



Determining factors in the career choice of music high school students

Judit Váradi^{a,*}, Rita Kerekes^b, Melinda Pótfi^c, J. Miklós Radócz^d

^a Music Faculty, University of Debrecen, Nagyerdei krt. 82, Debrecen 4032, Hungary

^b Music Institute, University of Nyíregyháza, Sóstói út 31./B, Nyíregyháza 4400, Hungary

^c Head of the Organization and Administration Department, Hungarian Academy of Arts Research Institute of Art Theory and Methodology, Doctoral School of Human Sciences, University of Debrecen, Egyetem tér 1, Debrecen 4032, Hungary

^d Zoltán Kodály Music High School, Doctoral School of Human Sciences, University of Debrecen, Egyetem tér 1, Debrecen 4032, Hungary

ARTICLE INFO

Keywords:

Vocational secondary school with music specialisation
Professional music education
Main subject teacher
Motivation
Career choice

ABSTRACT

In Hungary, little attention has been devoted to the secondary level of music education, even though it is not only a transition between primary and tertiary education but also has predictive power regarding the future of music education. In our research, we surveyed students in their final year at a vocational secondary school with music specialisation using open-ended questions to investigate the factors influencing their career choice, their vision of the future, and the external and internal professional motivational factors. The questions focused on music-related career choice, practising, the attraction of a career in music, motivations for persevering, and the factors and people strengthening self-confidence. According to the respondents, healthy self-confidence and adequate motivation constitute an inevitable basis and source of professional success. Motivation is best derived from the positive feedback of the environment and the experience of success. Due to the individualised instruction in music education, the main subject teacher plays a decisive role, often influencing not only students' professional career but also their personal path. In our research, we also examined students' perception of the ideal main subject teacher. Students' recognition of a main subject teacher is enhanced by personalised attention, setting realistic expectations to the student, exemplary professional knowledge, and interpersonal skills. Based on their professional experience and perceptions, students also commented on the qualities required from a musician and the personal meaning of music. According to the responses, the best characteristics of a musician are perseverance, humility, and diligence, whereas music is a means of self-expression, which provides relaxation, serenity, and refuge.

1. Introduction

The subject of education remains relevant to this day. Frequent economic, social, and political changes bring about constant transformations in education, the continuous training of teachers and instructors, and the development of teaching and educational techniques. Students today will become the teachers of the future, so it is essential to keep this cycle under constant review and monitoring to be able to assess and identify any problems. Furthermore, it is crucial to understand the considerations behind the process of choosing a career. In this study, we focus on an area which has not been investigated extensively in Hungary, namely the specific characteristics of choosing a career in music and the factors motivating students of Hungarian vocational secondary schools with music specialisation.

The three levels of music education in Hungary are closely linked.

Accordingly, secondary education is in a particular position due to being closely linked to primary music education at its entry and to tertiary music education at its exit (Eckhardt, 2009). The fundamental difference between the primary and tertiary levels of education is that primary music education is responsible for traditional mass education, while tertiary music institutions train professional musicians and music teachers. The specific twofold purpose of secondary institutions, which are organised as vocational secondary schools in Hungary, is to provide general secondary qualifications as well as to prepare students for continuing their studies at a higher education institution, thereby enabling them to pursue a professional career in music (Héjja, 2018, 2022). In Hungary, 18 secondary schools offer classical music education in addition to general education, with a total of 1476 students (Váradi & Héjja, 2023). Students complete their general education with a final examination in 12th grade. Afterwards, most students start studying

* Corresponding author.

E-mail address: judit.varadi.06@gmail.com (J. Váradi).

<https://doi.org/10.1016/j.ijedro.2024.100321>

Received 3 August 2023; Received in revised form 2 January 2024; Accepted 3 January 2024

2666-3740/© 2024 Published by Elsevier Ltd. This is an open access article under the CC BY-NC-ND license (<http://creativecommons.org/licenses/by-nc-nd/4.0/>).

music at a university in Hungary or abroad, while some of them take advantage of secondary music education by staying in the institution for another year, when they can focus exclusively on music subjects. Occasionally, students leave the education system and start working or begin university studies in a field unrelated to music.

Nagel's (1988) study outlines several issues and problems faced by students who wish to pursue a career in music and by their parents. He points out that the decision to pursue a musical career involves sacrifices, persistent individual preparation, early commitment to one instrument, regular practice, and immense self-discipline, while the unique problems of a potential subsequent career change may also arise (Nagel, 1988).

It is fundamental in our research to understand the motivation of students, which is a key factor in subsequent career choice.

2. Theoretical background

In this study, we set out to explore the motivations for choosing a career in music. Researchers of motivation theory have developed several dimensions and classifications of motivation. Based on the most common typology, it is possible to distinguish the so-called intrinsic or primary motivation, which is a "direct, object-orientated, intrinsic motive ... expressed in interest, curiosity, and the tension caused by the problem" (Nyilas & Fónai, 2011: 382). Individuals who are intrinsically motivated engage in an activity out of curiosity, enjoyment, pleasure, the personal challenge of the task, or a desire for personal development (Brunsma et al., 1996; McPherson et al., 2016). These individuals have broad interests and great confidence, which is reflected in increased performance, persistence, and creativity, accompanied by a general sense of well-being and vitality (Ryan & Deci, 2000).

If we consider motivation in relation to music, intrinsic motivation can be illustrated by children who play music because they love the sound of the instrument or love singing itself, without worrying about grades and other external stimuli, but simply enjoying the challenge (Burak, 2014).

In addition, one can also observe extrinsic, or secondary motivation, which is "an external motive usually independent of the task and the object of the activity. Such motives include rewards, praise, interest, self-assertion in competition, fear of punishment" (Nyilas & Fónai, 2008: 382). Brunsma et al. (1996) also attach great importance to extrinsic motivation. If this form of motivation is more likely to inspire students in their musical studies, we may notice that their progress and practice are driven mainly by the need to please their parents and teachers, or perhaps to compete with their peers, to get good grades, to win medals and prizes, all without enjoying the journey and the process itself. As these external pressures and stimuli cease, the interest tends to wane and then disappear. At that point, it is likely that the student even stops the activity (Burak, 2014; McPherson et al., 2016).

Gillespie and Hamann (1999) conducted a questionnaire survey targeting university students specialising in string instruments and aspiring to become music teachers. They found several factors which were key to students' choice of career. These included the passion for music and the instrument as well as the significant influence of teachers, instructors, and conductors, who not only impart professional knowledge but are also seen as role models (Gillespie & Hamann, 1999). This aligns with Bright's (2006) study investigating whether young musicians who were exceptionally talented in playing wind instruments were considering becoming music teachers. Bright underscores the significance of teachers and parents as young musicians' role models and the importance of exposing exceptionally talented students to the process of teaching and knowledge transfer as early as possible, which can motivate them to become music teachers (Bright, 2006).

In their study, Hargreaves and Marshall (2003) focus on the factors which influence music learning. Based on the results of the projects included in their study, they show that music learning and participation in music, whether it is through performance, composition, or just

listening to music, plays a very important role in children's lives. The authors highlight that children are the most engaged and motivated when they are active creators and in control of the process to some extent. In addition, self-identity is an integral part of their development. Thus, it is an important step towards becoming a musician if children think of themselves as such (Hargreaves & Marshall, 2003).

Another project of the study (Hargreaves & Marshall, 2003) examined the attitudes of secondary school music teachers. When asked about the five most important qualities expected of secondary school music teachers by their colleagues, the two factors mentioned most frequently were good communication skills and the ability to inspire and motivate others. Musical and artistic skills were only mentioned later. The question on the purpose of teaching music also prompted an interesting result. In addition to the development of students' musical and artistic skills, music teachers' most important goal was identified as providing the necessary emphasis on social, personal, and cultural development (Hargreaves & Marshall, 2003).

These qualities and personality traits are necessary and play an important role in musicians' lives, because to become a professional musician, it is essential to practise for hours every day, which requires undivided attention, concentration, dedication, motivation to improve, energy, and time.

Lehmann (2002) found a negative correlation between the effort and pleasure ratings in musicians' practice, but a positive correlation between the relevance and effort ratings of practice and between the relevance and concentration ratings of practice. However, when non-deliberate practice activities were examined separately, the correlation between the pleasure and effort ratings was close to zero, which is an interesting and important point in the characterisation of the musical profession. This can be explained by the categorisation of performing at a concert as non-deliberate practice, which at the same time provides a source of pleasure (sense of achievement), despite the fact that it requires a great investment of energy, work, and concentration (Lehmann, 2002).

In relation to practice, Lehmann (2002) and Degner et al. (2003) discuss the guiding and motivating role of music teachers in the development and acquisition of musical skills. Degner et al. (2003) find that a good teacher sets specific goals and provides feedback to the student, but also gives room and opportunity for improvement when it comes to mistakes (Degner et al., 2003).

A study by Rickels et al. (2013) supports the theory that the identity of music teachers is an influential factor in not only the formation or reinforcement of students' musical identity but also the development of their subsequent teacher identity. The study points out that it is important for music teachers to be aware of this dual role, as data suggest that teacher identity is less stable during the socialisation period prior to university or college admission (Rickels et al., 2013).

A case study by McPherson et al. (2017) illustrates that better results can be achieved in music learning if students can decide themselves which piece to learn. In this case, students' significant improvements and measurably greater motivation can be observed.

3. Sample and method

In January 2023, we interviewed two classes in their final year of a vocational secondary school with music specialisation. The students in year 12 were asked about their career aspirations, their motivation to practise, the role of the main subject teacher, the meaning of music to them, and their view on the three most important qualities of a musician. The total number of students receiving art education at the institution is 110, of which 24 (21.8 % of the total sample) are in 12th grade. The completion of the paper-based questionnaire was anonymous and voluntary.

A total of 12 males and 10 females ($n = 22$) completed the seven open-ended questions, of which six were aged 18 (27 %), 13 were aged 19 (59 %), and three were aged 20 (14 %) ($M 18,86$, $SD 0,64$). The

survey results were analysed using MAXQDA Analytics Pro 2020.

3.1. Research question

Students were asked as to why they chose music as their secondary education and what they expected from a career in music. What motivates them to practise their instruments? What is the ideal main subject teacher like? The researcher’s curiosity also focused on what is the staying power of a musical career, what and who helps to build self-confidence. Music high school students were also asked what they think are the three most important qualities of a musician. One of the most important questions is what music means to those who see it as a career.

4. Result and discussion

4.1. Career choice

The motivations of career choice could be classified into three categories. In addition to social and emotional factors, determinants also included perceptions of a career as a musician. Key social factors comprised family patterns, childhood experiences, a community of peers with similar interests, and a shared set of values. In terms of the emotional impact of music, the motivating factors were experience, pleasure, happiness, and excitement. Students’ career choice was determined by their view that being a musician was something special, which they valued as a vocation in the long term (Fig. 1).

4.2. Practice, self-confidence, motivation

The quality of the time which students in secondary music education spend individually with their instruments is a decisive factor in their daily lives. This is the period during their musical studies when they need to learn the art of independent and effective practice, which is essential for their future professional success.

Since the importance of students’ attitude towards this process cannot be understated, we asked in our questionnaire what students considered important in relation to practice, and why they practised in general.

During the content analysis, 45 codes were identified within the category of practice. A recurring element in the responses mentioned the importance of factors for professional development (32 codes), which was raised in some form in essentially all responses. The idea of progress appeared very often in general terms in students’ narratives (17 codes), but there were also responses which clearly emphasised the importance of developing musicality or musical sophistication (8 codes), and the importance of technical improvement (6 codes). In addition, one respondent reported practising only during exam or competition

periods, which therefore was not a continuous and long-lasting activity.

In addition to the importance of progress, factors related to the love of practising (10 codes) were also dominant in the responses. The responses showed that some people found it pleasurable or relaxing to practise, but there were also some who considered practice to be a good pastime to avoid boredom. Some respondents referred to the relationship between practising and loving music, explaining that practising could bring them closer to the music they really liked. In addition, one respondent provided a very different perspective on the possibilities of practising: *“For me, practising is an escape from the outside world, the most useful way to spend my time.”* (Interviewee 5)

Although it was only mentioned a few times in the responses, the students’ external and internal need to comply in relation to practice was not negligible (3 codes). As one respondent said, *“I would like to meet expectations”* (Interviewee 3), clearly referring to the external pressure to perform, but there were also students who experienced this pressure as an internal expectation.

4.3. Self-confidence and motivation

Self-confidence and adequate motivation constitute an inevitable basis and source of academic achievement (Kerülő, 2006), which is no different in relation to musical performance and success. We asked *what and who helped* students to develop self-confidence and *what motivated them the most* during their studies. Although the two questions were formulated separately in our questionnaire, in many cases there is considerable overlap between the answers, so for ease of interpretation and comparability we present them side by side in a single section.

After quantifying the responses, the combined content items related to motivation (45 codes) and self-confidence (50 codes) appeared in similar proportions. Differences in proportions were found in the internal distribution: while students derived their self-confidence mainly from external factors (32 codes), their motivation was rather internally driven (24 codes). In contrast, internal factors (18 codes) were less dominant in the responses on self-confidence, similar to external sources of motivation (19 codes).

Feedback from the environment (25 codes) was typically highlighted as an external factor related to self-confidence, mainly positive comments from teachers (10 codes) and friends (6 codes), but there were also some who emphasised supportive feedback from family, peers, the public, and their partner. Other listed external factors included the exposure to a good quote, a good musical instrument, and regular physical exercise.

The external sources of motivation were less important in comparison, but it should be highlighted that different forms of a sense of achievement (11 codes) were emphasised in the responses, whether it was a successful concert, a competition, or a main subject lesson. It is interesting to note that not only individual success but also the success of

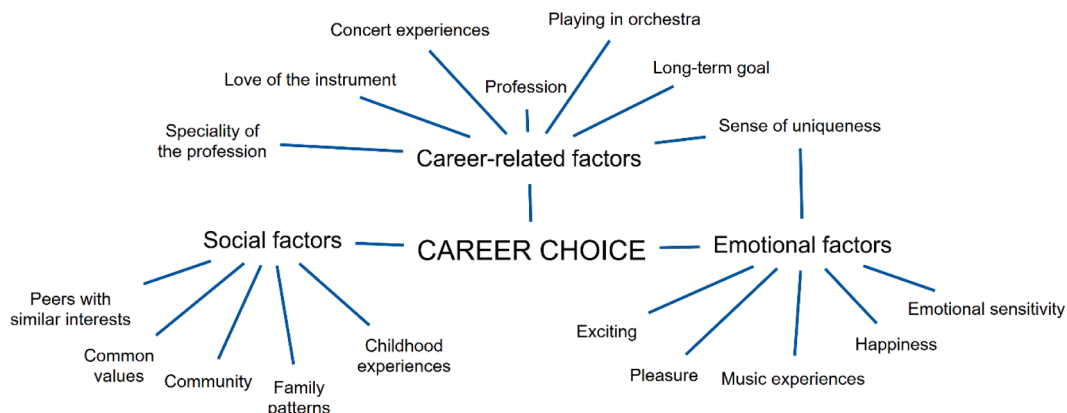


Fig. 1. Factors determining career choice.

peers was mentioned, at least in one response. Listening to music and the influence of the main subject teacher also appeared as external motivating factors, with the difficulties of being a musician and the shared experiences of a career in music also raised in two cases.

As mentioned above, the internal factors for self-confidence (18 codes) were overall less dominant, but some recurring elements were nevertheless noteworthy. Experiences of success and a sense of achievement (8 codes) were a common theme in the responses, as well as confidence derived from practice (4 codes). Furthermore, some respondents attributed their confidence primarily to their own inner strength and perseverance (5 codes), so their confidence came from their belief in themselves.

There were various approaches and responses regarding internal sources of motivation, with two narratives standing out on goal-orientated attitudes (7 codes) and belief in a stable vision (7 codes). The love of music (4 codes) also emerged regularly in the responses as an intrinsic motivating force, but personal responsibility (3 codes) was also highlighted by some. One respondent took a very pragmatic approach, reporting having already invested so much time and energy in their musical studies that this was definitely a motivating force (3 codes) (Fig. 2).

Although less pleasant, it is certainly worth mentioning that one respondent could not identify any positive aspects, with no source to gain motivation and self-confidence from. Another respondent, while mentioning some positive aspects, reported moments when nothing and nobody could provide motivation.

4.4. Expectations of the main subject teacher

Instrumental music education is characterised by the one teacher-one student model, which provides sizable value added beyond the professional field (Szűcs, 2019; Kerekes & Kiss, 2022). For students choosing a career in music, the productivity of the master-student relationship is crucial and can significantly influence their commitment to higher music education. The relationship is not just about the transfer of technical knowledge but also involves a set of factors influencing students' attitude, based on the personality traits of the instructor or art teacher (Budai, 2013).

We asked students what they expected from their main subject teacher and what they thought the ideal music teacher is like. Based on the responses processed in the content analysis, 87 codes were

generated, of which 51 codes related to professional expectations and 36 to human expectations.

Students mentioned professional assistance the most frequently (13 codes). In describing this, secondary school students emphasised the acceptance of and adaptation to *individual mental and musical abilities*. The need for personalised attention, the timing of progress, setting realistic expectations, and the individualised determination of performance emerged as priorities for respondents. As a basis for all these, they described goals (obstacles) set by teachers which required an increased investment of their energies but were not unattainable. In addition to technical instructions, students also mentioned the importance for instrumental teachers to transfer their skills and the significance of *transmission*. Objective evaluation, a range of motivational tools, meticulousness, striving for perfectionism, and a confident performance were cited by respondents as professional hallmarks.

“For me, the ideal main subject teacher is someone who draws my attention to problems I am not yet aware of and shows me techniques to improve myself. The ideal teacher helps me find my ‘voice’ and gives me space for my ideas, within the limits of the style of course.” (Interviewee 7)

In terms of students' expectations of their main subject teachers, exemplary professionalism ranked second (9 codes). Playing an instrument, performing experience, and active presence in concert life enhanced the prestige and recognition of instrument teachers in their students' assessment. Teachers' professional skills were seen as a guarantee of the enjoyment of joint activities and effective development. Interestingly, some students highlighted their teachers' social network and social capital as a decisive factor. Amongst the responses, professional knowledge appeared as a natural value factor, whereby *“it does not need to be proven that the knowledge exceeds that of the student”* (Interviewee 4).

In addition to professional standards, the expectations of main subject teachers also included general pedagogical capabilities and human qualities. Clear expectations, consistency, rigour, predictability, flexibility, patience, kindness, and humour are all key elements of a productive relationship. In a balanced and harmonious master-student relationship, students also attach importance to other traits of their teachers. Ideal main subject teachers also have an educative function in the lives of their students, sometimes assuming a “parenting” role with their supportive attitude (8 codes) if the student needs such support.

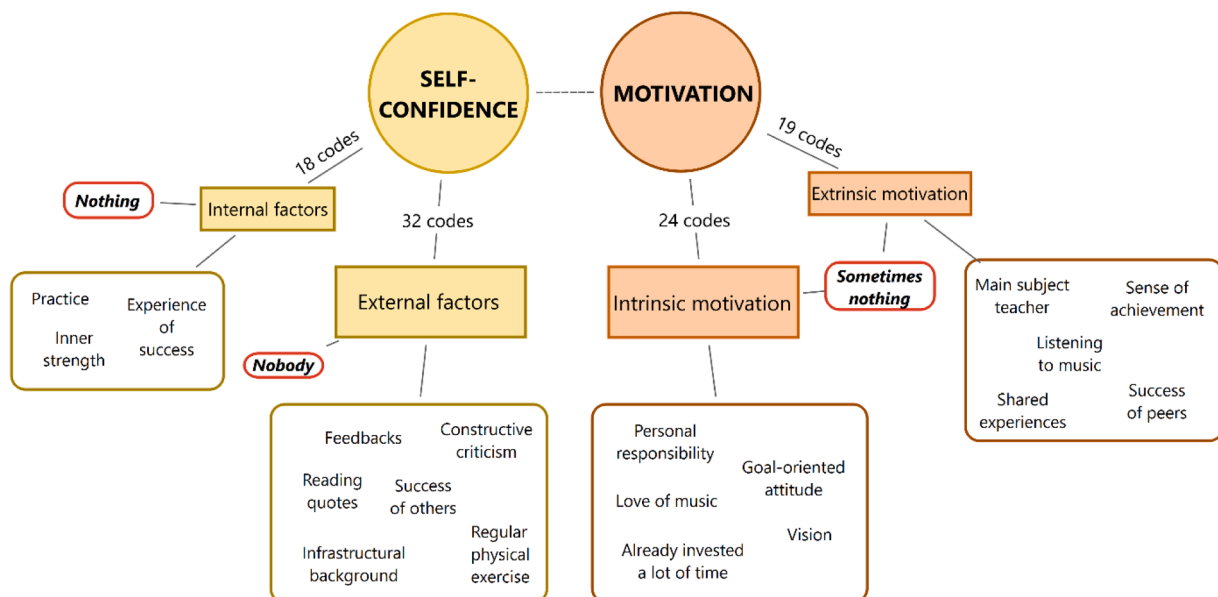


Fig. 2. Self-confidence and motivation.

Students' responses clearly reveal an intimate and empathic milieu in which students may expect and receive understanding from their master (7 codes). Ideal main subject teachers possess the capacity to care, while remaining emotionally open and available to their students. They are able to perceive their students' mood, are sensitive to it, and are able to provide motivation for instrumental activity with their pedagogical tools.

"It helps a lot if the teacher is not an unattainable person, but if we have a friendship as far as the teacher-student relationship allows and within healthy boundaries." (Interviewee 4)

"The ideal main subject teacher is not only a teacher but also a friend." (Interviewee 5)

4.5. Characteristics of musicians

The research also examined beliefs about being a musician (87 codes). Amongst the attributes perceived to be possessed by musicians, the highest number of statements related to musical skills (11 codes). This comprised talent, a solid musical foundation, instrumental virtuosity, musicality, and perfect pitch. Graduating secondary school students also placed high importance on perseverance (9 codes), humility (8 codes), and diligence (7 codes) in defining the characteristics of their vocation. In addition to determination and ambition (4 codes), the ability to be patient, emotionally intelligent, empathetic, flexible, and adaptable (3 codes each) were also considered essential for a career in music. Amongst students' further remarks, the factor of uniqueness (individuality), the willingness to make sacrifices, determination, and the need to respect others caught our attention.

5. Conclusion

In our research, we interviewed students in their final year of a vocational secondary school with music specialisation to learn about their career choice and professional motivation as well as their expectations of the teachers who taught the main subject. Due to the size of the sample, our results are not generalisable, but they can provide useful insight to stakeholders in education and could help understand the factors which influence the choice to pursue further studies.

The immediate family environment, social ties, belonging to the community, and the idealisation of the profession emerged as potential motivations for a career in music. The energy which students invested in practising interacted with their musical engagement, and the time spent with their instruments outside the classroom also dominated as a source of self-confidence and motivation. The motivation to practise was driven by the need for professional development, while feedback from both teachers and peers was important to students. In addition to the self-improvement resulting from their own responsibility, the professional and human quality of the relationship with their master (main subject teacher) was a priority in students' lives. The teachers served as role models, with their presence in concert life, their striving for perfection, and their outlook on life also playing a decisive role in shaping students' attitudes and habitus necessary to be a musician.

Common elements in the responses received regarding the qualities of the main subject teachers and musicians included flexibility, goal orientation, diligence, humility, and empathy; all qualities which students expected not only from their teachers but also from themselves.

For secondary music students, music is a means of self-actualisation, self-expression, a display of emotions, freedom, joy, and recreation. As a coping mechanism, it helps them in life and provides a sense of being special.

This work was supported by the Hungarian Academy of Arts Research Institute of Art Theory and Methodology.

The study was conducted in accordance with the Declaration of Helsinki, and approved by the Institutional Review Board (or Ethics

Committee) University of Debrecen (protocol code 1/2023).

CRedit authorship contribution statement

Judit Váradi: Conceptualization, Data curation, Formal analysis, Funding acquisition, Investigation, Methodology, Project administration, Resources, Supervision, Validation, Writing – original draft, Writing – review & editing. **Rita Kerekes:** Data curation, Writing – original draft, Writing – review & editing. **Melinda Pótfi:** Conceptualization, Writing – original draft, Writing – review & editing. **J. Miklós Radócz:** Conceptualization, Data curation, Methodology, Supervision, Validation, Writing – original draft, Writing – review & editing.

Declaration of competing interest

The authors declare that they have no known competing financial interests or personal relationships that could have appeared to influence the work reported in this paper.

Supplementary materials

Supplementary material associated with this article can be found, in the online version, at [doi:10.1016/j.ijedro.2024.100321](https://doi.org/10.1016/j.ijedro.2024.100321).

References

- Bright, J. (2006). Factors influencing outstanding band students' choice of music education as a career. *Contributions to Music Education*, 33(2), 73–88.
- Brunsmas, D. L., Khmelkov, V. T., McConnell, E. E., & Orr, A. J. (1996). Increasing the motivation of secondary school students. *American Secondary Education*, 25(2), 10–15.
- Budai, K. (2013). A mester – tanítvány kapcsolat. [The master - student relationship]. *Parlando*, 3, 1–4. <https://www.parlando.hu/2013/2013-3/2013-3-04-BudaiKrisztian.htm>.
- Burak, S. (2014). Motivation for instrument education: A Study with the perspective of expectancy-value and flow theories. *Eurasian Journal of Educational Research*, 55, 123–136. <https://doi.org/10.14689/ejer.2014.55.8>
- Degner, S., Lehmann, A. C., & Gruber, H. (2003). Expert learning in the domain of jazz guitar music. R. Kopiez, A. C. Lehmann, I. Wolther, & C. Wolf (Ed.). In *Proceedings of the 5th triennial ESCOM conference* (pp. 384–388). University of Music and Drama.
- Eckhardt, G. (2009). A középfokú zenész-szakképzés, a zeneművészeti szakközépiskolák helyzete az elmúlt 20 évben. [The situation of secondary vocational music education and music arts secondary schools in the last 20 years] http://www.hunmusic.hu/tanulmanyok/zeneoktatasiunk_fuzet_09.pdf.
- Gillespie, R., & Hamann, D. L. (1999). Career choice among string music education students in American Colleges and Universities. *Journal of Research in Music Education*, 47(3), 266–278.
- Héjja, B. E. (2018). A zeneművészeti szakgimnazista tanulók iskolaválasztási motivációi. [School choice motivations of music secondary school students]. *Iskolakultúra*, 1-2, 104–117.
- Héjja, B.E. (2022). A zeneművészeti szakgimnazista tanulók pályafejlesztésével kapcsolatos jellemzői a szociál-kognitív pályamodell mentén. [Characteristics related to the career development of music secondary school students according to the social-cognitive career model] Ph.D dissertation.
- Hargreaves, D. J., & Marshall, N. A. (2003). Developing identities in music education. *Music Education Research*, 5(3), 263–273. <https://doi.org/10.1080/1461380032000126355>
- Kerülő, J. (2006). A felnőttek tanulási motívumai. [Learning motives of adults]. *Szín*, 11 (5), 18–20. http://www.epa.oszk.hu/01300/01306/00038/kerulo_judit.htm.
- Kerekes, R., & Kiss, J. (2022). Csoportos zenei órák az online térben. [Group music lessons in online space]. Váradi Judit (Ed.). *Az online tér megjelenése a zeneművészeti oktatásban és a hangversenylátogatásban*. MMA- MMKL.
- Lehmann, A. C. (2002). Effort and enjoyment in deliberate practice: A research note. I. M. Hanken, S. & G. Nielsen, & M. Nerland (Ed.). *Research in and for music education. Festschrift for Harald Jørgensen (=NMH-publikasjoner 2002:2)* (pp. 153–166). Oslo: Norwegian Academy of Music.
- McPherson, G., Evans, P., Kupers, E., & Renwick, J. (2016). Applying self-determination and self-regulation theories for optimizing music performance. Mornell, A.(Ed.). *Art in motion III. performing under pressure* (pp. 131–148). Peter Lang GmbH, Internationaler Verlag der Wissenschaften. o.o.
- McPherson, G. E., Miksza, P., & Evans, P. (2017). Self-regulated learning in music practice and performance. *Handbook of self-regulation of learning and performance* (pp. 181–193). Routledge.
- Nagel, J. J. (1988). Identity and career choice in music. *Journal of Cultural Economics*, 12/ 2, 67–76. <https://doi.org/10.1007/BF02258421>
- Nyilas, O., & Pónai, M. (2011). A formális és nem formális tanulás határán: A külső motivációk belsővé válása [At the border between formal and non-formal learning: The internalisation of external motivations]. Erdei Gábor (Ed.). *Andragógia és*

- közművelődés. Régi és új kihívások előtt a közművelődés az új évtizedben (pp. 378–391). Debrecen: Debreceni Egyetem Neveléstudományok Intézete. o.
- Rickels, D. A., Brewer, W. D., Council, K. H., Fredrickson, W. E., Hairston, M., Perry, D. L., et al. (2013). Career influences on music education audition candidates. *Journal of Research in Music Education*, 61(1), 115–134. <https://doi.org/10.1177/0022429412474896>
- Ryan, R. M., & Deci, E. L. (2000). Self-determination theory and the facilitation of intrinsic motivation, social development, and well-being. *American Psychologist*, 55/1, 68–78. <https://doi.org/10.1037/0003-066X.55.1.68>
- Szűcs, T. (2019). Az alapprofok művészeti iskolák. Egy esélynövelő iskolatípus [Elementary art schools. An opportunity-enhancing type of school]. Debrecen: Debreceni University Press.
- Váradi, J., & Héjja, B. E. (2023). A középfokú zenei oktatás jellemzői, betekintés a zenei szagimnáziumok adataiba. [Characteristics of secondary music education, insight into the data of music vocational high schools]. *Parlando*, 4, 1–17.