

# COMPETENCIES OF TEACHERS FOR REALIZATION OF BEGINNER SOLFEGGIO

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**Abstract:** The Beginner-Level Solfeggio class presents quite a challenge for teachers and demands extremely wide competence teachers' profile. Such a class requires teachers who, except for the expert capacities as primary demand, possess very developed didactic and pedagogic competences that are mirrored through various dimensions. This paper describes the research that has been executed with the goal of determining the teachers' opinions on the necessary teacher competences to successfully teach Beginner-level Solfeggio.

**Keywords:** Beginner Solfeggio; open-concept curriculum; didactic competencies; pedagogical competencies.

## Introduction

Music affects children in many ways, especially in their preschool age. Research conducted to explore the effects of listening and reproduction of music in preschool age gave an insight into this complex area, points out the ways music influence brain and central nervous system development, unveils the effects music has on children's intelligence (Rauscher, Shaw and Ky, 1993; Schellenberg, 2004), spatial and motor functions abilities, and overall development of the wholesome child's personality, with emphasis on creativity (Shellenberg et al., 2007). Moreover, the researchers also pointed out the different effects of music on subjective bodily experiences during listening, highlighting the significance of the connection with movement. From a music-pedagogic aspect, a large portion of research refers to the study of children's music preferences from different perspectives. LeBlanc et al. (1996) concluded that younger children are more open to all kinds of music and more positive in their evaluation of music pieces in comparison to the older children. Jellison and Flowers (1991) point out the focus of young children preferences towards pop music. Considering the effect of music-expressive components on children's music preferences, based on research results, it is apparent that children like fast-paced music (LeBlanc and McCrary, 1983) and expressive dynamic (Burnsed, 1998). The sociological approach to preferences except for the role of individual factors (LeBlanc et al., 1999) points out the significant influences of family, peers, and media on music evaluation and liking. All the aforementioned researches point out that from the earliest age

children are surrounded by music and that music is deeply rooted in the child's biological, physiological, and sociological conformation. Thus, music education poses itself as a necessary integral part of a child's life.

The organisation of the music education guidance begins to be implemented through the child's stay in kindergarten. With professional guidance, through various activities, children are being introduced to music art, and forms of various music expressions are being developed. In accordance with the purpose of the preschool curriculum, the music education is conducted with the goal of developing competences in the discernment of pitch height, duration and length of tone and tone colour. The children are being qualified to notice and distinguish simple rhythm and melodic patterns, dynamic relations and nuancing, and the relations between different tempos. With systematic exposure to artistically valuable music, children acquire basic components of aesthetical education; they develop a sense for beauty, the competence to perceive, accept and judge quality music, and they gain valuable bases for the development of music taste.

Regarding the purpose of the preschool curriculum, the goal of music education is to develop the possibilities in decrementing pitch height, duration, strength and tone colour. The children are being taught to notice and recognize simple rhythm and melodic patterns, dynamic relations and nuances, and the relations between various tempos. With systematic exposure to artistically valuable music, children also acquire basic components of aesthetic education; they develop sense and meaning for beauty, perception ability, accept and judge quality music and they reach a valuable base for developing music taste.

Unlike music education that takes place in kindergartens teaching children in music schools, but also their first encounter with professional and systematic music education, with cognitive, psychomotor and affective teaching outcomes is part of music schools as a part of the preschool program (Škojo, 2011). The Beginner Solfeggio classes, as part of the preschool program, are a part of a special program of units that lasts for two years, but in the practice, the duration is usually down to single preparation year in which the children gain music capabilities that enable them to enrol into and attend music schools. The Beginner Solfeggio goal is to start as early as possible with a systematic development of child's inborn potentials and to awake the interest and their wish to attain music knowledge. It excels with specific contents, which are then didactically and methodically prularistically shaped, being led according to individual needs and preferences of each child, as well as their learning specifics. By means of planned and organised educational process, through professionally defined and methodically flexibly guided games, music tasks and songs, the intention of music pedagogues is to develop intonation, music memory, and rhythm sense; i.e. musical hearing starts to being developed. The main task at hand of musical hearing education is to build the capability of conscious recognition of rhythm, melody and harmony

music elements (Požgaj, 1988), and to awake and musically adopt musical terms which serve as the base for further build-up within frames of music disciplines on higher levels of musical education through numerous activities (Olujić, 1990).

The prerequisite for all activities in Beginner Solfeggio classes' quality realization is primarily a competent expert who except for professional competencies has polished command of various dimensions of pedagogic competencies that help achieving desired teaching outcomes; however equally important is to have positive and comfortable social and emotional climate in class.

### Teacher Competencies

Competency, as a term, comes from the Latin word *competo*, *competere* and it means *to make proper, to strive towards something*, and it refers to competence, but also the area in which a certain person possesses, knowledge, experience. From a pedagogic aspect (Pastuović, 1999; Matijević and Radanović, 2011; Rosandić, 2013), competencies are defined as:

- knowledge, experience, capability;
- knowledge and skills, and capabilities and readiness to apply the aforementioned in certain situations;
- a combination of context-appropriate knowledge, skill and attitudes;
- cognitive capabilities and skills which the individual possesses or which can be learned, and communication, willing and social readiness and capability to use it;
- cognitive competence (use of theory and concepts, informal knowledge acquired through practice);
- functional competence (skills, capability to work in a certain area);
- personal competence (capability of selecting behaviour in a situation), and
- ethical competence (the appropriate use of personal and professional skills).

Hrvatić and Piršl (2007) defines competences as a combination of knowledge, viewpoints, and personal characteristics that enable the individual active participation in a situation, but also analysing and interpreting the said situation. Weinert (2001) determines competences as a combination of cognitive, motivational, moral and social skills, which are the assumption of successful mastery of a wide spectre of demands, tasks and goals. Kurz and Bartram (2002) think that competencies are a collection of behaviours crucial for accomplishing the wanted results and outcomes. Keuffer (2010) observes competences through the aspect of knowledge, capabilities and skills in the sense of professional knowledge, personal belief, value scale and motivational orientation. From the

mentioned definitions, it is clear that competence is clearly established and measurable knowledge, personal skills and qualities used in order to achieve work goals (Green, 1996).

Teacher's competencies, in accordance with the principles of modern schooling, are directed towards new teaching paradigms, and besides the professional and didactic levels of competencies, they are also viewed by personal, communication, analytical, social and emotional dimensions. Such a teacher primarily has to understand the tendencies of the modern school, which is turning towards a practical aspect of acquired knowledge, and the idea is that the students are being led and guided towards building applied knowledge, with the accent on active learning and on noticing meaning and connections among facts (Dryden and Vos, 2001). Jensen (2003, 63) concludes that modern teachers from authoritative figures who realize teaching, outgrow into promoters, routers, and *catalysts* of learning. With certainty, they use inventive methods, apply and integrate technology throughout the teaching program, offering the student choices and variety in work. Such a teacher accepts the students' needs and coordinates them in accordance with the individuality of each student. The teacher enables creative expression of one's possibilities and capabilities, directs students' developing-emotional attractiveness towards real content, and tries to spiritually enrich the students, to raise them and make them happy in their living (Previšić, 1999, 12-13).

### **Pedagogic competencies of the Beginner Solfeggio teacher**

Preschool music classes in music schools are fully based on the principles of an open curriculum in which the implementing content cores are realized in a free and creative way (Previšić, 2007, 27). Such a flexible flow of planned teaching enables the teacher to fully choose teaching contents and work methods according to his or her professional competences with the goal of setting the foundations for understanding music structurality, and basic intonation and rhythm knowledge and skills. Besides by the personal vision of the educational process, the teacher is also led by the possibilities and interests of the students, as well as their preferences. Furthermore, during the definition of teaching outcomes, with tasks from the cognitive and psychomotor area, it is of crucial value to determine tasks from the affective area which are the development of the students' feelings, values, attitudes, enthusiasm, but also the encouragement of students to develop their own creative and interest side, along with keeping the motivation for the subject and music in general.

The teacher's pedagogical competencies are viewed through four levels:

- 1) Achieving productive learning for each student,

- 2) Analysing the class and the influences which condition the quality and teaching of the class,
- 3) Understanding and respecting elements of formal, casual and informal learning, and
- 4) Developing the students' pleasure with class (Jurčić, 2012, 107).

In order to achieve the optimal, productive learning in the classes of the Beginner Solfeggio, the teacher follows and respects individual needs of students, since it is work with combination of preschool and school children, and the differences in talent and the development of musical capabilities of each student. The teacher deliberates about each activity in order to determine the best way to implement it in order to yield the biggest success. Thus, the lesson is systematically designed by means of active learning strategies, in which the students actively follow and participate in each activity. It encourages changing activities in accordance with characteristics of quality classes (Glasser, 1994), and also tries to be interesting, attractive and dynamic. Each learning stage is realized through planned interaction with students, creating positive contact and encouraging collaboration, and while led by their preferences, it yet keeps a clear structure of the teaching phases the entire time (Meyer, 2002; Jurčić, 2012). The teacher of the Beginner Solfeggio, being aware of the strong influence of the media which affect the children's knowledge and values, deliberately directs children's music preferences and shape attitudes, at the same time ably unifying formal and informal learning.

By engaging social competences, the teacher establishes a positive relationship with the students, encourages interaction-communication process which positively corroborates all of the activities and contributes to a pleasant and democratic atmosphere. The teacher's competence in communication, in addition to emotional competence, is reflected in the pleasure of students with the class, and it makes this first music step as one of many to come.

A particularly important element in each class, thus in the class of the Beginner Solfeggio as well, is a pleasant and creative atmosphere which motivates both the teacher and the students, and makes the class better and successful. The creative atmosphere achieved by a creative teacher is the imperative in the class of the Beginner Solfeggio. The teacher's creative competencies are significant for designing the class which is teeming with fast changes and combinations of activities such as singing, listening, music games and musical creativity.

## **Didactic competences of the teacher of the Beginner Solfeggio viewed through basic activities**

### **Singing**

For children the most amicable and favourite music activity is singing. This activity is the most common one throughout preschool music education and as an activity it begins already in younger groups, namely, as soon as children are able to vocalize longer phrases and imitate simple rhythmic patterns. Providing the precondition of adequate cognitive development fulfilled, children of that age are already capable of adopting songs with texts in accordance to the child's language skills, and they can perform a song precisely and nicely. During the realization of singing, due to a transmission of information based on the principle of imitation, the teacher's music-methodical and didactical competence is extremely important as well as his or her constant aspiration to perform the songs melodically, rhythmically and articularly correct.

Through preparation activities, proper body posture and breathing exercises, the teacher will lay the foundation for the development of the child's voice and the successful realization of the singing activity. By practising the singing posture, the teacher will spontaneously lead to preparation of body for singing performances. Likewise, it is necessary to implement interestingly designed exercises for proper breathing-in and breathing-out, which as well applies to breath control (Radočaj-Jerković, 2015). With inventive exercises, initially, guided towards imitating sounds from nature, and later towards creatively designed specific words, the development of the singing skill will be supported, and at the same time avoiding boredom with the activity is taken care of.

During the selection of the song, it is necessary to think about the aesthetical value, since every song-learning has to be goal-oriented in sense of achieving the art level (Radočaj-Jerković, 2012). It is necessary for the chosen song to be thematically, melodically and rhythmically attractive in order to make children interested in singing. At the same time, it is significant for the song to be memorable, repetitive, and logical in its melodic and rhythmic sense, in order to make learning easy and relatively fast. It is necessary for the extent of the song not to exceed over the perfect fifth in younger and middle groups, and major sixth with six-year-old children (Marić and Goran, 2013). Clarity, simplicity, and appropriateness of the textual content of the song are too of crucial importance.

When selecting a song, it is necessary to give priority to good lyrics of pure and correct literature texts, where the interpretation will be convincing, understandable, and will contribute to the song's expressiveness. Since the singing activity, especially in younger groups, is connected to the movement of body, it is necessary to harmonise the choice of songs with the movement

capabilities for the melodic, rhythmical or the lyrical content of the song, and/or apply certain dance elements which would serve the function of displaying expressive elements or structure.

Since the children's interest span, depending on the age, is limited to 15 to 30 minutes, it is necessary to implement balanced singing activities in order to leave enough room for the listening activity and for musical games. Dynamism and the proper alteration of activities are necessary in order to achieve musical and educational efficiency, and keep the children at a high level of motivation.

### **Listening to music**

The introduction to music via listening is the basic activity oriented towards getting to know the elements of musical expression and music itself, but also towards the development of numerous music capabilities and music taste. From the established goal arises the need for the right implementation of listening activities from the beginning of organized music education, so that the children acquire habit of active listening and open themselves to aesthetic traits of music from the earliest of days.

In music education, listening has an educational function, thus it is extremely important to actively direct the attention of children to the music they are listening to. In order that the listening be successful, the music offered to children has to be attractive, in compliance with the development capabilities of children in respect to its difficulty and duration; it has to be music for which one assumes that children will, via the appropriate methodical processing, accept, meet and remember with no difficulties (Rojko, 2005). The teacher's positive attitude is very important. The teacher expresses it by listening to music, and his or her directed attention and facial expression point out to the important parts, and lead the children through the listening process.

Music listening always has to be approached to with pre-activities through which the children will get prepared for the activity. With clear tasks given, which relate to determining the performer, following the theme, tempo, or the dynamics, the children will be capable to be aware of elements they've heard and noticed. In the discussion, following the listening, they will declare what they have heard, thus reach certain conclusions. The listening activity is necessarily a positive source in directing music preferences in children, but a certain departure from the remarkable influence the mass media have today on music taste is needed.



## Music games

The most efficient way for all music activities to be realized within motivating and positive atmosphere is the realization through games. Thoughtfully designed and professionally led music games indirectly influence the development of children's music capabilities. They serve as exercises in the property of intonation, rhythm and music memory development. The unavoidable effect of music games is the development of children's imagination and creativity. By participating in music games, children are physically active, and the games which involve movement are often combined with singing and listening. Thus, when choosing games, it is necessary to consider the age they are meant for, the students' capabilities, but also their needs. Games in music education can be divided into the following categories: singing music games, listening music games, and rhythm and melody music games (Manasteriotti, 1982). Singing music games are usually considered as games in which the song lyrics are mimicked by movement, often with present imitation of a group of moves of an encircled individual. Singing games can be performed with a certain rhythm and dance movements, which bring together elements of music and dance art in an inventive way. Especially interesting singing music games are those which connect the speed of performance – tempo and the strength of the performance – dynamics, and with their realization, children achieve knowledge of music terms and the capability to discern them, along with the skills of singing and moving. During the realization of these games, it is especially advisable to take care of the game dynamic, while the length of each game should be limited.

Tone and rhythm music games are realized in order to develop musical hearing in children; especially tone height, strength and colour, as well as the note length, the development of auditory attention, and melody and rhythm memory. Melody and rhythm games are short activities which can be used repeatedly as an introduction to the singing or listening activity. These games within their realization require full focus of the participants in order to achieve maximum efficiency for the development of musical hearing. It is desirable to realize tone music games at the start of the music education, as a vocal warm-up of its own kind, while rhythm games are an excellent way not only to develop musical hearing but also to realize children's musical creativity. Nursing and upbringing of the feeling for rhythm can be achieved through counting games, recitations, all up to games in which children continue the started rhythm, bring rhythm to established lyrics, fit rhythm into music sentences which are mutually in a question-answer relationship and, finally, improvisation games of closed music forms (Tomerlin, 1969). For improvisation exercises, other than the Orff Approach, it is possible to use all manners of making sounds, including using one's own body as percussion.



Listening-music games can be conducted also as means for establishing musical knowledge about instruments, and certain musical terms in various quiz forms. Listening games can be guided to serve the purpose of awakening musical curiosity and completing different experiments with objects sounds, which is a part of the children's everyday lives, as well as with numerous improvisations with different colours of the children's voices (Sam, 1998).

The aforementioned musical activities and their systematic and creative realization will significantly contribute to the development of music capabilities, and thus the foundation for children sensitisation for art music and the path for continuation of their music education will be laid.

### **The goals and research methodology**

This work describes the research which has been conducted with the goal of establishing important didactic characteristics of the Beginner Solfeggio classes. This research tried to give responses to the questions such as: what are the teacher's opinions about the activities they implement in Music classes, what kind of problems do they face in organizing and implementing the classes of the Beginner Solfeggio, how pleased they are with the classes of the Beginner Solfeggio, and which teaching competencies are important for teaching of the Beginner Solfeggio.

### **Research implementation**

The research starts from the interpretative paradigm that the attention is focused on the quality aspects. Since one music school has a single teacher of Beginner Solfeggio, the research has been conducted with five female teachers and three male teachers from six music schools in Croatia. All teachers have high qualifications besides the finished study of Music Pedagogy. The experience of the respondents spans from 2 to 26 years.

### **The methodological approach**

In the research, the method of acquiring data was a personal interview, and the instrument was the interview protocol (Škojo, 2016). A semi-structured interview, consisting of prepared open-type questions, has been conducted with each of the teachers. In the interview protocol, the subject matter and topics for the discussion had been established beforehand, but the sequence of those topics and the manner of asking questions were not precisely determined. For data processing and analysis, it was the quality analysis that had been used, with coded data translated into categories.

## Results and discussion

The interview with the teachers began with the estimate of their overall pleasure with the class of the Beginner Solfeggio. The statements of all of the teachers point to the conclusion that the teachers are very pleased and feel good in class.

“Let’s say I am pleased, but I’m very self-critical in general. I think I improve myself and upgrade my teacher competencies, but I see I still have a lot to work on.”; “I am very pleased. For me, this is literally a dream job and I really enjoy each work day. I feel the biggest pleasure when I see the children learn something and progress in their work.”; “Excellent, 5! If I had to choose again, I would pick this. I am very happy and pleased with my work!”; “I’m very pleased! Mostly because of a single situation – the diversity of students.”; “I am still in love with my work, I am very pleased!”; “It can be better, I am still learning, but I try my best and I work on myself” (Škojo, 2016)

After the estimate of overall satisfaction, the teachers thought about the problems they face in the class of the Beginner Solfeggio. They mostly point out *disciplinary problems* as basic difficulties, while as the reason they listed “groups that are too large – with more than 20 students, lack of focus in children, and children being too playful” (Škojo, 2016).

With the following question, we tried to determine whether teachers experience the difference in the class of the Beginner Solfeggio compared to Solfeggio. From extensive statements, we can conclude that the teachers mostly point out to big differences which stem from the fact that there is no established program and teacher guidebook for the class of the Beginner Solfeggio. They also point out the differences which relate to the demands of the Beginner Solfeggio classes.

“Even though the Beginner Solfeggio is considered as a relaxed introduction into the music school through game, note learning, listening to music, playing instruments and singing, I would like to have more literature available on the Beginner Solfeggio, as well as teacher books with specific activities.”; “I experience big differences in the whole structure of classes and the way classes are being held, but the biggest difference is that there is no formally set program.”; “The difference is big because we don’t have a program given to work with. It is far harder to animate the children for some more ‘serious’ content. The work in total is much harder because there are more and more activities and everything is unwinding a lot faster.” (Škojo, 2016)

When asked about the goal of the Beginner Solfeggio classes, the teachers had rather uniform opinions which refer to “the preparation of students for elementary

music school, laying the foundation for teaching contents from Solfeggio, development of singing capabilities, and getting to know the instruments". Only one male teacher pointed out that the main goal of the class is to "establish a friendly contact with music and fall in love with music" (Škojo, 2016). After the talk about the goal of the classes, the discussion moved onto concretising of activities which teachers implement in classes. The teachers stated numerous inventive activities in their replies, and they pointed out how different music games are the frame in which all other activities are being conducted in order to keep the class active, dynamic and diverse. From the stated, one can conclude that the teachers recognize the value of music games as an efficient strategy for accomplishing the goal established for this age group. One can also conclude that the teachers use numerous *alternative* techniques in order to bring closer certain abstract content in the best and creative way possible. They use the following: "active rhythm work, the Orff Approach, singing and learning songs by hearing; short melodic examples, children's songs, dance as a help in understanding rhythm; body percussion; music games, listening to music; drawing, telling clever stories with the purpose of understanding music theory" (Škojo, 2016). Teachers explained a bit more about and highlighted the features of a successful Beginner Solfeggio class, along with pointing out that it needs to be "dynamic, diverse and with a lot of different activities. It has to be focused on the preparing children for elementary music school" (Škojo, 2016). The teachers also pointed out that positive atmosphere and emotional climate, as well as the good communication between the teachers and students are important ingredients of a successful class.

From a didactical aspect of class activities, the teachers point out on how those are being led by the pluralism principle in teaching methods and activities: "I often try to change between teaching methods. I alternate between a minimum of four blocks of different activities because the children's concentration does not last longer than 10 minutes." (Škojo, 2016) From further discussions, in which they explain teaching forms which they use, one can determine that teachers recognize the significance of active learning, but also of different social forms and how class, when it comes to work organization, definitely stands out from the traditionally moulded Solfeggio class.

As for the determining of the didactic aspect in the realization, it was interesting to explore on how teachers pick the contents they use in class and which sources did they use. From their answers, we can conclude that teachers "constantly seek for songbooks, games, counting games and contents which are going to be attractive and wake up the interest in children" (Škojo, 2016). Also, it is necessary to point out the extraordinary engagement of the teachers which refers to remaking and adjusting of contents meant for older children. The teachers express their inventiveness not only in picking out the content,

but also in respect to sources they use during planning, stating student books for elementary school, *Music Class Methods I and II* by Pavel Rojko, teacher's books by Višnje Manasteriotti, methodical manuals by Elly Bašić, and numerous Internet pages from which they draw contents and ideas for the realization in their classes.

The next question was regarding the time-demands for preparing a class. The teachers pointed out how it takes "a lot of time to come up with body and prepare one class, definitely more time-consuming than for an elementary school Solfeggio" (Škojo, 2016). They also say how important for the teacher it is to always be "ready-on-the-spot to adapt a certain activity, and often even to improvise" (Škojo, 2016).

The teachers mentioned creative competencies in the context of coming up with teaching content, motivating students, but also influencing their own pleasure and productivity.

"The teacher's creativity is the most important thing in the whole process of organizing and realizing classes, in coming up with activities for the class in the sense of the best possible use of the conditions the teacher has available."; "The competencies tied to creativity have a role in motivating students because not the same method, or an approach, works eqally for each student, so it's important for the teacher to have those skills as well."; "To teach in the class of the Beginner Solfeggio, the teacher has to be a witty and creative person."; "A creative teacher can develop creative students. Maybe this is another class in which we can let go to full creativity."; "Only a creative teacher can encourage and motivate the students with his or her class, trying to not use the same pattern, but to make the students understand that classes but also bear the joy of discovering something new."; "A creative teacher knows how to make quality use of every moment of the class time and work on the development of each individual child."; "Creativity is what leads me to constantly discover something new, and when that functions the way I imagined it, I become very happy, and thus more productive." (Škojo, 2016)

The teachers came up with the competence profile of a successful teacher of the Beginner Solfeggio, listing the competencies which they find significant for the realization of a good class. They point out the value of various dimensions of pedagogic competencies; personal, emotional, and analytical ones.

"I think pedagogic competencies are very important and that they should be highly developed."; "A competent teacher, besides his or her professionalism, should also have an open mind, be energetic and innovative. He or she should think a lot about oneself and his or her progress."; "A successful teacher should be a motivator, an animator, full of energy and knowledge, skilled on the instrument,

and be of wide horizons.”; “Adaptiveness, creativity, and imagination are three most important features after a full mastery of one’s area.”; “The profession has to come first, but it’s important that it comes with pedagogical width, that the teacher is open, emphatic, and creative.”; “The teacher of the Beginner Solfeggio has to be playful, relaxed, with developed emotional competencies, and has to be interesting.” (Škojo, 2016)

## Conclusion

The Beginner Solfeggio class represents a big challenge and demands a very wide competence profile of the teacher. Such class demands a teacher who knows how to successfully stand up to the demands of a very complex class. The Beginner Solfeggio teacher, on the top of primary professional competences, has to have extremely developed didactic competencies which refer to the choice of activities and building the subject curriculum, organizing and leading the class and shaping a positive teaching atmosphere.

His or her pedagogic competencies are viewed through different dimensions: personal, communicational, social, emotional, but also reflexive. A significant role in the whole class belongs to the teacher’s creativity.

From the research results, it was clear that teachers precisely establish the teacher competence profile for the Beginner Solfeggio. They point out the importance of various dimensions of didactic and pedagogic competencies while pointing out social skills and individual personality of the teacher. Teachers of the Beginner Solfeggio are very sure of their competences, they feel good in class and they’re happy with the overall realization. They determine the teaching goal precisely and correctly, and inventively they combine various class activities, successfully implementing new contents in their classes. The teachers accept curriculum openness as a big possibility which enables them to find the best way towards the development of the students’ musical capabilities through their creativity, knowledge and skills. Finally, they concluded that only the creative teachers, the ones who are open to new ideas and innovations, and those who successfully implement them into their class, and that way enrich themselves and their students, can make the Beginner Solfeggio classes successful, attractive, and desirable.

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