepts of expressiveness/expression, movement qualities and improvisation in dance, and expressiveness and improvisation in music. S. I. Kay and R. F. Subotnik (2004) envisioned creativity as an individual expression and solution to a cooperative problem in music and dance, using the same categories of creativity as S. Baum, S. V. Owen, and B. A. Oreck (2004). Modern psychologists and educators affirm that creativity is a complex process that can be viewed as an interactive system in which the main relationships are between person, process, products, and social and cultural context (Csikszentmihayli, 1996; Sternberg, 1999). Contexts in which students are assessed as creative may vary depending on the environment. From Sternberg's (2001) point of view, intelligence is in a dialectical relationship with creativity, where intelligence is seen as the advancement of social norms, and creativity as opposition to social norms and the promotion of new ones. An individual needs intelligence to be creative, yet not all intelligent people are creative. Gardner (1983) confirmed a positive relationship between artistic, intellectual, and academic abilities, while Sternberg (1985) argued that artistic abilities are not related to intellectual abilities. Winner (1996) held that artistically talented students have abilities that cannot be measured by the traditional IQ test. From this point of view, creativity is

a characteristic of an individual who reacts with one or more systems within a particular social context.

Learning in the field of music is mainly associated with the acquisition of musical theoretical knowledge and/or the acquisition of skills and abilities related to various musical activities. The definition of learning as a process of acquiring conceptual (all implicit and explicit knowledge about a specific concept or idea) and general strategic knowledge (reasoning, problem solving, self-regulatory processes) is close in content (Huang, 2009). McPherson and Zimmerman (2002, in Miksza, 2012) highlighted six dimensions of self-regulation that are important for music learning: motive, methods, behavior, time management, physical environment, and social factors. The motive refers to the students' own beliefs and how they affect or do not affect learning. The method involves task-oriented learning strategies, thought strategies, and other general approaches to self-learning, while behavior involves focus on reflective thinking, metacognition, and students' ability to self-evaluate or control their own learning processes. Time management involves students' ability to focus on tasks and plan their time use. The environment refers to the physical structure in which learning takes place, although this is often beyond the students' control. Social factors refer to the tendency to involve others (e.g. teachers, parents, peers, siblings) in seeking help. The quality of a child's thought strategies helps explain how successful he or she will be in school (Harris & Pressley, 1991, Siegler, 1996, in McPherson, 2005); choosing and applying appropriate strategies helps children learn faster (Bjorklund, 2000, in McPherson, 2005); when students consolidate basic skills in learning to play an instrument, they can achieve a higher level of processing (Cantwell & Millard, 1994, in McPherson, 2005); musically talented students who have learned meta-skills that include thoughtful rehearsal strategies can reach their maximum in a lesser amount of time (Haroutounian, 2000c).

The term hard work indirectly refers to readiness for work. The term readiness (for work, learning) is rarely found in literature related to the field of musical talent. It is included in the definition of giftedness. For example, Corno et al. (2002, in Johnsen, 2009) define giftedness as a willingness to learn and perform well in a particular situation or area. The term "following instructions" is also related to readiness for work, interest, motivation and concentration. In everyday pedagogical practice, in addition to the above-mentioned concepts, following instructions could also be related to diligence, obedience, consistency, steerability, adaptability, accuracy, suitability, adequacy, etc. I have summarized these characteristics in the following instructions as they are, in my opinion, strongly expressed in musically talented students.

J. Haroutounian (2000b) cites perceptual awareness and sensitivity as an important aspect of musical talent. It is about biological endowments, capacities, abilities and inclinations. We recognize perceptual awareness and sensitivity in a child when he or she listens attentively and consciously, and directs concentration. The latter also has an important place among the criteria of musical talent.

Cross (2005) set the basic concept for presenting the empirical findings of various authors who explored the prejudices and stereotypes of the gifted, namely that all gifted children are conscientious, show only their advantages, tend to express unsocial behavior or lack of social or emotional competencies, are physically weak and obsessed with learning outcomes. In such children, negative influences can lead to more serious psychological problems, such as depression, isolation, intense anxiety, low self-esteem,

fear of risk, distorted perception and understanding of their own identity. Every child or student therefore needs to be accepted and encouraged as a unique individual.

There are many other possible factors, such as coping with stress, assessment-related anxiety, control of expectations, psycho-motor skills, critical life events (Heller et al., 2005), intuition, perfectionism, the emotional aspect (Piirto, 2008), performance anxiety (Raluca & Ginsborg, 2017; Habe & Kržič, 2017). A rich set of many other factors could be placed in the context of the development of musical talent, where it is a matter of multidimensional intertwining and interaction within the dimension of the phenomenon.

2 Method

Goals

The purpose of the research is to investigate the influence of the 29 factors of the musical talent development of an outstanding musician in different periods of life. The participant in the case study is a professional organist, Aleksey Vylegzhanin (Russia/Austria), hereinafter A.V.

Research questions

In the exploratory case study, I was interested in

- what influence different external and internal factors had on the development of Aleksey Vylegzhanin's musical talent, and
- whether and how the influence of these factors was changing through different periods in the life of the participant A.V.

Measurement instruments

For the purpose of the research, I developed and used a measurement instrument (a questionnaire). The questionnaire includes a set of 29 factors that influence musical talent development, and for which it is necessary to make a note of the intensity of the influence in different periods of life: early childhood (3–6 years), middle childhood (6–8 years), late childhood (9–11 years), early adolescence (12–14 years), middle adolescence (15–17 years), late adolescence (18–20 years), early adulthood (20–35 years).

The intensity of influence is assessed by periods using a 7-point rating scale containing the following levels: 1. not at all important influence, 2. low influence, 3. slightly important influence, 4. neutral, 5. moderately important influence, 6. very important influence, 7. extremely important influence. Twenty-nine factors are divided into two areas for assessing the influence on the development of musical talent: external factors (9 items) and internal factors (20 items).

Process

The research was conducted remotely, due to the COVID-19 epidemic. Data collection took place in April 2020. A questionnaire was sent to the study participant A.V. in electronic form (in English). The participant sent it back in electronic form after one week. The review of the answers was followed by a consultation conversation with the participant via a videoconference (MS Teams application). A.V. read the case study before publication and approved the publication of the findings.

Participant

Aleksey Vylegzhanin (Russia/Austria, 1987) is an outstanding artist and the prize-winner of many renowned national and international competitions, who has been successfully building his organ career. Apart from the organ, he regularly performs on other keyboard instruments (piano, harpsichord) and actively composes. He gained his first music experiences from his parents – professional musicians (father – opera singer and mother – conductor). At the age of six, he began his formal music education with piano lessons at the Music Lyceum in Novosibirsk (Russia), which specializes in extraordinarily musically talented children. His interest in the organ developed a few years later. After that, A.V. continued his music education at the Novosibirsk M. I. Glinka State Conservatory (Russia), where he studied organ under Prof. Natalya Baginskaya. After his first organ degree in 2010, he continued his organ studies at the University of Music and Performing Arts in Graz (Austria) under Prof. Gunther Rost, where he, in 2018, received his master's degree with honor. At the moment, he is studying church music at the University of Music in Graz. A.V. began performing his first concerts at the age of six, and at the age of nine began to receive numerous awards at national and international competitions. During his music education, he attended several master classes with renowned musicians: D. Roth, Z. Szathmary, L. Lohmann, J. van Oortmerssen, E. Bellotti, W. Porter and N. Hakim. He regularly plays concerts in Russia, Slovenia, Croatia, Germany, Austria, and England, as a solo organist or in collaboration with renowned musicians, choirs, orchestras, and chamber ensembles. Among his most important concerts are the gala concert in the Moscow Cathedral (2009), regular solo concerts in the Cathedral and Church of the Sacred Heart of Jesus in Graz (Austria), several projects in the Mumuth Concert Hall in Graz: *organ@mumuth* (2013), *Petr Eben: Faust* (2014), *Organ on Stage* (2015), *Schlafes Bruder* (2016), projects with the composer Reiko Yamada as a part of the *Orgelfrühling Steiermark festival* (2018 and 2019), collaboration with the internationally renowned ensemble *Klangforum Wien* (2019), and many others. He considers it a special challenge to perform organ works by modern and contemporary composers, as is evident from the CDs that he has recorded: *Klaus Lang – Organ Works Vol. 1* (GOD Records) and *Aleksey Vylegzhanin plays Naji Hakim* (Klangdebüts, Vol. 53). Apart from classical music, he is also active in jazz, collaborating with renowned musicians and ensembles. He has recorded a CD with his own compositions with the Slovenian jazz singer Lina Rahne. Presently, he is working on a new album with his own arrangements of Mozart's opera arias. In addition to giving concerts, he also works as an organist in many churches in Graz and the surrounding

area, where he collaborates with numerous choirs and orchestras, and has a special interest in interdisciplinary performances.

Such a description of the participant was also cited in a study that examined the expression of the characteristics of musical talent in different periods of life (Drovenik Adamec & Kovačič, 2020).

3 Qualitative case study results

External factors

His mother (1) had an extremely important influence throughout A.V.'s childhood. In adolescence (12–17 years of age) it decreased slightly, and in later adolescence and early adulthood (from the age of 18) it became neutral. Furthermore, A.V.'s father (2) had an extremely important influence during his childhood, which decreased slightly in adolescence (12–14 years of age) and became a moderately important influence at the age of 15 (up to the age of 35). Family encouragements (3) through all the studied periods (3–35 years of age) had an extremely important influence on the development of the musical talent of A.V. Parental education (4) had an extremely important influence in all periods of life (3–35 years of age). The music instrument teacher (5) had an extremely important influence until early adulthood. From the age of 20, however, it diminished somewhat, but still had a very important influence on the development of A.V.'s musical talent. The quality of music instruction (6) had an extremely important influence on the musical development of A.V. until early adulthood. Class climate (7) had an extremely important influence throughout childhood and adolescence, which declined to a moderately important influence in early adulthood. The influence of peers (8) was moderately important in all life periods (3–35 years of age) for the musical development of A.V. Critical life events (9) had an extremely important influence in all the periods of life studied.

Internal factors

Motivation (10), interest (11) and passion (12) are factors that, in all life periods (3–35 years of age), were extremely important influences on the musical development of A.V. Moreover, intellectual abilities (13) and creative abilities (14) had an extremely important influence in all periods of life. Emotional intelligence (15) had a very important influence in childhood (3–11 years of age) and early adolescence (12–14 years of age); it increased to an extremely important influence after the age of 15. In early and middle childhood, hard work (16) moderately importantly influenced the musical development of A.V. The influence increased in late childhood and early adolescence to a very important influence and from the age of 15 to an extremely important influence. Perseverance (17) had a moderately important influence on his musical development in childhood and early adolescence; the influence increased slightly from the age of 15 to an extremely important influence. Perfectionism (18) had a moderately important influence in childhood.

In adolescence, it firstly increased to a very important influence (12–17 years of age) and then to an extremely important influence (18–35 years of age). Perception (19) had a moderately important influence in early and middle childhood; its influence increased to an extremely important influence in late childhood, from the age of 9 onwards. Intuition (20) had a moderately important influence in childhood and early adolescence; its influence increased from the age of 15 to an extremely important influence. Throughout childhood, social competencies (21) had moderately important influences, and their influence increased in adolescence (up to the age of 35) to an extremely important influence. Psycho-motor skills (22) have very importantly influenced the development of A.V.'s musical talent in all periods of life (3–35 years of age), likewise musicality (23). Learning and working strategies (24) and achievement motivation (25) had an extremely important influence on the musical development of A.V. in all periods of life (3–35 years of age). Coping with stress (26) had different effects, depending on age. In early childhood, it had a moderately important influence; in middle childhood a very important influence; and in late childhood (9–11 years of age) the influence of coping with stress became extremely important. It still had a very important influence in early adolescence, after which time it decreased. Performance anxiety (27) had various influences, depending on age. In early childhood, it was a moderately important influence; afterwards, it increased to a very important influence at the age of 6, until adolescence when it decreased again to a moderately important influence at the age of 15. In early adulthood, the impact of performance anxiety became neutral. In the studied periods, the influence of assessment-related anxiety (28) decreased with age. In childhood and early adolescence, it had a very important influence, which decreased to a moderately important influence at the age of 15. In late adolescence (18–20 years of age), it became neutral, and in early adulthood it had a low influence. Control of expectations (29) had the greatest influence on the musical development of A.V. in late childhood and adolescence (9–17 years of age). Then the influence decreased slightly to a moderately important influence in late adolescence and early adulthood (18–35 years of age). It also had a moderately important influence in earlier life periods (3–8 years of age).

4 Discussion

External factors

In the earlier periods of life, external factors were at the forefront and had more significant influences. Especially the family, in which both father and mother had, throughout his childhood, an extremely important influence on the musical development of A.V., as they were also professional musicians themselves. The latter confirms the findings of B. Bogunović (2008) that in families, where one or both parents are professional musicians, there is a significantly higher level of encouragement and support from the family. Parents – professional musicians provide significantly higher musical stimulation during the preschool period, in a way that the mother stimulates the child's interest in music, and the father is directly specifically engaged. In this case, the question of the natural and the acquired arises, and I can agree with the research reports

(Bogunović, 2008) that family encouragements and support are crucial, even in families with professional musicians, and that musical ability alone is not decisive for success. In children and adolescents, the level and quality of family encouragements and support play a decisive role in realizing the musical potential. At all ages, including adulthood, encouragement within A.V.'s family was rated with an extremely important influence, as confirmed by the research of Evans, Bickel, and E. D. Pendarvis (2004) that parental integration and support in the child's music education is much more crucial than the innate abilities themselves. The influence of his mother and father decreased through adolescence until adulthood, and I can again refer to the findings of B. Bogunović (2008) that family influence decreases in adolescence. On the other hand, the importance of the competence and professional success of the music instrument teacher, which represents a new development model for personal and professional identification, grows. The latter claims coincide with A.V.'s answers that, until the age of 20, the music instrument teacher had an extremely important influence on the quality of music instruction, which still has a very important influence even in adulthood. I can therefore agree with the findings of S. Petersen (2018) on the importance of the family and teacher as the key external factors in the development of musical talent, as well as the productive partnership between these two factors (Ho & Chong, 2010), which helps establish meaningful connections between development strategies and children's lives.

Throughout childhood and adolescence, class climate also had a very important influence on A.V. In adulthood, its influence decreased slightly to a moderately important influence. At all ages, however, peers also had a moderately important influence on the musical development of A.V. In the musical context, peers mainly represent competition (Bogunović, 2008), which is why they are often used as reference models for assessing one's own results and self-evaluation. From childhood to adulthood, critical life events also had a very important influence on A.V.

Internal factors

At the stage of development, when innate potential and influences from the environment are present, the young gifted student relies primarily on personal strengths and assumes independent management of his personal, musical, professional and social development (Bogunović, 2008). The latter findings support Bloom's Three-Phase Model of Talent Development, in which various environmental factors have their place as key factors in different periods of student development and talent development concepts (Sosniak, 1990, in Subotnik & Jarvin, 2005), which speak not only about environmental and other developmental factors, but also about intrapsychic characteristics and professional competencies. The importance of the influence of several internal factors is constant in A.V. at all ages. Motivation, interest, passion, intellectual abilities, creative abilities, musicality, psycho-motor skills, learning and working strategies, and achievement motivation had very important influences on the development of musical talent in all periods of life. Given the common constant of the latter factors, I can highlight some points of contact. Recent research suggests that internal and external motivation synergistically influence creative achievement (Mumford et al., 2002; Prabhu, Sutton & Sauser, 2008, in Garcés-Bascal, 2014). Guilford (1986) states that motivation is

extremely important, because without it, creative abilities cannot be realized. Sternberg and Lubart (1999, in Tafuri, 2006) found that creativity supposedly requires the merging of six different but interrelated areas, which include motivation, in addition to intellectual ability, knowledge, thinking styles, personality, and environment. B. Bogunović (2008) writes about a consistent relationship between motivation and practice. This is especially important for performance, as the length of the exercise is the best “predictor” of instrumental performance. With age, the importance of the influence of hard work, perseverance, perfectionism, perception, emotional intelligence, intuition and social competencies on the participant A.V. increased, whereby hard work and emotional intelligence had an extremely important influence from the age of 15, and perfectionism from the age of 18. Perseverance is associated with effort, strenuous practice and hard work. In Gagné’s Differentiated Model of Giftedness and Talent (DMGT) (2005), the internal (intrapersonal) catalyst involves effort, which is one of the factors influencing talent development; high achievements and progress depend on ability and effort (Antaki, 1994, in Evans et al., 2004). J. Haroutounian (2000b) includes persistent and hard practice in describing the characteristics of prodigies. Bloom (1985, in Haroutounian, 2000c) found that talented individuals in music, art, athletics, math and science show some common qualities, including a willingness to invest the great amount of time and effort required to attain a high level of achievement in the field in which they exhibit talent.

As regards coping with stress and performance anxiety, the influence on A.V. varied at different ages. In both factors, it was a moderately important influence, which increased to a very important influence in early childhood, between the ages of 6 and 8, and to an extremely important influence in late childhood and early adolescence. The influence of both factors declined slightly in adolescence, from the age of 15 onwards, and became neutral in the case of performance anxiety in early adulthood. Similarly, control of expectations had a moderately important influence in early and middle childhood, increasing to a very important influence between the ages of 9 and 17; afterwards, it declined again to a moderately important influence. With age, the influence of assessment-related anxiety decreased; it was very important in childhood and early adolescence, but decreased through adolescence to a moderately important influence and to a neutral one; it decreased further to a low influence in early adulthood. Based on the latter results, I refer to Cross’s (2005) claim that gifted and talented students feel pressured by the need for continued success. Katel’s (1978) thesis on personality, abilities, and motivation as separate modalities and the complex relationships between them confirms that musical success requires a combination of three factors: internal motivation, abilities, and personality traits. The latter are important for the emergence of a specific quality of talent, which is exhibited in a particular area (Letić, Milutinović & Grandić, 2016). P. Pangrčič and Blažič (2017) wrote that the development of ability or talent is a lifelong process that can be observed in young children when compared to peers, or as an achievement in a particular field. Achievements are associated with high motivation and become the driving force of a child and later of the gifted person.

5 Conclusion

The results of the exploratory case study confirm the findings of previous research (Bogunović, 2008) that the influence of the family on an individual's musical performance decreases with age and is lower in the high school period than in the preschool and elementary school period. In the high school period (in adolescence), autonomy increases and the emphasis shifts to personality characteristics, with all the previous family influences from the previous age periods already being "embedded" in the individual. Another powerful factor in the successful talent development is the music instrument teacher, who often marks a turning point at all levels of formal music education. Internal factors, which can be interconnected, are associated with personality traits. G. Gojkov (2011) emphasized the importance of personality traits through scientific knowledge that students' creativity can be stimulated through various measures and thus form flexible knowledge structures, taking into account the characteristics of the cognitive style. This refers to theories of creativity from the end of the previous century, which also included non-cognitive factors (emotions, interests, point of view, etc.) in order to understand the creative process of learning and problem solving, and led to the conclusion that a creative personality needs to be observed also outside the context of giftedness and the beneficial effects of the environment. In this way, the importance of certain personality traits for activating the creative potential and changing it into an appropriate manifestation was emphasized. Nikolić, Blažič and Kodela (2016) point out that musical potential needs to be recognized in early childhood in order to be able to influence the development of musical talent in a timely and appropriate manner. I conclude that the present research adds to the above-mentioned need for early recognition the promotion of a diverse set of factors influencing the development of musical talent from a very early period (3–5 years of age) onwards.

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Vpliv dejavnikov na razvoj izjemnega glasbenega talenta – študija primera

V članku predstavljamo izsledke raziskave, v kateri smo proučevali vpliv devetindvajsetih dejavnikov razvoja izjemnega glasbenega talenta v različnih življenjskih obdobjih (od 3. do 35. leta) skozi študijo primera. V raziskavi je sodeloval mednarodno priznani glasbenik, orglavec, Aleksey Vylegzhanin (v nadaljevanju A. V.).

Orgelska stroka se lahko v evropskem prostoru pohvali z zelo bogato in pestro tradicijo, ki jo bogatijo mnogi izjemni orgelski virtuozni. Slednji običajno niso samo koncertno dejavni, temveč se uveljavljajo tudi kot orgelski pedagogi in poučujejo na mednarodno priznanih glasbenih univerzah, akademijah in konservatorijih, ki ponujajo možnosti orgelskega izobraževanja na visoki umetniški ravni. Kakovostno glasbeno šolanje je eden izmed ključnih dejavnikov pri razvoju glasbenega talenta, na katerega vplivajo tudi različni drugi dejavniki, ki smo jih obravnavali v pričujočem prispevku.

V študiji primera nas je podrobneje zanimalo, kakšen vpliv so imeli različni zunanji in notranji dejavniki na razvoj izjemnega glasbenega talenta in kako se je vpliv le-teh spreminjal v različnih življenjskih obdobjih A. V.

Za potrebe raziskave smo oblikovali in uporabili vprašalnik, ki zajema devetindvajset dejavnikov, ki vplivajo na razvoj glasbenega talenta in pri katerih je treba označiti intenzivnost vpliva posameznega dejavnika v različnih življenjskih obdobjih: zgodnje otroštvo (3–6 let), srednje otroštvo (6–8 let), pozno otroštvo (9–11 let), zgodnje mladostniško obdobje (12–14 let), srednje mladostniško obdobje (15–17 let), pozno mladostniško obdobje (18–20 let) in zgodnja odrasla doba (20–35 let).

Intenzivnost vpliva dejavnikov ocenjujemo po obdobjih s pomočjo 7-stopenjske ocenjevalne lestvice, ki vsebuje naslednje stopnje: 1. stopnja – povsem nepomemben vpliv, 2. stopnja – zelo nepomemben vpliv, 3. stopnja – srednje nepomemben vpliv, 4. stopnja – nevtralen vpliv, 5. stopnja – srednje pomemben vpliv, 6. stopnja – zelo pomemben vpliv, 7. stopnja – ekstremno pomemben vpliv. Devetindvajset kriterijev (dejavnikov) je razdeljenih v dva sklopa: zunanji dejavniki (9 kriterijev) in notranji dejavniki (20 kriterijev).

Raziskavo smo zaradi epidemije izvedli na daljavo. Zbiranje podatkov je potekalo v aprilu 2020. Vprašalnik je bil udeležencu študije A. V. poslan v elektronski obliki (v angleščini). Udeleženec ga je po enem tednu v celoti izpolnjenega v elektronski obliki poslal nazaj. Po pregledu odgovorov je sledil konzultacijski pogovor z udeležencem preko videokonference. A. V. je pred publiciranjem prebral študijo primera ter odobril objavo ugotovitev.

Aleksey Vylegzhanin (1987, Rusija/Avstrija) je izjemen umetnik in dobitnik številnih prvih nagrad na priznanih mednarodnih tekmovanjih, ki že več let uspešno razvija kariero koncertnega orglavca. Poleg orgel redno koncertira tudi na drugih inštrumentih s tipkami (klavir, čembalo) in je aktivno dejaven kot skladatelj. Prve glasbene izkušnje je pridobil pod mentorstvom svojih staršev, prav tako profesionalnih glasbenikov (oče – solo pevec, mama – dirigentka). S šestimi leti je pričel z izobraževanjem v novosibirskem glasbenem liceju v Rusiji, specializiranem za izjemno nadarjene otroke, kjer se je najprej pričel učiti igranja klavirja ter nekaj let kasneje orgel. Potem je nadaljeval z izobraževanjem na novosibirskem glasbenem kolidžu ter pri 18. letih na novosibirskem državnem konservatoriju M. I. Glinka, kjer se je učil igranja orgel v razredu prof. Natalye Baginskaye. Po prvi diplomii iz igranja orgel na novosibirskem državnem konservatoriju je leta 2010 nadaljeval s študijem orgel na Univerzi za glasbo in upodabljajočo umetnost v Gradcu (Avstrija) pri prof. Guntherju Rostu, kjer je drugič diplomiral ter leta 2018 z odliko magistriral, trenutno pa na graški glasbeni univerzi študira še cerkveno glasbo. A. V. je svoje prve koncerte začel izvajati že pri šestih letih, od devetega leta naprej pa je začel prejemati številne nagrade na nacionalnih in mednarodnih tekmovanjih. Za seboj ima številne solo koncerte ter izvedbe z renomiranimi umetniki, zbori, orkestr: in komornimi sestavi. Redno koncertira v Rusiji, Sloveniji, na Hrvaškem, v Nemčiji, Avstriji in Angliji. Izmed pomembnejših koncertov in projektov lahko gotovo izpostavimo gala koncert v moskovski katedrali (2009), številne solistične koncerte v Katedrali srca Jezusovega v Gradcu, projekte v koncertni dvorani Mummuth v Gradcu: organ@mumuth (2013), Petr Eben: Faust (2014), Organ on Stage (2015), Schlafes Bruder (2016), projekte s skladateljico Reiko Yamadom v sklopu festivala Orgelfrühling Steiermark (2018 in 2019), sodelovanje z mednarodno priznanim ansambлом Klangforum Wien (2019) ter mnoge druge. Še poseben izziv mu je izvajanje orgelskih del modernih in sodobnih skladateljev,

kar dokazujeta tudi zgoščenki, ki ju je posnel: Klaus Lang – Organ Works, Vol. 1 (GOD Records), in Aleksey Vylegzhanin plays Naji Hakim (Klangdebüts, Vol. 53). Poleg klasične glasbe se aktivno ukvarja tudi z jazzom, pri čemer sodeluje s priznanimi glasbeniki in ansambli. S slovensko jazz pevko Lino Rahne je posnel zgoščenko s svojimi avtorskimi skladbami, v procesu pa je tudi snemanje njegovih lastnih priredb Mozartovih arij. Poleg koncertiranja deluje tudi kot organist v številnih cerkvah v Gradcu in okolici ter sodeluje s številnimi zbori in orkestri, poseben interes pa goji za interdisciplinarne izvedbe.

Zunanji dejavniki: Mama (1) je imela celotno otroštvo na A. V. ekstremno pomemben vpliv. V mladostniškem obdobju (12–17 let) se je ta nekoliko zmanjšal, v kasnejšem mladostništvu ter zgodnji odrasli dobi (po 18. letu) pa postal nevtralen. Prav tako je imel oče (2) A. V. nanj v otroštvu ekstremno pomemben vpliv, ki se je v mladostniškem obdobju nekoliko zmanjšal (12–14 let) ter postal s 15. letom (do 35. leta) srednje pomemben. Spodbude v družini (3) so skozi vsa navedena obdobja (3–35 let) ekstremno pomembno vplivala na razvoj glasbenega talenta A. V. Izobrazba staršev (4) je imela v vseh življenjskih obdobjih (3–35 let) nanj ekstremno pomemben vpliv. Mentor/učitelj instrumenta (5) je imel vse do zgodnje odrasle dobe ekstremno pomemben vpliv. Po 20. letu pa se je njegov vpliv nekoliko zmanjšal, vendar je še vedno zelo pomembno vplival na razvoj glasbenega talenta. Kakovost glasbenega in instrumentalnega pouka (6) je vse do zgodnje odrasle dobe ekstremno pomembno vplivala na glasbeni razvoj A. V. Po 20. letu se je vpliv zmanjšal v zelo pomembnega. Razredna klima (7) je imela celotno otroštvo in mladostniško obdobje zelo pomemben vpliv, ki se je v zgodnji odrasli dobi zmanjšal v srednje pomembnega. Vpliv vrstnikov (8) je bil v vseh življenjskih obdobjih (3–35 let) za glasbeni razvoj A. V. srednje pomemben. Kritični življenjski dogodki (9) imajo v vseh življenjskih obdobjih zelo pomemben vpliv.

Notranji dejavniki: Motivacija (10), interes (11) in strast (12) so dejavniki, ki so v vseh življenjskih obdobjih (3–35 let) zelo pomembno vplivali na glasbeni razvoj A. V. Prav tako so imele intelektualne (13) in ustvarjalne (14) sposobnosti v vseh življenjskih obdobjih zelo pomemben vpliv. Čustvena inteligenca (15) je imela v otroštvu (3–11 let) in zgodnjem mladostniškem obdobju (12–14 let) zelo pomemben vpliv, nakar se je leta po 15. letu povečal v ekstremno pomembnega. V zgodnjem in srednjem otroštvu je trdo delo (16) srednje pomembno vplivalo na glasbeni razvoj A. V. Vpliv se je v poznem otroštvu in zgodnjem mladostniškem obdobju povečal v zelo pomembnega ter po 15. letu v ekstremno pomembnega. Srednje pomemben vpliv je imela na glasbeni razvoj v otroštvu in zgodnjem mladostništvu vztrajnost (17), katere vpliv se je po 15. letu nekoliko povečal, in sicer v zelo pomembnega. Perfekcionizem (18) je imel v otroštvu srednje pomemben vpliv. V mladostniškem obdobju se je povečal najprej na zelo pomembnega (12–17 let), nato pa v ekstremno pomembnega (18–35 let). Srednje pomemben vpliv je imela v zgodnjem in srednjem otroštvu percepcija (19), katere vpliv se je povečal v zelo pomembnega v poznem otroštvu, po 9. letu (do 35. leta). Intuicija (20) je imela v otroštvu in zgodnjem mladostništvu srednje pomemben vpliv, ki se je po 15. letu nekoliko povečal, v zelo pomembnega. Celotno otroštvo so imele srednje pomemben vpliv socialne kompetence (21), katerih vpliv se je povečal v mladostniškem obdobju (do 35. leta) v zelo pomembnega. Psihomotorične sposobnosti (22) so v vseh življenjskih obdobjih (3–35 let) vplivale zelo pomembno na razvoj glasbenega talenta A. V., prav tako muzikalnost (23). Učne in delovne strategije (24) ter motiviranost za dosežke (25) so imele za glasbeni razvoj A. V. v vseh življenjskih obdobjih (3–35 let) zelo pomemben

vpliv. Spopadanje s stresom (26) je imelo različen vpliv glede na starostna obdobja. V zgodnjem otroštvu je bilo le-to srednje pomembno, v srednjem otroštvu zelo pomembno, v poznem otroštvu (9–11 let) pa je postal vpliv spopadanja s stresom že ekstremno pomemben. Prav tako v zgodnjem mladostništvu, nakar se je zmanjšal, vendar je imel še vedno zelo pomemben vpliv (15–35 let). Tudi trema (27) je imela različen vpliv glede na starostna obdobja. V zgodnjem otroštvu je bil le-ta srednje pomemben, nakar se je že pri 6. letih povečal v zelo pomembnega in tako je bilo vse do mladostniškega obdobja, ko se je pri 15. letih zopet zmanjšal v srednje pomembnega. V zgodnji odrasli dobi je vpliv treme postal nevtralen. Vpliv strahu pred ocenjevanjem (28) se je s starostnimi obdobji zmanjševal. V otroštvu in zgodnjem mladostniškem obdobju je imel zelo pomemben vpliv, ki se je pri 15. letih zmanjšal v srednje pomembnega. V poznem mladostniškem obdobju (18–20 let) je postal nevtralen, v zgodnji odrasli dobi pa ima strah pred ocenjevanjem zelo nepomemben vpliv. Nadzor nad pričakovanji (29) je imel največji vpliv na glasbeni razvoj A. V. v poznem otroštvu in mladostniškem obdobju (9–17 let). Le-ta se je nekoliko zmanjšal, v srednje pomembnega, v pozni mladostniški in zgodnji odrasli dobi (18–35 let). Prav tako pa je imel nadzor nad pričakovanji srednje pomemben vpliv v zgodnejših življenjskih obdobjih (3–8 let).

V splošnem rezultati kažejo na intenzivnost in pomemben vpliv številnih zunanjih dejavnikov: mama, oče, spodbude v družini, izobrazba staršev, mentor/učitelj inštrumenta, kakovost glasbenega in instrumentalnega pouka, razredna klima, vpliv vrstnikov, kritični življenjski dogodki. V različnih življenjskih obdobjih so bila manjša odstopanja. Skozi proučevana obdobja so pomembno vplivali na razvoj izjemnega glasbenega talenta A. V. tudi številni notranji dejavniki, kot so: motivacija, interes, strast, intelektualne in ustvarjalne sposobnosti, čustvena inteligenca, trdo delo, vztrajnost, perfekcionizem, percepcija, intuicija, socialne kompetence, psihomotorične sposobnosti, muzikalnost, učne in delovne strategije, motiviranost za dosežke, spopadanje s stresom, trema. Vpliv teh dejavnikov je bil skozi proučevana obdobja večinoma velik ali pa se je s starostjo praviloma stopnjeval. Vpliv strahu pred ocenjevanjem se je skozi starostna obdobja zmanjševal. Enako velja tudi za nadzor nad pričakovanji. Zaključimo lahko, da so proučevani dejavniki razvoja izjemnega glasbenega talenta imeli praviloma (zelo) pomemben vpliv, ki se je s starostjo večinoma le še stopnjeval oz. se je minimalno spreminjal v proučevanih življenjskih obdobjih Alekseja Vylegžhanina.

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