ISME

20 08

Bologna

PROCEEDINGS

28th ISME World Conference
Music at all ages

Proceedings
28th World Conference of the
International Society for Music Education
20-25 July, 2008
Bologna, Italy

All presentations given at the 28th International Society for Music Education World Conference were selected via a full peer review process, by a committee of international experts and authorities in music education. Additionally, all papers included in these *Proceedings* were fully refereed by members of this distinguished panel, and thus this is a highly selective group of papers, chosen to represent the very best of the full papers submitted for consideration. The names and professional affiliations of the distinguished members of the Editorial Committee are provided, below.

EDITOR
Wendy L. Sims — University of Missouri-Columbia, USA

PUBLICATION EDITOR
Channing Paluck — University of Illinois at Urbana-Champaign, USA

ASSISTANT EDITORS
Diana Blom	University of Western Sydney, Australia
Timothy Brophy	University of Florida, USA
C. Victor Fung	University of South Florida, USA
Sondra Howe	Independent Scholar, Minnesota, USA
Beatriz Ilari	Universidade Federal do Paraná, Brazil
Christopher Johnson	University of Kansas, USA
Marie McCarthy	University of Michigan, USA
Gary McPherson	University of Illinois at Urbana-Champaign, USA
Janet Moore	University of South Florida, USA
Kari Veblen	University of Western Ontario, Canada
Graham Welch	University of London, UK

EDITORIAL BOARD
Anna Rita Addessi	University of Bologna, Italy
María José Aramberri	University of the Basque Country, Spain
Noraldine Bailer	University of Vienna, Austria
Mario Baroni	University of Bologna, Italy
Mariangeles Subirats Bayego	University of Barcelona, Spain
Maria Grazia Bellia	School of Research in Music Education, Accademia Filarmonica, Bologna, Italy
Michele Biasutti	University of Padua, Italy
Nicola Bisson	School of Research in Music Education, Accademia Filarmonica, Bologna, Italy
Fiorella Cappelli	Conservatoire of Florence, Italy

Veronica Cohen   Jerusalem Academuy of Music and Dance, Israel
Roberta de Piccoli   School of Research in Music Education, Accademia
                               Filarmonica, Bologna, Italy
François Delalande   Groupe de Recherche Musicale, Paris, France
Maravillas Díaz   University of the Basque Country, Spain
Cristina Fedrigo   Conservatoire of Udine, Italy
Franca Ferrari   Conservatoire of Frosinone, Italy
Laura Ferrari   School of Research in Music Education, Accademia
                               Filarmonica, Bologna, Italy
Goran Folkestad   University of Lund, Sweden
Andrea Giraldez   University of Valladolid, Spain
Maia Gratier   Unversity of Paris 10, France
Dina Grätzer   Collegium Musicum de Buenos Aires, Argentina
Wilfried Gruhn   University of Music Freiburg, Germany
David Hargreaves   University of Roehampton, UK
Gotzón Ibarretxe   University of the Basque Country, Spain
Michel Imberty   University of Paris 10, France
Ana Laucirica   University of Pamplona, Spain
Sam Leong   The Hong Kong Institute of Education, China
Luca Marconi   Conservatoire of Como, Italy
Sandro Marrocu   School of Research in Music Education, Accademia
                               Filarmonica, Bologna, Italy
Nigel Marshall   University of Roehampton, UK
Glenn Nierman   University of Nebraska-Lincoln, USA
Òscar Òdena   NFER at Queen's Center for Educational Research, UK
Alda Oliveira   Universidade Federal da Bahia, Brazil
Bengt Olsson   University of Gothenburgh, Sweden
Christian Onyeji   North-West University, Potchefstroom, South Africa
Maria Perri   School of Research in Music Education, Accademia
                               Filarmonica, Bologna, Italy
Elisabetta Piras   School of Research in Music Education, Accademia
                               Filarmonica, Bologna, Italy
Costanza Preti   University of London, UK
Nadia Tonda Roch   School of Research in Music Education, Accademia
                               Filarmonica, Bologna, Italy
Deirdre Russell-Bowie University of Western Sydney, Australia
Giuseppe Sellari   School of Research in Music Education, Accademia
                               Filarmonica, Bologna, Italy
Maria Teresa Storino   Conservatoire of Trento, Italy
Ramona Tahir   Universiti Teknologi MARA, Malaysia
Susan Young   University of Exeter, UK
Jiaxing Xie   China Conservatory of Music, China

Singer's Strategies for Performing and Learning 20th Century Australian Art Song: "I'm Nobody" from *Frogs* by Nigel Butterley

Cathy Aggett
University of Western Sydney
Sydney, NSW, Australia
c.aggett@uws.edu.au

ABSTRACT

Professional singers and studio vocal teachers can be assisted to perform and learn modern art by applying performance strategies to help resolve challenges encountered in the learning process. In this paper, these strategies will be described using the Australian art song, "I'm Nobody" from Nigel Butterley's cycle, "Frogs." The paper aims to give professional singers and studio vocal teachers assistance in learning and performing the work through a performance analysis, a recent approach to writing about vocal performance. The performance analysis draws on some of the strategies submitted from professional singers in a larger study and uses a theoretical framework based on John Rink's (2002) principles of performance analysis and Sharon Mabry's (2002) ideas for developing confidence in securing pitch in twentieth century music to discuss my preparation of the song. The main performance challenges encountered in Butterley's song were, for me as a singer, singing the correct pitches, being accurate with the rhythm and giving a convincing performance of the text. "The music" was explored by reviewing recordings of rehearsals and keeping a practice diary, allowing me to pinpoint what I needed to work on next. Shaping the music involved working on textual strategies including reading the text slowly as a poem, going over unfamiliar words, and saying the text in musical rhythm, which was also done with the pianist to help familiarise both performers with a variety of performative and musical aspects of the song. Performative strategies employed to work with temporal issues included patsching the beat, conducting while singing and placing marks above the score. The atonality in "I'm Nobody" meant a discovery process between singer and accompanist occurred while learning the song where the score is not "the music" and "the music" was not confined to the score. By not systematically prioritising analytically determined decisions, the accompanist and I were able to try several strategies, some suggested by Mabry, including enhancing a vocal kinesthetic feeling for pitch by learning exact pitches and singing the vocal line slowly while playing all chords with the pedal down. Finally, from many years of experience, informed intuition guides both singer and accompanist; but when new strategies were trialled and evaluated during the learning of the song, the depth of one's intuition was further developed. The singer, with and without the accompanist, can enter into a performance analysis of the work that will shape it so that audiences listening will ultimately benefit from the strategies and thinking behind the preparation.

KEYWORDS

Australian art song; strategies; performance analysis; temporality.

INTRODUCTION

Australian art song is often ignored when considering possible repertoire for a professional recital or teaching program. This paper offers a performance analysis of one Australian art song, "I'm Nobody" from *Frogs* by Nigel Butterley, a song in which the elements of pitch and rhythm and their relevance to text are of greatest concern to the professional singer and studio vocal teacher approaching its learning. In doing so, the paper aims to give professional singers and studio vocal teachers assistance in learning and performing the work through strategies and suggestions.

PERFORMANCE ANALYSIS

Performance analysis is a recent approach to writing critically about vocal performance and preparation. Drawing out performance or learning strategies from the experience of singers and one's own work are a critical part of a performance analysis. Performance analysis is analysis written by performers for performers. It can highlight performance issues, contribute a deeper understanding towards pedagogical issues and offer possible strategies for the singer, accompanist and singing teacher to enable them to

be able to develop a more accurate, authentic, convincing, and musical performance of a song.

Practice strategies are "thoughts and behaviors that musicians engage in during practice that are intended to influence their motivational or affective state, or the way in which they select, organize, integrate, and rehearse new knowledge skills" (Jorgenson, (2004), p. 85 adapted from Weinstein and Mayer, 1986). All of these suggestions fit with an analysis such as that of "I'm Nobody" as presented in this paper.

John Rink's (2002) writing about performance analysis introduces performers to ways of thinking about preparing for performance and performing itself. He proposes five principles of performance analysis (p. 39) based on temporality; musical shape rather than structure; the notion that the score is not "the music," and "the music" not confined to the score; analytically determined decisions such as style, genre and performance tradition should not be systematically prioritised; and that "informed intuition" guides the process of "performance analysis." Rink believes that performance analysis primarily takes place while one is practising rather than when one is performing. While Rink's focus is on instrumental performance, often piano, his principles have relevance for vocal performance.

Vocalist Sharon Mabry (2002) offers six ideas as a means of developing confidence in securing pitch in twentieth century music: to analyse the notation and its structure; mark tape cues if working with electric tapes; develop a kinesthetic response; pay attention to voice placement; learn exact pitches; and make exercises out of difficult-to-hear passages in the music (pp. 34-5). She discusses the fact that pitch in 20th century music can often contain "complicated harmonies and [an] absence of a harmonic underpinning for the voice…The term melody does not necessarily signify linear movement, a recognizable tune, or symmetrical phrasing….[and]… pitch references may be difficult to find" (p. 33). Pitch, melody and harmony in "I'm Nobody" could all be described in these terms.

METHODOLOGY AND THEORETICAL FRAME

The results from a larger study by professional singers into the ways in which they perform 20th/21st century solo art music resulted in information about their practice and learning strategies for the preparation and performance of song for a recent concert. That information was included with strategies drawn from the literature review, and my own experience and has been coded and sorted as being musical, performative

and contextual. These findings are being drawn upon in this paper to broaden to undertake a performance analysis of the Butterley song, using the principles and ideas of Rink (2002) and Mabry (2002) to form a relevant frame for the following discussion.

"I'M NOBODY" FROM *FROGS* BY NIGEL BUTTERLEY

"I'm Nobody" is atonal in style and rhythmically fragmented. Therefore, the main performance challenges performing Butterley's song were, for me as a singer, singing the correct pitches, being accurate with the rhythm and giving a convincing performance of the text. These challenges began with "the score", but as Rink (2002) puts it, the score itself doesn't necessarily constitute "the music." Lester (1995) comments that "musical scores are not so much the piece itself as a map of the piece or a recipe for producing it" (p. 199). One strategy for exploring the music involved recording of rehearsal sessions, including daily and weekly sessions where I got together with my accompanist, and then reflected on those recordings, listening for where I was straying from "the map" or needed to go back to "the recipe." The recordings revealed what rhythms needed review and when they were improving. Having successive recordings that revealed improvements in pitch over the weeks and by listening to them with the score – "the recipe" – it was possible to pinpoint where I needed to work next.

I kept a practice diary where I recorded my learning approaches and comments made by anyone involved in the performance process; what things were working and why; and if they were not, trying to work out what I needed to do next to remedy those problems. McPherson & Zimmerman (2002) describe this idea of feedback as being "self-regulation [and] cyclical because feedback obtained from prior performance helps a learner to adjust their performance and future efforts" (p. 327). The practice diary highlighted early work on rhythm, moving on to a focus on pitch strategies and a final realization that rhythm determines pitch, such as can be seen in the text of "like a frog" (bb. 12-13).

Shaping the music involved several aspects. The fragmented nature of the setting of the text requires singer and pianist to work together to ensure its delivery is not interrupted. Note the changes in metre and frequent rests in both parts in Figure 1. Miller, Dixon, & Foulsham (2007) comment that "the piano part is inextricably entwined with the flow of the words and the vocal

line. Neither part can exist on its own – a perfect partnership between singer and pianist" (p. 49) Strategies to work with the text included reading the text slowly as a poem, going over unfamiliar words, and then saying the text in musical rhythm. This was also done with the pianist in a similar fashion and helped familiarise both performers with a variety of performative and musical aspects of the song. After employing these strategies, we began to perform the song with much more of a flow. Singer and pianist have to get used to performing with each other with this song. My accompanist commented on the cyclic, organic nature of coming together to shape the music, which provided an opportunity for both performers to deepen their performing relationship.

For Rink, (1990, 1995, 2002) "informed intuition" guides the process of performance analysis by "accru[ing] with a broad range of experience and …[that which] may exploit theoretical and analytical knowledge at the 'submerged level of consciousness'"(1990, p. 324). In the preparation of "I'm Nobody," "informed intuition" was accessed by both performers through the preparation of the score, both individually and when the performers came together to rehearse, in (a) the way in which both performers would instinctively articulate a note (in comparison to phrase it in the case of this piece, given its fragmented structure – see Figure 1) and (b) an analytical sense where the process of "analysis" is a practical one that encompasses the many years of musical experience and knowledge that each performer brings to the performance act, where their training takes over, technique is instinctive, and after all the discussion about a song such as this quietens, the musical nuances needed to "shape" the music occur when they need to – in performance.

Figure 1. "I'm Nobody", bb 1-7, from Frogs by Nigel Butterley. Text by Emily Dickinson.

In relation to learning pitches, dealing with the difficulty of learning the song's melody forced me to look at several approaches to shaping the melody. Melody, in the traditional sense, is viewed in a different way in this song. At first playing, there appears to be little direction to the pitch, but my "feeling" for the melody, where I used informed intuition, grew the more I sang it. It was this "feeling" that also prompted my interest in graphing the melody with reference to the overall vocal range of the song, the shape also representing the length of rhythms within cells approximating the fluctuating time signatures. I drew on Rink's (2002) graphic analyses of tempo fluctuations (p. 49) and registral contour (p. 50) of Chopin's Nocturne in C#min, Op. 27 No. 1 as a conceptual basis for Figure 2.

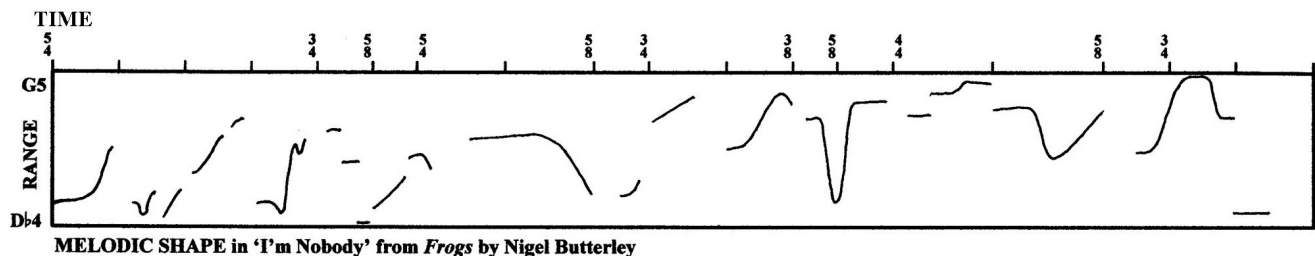MELODIC SHAPE in 'I'm Nobody' from *Frogs* by Nigel Butterley

Figure 2. Depicting the melodic shape of "I'm Nobody" from Frogs by Nigel Butterley (L to R) across time (in bars indicated by time signatures) and the vocal range of the song represented by height

The shape of the melody does show a gradual tendency to get higher towards the end of the song, as evident from the graph, before being dropped in the "bog" on the last note. While the graph did nothing to change "the music," it did inform me about the overall shape of the melody that helped me view it with a sense of time in relation to the range of the melody, represented in the graph by height. I had been using pitch memory, in particular, of F4, the note the song begins on and returns to many times, as a "homing device" to help sing the first six bars. Beginning at b7, D5 became my next "homing" note until the end of the song. Singing exact pitches and pitching pure intervals – something you do in any song – was another aim. I also used the strategy of singing the notes *in-between* pitches to get to know and *feel* their position – to help learn the intervals in the song. Sometimes the notes of the melody can be found within the accompaniment, but the piece is in no way tonal. In fact, the composer himself, Nigel Butterley, commented that he believes the tonal language of the song to be intuitive and that he was purposely being astringent in his approach to tonality.[1] Singing the notes *in-between* pitches proved to be somewhat of a revelation to me. It allows you to get a sense of the distance between notes, rather than just drilling intervals. While I usually have no trouble with pitch, fragmented melodies such as this with atonal accompaniments are a challenge!

Temporality can be described as movement in music through time. Time in this song moves very quickly; and because of that, rhythm proved to be the greatest challenge for both performers. The security of the first dotted minim is, perhaps, the only security the singer has. The sharp, pointillist chords in the accompaniment create a conversation between singer and piano with the acciaccatura on the second beat perhaps depicting the frog (see Fig 1, bar 1). The "♩♪♪" rhythm of "Nobody" is a feature throughout the song that becomes the rhythmic language shared by both singer and pianist. As a contextualizing strategy, Mabry's suggestion to analyze the notation and its structure is important in a song such as this so that you can understand where your line fits with the accompaniment or, more accurately in this instance, becomes a unit. Performative strategies used to work with temporal issues included patching[2] the quaver beat while singing; placing marks above the score (see Figure 1, bb. 2-3); and conducting while singing. An effective learning strategy was breaking the song down into the most relevant musical concepts affecting the performers and then analyzing them. Patching the beat was the most helpful strategy to keep the various changes in metre and rhythms in time and linking the rhythms to text in the song.

The analytical decisions you make as a performer are continually being guided by the artistic considerations the work being studied demands. Aspects such as vocal coloration, style, resonance balance and learning pitch are all encompassed in these decisions. Analyzing the pitch and rhythm of the song was not an isolating activity. Rather, it was both a conscious and unconscious ongoing activity. Mabry (2002) suggests that when "a singer does not have perfect pitch, a good relative pitch sense combined with a vocal kinesthetic

---

[1] Phone conversation 24.10.07

[2] 'Patching' is the German term for patting the thighs.

feeling for pitch is key to quickly finding and retaining abstract tones."(p. 35) The "vocal kinesthetic feeling" for the pitch was enhanced by singing the vocal line slowly while playing all chords with the pedal down so you could hear the tones more clearly. As the notes for the vocal line are often "nested" in the chords, becoming aurally aware where your note sits in the chords helped establish a "feel" for the note within the voice. Learning the exact pitches was also necessary to confirm what was instinctive.

OUTCOMES

In relation to Rink's (1990, 1995, 2002) principle of performance analysis based on temporality, strategies involved patsching the beat or conducting while singing and placing marks above the score. The musical shape of the work, rather than its structure, was achieved by working on textual strategies including reading the text slowly as a poem, going over unfamiliar words, and then saying the text in musical rhythm. This was also done with the pianist in a similar fashion and helped familiarise both performers with a variety of performative and musical aspects of the song. The tonality or, more accurately, the atonality in a song such as "I'm Nobody," where each note is scored for its own sound, meant a discovery process between singer and accompanist occurred while learning the song where the score is not "the music" and "the music" was not confined to the score. By not systematically prioritising analytically determined decisions, the accompanist and I were able to try several strategies, some suggested by Mabry, including enhancing a vocal kinesthetic feeling for pitch by learning exact pitches and singing the vocal line slowly while playing all chords with the pedal down. Finally, from many years of experience, informed intuition guides both singer and accompanist; but when new strategies were trialled and evaluated during the learning of the song, the depth of one's intuition was further developed.

Approaching the preparation and performance of any music requires individual and collaborative thinking. The singer, with and without the accompanist, can enter into a performance analysis of the work that will shape it so that audiences listening will ultimately benefit from the strategies and thinking behind the preparation. "Projecting 'the music' is what matters most, and all the rest is but a means to that end" (Rink, 2002. p. 56)

REFERENCES

Jorgensen, H. (2004). Strategies for individual practice. In A. Williamon (Ed.), *Musical excellence* (pp. 85-103). Oxford: Oxford University Press.

Lester, J. (1995). Performance and analysis: interaction and interpretation. In J. Rink (Ed.), *The practice of performance* (pp. 197-216). Cambridge, England: Cambridge University Press.

Mabry, S. (2002). *Exploring twentieth-century vocal music: A practical guide to innovations in performance and repertoire*. New York: Oxford University Press.

McPherson, G. E., & Zimmerman, B. J. (2002). Self-regulation of musical learning. A social cognitive perspective. In R. Cowell & C. Richardson (Eds.), *The new handbook of research on music teaching and learning* (pp. 327-347). New York: MENC: The National Assocciation for Music Education.

Miller, D., Dixon, W., & Foulsham, L. (2007). *Voice of Australia*. Wollongong: Publications by Wirripang.

Rink, J. (1990). Review of Berry 1989. *Music Analysis, 9*(3), 319-339.

Rink, J. (Ed.). (1995). *The practice of performance: studies in musical interpretation*. Cambridge, England: Cambridge University Press.

Rink, J. (Ed.). (2002). Analysis and (or?) performance. In J. Rink (Ed.), *Musical performance. A guide to understanding*. Cambridge, England: Cambridge University Press.

SOURCES

Butterley, N. (2006). I'm nobody. From *Frogs*. Wollongong: Publications by Wirripang.

Building Confidence in Teaching Primary Music

Myung-sook Auh

School of Education, Faculty of the Professions, University of New England
Armidale, NSW, Australia
mauh@une.edu.au

ABSTRACT

Theoretical Background.

Lack of confidence in teaching music of primary student teachers is an age-old problem. For the last two decades, music educators tried to solve the problem, but it still persists. Quality teachers are a key to quality school music education. In order to provide quality primary music teaching, we need quality teachers who can teach primary music effectively.

Purpose.

The purpose of this study was to investigate primary student teachers' reasons for being not-confident and confident in teaching primary music, and to examine whether a primary music pedagogy course designed to strengthen their weak teaching skills areas can make a difference in their confidence in teaching music.

Methods.

Participants were 87 primary student teachers at a university in New South Wales, Australia. The Primary Music Teaching Questionnaire (PMTQ) was used to measure confidence levels in teaching music; it has 20 questions, and uses 10-point rating scales and open-ended questions. The Primary Music Pedagogy course had strong emphasis on teaching singing and teaching composing, which were previously found as weak teaching skills areas. To strengthen the weak teaching areas, the following were included in the course: 1) singing performance, 2) composing music using graphic notations, and 3) individual teaching presentations of 'Teach a song'. PMTQ was administered as the pretest and posttst in the study, and the pedagogy course was taught by the investigator for 6 weeks.

Results.

First, the most frequently mentioned reason for being not-confident in teaching singing was Cannot sing/Not a good singer". This indicates the student teachers' beliefs i the need of 'inborn' singing ability to teach singing well. Second, the main reasons for being not confident in teaching composing were "no previous experience" and "no knowledge, no skills" (59 responses out of 61). This result is positive because the reasons can be resolved by studying in the pedagogy course. Third, many students (56 students out of 87) were confident in teaching listening prior to taking the pedagogy course, and their primary reasons were "Everyone can do it/Easy to teach," "Enjoy listening to music." Fourth, the main reason for being confident in teaching music IT was "I like computers/IT." The reason "Don't like computers" was one of the main reasons (ranked third) for being not-confident. Thus, liking listening to music and computers appear to provide basic levels of confidence in teaching listening and music IT. The response, "I will give it a go" shows their willingness to try new things, which is an ideal attitude in learning to teach music.

The primary music pedagogy course showed significant differences in confidence levels for teaching singing, teaching playing instruments, teaching composing, and in an overall confidence level. Especially confidence levels in teaching singing and teaching composing drastically improved, which means the course was effective in its design. Student teachers' reflections show their thinking about their learning to teach music.

education, reflection

Discussion.

Music teacher educators should emphasize that making your best effort is the most important trait in a primary music pedagogy course.

THEORETICAL BACKGROUND

Lack of confidence in teaching music of primary generalist teachers is an age-old problem across countries. For the last two decades, music educators tried to solve the problem, but it still persists. Why is this so? Partly, it can be due to lack of government leadership for music education. Music educators in Australia urged the Australian Federal Government to pay attention to the problem at the national level. This led to Australia's National Review of School Music

Education (Australian Government DEST, 2005), which confirmed the situation that music educators in Australia have known all along for many years. That is, school music education in Australia is at a critical stage due to poor primary music teaching by generalist classroom teachers, requiring prompt action (Australian Government DEST, 2005, p. v).

Findings of educational research suggested possible solutions to improve the current situation relating to primary music teaching. Rowe (2003) found that teacher quality is a key determinant of students' experiences and outcomes of schooling. His results showed what matters most for school education is "quality teachers and teaching" (Rowe, 2003, p. 1). This suggests that quality teacher education programs that develop confident and competent teachers in teaching music can contribute to improving primary music education.

While science, mathematics, and ICT are the main concern in school education, the recent UK's Qualifications and Curriculum Authority (QCA) research findings remind us all of the importance of the arts for children. The QCA (2003) reported the findings of a 3-year research project titled "Why invest in the arts?" The QCA's key messages are: "Investing in the arts can transform schools. The arts can raise standards across the curriculum, change attitudes, improve behaviour, and increase the quality of teaching and learning; and also improve links with the community and contribute to the economy". These research findings suggest that music learning in schools can contribute to students' school life in general and quality of life as well as cultural and economic sustainability.

Therefore, music is important for children. To provide quality music education in schools, quality teacher education programs are essential. To provide quality teacher education for primary music, primary music pedagogy courses should be constantly examined and refined to find effective pedagogical approaches to build primary student teachers' confidence in teaching music. This is what this study attempted.

There have been a lot of studies in this area of primary music teaching in many countries, including the USA (e.g., Bresler, 1993), UK (e.g., Mills, 1989), Canada (e.g., Brown, 1993), and Australia (Auh, 2003, 2004a, 2004b; Jeanneret, 1997; Russell-Bowie, 1993). The previous studies with primary student teachers found that developing music skills is essential to build their confidence (Jeanneret, 1997); individual teaching presentations are effective in building their confidence in teaching music (Auh, 2003); teaching singing and teaching composition were

their weak teaching skills areas (Auh, 2003); and a primary music pedagogy course can make a difference in their confidence in teaching music (2004a, 2004b).

However, no studies asked primary student teachers why they are not confident or confident before their study in a primary music pedagogy course. Few studies investigated changes of confidence in teaching music through a primary music pedagogy course designed to strengthen their weak teaching skills areas. This study attempted to investigate these, that is, the reasons and the effects of a specially designed music pedagogy course while building on the findings of the above previous studies.

PURPOSE OF THE STUDY

The purpose of this study was to investigate primary student teachers' reasons for not-being confident in teaching music prior to their study in a primary music pedagogy course, and to examine whether a primary music pedagogy course designed to strengthen their weak teaching skills areas can make a difference in their confidence in teaching music.

The following research questions were raised in this study:

- What are primary student teachers' reasons for being confident or not-confident in teaching music before their study in a primary music pedagogy course?
- Is there a significant difference in primary student teachers' confidence in teaching music comparing before and after their primary music pedagogy course?
- What do primary student teachers' reflections show regarding their learning to teach music?

METHOD

Participants

Participants were 87 primary student teachers (16 males, 67 females) enrolled in a primary music pedagogy course at a regional university in New South Wales of Australia. They were recruited from the course comprising 127 students in total and taught by the investigator.

Instrument

A Primary Music Teaching Questionnaire (PMTQ) was developed by the investigator based on previous relevant studies (Auh, 2003, 2004a, 2004b) to measure confidence levels in teaching music. The PMTQ consisted of 20 questions. It employed 10 point rating scales ranging from 1 (not at all) to 10 (very much so) and open-ended questions for reasons for being confident and less confident in teaching music.

Students' reflections on learning to teach music were collected through their Music Teaching Resource Folder, in which students were asked to write their reflections.

Primary Music Pedagogy Course

Primary Music Pedagogy was taught as part of the core Creative Arts Pedagogy course, which consisted of music, visual arts, and drama, and which was mandatory for all B.Ed. in Primary Education students. The Primary Music Pedagogy was the only music course where primary student teachers learned how to teach music throughout their 4-year teacher education program, and thus it is crucial.

Primary Music Pedagogy course lasted for only 6 weeks, and consisted of 6 music workshops and 4 lectures. In the Primary Music Pedagogy course, students learned curriculum requirements for primary music and developed their musical and pedagogical skills for singing, playing instruments, composing music, listening, and music IT.

The course in this study was designed to improve student teachers' confidence in teaching music by applying findings of previous relevant studies (Auh, 2003, 2004a, 2004b), that identified teaching singing and teaching composing as weakest teaching areas for primary student teachers. Therefore, three pedagogical approaches were emphasized in the course: a) singing performance in a concert, b) composing music using graphic notations, and c) individual teaching presentation of "Teach a Song." In addition, students were asked to develop a Music Teaching Resource Folder by collecting teaching resources. In designing the course, the greatest constraint was the 6-week time frame. Thus, instead of emphasizing all the musical and pedagogical skills areas, this course emphasized the three weakest teaching areas.

Procedure

When the course started, PMTQ was administered as the pretest. For the next 6 weeks, the student teachers learned how to teach music in the course. At the end of the course, PMTQ was administered as the posttest. As part of their assessment, student teachers were asked to reflect on the process of learning to teach music, which provided reflection data for this study.

Analysis of Data

Quantitative data from the PMTQ were analyzed using descriptive statistics and t-tests. The qualitative data from student teachers' reflections were analyzed using coding methods (Miles and Huberman, 1994).

RESULTS

Research Question 1: What are primary student teachers' reasons for being confident or not-confident in teaching music before their study in a primary music pedagogy course?

Results showed the following: a) The most frequently mentioned reason for being not-confident in teaching singing was "Cannot sing/Not a good singer," b) the main reasons for being not confident in teaching composing were "no previous experience" and "no knowledge, no skills" (59 responses out of 61), c) many students (56 students out of 87) were confident in teaching listening, and their primary reasons were "Everyone can do it/Easy to teach," "Enjoy listening to music," and d) the main reason for being confident in teaching music IT was "I like computers/IT.". The reason "Don't like computers" was one of the main reasons (ranked third) for being not-confident.

The reason "Cannot sing/Not a good singer" indicates that student teachers believe they should have inborn singing ability to teach singing well, and this was mentioned 36 times out of 83 (4 students did not mention their reasons). This is a serious problem in primary teacher education for music, which is discussed later. The reasons "no previous experiences" and "no knowledge, no skills," mentioned for teaching instruments, teaching composing, and teaching music IT are positive responses because they can be resolved through their study in a primary music pedagogy. Students' liking of listening to music and music IT was linked with their confidence in teaching listening and music IT. The response, "I will give it a go" shows their willingness to try new things, which is an ideal attitude in learning to teach music. Their commonly occurring reason, "no musical bone in my body," implies that they think one needs inherent musical ability to do well in music.

Table 1. Reasons for being not-confident and confident in teaching music by primary student teachers before their study in the primary music pedagogy course

Reasons for Not-confident	Rank	Freq.	Reasons for being confident	Rank	Freq.
Teaching Singing:					
Cannot sing/ Not a good singer	1	36	I will give it a go	1	10
No previous experience	2	8	I am a singer	2	8
No knowledge, no skills	3	6	Experience in singing	3	5
No musical bone in my body	3	6	Experience in teaching singing	4	2
Shy in singing in public	5	2			
Total:		58			25
Teaching Playing Instruments:					
Not good in playing instruments	1	10	Experience in playing instruments	1	20
No previous experience	2	10	Have basic musical knowledge	2	10
No knowledge, no skills	3	8	Enjoy playing instruments	3	9
Have not played for a long time	4	5	I will give it a go	4	4
No musical bone in my body	5	3			
Total:		36			43
Teaching Composing music:					
No previous experience	1	32	Experience in composing music	1	7
No knowledge, no skills	2	27	Enjoy composing music	2	5
No musical bone in my body	3	2	Have basic musical knowledge	3	4
			I will give it a go	3	4
Total:		61			20
Teaching Listening:					
No knowledge, no skills	1	10	Everyone can do/ Easy to teach	1	22
No previous experience	2	8	Enjoy listening to music	1	22
No musical bone in my body	3	1	Have basic musical knowledge	3	8
			Experience in teaching listening	4	2
			I will give it a go	5	2
Total:		19			56
Teaching Music IT:					
No knowledge, no skills	1	17	I love computers/IT	1	22
No previous experience	2	13	Have basic knowledge of IT	2	7
Do not like computers	2	13	I will give it a go	2	7
			Experience in teaching Music IT	4	1
Total:		43			37

Note: Freq. = Frequency

Research Question 2: Is there a significant difference in primary student teachers' confidence in teaching music between before and after their primary music pedagogy course?

The results showed that there was significant improvement in student teachers' confidence in teaching music at the end of their primary music pedagogy course. Significant differences between pretest and posttest of the PMTQ were found in their confidence for teaching singing (pretest M = 5.29, posttest M = 7.13, t-value = -7.65, p < .0001), teaching playing instruments (pretest M = 6.49, posttest M = 7.18, t-value = -3.02, p < .01), and teaching composing music (pretest M = 4.80, posttest M = 6.64, t-value = -6.73, p < .0001), and

in overall confidence for teaching music (pretest M = 5.66, posttest M = 7.31, t-value = -6.80, p < .0001). No significant improvement was found for teaching listening (pretest M = 7.10, posttest M = 6.92, t-value = .660, p = .5111, N.S.) and teaching Music IT (pretest M = 5.88, posttest M = 5.45, t-value = 1.29, p = .1998, N.S.). Figure 1 shows the pretest and posttest Mean scores of student teachers' confidence levels for the five teaching areas.

It should be noted that student teachers' confidence levels for teaching listening in the pretest were relatively high, while their confidence levels for teaching composing and teaching singing were the two lowest areas in music teaching.
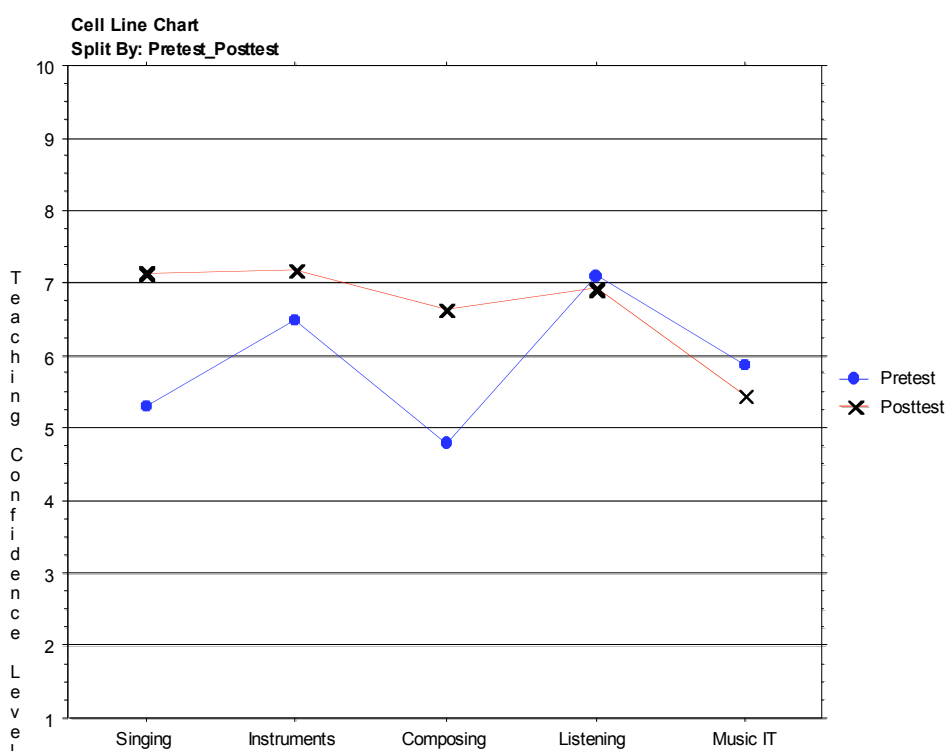

Cell Line Chart
Split By: Pretest_Posttest

Figure 1. Differences in student teachers' confidence in teaching music between Pretest and Posttest of the PMTQ.

Research Question 3

What do primary student teachers' reflections show regarding their learning to teach music? The student teachers' reflections show that singing performance, composing music using graphic notations, and individual teaching presentations helped to build their confidence in teaching music and provided a range of teaching ideas. They also said they learned not only by actually doing things but also by observing how others do, especially in individual teaching presentations.

Singing performances

A: This is a great activity that can be implemented in any school or even a classroom. The

experience of learning a song and actions to go with the song, and then performing the song to an audience is one that all students should have. After going through this experience and watching how the Lecturer approached this task gives me confidence that I could do this when I am out teaching. It was reasonably simple and extremely fun for all involved.

B: My class group sang "The Lonely Goatherd from (The) *Sound of Music*. I found it was worthwhile to perform in front of the other classes as I felt a sense of accomplishment. I think that children will also feel the same thing when they have the chance to perform.

Composing music using graphic notations

Graphic notation can be done using any image or drawing you like. We created our own graphic notation patterns and then used xylophones and percussion instruments to play our pieces. I found this to be a very interesting lesson as I had never seen music written in this form. I think this would be a valuable tool to use in the classroom. Using notes to represent music often daunts children but this is a fun way to do it that allows them to use their imaginations when composing.

Individual teaching presentations

A: I enjoyed these teaching presentations because it allowed me to see a range of different teaching ideas for music that I probably never would have thought of. It was also a good experience for me to get up in front of the class and teach a song to students, because it gave me some idea of what it will be like when I teach it in a primary classroom. Overall I enjoyed these teaching presentations and can't wait to teach music to primary school children, because I think that it will be exciting and rewarding to see children enjoying music.

B: In the teaching presentations, it was good to look at others' teaching presentations in relation to mine scheduled next week. I was able to see what went well and what did not. It was also good to see that we could teach music after only having five weeks of it.

C: I found it good to see a variety of lessons for singing and playing instruments. I can see how this course has given each student the confidence to be able to teach music in the future.

DISCUSSION

Perceptions about singing.

The primary student teachers' reasons for being confident and not-confident provide enlightening information about their thinking regarding primary music teaching, which, unless asked about specifically, would be likely unknown to music teacher educators. Thirty six responses out of 83 said they cannot sing or are not good singers. Even in the first week class of the pedagogy course, many students said they are tone deaf. Thus, I had to explain that there are two kinds of tone deafness; one is that you are born with, and the other that you have not been exposed to good singing but you have the potential to sing well. It makes me wonder where their such negative perceptions about their singing ability are coming from? It is likely to be their previous music learning experiences in primary classrooms. Richardson (1992) pointed out there are three sources of their pre-conceived perceptions about education: specific subject learning, schooling, and life experiences. The

significant improvement in their confidence in teaching singing is a positive sign, especially so, because their cited reason "Cannot sing/not a good singer" is difficult to change.

Individual teaching presentation of "Teach a Song" was intended to develop the student teachers' teaching skills for singing, because singing and teaching singing require two different sets of skills, and the former does not guarantee the latter.

Teaching composing.

Teaching composition showed the lowest confidence levels in the pretest of PMTQ, and the 59 student teachers' responses saying "no previous experience" and "no knowledge, no skills" indicate that they do not have faintest idea of what is involved in teaching composition. However, when they learned basic teaching skills for composition in the pedagogy course, their confidence levels drastically improved.

Teaching listening.

The student teachers showed high levels of confidence in teaching listening even before studying in the pedagogy course, and their reasons show why, that is, because they think "Everyone can do/Easy to teach." However, their reflections after the pedagogy course showed that they never thought that listening can be taught using a variety of approaches and strategies; for example, using program music, such as Peter and Wolf and the Nutcracker Suite, on DVDs; asking questions orally and using listening questionnaires; asking students to hum theme tunes and drawing the melodic contours using hand motions. Probably due to their over-confidence in teaching listening prior to the pedagogy course, no change was observed after the course.

Teaching music IT.

Twenty-two students out of 37 said they are confident in teaching music IT because they love computers/IT. This shows that their confidence in computers and IT provides basic confidence levels for teaching music IT. They seem to think that they can teach music IT well when learning basic teaching skills for music IT.

"No musical bone in my body"

The reason "no musical bone in my body" was mentioned in all the music skills areas, except teaching music IT. The reason indicates their perceptions about music, that is, music requires musical talent, and this implies that because they do not have it, they cannot be good in teaching music. This attitude is not desirable for student teachers, and their attitude should be modified into 'I will give it a go'. How can we do that?

That is a question that should be investigated in a future study.

IMPLICATIONS

Implication for teaching.

Teacher educators teaching primary music pedagogy courses should emphasize the following:

1. Making your best effort is the most important in the course. It is not sufficient that someone just has musical talent but is too lazy to study.

2. If they think they cannot do well in teaching music because of their lack of musical talent, they are wrong. They are expected to take the attitude of "I will give it a go" in the course.

Implication for research.

The following research questions are raised for future studies: a) How do primary student teachers' attitudes affect the way that they learn to teach primary music, and b) can primary student teachers' attitudes towards primary music teaching change at the end of a primary music pedagogy course?

REFERENCES

Albion, P. (1999). Self-efficacy beliefs as an indicator of teachers' preparedness for teaching with technology. *Association for the Advancement of Computing in Education*. Retrieved 29 October 2005 from: http://www.usq.edu.au/users/albion/papers/site99/1345.html

Auh, M. (2003). Pre-service students' self-perceptions of confidence in teaching music and their relations to liking music and musical experiences. *Proceedings of the Fourteenth Australian Society for Music Education National conference*, July 4 – 8, 2003, Darwin, Australia.

Auh, M. (2004a). Changes in perceptions of confidence in teaching music by pre-service students. *Bulletin of the Council for Research in Music Education, 161/162*, 11-18.

Auh, M. (2004b). Changes in perceptions of confidence in teaching music by pre-service students. *Proceedings of the 2004 International Research Seminar of the International Society for Music Education (ISME)*, July 4 – 10, 2004, Las Palmas de Gran Canaria, Spain.

Australian Government, Department of Education, Science and Training (DEST). (2005). *National Review of School Music Education*. Canberra: Author. www.dest.gov.au/sectors/school_education/publications_resources/profiles/documents/review_of_music_pdf.htm

Barnes, G. (2000). Self-efficacy and teaching effectiveness. *Journal of String Research, 1*.

Bandura, A. (1997). *Self-efficacy: the exercise of control*. New York: W. H. Freeman.

Bresler, L. (1993). Music in a double-bind: Instruction by non-specialists in elementary schools. *Bulletin of the Council for Research in Music Education, 115*, 1-13.

Brown, E. A. (1993). Elementary music education curricula in the public schools of Canada. *Dissertation Abstracts International, 54/05*, 1716A.

Jeanneret, N. (1997). A model for developing preservice primary teachers' confidence to teach music. *Bulletin of the Council for Research in Music Education, 133*, 37-44.

Mills, J. (1989). The generalist primary teacher of music: A problem of confidence. *British Journal of Music Education, 6*(2), 125-138.

Qualifications and Curriculum Authority (QCA), UK. (2003). *Why invest in the arts?* Retrieved on 2/2/06 from http://www.qca.org.uk/artsalive/why_invest/index. htm

Rowe, K. J. (2003). *The importance of teacher quality as a key determinant of students' experiences and outcomes of schooling*. Canberra: the Australian Council for Educational Research. Retrieved on 29 Oct 2005 from: www.acer.edu.au/research/programs/documents/Rowe_ACER_Research_Conf_2003_Paper.pdf

Russell-Bowie, D. (1993). Where is music education in our primary schools? *Research Studies in Music Education, 1*, 52-58.

Aesthetic Experience in Music Performance: Reflections on Thea Musgrave's *Narcissus*

Laura Falzon Baldacchino

Music and Music Education Program, Teachers College, Columbia University
New York, NY, USA
lfb2107@columbia.edu

ABSTRACT

This paper investigates the notion of aesthetic experience from the perspective of the performer. While it briefly visits the notion of aesthetic experience through Dewey, Beardsley and Greene, the main thrust of the paper falls on a discussion of Thea Musgrave's Narcissus *for flute and digital delay. The aim of this study is to shift the emphasis of aesthetic experience from that of the audience to that of the performer. There are two reasons for this: (a) to focus on the interpretation of music as a form of aesthetic experience; and (b) to suggest that this experience is also pedagogical – where the performer "learns" not only the techniques involved but also understands profoundly the intentionality that makes music a work of art. The paper is broadly divided in three sections. The first section looks at the relationship between composer, performer and audience. This is couched in a discussion of how the notions of subject and object keep shifting between these three. Section II is an analysis of the work, while the third and concluding section looks at how the aesthetic experience of the performer articulates itself from within the relationship between the work, the composer and the performer who ultimately appropriates the work. The discussion and analysis of the work itself (in Section II) provides the main methodological approach to the subject matter. Here the author analyses the various aspects of the piece in terms of its diverse musical components, its thematic development and some of the technical implications involved in performing the piece. The discussion then addresses the means by which the composer makes textual suggestions about the narrative and the emotions involved, and more importantly, how the music suggests various approaches from the part of the performer. While the implications for music education are implicit in how the performer learns and experiences the work, further pedagogical implications have to do with how the interpretation of music forms an essential part of music learning. In fact this work forms part of the author's larger research on the pedagogy of music interpretation, and it is intended to evolve various points of discussion.*

We often talk about Aesthetics in Education or, indeed, the arts as forms of aesthetic experiences. But what do we actually mean by "aesthetics," and why do we choose to use such phrases, phrases that might in themselves be rhetorical? John Dewey gives context to the meaning of aesthetics by referring to "experience as appreciative, perceiving, and enjoying". He further adds that "it denotes the consumer's rather than the producer's standpoint" (Dewey, 1934 as cited in Feagin & Maynard, 1997, p. 53).

It would be futile, if not presumptuous, to retrace the lineage of *aesthetic experience* in a short paper. So here I want to use aesthetics as a working notion of an ever-changing chain of reactions that start from (or by) perception, which by the power of the imagination, transforms what we perceive into something that bears a subjective meaning to one's self. In the process of this transformation, we experience different emotions by engaging with an objective world, which we soon appropriate subjectively and therefore make it ours aesthetically.

I

The main trust of this paper is not a definition of aesthetics but a discussion of the aesthetic experience of music from the performer's perspective. It will also inquire into how this perspective is effected or influenced by the composer and/or the audience, and how this is compounded by a relationship between subjects and objects.

In the case of the musician performing to an audience, one could say that the object is the music while the subject could be the musician herself who offers a subjective rendition of the music to another subject — the audience.

However these relationships are not fixed. One could also argue that the audience is the object of the musician's subjective act. The music is an object but could be a subject as it signifies the composer's subjective expression in the form of a work of art.

The attribution of subject and object is not very clear, and it could be argued that the distinction remains **very *liquid*** (as we say in music when we allude to "*liquid* [i.e. imaginary-and-fluent] barlines"). The degree to which this interaction happens is also very much contextualized by other factors — such as musical traditions, performative decisions (interpretation), audiences (and their plural backgrounds), etc.

If one takes the role of a musician in a Western Classical setting, he or she follows a particular tradition of interpretation (for example, in his playing of Bach or a Mozart). This interpretation is expected to be rather "standard" by a learned audience that is more or less familiar with the work. The audience is also expected to behave and respond by following certain conventions. On the other hand if one looks at scenarios for Eastern music, the audience is more engaged in the performance of the work. Here the performer alternates roles between that of interpreter and that of a composer (creator). Both roles are acts of performing, but the audience is not simply passive but expects elements of surprise and twists and turns in the work's improvisation.

The case of a participative audience is well described by the Turkish ethnomusicologist Munir Nurettin Beken who, in his article "Aesthetics and Artistic Criticism at the Turkish Gazino," characterizes audience participation in Turkish music as an interaction that takes "the form of a gesture with a smile or sometimes also a verbal comment, as well as kissing, hand shaking, etc" (Beken, 2003, p. 5).

However this "freer" relationship between performer and audience is not limited to non-Western Music. In Western contemporary music, we very often find a similar open relationship. Umberto Eco (1989) argues that the works of Stockhausen and Berio, are "'open' in a far more tangible sense" (p. 4). As he put it, "in primitive terms we can say that they [their works] are quite literally 'unfinished': the author seems to hand them on to the performer more or less like the components of a construction kit" (p. 4).

In these situations one could see that the aesthetic experience of the performer depends on various factors bearing a direct relationship on the possible quality and extent of his engagement with the music. For a performer reading a music composition for the first time, one of the challenges that she has to deal with is to look into the work "from within" in order to interpret as accurately as possible what the composer had in mind. This process is dual in that it involves a "reception" stage and later a "re-creation" stage. The reception stage is the first stage by which a performer gets familiarized with the piece. The second stage, that of "re-creation," is where the performer takes a degree of ownership of the piece. This is the performer's way of perceiving the musical "text." It is also a way by which the performer assimilates the composer's intention and translates it as her own image of what was intended.

A major distinction between the aesthetic experience of the performer and that of the audience consists of the fact that, whereas with the audience the experience is *temporal*, in the case of the performer, the space and time over which the experience happens is quite lengthy, spanning over weeks and sometimes months. This makes the two aesthetic experiences very different. However, this is not to say that the performer, in her act of performing the work, does not experience another, quite different, temporal aesthetic experience. In fact, as Elliot (2005) argues, during a concert performance, "performing music…[becomes] an act of giving form, in the moment, to a temporally fleeting phenomenon that exists nowhere outside that moment." (pp.146-147)

This type of experience is in itself affected by the factors that make the performance a public that happens in a specific space, a particular time, for a unique audience (because not any one audience is the same).

II

Let's give context to this argument by examining this exchange of roles and positions through the aesthetic experience that occurs in performing a piece of music. In this paper I would like to revisit Thea Musgrave's *Narcissus* (for flute solo and digital delay).

Musgrave's, *Narcissus* scored for flute and digital delay ("echo" system), was written in 1987. Musgrave tells the story of Narcissus and his love for his own reflection. She uses the dramatic effects of digital delay — allowing the soloist to mimic reflection — the same reflection that gave Narcissus his own hazy image in the pond that ultimately lured him to his own death. The flute becomes Narcissus, embodying his thoughts, movements and emotions. As the composer explains:

Narcissus wanders through the forest, sees the pool, then sees his reflection. The reflection is shimmering in the sunlight, so appears at first to be dancing independently of the gestures that Narcissus makes; then, as this wonderful creature is imitating him very exactly, it seems as if he's mocking. Narcissus then gets angry, rushes into the pool to grasp it, and drowns. (Musgrave, 1988)

Identifying the symbolic meaning of the mythological events outside the music (although they inform it laterally) is a very important feature of learning this piece. The performer, who is in the first stage of familiarizing herself with this work, would attempt to find analogous meanings between the musical composition and the events that form Narcissus's story. At this stage the performer would be looking at the music "from outside" as Bowman (as cited in Elliott, 2005) puts it.

The performer needs to start from a point by which she needs to understand the underlying subjective nature of the work. She needs to adopt the point of view of the creator (the composer) prior to appropriating it (as a performer) and then "invest" her own subjective interpretation into the work. The latter depends on the performer's own aesthetic experience while engaging with the work. This experience would allow the performer to "color" the piece with her own interpretation.

In the score of *Narcissus,* the composer gives the performer clues in text form. This describes exactly what the music is meant to depict—the "artist's intention" (cf. Beardsley, 1997). Here the performer's imagination is informed by the composer's suggestions. For example, the work starts by a musical depiction of "Narcissus wander(ing) through the forest, observing, enjoying (…) unselfconscious but self-absorbed" (Musgrave, 1988, p. 1). After two short sections, an *Andante espressivo* and a *Sensuale*, the music recapitulates the original thematic material an octave lower, and then the score informs the performer that Narcissus "sees the pool of water."

Texts in the score like "Narcissus notices his reflection in the water," "Narcissus seems to see a glorious and attractive being moving in the rippling water," and "Narcissus then responds playfully, happily" are coupled with musical aspects like simpler and more symmetrical rhythmic motives, lighter tempos and ascending melodic lines. When Narcissus seems confused, like when "Narcissus thinks Is IT still there?" or when "Narcissus anxiously questions the lack of any independent response" and "is intrigued," the character of the music changes to a disjointed motif, jumping from one theme to another and back.

When Narcissus is angry or frightened, the character of the music changes, with the composer choosing carefully her musical palette of rhythmic motives, pitches, intervals and dynamic levels. The composer uses the tonal qualities of the music to elicit various sensations and emotions. A general sense of mystery, one of the most salient underlying factors of the whole piece, provides the piece with a sense of cohesiveness and continuity. The interval of the minor third, as well as minor second, seem to impart this particular character to the work. Chromatic runs are used to elicit the feeling of panic as well as to depict agitated movement (Narcissus rushing headlong into the pool). If we look into what Cooke (1959) (as cited in Landry, 2003) said, [that] "the intervals of the diatonic scale represent different emotional qualities…assert[ing] that, due to the tonal relations that exist between pitches, certain motives lend themselves more readily to conveying particular emotions," we realize and understand the *how* and *why* of the composer's work further. The digital delay enhances the effect of the reflection characterized by the music; having an aural effect—an echo—it emulates the effect as well as helps in illustrating the water rippling.

Although this is a contemporary composition, one realizes that the way the performer tackles it is very similar to the way one would approach works of music from the 17th and 18th century. In the latter case, one would analyze the work and locate points of dissonance and use them as points of emotional stress. With Musgrave's (1988) work, the performer uses the cues supplied by the text and locates musical points that accentuate the action and emotion implied by the text. These are used as processes intended to "impart" musical innuendos (such as stress, intensity, quality of tone, dynamic, *rubato*, etc) to better illustrate the implied action, thought and emotion.

III

One could infer that, in this case, the definition of an aesthetic experience is implicit to the way the music is crafted by the performer in response to the composer's original intentions. This is also a case where aesthetic experience accrues value as the music develops. This development is interestingly varied. It is musical, aesthetical and above all it relates to a plane of imagination over which different participants (performer, composer and audience) assume different roles in "constructing" together a musical event. Broadly speaking this "construction" follows the "ordering" by which Maxine Greene (1978) describes the perception of the work of art, where a wider aesthetic experience grows. This opens up

the way for a possible "transaction" between the work of art and the object (performer, audience, viewer), making it possible for the performance to supersede the mere "translative activity in which [the] performer functions as a kind of conduit for the composer or the work….mechanically retrieving a given 'work'…[and] giving shape to 'the music'" (Bowman, as cited in Elliott, 2005, p. 147), and move into another realm.

The latter context is where the performer looks for other meanings and personal connections. Here we are no longer interested in the tonal qualities or structure of music. We are "disinterested," and we distance ourselves from emotions expressed as the composer's while becoming interested in how this translates to something "familiar" to us. The music becomes our own expression, producing vivid experiences from our life. Maxine Greene's (1978) words greatly illustrate this phase as "being in touch with our inner time, which is time inwardly lived as compared with time measured by the clock.".

If indeed Narcissism derives from the notion of a numbness (*narké*) that got Narcissus to love his image and kill himself by drowning in the illusive pond; Thea Musgrave's work ironically asserts an opposite position. One could argue that we could have multiple forms of aesthetic experience. Narcissus was overawed by his image; the performer needs to let the music take over once she has mastered the musical technique that is required. The audience, not knowing exactly what is happening (especially if not familiar with digital delay), finds itself wondering where the imagination is let loose. In this piece Musgrave uses the case of *Narcissus* to alert us to the delights and dangers of these powers. Surely, like Narcissus, we are always in danger of falling fowl

of the sweet wander by which music takes us further into unknown horizons.

REFERENCES

Beardsley, M. (1997). The artist's intention. In S. Feagin & P. Maynard (eds.) *Aesthetics*. Oxford, England: Oxford University Press, p.224-228.

Beken, M. N. (2003). Aesthetics and artistic criticism at the Turkish gazino *Journal of Musical Anthropology of the Mediterranean*, No 8.

Cook, D. (1959). *The Language of Music*. London: Oxford University Press.

Dewey, J. (1997). The aesthetic in Experience. In S. Feagin & P. Maynard (eds.) *Aesthetics*. Oxford, England: Oxford University Press, p.45-55.

Eco, Umberto (1989). *The Open Work*, Anna Cancogni (trans.) Cambridge, MA: Harvard University Press.

Elliott, D. J. (ed.) (2005). *Praxial Music Education: Reflections and dialogues*. New York: Oxford University Press.

Elliott, R. K. (1997). Aesthetic theory and the experience of art. In S. Feagin & P. Maynard (eds.) *Aesthetics*. Oxford, England: Oxford University Press, p.278-288.

Feagin, S. & Maynard, P. (1997), *Aesthetics*. Oxford, England: Oxford University Press.

Greene, M. (1978). *Landscapes of Learning*. New York: Teachers College Press, Columbia University.

Landry, M. (2003). Emotions and music. How does music convey emotions? From learning to performing. Originally published in French as Emotion et musique: Comment la musique induit-elle des emotions-de l'apprentissage a l'interpretation. Canadian Music Educator, volume 45, number 4.

Musgrave, T. (1988). *Narcissus* for flute and digital delay. Great Britain: Novello.

Parker, D.H. (2003) *The Principles of Aesthetics*. Accessed online. IndyPublish.com.

Music Education Projects and Social Emancipation in Salvador, Brazil

Joel Luis Barbosa
School of Music of UFBA.
Salvador, BA, Brazil
jlsbarbosa@hotmail.com

ABSTRACT

This paper aims to discuss the social capital of three music education projects of the Salvador city, in Bahia, Brazil. It describes what kind of social capital these projects develop and how they build it. It uses the socialeconomist Milani´s (2003) ideas on social capital. It makes also a parallel with Paulo Freire's (1987) emancipatory education and pedagogy of the oppressed. Its conclusion points out the importance of music education projects, especially those that work with social aims in areas of very low income, to consider the total social fact theory of the sociologist Marcel Mauss.

KEYWORDS

orchestra, wind band, social capital, emancipatory education, descolonization

INTRODUCTION

This paper discusses the social capital of three music education projects of the Salvador city, in Bahia, Brazil. Salvador has approximately 3 million inhabitants. It describes the social capital of these projects and the way they build it. It examines the data using the socialeconomist Milani´s (2003) ideas on social capital. It makes also a parallel with Paulo Freire's (1987) emancipatory education.

THEORETICAL BACKGROUND

For his article on social capital and local development, Milani (2003) uses a preliminary definition of social capital that has to do with the findings of the present study. It may be so due to some historical, social and political similarities among the communities of the two studies, both conducted in Bahia. He says:

> In our preliminary definition, we conceptualize social capital as the sum of resources included in the forms of political and cultural organization of a population's social life. Social capital is a collective good that guarantees respect for mutual trust norms and civic commitment. It depends directly on horizontal associations between people (ie. associative networks, social networks), on vertical networks between people and organizations (ie. networks among people who do not belong to the same social classes, religion or ethnic group), on the social and political

environment of a given social structure (ie. an environment rooted in the respect for civil and political freedom, the rule of the law, public commitment, appropriate recognition of the role and position of others in deliberations and negotiations, permission that people give themselves to have the right or duty to participate in collective processes, as well as norms of commitments assumed between the private and the public) and, finally, on the construction process and legitimacy of social knowledge (ie. the way how atomized ... information or practices referring to only some groups are transformed into socially shared and accepted knowledge). (p. 28)

THE METHOD

The research method followed the procedures of participative observation, interviews, document analyses, and crossing data. The author has worked in the three music education projects.

THE MUSIC EDUCATION PROJECTS

All the projects work with young people from popular classes, teaching them how to play band and orchestra instruments. Two of them belong to non-governmental organizations (NGOs), and the other is municipal. The Filarmônica Ufberê (a wind band) is a project of the Sociedade Primeiro de Maio, a NGO, and is developed with the partnership of the School of Music of the Universidade Federal da Bahia (UFBA). The second project is the Orquestra da Juventude de Salvador (OSJS). It is financed and coordinated by the Municipal Secretary of Social Development (SEDES) and the Fundação Gregório de Matos (the Municipal Secretary of Culture). The wind players of the orchestra belong to the band Ufberê. Both projects take place at the community where the students live, the Subúrbio Ferroviário district – an area of approximately 500 inhabitants. In the document that creates the OSJS, the SEDES (2007) says that, "The project aims to attend adolescents and young people from the Subúrbio Ferroviário, an area of high social vulnerability, low income, astonishing unemployment, and continuous actions of extermination groups which acts just against this age" (p. 1).

The **Filarmônica Ufberê** is 10 years old. Its students are from Novos Alagados, a small area of

the Subúrbio Ferroviário district. They learn how to play and some of them how to teach. Its teachers are musicians from the school of music of UFBA, such as professors, graduates and university students. The project works as a lab to the university students to practice how to teach instruments and music theory, how to direct bands, how to conduct research, and how to work in this social environment.

The NGO is coordinated only by people of the community. One of the coordinators, who helped to create the entity during the 1970s and has a master degree in education, Vera Lazzarotto, is not from the community, but she lived there for about 20 years. She plays a very significant role in the pedagogical, social, and political conceptualization of the NGO and in the lives of its participants. She and the entity have received national and international prizes. The NGO maintains several other educational and social projects in which some the band students participate. The relationship network of the Filarmônica Ufberê includes the people from the university, the people of the NGO´s coordination, and the students.

The **OSJS** is six years old. Its students are from four districts of the Subúrbio Ferroviário area. The orchestra belongs to the municipal government. The municipal secretary of culture, who is a composer and a PHD professor of the UFBA, is its main coordinator, directing the elaborating process of its pedagogical, artistic, and social approaches. He and the SEDES secretary have some direct contact with the OSJS students, dialoguing about the project, music and life. The project's teachers and conductors are professors from the UFBA, graduated students, and musicians of the state symphony orchestra. The secretary of the project works with the students every day and she is from the community.

The two groups, the Ufberê and OSJS, play in very important conferences of the university, and of the municipal and state governments. In these events, there are authorities such as the governor, the mayor, public secretaries, deputies, and famous writers and thinkers. These events occurred in prestigious concert rooms, conference halls, and hotels.

The third project is the **School of Music Maestro Wanderley,** which was created in 2004. It is financed by the Casa das Filarmônicas, an NGO that gives pedagogical and financial support to the wind bands of the Bahia state. Its aims are musical and social. (Casa das Filarmônicas, n.d.) The students are from popular social classes and come mainly from the area around the school. In the school, the students learn how to play wind and percussion instruments. The teachers are professors and graduates from the university, and advanced students from the Filarmônica Ufberê. The group, a wind band, has performed in important events of the city with the presence of the authorities such as the governor, the mayor, and state and municipal secretaries.

Many students from the three projects are obtaining money working with music. Some are playing in groups for dancing shows, anniversaries, and weddings. Others are teaching privately, in the projects they belong to or in other social projects. Several are playing and having lessons at the state youth orchestra and see the opportunity of becoming a musician of the professional state orchestra, for the former ensemble is coordinated by the latter. Some get paid to play in this youth orchestra. The wind instrumentalists are able to get paid for performing with much less time of studying than the stringed instrument students. There are also much more opportunities to work with wind instrument in Salvador than with stringed instruments.

The students want to work with professional symphony orchestras and military bands and as teachers. One way to achieve this goal is to attend the music courses of the university. Many of them want to do so, but only three of them were able to get it. The public universities are free of charges; but to be accepted to its courses, the candidate has to pass an entrance examination. The projects´ students have many difficulties to be approved in the non-music subjects of the test, such as language and mathematics. The schools they attend in their communities have a very low quality of education if compared to the private schools. In the entrance examination, they have to compete for vacancies with students from the private schools. However, this situation is changing because of a new law that guarantees a small percentage of vacancies to African descendants and some minorities who come from public school. The first challenge is to pass the examination, and the second is to attend it with no financial aid. The percentage of students of popular social classes who drop out of the university because they have to work is very high.

The three projects have one fact in common. When their students achieve 17 years of age, they tend to leave the project and quit music instruction if they do not get any job with music. According to Cilene Vital (personal conversation, April 11, 2007), the secretary of the OSJS, the majority of students from the orchestra and the Filarmônica Ufberê who drop out and are 17 or older wants to stay in the project. However, they do so because

of financial difficulties in the family or because they become parents, and the financial aid of the project is not enough. Arnaldo Almeida (personal conversation, May 29, 2007), coordinator of the School of Music Maestro Wanderley, says that most of the students who are 17 or older drop out because of financial necessities - they have to help their family or become parents. The small financial aid that the project OSJS provides to the students plays a very significant role in their family's income. However, to many of them who turn 17, this aid is not enough to help their family and for his personal necessities. Also, some of them become parents very young, such as 15 years old.

DISCUSSION

The social capital of the three projects is based upon horizontal and vertical associations. The horizontal association is among the students themselves and between the university and the NGO. The vertical network includes bilateral relations among the music teachers and the community students, the NGO's coordination and the students, the municipal secretaries and the students, and the municipal secretaries and the teachers.

The main contribution of the social capital of these projects is the process of emancipation of the social oppressiveness or the descolonization process that the students begin there. According to Baron (2004) descolonization is "the process to understand the psychsocial and psychoemotional effects from the intellectual project of the colonialism and how they manifest in our social relationships and organizations to convert them in a praxis of intercultural respect and multicultural equality" (p. 420).

Through the direct contact with the university professors and students and public authorities, in addition to the participation in important events and places, the community student understands the world deeper, beyond his community. He goes into prestigious places where his parents never had the chance to enter. He gets to know people who ascended socially and financially and the way they did it. He sees the possibility of ascending as well, or he sees himself already ascending through the participation in the music group by using and improving his talents. His vision of community and society and his perspectives and paradigms of living expand. He comprehends that he, with and within the music ensemble, has cultural and artistic values that may serve as capital to negotiate with the richer communities from which he used to feel excluded. Now he knows that he can be an important part of the society, playing a

worthy role in it. When he understands this, he also sees the necessity of making his capital to be worthier, looking for ways to improve his musical abilities (going to the university, for instance).

The fruit of the colonization is very present in the life of these students even though they are not aware of it. The majority of them is African descendant (90%) and live under social and emotional oppression. The colonial political project treated the slaves as inferiors. After the slavery abolition, they did not have financial support and opportunities to get enough education and good jobs. They got together to live in slums. Today, when the community student look at their family and social heritage, he sees parents, grandparents and relatives who are analphabetic, who did not finish school, and who did not have profitable jobs, living under very poor conditions. The same happens when he looks at his community. Many media programs have affirmed the African descendant as inferior and with no chance to ascend in the society. The school education does not provide efficient pedagogies to free the students from this situation. The situation seems to say, erroneously, that since he was born African descendant, he is inferior and will live poor for the rest of his life as it has ever been for there is no way out of this cycle.

In order to better understand this picture, it is important to know the social and political situation of the city where these music education projects take place. After 30 years of military dictatorship (1964–1984) controlling and damaging the education, public education lost its quality. The next 20 years of neoliberal policies opened up to the private education, which became better than the public one. These losses and gains of qualities are very strong, especially, in the first and second levels of education and less accentuated at the university level. The community students of the projects cannot afford to pay for good education so it is very difficult to them to pass the public university entrance examination. However, in the last five years, with the election of a president who came from the popular class, the country has experimented governmental programs and laws that are starting to change this picture somewhat.

The emancipator process of these students takes place in their minds. It occurs because the individuals are together, constituting a music group. It would be impossible to be built by the student alone, without the social relationships and activities of the project is part of. This reflects what Freire (1987) says: "nobody emancipates anybody, nobody emancipates himself or herself alone: Men emancipate themselves in

communion" (p. 52.) He adds that "Only when the oppressed people find out, clearly, the oppressor and engage in an organized fight for their emancipation, they start to believe in themselves so that they overcome their relation with the oppressive regime." (ibdem)

Perhaps the social emancipator process of the participants of these three projects may be more extensive and efficient if the projects conceptualizations consider the total social fact theory of Marcel Mauss (2003). He defines "the social as real" and adds that it "is not real if not integrated in system" (p. 23). He explains that to interpret a social fact as a total it is necessary "to observe the behavior of the people as a whole, and not divided into faculties," connecting "the physical, physiological, psychic and social aspects" of the individual (ibdem). It may mean that the students might have a more complete social emancipation if the projects offered an appropriate financial support to them when they achieve 17, for instance.

CONCLUSION

Music education projects with social aims have to consider the fact that students from social classes of very low income need a financial support to stay in the project in order to continue their social emancipation when they achieve the age of 17. This is something relevant to verify if we consider that "50 million of people live under the line of indigence in Brazil (29% of the population)" (Jornal do Brasil, 2001) and that the U.N. (ONU, 2006) estimates that this number will be 55 million in 2020.

REFERENCES

Baron, Dan. (2004). *Alfabetização cultural: A luta íntima por uma nova humanidade*. São Paulo, Brazil: Alfarrábio editora.

Casa das Filarmônicas. (n.d.). Ações. Retrieved May 30, 2007, from http://www.casadasfilarmonicas.org.br/acoes.htm

Freire, Paulo. (1987). *Pedagogia do Oprimido*. (29th ed.) São Paulo: Editora Paz e Terra. (1970).

Jornal do Brasil. (2001, July 10) Brasil: 50 milhões de brasileiros vivem na miséria. Retrieved June 2, 2007, from: http://www.rebidia.org.br/novida/FGV_MFOME. htm

Mauss, Marcel. (2003). *Sociologia e antropologia*. (Paulo Neves, Trans.). São Paulo, Brazil: Cosc & Naify.

Milani, Carlos. (2003). Social capital and local development theories: Lessons from the Pintadas experience (Bahia Brazil). Retrieved October 20, 2007, from http://www.adm.ufba.br/capitalsocial/Documentos%20para%20download/ISTR%202003%20English%20version.pdf

ONU – Organização das Nações Unidas. (2006, June 16) Brasil terá 55 milhões vivendo em favelas até 2020. Retrieved June 2, 2007, from http://www.bbc.co.uk/portuguese/ reporterbbc/story/2006/06/060616_onu_habitat_novo_is.shtml

SEDES - Secretaria Municipal do Desenvolvimento Social (Municipal Secretary of Social Development). (2007). *Orquestra sinfônica da juventude da cidade do Salvador*. Salvador, Ba.: Document not published.

Who Learned From Whom? Reflections From a Music Learning Community

Gail V. Barnes
School of Music, University of South Carolina
Columbia, SC, USA
gbarnes@mozart.sc.edu

ABSTRACT

In recent years, over thirty universities have instituted String Project learning communities for undergraduate teachers to gain teaching experience and also serve young string players in the communities surrounding their campuses. Because one aspect of the String Project experience is the interaction between a mentor teacher and the preservice teacher, for this study, I focused on two undergraduate string-class teachers and myself, the project director (also serving as the mentor-teacher).

While the two preservice teachers became student-focused very quickly, it was apparent through our interaction that they still required affirmation and specific feedback. The close interaction proved to be beneficial not only for the professional development of the two young teachers but also for the mentor-teacher.

KEYWORDS

teacher education, learning communities, reflection

INTRODUCTION

In recent years, over thirty universities have instituted String Project learning communities for preservice teachers to gain teaching experience and also serve young string players in the communities surrounding their campuses. In addition, these sites have been the center of research that focuses on the qualitative experience (Ferguson, 2003), the pedagogical experience (Schmidt, 2005), and quantitative data from program evaluation (Byo, 2005).

The importance of early field experience for preservice teachers is established in the teacher education literature. Conkling (2007) speaks of providing the opportunities to observe effective teaching and teachers, to practice teaching skills, and to reflect. Conkling also speaks of the need for preservice teachers to begin with nominal responsibility and gradually become more invested, both through a greater instructional role and their own sense of "belonging in the community" (p. 48).

Conklin-Smith and Lytle (1999) explored the relationship between knowledge and practice in learning communities. They cite traditional models of teacher education as focused on knowledge for practice (theory), knowledge in practice (traditional field experience), and knowledge of practice. The latter is a combination of the first two but occurs when teachers treat their classrooms as "sites for intentional investigation" (p. 250). Teachers integrate their theoretical and practical knowledge with reflective thinking and by making connections to larger issues.

Preservice teachers are frequently encouraged to keep journals as they progress through their methods courses and field experiences (Cole, Raffier, Rogan, & Schleicher 1998). Maintaining a journal allows a preservice or novice teacher to process both new information and apply previous experiences to a new setting (Cole et al, 1998; Conkling, 2003; Conway, 2002; Zeichner & Liston, 1987).

Both Ferguson (2003) and Schmidt (2005) have given the preservice teachers in the String Projects a voice rather than only focusing on the viewpoint of the teacher educator. Schmidt (2005) focused on the transfer of instruction from a methods class to the String Project classroom. Ferguson (2003) found that preservice teachers valued feedback. but their remarks remained rooted in their specific perceptions. Because one aspect of the String Project experience is the interaction between a mentor teacher and the preservice teacher, for this study, I focused on two preservice string-class teachers and the mentor-teacher.

SETTING

I conducted this study in a well-established String Project at a major southeastern university in the United States. String Project teachers progress through a sequence of experiences beginning with serving as an assistant (freshman year) then teaching private lessons (sophomore year), teaching a small group class (in conjunction with the junior year methods course), and culminating with teaching large group classes (senior year).

String Project classes are recruited by undergraduate music education majors from local schools. Instruction for the children occurs over two twelve-week semesters. In the first semester, I taught the first class while the two preservice teachers observed. In turn, in the following hour, I observed the preservice teachers and provided feedback.

METHOD

I asked the preservice teachers, Tracy and Addison, to send me a weekly summary of their experiences via journal in the form an e-mail attachment. Borrowing guidelines from another teacher educator at the same institution, I gave both young women these loose parameters for their journals:

- Explain how you felt while observing.
- Explain how you felt while teaching.
- Describe what you noticed about the children during this activity or these activities?
- Describe what you noticed about your development?
- Describe what you noticed about the children's development?
- Offer other comments about or suggestions for yourself.

A graduate student also videotaped Tracy and Addison while teaching. At the conclusion of the first semester, I interviewed each of them while we watched their tape. By scheduling the interview after a semester of experience, we were able to capture retrospective reflection. I recorded these interviews onto an iPod voice recorder and imported to the computer via a WAV file. I then transcribed this file with the aid of HyperTranscribe and analyzed the resulting text, text from the electronic journals, and text from my weekly e-mails to the preservice teachers by using Hyper Research. At the conclusion of this stage, I asked Tracy and Addison to analyze a selected portion of text from their journals using the 31 codes I devised in the first round of analysis. The greatest agreement was in coding text that fell into the two major categories of Evaluation and Reflection. The greatest frequency of comments was in Evaluation-Children.

RESULTS

In the first week, both Tracy and Addison focused on self, their emotions at beginning this experience, and their assessment of their performance as teachers.

> Tracy: Before Tuesday, I was a little apprehensive at the prospect of teaching beginning students. Once everyone was seated and organized, I took a final breath and said to myself, "This is it, I am actually doing this." After that final

thought, I abandoned my feelings and kicked into what I like to call *teacher-mode*. From then on, words just seemed to leave my mind and lips faster than I even thought they would come.

> Addison: Today I had mixed emotions about starting my beginning class. I was excited because I starting something that I'm going to be doing for the rest of my life, which is teaching children music. I was also nervous because I felt like I wasn't really ready to be teaching beginners.

In my role as mentor-teacher, I believed it was important to give both of them reinforcement for a very strong beginning performance:

> GB: Tracy and Addison-you did a great job today-- you will get to the point, once the basic skills are established, that you don't need to refer to notes, but don't worry about that now. I love the way you took the basic structure you observed in my class and added your own creativity.

I also wanted to share my reflection on this new-old experience:

> GB: I forgot how much I LOVE introducing young children to the instrument. I feel like I can really analyze and have a conscious design for how I introduce the kids to the instruments. I also love that I get to mentor you at the same time--that's a very large feeling of responsibility, but one that I relish.

In the second week:

> GB: I have had several moments of uncertainty about exactly when to introduce something, but I don't intend to mask that. I think it's good for you to see that experienced teachers still question how they deliver instruction and that leads to improved learning for children.

As early as weeks two and three, Tracy and Addison were focusing much more on the children.

> Addison (week 2): I found my students to be very successful in Tuesday's class. The objective of this class was to build a strong shoulder position foundation. I found our 3 R's (repetition, repetition, repetition) to be most useful with this. I used a very concrete system of steps to teach the students (statue of liberty, finger on the button, button towards the ceiling, come in for a landing) and went through the process several times.

> Tracy (week 3): I have been very impressed by EVERY student in my class throughout the process of building left hand position. Specifically, T-- has picked up quickly on beautiful position and left hand. I am never surprised to hear him say he has already practiced ahead (despite my instructions not to...) and would like to play a solo. When I approached him Tuesday, he had the tensest

left hand in the class. By simply giving him one method to cure the problem (tapping his thumb periodically), he was able to improve tremendously by Friday.

I found the text from my feedback e-mails upbeat; but after the first month, they became increasingly brief, using shorthand and focusing mostly on the future.

> GB: For Friday, I plan to do a re-cap of everything from Tuesday, perhaps taking as long as 10-15 minutes after tuning. I had three kids absent so there will be fair amount of review necessary. I plan to drill the "tunes" on lesson 2, taking care that the students are saying note names, not finger numbers. I hope to actually get to Lesson 3, but will probably need to vary with some other activity, maybe even music listening.

I am still uncertain whether the quick learning curve of the beginning class teachers led to increasingly brief communication.

> GB: On Tuesday, I plan to incorporate (CD) tracks (#10, 11, #14 and #19) with Lesson 2. I may skip Pierrot's Door and go to Lesson 3---that will be a pretty good day's work!

During the interviews while watching the videotape, I found both Addison and Tracy less certain and needed more affirming feedback.

Addison

> A: I hate the sound of my voice when I hear it.
>
> GB: Everybody does.
>
> A: (on tape, 'Do you understand?')
>
> A: Oh, that's on Jingle Bells.
>
> A: Do I talk too much?
>
> GB: No.
>
> A: OK (laughs a bit).
>
> GB: For example there, you realized you didn't have their attention-you focused their attention. But what you just did was good…you read your class.

Tracy

> GB: You just actually used two teaching techniques, whether you realized it or not. What was the first thing you were having them do?
>
> T: Well I'm not sure what techniques you're talking about.
>
> GB: Were you modeling?
>
> T: I thought the pacing was good-I try to keep it to four beats and to give feedback if we need to do it again-I thought that was good.
>
> GB: And then you just stopped and you were doing something--you asked them something? What kind of technique was that?
>
> T: (Hesitates)
>
> GB: Utilizing critical thinking skills?

> T: Yes! (with relief) I need to learn the official jargon.

In general, young teachers progress from a focus on self to a focus on the children. With these two young women, this progress happened very rapidly because of their prior experiences within the String Project. Given their confident handling of their classes by the third week, it was mildly surprising to find them hesitant while they watched their video and I interviewed them. My hypothesis was that they functioned as a teacher while in front of their String Project classes but assumed the role of a student when I asked them questions in my office. I had other insights through the course of the actual experience and through the data analysis. One is captured in this segment from Tracy's e-journal at the beginning of the semester:

> What I really wanted was concrete advice on how to survive the first week!...I comforted myself by saying, "If Dr. Barnes isn't worrying us with details, then she must have full confidence in our abilities."

Even though I did have 'full confidence' in their abilities, they still needed detailed information about what to expect in this new teaching experience. In using the String Project beginning classes as sites for "intentional investigation" (Conklin-Smith & Lytle, 1999, p. 250), not only did the two undergraduate teachers integrate their "coursework and practical knowledge through reflection," I learned more about being an effective teacher educator. Though the undergraduate teachers assume the role of a teacher in the assigned setting, they are still in the early stages of their careers and may require more feedback and affirmation then they indicate.

During the current year, I am still requiring e-journals because of the value to the preservice teacher to process both new information and apply previous experiences to a new setting (Cole et al, 1998; Conkling, 2003; Conway, 2002; Zeichner & Liston, 1987). In perusing these, I already realize that these are very different individuals, and I will always need to tailor my feedback to account for individual differences. As with teaching children, that is what allows for the infinite variety in our profession.

I am making plans for a longitudinal case study of one or two teachers. This will begin with a freshman teacher in the String Project, following him or her through the progression of responsibilities as an assistant, private teacher, small group teacher, and then large group teacher. That will provide even further insights to the challenges and benefits to teacher education within a music learning community.

REFERENCES

Byo, J. L., & Cassidy, J.W. (2005). The role of the string project in teaching training and community music education. *Journal of Research in Music Education, 53*(4), 332-347.

Cole, R., Raffier, L. M., Rogan, P. and Schleicher, L (1998). Interactive Group Journals: Learning as a dialogue among learners. *TESOL Quarterly, 32*(3), 556-568.

Conkling, S. W. (2007). The possibilities of situated learning for teacher preparation: The professional development partnership. *Music Educators Journal, 93*(3), 44-48.

Conkling, S.W. (2003). Uncovering preservice music teachers' reflective thinking: Making sense of learning to teach. *Bulletin of the Council for Research in Music Education*, (*155*) 11-23.

Conway, C. (2002). Perceptions of beginning teachers, their mentors, and administrators regarding preservice music teacher preparation. *Journal of Research in Music Education, 50*, 20-36.

Ferguson, K. (2003). Becoming a string teacher. *Bulletin of the Council for Research in Music Education, 157*, 38-48.

Schmidt, M. (2005). Preservice string teachers' lesson-planning processes: an exploratory study. *Journal of Research in Music Education, 53*, 6-25.

M. Cochran-Smith, S. L. Lytle (1999) Relationships of knowledge and practice: teacher learning in communities. *Review of Research in Education, 24*, 249-305.

Zeichner, K.M., & Liston, D. P. (1987). Teaching student teachers to reflect. *Harvard Educational Review, 57*(1), 23-48.

Keeping Musically Gifted Children in Tune With Their Passion and Their Peers at Primary School

Judith Bell
Chisnallwood Intermediate School,
Christchurch, New Zealand
bell.judith@gmail.com

Tim Bell
University of Canterbury,
Christchurch, New Zealand
tim.bell@canterbury.ac.nz

ABSTRACT

This paper considers the rare one-in-ten-thousand musically gifted child who demonstrates abilities that other competent music students would struggle to achieve even with many years of training. Such children are qualitatively different from their peers. We consider how such students can be identified, and look at creative ways to engage and stretch them during their primary school years when traditional formal music teaching approaches would not normally provide the diversity of musical ideas that they are able absorb. During these years, they are less likely to have peers who match their passion and ability, and their teachers may well have to find ways to extend them within the context of regular programmes. We present ways to achieve this, while at the same time benefiting their peers through their contributions. This will give them a stronger sense of achievement, and prepare them better for their future development as a musician.

KEYWORDS

gifted children, student directed learning, peer learning

INTRODUCTION

Children who are gifted in a particular area are often frustrated with the lack of opportunities, training, and resources available to them when they are young, and this is particularly so for musically gifted children. Here we are focusing on the one-in-ten-thousand child who may have a natural aptitude for music, a keen ear, a remarkable memory for music, a passion for learning about every aspect and style of music, and the ability to produce musically creative and pleasing original work. Such children will often demonstrate abilities years ahead of the norm for even music specialist students, such as recognising themes in an orchestral piece at the age of 3, or composing well-structured orchestral works at the age of 10.

In a high-school environment, such children will generally have good opportunities because there will be groups such as bands and orchestra that can accommodate a young, capable individual, and they may also be able to participate in programs in a local university or conservatory. However, during their early years, from pre-school to about age 12, they are more likely to be part of a group in which they are significantly beyond their peers. This paper provides some tested ideas for engaging such students at the grade school level, not only for there own benefit, but also in a way that is worthwhile for their same-age friends.

First, we will review what is meant by musical giftedness, and then present strategies for primary school students.

MUSICAL GIFTEDNESS

Joseph S. Renzulli's (1978) "three-ring" model of gifted students identified three aspects that sets them apart from others:

- above average general ability,
- high level of task commitment, and
- high level of creativity.

Musically gifted children are not just quantitatively different from their peers, they are qualitatively different (Winner, 2000). It is not just that they are ahead of their classmates; they have capabilities that other children will not achieve even if they had many more years of training. Winner and Martino (2000) and Porter (2005) point out the following characteristics of musically gifted child:

- Environmental and musical sounds "enthral" them.
- Their appreciation and understanding of music is profound, even when they are very young.
- They are sensitive to the structures of music, such as tonality, harmony and rhythm.
- They have an excellent memory for music, so they can recall it accurately, and play or sing it back accurately some time later.
- They appreciate the expressive properties of music, and reproduce these when they recall music.

It is important to observe that a musically gifted child can become demotivated if the opportunities they are given are not at a level at which they can exercise their gifting well. We argue that in such a situation the gifted child can, for example, be given a creative role that also benefits their peers.

We also need to be aware that "perfectionism, sensitivity and intensity are three personality traits associated with giftedness" (Silverman, 2002). Gifted children will need emotional support as well as musical support.

Because musically gifted children are so exceptional, a group music teacher might see just one or two each year, if that many. This means that, if they are to do group work (such as a school orchestra), the teacher needs to cater for the gifted child in the group. Once they reach their teenage years, they will be in a position to join a more elite group such as state or national youth orchestra; but for their formative years, many will be part of a group of less gifted children.

Gifted students need to be kept enthused, and there are as many ways to do this as there are gifted students because they all have different passions and rates of learning in various areas, and will be following different paths. Such students need to be listened to as well as directed. Of course, given that, by definition, gifted students will have a high level of task commitment, we can expect that they are likely to make progress even without formal help, but they will develop significantly faster if they can get input from a teacher whom they respect, can help them grow as a musician, and understands how they think about music.

GIFTED CHILDREN IN PRIMARY SCHOOL

The ideas in this paper have been developed from the first author's experience for 9 years running a music programme in an "Intermediate" school that caters for children from about 11 to 13 years old, as well as assisting schools with younger children. The goal of the music programme is to provide the opportunities for all interested students to grow and thrive musically in these very important years when they not only have the capacity and time to learn quickly, but their minds are open to new musical ideas and their bodies have grown enough to handle new instruments. For those with a love and flair for music, they should be able to fly in an environment where they and their gift is valued and nurtured. It should also be an environment where students can meet kindred spirits, and to have experiences and achievements that the students can be proud of and which help make those years ones which are happy memories in the future. At this period of fast growth for them, it can be a lonely time, especially for the gifted child, but having music and comradery with other passionate musicians can make a significant difference to their happiness during these years.

It is important to identify the gifted musician:
- Do they gravitate to the music teacher and music classes?
- Do they find general classroom music tedious?
- Do they ask to be extended, and contribute ideas for what should be happening musically at the school?
- Do their instrumental teachers recognise them as exceptional?
- Do they understand each new musical concept immediately, almost as if they already knew?
- Do they score well in musicianship tests?

Some of these children may be definite about learning and practising just one instrument, while others may want to dabble in many aspects of music.

The goal is for the gifted students to be proud of what they are doing both individually and in their performance group. They should have ownership and enthusiasm, and they should be stretched. If this is achieved for just one or two gifted students, the bar will be raised for all students, and their expectation, achievement and enjoyment will be higher also. For example, having a gifted jazz improviser gave other students confidence to solo, ideas about how it should sound, and pride in the whole jazz band.

Thus it is motivating for everyone to be able to keep gifted students in groups (such as orchestras and bands) rather than lose them through boredom. If they leave middle school still motivated they are more likely to be contributing and positive members at high school.

To avoid frustration with particularly weak players, it is good to have special programmes for the less able, such as a new-comer's orchestra, extra instrument lessons, easier music, and other music opportunities that suit individual skills, such as using computers to record or write music.

For the gifted students, some ideas for extending them are:
- Orchestrate music with hard and easy parts – off the shelf music can be too easy for gifted students and too hard for beginners. For example, Figure 1 shows a recorder concerto where the recorder part is for a gifted student but the lower parts are for other instrumentalists with varying levels of ability. The first flute part is slightly more advanced than the second flute. Figure 2 shows a piece

where the violin part has a top C and semiquaver movement against slower accompanying parts, including a lower clarinet part with many minims (half notes) and mainly lower register. Parts like the tubular bells also give opportunities to add colour and involve students for whom the instrument is appropriate. This approach can make the orchestra or group sound good even if it is basically one or two obbligato or high quality parts with a simple backing. You should take care of those who are off time or off pitch as gifted students can be disheartened by this – train all the children to use a tuner.

Figure 1. Excerpt from a recorder piece arranged for a gifted recorder player, with simpler parts for other instruments.

Figure 2. Excerpt from a piece arranged for a gifted violinist, with other parts ranging from intermediate to simple.

- Let the children choose the repertoire for the groups they are in. This can be done by developing a rough list based on everyone's suggestions and then a vote. The process should be moderated by the teacher to rule out music that is impractical (although be careful not to jump to that conclusion too quickly); but in particular, the teacher should pay special attention to choice of the gifted children because they like to be heard, even if you just discuss it with them and do not play it.
- Develop a variety of groups, such as a jazz group (the jazz genre has a more complex musical theory than classical music, and can be just the kind of extension a gifted student might enjoy), chamber group (select a few especially competent students to work together), and even a rock group.
- Form new groups around the strengths and interests of the talented students who happen to be available. For example, one year we had a student who was an exceptional recorder player and we formed a special chamber group. We arranged a recorder concerto for both the regular orchestra and the chamber group.
- Find a mentor for the student in their area of interest. This could be a faculty member at a local university who teaches their instrument, a composer who appreciates their style of music, or a musicologist who is interested in their favourite type of music and can discuss it in depth with them. These faculty members will often be interested because they recognise that these students may be their star students in the future.
- Run a "theory club" which meets weekly to work on music theory exercises. This can be a lot of fun in a group situation, and the students can form teams (e.g. girls vs. boys) that compete in game-show style mini-competition that is designed to stretch the members of each particular team. Students can be studying theory at their own level even though they are in a group – the teacher just needs to provide the appropriate level of material for each student.
- Look for initiatives to promote the arts in your community. For example, bring in sponsored speakers or groups from orchestra outreach programs, or local college and universities that want to increase their profile in schools.
- Organise outings to concerts and events that expose the students to many styles of music. This can also include rehearsals, which will give them quite a different view of the music to simply hearing the final product. For performances often discounted student tickets are available, and getting hold of these can encourage attendance. If cost is an issue, it may be possible to get free entry to a concert for students in exchange for helping with selling programmes, ushering, or turning pages. This also means that the student is more involved in the concert!
- Organise for the student to play along with great musicians. For example, see if they can play as part of a professional orchestra for a rehearsal or even a special item in a concert, or when acclaimed musicians visit the school ask if they can play in the group, or see if a gifted child can get to jam with a professional jazz group.
- Give the gifted student access to music technology to allow them to make recordings. Most school computer systems now come with multitrack recording systems, or they can be installed at no cost (e.g. Garageband on Macs, Audacity on MS Windows machines). A multitrack system allows the student to layer many complex parts that they couldn't do on their own, and that their peers might not be able to play in a group. They might use their recordings as backing tracks for their own performances.
- If possible, give them access to systems for composing and arranging, such as Sibelius for Finale (they may become frustrated with some of the cheaper or free systems that will impose limitations on what kinds of notations and sounds with which they can experiment).
- Help the student to enter competitions, which might range from classical to battle-of-the-band style events. The value of these is not just the opportunity to work towards a goal. Often at such events, they will meet other kindred spirits; and as long as there is a positive atmosphere at the competition, they may well develop musical connections that become valuable in the future.
- Have the more competent students give performances to junior groups, and get them to explain their music (make sure they prepare!) Teaching is an excellent way to learn, and this will force the students to try to articulate their thoughts about their music.
- Look for as many performance opportunities as possible, as experience performing develops professional maturity. Even the seemingly trivial aspects of a performance – such as deciding what to wear, making sure that all the equipment is there, and taking a bow – will be valuable in the future as the student becomes comfortable with the many details associated with giving a performance.

Finding opportunities should not be hard: consider offering lunchtime concerts in the school, performances to retirement homes, and volunteer to provide entertainment at community events. Small soirées, touring and large events combined with other schools also provide opportunities.

- Get gifted students to some responsibility in an area they are passionate about, such as music monitor or orchestra leader. Do not give them too much responsibility as this can give them frustration with less able peers; they still absolutely need an adult around whose musicality they respect.
- Give the students opportunities to conduct, arrange and compose for the school groups. This will be valuable learning experience for them, although it may require considerable guidance at first to make sure they learn the basics of these tasks.
- Encourage classroom teachers to allow the student to use their music intelligence (Gardner, 2000) when thinking about other curriculum areas; for example, when studying the rainforest, allow them to compose music about the each of the animals they are studying. This still requires them to do the research on the topic, but they will be more motivated to do it.

CONCLUSION

Nurturing gifted students requires creativity and effort, but generally they will give back a lot in return. If this is achieved, the bar will be raised for all students, and it will have a positive effect on their expectation, achievement, pride, commitment and enthusiasm. The gifted student will have had a happy, meaningful and productive pre-adolescent experience to give them the best preparation technically and emotionally for a future in music.

REFERENCES
Gardner (2000). *Intelligence reframed: Multiple intelligences for the 21st century*. New York: Basic Books.

Porter, L (2005). *Gifted young children: A guide for teachers* (second edition). Berkshire, England: Open University Press.

Renzulli, J.S. (1978). What Makes Giftedness? Reexamining a definition. *Phi Delta Kappan, 60*(3), 180-184, 261.

Silverman, L (2007). What we have learned about gifted children. Available from: http://www.¬gifteddevelopment.¬com/¬What_is_Gifted/¬learned.htm

Winner, E (2000). Giftedness: Current theory and research. *Current directions in psychological science, 9*(5), 153-156

Winner, E, and Martino, G (2000). Giftedness in non-academic domains: The case for the visual arts and music. In K. A. Heller, F. J. Mönks, R. Subotnik, Robert J. Sternberg (Eds.), *International handbook of giftedness and talent* (second edition, pp. 95-110) Oxford, England: Elsevier.

Group Instrumental Performance in Middle Primary Education: Adjusting to the Particular Needs of the Students

Michael Raúl Berg
Jacinto Benavente School
Galapagar, Madrid, Spain
michelrbf@hotmail.com

ABSTRACT

This research took place during the years 2006-2007 in my classroom. The groups of students are very large, music is undertaken in reduced spaces with only one session per week and the different musical experiences of the students are accentuated. All of this causes the development of their instrumental practice to be very complicated. In search of solutions to this problem, I undertook research, framed within the interpretative paradigm, to try to describe and understand a specific and dynamic reality. The methodology is action-research, and questions raised go towards the beginning of new organisational and pedagogical strategies that are trying to harness the instrumental training in an effective and integral way. The analysis of the data has been made from five different aspects: preparation of specific scores, particular attention to the pupils, organisational strategies, process of the instrumental learning, and attainment of goals. I conclude that when groups are reduced in size, they favor the customized attention given, in particular the sense of order and respect. Development of cooperative strategies is also effective as they allow all students to progress in relation to their potential.

KEYWORDS

instrumental music, performance, student needs.

INTRODUCTION

The educative reality in the music classroom is often far from perfect. Beyond the objectives, curricular content or adaptations that are outlined and planned, the reality of the classroom context comprises many groups of students of mixed abilities. Because of this, a coherent practical program is unable to take place. Thus, instrumental performance has to be supervised in a once per week session, with groups of around 25 students and in spaces that, in most cases, are not large enough for such activities. There are also the mixed abilities of the students, reflecting faithfully a more pluralistic and integrated society, which present an almost unrealisable educational music-making dream. In my music classroom, and through the development of the classes over several years, these difficulties for instrumental practice have been observed, with the mixed musical levels and backgrounds of students taken care of in a generic way without being customised to student needs. Without wishing to enter the debate of a practical versus a theoretical approach, the objective of this research is to develop educational guidelines and strategies for instrumental training customised to student levels and needs and examine the treatment of the scores. Music in Primary Education in Spain is governed by the R. D. 1344/1991, of 6 of September (B.O.E. 13-9-1991), a programme which is the legal frame on which our educative practice is based. The fact that mixed musical levels occur within the group is not simply a reality in the classroom, but a responsibility that we, as teachers, must assume. On a principle established by UNESCO, Diaz (2001, p. 78) says that "all the pupils must have the opportunity to develop their musical abilities to the maximum throughout the educational system, which is responsible for their individual needs."

In my research, the reality of the classroom requires knowledge of age development, ideas which are in agreement with those of Oriol and Parra (1979), in order to find answers:

- The age of seven sees the appearance of a receptive attitude and relaxation before introducing situations or stimuli designed to please the student. This circumstance is necessary in order to take optimum advantage of each student beginning musical hearing and rhythmic training.
- The age of eight is characterized by student interest that is awakened by performing on percussion instruments in groups, not as an individual.
- The age of nine is characterized by an holistic attitude, which affects motor development through a great variety of physical exercises (including those for the hands), and which can be gradually adapted to teach more complex

instruments and technical training plus greater rythmic difficulties.

Karoly (1981) affirms that to beat or shake diverse sonorous materials to create any type of rhythmical sound is probably the oldest and most spontaneous way to make instrumental music. For this reason, instrumental training feels, to us, to be necessary from both cultural and educative viewpoints. In Middle Primary Education, students between the ages of eight and ten years strengthen their instrumental skills and begin to learn new techniques. Cooperative work is begun and assumes a greater independence with respect to help from the teacher. The qualitative paradigm questions the fact that the behavior of subjects is governed by general laws and is characterized by underlying regularities. Qualitative researchers are focused on description and understanding the role of the individual within the larger whole. They try to:

• Develop ideographic knowledge;
• Observe the reality as specific and dynamic.

The existence of an external and valuable reality must be analyzed. The methodology I have used is action-research. Latorre (2003, pp. 9-10) comments that:

> From this new image education is conceived as a researching activity and the research as a self-reflective activity made by the teaching staff with the purpose of improving its practice….The educative practice becomes difficult to understand without making reference to the implicit theories, the intentions of the teaching staff and the perception of the students.

Kemmis (1988) defines action research as a form of self-reflective research by those who participate (teaching staff, students, or direction for example) in social situations (including the educative ones) to improve the understanding of them.

RESEARCH DESIGN

Context of the Research

The research was undertaken in a State School of Pre-school and Primary Education in the west of the Community of Madrid. Music is developed in a music classroom, specifically dedicated to music teaching. The school is located next to a highway of local and regional importance, near to an urban center and local sport facilities. Its proximity to a Theater allows use of this venue for some Christmas events, and encourages development of artistic activities. The natural surroundings are of exceptional beauty. The economic level of the families of the students is average with 70-80% of students able to attend complementary activities like concerts or exhibitions. Many parents of the students work in the services sector, Madrid being

the place to which many are transferred. It is important to highlight that it is a town where many professional musicians live. Thus, in the school, there are parents who are composers, pianists, singers of opera, etc., a factor that influences the musical interests of some students.

The research questions

This research poses questions about the reality of teaching instrumental music in the classroom:

❖ Is it a good strategy to include the instruments played by students with musical knowledge into the classroom?
  ➢ Can this benefit the education learning process of these students?
  ➢ Can this benefit the learning process of the other students?
❖ Is it better to adapt the score to the students, or the students to the score?
❖ What tools and resources can the teacher use to work different modalities?
  ➢ In what way are relations between students and between student and teacher more personal when music-making occurs in groups?
❖ What degree of influence can these performances have on:
  ➢ the interest of all students;
  ➢ classroom strategies;
  ➢ student learning in the classroom.

Didactic Strategy

The strategy requires an understand of how the process of the education and learning activities outlined in the proposed objectives will allow the development of the research, which in turn, will shape the development of these activities. Activities include consideration of time taken to do the work, the adjustment of the scores to suitable levels, organization of groups, distribution of functions and the coordination of group members, development of tests and the beginning of phases that mark the introduction of different didactic strategies. One strategy is to talk about the progressive or increasing learning, whereby a student leaves individual work to participate in group work. Another is cooperative learning. The collection of data has been made using diverse techniques: participant observation, interviews with all students, audio-visual recording of classes, registering of anecdotes and comments, which offer validity to the project through triangulation. Ethical questions, the right of confidentiality and anonymity, asking for appropriate permission to make recordings have all been addressed. All of these steps have been considered and discussed, ensuring the right of

each participant to leave the research project any time he or she wishes to do so.

ANALYSIS OF DATA

Score Selection

I have selected eight songs (see Table 1), with durations of around a minute and a half, considering the instruments available within the classroom, balanced with the instruments played by students with previous musical knowledge.

Table 1. The selected pieces.

Title	Composer	Period	C.	Group
Barcarola	Offenbach	Romanticism	6/8	1
Symphony	Mahler	Nacionalism	4/4	2
Variations	Mozart	Classic Period	4/4	3
Symphony	Beethoven	Romanticism	4/4	4
The clock	Haydn	Classic Period	3/4	5
Persia Mk.	Ketelbey	Romanticism	4/4	6
Peer Gynt	Grieg	Nationalism	3/4	7
Turtles	Saint-Säens	Romanticism	4/4	8

When selecting instruments, their unique timbral and idiomatic qualities need to be kept in mind. This is justified by the fact that one melody can be performed by different instruments and, therefore, can transmit or evoke different ideas or sensations in the listener. Once the pieces to be performed have been selected, students had to consider guidelines concerning suitable harmonization and instrumentation, always keeping in mind that any rhythmical or melodic aspect is able to be harmonized. Sanuy and Gonzalez (1968) indicate that it is from this first development of rhythm in children that one also sees, in the simpler musical figures, through use of repetition, the instrumental grouping work even with the youngest students.

The Work Process: Individual, Small Group and Whole Group Performance

Music reading was not a high-priority objective, but a useful side issue to the study while development of the main issues proceeded. Therefore, although many students had difficulties with music reading, this was partly resolved by the motivation that occurred and increased when instrumental performance began. It has been possible to notice an improvement in certain skill areas including:

- Better knowledge of the songs;
- Improvement in the reading of notes in the G clef;
- Better understanding and reading of the rhythmic figures;

- A greater respect for one's own silence – that is, not always playing - for listening and taking care of other instrumental voices.

In relation to the development of instrumental technique, we have to be conscious that technique is a tool, a means to a musical end, not an aim in itself. Several challenges were noted: the physical adaptation of the students to the instruments; difficulties with alternation of hands in the keyed percussion instruments; eye-hand coordination (in most of the students); and refinements made by instrumentalists to their own instrument. The development of work in small and large groups posed the greatest challenges to students: attention to entrances and end of phrases; maintaining the regular pulse of the work. Rhythmic discrimination of the different parts, without altering the playing of others in the group, required new learning and teaching strategies.

Adjustment to the Emerging Student Needs: Educational Strategies

Students with previous musical experience asked for attention and tasks adapted to their level of knowledge within the classroom, so they could avoid repetition of prior knowledge and continue to develop their musical learning. Before the project, all of these students showed great interest and effort. For these musically experienced students, several considerations occurred:

- The level of musical language of each student increased, for example, playing the main melody or musically supporting others;
- They were shown the most suitable posture to avoid bad habits (all students are susceptible to postural vices) and possible injuries. This advice was given by specialist teachers of each instrument who came from the music centers from which the students were drawn;

The mixed ability groups included some students who were disruptive and problematic in the classroom. They are not students necessarily diagnosed as hyperactive, but their family situation and their degree of integration into the classroom, can be factors that make them revert to these behaviours and constantly look for the attention of their peers and the teacher. Other issues such as absence from school, language problems, or physical disability required several different educational strategies that could be adapted to any situation or student profile. These strategies were always adopted with the intention to understand, include and help the student as an individual but within the integrating frame of group music-making.

Class Conduct

The cooperative work through use of instruments by students outside classroom hours has been effective and a strong motivating factor for the students. A final concert and a CD recording have been mid-term goals which were welcomed by the students, acting as a guide over the school terms, and offering a high degree of satisfaction to all involved.

CONCLUSIONS AND IMPLICATIONS

Several conclusions were drawn from the project:

- Work in small groups favours the development of an educative frame which is tailored to the specific needs of the students, with solutions to the problems and difficulties of instrumental learning encountered by each student being attainable;
- Attention to the particular needs of the students makes them perceive our interest in them, which, in turn, motivates them to give more of themselves. This feeds back to the teacher's educational conduct forming a cycle of continuous development and progression and increasing interest in our own classroom practice;
- The students, treated as individuals, progress in the attainment of their own skill and personal achievements but without encountering learning and knowledge problems which may be part of their other classroom experience;
- The study of the musical language, grounded in score reading, is more effective because of its immediate applicability to instrumental practice;
- The sense of order, silence and respect for the work of the others increases remarkably because of the conscious effort required in the learning of instrumental music-making;
- Cooperative learning has turned out to be, in this research, a useful strategy for instrumental practice, making the study of the instruments relevant and interesting beyond music in school-time;
- Issues such as disruptive conduct or absenteeism of some students is mitigated, although not disappearing completely, because of interest in participating in the musical activity;
- The attention of a teacher to the performance of an individual student requires alternative activities for, and responsible behaviour by, the other students;
- Assigning students tasks within the musical score which suit the level and profile of the group and the individual within the group allows each to adapt their instrumental level to the musical needs of the other students;
- The process of assembling instruments and players moves students gradually from being individual performers to being group performers who listen and respond to others.

Implications

Implications for my educational practice are that: 1) The process of research within a subject area of interest has had positive connotations because the new challenges motivate me and other staff to seek positive solutions and strategies; 2) I have been encouraged to modify my teaching strategies, trying to develop new ideas and materials to reflect the needs of each group; 3) through the increase in the students' deep knowledge there has been a consequent improvement in their learning and social processes, including self-evaluation; and 4) the self-critical and self-reflective development of my own practice has made me doubt and question my established teaching ideas and strategies.

Research in the classroom

The ways of working developed in this study have been enriching for the students, despite the fact that their personal musical tastes were not taken into consideration, whether popular or other modern music. For that reason, this study could be made with a selection of works or pieces similar to the mentioned repertoire. Wuytack (1992) already makes reference to this saying that to make students interested in a variety of musics - jazz, rock, pop, serial structures, and electronic creations, ostinato, ritual canon – we need to create new models. This is something that has already been tried but not directed towards handling the challenges and diversity that occurs in the classroom.

Further study could take a similar shape but also focus on the strategy of rotating instruments. That the students have knowledge of different instruments is a fact that generates a wider knowledge and interest - a kind of musical democracy: no one instrument is superior to another, and the skill to play and appreciate all instruments must come from a broad musical understanding and knowledge. Thus, Gonzalez Mediel (2006, p. 77), of the University of Barcelona, affirms the benefits of allowing students to touch and try many instruments:

> The best way for all pupils to experience most of the instruments is that they are choosing, in each new trial, a possible instrument that has never been touched by them before, as they move away from the previous one.

This is the approach that I want to adopt in the near future, looking for improvement of my own practice as a teacher.

ACKNOWLEDGMENTS

REFERENCES

Díaz, M. (2001). Estimulación de la creatividad en la Educación Musical. *La educación artística, clave para el desarrollo de la creatividad.* Madrid, Instituto Superior de Formación del Profesorado.

González Mediel, O. (2006). Estrategias de enseñanza-aprendizaje en el entorno de la percusión escolar. *Eufonía: Didáctica de la música, 36*, 77-84.

Karoly, O. (1981). *Introducción a la música.* Madrid, Alianza Editorial.

Kemmis, S. (1988). *Cómo planificar la investigación-acción.* Barcelona, Laertes.

Latorre, A. (2003). *La investigación-acción: conocer y cambiar la práctica educativa.* Barcelona, Graó.

Oriol, N.; Parra, J. M. (1979). *La expresión musical en la educación básica.* Madrid, Alpuerto.

Palau, J., & Cela, J. (1997). Lo previsible y lo imprevisible. *Madrid, Cuadernos de pedagogía, 257,* 64-67.

Sanuy, M., & Gonzalez, L. (1968). *Música para niños.* Madrid, Unión Musical Española.

Wuytack, J. (1992). ¿Puesta al día de las ideas educativas de Carl Orff? *Música y Educación, 11,* 11-22.

Educating with Musical Practice

Prof. Angelo Bernardini
Metacultural Research and Testing Center,
Cantalupo in Sabina, Rieti, Italy
angelo.bernardini@istruzione.it

Margherita Valtorta
Metacultural Research and Testing Center,
Cantalupo in Sabina, Rieti, Italy
lamegghi@gmail.com

ABSTRACT

This work presents latest improvements of the method that has been developed since the 1970s by Paola Bučan (cellist and painter) and Boris Porena (music composer), founders of Metacultural Research and Testing Center.

The Center has been involved for 30 years in testing pedagogy and childhood thinking development with basic practice in different fields, among which music.

During these years, Porena, Bučan and the other researchers of the Center, have worked out and are still refining a methodology according to which children practise music from the very beginning through improvisation and composition (informal and codified), and continuously carry out analysis on what they are doing.

Thus, not only do they learn the theoretical contents, but also the analytical and compositive process of every new approach.

The adjective "Metacultural" in this case means "something thinking over its proper cultural factors." Each analysis and each composition are relative to the culture that generated them even if they are closed and defined in that very culture, they admit the existence of different analyses belonging to other cultural fields. This is the trademark of Porena's treatment of the Metacultural Hypothesis, the theoretical basis of every research carried on in our Center.

Pivotal base of "cultural basic practice" is creating a "Self-generating Circuit," a special group setting in which each partaker is essential during the development of the path.

The "cultural basic practice" is, from the Center's point of view, essential to children's and adults' education. For this reason, it ought to be one of the teaching methods used in school: to gain self-consciousness and awareness of one's own context; to replace competition and wish for power with dialogue and confrontation; and finally, to learn how to manage conflicts.

The main target of the method is not the acquisition of the contents of every specific application but the practice of explorative, analytic and compositive processes that we can meet in every activity. The closing aim is developing single and collective thinking.

In this work, we will speak first about the presupposition that Porena developed and on which he based the method; and later, we will present the practical application that comes from it, showing some recent experience in some Pre and Elementary school.

In particular, as concerns music education, it is important the development of informal composition. In fact, this practice gives us the occasion to actively reflect upon the idea of code. School, as general rule, conveys cultural codes as society created them during the years; practising informal composition, instead, gives people the opportunity to set up, by themselves, the codes necessary to communicate.

KEYWORDS

metacultural hypothesis, cultural basic practice, self-generating circuit, project, analysis-composition

INTRODUCTION

Several years have passed form the creation of Metacultural Research and Testing Center. However, we believe that the methodology developed is still one of the most original and progressive in the field.

Porena and his co-workers' goal is to understand whether analysis and composition practice could help develop children's thinking (Porena, 1981).

We will start from the epistemological premise created by Porena to ground basic cultural practice, later we will speak about the leadership approach used by the Centre and at last we will mention some practical experiences as example (Porena 1974, Porena & Pezza 1997).

EPISTEMOLOGICAL PREMISE: THE METACULTURAL HYPOTHESIS (IMC)

The Metacultural Hypothesis (afterwards called IMC), was created to give theoretical structure to Cultural Basic Practice.It is about a system that relativizes each action to that very culture that produced it.

For Hypothesis, we mean something momentarily true, which remains so until we discover something else that gains more reliability.

For Metacultural, we do not mean something "over-cultural," but something able to reflect upon its culturality.

IMC assumes in itself the existence of a Metacultural Universe (UMC), a place that is momentarily suspended the principle of non-contradiction. In this place both A and the contrary of A (Ā) exist at the very same moment (see Figure 1).

Both of them (A and Ā), therefore, are contained in the respective Local Cultural Universe (UCL) where the two of them are legitimated by the respective cultural rules (see Figure 2).
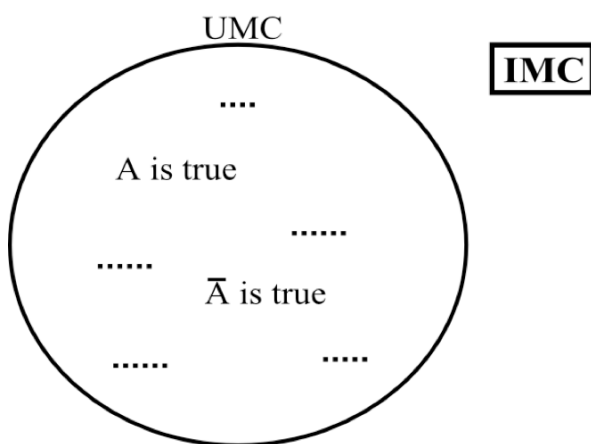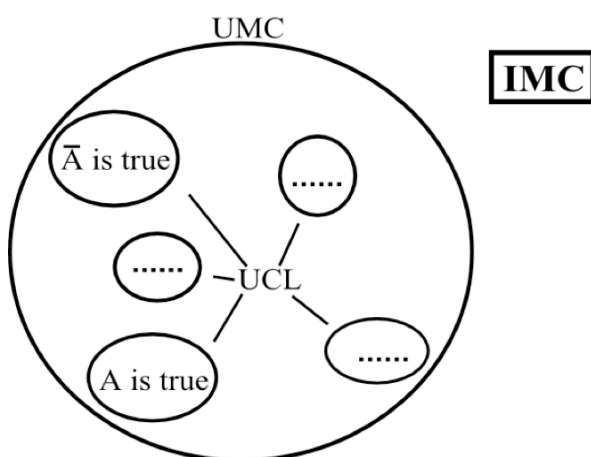

Figure 1. In UMC both A and Ā are true.

Figure 2. A and Ā are legitimated by the respective culture.

It is important to underline the difference between IMC and Relativism. Relativism, from the point of view of IMC, is just one of the possible ways of thinking, but we cannot beforehand rule out the possibility that it can be substituted by some form of certainty. The statement "All is relative," in point of fact, is a conclusive sentence that contradicts itself.

UMC is that place in which everything is true and false at the same time and so is the self-paradoxical universe. (Porena 1975, 1981, 1999, 2006)

THE SELF-GENERATING CIRCUIT

Self-generating Circuit is a way of inquiry about any matter, acted upon by a restricted number of people.

It is a condition that can lead up to acquisition of knowledge about the matter explored, which is not just learned from someone who knows but outcropped during experimentation and analysis.

The leader creating a Self-Generating Circuit, tries to make the group free from his presence by modifying his formal guidance into an informal guidance, staying as much as possible on the same level as the others and no longer in a "up-down" relationship.

Self-Generating Circuit is created each time a group of people think it necessary, on whatever matter. Requirement for its creation are:

- The gradual reset of competence; or better, the momentary de-escalation to a common average of the proficiency of each partaker (included the leader): Analysis and experimentation carried out in the Circuit would be as much as possible a "first contact analysis" and not one mediated by any pre-knowledge;

- The lack of overall power: the conductor may offer an informal guidance to the group, losing part of the overall power intrinsic in his role He therefore has to be able to moderate the discussion and prevent someone on the group from monopolizing it. He finally ought to aim at involving each partaker in the process;

- The willingness to listen: each partaker (included the leader) must assume momentarily, as a hypothesis, each statement from the Circuit; get momentarily into other's thoughts; try to understand his motivation; and attempt to modulate the other's thought with his;

- The presence of different points of view: if the partaker of a Circuit has all the same points of view on a matter, the Circuit will not be of much interest. In that case, it would be necessary to create artificially other hypotheses, for instance, imagining the existence of a situation opposite to the one embraced by the group and of all the other situations between the opposite ones.

Energy involved during a Self-Generating Circuit comes from all the group partaker and is focused on the discovery process.

Self-Generating Circuit can be used to lead a discussion, or part of it, among adults as well as among children, starting from the last Pre-school years (4-5 years old children).

The condition created in a class during a Circuit is very different from the one created during a "frontal" lesson; and often, it is time-consuming. However, if in the event of a frontal lesson children learn contents, in the event of a lesson with Self-Generating Circuit, it is the mental process to be acted, process that can be shifted to any acknowledgement. Children learn how to discover, how to research, how to think, how to choose: all abilities with which they can obtain, develop and think each kind of knowledge and skill.

Let us take by way of example, a school class in normal condition during any lesson.

In case of a frontal lesson, the attention of children is focused on the day topic, but often only partially and passively. They are supposed to listen to the teacher, maybe write down in their notebook notions that he or she are speaking about, and then, at home by themselves, memorize, learn and repeat what they have learnt. They do not need to assess this information with their personal experience, but they are supposed to learn them as the teacher has said them without asking themselves if things are this way. There is just a partial involvement of the children energies, part of which will struggle or will not just be used.

Instead, by creating a Self-Generating Circuit, children are made the principal actors of their education both at school and in their life. It means focusing the energies of the group on a goal for which everybody is totally necessary because each hypothesis can enrich the following experimentation. It means giving the children the opportunity to do and not only to repeat (Porena 1981, 1999).

PROJECT AND PROJECT CHAIN

Each hypothesis coming from inside the Circuit is considered as momentarily true and then verified with a practical experience, which is projected by the group.

The project is expressed in a written or orally declared sentence and represents a virtual image of the producing act. Later, a short discussion takes place about how to achieve the project that can partially modify, if necessary, the project statements. Then, the fulfillment of the project occurs, which is followed by an analysis strictly connected to it. First, there is a check whether the fulfilments refer to the project or not, and only the concerning ones are analyzed.

Each comment during the analysis can be used to build up a new project, which will be followed by the relative fulfilment and analysis.

Doing so creates, out and out, a project chain: each experience must consider the previous ones, both the planning ones and the analyses. Inside that process, UCL is created, a micro-culture in which a nomenclature strictly relative to experimentation carried out grows up, a jargon utilized by the group to define its discovery and effectively communicate inside the group.

This jargon could match the one universally adopted for the reference language, or it can be hugely local so that, if someone from the outside the group participated only once during the path, he might not understand what the other partakers belonging to the group were speaking about (Porena 1981, 1988, 1999).

BASIC METACULTURAL PRACTICE

During the years, in addition to the musical field, the Centre has been interested in different application areas among which visual and verbal composition, all called "Basic Metacultural Practice."

Even though on this occasion we will only speak about musical application, it would be interesting to follow more parallel paths. It would allow the partakers to explore different knowledge areas and it would give them a further opportunity to practice analytical and compositive processes.

We will speak about a batch of projects tested again and again in Elementary schools; they are very incisive to better comprehend the devices set forward in principle up to now.

We have to remember that every project chain is set up in different ways according to the group. It would be better for to conductor to stay each time open to all the possibilities the group has in the specific process. (Porena 1981)

BASIC MUSICAL PRACTICE

Basic musical practice is branched into "informal" and "codified."

In the informal practice ,the code is built up by the group, so it is helpful and understandable only inside the UCL that has created it. In the codified, the code dovetails the one used in the present musical culture (Porena 1974, 1981, 1983, 1985, 1988, 1997).

The Informal

Project 1: make a sound all together.
Suddenly some questions come to mind:

- Which sound are we supposed to make?

- How shall we produce it? (With an instrument, with our voice, with our body, with some object….)
- Shall we have to make the same sound, or can everybody choose their favourite one?
- What does it mean make it "all together"?

The answers to those questions are used to clear the project.

- Let us guess the group decides that each partaker will produce the same sound, the vowel sound "A", and that "making the sound all together" means "starting and finishing at the same moment".

The project in this case, will be modified in:

Project 1.1: make a sound ("A") all together, starting and Finishing at the same moment

Maybe it happens that, in trying to realize the project, nobody still knows how to start and finish all together. Maybe somebody else will nominate a "conductor" who directs the beginning and the ending of the sound. In that case, there will be a discussion about the signal the conductor will use to start and stop the experience. (Is the signal clear? If not, why?)

Maintaining the same project therefore, fulfilments can be more than one: from time to time analysis will be useful to better carry out the task; each time the role of conductor can be assigned to the same person, or better, can shift among all the partakers.

It is best not to forget that each discussion, in this setting, is not for its own sake but aims to make the partaker try at once the self-generating circuit.

Once we have put across the project, we can go on analysing the sounding features of the various fulfilments.

Let us suppose a dialogue between the leader (L) and the children (C):

    L: Which features does this "A" have?

    C: It is very short!

    L: What does "very short" mean?

    C: It means that it is not very long.

    L: Good! Can you conduct a very long "A"?

    (Short/long)

Or:

    L: Which features does this "A" have?

    C: It has broken my eardrums!

    L: Poor guy! How can we sing "A" not breaking your eardrum?

    C: We can do it in a whisper!

    L: Ok! Conduct your classmate in order to product a very soft "A," so your eardrums are happy!!!

    (Forte/piano)

In this second example, we get a glimpse of a new way. If with the simple gesture for "start" and "stop," we could differentiate only the duration, we would need to include a new code element to let the conductor and the other partakers effectively communicate on intensity variation.

From the management of a sound, discovered in all its parametric features, inch by inch we will begin dealing with the sound-silence system and; afterwards, we will cope with the management of two or more simultaneous sounds.

The more complicated the projects become the more writing we need: (a) gestures will have to be codified again in signs and symbols and(b) be well organized on the sheet in order to give a clear trail of the composition.

In Figure 3, we quote an informal writing example produced by a fourth elementary class after three years' work.
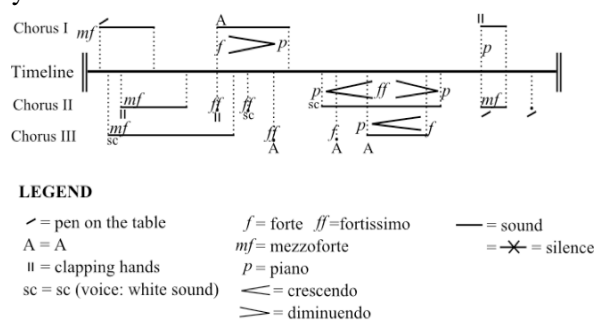

Figure 3. Informal writing example.

The codified

Let us draw on the blackboard a straight horizontal line and a cue-ball.

Let us ask the partaker to try to find what and how many ways the cue-ball can relate in space to the line.

After testing, we probably will agree, saying that the only unambiguous possible positions are three: below the line, across the line, and on the line (see Figure 4).
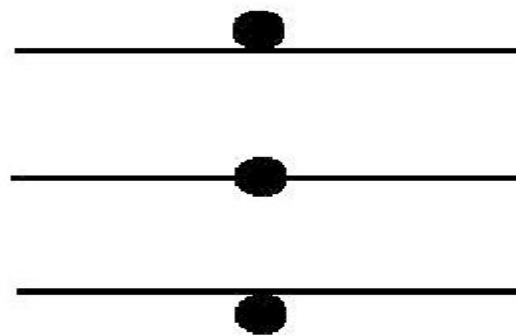

Figure 4. The cue-balls' three positions.

Let us formally call the cue-ball below the line RE, the one across the line MI, and the one on the line FA.

Let us try to sing them, helped by a recorder or a glockenspiel; to better coordinate the choir, we can use three different gestures (similar to Kodaly's), tied to the three notes.

Project 1: Fill a line with these three cue-balls as you like.

Once everybody has completed the composition, we will begin performing and analysing. However, what do we mean for "analysis"?

A possible definition: in an object, distinguish some part and correlate them. In this case, the "object" is a sequence of notes. The segmentation depends on the criterions adopted by each "analyst." These very criterions remain on tap for following compositions. Doing so, the partaker will develop faculties in thinking and composing sounds.

From only three cue-balls disposed around a line, we will pass to two lines and five sounds, later to three lines and seven sounds and so on. The sounds organise in fields (Porena, 1974) that match modal scales. The first field explored is a *Re* Dorian (called by Porena "first mode in field n°0"), followed by a *Mi* Phrygian ("Second mode in field n°0") and so on up to "Seventh mode in field n°0," the so called *Do* Major.

Not always will the compositions be musically-formally "correct", and not necessarily will they match our musical culture. Anyway if we should need to narrow our reach to any particular style, we just need to create an ad hoc project, inputting the apposite bonds.

ACKNOWLEDGMENTS

REFERENCES

AA.VV. (1988) *Didattica dei linguaggi nella scuola dell'obbligo*. Teramo, Itlay: Giunti Ed.

AA.VV. (1992*) Il filo di Arianna. Per leggere comprendere pensare produrre: antologia per la Scuola Media a cura del CMC*. Roma, Italy: Signorelli Ed.

AA.VV. (2006)*Immagini: analisi e composizione.* (CD-ROM) Roma, Italy: didibi Ed.

De Martino, G. (2004). *L'utopia possibile: Vita, musica e filosofia di Boris Porena.* Varese, Italy: Zecchini Ed.

Porena, B. & Pezza, A. (1997) *L'educazione musicale di base come strumento di formazione dell'individuo e della società* (Unit n°1) and *Didattica della composizione e dell'improvvisazione del corso di perfezionamento in Educazione Musicale.* Roma, Italy. Dipensa a cura dell'Università degli studi "Tor Vergata", Roma.

Porena, B. (1975) *Musica/Società. Inquisizioni musicali II.* Torino, Italy: Einaudi Ed.

Porena, B. (1979) *Musica prima.* Treviso, Italy: Altrarea Ed.

Porena, B. (1981) *Nuova didattica della musica n.1: per Pianoforte.* Milano, Italy: Ricordi Ed.

Porena, B. (1981) *Quaderni di lavoro 1: L'operatore culturale di base.* Terni, Italy: Thyrus Ed.

Porena, B. (1983) *Nuova didattica della musica n.2: per la composizione.* Milano, Italy: Ricordi Ed.

Porena, B. (1985) *Nuova didattica della musica n.3: musica da...fare, ascoltare, conoscere, discutere.* Milano, Italy: Ricordi Ed.

Porena, B. (1999)*IMC: un'ipotesi per la composizione della diversità, ossia per la sopravvivenza.* Roma, Italy: EUE, Editoria Università Elettronica.

Porena, B. (2006) *La convivenza pacifica nella diversità.* (CD-ROM) Roma, Italy: didibi Ed.

For further details visit on-line the site of Metacultural Research and Testing Centre: www.didatticaperprogetti.it

Music in Movement: An Experience in Public Schools

Jane Borges de Oliveira Santos
São Carlos Federal University
São Carlos, SP, Brazil
janeborges@ufscar.br

Ilza Zenker Leme Joly
São Carlos Federal University
São Carlos, SP, Brazil
zenker@ufscar.br

Carlos Elias Kater
São Carlos Federal University
São Carlos, SP, Brazil
carloskater@gmail.com

ABSTRACT

The intention of this work is to show a continuous formation experience with public school teachers from a southeastern Brazilian city, where musical experiences with teachers aim at assuring citizens' access to Art as an expressive language and, also as a means of knowledge, offering conditions of understanding of what happens in the expression and significance realms, allowing social insertion in a broader way through interactions with all artistic languages, in the case of this project, music. The project involves musical education for 160 teachers, divided in four groups, with playful activities for the development and improvement of aspects such as: hearing perception, imagination, motor coordination, memorization, socialization, expressiveness and space perception, among others. The playfulness works as a motivational and stimulant element for the development of musical expression in which imitation, perception and creation are the main elements of the process. Therefore, children and adolescents that approach this knowledge, through their teachers, will be able to distinguish sound waves easily, not only the ones originated from instruments, but also the ones originated from objects.

The weekly encounters with the teachers last three hours, with two hours for group activities and one hour for choral singing activity. The teachers' choir constitutes of a privileged space of group musical practice, of musicality development and also of the exercise of individual and collective performances in search of aesthetics, of personal valorization and of the possibility of self-esteem and quality of the teacher's life improvement. At the moment of the choral rehearsals, the specialists in musical education act as instrumentalist musicians forming a small orchestra that accompanies the choir and aids it in the tuning of the group and enlargement of all the participants' musical experience.

Although the project is still being established, we already have observed concrete and significant results regarding the presence of music in the school. The teachers' portfolios describe the musical activities with children and adolescents that multiply daily, indicating a huge number of song applications, adaptations and creations, dances, musical games and small instrumental groups. Those results already show the project efficiency.

THEORETICAL BACKGROUND

Lehmann (1993) explains that musical education differs drastically from country to country and it is always a challenge to describe common aspects that apply all over the world. In countries such as the United States there are almost 100.000 music teachers at schools. Music is taught in almost all primary and in 93% of the secondary schools. In the great majority of schools there are marching bands, orchestras and chorals available for students' participation. But, even in this promising environment, there are still schools that do not teach music or schools that don't dedicate enough time to the discipline.

In Brazil, musical education does not have any type of formal organization. It is just an item of the Arts discipline, mandatory in the primary and secondary school grids, for which there are still very few specialized teachers. Therefore, being that music is a language that demands quite specific formation of the teacher, there are few music classes at public schools in Brazil. Some private schools choose to insert music in their grids and hire specialist teachers. Out of that, musical education in Brazil depends on private music schools, which follow specific interests of the market. Nevertheless, there are efforts for music to be present in the school daily activities.

The musical education, according to Lehmann (1993), should lead to an educational perspective of the world. In that panorama, all people should have the opportunity to learn how to sing and play at least one instrument, and all people should have access to the folkloric instruments of their countries and, if possible, other musical instruments. Every human being should have the opportunity to do music, alone or in a group. For the author, musical educators should need to feel committed to struggle against musical illiteracy as

much as societies struggle against other types of illiteracy. They should need to know music of different cultural groups, as well as music from different historical periods from their own culture and also from other countries.

Why are all those considerations important? Why do people believe in the need of musical education for all children? Koellreutter (1997), states that most people want peace, but do not know how to fulfill that desire, and ignore that it is, above all, an educational subject, conditioned by the fact that the human being is destined to live in an open world.

According to Koellreutter (1997), the culture is an indispensable and inseparable part of social life. As culture, he affirms, it is understood as the totality of men's efforts and pledges, their life objectives to be accomplished in a certain natural and social atmosphere. Men set those objectives to improve their situation or their vital circumstances, and that improvement can apply to the area of the ethics, aesthetics, material and social. In that open world, Koellreutter (1997) says that the education system should not just diffuse culture, but create culture. The school should be an institution in which friendship and understanding appear as consequence of cultural cooperation, as consequence of common accomplishment.

It is not possible, however, to diffuse culture and teach music to children without a teacher's help. And how does one create opportunities for music teachers' formation, in an area where that culture is still not recognized as preponderant factor in the individual's development? How windows one overcome the inherent difficulties of an environment so lacking of teachers that, if even the schools that wanted to introduce music in their grid they would not find available professionals in the market?

Hentschke (1995) questions the role of musical education at school when she asks if anybody has ever spread the idea that musical education at schools would aim at graduating professional musicians? Why do these questions like these arise regarding music, but not regarding disciplines like Science and History, for instance? She enumerates, then, some important reasons to justify the insertion of musical education in the school grid. Among them there are: development of children's aesthetic and artistic sensibility, of imagination and of creative potential, historical sense of our cultural heritage and means of transcending the musical universe imposed by their social and cultural environment, cognitive, affectionate and psychomotor development, and non-verbal communication development.

The Music, among other arts, has been recognized as a fundamental part of the civilization history and an excellent tool for the development of countless human capacities, among them self-knowledgement and self-expression. Parallel, for some time, the school has become children's main upbringing agent and it has become more and more responsible for taking care of that child, which used to be the family's role, and later, in on a smaller scale, the school's and community's role.

From this point of view, the school starts being a fundamental agent in the individual's cultural formation, facing the constant challenge of recognizing, welcoming and working with the cultural plurality in the pedagogic process. In that sense, the dialogue among different cultures starts being fundamental so that there are experience changes and consequent enlargement of the students' cultural universe. Is it possible to do that through music?

For musical educator Carlos Kater (2002), music is one of the magic tools to promote internal development and human qualification, maybe even the most abstract and of larger collective sense. Knowing different lands, sounds and cultures can be the road to favor oneself's relational knowledge and it can constitute a poetic experience of respect construction, acceptance of differences, critical sense, sense of belonging and knowledge of the elements that built our history and culture, as well as the history and culture of other people. The author even says that the perverse unbalance of distribution in our country is not just related to income, earth and other issues, but directly associated to how fragile the access to cultural patrimony is, almost only favored in an ephemeral way.

Kater (2002) says that integrating cultural representations through music is the same as accomplishing an important role in the diffusion and socialization and information. It's possible to develop sensibility and human conscience through sounds, he also says. That strategy is able to favor the desired balance in chances of individual and interactive knowledge enlargement. To bind music and formation in particular and well dosed proportions is the same as rescuing integration of knowledge with pleasure and flavor.

It is important that music and the other arts are included in the basic education grid, not only for its intrinsic value, but especially because they are fundamental elements of a sensitive individual's formation. It is important also that the function of music in school stops not be restricted to small celebrations, to the artistic and skillful clichés of the already so popular celebrations, such as the

Indians' day, the tree day, homeland day, the mother's, the father's, and the teachers' days, etc. That type of vision of music in schools should be substituted by expressive musical manifestations, culturally conceived and contextualized, not just frozen in the tiny time-space of small commemorations, but enlarged in a greater sense of formation of each child's cultural identity.

The necessity of qualified teachers to develop in the students those musical aptitudes and, above all, to create conditions so that their students can fully grow as citizens trough using music as an expression form, seems to be a form of necessary in order to improve both children and youngsters' social atmosphere.

PURPOSE
Considering the context described above and thinking about the possibility of offering a musical education program that benefits all children from public schools in São Carlos[1], a project is being developed in the Federal University of São Carlos in partnership with the Municipal Education Office. The project was built in the perspective of bringing music to public school teachers, so that they become agents for multiplication of music at school.

This Musical Education project, titled "Music in Movement", is inserted in the Art-education Program of the Municipal Culture and Education Office, which seeks to guarantee citizens' access to opportunities to Art as a language and, also, as knowledge form, offering an understanding of conditions about what happens in the field of expression and of meaning, allowing social insertion in a wider way through the interaction with all artistic languages, in the case of this project, the music.

Musical Education, starting from its insertion in the public schools grid, begins to have another relationship with the school as a whole, because the units will look for multidisciplinary solutions.

At the moment it is imperative to diversify contents and musical activities, approaching them as needs and making them available through creation, execution and appreciation activities.

Concerning the educators, the inclusion of Musical Education in the grid provides the chance of knowing the students' reality deeply, because music transcends the classroom and the school environment space, penetrating the community where the school is inserted located.

For the school, to bring music is to provide individuals with basic tools for the understanding and the use of the musical language. In what concerns the music bringing process, there is a construction of musical knowledge that aims at waking and developing the taste for music, and stimulating and contributing with human beings' global formation.

The project has as general objective: to educate children from São Carlos's public schools through musical language. And as specific objectives:

• to develop artistic and expressive manifestation in the children and adolescents, qualifying them to express their feelings about beauty and to capture other feelings, inherent to all artistic creation;

• to develop aesthetics and ethics sense, and rescue the sense of beautifulness and of fair in relation to the things that surround us and also to our attitudes, in other words, the power of choice intermediates the search for aesthetics and this utterance is the base of ethics;

• to develop social and collective conscience, stimulating group practice, giving the opportunity to communication and coexistence with socialization rules, respecting the time and will of the other, criticizing in a constructive way, having discipline, hearing and interacting with the group;

• to develop inventive and creative aptitude, providing the discovery of the sensitive languages and of the own creative potential, becoming capable to create, to invent and to reinvent the world that surrounds us;

• to look for the emotional balance, establishing their own limits of time and space, creating order and balancing rhythm with harmony;

• to recognize affectionate values, developing self-esteem and identifying motivations.

THE METHOD AND THE CONTENT SYNTHESIS
The project presupposes musical education for 160 teachers, divided in four groups, with playful activities for the development and improvement of aspects such as: hearing perception, imagination, motor coordination, memorization, socialization, expressiveness, space perception, among others. The playfulness works as a motivational and stimulant element for the development of musical expression in which imitation, perception and creation are the main elements of the process. Therefore, children and adolescents that approach this knowledge, through their teachers, will be able to distinguish sound waves easily, not only

---

[1] São Carlos is a city in the countryside of the state of São Paulo, in the southeast of Brazil, with estimated population of 200.000 inhabitants.

the ones originated from instruments, but also the ones originated from objects.

The weekly encounters with the teachers last three hours, being two hours for group activities and one hour for choral singing activity. The teachers' choir constitutes of a privileged space of group musical practice, of musicality development and also of the exercise of individual and collective performances in search of aesthetics, of personal valorization and of the possibility of self-esteem and improvement of life quality of that teacher. At the moment of the choral rehearsals, the specialists in musical education act as instrumentalist musicians forming a small orchestra that accompanies the choir and aids it in the tuning of the group and enlargement of all the participants' musical experience.

Didactic material is being developed and will be distributed in all the units for the formation course participant teachers, with suggestions of activities, images of the project course, activities registration, CD recordings, etc.

The Technical Body is composed by eight musical specialist educators, three pedagogic coordinators, a conductor for the choir, arrangers, an audiovisual producer and university graduation students as voluntary trainees.

CONCLUSIONS

Although the project is still being established, we already observe concrete and significant results regarding the presence of music in the school. The teachers' portfolios describe the musical activities with children and adolescents that multiply daily, indicating a huge number of song applications, adaptations and creations, dances, musical games and small instrumental groups. Those results already show the project efficiency.

Considering that in fact musical experience will make the formation of a differentiated type of mental representation possible, that it is not processed in the same way as the verbal propositions, we could state that the insertion of music into schools already provides opportunities for the construction of mental images exclusive to musical speech. The enlargement of the students' resonant universe has contributed to making them critical as they evaluate their own work, as well as the results obtained from outside of musical environment. Music has been providing to these students another world perspective, in which understanding the sounds that surround them is also looking for the other and for themselves under new focus, bringing such benefits as improvements in concentration, learning and knowledge construction in group, changes of behavior, among others.

Therefore, the public schools of the city of São Carlos view music and its educational process as being as important as the other subjects and their teaching and learning processes. Music is only taught with music and it results in a considerable resonant mass.

REFERENCES

Hentschke, Liane. Novos rumos da educação musical no Brasil. *Presença pedagógica*, Belo Horizonte: Ano 1 (no.1), janeiro/fevereiro, p.30-34, 1994.

Koellreuter, H. J. In *Educação Musical - Cadernos de Estudo*. org. Carlos Kater. Belo Horizonte: Atravez/EMUFM/FEA/FAPEMIG, 1997. 208p.

Kater, C. Sobre outras terras, outros sons. In: Almeida e Pucci*: Outras Terras, Outros Sons: Livro de orientação do professor*. São Paulo: Callis, 2002.

Lehmann, P.R. Panorama de la educación musical en el mundo. In: GAINZA, V. H. de. (org.) *La educación musical frente el futuro*. Buenos Aires, Argentina: Editorial Guadalupe, 1993. (p. 13-25).

A Personal Case Study of Music and Grief: Reflections and Insights Shared

Jenny Boyack

School of Arts, Development & Health Education, Massey University, Palmerston North, New Zealand
j.e.boyack@massey.ac.nz

ABSTRACT

Musicians of all ages are frequently called on to participate in the funerals of family members and friends. Although there is a tacit expectation that adult musicians have both the emotional maturity and the musical experience to meet the demands associated with performance at a funeral, there has been little investigation of the needs of younger musicians as they fulfil such a role.

Children from school and community music groups are frequently invited to contribute musically at funerals, often in situations where the deceased is known or connected to them in some way. This makes additional demands on them and on their leaders as they balance the need to mourn with the need to perform.

For children raised in cultural groups with inclusive funeral rites and rituals, musical participation is natural and normal, and it is quite usual for children to be included musically from a young age. Within a safe and nurturing cultural context, these children hear and observe family and community members contributing in a range of ways.

Children who come from cultural groups where funerals involve smaller social networks, or from families and communities which protect children from the realities of death, are more likely to have limited knowledge and experience of death and funerals. If these children are young musicians, the experience of participating in funerals may be quite out-of-the-ordinary and potentially disturbing or confusing. At the same time, the provision of adequate support for such young musicians can help them recognise this aspect of their musicmaking as healing, therapeutic and community building. It also contributes to their overall cultural understanding of death.

What can we as music educators learn from each other's experiences and cultural understandings so that we can teach our child musicians about the place of music in times of grief and sadness, and equip them for their musical role? Where can we go for guidance in order to build music education practices that have both musical and human integrity?

Drawing on my own experiences as director of a children's choir which sang at the funeral of one of our choristers, I interweave personal reflections and insights with music education and grief literature. I identify a process and a set of leadership roles that choir leaders can follow as they work with young musicians who are also experiencing personal grief.

The goal is that with adequate preparation and with the support of caring and familiar adults, children should be able to grow into the role of "funeral musician"; to embrace it as a privilege and a gift; to be strengthened to share this gift when they are also mourners; and to exercise this role throughout their lives.

KEYWORDS

children; young musician; musical groups; funeral; grief.

INTRODUCTION

We have been in the packed church auditorium for three hours as families and friends pay tribute to three children killed in a tragic accident, and now it is time for us to sing. The children from my choir stand on steps to the side of the raised platform on which the three wooden caskets have been placed. I am in front of the children accompanying them on a keyboard. Their faces are solemn, and their eyes are fixed on my face. Although they are lightly amplified, I try and encourage them to sing out, to communicate the comforting message of our song, to minister with their voices to the devastated families and friends. They sing sweetly and tunefully, but the energy and vitality of sound I can usually coax from them is missing. A friend and choir mate is lying in one of the caskets, and death has touched their young lives in a real and frightening way.

Like many others whose lives are threaded through with music, I am an experienced "funeral musician" (Bailey, 1999). As a church organist and choir director I have been privileged to minister to families in need, to provide the special music that connects them to their loved one, to share through music the mystery of things that cannot be seen or touched, to celebrate with them lives lived well.

In contrast, for many of the children in my choir, this was a time of firsts: the first death of someone close to them; the first realisation of their own mortality; the first funeral; the first time to see a casket; the first time to sing publicly in a difficult context. Yet what we experienced on that day is neither new nor particularly unusual. Leaders and children in choirs and music groups around the globe are frequently called on to participate in funeral rites and rituals.

My reflections led me to wonder about the choir of Westminster Abbey at the time of the Princess of Wales' funeral. There were a number of young choristers singing on that day, and they were superbly trained in terms of their musicianship and their understanding of appropriate demeanour and protocol. What we could not know, looking in from the outside, is what emotional support systems were in place to strengthen them in their role and to help them deal with any sadness of their own.

When children have a dual role as mourners and musicians, they need to grieve for and honour the life of their friend or loved one. However at a particular point, their function is to lead and provide a focus for the expression of grief. What can we as music educators learn from each other's experiences that will enable us to teach our child musicians about the place of music in times of grief and sadness, and help us to equip them for their musical role? Where can we go for guidance in order to build music education practices that have both musical and human integrity?

THE LITERATURE

Music education literature abounds with claims about the power of music and the significant part it plays in celebrating and marking a wide range of human events and experiences (Gregory, 1997; Heunis, 1997; Hoffer, 1992; Pascale, 1999; Small, 1987). In many societies and cultural groups, children are privileged to learn about death and funeral rites from their infancy. For example, children who are tangata whenua (people of the land) in Aotearoa, New Zealand are very likely to have attended tangihanga (extended funerals) at which the deceased is addressed in speech, story and song.

Children who come from cultural groups where funerals involve smaller social networks, or from families and communities which protect children from the realities of death, are more likely to have limited knowledge and experience of death and funerals. If these children are young musicians, the experience of participating in funerals may be potentially disturbing or confusing. At the same time, the provision of adequate support for such young musicians can help them recognise this aspect of their musicmaking as healing, therapeutic and community building. It also contributes to their overall cultural understanding of death.

Writing about children's experiences of grief, Kubler-Ross (cited in Fitzgerald, 1992), suggests that the death of someone close has the impact of "shattering [children's] seemingly secure world" (p. 23). Wolfelt (1991) stresses the significance of empathy in a helping/healing relationship and reminds adults to separate their own needs from those of the children they wish to support. Children who experience the death of a friend have an overwhelming need for comfort and reassurance from parents and close family (Silverman, 2000).

Fitzgerald (1992) distinguishes between grief and mourning and highlights how attendance at the funeral gives young children a significant opportunity to mourn. Providing information about what will happen at the funeral frees children to benefit from the experience (Worden, 1996). Alongside many practical suggestions for supporting children as they grieve, it is also important to balance notions of vulnerability with what Stanley and Williams (2000) describe as "a resilience perspective" (p. 23). Fitzgerald (1992) and Webb (1993) suggest that allowing children to help with planning, and to make decisions about or participate in the funeral is one way to bring about a heightened sense of control.

LESSONS FROM LIFE

In this section, I describe aspects of the process that we followed in preparing for our part in the funeral. These are in the nature of guiding principles rather than a prescriptive set of procedures. Choir directors need to apply these suggestions in the light of their own knowledge and understanding and in ways that recognise the complexities of personality and circumstances that characterise their own unique context. So what were the principles that underpinned the process as it unfolded for our choir?

Firstly, elements of choice were built into the process. When we were asked to sing at the funeral, the decision to participate was for each family to make. Worden (1996) identifies three important needs that can be addressed to some extent by attendance at a funeral – acknowledging the reality of the death, honouring and celebrating the deceased's life, and building a sense of community among the mourners. Damage is done when children are either forced to attend a funeral against their will, or are prevented from attending. Providing choice and then respecting that choice

gives a critical message in relation to children's competence to grow and be strengthened through a grief experience (Fitzgerald, 1992). As it turned out, all children who were able to participate did. One family adjusted their Christmas travel plans so that their daughter could attend the rehearsal time.

Rather than wear our usual choir t-shirts, the children were able to choose what they wanted to wear. K's mother had requested that the girls dress in "something pretty for K" and judging by the beautiful feminine touches this was something they took very seriously.

K's family suggested an appropriate song, and the children and I were able to discuss the choice and agree that it was perfect. However the children did come up with some poignant alternatives including "Bright Eyes," leading to a discussion that provided a special window into the children's thinking and understanding of the situation.

The second principle is to arrange time to be together and to address the enormity of what has occurred. We gathered prior to the funeral in our usual rehearsal venue and spent time talking about K and about the privilege of being able to share our music. I emphasised that our song was a gift we could bring to K's family and a way of honouring and showing our love for her.

Saying goodbye in a tangible form can be satisfying for children and can provide an outlet for emotions that may be difficult to express in other ways (Fitzgerald, 1992). The children were given an opportunity to share their thoughts, memories, stories, and feelings, on a large sheet of coloured cardboard. Initially the empty page was daunting; but once the first marks were made, the ideas flowed freely. The children talked quietly as they worked: some of them worked together on drawings; some read what others had written and that seemed to give them confidence to put down their own thoughts. Parents assisted and also contributed their own thoughts and memories. Earlier that morning, I had been contacted by a national television station asking if they could attend our rehearsal. I refused and, in spite of some pressure from the reporter, I stood firm. Watching the children and the parents working comfortably together in our familiar environment confirmed for me that I had done the right thing.

This third principle relates to the security of familiar things. When we are confronted by the unpredictability and uncertainties of life, familiar faces, places, and routines provide a stable point in an otherwise spinning world. This is not a time to introduce new repertoire so singing a favourite and well-rehearsed song helped. In their usual singing context, the children were relaxed and open to hearing how it would be to sing in a different place in front of hundreds of people. One child fainted towards the end of our rehearsal; and although this was frightening for his mother and the other children, it provided an opportunity to reassure the children that they were safe, that it was alright to be upset and that caring for them was our priority. In the final part of our gathering ,we talked and remembered over drinks and biscuits, another everyday activity in a far from normal day.

A final principle is to anticipate the different levels of support that might be required along the way. From the outset, the involvement of parents was paramount for the children and for me. What I had not expected was the level of caring they would show towards each other and each others' children. On this occasion, they were parents of and to the full choir. My husband was also on hand to provide emotional support for me and to ease my load by assisting with practical tasks.

Unless you work with a professional or top class children's choir. it is quite likely that the level of performance at a funeral may not reach what is expected from your choir. Consider how important this is to you, to the children and their parents, and to the bereaved family. What might you say to the children afterwards if they have not "performed" as well as usual? For me, allowing the children to grieve and their actual participation took precedence over their singing quality.

Most experienced music leaders are likely to work confidently in terms of the musical aspects of the task in hand. There are however some additional roles that will be required on the day. Choir directors should consider who could step in to carry out any role that is inappropriate for them or that they feel ill-equipped to fulfill.

It is appropriate for a choir director to assume the role of **comforter** to the children and to be seen to receive comfort from others. Providing an opportunity for the children to express their sorrow requires an answering of that sorrow through appropriate words and gestures of comfort.

Young children may not have the words to express all that they are feeling. In assuming the role of **articulator**, the choir director can help find expression for the shared loss and grief. This does not imply that adults can presume to know what children are thinking and feeling. Rather, it is the acknowledgement that this is a difficult, confusing and unsettling time for all.

Children will be comfortable with the choir director's familiar role as **coach**. In a situation that

is fraught with uncertainty, the everyday nature of coaching can provide a point of security. As well as the time spent rehearsing the funeral music, it is particularly important that the children are talked through the expected process, and are as prepared as possible for the task ahead. Give them plenty of opportunity to ask questions and be prepared for questions that may seem to "come from left field" in terms of our adult knowledge and understanding.

You may need to assume the role of **protector** for the children. This includes taking care of some of the practical concerns such as ensuring that sufficient seating is reserved for choir and parents, locating bathroom facilities, clarifying meeting arrangements at the church. Where there is media interest, you may need to advocate for the children's right to fulfill their role without distraction or intrusion in the face of media pressure to present an "appealing story."

Being a **permission giver** doesn't mean removing the usual ground rules by which the choir operates, but it does suggest the need to make certain things explicit. Tell children that it is alright to feel upset, alright to need and to ask for help. Let parents and children know that if they require time out during the service it is fine to take it. Affirm that parents and children are likely to know what is best for them and assert their right to act on this knowledge.

As choir director, there will be additional strain on you to be the overall **supporter** for the children so that they can do what is required of them. A closely allied role is that of **encourager**, the one who draws out the children's competence to meet the challenge of the day. One way of distinguishing between these roles is to think of the supporter as one who brings the group together and the encourager as one who sends them out in the confident expectation that they will do what is required of them.

CONCLUSIONS

Children's choir leaders draw on rich stores of music education literature to inform and strengthen their everyday practice. Adults who support children in loss and grief situations are also able to access a wide range of literature to guide their actions and decisions. When grief and music come together in children's lives, we need to draw from both fields and from our shared experience in order to assist our young musicians to grow in compassion, generosity and confidence, To sing in a grief setting is therapeutic both for the singers themselves and for those to whom they sing:

Where music is concerned it is easy to drift along doing the same things and not really taking account of what's important and why. Sometimes we treat music too lightly. I have learned afresh about the bonds that develop when we share music with others, about the power of singing to go where spoken words would be clumsy and laboured. Teachers lay deep foundations in children's lives when they sing and make music with them. When we gift music to children, we need to help them learn that not only is this a gift for their own delight and pleasure but also one to be shared with open hands and hearts (Boyack, 2007, p. 219).

ACKNOWLEDGMENTS

REFERENCES

Bailey, S. S. (1999). Music - a companion for the journey from mourning to morning. In S. L. Bertman (Ed.), *Grief and the healing arts: Creativity as therapy.* Amityville, NY: Baywood Publishing Company.

Boyack, J. E. (2007). The choir as a caring community. *Sound Arts, 3*(1), 19.

Fitzgerald, H. (1992). *The grieving child: A parent's guide.* New York: Fireside.

Gregory, A. H. (1997). The roles of music in society: The ethnomusicological perspective. In D. J. Hargreaves & A. C. North (Eds.), *The social psychology of music* (pp. 123-140). Oxford, England: Oxford University Press.

Heunis, D. (1997). *The vocal traditions of two indigenous cultures of South Africa.* Paper presented at Sharing the voices: the phenomenon of singing, St John's, Newfoundland.

Hoffer, C. (1992). Sociology and music education. In R. Colwell (Ed.), *Handbook of research on music teaching and learning* (pp. 713-723). New York: Schirmer Books.

Pascale, L. M. (1999). *The power of simply singing together in the classroom.* Paper presented at the Sharing the voices: the phenomenon of singing 2, St John's, Newfoundland.

Silverman, P. R. (2000). *Never too young to know: Death in children's lives.* New York: Oxford University Press.

Small, C. (1987). Music of the common tongue: Survival and celebration in African American music. Hanover, NH: Wesleyan University Press.

Stanley, P., & Williams, S. (2000). *After disaster: Responding to the psychological consequences of disasters for children and young people.* Wellington, NZ: New Zealand Council for Educational Research.

Webb, N. B. (1993). *Helping bereaved children: A handbook for practitioners*. New York: Guilford Press.

Wolfelt, A. D. (1991). *A child's view of grief.* Fort Collins, CO: Center For Loss and Life Transition.

Worden, J. W. (1996). *Children and grief: When a parent dies*. New York: Guilford Press.

Employment of Multicultural and Interdisciplinary Ideas in Ear Training ("Microchromatic" Pitch. "Coloured" Pitch)

Valeri Brainin
Moscow Pedagogical State University.
Moscow, Russian Federation
info@brainin.org

ABSTRACT

This paper offers a description and demonstration of the colored representation of the relative music scale as well as computer program for equal 29-temperament.

The author of this treatise proposes the model of the musical scale, expressing the reciprocal relationship of attraction and repulsion between the degrees of elevation on the musical scale.

The model comprises 5, 7 and 12 different notes for every key, identical to the European and a number of Non-European musical systems of pitches; 17 different notes for every key, identical to the Arab-Iranian system; and 22 different notes, identical to the Indian system "sruti."

This model, elaborated in all the keys, would give rise to a system of notes that is inordinately complicated. A necessary and sufficient condition for the problem would be a 29-tone temperament. A suitable keyboard is suggested.

The nearby sounds are located at intervals of a fifth, a fact that corresponds to the greater proximity of fifth-interval sounds (the slightest interference of sound waves arises in contemporary resonance). As colours near to one another, we mean those that are next to each other in the spectrum. The author represents a spectrum of 12 colours, which should correspond to the chain of 12 fifths. This coloured chain is condensed into chromatic scale.

After several years in which children have contact with coloured representations of a musical system (and a special notation board as well), they begin to have relative associations as regards the "coloured" pitch (short video).

KEYWORDS

ear training, synesthesia (synaesthesia), multiculturalism, early childhood, teacher Training

1.

Using graphics is nothing new for music educators. Traditional music notation is, in itself, a graphic representation. Common models of the musical scale often look like a staircase. An example of this is the Bulgarian model (Peev & Krisčeva, 1967). Another category of pictorial models includes the image of the piano keyboard, antique "tablatures," and also the graphic representation of guitar chords designed for amateurs. All these models have the same flaw, that is, they do not express the reciprocal relationship of attraction and repulsion between the degrees of the musical scale. The author of this treatise intends to propose the following model, easily used with all tonal scales, but for the sake of clarity represented here in C major (C minor) (see Figure 1).
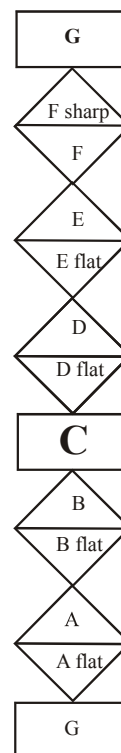
Figure 1

Figure 1.

The fact that the tonic is located in the centre of the system should not create confusion. This model (intended for children) is used for ear

training through singing, and repertoire to be used for *sol-fa* is arranged such that the tonic assumes a central position in the melody. This model serves as the base reference for all the natural authentic modes (Ionian, Lydian, Mixolydian, Aeolian, Phrygian, and Dorian) and also for the scales that contain altered degrees. In everyday practice, the author uses the model for major mode and natural minor mode (see Figure 2).
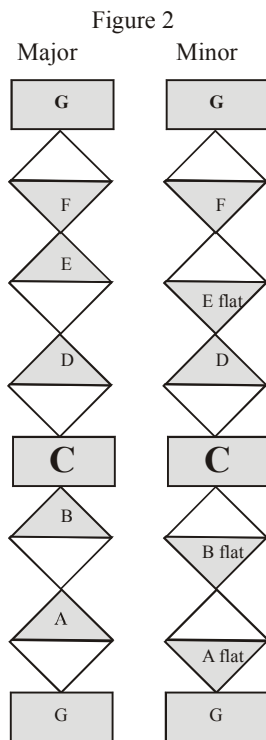
Figure 2

Figure 2.

In lessons with children, we name these models "major house" and "minor house". The first year program for children aged 4 to 7 years includes only a "major house." The model takes its inspiration from an apartment house. The coloured sections are the "apartments" while the white sections are the "elevators." When we take the elevator, we can only go to the next floor up or down. Hence, from the "D floor" to the "C floor," the "elevator" can move only downwards, which in the diagram is expressed by the tip of the corresponding triangle pointed downward (I use the relative names for the degrees on the scale; but in this case, this is not important).

These models get more complicated, become chromatic, and are no longer used as *sol-fa* diagrams, but as pictorial representation of a tonal system. The introduction of chromatic sounds is explained using the following picture (see Figure 3)
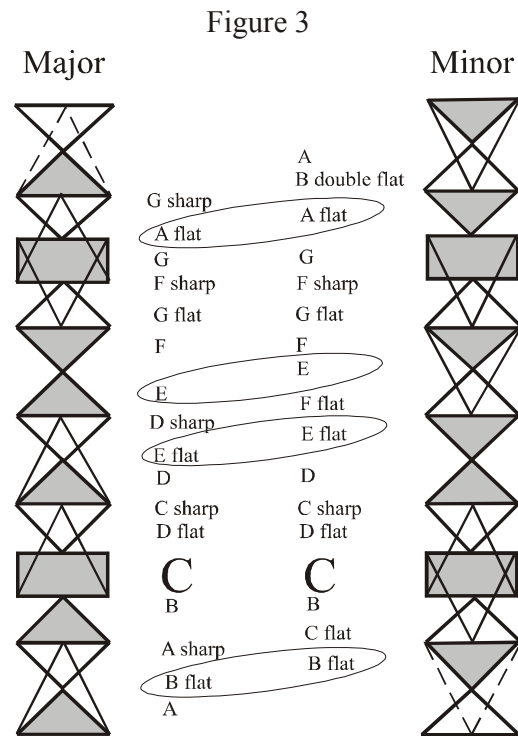
Figure 3

Figure 3.

In order to go in the opposite direction from C to D (upwards), you must take the proper elevator, designated as C sharp. Notice that in the diagram C sharp is higher that D flat (the top of the triangle symbolizes the chromatic degree, the centre of the triangle or the rectangle, the diatonic degree). The entire major model, and the minor one as well, comprises seventeen different notes for every key In the diagram, you can see the reciprocal symmetry of major and minor and the weight differences of each note. For example, E in C major is a diatonic degree; and therefore. its graphic position is in the centre of the triangle. The same E on the other hand in C minor is a chromatic degree, and hence is placed graphically at the top of the same triangle. These same 17 individual degrees will be found in the complete Lydian, Phrygian, etc. models.

2.

You can observe the same phenomenon in the Arab-Iranian musical system, in which these 17 notes are used without any uniform (equal) temperament. If we wish to work out similar graphic models for all six natural authentic scales (excluding the Hypophrygian, which is plagal), and we represent all of them at once on the same diagram, we will obtain (without considering the repeated degrees) a system composed of 22 different notes, identical to the Indian system. The tonic C influences the following series (see Figure 4):

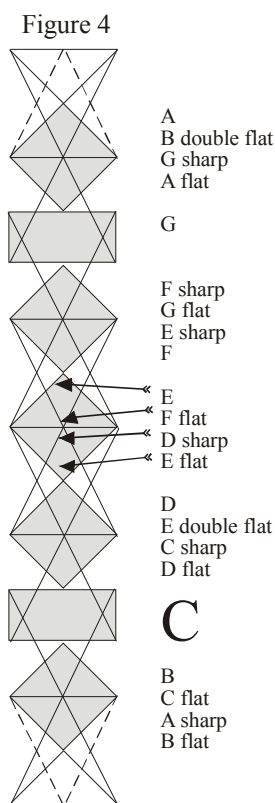C-Db-C#-Ebb-D-Eb-D#-Fb-E-F-E#-Db-F#-G-Ab-G#-Hbb-A-Bb-A#-Cb-B

Figure 4

Figure 4.

It is clear that this model, elaborated in all the scales, would give a system of notes that is inordinately complicated and confusing. However, temperament simplifies the situation, as we all know. What then should a temperament be like if it is to make possible the use of all the 22 different notes of every scale? A necessary and sufficient condition for the problem would be a 29-tone equal temperament. Alexey Ogolevets (1941) suggested a similar idea. How would the piano keyboard appear with 29 notes? (See Figure 5).
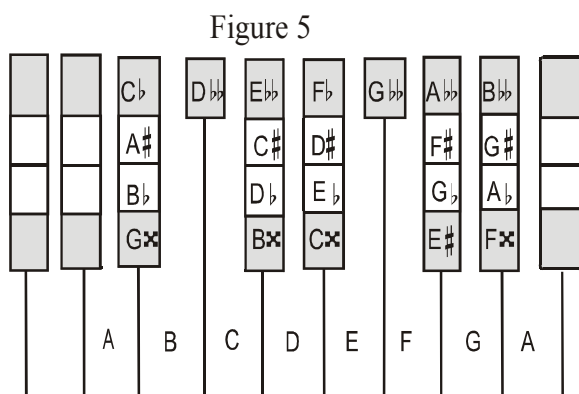
Figure 5

Figure 5.

We have posed the problem of creating a musical system that is not strictly European but universal, which logically encompass all the systems that are actually manifest in diverse musical cultures. The 29-tone equal temperament encompasses the pentatonic, the heptatonic, the European chromatic, the Arab-Iranian system, and the Indian system "sruti." Also, a keyboard instrument having a 29-tone temperament could be an excellent support for teaching, both in harmonic-tonal ear training as well as for microchromatic ear training. The microchromatic systems, which exist in the composition practice, are built from structural amorphous, artificial material, from evenly subdivided halftones (e.g. Alois Haba). A system, which consists of equal connections of his elements, is grammatically amorphous. The 12-tone equal temperament has grammatical meaning for us only because it is interpreted in our subconsciousness in a system of two different elements: the diatonic and the chromatic halftones. We don't have such an interpretation, for example, for quartertones, because it was not provided from the passed music culture (Curwen, 1858).

The author of this paper built, in 1977 in Moscow, a guitar with a 29-tone temperament solely for the purpose of convincing himself that these ideas are valid. With help of this instrument, ten-year old children could differentiate and precisely name 17 degrees in an octave. When attempting to work on ear training, however, the guitar may not be the most suitable instrument. Today, with the aid of electronics, intentions of this type can be actuated quite easily. On July 27th, 2003, I received from Dr. Peter Trubinov a computer program created by him that allows tuning any electronic keyboard into various equal temperaments (including 29-temperament).

3.

I would like to put forward a few things about the problem of the "coloured" ear and its possibilities of development. It is well known that the phenomenon of synesthesia is not uncommon. Regarding the coloured ear of Rimsky-Korsakov, we know something from the Yastrebtsev's (1908) testimonials. Also, Sabanejew (1911) published a table of Skriabin's "colour-sound" correspondences.

Despite the entire apparent casualty that occurs in the matching up of tone and colour, the sensations of Skriabin and Rimsky-Korsakov agree with each other. Both composers perceived in colour, not so much single sounds as tonal scales. For example, in the major scales with flats, the cold colours, meaning those colours that are located in the blue section of the spectrum, were prevalent for both composers while the scales having sharps were associated with warm colours. Naturally however, we are speaking only of tendencies, and exceptions do exist. I am proceeding from the assumption that, in their perception of coloured

scales, the composers express the structure of the piano keyboard with C major in the central position. We can represent C major as the super-tonic in a system of tonal relationships in which the other scales are situated at the greater or smaller distance from C major. The nearest scales are located at intervals of a fifth, a fact, which corresponds to the greater proximity of fifth-interval sounds (the slightest interference of sound waves in resonance). The first ones who have written about the dependence of the merging of the sounds making up an interval on the correlation of the frequencies were Strumpf (1890) and Helmholtz (1896), who counted the theoretical oscillations, something that was proven experimentally later on. (Taken rigorously, the greatest proximity between notes is in the octave and not in the fifth; however, the octave does not generate any new function).

When disucussing colours that are near to one another, we are referring to those that are next to each other in the spectrum (rainbow). Let us represent a spectrum of 12 colours, which should correspond to the circle of fifths from D flat to F sharp (see Table 1).

Table 1.

Violet	D flat
Blue-violet	A flat
Blue	E flat
Light blue	B flat
Aquamarine, blue-green	F
Green	C
Yellow-green	G
Lemon yellow	D
Yellow	A
Orange	E
Red	B
Scarlet, fire-engine red	F sharp

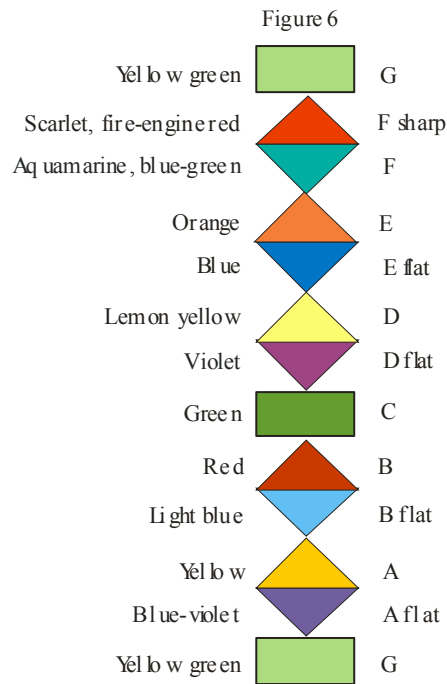This coloured chain is condensed into chromatic scale (see Figure 6).

Figure 6

Figure 6.

We intend to devote our attention to the circumstance whereby C corresponds here to the colour green. The characteristic of the colour green is that it produces, as psychologists tell us, a sense of repose. The very same characteristic is to be attributed to the main tonic in the process of modulation and to the tonic in a non-modulating passage. Considering the scales primarily as a series of degrees, we obtain a relative sound-colour system.

For my purposes, I use 12 colours. After several years in which children have uninterrupted contact with coloured representations of a musical system, they begin to have relative associations as regards the "coloured" ear. However, are such associations really necessary? Don't they lead the perception of music outside of the musical field itself?

4.

The phenomenon of Synesthesia – the associations made among different sense organs – does not pertain solely to the connection between sound and colour. Guido d'Arezzo's idea about the link-up between sounds and the different parts of the palm of the hand appears, at first glance, to be solely indicative. This is not true. The area of the cerebral cortex, which is responsible for the signals that depart from the hand, occupy a disproportionately large part of the area of the human brain that is delegated to movement. Furthermore, we know from the practice of Chinese acupuncture that on the palm of the hand there actually are points corresponding to the ear. As in the case of the "Guidonian hand", the question touches upon the formation of

determined reflex connections between auditory sensations and tactile ones.

The gestures of John Curwen (1858) also belong to a similar kind. It is just that here we are looking at the connection between motor sensations and auditory ones. Also, the very same idea of *sol-fa* with conventional syllables pursues this purpose, that is, to actuate a connection between articulatory sensations and auditory ones. The articulatory zone of the human cerebral cortex occupies a large part of the motor zone that is not comparable to the other ones (Nazaikinsky, 1967).

As for the names of the notes of the scale that form the basis of the relative system, we use those names proposed by the Estonian pedagogue Heino Kaljuste. Their point of departure is *do-re-mi-fa-sol-la-si* (compare: *yoh-leh-vee-nah-zoh-rah-tee*). The vowels of Kaljustian syllables are the same, but the consonants have been substituted with others. This came about in order to avoid the confusion caused in the former Soviet Union by the use of the Guidonian syllables as absolute names. Following Agnes Hundoegger (Tonic "do" Method), we end all the sharped notes with "ee" and all the flatted notes with "uh." The "forward" vowels (such as "ee") require more effort of the articulatory apparatus and are naturally connected with attractions of the tonal degrees that go upward ("dominanting"). The only minor second connection in the hexachordal Guidonian system, *mi-fa*, has turned out to be extraordinarily rich in potentiality ("Mi et fa sunt tota musica." – Guido d'Arezzo).

Most external information reaches us by means of visual analyzers. Of these analyzers, the perceptors of colour play an essential (emotional) role. The idea of an association consists in the fact that one part of the brain is sustained by another part. Which areas of the brain are to be considered dominant in a particular child cannot be determined in advance. Therefore, the best strategy is to enact in the child a process of intake that comes from many different directions. Of these associations, the one between colour and music are to be considered useful (Shchetynsky, 1993).

REFERENCES

Brainin, V. (1997). Брайнин, В. Письмо учёному соседу о некоторых возможностях микрохроматической композиции в связи с предполагаемыми перспективами эволюции музыкального языка. (Pis'mo učyonomu sosedu o nekotorykh vozmožnostyakh mikrohromatičeskoy kompositsii v svyazi s predpolagaemymi perspektivami evolyutsii muzykal'nogo yazyka / A letter about some possibilities of microchromatic composition with regard to probable perspectives in evolution of the musical language). *Muzykalnaya Akademiya, 3*, 144-149.

Curwen, J. (1858). *The Standart course of lessons and exercises in the tonic sol-fa method of teaching music.* London.

Galeyev, B. (1988). Fire of Prometheus: Music-Kinetic art Experiments in the USSR. *Leonardo, 21*(4), 383-396.

Helmholtz, H. (1896). *Die Lehre von den Tonempfindungen.* Berlin.

Hundoegger, A. (1897). *Leitfaden der Tonika Do-Lehre.* Hannover.

Ione, A. & Tyler, Ch. (2004). Synesthesia: Is F-sharp colored violet? *Journal of the History of the Neurosciences, 13*(1), 58-65.

Myers, Ch. (1914). Two cases of Synaesthesia. British Journal of Psychology, 7/1, 112-117.

Nazaikinsky, E. (1967). Назайкинский, Е. Речевой опыт и музыкальное восприятие (Rečevoj opyt i muzykal'noe vospriyatiye / Experience of speech and musical perception). In Esteticeskie očerki / Aesthetic sketches, 2 (245-283). Moscow.

Ogolevets, A. S. (1941). Оголевец, А. С. Основы гармонического языка (Osnovy garmoničeskogo yazyka / Fundamentals of the language of harmony). Moscow-Leningrad.

Peacock, K. (1985). Synaesthetic perception: Alexander Scriabin's color hearing. *Music Perception, 2*, 483-505.

Peev, I. & Krisčeva, S. (1967). Пеев, И., Крисчева, С. Болгарский метод «столбица» Б. Тричкова (Bolgarsky metod "stolbitsa" B. Tričkova / Bulgarian method "Stolbitsa" by B. Tričkov). In Voprosy metodiki vospitaniya slukha / Issues of a technique of education of hearing. Leningrad.

Poast, M. (2000). Color Music: Visual Color Notation for Musical Expression. Leonardo, 33/3, 215-221.

Robertson, L. C. & Sagiv, N. (2005). *Synesthesia: Perspectives from Cognitive Neuroscience.* Oxford: UP.

Sabanejew, L. (1911). О звуко-цветовом соответствии (O zvuko-tsvetovom sootvetstvyy. / On sound-colour accordance). *Muzyka, 9*, 196-200.

Sabanejew, L. (1912). "Prometheus" von Skrjabin. In: Der Blaue Reiter. 57-68. München.

Shchetynsky (Ščetinskij), A. (1993). Il sistema di pedagogia di Valeri Brainin. Be Quadro, 49-50, 23-31.

Spiegel, L. (1977). A Pitch-to-Color Translation. *Ear Magazine, 3*(2), 2.

Strumpf, C. (1890). Tonpsychologie, II. Leipzig.

Vanechkina I. & Galeyev B. (1999). Prometheus (Scriabin + Kandinsky): Synthesis of music and painting. In: Proceeding of the 8 International

Workshop on the Cognitive Science of Natural Language processing, 166-172. Galway.

Yastrebtsev, V. (1908). О цветовом звукосозерцании Н.А.Римского-Корсакова (O tsvetnom zvukosozertsanyy N.A.Rimskogo-Korsakova / On N.A.Rimsky-Korsakov's colour-sound contemplation). Russkaya muzykalnaya gazeta / Russian Newspaper of Music, 39-40, 842-845.

Improving Interpersonal Communication Through Music

Eva Brand
Bar-Ilan University
Israel
evabrand@netvision.net.il

Ora Bar-Gil
Bar-Ilan University
Israel

ABSTRACT

This research describes an intervention where parallel activities in music and in social interaction were used to improve interpersonal communication among children aged 4 - 6. All children in the study, in both the experimental and the control groups, received the same weekly hours of music instruction. The intervention included specialist music teaching, training of preschool teachers in music and in conflict resolution, creating an awareness of the connections between music and communication, and provision of a rich musical environment within which children could participate in music acitivities throughout the day, independent of adult involvement. Both the experimental and the control groups showed increased participation in musical activities and in interpersonal communication, but the gains were significantly higher for children in the experimental group. This research indicates that music has the potential for improving interpersonal communication, using the intervention program described here. The study describes a framework for making connections between music and communication, and contributes to a field where there is little previous research.

INTRODUCTION

Music forms part of our lives, and provides pleasure and satisfaction. At the same time, this research suggests that learning music may also carry side benefits. One of these is the potential for improved interpersonal communication, through the key factor shared by both activities: *listening*. Music offers boundless opportunity for developing listening skills but applying this learning outside of music does not occur automatically. The improvement of interpersonal communication through music is dependent upon making conscious connections between the listening skills developed in a musical context, and the application of these skills in other contexts. The research presented here describes an experiment with preschool children. The aim of the research was to examine whether musical skills developed in a rich musical environment, placing emphasis on the use of voice in singing and in speech and providing a broad range of musical activities, would improve interpersonal communication among children in a deprived neighborhood.

LITERATURE SURVEY

Many researchers have documented improved social interaction and academic achievement related to activities in the arts (Catterall, 2002). Research conducted in schools has found that music offers a medium for personal expression in heterogeneous classrooms and encourages tolerance, open-mindedness and an acceptance of difference (Giles, 1991; Portowitz & Brand, 2004; Storr, 1992). The present study suggests that there may be parallel types of activity in certain areas of music and communication. The literature survey presents five such categories.

The first category relates to *self-awareness*, approached through *relaxation*. Many performers, sportsmen and people in all fields of endeavor enlist the power of some form of relaxation or meditation to reduce stress and improve general functioning (Kabat-Zinn, 1990, 1995; Kraag, Zeegers, Kok, et al., 2006; Napper-Owen, 2006). Relaxation influences the autonomic nervous system (Ackerly, 2001) and the regular performance of breathing excercises, attention and concentration, channel energy and influence the feeling of confidence and contact with others (Glanz, 2000; Hammann & Gordon, 2000). For music teachers, the practice of relaxation is not an innovation. Reducing muscle tension, breathing exercises, inhaling, and exhaling on vocal sounds – all are part of chorus warm up (Albrecht, 2000). These routines are less frequently used in general music classes and with young children, but the process is familiar to music teachers and may provide a valuable extension of accessible knowlege and practice

The second parallel category is that of active *listening* as a way of attending and responding (Salem, 2003). Listening is a core skill that may enhance the interpersonal effectiveness of individuals. It is also a learnable skill that, although not typically taught in school, may have long-term implications for quality of life at an individual and at a community level. This skill can

be learned at any age (Burley-Allen, 1995). However, it is easier to build good habits than to change bad ones, and attentive and empathic listening can be cultivated in the very young. Empathic listening legitimizes and encourages the expression of feelings (Brand, 2002a, 2002b; Gottman, 1997; Rogers, 1978) and listening to music also generates emotion (Jackendoff & Lerdahl, 2006; Jourdain, 1997; Langer, 1953; Livitin, 2006; Meyer, 1956). Music is an ideal medium for developing and practicing listening skills, and activities associated with active listening, such as moving, dancing, pantomime, creating visual and graphic representations, accompanying on musical instruments and singing along are central to most music lessons for children (Ministry of Education, 2007).

Learning through *imitation* is the third parallel category of activity. This is the most basic form of social learning (Bandura, 1994) and models are central to the process. Imitation of models may be an unconscious activity in some situations, and in others, may require deep concentration, as in imitating musical patterns in drumming and singing.

The roots of *dialogue*, the fourth parallel category of activity, stem from antiquity and continue through the Middle Ages. Dialogue reached a particular level of sophistication through the Greek philosophers, Socrates and Plato, and so through history to philosophers of our time. Martin Buber included trust, mutual respect, value, affection and hope in the characteristics of dialogue (Smith, 2001). Musical dialogue is a form of improvisation readily accessible to young children. It encourages independent musical creativity and provides a non-verbal expression of emotion. It plays a central role in connecting musical activity and interpersonal communication.

The fifth and final category of parallel activity between music and interpersonal communication presented here is the spontaneous involvement of children in *cooperative group activity*. Positive outcomes of cooperative learning are highly evaluated in all age groups (Ciaburri & White, 1999; Cohen, 1986; Johnson & Johnson, 1989), but these can only be achieved through effective communication. The intervention described here lays the foundation for cooperative learning that makes it possible for every child to maximize his or her potential.

To sum up, this survey examined five parallel categories of activity for children in music and in communication: *relaxation and self-awareness, listening, imitation, dialogue* and *cooperative group activity*. In each of these areas, music can be used to improve interpersonal communication.

Hypotheses

This research proposes that children, who participate in an intervention including a broad range of musical activities that place emphasis on voice in speech and singing, will show significantly greater improvement in their interpersonal communication than children in a control group, who do not participate in this intervention. It is expected that the more active the child in these musical activities, the greater will be the improvement in communication by the end of the intervention.

RESEARCH DESIGN

Participants

A total of 93 children aged 4 – 6 years, from four different government religious preschools, participated in the study. Two of the classes formed the experimental group (n=45) and two classes the control group (n=48). Most of the children came from lower income group families in a deprived neighbourhood. The total population of participants included 44 boys, (46.8%) and 50 girls (53.2%). Chi-square analysis showed no significant difference between the groups in gender distribution: Chi-square = 2.13, p > .05.

Procedure

The guiding principles of the musical activities included in this research are drawn from the program "Musical Minds" – Music Education for Young Children, developed at the Institute for the Advancement of Teaching, Learning and Social Integration, at Bar-Ilan University. On the basis of this program a rich musical environment was developed in two preschools, with the support of the Ministry of Education. The preschool program included:

1. Music lessons given twice weekly for half-an-hour by a music teacher from the Ministry of Education, to all the children together. The lessons included singing, movement, listening and playing percussion instruments.

2. One extended music lesson per week given by a specialist music teacher, in groups of up to 15 children. These lessons included relaxation, breathing and vocal exercises, singing, musical analysis through movement analogues ("mirrors"), creative movement, graphic representations, drumming, and exposure to many different types of music. The music teacher fostered interaction in pairs and in groups in the course of singing, moving and playing instruments, and made clear connections between music and social interaction.

3. Daily musical activity with the preschool teachers. The teachers and their helpers attended professional development courses where they participated in voice training, guided listening for young children, music of various ethnic groups, mediation for conflict resolution and problem solving techniques. They introduced the skills they learned into their preschool classes through singing, encouraging the children to listen and respond to music, allowing the children free access to musical instruments and providing feedback.

4. Independent musical activity on the part of the children took place in two main places in the preschool class: (1) the improvisation space, equipped with a large gathering drum, xylophone, glockenspiel, guitar, and a small number of high quality percussion instruments. Children were encouraged to explore the sounds produced by these instruments, to create their own compositions and to interact in pairs or small groups in musical dialogue. A list was posted on the wall to help children control their accessibility to this space, and no more than three children participated simultaneously in independent music making; (2) another place in the room, the listening space, equipped with a tape/CD player, a selection of recordings that the children had learned in music classes, a small number of musical recordings that had not yet been learned, darbuka, percussion instruments, scarves and a small selection of accessories. Children participated in self-directed activities in the listening space, situated in the centre of the room, with adequate place for free movement. Groups of 4–5 children took turns in choosing recordings to which they responded in song, movement, dance, pantomime and accompaniment, mainly based on activities initiated by the music teacher. The activities in both music spaces took place alongside children's participation in other creative learning and play activities throughout the day.

Children in the control groups participated in the same number of music lessons per week – bi-weekly full class half-hour lessons and an additional lesson by a different teacher in small groups. Musical activities during the week consisted mainly of singing with the preschool teacher. No facilities for independent musical activity were available to the children in these classes and specific connections were not made between music and interpersonal communication.

In the experimental group, preschool teachers made connections between musical activities and interpersonal communication, particularly in the context of problem solving situations. When conflicts arose among the children, teachers used techniques of "framing" and "reframing" (Brand & Bar-Gil, 2006), and issues were discussed at circle time. This began with relaxation and musical activities directed towards reducing tension and encouraging participation. Emphasis was placed on listening to each child's "story," using the listening skills developed through music.

Research Instruments

Four types of instruments were used to examine the connection between music and interpersonal communication among preschool children: observations, videos, interviews with preschool teachers and questionnaires. The observations, videos and interviews were used to identify the areas of parallel activity between music and communication, and the questionnaires were developed accordingly for the purpose of this research. The questionnaires were completed by the preschool teachers in the experimental and control groups before and after the intervention. The questionnaires were anonymous, and the coding enabled comparison of each child's activities before and after the intervention.

Two questionnaires were used in the research:

1. Questionnaire describing musical activities.
2. Questionnaire describing interpersonal communication.

These two questionnaires provided the data for examining the dependent variables of the study. The items related to the following categories:

1. Relaxation and self-awareness
2. Listening
3. Imitation
4. Dialogue
5. Cooperative group activity

The questionnaires were built on the assumption that in these five categories there are parallel activities between music and interpersonal communication and that the items in each category show internal consistency. After completion of the questionnaires by the preschool teachers, reliability analyses for internal consistency were calculated using Cronbach alpha coefficients. Relatively high internal consistency was found for all five categories (between $\alpha = .70$ and $\alpha = .96$).

RESULTS

The results of the research relate to the comparison between the experimental group and the control group regarding their behaviors in four categories of musical activities and in their interpersonal communication before and after the

intervention. The fifth category, that of *cooperative group activity*, was tested in the experimental group only. Consequently, we begin with results in the first four categories: *relaxation and self-awareness, listening, imitation,* and *dialogue.*

In order to test the hypotheses, Manova 2x2 analysis (group x time) with repeated measures with regard to time was carried out. In this analysis, significant differences were found between before and after scores, $F_{(4,88)} = 46.38$, $p<.001$, Eta $^2 = .68$. In addition, a significant interaction was found for the effect of group x time $F_{(4,88)} = 4.18$, $p< .001$, Eta $^2 = .16$. The means and standard deviations regarding musical activities for the first four categories before and after the intervention for each of the groups, as well as Univariate Anova analyses were calculated separately for each category.

Univariate Anova analysis revealed significant differences between before and after scores in all four areas. However, significant interaction of group x time was found for *Imitation* and *Dialogue* only. In other words, a significant difference was found between the groups for these measures before and after the intervention. The increase of the experimental group in *Imitation* and in *Dialogue* for musical activities was greater than the increase in the control groups. Simple Effects analyses carried out in order to examine the source of the interaction for *Imitation* found a significant difference between before and after measurements in the experimental group $F_{(1,44)} = 81.89$, $p < .001$, Eta $^2 = .65$. The difference in the control group was also significant, but the extent of the effect was much smaller than that of the experimental group, $F_{(1,47)} = 22.54$, $p < .001$, Eta $^2 = .32$.

For the measurement of *Dialogue*, the Simple Effect analysis showed a difference between the two groups before and after $F_{(1,44)} = 109.77$, $p < .001$, Eta $^2 = .71$. The difference was far greater for the experimental group than for the control group $F_{(1,47)} = 17.20$, $p < .001$, Eta $^2 = .27$.

A further Manova analysis was carried out for interpersonal communication. This analysis also showed a significant difference between the two groups $F_{(4,86)} = 43.05$, $p < .001$, Eta $^2 = .67$ as well as a significant interaction between groups x time, $F_{(4,86)} = 9.06$, $p < .001$, Eta $^2 = .30$. Analysis of variance for each of the four separate categories shows an improvement in all categories from before the intervention as compared with after the intervention. The Univariate Anova analysis for each separate area shows significant differences between before and after in all four

areas, as well as significant interactions for group x time in all four areas. There was an increase in both groups in all categories from before to after the intervention. However, this increase was greater in the experimental group. Simple Effect analyses carried out separately for each category found that the increase in the experimental group was far greater than the increase in the control group.

The fifth category, *Cooperative Group Activity*, was tested for musical activity before and after the intervention in the experimental group only. This area could not be tested in the control group because the children in these preschools did not have free access to musical instruments and a CD player. A one-way ANOVA analysis with repeated measures was carried out in order to assess the difference in musical activities before and after the intervention. In this analysis, a significant difference was found between the two measurements for time – before and after, $F_{(1,44)} = 109.77$, $p < .001$, Eta $^2 = .71$. The mean before the intervention, $M = 2.60$, $SD = .76$, was far lower than the mean after the intervention $M = 3.65$, $SD = .52$.

Both groups were tested for *Cooperative group activity* in interpersonal communication. Univariate Anova analysis showed significant differences between before and after, $F_{(1,89)} = 108.22$, $p < .001$, Eta $^2 = .27$, as well as significant interactions for group x time, $F_{(1,89)} = 23.71$, $p < .001$, Eta $^2 = .21$. Mean scores for *Cooperative group activity* in interpersonal communication activities before and after the intervention in the experimental and control groups are shown in Figure 1.

Figure 1. Mean scores for *Cooperative group activity* in interpersonal communication before and after the intervention in the experimental and control groups
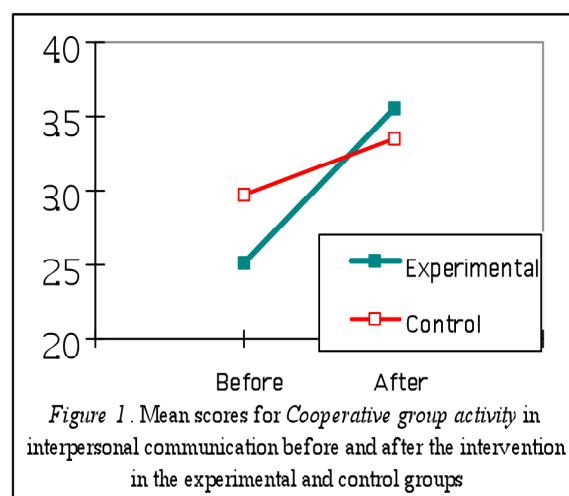
Figure 1

As can be seen from Figure 1, although the experimental group started lower than the control group, the increase for this group was far higher.

Similar patterns of interaction of group x time were found in the other categories.

Finally, Pearson correlations between the improvement in musical activities and the improvement in interpersonal communication were carried out separately for each category and were found to be positive in all the categories:

Relaxation and self awareness, r = .22, p < .05; *Listening,* r = .50, p < .001; *Imitation,* r = .69, p < .001; *Dialogue,* r = .66, p < .001; *Cooperative group activity,* r = .71, p < .001.

DISCUSSION

The children in both the experimental and the control groups showed significant improvement in musical activities as a result of the music programs in which they participated. This included their ability to sing songs and melodies of musical compositions and to interact with peers in music activities. Those who showed improvement in musical activities also improved in interpersonal communication. This emphasizes the importance of music education in preschool, both for its own sake, and also for the contribution that it makes to social interaction. For the children in the experimental group the gains were far reaching. Their musical achievements included improvement in self-awareness, emotional expression, attention, response and memory, musical knowledge, creativity, initiative and cooperation in musical problem solving. Similarly, in the parallel areas of communication their achievements were significantly greater than the children in the control group. It is clear from these results that while all music education is valuable, musical activities of the kind included in this intervention contribute to the child's musical, emotional, cognitive and social functioning. Although there is no statistical proof that music brought about the improvement in behavior, and not the reverse, the preschool teachers in this study emphatically believe that music is the key to this success. Two full days of video filmed at the beginning of the year and again at the end showed marked differences in children's behavior. Conflicts continued to arise and that is the nature of life, yet children at the end of the intervention were observed solving their problems with words and not with fists. Through music, the children learned basic skills for dealing with conflict.

This is a good start, but may not be enough to achieve lasting effects. On the basis of this study, programs are now under way for continuing the program into elementary school, and maybe also into high school. Music is basic to every curriculum. In addition, music can be valued for its role in developing listening skills that will improve quality of life for individuals and for society.

REFERENCES
Ackerly, S. C. (2001). Learning by heart: Students use heart rate patterns to identify nervous system imbalances. *Science Teacher*, *68* (6), 53-57.

Albrecht, S. K. (2000). *The choral warm-up collection*. Alfred.

Bandura, A. (1994). Self-efficacy. In V. S. Ramachaudran (Ed.), *Encyclopedia of human behavior*, *4*, (pp. 71-81). New York: Academic Press.

Brand, E. (2002a). Empathy in teaching: Children show the way. In N. Maslovaty & Y. Iram (Eds.), *Educating for values in a variety of teaching settings.* (pp. 85-118). (Hebrew) Tel Aviv, Israel: Ramot.

Brand, E. (2002b). Emotional and cognitive components in music teaching. In C. Stevens, D. Burnham, G. McPherson, E. Schubert & J. Renwick (Eds.) *ICMPC 7th International Conference on Music Perception and Cognition.* Sydney: Causal Productions.

Brand, E. & Bar-Gil, O. (2006). *Dealing with conflict through music*. (IHebrew). Ramat Gan: The Amir Institute for the Advancement of Teaching, Learning and Social Integration, Bar Ilan University.

Burley-Allen, M. (1995). *Listening: The forgotten skill. A self-teaching guide* (2nd ed.). Princeton, NJ: John Wiley & Sons.

Catterall, J. S. (2002). *Critical links: Learning in the arts and student social and academic development.* New Horizons for Learning. http://www.aep-arts.org. accessed 25/10/07

Ciaburri, C., & White, J. T. (1999). *Improving the social proficiency of art and music students through the use of specifically taught positive social skills.* Unpublished master's thesis, Saint Xavier University, Chicago, IL.

Cohen, Elizabeth G. (1986). *Designing groupwork: Strategies for the heterogeneous classroom.* New York: Teachers College Press.

Giles, M. M. (1991). A music art program to promote emotional health in elementary school children, *Journal of Music Therapy, 28* (3), 135-148.

Gottman, J. (1997). *Raising an emotionally intelligent child*. New York: Simon & Schuster.

Glanz, J. (2000). *Relax for success: An educator's guide to stress management.* Norwood, MA: Christopher-Gordon.

Hamann, D. L., & Gordon, D. G. (2000). Burnout: An occupational hazard. *Music Educatiors Journal, 87* (3), 34-39.

Jackendoff, R., & Lerdahl, F. (2006). The capacity for music: What is it and what's special about it? *Cognition, 100* (1), 33-72.

Johnson, R. T., & Johnson, D. W. (1989). *Cooperation, competition: Theory and research*. Minnesota: Interaction Book Company.

Jourdain, R. (1997). *Music, the brain, and ecstasy*. New York: Avon.

Kraag, G., Zeegers, M. P., Kok, G., Hosman, C., Abu-Saad, H. H. (2006). School programs targeting stress management in children and adolescents: A meta-analysis. *Journal of School Psychology, 44* (6), 449-472.

Kabat-Zinn, J. (1990). *Full catastrophe living: Using the wisdom of your body and mind to face stress, pain and illness*. New York: Delacorte.

Kabat-Zinn, J. (1995). *Wherever you go, there you are: Mindfulness meditation in everyday life*. Hyperion.

Langer, S. K. (1953). *Feeling and form*: *A theory of art developed from Philosophy in a New Key*. New York: Charles Scribner's Sons.

Levitin, D. J. (2006). *This is your brain on music: The science of a human obsession*. New York: Dutton.

Meyer, L. (1956). *Emotion and meaning in music*. Chicago IL: University of Chicago Press.

Ministry of Education, Curriculum Division. (2007). *Draft pre-school core curriculum in the arts*. Jerusalem: Ministry of Education.

Napper-Owen, G. (2006). Meditation and relaxation awareness. *Teaching Elementary Physical Education, 17* (1), 18-19.

Portowitz, A., & Brand, E. (2004). Helping children learn: The contribution of mediated music lessons to the cognitive development of at-risk elementary school children. *The musical worlds of children*. ISME, Early Childhood Commission, Barcelona: Escola Superior de Musica de Catalunya.

Rogers, C. (1978). *On personal power*. London: Constable.

Salem, R. (2003). *Empathic listening*. In: Behond Intractability: A free knowledge base on more constrctive approaches to destrctive conflict. http://www.beyond intractability.org/essay/empathic_listening. accessed 20/10/07.

Smith, M. K. (2001). *Dialogue and conversation*. The encyclopedia of informal education. www.infed.org/bibio/b-dialog.htm/, accessed 25/10/07.

Storr, A. (1992). *Music & the Mind*, London: HarperCollins.

New Directions in Music Assessment: Issues and Trends

Timothy S. Brophy
University of Florida School of Music
Gainesville, FL, USA
tbrophy@arts.ufl.edu

ABSTRACT

In March 2007, 136 music teachers, scholars, researchers, administrators, and students from across the world gathered at the University of Florida in Gainesville, Florida, USA for the first international symposium focused solely on assessment in music education. Led by eminent scholars and leaders in the field, the attendees met each day of the symposium to discuss assessment issues and to respond to the four Key Questions of the symposium. This paper shares the results of their deliberations and presents issues and trends for music assessment as defined by the symposium participants.

INTRODUCTION

In March 2007 the symposium *Integrating Curriculum, Theory, and Practice: A Symposium on Assessment in Music Education* was held at the University of Florida in Gainesville, Florida, USA. Forty presenters from across the world gathered with music teachers, scholars, researchers, administrators, and students to share ideas and research in music assessment. The symposium was centered on four Key Questions:

1. What is the purpose and role of assessment in music education in an increasingly politicized, data-driven, accountability-focused educational environment?
2. In what ways can effective assessment practice in K-12 music education be facilitated?
3. In what ways can assessment data be most effectively used to improve music teaching and learning?
4. What are the current research priorities for assessment in music education?

Led by imminent scholars and leaders in the field of assessment in music education, the participants gathered daily to discuss and address these questions. This paper summarizes those discussions and identifies issues and future directions for assessment in music education.

QUESTION 1: THE PURPOSE AND ROLE OF ASSESSMENT IN MUSIC EDUCATION

Under the direction of Dr. Richard Colwell and Dr. Scott Shuler, the attendees identified two primary purposes of assessment in music education:

1. To improve music learning and teaching (Lehman, 2008), and
2. To give music education political impact by placing music in the "core" subject group through accountability of learning.

To achieve the improvement of music learning and teaching, the attendees agreed that universities should provide preservice teacher preparation for assessment. They also agreed that assessment can help to change teacher perceptions, so that music literacy is viewed as being equally important as performance for today's students.

The participants acknowledged that systematic accountability in arts education is an important political "fact of life." In the United States, large-scale, statewide assessments are a political reality: what is assessed is valued – and the same holds true with music. When asked what might happen if music educators do not position themselves politically, the participants stated that

1. Music subject matter could become marginalized and lose all importance in the overall curriculum, and
2. Other subjects such as math, language arts, etc. could be seen as the only necessary subjects to be assessed.

The participants also identified two primary roles of music assessment. These are:

1. As an agent for change: advocacy groups and music education associations can use assessment information to further the aims of music education, and
2. As a "common ground" for communication between arts teachers and classroom teachers.

Participants expressed concern that the focus of interpreting and reporting assessment results should be on the intrinsic value of music, not its extrinsic values. Additionally, assessment results

can provide evidence of a connection between participation in arts in public schools and the future impact of arts-educated citizens on society.

A second role of assessment in music education is to facilitate communication among arts teachers, classroom teachers, and other educational stakeholders. Assessment advances music's eminence in the curriculum through academic accountability. Appropriate statistical data can show the importance of music as its own subject area worthy of study in the larger curriculum.

QUESTION 2: WAYS TO FACILITATE EFFECTIVE ASSESSMENT PRACTICE

Led by Dr. Paul Lehman and Dr. Tena Whiston, participants identified four ways that music educators can facilitate effective assessment practice:

1. Education and professional development,
2. Accessible frameworks and models,
3. Information dissemination – electronic delivery systems, and
4. The availability of more resources and materials.

The attendees identified several needs in music teacher education and professional development. They recommended that the teacher certification process should require evidence that music teachers can implement appropriate assessment practices. University undergraduate music teacher education programs should include and assessment course and/or embed assessment knowledge and skills across the program. In addition to pre-service inclusion of assessment practices, there is a need for in-service teacher training in assessment; music educators need continued training and models of assessment throughout their teaching careers. Participants also called for additional symposia that address assessment in schools; these symposia can play an important role in networking with music educators in other states and would be pivotal for professional growth.

The attendees proposed that assessment benchmarks and models are important as a frame of reference for assessment in music education. MENC—the National Association for Music Education has done some work in this area, but this work needs to be expanded. The United States is a nation in which states run the educational system with autonomy. Models of music assessment that are universally applicable to different standards and settings are needed.

The participants identified a need for a national teacher sharing website to provide a place for teachers to post and find quality assessment tools, divided into grade levels, curricular area, or standard. Online chat rooms for music educators can be used to discuss assessment successes and failures.

QUESTION 3: USING ASSESSMENT DATA EFFECTIVELY

Led by Dr. Lynn Brinckmeyer and Dr. Bill Bauer, the participants explored ways to use assessment data effectively. They agreed that assessment data can be effectively used to:

1. Facilitate change in teaching and learning, and in
2. Curriculum and standards.

Using assessment data to identify professional development needs has a positive effect on music teaching at all levels, and provides foci for district level professional development meetings and national and state conference sessions,

Assessment results can help to establish age- and developmentally appropriate student outcomes. Assessment data also provide teachers with evidence of what students learn, and this drives instruction. This is the assessment/pedagogical strategy "loop" – by knowing what students know and are able to do, teachers know what to teach. (Hansen, 2008).

In the United States, standards for music education were developed and presented first (Consortium of National Arts Education Associations, 1994), and the strategies, models, and recommendations for standards assessment came later (MENC, 1996, 2003). Symposium participants agreed that when the American music standards are revised, assessment strategies for these standards should be developed concurrently. Participants agreed that good assessment data help to evaluate the degree to which the standards are realistic and achievable.

Data provides evidence as to whether or not group success equals individual student learning in music rooms.

QUESTION 4: RESEARCH PRIORITIES FOR ASSESSMENT IN MUSIC EDUCATION

Led by Dr. Edward Asmus and Dr. Maud Hickey, participants in this discussion group listed many research areas for future studies in music education assessment. These ideas fell into general areas of research interest. The following is a listing of the general categories of research needs they identified:

1. More practitioner-based action research
2. Assessment in professional development practice

3. Research and thinking about what types of processes and products that demonstrate higher order skills
4. Establishing characteristics of strong rubrics, and the validity and reliability of those rubrics
5. Determining the effectiveness of portfolios
6. Qualitative and quantitative research of best practices in assessment
7. Identification of the essential music behaviors in the standards, and which of these should be assessed
8. Ways to efficiently and effectively provide assessment feedback
9. Identification of the components of effective models of in-service on assessment.

TRENDS IN ASSESSMENT IN MUSIC EDUCATION

The presentations at the symposium provided evidence that there are several trends in music education assessment that are happening in the United States and other countries. The accountability of learning that is common in mathematics, language arts, reading, science, and social studies is carrying over into the music classroom, and more and more music teachers are being required to collect and manage data on the individual progress of students. This is a companion responsibility to the inclusion of music as a core subject area in the curriculum.

State wide large-scale assessments are on the increase in American music education (Colwell, 2008; Shuler, 2008). Several states are currently developing or implementing large scale music assessments. Some of these are: Washington's *Classroom Based Performance Assessments* (Smith, 2008), Kentucky's *Music Listening Project* (Swanson, Shepherd, & Wood, 2008), South Carolina's *Arts Assessment Project* (Yap &Pearsall, 2008), and Florida's *Florida Music Assessment* (Brophy, 2008).

The symposium participants have identified many needs in music education assessment. The next step is the initiation of our professional response to these needs.

REFERENCES

Brophy, T. S. (2008). The Florida Music Assessment Project: An Association-Driven Model of Large Scale Assessment Development. In T. S. Brophy (Ed.), *Integrating Curriculum, Theory, and Practice: Proceedings of the 2007 Florida Symposium on Assessment in Music Education,* 139-157 Chicago: GIA Publications.

Colwell, R. (2008) Music assessment in an increasingly politicized, accountability-driven educational environment. In T. S. Brophy (Ed.), *Integrating Curriculum, Theory, and Practice: Proceedings of the 2007 Florida Symposium on Assessment in Music Education*, 3-16 Chicago: GIA Publications.

Consortium of National Arts Education Associations. (1994). *National standards for arts education: What every young American should know and be able to do in the arts.* Reston, VA: MENC-The National Association for Music Education.

Lehman, P. R. (2008) Getting down to basics. In T. S. Brophy (Ed.), *Integrating Curriculum, Theory, and Practice: Proceedings of the 2007 Florida Symposium on Assessment in Music Education,* 17-28 Chicago: GIA Publications.

Hansen, D. (2008). The Alignment Loop: A curriculum planning sequence and critical inquiry as catalysts for sound assessments. In T. S. Brophy (Ed.), *Integrating Curriculum, Theory, and Practice: Proceedings of the 2007 Florida Symposium on Assessment in Music Education,* 59-70 Chicago: GIA Publications.

Lindeman, C.A. (Ed.). (2003). *Benchmarks in action: A guide to standards-based assessment in music*. Reston, VA: MENC—The National Association for Music Education.

MENC –The National Association for Music Education (1996). *Performance Standards for Music: Strategies and Benchmarks for Assessing Progress Toward the National Standards, Grades PreK-12.* Reston, VA: Author.

Shuler, S. (2008). Large-scale assessment of music performance: Some whys and hows for today's data-driven educational environment. In T. S. Brophy (Ed.), *Integrating Curriculum, Theory, and Practice: Proceedings of the 2007 Florida Symposium on Assessment in Music Education,* 123-138 Chicago: GIA Publications.

Smith, B. P. (2008). The development and implementation of Washington's Classroom-Based Performance Assessments. In T. S. Brophy (Ed.), *Integrating Curriculum, Theory, and Practice: Proceedings of the 2007 Florida Symposium on Assessment in Music Education,* 153-160 Chicago: GIA Publications.

Swanson, R. K., Wood, M. R., & Shepherd, P. (2008). The Kentucky Music Educators Association (KMEA) and the Kentucky Department of Education (KDE) Music Listening Assessment Pilot Project for grades 5, 8, and 11. In T. S. Brophy (Ed.), *Integrating Curriculum, Theory, and Practice: Proceedings of the 2007 Florida Symposium on Assessment in Music Education,* 161-182 Chicago: GIA Publications.

Yap, C.C. & Pearsall, T.M. (2008). A state-wide web-based music assessment: A collaborative effort. In T. S. Brophy (Ed.), *Integrating Curriculum, Theory, and Practice: Proceedings of the 2007 Florida Symposium on Assessment in Music Education,* Chicago: GIA Publications.

The Relevance of African American Singing to Xhosa Children: A Qualitative Study

Carolyn Burns
Montana State University
Bozeman, MT, USA
burnsclan77@hotmail.com

ABSTRACT

The purpose of this study was to explore which African American singing games were most meaningful to Xhosa children in regard to their personal experiences, cultural backgrounds, understanding of the musical properties of the songs, and song preferences. This research also factored authentic representation of multicultural music, how multicultural music can be taught, and how the African American singing games might be implemented as a component of the Arts and Culture Curriculum 2005 in South Africa.

In post-apartheid South Africa, there has been a stronger emphasis on teaching traditional music in the schools because the majority of the music previously taught in public and private schools was greatly influenced by Western European and English systems. While the need to preserve the varied South African cultural heritage is a major goal, the South African Ministry of Education recognizes the importance of multicultural learning. The national school curriculum was completed and adopted in 2005.

I conducted a qualitative study with 69 Xhosa children in grades 5 and 6 at Good Shepherd Primary School in Grahamstown, South Africa over a period of ten weeks. The school is comprised of disadvantaged Xhosa children who live in Joza Township. The learners were taught African American singing games created by African American slave children of the Georgia Sea Islands. The children had no previous exposure to the songs, Head and Shoulders, Baby*;* Draw a Bucket of Water*;* Way Down Yonder in the Brickyard. *The learners were introduced to a brief history of slavery in the US and selected books from currently used childrens' literature in US public schools were shared.*

Following the teaching of these lessons, interviews were conducted with 47 learners, five primary school teachers, and six families who were visited in their homes in the township. The learners related their knowledge of African American singing games with their traditional Xhosa singing games and other music. They indicated a strong sense of connection with their knowledge of African American slavery and the apartheid era. A learners' preference of song was directly related to their previous experience with a Xhosa children's song or traditional music used for rites and rituals.

Interviews with the teachers and parents were very positive indicators that the African American history and singing games should be included in the curriculum. Parents remembered and sang freedom songs, and they related the need for their children to know about other African cultures. A significant and unexpected outcome of the study revealed that the learners shared the African American singing games with their siblings and neighborhood children in the township.

Teaching materials for African American singing games that can be integrated with science, history, and language could be developed. Music educators from Rhodes University also agree that the inclusion of these singing games would provide a strong cultural bridge that returns to Africa.

INTRODUCTION

The teaching of multicultural music presents specific challenges for music educators. First, it is necessary to understand how multicultural music will be taught. Secondly, authentic representation should be considered. Thirdly, we must assess how children respond to the music in relation to their own cultural backgrounds, prior knowledge and experiences.

Children learn music primarily through imitation in a variety of social and cultural settings, so it is important to address their learning styles. The way in which a teacher approaches the lesson depends on the level of understanding on the part of a child. In South Africa children learn their traditional songs with music and motion simultaneously, so I felt it best to introduce African American songs in the same manner.

Music educators debate the importance of music that is authentically represented. How do we successfully share the music of another culture if

we do not belong to that culture? Through careful research and learning from someone of that culture, I believe I can successfully replicate and model an authentic representation.

In post-apartheid South Africa, there has been a stronger emphasis on teaching traditional music in the schools because the majority of the music previously taught in public and private schools was greatly influenced by Western European and English systems (Herbst, deWet, & Rijsdijk, 2005). While the need to preserve the varied South African cultural heritage is a major goal, the South African Ministry of Education recognizes the importance of multicultural learning. The national school curriculum was completed and adopted in 2005.

The implementation of a new curriculum is a challenge because of many pre-existing factors, such as the influences of colonialism, teaching Western methodologies, a preference for written music reading instead of oral literacy, and racial segregation. These factors are difficult to change. The outcome of this study may provide South African teachers with materials to introduce African American singing games as an applicable multicultural music source because of its African origins.

METHODOLOGY

I conducted a qualitative study with 69 Xhosa children in grades five and six at Good Shepherd Primary School in Grahamstown, South Africa over a period of nine weeks. The school is comprised of disadvantaged Xhosa children who live in Joza Township. The school was chosen with the assistance of Daniela Heunis, a lecturer in music education at Rhodes University. Daniela and I met at the ISME conference in South Africa in 1998; and as colleagues, we shared philosophies, music methods, and assessment ideas. She observed my teaching in Montana in 1999 and occasionally observed my teaching at Good Shepherd with one of her university music education students. It was with Daniela's assistance that I contacted the principal, Prudence Van Der Linde, who also teaches the Arts and Culture studies.

At the suggestion of some university teachers and a high school choral teacher, I attended two schools in the township to make comparisons of classroom conditions and teaching facilities. I also attended a private girls' primary school of mixed ethnic groups (Xhosa, Coloured, and Afrikaaners), which was in sharp contrast to the economic status of the children. After visiting three other schools, I felt Good Shepherd Primary was the best choice in which to observe Xhosa children who represented learners with strong cultural backgrounds.

Mr. Cannon, the acting principal in the absence of Mrs. Van Der Linde, outlined the ten-day class schedule currently in place in the school. He was very accommodating and scheduled my class time during the designated time for Arts and Culture. He gave me extra times to meet my needs, and it was possible to meet with all of the classes in Grades 3 through 7 at least once during my time at Good Shepherd. I was invited to participate in the annual walk for the first day of Spring, September 1, and was free to observe other classes when I could. Although it was not a focus of my research study, in the last week of my stay I introduced American Indian music to Grades 5 and 6 and taught them the Round Dance. I read the book, *Her Seven Brothers* (Goble, 1993), a story of how the Big Dipper was created according to native folklore. Once again we compared the night sky of the Northern and Southern Hemispheres and discussed another view of the Big Dipper.

Prior to the teaching of the lessons chosen for the research study, the learners were introduced to the American children's songs, *My Home's in Montana* and *I Love the Mountains*. These were chosen for two reasons. The first was to develop a good rapport with the learners by sharing familiar songs children know in the state of Montana where I live. The second reason was to determine how well they could sing new songs in English and to assess how well they could sing a two-part partner song and rounds.

One of the wonderful delights of teaching music is being able to adapt to different situations. The winter had been exceptionally cold and rainy. There were two days when some of the children were unable to travel out of the township due to washed out streets. I took this opportunity to teach the learners in Grades 5 and 6 the American folk song, *I Don't Care if the Rain Comes Down*, a pentatonic song. It gave me the opportunity to observe their aural understanding of pitch. They did not seem to know Kodály hand signs, and I did not have the time to teach them. However, I introduced a diatonic set of BoomWhackers (plastic colored-coded tubes) to Grades 5 and 6. We used them to follow the pitches of the melody -six learners, each with do, re, mi, fa, so, do[1]. I directed the song due to the time limit of the period, but it would have been enjoyable for them to experiment with the pattern on their own.

Following the melodic pattern exercise, I showed the learners how they could use the BoomWhackers for constructing triads. They worked hard at trying to hear the key changes at the appropriate time to accompany their singing.

As an introduction to the African American singing games, I presented the history of slavery in the US by using selected children's literature from American schools to the learners. The books were: *The Story of Harriet Tubman, Conductor of the Underground Railroad* (McMullen, 1991); *If You Traveled on the Underground Railroad* (Levine, 1992) and *Follow the Drinking Gourd* (Winter, 1992). In addition to the selected literature, I provided information about the Lovejoy Home, a historical home of the Underground Railroad in my hometown of Princeton, Illinois. The learners were then taught three traditional African American singing games of slave children - *Draw a Bucket of Water*, *Head and Shoulders, Baby*, and *Way Down Yonder in the Brickyard* - to which they had no previous exposure.

INTEGRATING THE CURRICULUM

As the learners in Grade 5 were studying astrology, it was an ideal time to create connections between the night skies of the Northern and Southern Hemispheres. We were able to make comparisons of the use of the Southern Cross and the Big Dipper. It was enlightening to share the comparison of the Big Dipper to a calabash squash as many of the learners were familiar with the calabash used for traditional Xhosa ceremonies.

During the class sessions, the learners in both Grades 5 and 6 shared traditional Xhosa songs led by Joy (Matarie) Tendeka Veleti. As Prudence was on medical leave during much of my time at Good Shepherd, Matarie, a Grade 7 classroom teacher, was assigned to Prudence's arts and culture classes. Matarie led the learners in a praise poem, *Lament for a Dead Cow* by Francis Carey Slater, and several traditional songs used for weddings and rites of passage for boys into manhood (circumcision). In the absence of a classroom teacher, the learners often shared their traditional songs and dances accented with hand-clapping and stomping of feet.

The African American songs I chose are pentatonic, but the forms of the songs and the movements for each are varied. They included one of verse/refrain and two with call and response. Traditional Xhosa children's songs use a five-tone scale that is not necessarily pentatonic, or a six tone scale and other variants (Dargie, 1988). The rhythm of Xhosa music cannot be divided in the same manner as Western music. It is derived from the dance or body movement of the singer, and the rhythm may not feel as strict (Dargie, 1988). When the learners experienced the African American songs I taught, the songs, and

movements were taught simultaneously as they would experience in their culture. They improvised the movements to reflect the fluid and natural ways of their traditional dance. They also altered the melodies with their traditional inflections. At my suggestion they changed the words of *Head and Shoulders, Baby* to Xhosa terms; however, they chose to keep the English words, "one, two, three" and "baby".

FINDINGS AND SUMMARY

Interviews were subsequently conducted with 47 learners, five teachers, and six families who were visited in their homes in the township. The learners related their knowledge of slavery in the US and were able to compare their musical forms and movements of the African American singing games with their traditional Xhosa singing games. They indicated a strong sense of connection with their knowledge of African American slavery and the apartheid era. Although the children were too young to actually remember the 1994 end of the apartheid, they were very much aware of the changes still taking place. A learner's preference of song was directly related to their previous experience with a Xhosa song; e.g., *Draw a Bucket of Water* correlated with a song about a train in which some of the motions were similar.

In Grade 5, the preference of *Head and Shoulders, Baby* may have been influenced by changing some of the English lyrics to Xhosa words. This addresses one of the major learning barriers that South African educators are currently facing in the classroom. A Xhosa child learns his native language before an introduction to English in Grade One. This reflects one of the literacy problems of an underdeveloped education system and a nation that recognizes 11 official languages (Webb, 2002).

Interviews with the teachers and parents were very positive indicators that the African American history and singing games should be included in the curriculum. Parents remembered and sang freedom songs. They related the need for their children to know about other African cultures, especially those in which people were enslaved and set free. A significant and unexpected outcome of the study revealed that the learners shared the African American singing games with their siblings and neighborhood children in their township.

The study indicates that a part of the new South African Curriculum 2005 should include African American singing games. The lessons adhere to the Learning Outcomes and Assessment Standards 5.1.1.2 "Improvises and creates dance sequences that use the concept of contrast, while making

clear transitions from one movement or shape to another…," 6.1.1.2 "Improvises and creates dance sequences that use: steps and styles from various South African dance forms…," 5.1.2.2 "Responds to aural, oral, visual, tactile and kinaesthetic stimuli in dramatic games and exercises…," 5.3.3 "Sings and/or plays an instrument in a group with appropriate rhythm, pitch and dynamics in any genre of music," and 5.4.3.1 "Identifies and sings songs from different societies, cultures and contexts that seem to communicate the same idea." (Arts and Culture Curriculum, 2005).

The music lessons combined with history, science, and language met other learning outcomes in the general curriculum. In history the following are met: 5.2.3 "Identifies similarities and differences between ways of life in different places at different times," 6.2.3 " Identifies some aspects of society which have changed and some which have stayed the same over time in more than one context," 5.3.1 "Recognises that there can be more than one version of an historical event (e.g. that there can be two accounts of the same story)," and 6.3.1 "Compares two versions of an historical event using visual or written sources" (Revised National Curriculum, 2005). In the area of natural sciences, the music lessons included identifying constellations and met the criteria for 5.2.1 "appropriately describes observable features of objects in the environment, animals, plants or features in the sky…" (Revised National Curriculum, 2005).

The literature chosen to complement the African American singing games was age appropriate. Due to the time limit of the study, I read the stories; whereas, these books might have been read by learners during language class. They meet some of the learning outcomes defined in the language curriculum. Through listening the Grade 5 and Grade 6 student can "identify the main message and themes,, "responds with sensitivity to ideas and suggestions" and "discusses the social, moral and cultural values, attitudes and assumptions" (Revised National Curriculum, 2005).

There were many discoveries I made during this study that helped me understand the musical abilities of the learners, their comprehension of African American singing games and history, and their communication skills using the English language during the interviews. They were able to compare their traditional Xhosa songs to the African American singing games and to describe their traditions with pride. They were also able to define their choice of African American singing games when asked for a preference of song.

The experience I had with the children of Good Shepherd was unforgettable. All of the children's books and copies of the music were left with Prudence at Good Shepherd. The diatonic set of BoomWhackers was also a gift. Good Shepherd Primary School has the necessary teaching materials to continue the lessons, but these resources may be difficult to obtain for all of South Africa. Learning objectives and assessment tools would have to be further developed for a unit on African American singing games to be implemented in the South African school curriculum. The positive response of the teachers at Good Shepherd and music educators at Rhodes University indicate that the inclusion of these singing games would provide a strong cultural bridge between the African cultures of the U.S. and South Africa.

REFERENCES

Dargie, D. (1988). *Xhosa music: Its technique and instruments, with a collection of songs*. Cape Town: David Phillip.

Goble, P. (1993). *Her seven brothers*. New York: Simon and Schuster Children's Publishing.

Herbst, A., deWet, J., and Rijsdijk, S. (2005). A survery of music education in the primary schools of south africa's cape peninsula. *Journal of Research In Music Education, 53*, 26-283.

Levine, E. (1992). *If you traveled on the underground railroad*. New York: Scholastic.

McMullan, K. (1991). *The story of Harriet Tubman, conductor of the underground railroad*. New York: A Yearling Book.

Revised National Curriculum 2005. Copies received at Good Shepherd Primary School, Grahamstown, South Africa, 2006.

Webb, V. (2002). Language Policy in Post-Apartheid South Africa. Retrieved October 17, 2007, from University of Pretoria Website: http://www.up.ac.az/acadmic/afrikaans/afrikaans/publikasies/pub2002/webb_PostApartSA.doc

Winter, J. (1992). *Follow the drinking gourd*. New York: Dragonfly Books.

A Critical Reflection on the Kodály Approach and the Lens of Praxial Music Education

Dafu Lai
Dept. of Arts & Social Science, China University of Petroleum in Beijing
Beijing, China
didalai@yahoo.com.cn

ABSTRACT

This paper seeks to offer a critical, reflective analysis of the basic philosophy of Kodály's approach to music education in comparison with David Elliott's concept of praxial music education. Drawing on detailed contemporary examples, five issues are highlighted in the paper: music literacy as common ground; the problems of the "Singing-first" principle; the best time to start children's music education; mother-tongue and musical mother-tongue; and the "unquestioned quality music" issue. The paper is not suggesting that the Kodály philosophy is outdated but advocating the need for critical reflection whenever we study or apply a theory.

KEYWORDS

Kodály approach; praxial music education, critical reflection

INTRODUCTION

For years, I have been studying Kodály's approach to music education through attending special workshops and other inputs (such as the Kodály Institute). I had absorbed a rich mosaic of understandings from different scholars but never really thought about the basic theory until I read Elliott's (1995) *Music Matters* and the concept of *praxial music education* at NYU. This enabled me to reflect on what I have learned from a more critical standpoint and to evaluate the relevance of Kodály in our modern society. Subsequently, I discovered new things in my studies.

Kodály's approach is one of the most popular contemporary music education methods in the world. According to Lois Choksy's (1981) summary, the basic principles of the Kodály approach to music include the following five points:

- True musical literacy is the ability to read, write, and think music; and it is the right of every human being.
- To be internalized, musical learning must begin with the child's own natural instrument, the voice.

- The education of the musical ear can be successful only if it is begun early, in Kindergarten and the primary grades or even earlier if possible.
- As children possess a mother-tongue (i.e., the language spoken at home), they also possess a musical mother-tongue in the folk music of that language. It is through this musical mother-tongue that the skills and concepts necessary to musical literacy should be taught.
- Only music of unquestioned quality, both folk and composed, should be used in the education of children. (Choksy, 1981)

Some of these points have close links to David Elliott's theory of *praxial music education*. However, the application of a praxial view of music education suggests that the Kodály approach is not sufficiently comprehensive. Let me explain my critical application of these five points one by one.

MUSIC LITERACY AS COMMON GROUND

Concerning music literacy, Elliott appears to adopt a standpoint identical to Choksy's (1981) view of the Kodály Approach. For example, Kodály was seen to advocate a very powerful concept that music belongs to everybody. Similarly, Elliott does not believe that musical talent is a defining, characteristic requirement for individual musical development. He says "Anyone who receives competent instruction can develop musicianship to a reasonable degree" (NYU website, 2005). Also, Elliott advocates equality for everybody in terms of access to music education. He believes that music is an asset for everyone, not the special privilege of a few "talented people." He says, "Music, like many practices, is something people can do (and learn to do) without being licensed professionals" (Elliott, 1995, p. 43).

In order to emphasize the significance of music education, Kodály regarded music as important as language (both the reading and writing of language). He said "Music is a manifestation of the human spirit, similar to language." Music and

language are seen as subconscious keystones of Hungarian-ness. "In the kindergarten, music is perhaps even more important than language" (Kodály, 1964, p. 130). Just like learning how to speak, read, or write, it is necessary to develop singing and the ability to read music "The promotion of music literacy is as pressing as the promotion of linguistic literacy" (Choksy, 1981, p.6) I think that this concept supports Elliott's tenet that "music is the first and most basic art" (NYU website).

Elliott mentions Kodály's approach four times in his *Music Matters* (1995, p. 31, p. 103, p. 105, and p. 271), implying several key connections between Elliott's music philosophy and Kodály concepts. For example, in terms of music listening, Elliott writes:

> If the body is in the mind, then it makes perfect sense (as Dalcroze, Orff, and Kodály specialist maintain) that the kinds of moving involved in music making (including conducting) are essential to improving musical understanding which, I have argued, is essentially procedural. (p.104)

Just as every coin has two sides, however, Kodály's approaches are not beyond question and require us to engage in critical reflection about these concepts, not simply agree with them.

THE PROBLEMS OF "SINGING-FIRST" PRINCIPLE

Based on Kodály and Elliott's common ground, we know the importance of music education. But where and how do we start for the very young beginners in music education? In the second principle of the Kodály concept declared by Choksy (1981) above, he advocates a "singing-first approach." That is, music teaching is highly sequential: singing first, sight-reading second, and then the use of other musical instruments. Kodály said, "Singing without any instrument, free singing is the really deep training of the child's musical faculties" (Kodály, 1964, p. 131). He also declared: "A musical culture that has real depth must always be founded on singing… The playing of instruments is inevitably a matter for the privileged few" (Eosze, 1962, p. 85).

The singing-first method is certainly one approach to access music education. However, as the saying goes, many roads lead to Rome. We cannot say that other methods, such as "listening-first," "movement-first," or "instrument-first, are necessarily wrong. Whatever the teaching sequence, the approaches that help developing children's musicianship are usually grounded in experiencing the music as sound before learning the written symbols. In practice, it may be that a singing-first pedagogy (at least in a formal educational setting) has certain limitations. For example, in my own experience, when I taught in a primary school several years ago, I found that some young children simply did not like singing or were too shy to sing aloud. Others might have difficulty in matching the correct pitch, tempo, or rhythm without hearing the accompaniment or clear hints. Thus, if the teacher does not recognize this diversity and merely asks the students to sing aloud, it may be that the students could simply be unable to respond appropriately, such as when the teacher is indicating that the students should sing by singing "Here we (you) go." How do we help them open their mouths and sing comfortably, confidently, and naturally? "Using your own song to elicit other's song" is a common tradition in China's rural area. In this tradition, if you want to hear somebody else's singing, you should sing first, then they might sing in response. In a music class, except when the teacher demonstrates singing, it may be a good idea to provide a clear introductory accompaniment as this may help students follow the music more readily.

In fact, what Kodály emphasized is not only "singing-first," but also "pure-singing first." That is to say, the teacher should teach student to sing without any instrument accompaniment initially because "any accompaniment tends to cover the young child's voice" (Choksy, 1981, p. 17). Unfortunately, the children's own voices can cover each other too! How might we prevent that? Actually, this is may not be a real problem as children are able to hear different sounds at the same time. Nevertheless, I found many advantages using accompaniment when teaching very young children. Firstly, accompaniment can help them to get the right tempo, pitch, rhythm and sense of musical expression quickly. Students can follow the music accompaniment and be involved with the music so that the teacher can avoid a lot of explanation. Secondly, good accompaniments usually attract children's interest and involvement. They can find the colourful sound exciting and active rhythmic patterns can motivate their movement and motor response to the music. A strong accompaniment can give students a deeper, more complex sound impression than just a single voice. Thirdly, when children are singing with accompanied music, they hear several parts of the music: their own individual voice, the other children's voices, and the colourful accompaniment. It means that they are exposed in a rich musical world that has different timbres, rhythmic patterns, and musical layers. Singing with accompaniment can help developing children's polyphonic concept and assist them to a better understanding of musical

cooperation or collaboration, that is, the social aspects of music making. As to the potential problem that Kodály pointed out, the teacher should be sufficiently skilled to be able to control the accompaniment volume so that it will not cover the children's voices. In short, children need to hear colourful music that includes a wide variety of musical elements. They are learning music, not merely learning voice. I am not saying that a singing-first method is not good necessarily, but I am arguing that children should also be exposed to a broad range of music from the very beginning.

MOTHER-TONGUE AND MUSICAL MOTHER-TONGUE ISSUE

Based on a Kodály approach, there are several factors to consider with regards to the concept of mother-tongue. First, most individuals (unless they are developed in a multi-lingual household) have one mother tongue and one musical mother-tongue (in the sense of the underlying musical language structures that predominate within the musical examples of the culture). Kodály said, "The basic layer of the soul cannot be made from two different substances." (Kodály, 1964, p. 131.) Secondly, for him, folk songs include the "most perfect relationship between language and music"(Choksy, 1981, p. 8) Thirdly, children should not learn a second language until they have consciously mastered their mother tongue. "Anyone who has learned a foreign language at an age under ten will only mix up the different structures of the two languages, their different ways of shaping images" (Kodály, 1964, p. 131.)

I only partially agree with this point. It seems unequivocal that folksongs present a close relationship between language and music. However, both music and human languages are very diverse. Today, immigration, culture exchange, and hi-tech connection technologies are, on one level, making our world smaller than ever. People are inevitably exposed to various musics and languages. In many urban cities, children are likely to be learning more than one language and exposed to different musics from all over the world. For example, in the Chinatown areas of New York City (include Manhattan Chinatown, Flushing and Brooklyn Chinatown), most children speak at least two languages: English, Chinese Mandarin or Cantonese. Most daycare centers and Kindergartens in Chinatown offer bilingual or even trilingual services. As a result, most students there are exposed to a multilingual environment. Fortunately, they appear not to mix up the different language structures. On the contrary, I found that my landlord's five-year-old son, a second generation of Chinese immigrant, spoke English, Cantonese, and Mandarin fluently. He could interpret English games and chants into Chinese very accurately for my son when the two were playing together. Here, I did not find this little boy mixing any of these languages.

Another example occurred at last Summer's Kodály Institute when we learned the song "Make a Joyful Noise to the Lord" which has five languages in the words. We very easily found native speakers for each language: Italian, Spanish, Korean, Hebrew and English. All of our foreign language tutors were living in the U.S., an immigrant nation that has probably the most diverse set of languages in the world. Many families speak more than one language. How do they decide which one is the real mother tongue? I think the non-English descent families could regard English as their mother tongue after living in an English-speaking country for a few generations.

In "Music in the Kindergarten," Kodály said "Kindergarten is not the place for music with an alien rhythm or an alien melodic line, just as no place for a foreign language either" (Kodály, 1964, p. 145). However, today is a much different world than when those words were written. Even the concept of *alien* seems out of place in today's educational context. In fact, all children today could hardly avoid their non-mother-tongue or non-mother-tongue music when they are very young. For instance, let me offer my son as an example again. When he first learned to speak at one year old, he learned "Papa" and "Mama" (in Chinese). The third word that he learned was "Bye-bye," not in Chinese, but in English! And he was born and raised in a real Chinese family with a completely Chinese cultural background! Actually, it's not a wonder. The English term "Bye-bye" is very commonly used among young people in China today. Instead of the original Chinese word "Zai-Jian" (which means good bye), people tend to say the English word "Bye-bye" when they leave each other. The English word "Bye-bye" has become a simple Chinese word even though we cannot yet find it in a Chinese dictionary. So language is like music as even toddlers are simply learning what they are exposed to by inevitably learning foreign words.

After the Chinese government adopted a more open policy, English has become more and more popular in China. Most primary schools and lots of Kindergartens have begun to provide English lessons for students. Some private schools even provide bilingual instructions in their curricula. Most of them will hire English native speakers as their student's oral English teachers. Since

students are perceived to benefit from two languages when they are very young, most parents are very willing to send their children to these bilingual or "English-Chinese" schools. There, children are learning foreign language and non-mother-tongue music when they are only three or four years old. Many English songs, such as "Old MacDonald had a Farm," "Happy Birthday," and "Mary Had a Little Lamb," are as popular as any Chinese folk songs and chants. However, there is no evidence that these *alien* songs and language are having a negative effect on the children.

China is not an immigrant country, but the languages that people speak there are very diverse. Due to the limitations of transportation and exchange in the past, even two very close towns could have totally different dialects. Fortunately, it does not block them from learning the official Chinese language, Mandarin, which is based on a Northern Chinese accent, Beijing dialect. Most Southern people speak very fluent Mandarin and sing Mandarin songs very well.

Scientific research suggests that children who were exposed to a bilingual environment have higher IQ than those with a single language background. A bilingual background is believed to make children think things more broadly and differently. Just as one thing can be expressed in different ways in different languages, so children tend to have more than one way to solve problems if they know more than one language. Besides, children seem to pronounce foreign languages naturally and accurately if they start learning these at an early age.

From a praxial viewpoint, Elliott (1995) has a very good summary in terms of multicultural music education today: "If music consists in a diversity of music cultures, then music is inherently multicultural. And if music is inherently multicultural, then music education ought to be multicultural in essence" (p. 207).

ABOUT MUSIC OF "UNQUESTIONED QUALITY"

I agree with Kodály that children's music education materials should be chosen as carefully as choosing food for them. As he said, "Food is more carefully chosen for an infant than for adult. Musical nourishment which is 'rich vitamins' is essential for children" (Kodály, 1964, p. 122). However, when it comes to the point that "only music of 'unquestioned quality' should be used in children's music education," we have to bring another question: how do we define music of "unquestioned quality" for children's music education, especially music of very different cultures and standards?

From Kodály's writings, we sense what he means. The music of "unquestioned quality" could be "masterpieces" or "good folk songs" of the European culture (Kodály, 1964, p. 125). Today, people are always puzzling, confusing, or even troubling with too many options. If we cannot define "unquestioned quality music," we are going to be really in trouble selecting materials for music education if we must stick to this "unquestioned quality" principle.

The real problem with this principle of quality is that it involves the matter of musical taste and appears to set some standard that we all can agree upon. However, we know that tastes differ greatly and are often related to preferences for styles, genre, or musical practices. What is a good folk song, and what is a bad folk song" In my experience, good music is not necessarily a masterwork. I can find many really fabulous musical works that have been composed by unknown young musicians, even young students. For instance, one of my favorite short piano pieces, "The Clever Bunny," was composed by a middle school student. I have used these "non-masterpieces" as my teaching materials and they have been well received. Here, I am not arguing that masterpieces should not be included in music education, but saying we must be open to many alternatives.

Francis Aronoff (1979) makes the point that the best music materials are not merely about quality:

> The teacher must seek out a variety of material - appropriate "pop" songs, art songs, advertising jingles, folk ballads. Sometimes it is advisable to focus on just one segment of a longer song, or even on a theme from traditional or contemporary instrumental music. It is of prime importance to use a song only when you know it well, and when you enjoy singing it and moving with it. (p. 197)

Here, Aronoff (1979) raises another important point. That is, how familiar with the music is the teacher? How much does the teacher like the teaching materials? Not all masterworks are suitable for children. For example, some of them might be too sophisticated (complex) for young students to learn. If the teachers know the music well, they can perhaps re-arrange the sophisticated masterpieces and make them suitable for children. If the teachers are not familiar with the material that they want to teach, the best masterpieces cannot work well. So I think the best quality music for children's music education should include these features:

- It must be music that the teacher knows well.
- It should be music that the children like or that raise children's interests, no matter who is the composer.

- It should be music that the children like, or that raise children's interests, no matter where are they are from, whether foreign music or mother-tongue music.

In short, if we reflect on the standard of "unquestioned quality music" critically, we will discover that emphases on the quality or the composer of the musical material are far from adequate.

SUMMARY

New York has one of the most diverse cultures in the world. This diversity is reflected in its range of musics and music education approaches. Every time when I attend an Orff workshop, I always meet some friends from the NYC Kodály Association. Some of these have more than two memberships, such as Kodály, Orff, Dalcroze, or Suzuki. When I have asked them which one they apply most in their teaching practice, the usual answer is that they assimilate virtues from each of these music education approaches and teach with a comprehensive approach, but not a specific one. As a music educator, I think that this is the best way to enhance music education. We cannot take any music approach as gospel. Contrarily, a critical reflection of such diverse music education approaches helps us to understand them better and improves our teaching practice. A praxial music education philosophy provides us with a good basis to reflect on any approaches that we encounter.

REFERENCES

Aronoff, F.W. (1979). *Music and young children*. Expanded edition. New York: Turning Wheel Press.

Breuer, J. (1990). *A guide to Kodály* (M. Steiner, Trans.). Budapest: Corvina.

Choksy, L. (1981). *The Kodály context: Creating an environment for musical learning*. New Jersey: Prentice Hall.

Choksy, L. (1999). *The Kodály method I and II* (3rd ed.): Comprehensive music education. New Jersey: Prentice Hall.

Colwell, Richard J. (Ed.). (1991). *Basic Concepts in Music Education, II*. Niwot: University Press of Colorado.

Deng, Lei. （2004）. "A research of bilingual education for very young children." （You er shuang yu jiao yu wen ti tan tao)
<http://www.shaoying.com/xueshu/xueshu_san.asp?articleid=70 > (Chinese page)

Elliott, D. J. (1995). *Music matters: A new philosophy of music education*. New York: Oxford University Press.

Elliott, D. J. (Ed) (2005). *Praxial music education: Reflections and dialogues*. New York: Oxford University Press.
http://steinhardt.nyu.edu/music/musicmat/praxialmusic/

Eosze, L. (1962). *Zoltan Kodály: His life and work* (I. Farks, Istvan & G. Gulyas, Trans.). London: Laszlo eosze.

Holy Name University Kodály Institute (HNUKI) site: < http://www.hnu.edu/academics/gmusicsummer.html>

Houlahan, M., & Tacka, P. (1998). *Zoltán Kodály: A guide to research*. New York: Garland.

International Kodály Society site (IKS): <http://www.iks.hu/ >

Kodály Center of America (KCA) site: <http://www.Kodály-center-of-america.org/ >

Kodály, Z. (1964). *The selected writings of Zoltán Kodály* (F. Zonis, Ed.) (L. Halapy & F. Macnicol, Trans.). London: Boosey & Hawkes

New York University, Steinhardt Website: <http://steinhardt.nyu.edu/>

Organization of American Kodály Educators (OAKE) site: < http://www.oake.org/ >

Parncutt, R. (2006). Prenatal development. In: G. MacPherson (Ed)., *The child as musician* (pp. 1-31). New York: Oxford University Press.

Reimer, B. (1989). *A philosophy of music education*. New Jersey: Prentice Hall.

Szonyi, E. (1973). *Kodály's principles in practice: An approach to music education through the Kodály method*. New York: Boosey & Hawkes.

Improvisation and Issues of Formal and Informal Learning; A Perspective From Singapore

Eugene Dairianathan
Nanyang Technological University
Singapore
eugene.d@nie.edu.sg

Peter Stead
Nanyang Technological University
Singapore

ABSTRACT

Our paper deals with improvisation and the degree to which expert or formalised knowledge helps or hinders free improvisation. In Lucy Green's research on learning among musicians in popular culture, we note a similar lack of communication between formal training and the informal processes through which improvisational ability is acquired. Discussions on musical improvisation tend to concentrate on instrumental proficiency and musical conventions. However, as musical ability differs from culture to culture, so do expectations of musical improvisation. By studying the ways in which non-music specialists are enabled in musical improvisation, we aim to demonstrate the importance of informally acquired skill as well as discover processes that are common to those who are formally trained.

This paper relies on a study conducted between July and October 2005 where a group of Physical Education teachers participated in an undergraduate course on improvisation. Research data were obtained from their journal entries and essays. Our findings yield five observations about improvisation and non-music specialist teachers.

1. Improvisational ability can be improved even for those who have had no formal musical training; 2. The improvising activities of non-music teachers reveal a considerable variety and diversity of formal and informal resources; 3. Non-music teachers' views of and about music compare favourably with ethnomusicological views of Blacking and "inclusive" views of Schafer; 4.Enabling non-music specialist teachers has yielded a valuable and valid "informal" musical route to the teaching and learning of improvisation; 5. The teaching and learning of musical improvisation via informal processes has helped non-music specialist teachers towards self-enablement in their everyday lives.

Besides underlining the importance of informal learning processes, enabling non-music specialists through musical improvisation challenges the privileging of "musical" skills in musical improvisation at the expense of the uniqueness of "individually informed" skill. A challenging question for music education is which of these skills should be given priority and privilege in the teaching and learning of musical improvisation, and to what extent curricula in music institutions can support both modes of learning?

THEORETICAL BACKGROUND

Despite a resurgent global perspective of improvisation, curricula for improvisatory techniques at tertiary institutions in the 20th and 21st centuries have continued to concentrate on the tonal repertoire of the Euro-American tradition between the 17th and 19th centuries, although in recent years this has been extended to include studies in popular culture and jazz. Three problems associated with improvisation are defined.

The first lies with the definition of improvisation. Magrini (1998:169) offers two reasonsfor suggesting *what is improvised is to some extent unpredictable.* One is an *aleatory and unsystematic character of the event* while a second identifies a lack of knowledge and information for those who experience it; citing historical evidence beginning with citations by the foremost scholar on improvisation, Ernst Ferand (1957).

Second, the perceived authority of historical evidence in the Euro-American art tradition determines institutional reception and treatment of musical improvisation as *regulated* practice. Consequently, instrumental proficiency, together with an understanding of relevant musical conventions, has traditionally determined improvising skill. This reveals a very limited focus on the skills involved in improvising.

The third problem lies in the nature, role and identity of musical improvisation in the global context. Blacking (1995: 224-225) suggests music emerges as *both the observable product of human intentional action and a basic human mode of thought by which any human action may be constituted.* Consequently, expectations will inevitably differ across cultures. Although

definitions of improvisation may have become broader and more sensitised to context, Nettl (1998) believes that it is propositional knowledge in western art music traditions that remains the dominant and dominating referential point. Such privileged authorisation stems firstly from attitudes towards societies or cultures where improvisation plays a significant role in practices in their arts, but possesses less significant currency and as such is not taken very seriously (Nettl, 1998:6). The teaching and learning of musical improvisation, therefore, either valorizes Euro-American art music traditions or considers improvisation as a kind of third world music (Nettl:1998:6-7). At best, it may develop improvisation skills in their narrowest sense; but at worst, it may devalue the essential nature of improvisation.

Improvisational ability must encompass *more* than the narrow-based expectations of instrumental virtuosity and fidelity to conventions in performance. Two examples observed by Sutton (1998:86) in Javanese gamelan practices draw on recovery from lapses in concentration and working with uncertainty in the performing present. However, Sutton's observations relegate improvisatory behaviours to the reflexive expertise of good musicians to recover from lapses of fidelity as well as revealing levels of experience in negotiating uncertainty and unpredictability.

Magrini's (1998) explanation of improvisation as inherently unpredictable devalues improvisational ability and implicitly endorses formal structures in the training and practice of improvisation. Such explanations only consign improvisation to *recovery* when improvisers are as likely to respond to circumstances beyond their control as chart the course of their responses. Both Magrini's (1998) and Sutton's (1998) accounts reinforce Berliner's (1994:492) lament that *popular definitions of improvisation that emphasise only its spontaneous, intuitive nature...are astonishingly incomplete*.

If improvisational ability is contingent on musical ability, Blacking (1973:100) suggests that what is ultimately of most importance in music…*is there in the body, waiting to be brought out and developed...all aspects of his/her behaviour are subject to a series of interrelated, structured systems, and when s/he improvises, s/he is expressing these systems in relation to the reactions s/he picks up from his/her audience*.

Blacking's (1973) observations articulate a dual dimension in improvisation. The first is that which is made possible through formal training and skills situated in a context-dependent and practice-specific system. But the second and equally important dimension lies in intentional risking the uncertainty of circumstances and/or human behaviours. Following Berliner (1994), negotiating unpredictability cannot simply be explained away as reflexivity in the face of errors of omission or commission. Unpredictability may also be read as *intentional behaviour* in risk-taking.

Paraphrasing Green's (2002) observation of the ways popular musicians learn "informally", this intentional or unintentional negotiation of uncertainty compels a study of improvising behaviour *other than* musical techniques and conventions. Both dimensions are linked symbiotically in musical improvisation; *both* dimensions merit serious consideration and training. But any study of *informal learning* in the teaching and learning of improvisation, however, seems at odds with the authority of *formal training* translated as prior preparation, systematic training and regulation.

AIM OF STUDY

Our paper deals with improvisation and the degree to which expert or formalised knowledge seems to hinder inclusion of a participant without the same level of expertise and questions the assumptions on which improvisational ability is contingent upon training towards such expertise. The crucial question is that of membership. Are those without prior training in music or improvisation capable of being enabled through informal learning processes when compared to those who possess skills and training?

We draw on Lucy Green's (2002, 2004) research on learning among musicians in popular culture and note, in the teaching and learning of musical improvisation, a gap between *formal training in improvisation* and *informal processes* by which improvisational ability has been acquired. By studying the ways in which non-music specialists are enabled in musical improvisation, we will demonstrate how important it is for any improviser to be aware of informally acquired skill to negotiate the *extramusical present* as much as the training to prepare one for the *musical presence*. We also aim to demonstrate how these informally acquired skills rely on more fundamental skill sets, which we argue, form the prerequisites for *any* improviser, training notwithstanding.

CONTEXT OF STUDY

At our institution, improvisation is available as an unrestricted elective course and is open to all students on the undergraduate programmes.

Certified or formal musical skills are not used as criteria for selection of course participants.

This course has increasingly drawn substantial numbers of non-music specialists who have little or no formal practical music qualifications or training, although not an absence of prior musical experiences. The course has been run on a framework using a variety of keywords and media. Each week for instance, students work towards performances based on a variety of stimuli. Cross-cultural and historical perspectives on improvisation are introduced via listening excerpts and recorded performances by previous cohorts. Much of the module is based on experiential learning. They have at their disposal a free choice of musical instruments and voice, and they may also use their own musical instruments. Assessment components involve a weekly journal, an essay chosen from a list of questions, and a final performance. Group performances are video recorded with their permission and the knowledge that the recordings might be used as the subject of academic study and benefit of future cohorts.

METHOD

In an earlier study, respondents were Malay language and culture specialists where respondents referred to themselves as *musically illiterate*. The emergent term in this exploratory study was *non music specialist teachers* (Dairianathan 2003). In this study in 2005, eighteen of the twenty-two participants were physical education teachers, and their narratives made for an equally compelling case study. As with the earlier study group, none of them possessed formal musical qualifications although a number of them played music informally. Data for this study was drawn from the following with their permission:

1. Journal reflections that cover every week of activity.
2. Excerpts from their written assignment that deals directly with their experiences of the module.

REFLECTIONS

The students' written accounts correspond favourably with Green's (2004:228-236) articulation of ways in which musicians learn through musics of popular culture, which are tabulated below:

- Enculturation – "immersion in the music and musical practices of one's environment" (2004:228)
- Listening and copying
- Playing with peers
- Acquiring technique

- Informal acquisition of knowledge of technicalities
- Understanding practising
- Coming to terms with "feel"
- Encountering friendship and cooperation
- Articulation of enjoyment
- Expressions, implicit or otherwise, of self esteem
- Appreciation and respect for "other music"

The respondents were working with sources and resources familiar to them such as basketballs, hula hoops, lacrosse sticks and imputing value to them as musical instruments. Without the anchor of formal musical training, the students were more likely to focus more on procedural, informal extra-musical learning.

Pressing (1998) lists some of the demands expected of the improviser:

> Effect real-time sensory and perceptual coding, optimal attention allocation, even interpretation, decision-making, prediction (of actions of others), memory, storage and recall, error correction and movement control, and further must integrate these processes into an optimally seamless set of musical statements that reflect both a personal perspective on musical organisation and a capacity to affect listeners. Both speed and capacity constraints apply (1998:51-52).

Despite these high expectations, their writings reveal confidence and assuredness. Their experiences suggest the activity of improvising leading to performance was based on "much consideration from planning to execution of improvisation"; an exercise of *thinking about* as well as *engaging in* improvisation.

Their engagement in this course has yielded positive aspects of informal learning of which five are given special attention:

First, improvisational ability can be improved in a short space of time, even for those who have had no formal musical training. In the words of one respondent in the weekly journal:

> I don't know how to read musical notes in the first place! However, that did not deter me from improvising freely as we did in the module…without the teacher's intervention, performers would try to "piece" their own form of improvised music…This critical (mind the pun) aspect of beginning improvisation allows flexibility in performances as well as encourages introverted performers to practice in a more comfortable and non-threatening environment…improvising as a group has taught me to be more calm and confident about performing…peer support is important in helping…to cope with the anxiety of beginning performances…I experienced first-hand, the enjoyable processes of improvisation in music…I

find "improvisation" allows us to express ourselves individually (even though it's a group performance) and helps us develop a more intimate relationship with music. Above all, this module has introduced the learning of "improvisation" in a fun and unrestricted way.

Second, improvising activities of non-music specialist teachers reveal considerable variety and diversity of formal and informal resources. Another respondent notes:

Improvisation requires the performers to be given time to think about what they want to improvise while using and…try[ing] out as many implements [instruments] as possible to experience the various sounds elicited… The class was always in engaged in a challenging learning environment where we were constantly striving to improvise not only on given themes but also to improvise on our use of [instruments]…Themes not necessarily single in interpretation and expression gave room for a greater degree of improvisation. One of the features of this module was the flexibility of the class to form their own groups for each performance. I had the chance to explore improvisation with different groups of people. I was able to learn and adapt to each different group and each time produce a different performance.

Third, non-music specialist teachers' views *of* and *about* music compare favourably with Blacking's (1995:224-225) views as *observable process and product of human intentional thought and action* and Schafer's (1986:95) observation that *all sounds belong to a continuous field of possibilities lying within the comprehensive dominion of music.*

A respondent noted:

Improvisation to me had always been just playing "drums" on the tables in the canteen or trying to noodle on the guitar. This module not only tested our breadth in creativity, it also allowed us to explore and discover the wonderful outcome of our efforts and collective creative output. Improvisation was a crucial factor in achieving this experience. I managed to explore various musical instruments by combining them and playing differently on them. I was even encouraged to go beyond the use of musical instruments and explore the sounds created [by] using everyday objects. The myriad [possibilities] of improvised music that is readily available has given me new interest towards improvisation. This time round I feel I could make music in a more educated and constructive sense.

Fourth, in a comparison of accomplished practitioners and beginning participants (children) in *tshikona* in the Venda tradition, Blacking (1973:101-102) noted how both performances may have been *contrasting on the surface but identical in substance.* Similarly, abilities of enabled improvisers in this study group may be in stark contrast to those of professional musicians, but the basic substantial processes remain the same. In the words of a respondent:

Throughout our course, we were given the freedom to interpret and express either a theme or free improvisation…First we took on the roles as improvisers during our lessons…we improved in our performance or expression of a particular idea because…we had grown to understand the importance of improvisation as we discussed our performances within our small groups…Secondly, improvisation became important to me through this module because I came to realize that to put up a good performance required me to successfully incorporate all the minor roles we were playing as well as the instruments chosen into one beautiful whole. Much consideration had to be placed into harmonizing the sounds and making sure they ended up sounding what we would like them to…or think of alternative sounds, sound making methods, or instruments. I learnt that an improvised piece cannot be perfectly repeated…even when we practised before the performance there would still be differing instances between those rehearsals and the final display. Improvising has taught me to look at one theme in many different ways…The module has brought me to understand improvisation in broader terms… I can also use it in my teaching career to put variety in the activities held in the classroom.

Fifth, informal learning of musical improvisation has empowered them towards self-enablement and applying lessons learnt to relevant aspects of their everyday lives. One respondent considers the application of such lessons in her own Physical Education environment:

I remember in a Physical Education teaching session, I faced a problem during my lesson activity with a class of Primary Three students. I was short of one floor marker to carry out that particular activity. I reacted on the spot by using my clipboard. This course has brought me to understand the meaning of improvisation in broader term. I can also use it in my teaching career to put variety in the activities held in the classroom; *I [can] look forward to applying the skills and knowledge that I have learnt in this module in my daily life as well as in my music making exploration.*

IMPLICATIONS FOR MUSIC EDUCATION

Enabling physical education teachers in musical improvisation confronts fundamental issues of the teaching and learning of musical improvisation. If musical techniques, concepts and instrumental skills are accorded priority, how then has it been possible for a group of non-music specialist teachers to be enabled in musical improvisation through informal learning processes? Berliners study of jazz musicians (Weick 2001:299)

reminds us how newly minted graduates laden with technique risk failure not because of their lack of technique and training but because these formally acquired skills and resources are not enough to succeed in live ensemble situations. Sorrell (1992) believes that a good improvising musician is one "*whose intuition, imagination and inspiration enable*[s] *him or her to steer a course between…the obligatory and the forbidden*."

REFERENCES

Berliner, P.F. (1994). *Thinking in Jazz: the Infinite art of Improvisation*. Chicago: University of Chicago.

Blacking, J. (1973). *How musical is man?* Seattle: University of Washington Press.

Blacking, J. (1995). *Music, Culture & Experience*: *Selected Papers* (Reginald Byron, Ed.). Chicago: University of Chicago Press.

Dairianathan E. (2003). Improvisation for non-music specialist teachers; an exploratory experience in the teaching and learning of improvisation at tertiary level in Singapore. In S. Leong, (Ed.), *Musicianship in the 21st century: Issues, trends and possibilities* (pp. 51-68). Sydney: Australian Music Centre.

Green, L. (2002). *How popular musicians learn: A way ahead for music education*. Aldershot, England, Ashgate.

Green, L. (2004). What can Music Educators learn from Popular Musicians? In C. X. Rodriquez (Ed.), *Bridging the gap: Popular music and music education* (pp. 224-241). Reston, VA: MENC, The National Association for Music Education.

Leong, S. (Ed.) (2003). *Musicianship in the 21st century: Issues, trends and possibilities*. Sydney, Australia: Australian Music Centre.

Magrini, T. (1998). Improvisation and Group Interaction in Italian Lyrical Singing. In B. Nettl (Ed.), *In The Course of Performance: Studies in the world of musical improvisation* (pp. 169-198). Chicago: University of Chicago Press,.

Nettl, B. (1998) 'An Art Neglected in Scholarship', 1-26, in Nettl, B. (Ed.), *In the Course of Performance: Studies in the world of musical improvisation*. Chicago: University of Chicago Press.

Nettl, B. (1998). (Ed.), *In the Course of Performance: Studies in the world of musical improvisation*. Chicago: University of Chicago Press.

Orton, R. (1992). From improvisation to composition. In J. Paynter, J. et al. (Eds.),*Companion to contemporary musical thought* (pp. 762-775). London UK: Routledge,.

Paynter, J. et al. (Eds.). (1992). *Companion to contemporary musical thought*. London UK: Routledge.

Pressing, J. (1998). Psychological constraints on improvisation. In B. Nettl (Ed.), *In the course of performance: Studies in the world of musical improvisation* (pp. 47-68). Chicago: University of Chicago Press,.

Ryle, G. (1979). Improvisation. In G. Ryle (Ed.), *On Thinking*. Cambridge, MA: Blackwell.

Schafer, R. M. (1986). *The thinking ear; Complete writings on music education.* Toronto, Ontario, Canada: Arcana Editions.

Sorrell, N. (1992) Improvisation. In J. Paynter et al., (Eds.), *Companion to contemporary musical thought* (pp. 776-786). London UK: Routledge,.

Weick, K. E. (2001). 'Improvisation as a Mindset for Organizational Analysis' (284-304). in Weick, K. E. *Making sense of the organization*. Malden, MA: Blackwell Publishers.

The Hidden Music Curriculum: Utilising Blended Learning to Enable a Participatory Culture

Paul Draper
Queensland Conservatorium, Griffith University
Brisbane, Queensland, Australia
p.draper@griffith.edu.au

Matt Hitchcock
Queensland Conservatorium Griffith University
Brisbane, Queensland, Australia
m.hitchcock@griffith.edu.au

ABSTRACT

Music curricula have become increasingly systematised in universities where students may be segregated into class groupings that do not naturally support collaboration and project-based learning. At the same time, the Internet has enabled global social networking which has proven to be a source of engagement for young people and an effective enabler of revised professional practices and artistic collaborations. This paper examines a project that draws upon these contexts to provide a web-based discussion board for music technology students in an Australian conservatoire. It is shown that the blending of online and face-to-face activity effectively provides a "hidden curriculum" in which students communicate, reflect and collaborate to build and sustain an a,uthentic participatory learning culture.

KEYWORDS

blended learning, music technology, participatory culture.

BACKGROUND

In recent times, personal computing and global networks have enabled what has become known as "Web 2.0" (O'Reilly, 2005). In sites such as MySpace and YouTube, a participatory culture is transforming value systems, undermining notions of authority, and creating new pathways for autonomous creativity and innovation. Young people continue to define the information society and, in turn, re-define the music industry online (Reding, 2006). Professional success includes the ability to network, function in, and move between professional communities. It also entails knowing how to recognise opportunity and act upon it where "exchange in the market through networks of creativity" (Frederiksen & Sedita, 2005; p. 28) becomes the new business model.

In contrast, Western university ideology has been consumed by massification and a preoccupation with branding (Fitzgerald, 2007). Institutions have sought to control web sites as marketing tools while e-learning systems format-shift, scale and distribute pedagogical models to compartmentalise students' educational opportunities, that is, degree programs are divided into year level and course codes, both on-line and off, by school-like timetables and class groupings. In university music education, students may be separated from the rest of the cohort and the ambiance of social and intellectual communities (Smith, MacGregor, Matthews & Gabelnick, 2004) where complex tensions remain amid the demands of conformity, attitudes about artistic standards, notions of literacy, and the changing professional workspace.

RESEARCH LOCATION

This project is set within a music technology undergraduate program of an Australian university-based conservatoire. In such a small cohort of N=65 students, the expectation was that students would naturally communicate and collaborate as is appropriate to the discipline. However, increasingly concerned academic discussion and subsequent student program evaluations revealed that:

- students remained separated into yearly groupings;
- networking was viewed as unimportant;
- cliques of smaller groups persisted;
- learning transfer was poor across classes/year levels;
- little cross-year communication or interaction occurred.

Craft development was problematic, and many appeared out of touch with working contexts and key competencies. Students tended to maintain outmoded ideas of just what music professionals do and how they make a living. Inexperience, together with the folklore of the trade magazines and mass media control continues to assert this (Lessig, 2004). Similarly, older or time-poor faculty staff may remain disconnected from contemporary, perhaps puzzling, new online viral practices (Jenkins, 2007).

PROJECT AIMS

Responding to these challenges, a range of "blended learning" (Bersin, 2004) arrangements were subsequently devised, drawing on

information and communication technology (ICT) infrastructure and face-to-face opportunities aiming to enhance the development of disciplinary craft, to clarify professional contexts, and to enable a new "hidden curriculum" across the entire learning ecology. This student cohort comprises composers and musicians who have chosen the recording studio as their major study "instrument" and who by nature are relatively comfortable with ICT and so, provide an appropriate platform from which to investigate this blended approach. They also naturally provide a conduit for collaboration across other musical departments and arts faculties.

This paper will report on the framework and outcomes related to one particular blended learning instrument: the Mutech Discussion Board (MDB) (2007). This instrument is based on modified open source software (Phpbb2, 2007) and positioned as an essential communication and collaboration "glue" between the other learning activities.

METHOD

Since 2004, the music technology curriculum has been the subject of research, analysis, and publication: in cross-year teams utilised for key production events (Draper, 2005); a cohort-wide face-to-face Mutech Forum provides opportunities to share practice-based strategies (Carey, Draper, Lebler & McWilliam, 2006); work-integrated learning pathways have been enabled both on campus and in the field (Draper & Hitchcock, 2006); and an Internet publication vehicle has been enabled in the RadioIMERSD project (Draper, 2007).

As a core blended learning component, the MDB therefore shares in analyses that have taken place across the area as part of an ongoing action research project. Over four years, data have been collected through student surveys, interviews, course evaluations, and faculty workshops; and the relevant summaries are presented below. This paper focuses on revealing the impacts of the MDB on promoting social networking, critique and reflection, professional competencies, and overall disciplinary memory.

RESULTS

Students and faculty staff have come to claim the MDB as their own and argue that it is not the poor imitator of the face-to-face experience when used in a blended environment. They believe that "online" is a different space where participants display different personalities, where students develop a deeper understanding of their cohort, and where 70% of participants said they had misjudged peers on face value but subsequently made solid relationships helped by online community interactions.

Changed Perceptions

Interview data and exit surveys reveal that students change their perceptions of others they know in person because of discussion board interactions. For example:

> You start to form ideas about people and you start to form ideas about how you learn, who you want to learn with and who's going to help you best….a lot of that was based on discussion board identity as well as through class-work and recording studio projects.

> A lot of people were different on the discussion board than they are in person…it helped me to gain a broader perception of some people…some people might be really shy but on the discussion board they actually talk and you get to see a different side of them.

Many students comment on the cohesion they feel between the face-to-face and online elements where topics are discussed in both arenas:

> As much as we talked about things on the discussion board, we talked about it face to face too. You're trying to get it on the discussion board, but when you actually come to uni and you talk about it, it created a subject to talk about and I think that's something we all valued.

> "That's the weird thing for the first years [freshers], although we see each other in classes…it's almost equal [time spent] between class, seeing each other personally and talking on the discussion board.

In attempting to explain differences between face-to-face and online, one student said

> There is replication, but while there are little groups within the class that tend to physically study together, on the discussion board, you can ask anyone…I think it's a bit more homogenous outside the class".

The Value of the Individual

Web 2.0 literature posits that, in the new workplace, hierarchies are being flattened and value is now created less within vertical silos and more through horizontal collaboration (Friedman, 2005). This has also been the experience of students who were reporting that the predominant source of cross-year interactions were in the online environment; and while they recognised their own year group as the strongest unit, they also now felt part of a larger community. One student commented, "It helps stop you feeling like you are working in a vacuum," while others said that it provided "a sense of self-standing in the community."

Data reveal a strong equalisation between learning community participants. Online, participants stand

on their displayed merits rather than on somewhat artificial boundaries imposed by the segregation of year rankings. For example, one first year student came to the degree with a good level of prior experience and, through the MBD, quickly became a valued member of cross-year teams. Students refer to these interactions as "working with a group of friends" in an apprenticeship-like environment where mature students now recognise that each year's new intake brings fresh perspectives while also providing eager and grateful recipients of older students' more developed experience and knowledge. A final year student commented:

> [It] introduced me to students that I may have never otherwise worked with…I collaborated with them in projects based on the opinions and information they had given on the discussion board"

First year students comment on the same phenomena:

> It revealed that [later] years are doing the same thing but more advanced. You know, I'm building on their blocks of what they've learnt in first year.

> The quieter people and the loud people have equal place in the discussion board. Some people hardly talk at all [in class] but on the discussion board they'll write impressive posts about what they think…it was really good in that sense…because then you'd actually hear what their ideas were, so, I think I certainly got to know the quieter people that way".

Collective Intelligence

There is a growing sense of value placed on networking, collaboratively-formed constructions of knowledge, and the idea of "the wisdom of crowds" (Surowiecki, 2004). In an educational context, this can be equated to a sense of freedom where the act of sharing presumes a sense of ownership of knowledge and some degree of pride that accompanies the desire to share, to speak up, and to participate. Student feedback includes,

> You learn better as a group. It was more a discussion of how and why and what and where instead of just learning the answer".

> What you're thinking is just one train of thought, another ten people could have ten different trains of thought. You don't get that in class.

Student Evaluation Summary

45 students responded to the last survey in 2007, the majority believing that MDB now provides:

- immediate access to the music technology community affording a feeling of meeting a lot of new people in a short amount of time (90%);
- an essential off-campus access point to university – students perceive such access as

distinct from materials such as online texts or lectures where peer networking and engagement is important to them (95%);
- a tool for reference, learning, research, and discussion to support face-to-face projects and practices (70%);
- enhanced opportunities for self-reflection (and were often surprised at these outcomes) (75%);
- raised confidence due to community interactions (80%);
- promotion of collaboration and critical thought (70%);
- academic support, but freedom vs. instruction (75%).

The MBD possesses integrated metrics tools that show that, over the four years of operation, the most highly ranked and engaged discussion themes included:

- social networking and bonding;
- technical hints, tips, and information;
- creativity and perspectives of the creative process;
- business, marketing, and publication;
- qualitative judgements where there may be no 'right' answer, simply differing approaches and contexts.

CONCLUSIONS AND IMPLICATIONS

In conventional communities, history and working knowledge tends to remain dispersed across the memories of community members. Accessing this knowledge requires interacting with and integrating information from multiple, sometimes conflicting, sources – in the case of university teaching, increasingly delivered from the "sage on the stage" (or distance education system) to student receptors of instruction and targets for grading.

In a community with a significant online presence, however, evolutionary history and socially-constructed knowledge can be stored and processed to facilitate purposeful browsing and searching. This history is recorded as the practice takes place and so maintains a holistic picture of the community in real time. As a result, engaging in this living historical record makes it easier for newcomers to blend into the community and participate in its practice.

In this music technology project, such enculturation has proven to be an asset for students and staff alike. The MDB not only provides for institutional and disciplinary memory, but it supports the development of authentic learning together with significant personal and professional competencies. Thus, this participatory culture functions as a powerful

"hidden curriculum" (Jenkins, 2007) that the authors believe will shape just which graduates will succeed and be able to integrate within new knowledge economies.

REFERENCES

Bersin, J. (2004). *The blended learning handbook: Best practices, proven methodologies, and lessons learned.* San Francisco, CA: Pfeiffer Wiley.

Carey, G., Draper, P., Lebler, D. & McWilliam, E. (2006). Learning and unlearning: New challenges for teaching in Conservatoires. *Australian Journal of Music Education. 2006*, No.1.

Draper, P. (2007). Students doing the driving: How undergraduates use ICT to enhance reflective practice, peer review and collaborative learning. In refereed proceedings of the *NACTMUS National Conference, Music in Australian Tertiary Institutions – Issues for the 21st Century*, Brisbane 29 June – 1 July 2007

Draper, P. (2005). Encounters: Subdisciplinary dynamics in Australian music-making and recording. In proceedings of the *2005 Art of Record Production Conference*, 17–18 September. London: Royal Holloway University.

Draper, P. & Hitchcock, M. (2006). Work-integrated learning in music technology: Lessons learned in the creative industries. *Asia-Pacific Journal of Cooperative Education, 7*(2), 24–31.

Fitzgerald, R. (2007). National Art School fighting a war of independence. *The Australian*, *Opinion*, 27 November.

Frederiksen, L. & and Sedita, S. R. (2005). Embodied knowledge transfer: Comparing inter-firm labor mobility in the music industry and manufacturing industries. *DRUID Working Papers 05–14*. Copenhagen Business School: Aalborg University.

Friedman, T. (2005). *The world is flat: A brief history of the twenty-first century*. New York: Farrar, Straus & Giroux.

Jenkins, H. (2007). *Confronting the challenges of participatory culture: Media education for the 21st century*. An occasional paper on digital media and learning. Chicago, Ill.: The MacArthur Foundation.

Lessig, L. (2004). *Free culture: How big media uses technology and the law to lock down culture and control creativity*. New York: Penguin Press.

Mutech Discussion Board. (2007). A moderated electronic forum for music technology students, staff and alumni. [verified 16 June 2007] www29.griffith.edu.au/discussions

O'Reilly, T. (2005). *What Is Web 2.0 : Design patterns and business models for the next generation of software*. Sebastopol, CA: O'Reilly Media.

Phpbb2. (2007). The Mutech Discussion Board is based on freely available open source software, phpbb2. [verified 16 August 2007] www.phpbb.com

Reding, V. (2006). The disruptive force of Web 2.0: How the new generation will define the future. Speech presented at the *Youth Forum, ITU Telecom World* Hong Kong, China, 3 December 2006.

Smith, B. L., MacGregor, J., Matthews, R. & Gabelnick, F. (2004). *Learning communities: reforming undergraduate education* (1st Ed.). San Francisco: Jossey-Bass.

Surowiecki, J. (2004). *The wisdom of crowds: Why the many are smarter than the few and how collective wisdom shapes business, economies, societies and nations*. New York: Doubleday.

The Secret Life of Instruments: Musical Practice and Actor-Network-Theory

Marc Duby
Department of Music and Musicology, Rhodes University
Grahamstown, South Africa
m.duby@ru.ac.za

ABSTRACT

Actor-network-theory (ANT), as theorized by Bruno Latour (2005), raises some fascinating questions about performers and their relationship to the instruments they play. Latour's "third uncertainty," which he states as "Objects too have Agency," considers everyday objects as participating in social networks, one of ANT's central concerns. In this paper I consider how and to what extent musical instruments themselves can be construed as participants in musical activity, examining notions of the athletic musician, Ted Gioia's (1998) ideas about the inherent characteristics of musical instruments, as well as Tia DeNora's (2000) descriptions of the place of music in everyday life and Umberto Eco's (2000) thinking about the prosthetic qualities of objects. The implication of these concepts for music education is that, far from being merely inert material objects, musical instruments can be seen as partners ("actors," in Latour's terms) in music-making considered as social practice. If musical instruments are considered in this way, and not simply as technological adjuncts to the "more authentic" reality of musical practice, a different view of the partnership between performer and instrument may begin to emerge.

LATOUR'S THIRD UNCERTAINTY

> In their study, sociologists consider, for the most part, an object-less social world, even though in their daily routine they, like all of us, might be constantly puzzled by the constant companionship, the continuous intimacy, the inveterate contiguity, the passionate affairs, the convoluted attachments of primates with objects for the past one million years. (Latour, 2005, p. 82-3)

Although he began his career as a student of philosophy and anthropology, Bruno Latour (1947-) is probably best known for his contribution to the fields of science and technology studies, ranging from his work on the scientific method to studies on Pasteur and his later theoretical writings on the sociology of science.

Latour's *third uncertainty* (2005) is concerned with his view of sociology as abandoning the physical world to the natural sciences and its gradual retreat into an increasingly abstract realm of generalized terms like "meaning," "symbol," "intention," and "language"; his sociology of associations aims to reclaim for the discipline territory previously ceded to the natural sciences by acknowledging the influence of objects. It seems a natural step to include musical instruments in the class of objects for reclamation by philosophers and sociologists of music, and as Latour (2005) states:

> For sociologists of associations, what is new is not the multiplicity of objects any course of action mobilizes along its trail—no one ever denied they were there by the thousands; what is new is that objects are suddenly highlighted not only as being full-blown actors, but also as what explains the contrasted landscape we start with, the over-arching powers of society, the huge asymmetries, the crushing exercise of power. (p. 72)

With regard to the conventions of orchestration, one speaks of desks and double basses, for example, rather than mentioning the players by name, as in the case of soloists in Western art music or in the sometimes regular, sometimes spontaneous, collections of individuals who make up ensembles in jazz or improvised music. In such cases, these soloists may well bring to a given recording the inherited cachet of fame derived from other performances, whether live or in the context of the recording studio. Names, after all, are significant factors for marketing purposes, and musicians build niche areas for themselves in the marketplace according to their reputations, based on popularity and their quality or volume of output.

Whether or not instruments are wielded by household names or the relatively anonymous members of an orchestral section, the question remains: How is it that an instrument can be said to become a "full-blown" actor?

For musicians, interaction with the realm of objects begins with their chosen instrument, and may include a number of subsidiary accoutrements, including music stands, metronomes, literature for practising, appropriate clothing (dress suits or evening gowns), and some form of transport to allow them access to

employment opportunities. This description is not intended to exclude singers from the class of musicians, but it is true to say that singers do not interact with instruments made of metal, wood, or ivory in performing. It is noteworthy perhaps to consider how singers sometimes describe their voices as instrumental terms, as in: "He or she is possessed of a fine instrument."

In considering musical performance as an athletic activity, the tools of the trade (musical instruments as actors) may indeed affect performers negatively. As Flohr and Hodges (2006) suggest: "Musical performance activates motor control areas in the brain to such a high degree that musicians may be considered small-muscle athletes" (p. 16). Sadly, the negative effects of such athleticism are demonstrated in a wide range of career-limiting injuries, and musicians manifest injury patterns consistent with the repetitive physical actions of practising and performance (Paull & Harrison, 1997). In this context, instruments may be said to act in negative fashion on the bodies of performers.

THE INSTRUMENT AS EXTENSION OF THE PERFORMER

Gioia (1998) approaches the relationship between instrument and performer from the perspective of jazz improvisation. In discussing the vibraphonist Cal Tjader's playing style, Gioia states:

> The vibraphone invites overplaying almost by its very nature. The trumpet, by comparison, is at the opposite extreme: The visceral feeling of producing the tone is part and parcel of playing it. Each note counts. Moreover, horn[1] playing inculcates a natural instinct for restrained phrasing, if only because of the player's need to catch a breath of air. (p. 103)

For Gioia (1998), the expressive qualities of musical instruments are inherent in their physical construction. This is true to a certain extent, but unfortunately, for every exemplar of restraint (he makes reference to the trumpet styles of Miles Davis and Bix Beiderbecke), there are the counter-examples of such bravura exemplars of machismo playing as Dizzy Gillespie, Maynard Ferguson, Arturo Sandoval, and many others, whose technical ability sometimes comes to the fore to the detriment of purely melodic concerns.

Gioia's (1998) suggestion, that the instruments he mentions have characteristic properties affecting how they are played, falls into the trap of ascribing inherent qualities (qualia, in philosophical terms) to inanimate objects. There is nothing in the attributes of the vibraphone or the trumpet itself that allows for such a generalization, and Gioia appears to be considering the innate qualities of the instruments he mentions as separate from the performers who cause them to produce sound. In this sense, Gioia seems to be considering instruments as "pure" objects, not as part of an intimate and ongoing relationship (or network) between performers and their chosen instruments.

INSTRUMENTS AS PROSTHESES

DeNora (2000) examines the role of background music in a variety of everyday contexts, such as aerobics classes, neonatal units in hospitals, and the workplace in general. Such everyday situations are naturally quite different from the more formal settings of the concert hall or the recording studio. In the course of this discussion, she considers amplification systems as examples of "prosthetic" technologies, in so far as they enhance the capacities of the human voices:

> Prosthetic technologies are materials that extend what the body can do—for example, steam shovels, stilts, microscopes or amplification systems enhance and transform the capacities of arms, legs, eyes and voices. Through the creation and use of such technologies actors (bodies) are enabled and empowered, their capacities are enhanced. (p. 102)

DeNora (2000) considers how musical activity (whether through direct participation or listening) facilitates daily tasks in disparate contexts such as grass cutting in Ghana, weaving in the Hebrides, and the tradition of sea shanties, many of which are typified by the organizing principle of solo and chorus. This principle also underpins and animates such American musical practices as the work song, in which demanding physical tasks are accompanied by similar patterns of call and response.

Broadly speaking, DeNora (2000) is considering in this instance the ways in which music may be said to enhance everyday activity by linking physical responses to the varieties of music that accompany them. Her interests in this discussion may be seen as concerned with how people interact with music as consumers. For the sake of argument, extending the concept of prosthesis into musical activity itself may form a useful starting point for theorizing about the ways in which musicians negotiate acoustic (as well as social and political) space. It is suggested that in this instance musical instruments, conductors' batons, microphones, scores, and amplification systems may all be considered as prostheses, which line of argument places the emphasis on the creation and

---

[1] In jazz parlance, the term "horn" refers to blown instruments (trumpets, trombones, and saxophones) as opposed to its Western European art music usage as a shorthand for the French horn.

production of music as opposed to its consumption.

Eco (2000) distinguishes between three different types of prosthesis, categorized as substitutive, extensive, and magnifying. Substitutive and extensive prostheses are differentiated on the basis that the first category does "what the body used to do but for one accidental reason or another no longer does," examples of which include artificial limbs, walking sticks, eyeglasses, and hearing aids. His category of extensive prostheses, those "which extend the natural action of the body," includes such devices as megaphones, stilts, and magnifying glasses. He also conceives of a third category of magnifying prostheses such as levers, telescopes, and microscopes, those that "do something that our body had perhaps dreamed of doing but without ever succeeding" (p. 362). DeNora's (2000) view of background music as a prosthetic technology considers such music as extensive, in so far as it enhances human capacities in everyday circumstances.

Considering a musical instrument as prosthetic raises two related questions: into which of Eco's (2000) categories does it fall, and, perhaps more importantly, for what activity of the body does a musical instrument function prosthetically?

To answer the first question, one might suggest that instruments are not substitutive, in that they do not obviously seem to make up for something lost or missing, and, as tempting as it may be to construe musical instruments and their attendant technologies as magnifying (notwithstanding adolescent fantasies of stardom and the high volume levels of many rock concerts), they are perhaps best seen (as DeNora's concept of music itself suggests) as extensive. Musical instruments as extensive prostheses (including the voice) transform physical capabilities and enable musicians to communicate something significant about the human condition through musical performance. In any case, musical instruments are more than mere tools of the trade, as the music thereby created contains the positive attribute of enhancing the quality of everyday life.

As for the second question, the most immediate answer seems to be that instruments act as extensions of the activity of singing. If one were to imagine an alternative history of civilization in which the technology for inventing musical instruments had not developed, the only remaining musical resources for humankind to create music would be drumming and the human voice itself.

CONCLUSION

Latour's ambitious aim, that of restoring objects to equal partnership in the sociology of associations, seems to have definite implications for the philosophy of musical performance. Regarding musical instruments as actors views them as equal partners in networks of musical activity.

Viewing instruments as inert objects with inherent timbral or physical qualia seems to be Gioia's (1998) line of argument, and therefore he draws a clear distinction between musician and instrument, or subject and object, which ANT seems very concerned to problematize. DeNora (2000) emphasizes the place of music in everyday contexts, and considers it a vital means of enhancing routine physical activities. In her view, amplification systems enhance the capacity of the human voice to reach audiences, and so can be construed in Eco's (2000) terms as extensive prostheses, those that extend the natural action of the human body.

While the negative effects of physical injury through unnatural bodily activity suggest that musicians can be construed as a highly specialized class of athletes, subject to the risks inherent in any athletic activity, it is also true that instruments contribute to the positive and life-affirming purpose of musical practice. While it is true that musicians mould their bodies to accommodate their chosen instruments, it holds that this partnership works in the opposite direction, and that instruments are the secret actors in the musician's manifestation of identity in the course of performance.

ACKNOWLEDGEMENTS

IN MEMORIAM

This paper is written in memory of Jan Carel "John" Fourie (1937-2007).

REFERENCES

DeNora, T. (2000). *Music in everyday life*. Cambridge, England: Cambridge University Press.

Eco, U. (2000). *Kant and the platypus: Essays on Language and cognition* (A. McEwen, Trans). London: Vintage Books.

Flohr, J., & Hodges, D. (2006). Music and neuroscience. In R. Colwell (Ed.), *MENC handbook of musical cognition and development* (pp. 7-39). Oxford, England: Oxford University Press.

Gioia, T. (1998). *West coast jazz: Modern jazz in California 1945-1960*. Berkeley, CA: University of California Press.

Paull, B., & Harrison, C. (1997). *The athletic musician: A guide to playing without pain*. Lanham, MD: Scarecrow Press.

Music for Children and Young People: Intersections of Kabalevsky's Compositions and Practice

David Forrest
School of Education, RMIT
Melbourne, Australia
david.forrest@rmit.edu.au

ABSTRACT

This paper reports on ongoing research related to the music of Kabalevsky and, in particular, his music for children. This interdisciplinary study connects the work in education, pedagogy, practice of teaching, musicology and the philosophy of music. The paper commences with a presentation of the philosophical underpinnings of Kabalevsky's music, then a discussion of the collections of smaller works for piano as an introduction to the larger forms identified by Kabalevsky as Music for Children and Young People. These works form a bridge from the elementary experiences in learning music through to the performance of the concert repertoire.

KEYWORDS

Kabalevsky, piano, instrumental education, children.

INTRODUCTION

Under the conference theme of "Music at all ages," this paper focuses on the two complementary areas of "Music for children" and "Music for young people." The work is situated under the conference strands primarily of "Instrumental and Vocal Teaching and Learning," particularly "Music in Studios (Instrumental)," with a secondary strand of "Teaching, Learning and Enculturation" concerning teaching approaches. This paper focuses on the piano works published by Kabalevsky under the collective title of *Music for Children and Young People*. In particular, the paper will provide an overview of the larger works for children and young people.

This paper reports on ongoing research related to the music of Kabalevsky and, in particular, his music for children. The study is interdisciplinary in that it connects the work in education, pedagogy, practice of teaching, musicology and the philosophy of music. The paper commences with a presentation of the philosophical underpinnings of the music, then a discussion of the collections of smaller works for piano to introduce the larger forms identified by Kabalevsky as *Music for Children and Young People*.

PHILOSOPHY

Central to Kabalevsky's compositional and educational approach was the view that music could be heard, explored, discussed and understood under what he called the "three whales." His whales were the three basic forms of the song, the dance and the march. Much of his music can be seen through the lens of the three whales; and in his discussions, they provide a way of viewing larger works of music. He said they "the bridges along which we can enter the large world of music….Just cross these three little bridges to enter into the world of…music and see where these bridges lead on to" (Kabalevsky, 1965). He was careful to say that "despite the important and large part the song, dance and march play, music itself must not be limited to these three forms" (Kabalevsky, 1972, p. 104). He had alerted the reader to this much earlier in the book when he said:

> And of course, one who limits his acquaintance with music only to the song, dance and march, will be similar to a person who has slightly opened a splendid railing of a gate, leading into a wonderful fairytale garden, but not making a step further into it during all of one's life, and so not knowing what there is further on in this garden and why people, who have visited the depths of the garden, and others who are trying to enter it, talk about its wonders with such ecstasy and delight. This can be compared to leaving the theatre after the prologue of a play, closing a book after the first chapter. By not rising to the heights we do not develop. (Kabalevsky, 1972, p. 33)

He concluded the recorded *Talks* with a return to the question "What does music tell us?" He reiterated the large part that the song, the dance, and the march played in music and then said, "I wanted to show you that the song, dance and march are bridges upon which it is easy to enter into other spheres of music including opera, symphony, oratorio - to go into the whole rich musical world". (Kabalevsky, 1965)

PIANO MUSIC FOR CHILDREN AND YOUNG PEOPLE

Kabalevsky brought together his piano music for the young in the twelve-volume collection published under the title *Piano Music for Children and Young People*. This collection was published in Moscow by Sovetsky Kompozitor between 1971 and 1987 under the composer's supervision. This collection was assembled from his total published output for the piano spanning the period from 1927 to 1972.

As discussed in previous work (Forrest, 1996, 1999, 2004), so many of the smaller works were designed with a single intent. Aside from the overriding form of the song, dance or march, Kabalevsky built in a defined technical or musical element that was central to the piece and then pursued this as a secondary intent in later pieces. Within the tight (and often restricted) structures of the small work, Kabalevsky encapsulated the germ of the character and intent of the larger musical structures. These works provide an effective introduction to some of the standard (and expanded) forms in the repertoire including the rondo, variation, toccata, prelude and fugue, sonatina and concerto.

Across the works, we not only see the development of the structure, but we also see the expansion of the expectation and capabilities of the young pianist. As the works expand so does the duration and expectations placed on the capability of the pianist. They provide an extended experience in preparation and carriage of the larger concert works.

Kabalevsky was explicit in his application of the three whales within the collections of elementary piano music. The three collections include *Thirty Children's Pieces* Op. 27 (1938), *Twenty-Four Easy Pieces* Op. 39 (1943), and *Thirty-Five Easy Pieces* Op. 89 (1972). Within these pedagogical and musical miniatures, we see the use of the three whales not only in the titles and directions but also within the character of the music. Of the 89 pieces that comprise the three collections, only 10 pieces are either identified as a toccata or with a programmatic title that does not directly relate the song, dance or march.

In the 1971 Preface to Volume 8 of *Piano Music for Children and Young People,* Kabalevsky (1971) described the more difficult works as being "intended mainly for senior pupils of secondary music schools and for junior students of music colleges" (p. iii). He reinforced the view that in order to play the works "one must possess sufficient technical skill and, what is still more important, considerable artistic maturity" (Kabalevsky, 1971, p. iii).

Crossing the structural and developmental divide are the works that follow a programmatic or directive title that give a clear direction to the intent and character of the piece. It is not only within the individual pieces but also within the relationship of the pieces to the [comrades] within the set. Kabalevsky was careful in his choice of titles for his collections, as with the individual titles of pieces. The works include *From Pioneer Life* Op. 14 (1931), *Preludes and Fugues* Op. 61, *Spring Games and Dances* Op. 81 (1965), *In the Pioneer Camp* Op. 3/86 (1968), *Lyric Tunes* Op. 91 (1972), and *Six Pieces* Op. 88 (1971). While the pianist is informed by the title and performing directive, an overriding directive comes when there is a reflection on the relationship of the piece to the song, the dance and the march.

It is in the sets of variations and rondos that we see Kabalevsky extending the pianist from the single section structure that predominates in the elementary sets. The two easy sets: *Easy Variations* Op. 40 (1944), and *Easy Variations on Folk Themes* Op. 51 (1952) provide a line through to the technical and musically challenging *Variations on Folk Themes* Op. 87 (1966-1969). With each of the sets it is as though the pianist is playing consecutive sets of pieces from the elementary collections. The numerous sets of Variations follow the normal pattern of a theme and subsequent variations. The theme is either an existing folk-song or a familiar song that students would be acquainted with. The subsequent variations explore a range of tonal, harmonic, rhythmic and melodic developments. At all times an overriding structure can be perceived within the whole composition.

The trajectory of the progression of ideas/forms is evident in Kabalevsky's use of the rondo. Like the variations, the form of the rondo is clearly articulated, with the main theme and episodes well defined. The form of the rondo is introduced within the elementary sets by name (Op. 27 No. 11) and is expanded in the *Four Rondos* Op. 60 (1958), *Three Rondos from the Opera "Colas Breugnon"* Op. 30 (1969), and *Recitative and Rondo* Op. 84 (1967). The form is further expanded in the virtuoso *Rondo* in A minor Op. 59 (1959) written for the first International Piano Competition in Moscow. In the Op. 30 and Op. 60 collections, the three genres are clearly evident from the titles. In the *Three Rondos from the opera "Colas Breugnon",* Kabalevsky uses each of the three genres as the basis of the separate rondos. The three Op. 30 rondos are Grape-Gatherer's Song, Folk Dance, and March. The four Op. 60 rondos

again use the song, dance and march with the addition of the toccata.

In Kabalevsky's use of the framework of the Prelude can be seen a progression from the simple to the complex employment of the form. By its very nature, the prelude provides a vast array of structural and musical flexibility. The progression from the little prelude Op. 39 No. 19 through to the *Prelude* Op. 1, and the challenging sets of preludes *Four Preludes* Op. 5, *Four Preludes* Op. 20, to the *Twenty-Four Preludes* Op. 38. The six *Preludes and Fugues* Op. 61 (1959) provide a programmatic introduction to the structure of the prelude/toccata and fugue. The programmatic titles include: A Summer Morning on the Lawn, Becoming a Young Pioneer, An Evening Song Beyond the River, At the Young Pioneer Camp, The Story of a Hero, and A Feast of Labour. The programs and titles are not always included in some editions of the work.

The *Two Sonatinas* Op. 13 (1930, 1933) remain some of Kabalevsky's most recognised and performed works. They bridge the divide between the music for young people and the preparation for concert performance and repertoire. The sonatina was most developed of the forms Kabalevsky employed for young pianists. The composer provides a glimpse of his use of the form in the single movement Sonatina Op. 27 No. 17. Both Op. 13 works are in three movements and prepare the young pianist for the carriage of an extended, multi-movement work. They provide a clear insight into the composer's use of sonata form, and act as an introduction to his explorations of sonata form in *Sonata No. 1* Op. 6 (1927), *Sonata No. 2* Op. 45 (1945), and *Sonata No. 3* Op. 46 (1946).

The final work within the *Music for Children and Young People* is the *Piano Concerto No. 3 "Youth"* in D Op. 50 (1952). This works is the third of his "youth" concertos written at this time: *Violin Concerto in C major* Op. 48 and *Cello Concerto No.1* in G minor Op. 49. The third concerto along with the *Rhapsody on the theme of the song "School Years"* for piano and orchestra Op. 75 (1963), and the *Piano Concerto "Prague"* Op. 99 (1978) provide significant grounding to lead his earlier explorations of the genre: *Piano Concerto No. 1* Op. 9, and *Piano Concerto No. 2* Op. 23, as well as other works in the repertoire.

CONCLUSION

The piano works provide both an invitation and facility for the young pianist to be introduced, prepared and ready to approach the larger forms within the repertoire. The young pianist is enabled and empowered to venture into the concert works.

Within the music for children Kabalevsky was aware that, as a composer, he not only had a musical role but an educative one as well. It was his ability to combine the two that resulted in the collections of music for young people. As an educator, he was aware that music theory would have to be introduced to students. On the introduction of music theory and rudiments, Kabalevsky (1988) stated that it "should not be introduced until the children have had experience in listening to music and performing it" (p. 34). He was of the belief that it should not be introduced until it was necessary and could be applied. Throughout his compositions there is the gradual introduction of musical knowledge and it is as if each piece in a collection builds on the ones that precede it. As with his three whales, he provides the young pianist with bridges to move from the pedagogical character pieces through to the concert repertoire.

REFERENCES

Forrest, D. (1996). *The educational theory of Dmitri Kabalevsky in relation to his piano music for children.* Unpublished doctoral dissertation, The University of Melbourne.

Forrest, D. (1999). The development of skills and artistic potential in children. In M. Barrett, G. McPherson, & R. Smith (Eds.), *Children and music: Developmental perspectives* (pp. 339-345). Launceston: Uniprint.

Forrest, D. (2004). Kabalevsky's sound worlds. In A. Giráldez (Ed.), *Sound worlds discover proceedings 2004.* Madrid: Enclava Creativa Ediciones.

Kabalevsky, D.B. (1965). *O cem govorit muzyka* [*What Music Says*] [Six gramophone records] (L. Colwall, Trans. 1993). Moscow: Melodiya.

Kabalevsky, D.B. (1971). Spring Games and Dances Op. 81, Recitative and Rondo Op. 84, Lyric Tunes Op. 91. *Piano Music for Children and Young People.* (Vol. 8). Moscow: Sovetsky Kompozitor.

Kabalevsky, D.B. (1972). *Pro treh kitov i pro mnogoe drugoe* [*A Story of Three Whales and Many Other Things*] (L. Cowall, Trans.). Moscow: Detskayar Literatura.

Kabalevsky, D. (1988). *Music and education: A composer writes about musical education.* London: J. Kingsley in association with UNESCO.

Towards a Rationale for a Scholarly Practicum for Jazz Performance Majors: A Collaborative Autoethnography

Carol Frierson-Campbell
Music Dept., William Paterson University,
Wayne, NJ, USA
FriersoncampbellC@wpunj.edu

Timothy U. Newman
Music Dept., William Paterson University,
Wayne, NJ, USA

ABSTRACT

This paper represents an autoethnographic approach to interrogating the value of scholarship in the Master of Music in Jazz Studies. Following Elliott's (1995) call for systematic inquiry into the nature of music education and grounded in Schön's (1983) definition of practicum, this article explores the relationship between scholarship and musicianship. The aim of the ongoing study is to examine the individual and collective experiences and beliefs that guide the authors' approach to teaching the practice of music scholarship; this particular article focuses on their own perspectives of the meaning and value of scholarship for jazz performance majors. The authors, a jazz scholar and a music education scholar, use writing as their method of inquiry (Richardson, 2000) and construct dialogues from conversations, email messages, and personal reflections in the manner suggested by Ellis (2004). This autoethnographic inquiry was prompted by a lack of a clear rationale—both inside and outside the music education literature—for the role of master's level scholarship in music performance programs. It uncovers and unravels the authors' beliefs that support and justify their teaching practice. Noted are the cultural changes that a student makes between practicing music and practicing scholarship (Labaree, 2003). Included is discourse that questions the value of a music research practice for a performing jazz musician. A difference in the authors' perspectives on the relationship between scholarship and musicianship is revealed. Fine distinctions are made that conclude that formal musical knowledge may not be an essential part of musicianship but can significantly enhance it. The study confirms the deep connection between the authors' personal values and their practice and teaching of scholarship. They realized how their hyphenated identities (as performer-scholar and as musician-educator-scholar) informed their personal philosophies that in turn informed their methodology and teaching practice. One implication for music educators is that there is great value in knowing yourself and your colleagues. Additionally, the lack of a clear global rationale for a master's degree program in music performance that includes the development of a scholarly practice leaves a philosophical and theoretical void that begs serious systematic thought on the part of the profession. The authors' discourse is ongoing; they plan to continue the study by exploring their students' perspectives, and the intersection of these perspectives with their own beliefs and realities.

KEYWORDS

autoethnography, David J. Elliott, formal musical knowledge, jazz education, master's degree curriculum, musicianship, music scholarship.

INTRODUCTION

In the United States, the master's degree in music provides many music students with an introduction to life as a professional musician. Scholarship—whether in an Introduction to Research course or a thesis requirement—often plays a significant part in master's degree requirements. But why is scholarship a required part of the master's degree? And what is its value, particularly for jazz performance majors?

This paper represents our efforts to answer these questions in the context of the Master of Music in Jazz Studies at our university. Our roles (research courses taught by Carol and jazz courses taught by Tim) intersect in the master's thesis, where Tim provides guidance on content while Carol responds to issues of structure and clarity. Through our collective electronic responses to student work and occasional meetings to clarify those responses, we have come to realize that while the value of the thesis is not always clear to our students, we both believe it is important to teach master's level jazz performance majors to do the work of scholars. One of these meetings precipitated the study on which this paper is based.

This study (which is ongoing) has prompted us to examine the individual and collective experiences and beliefs that guide our approach to teaching the practice of music scholarship. This particular paper is about our own perspectives of the meaning and value of scholarship for jazz performance majors. Our search is prompted by Elliott's (1995) claim that "determining the nature of music education requires systematic thinking" (p. 4), and his questions: "[I]f music education is a 'good thing,' who and what is it good for? And what exactly are the 'goods'?" (p. 4).

We have chosen writing as our *method of inquiry* (Richardson, 2000). Like Richardson, we consider writing to be "a way of finding out about yourself and your topic . . . not just a mopping-up activity at the end of a research project" (p. 923). Our specific representational method is *autoethnography*, "an autobiographical genre of writing and research that displays multiple layers of consciousness, connecting the personal to the cultural (Ellis & Bochner, 2000, p. 739). Our data were collected from conversations, email messages, and personal reflections (journals and responses to readings). The exchanges that follow represent these ethnographic details in the manner suggested by Ellis (2004).

Prologue

Tim turns the corner and walks down the dimly lit cinderblock hallway past the practice rooms just as Carol opens her office door.

Carol speaks as he walks by: *Hey, Tim!*

Tim turns. *"Oh, Hi, Carol. How's it going?"*

"Pretty good," answers Carol, *"but the end of the semester's coming, and I'm 'up to here' (waves right hand over head, indicating drowning) in theses—jazz theses—if you know what I mean."*

Tim laughs. *"Me too—trying to strike a balance between giving our students enough information and letting them find their own way."*

Carol nods and answers: *"I understand completely. By the way, I've been reading the comments you send your advisees about their drafts, and I think between the two of us we're helping students write some really good papers."*

Tim nods his agreement. *"I think some of them have the potential to make a real contribution to jazz scholarship. But what's most interesting to me is I don't think that they could have done this work as well if they weren't players that understood the music first from the inside."*

RATIONALES FOR MASTER'S LEVEL SCHOLARSHIP IN MUSIC

According to the National Association of Schools of Music (2006), decisions about the "intent, content, methodology, and product" of U.S. graduate degree programs "shape the ways that creativity, inquiry, and investigation" will teach students to do the work of musicians (p. 113). When the M.M. degree in Jazz Performance was created at our university, the music department chair contended that "a masters isn't just about learning to play 'Giant Steps' that much faster than a B.M. student, it's about the history and background that went into that, all of the cultural connections" (Demsey, 2007). While our departmental rationale is clear, the literature outside music education contains few descriptions of or rationales for teaching master's level music scholarship beyond NASM's policy document.

Our reading of the music education literature confirms that clarification for this question is needed. For instance, Dorfman and Lipscomb (2005) suggest that for graduate music education students, "applied instrument and voice studies, conducting, and pedagogical studies . . . hold a more clearly defined role than does the research component" (¶1). Results of their survey of summer graduate students from high-level music education programs indicate that even when students value scholarly learning in their degrees, they may "view research as a peripheral element of their graduate education" rather than one that will impact their practice (Results ¶6). Madsen (2003) suggests that one way to help students bridge that gap is to establish and maintain an active research environment (p. 73). Madsen seems, however, to discount scholarship for master's students outside music education, suggesting that "while any graduate degree program ought to include enough research expertise for every student to be able to read and assimilate published research, the masters program does not need to include a final research product more sophisticated than the standard 12-15 page topical paper with appropriate references" (p. 73).

For practicing teachers, becoming an educational researcher often involves a cultural change "from normative to analytical, from personal to intellectual, from the particular to the universal, and from the experiential to the theoretical" (Labaree, 2003, ¶27). This cultural clash mirrors the experiences we perceive from many of our students who aspire to be practicing musicians. The way to help students adapt, argues Labaree, is to create programs that are "bicultural" (¶28), where both the analytical and normative are honored, and students' experience is one "of adding a new perspective to their cultural repertoire rather than abandoning one in favor of the other" (¶40). We support and have been

working to create such a response, yet the lack of a clear rationale for such a program leaves a philosophical and theoretical void that begs serious systematic thought on the part of the profession.

Given the lack of a clear rationale for scholarship as part of the master degree in music, we found it crucial to look to our own beliefs to justify our teaching practice. Our systematic inquiry provided interesting details about our individual perspectives of the relationship between scholarship and musicianship. These perspectives were uncovered during a series of conversations about scholarly practice that was prompted by Carol's reading of Jensen-Hole's (2005) study of a collegiate vocal jazz ensemble.

Scene One: Jazz Scholarship as a Practicum

Carol leads: *"I think our program serves as a practicum for scholarship."*

"What do you mean by practicum?" asks Tim.

"Well," says Carol, *"Catherine Jensen-Hole writes about how vocal ensembles exemplify Schön's (1983) definition of* practicum *as a* 'setting designed for the task of learning a practice,' *which* 'provide[s] students a venue to simulate and practice real-world projects under supervision' (p. 43). *She uses Elliott's (1995) forms of musicianship—formal, informal, impressionistic, and supervisory—as the philosophical grounding for her study. Isn't developing research as a practice (something students* do *as opposed to something students* read about*) one of our goals? The popular view of research is that it is the* opposite *of practice, but in fact it has its* own *practice—and that's what we try to develop in our students. It's not just about reading books and writing papers; eventually they're having conversations in the hallways with their professors and colleagues, and they see us doing the same thing. It's Elliott's discussion of* informal *musical knowledge that seems to come closest to what I think we do. Take a look!"*

Tim reads:

. . . informal musical knowledge . . . is distinctive in being closely tied to learning and working in the local conditions of a practice. Informal musical knowledge is situated knowledge: It is knowledge that arises and develops chiefly from musical problem finding and musical problem solving in a genuine musical context, or a close approximation of a real musical practice. (Elliott, 1995, p. 65)

"You see?" Carol says. *"If we replace* music *with* music scholarship*, that describes what we're* trying to do. We teach students to solve *real musical problems* by engaging in scholarly inquiry. Of course, this involves formal music knowledge, which can certainly be experienced separately from other kinds of knowledge. But that's not what we're* trying *to do. We're trying to have students learn scholarship by* doing it, *the same way we have them learn musicianship by* playing music.*"*

"So," Tim says, *"you're saying that we're trying to develop in our students a situated music research practice with the same forms of knowledge that Elliott says are in musicianship."*

"Exactly." Says Carol.

Tim continues: *"So research projects are real-world projects, in the real world of academia—we are teaching students the skills needed to be academics, and this is just as important as teaching them to be musicians."*

"Wait a minute!" Carol says—*"Elliott says formal knowledge is* part of *musicianship."*

Tim shakes his head: *"I can't agree with that. I do think that the opposite is true—that musicianship contributes to scholarship. Lewis Porter (1998) has said that ideally a jazz scholar should be a player (p. 204), and David Ake (2002) not only writes that a scholar with musical know-how brings a different perspective to scholarship (p. 4), but also very successfully embodies this himself.*

"Okay," says Carol, *"I'll go along with that."*

Tim continues: *"But, I don't know if I think it works the other way around—that scholarship contributes to musicianship. For example I'm not sure Sam McCoy's (2006) study of Max Roach gave him a competitive edge in the New York scene. There are plenty of jazz musicians that conduct their own informal research—reading biographies and autobiographies, some histories, of course interviews and transcriptions of solos. And there are the stories that get passed around on the bus . . . If I hear a story about Coltrane that's inspiring and I think about that every day when I pick up the horn, that's definitely an influence on musicianship. Is what we're doing providing them with the same sort of meaning? Maybe the knowledge they get from this sort of research does inform their playing in an indirect way, and with the case of transcriptions more directly, perhaps. But I'm not sure that there is any direct connection between this academic type of knowledge and musicianship for a jazz musician—most of musicianship is learned other ways."*

Carol thumbs hastily through the book in her hands. *"Let's see . . . formal musical knowledge . .*

. Here it is! According to Elliott (1995), 'verbal concepts about music history, music theory, and vocal and instrumental performance practices can influence, guide, shape, and refine a learner's musical thinking in-action'" (p. 61).

Tim continues where Carol leaves off. *"But look what else it says:* 'By itself, however, formal musical knowledge is inert and unmusical. It must be converted into procedural knowing-in-action to achieve its potential. Accordingly, verbal concepts about musical pieces and procedures ought to be viewed as nothing more or less than resource materials for improving the reliability, portability, accuracy, authenticity, sensitivity, and expressiveness of musical thinking in action' (Elliott, 1995, p. 61)."

"Wow!" Carol stops to think. *I guess the lens I use to view Elliott's ideas has changed! I underlined this quote as a school band director who was trying to convince other music teachers to focus more on active music making and less on procedural information about music, because it made the point that music education should be more about making music—more about* 'knowing how' *and less about* 'knowing that.' *But now I'm a professor who loves to teach students to research and write about music, and I think the argument should also work in reverse. I'm having a difficult time agreeing that unless students choose to study a topic that relates directly to performing (jazz) music, their studies don't inform musicianship."*

Whew!" Tim exclaims. *"We've posed more questions here than we have answered! Let's take another look at Elliott (1995), see what other scholars say, and meet again next week.*

Scene Two: Clarification

A few days later Tim and Carol meet again:

"I think that we both have a point." Carol says. *"Elliott (1995) says formal knowledge is* 'not a necessary prerequisite or a sufficient corequisite for achieving competent, proficient, or expert levels of musicianship' (p. 62), *and that when it does enter into the picture it ought to be* 'filtered into the teaching-learning situation parenthetically and contextually' (p. 61). *So you are right— according to Elliott, formal knowledge is not essential in improving musicianship.*

"Okay," Tim says, *'But, you are right too, since writing and speaking can clarify thinking, which informs doing, in this case the making of music (Elliott, p. 62).*

"Exactly" says Carol, *"Formal knowledge may not be required for musicianship, but it can be a significant contributor to musicianship."*

Tim smiles. *"Well I'm glad we made this distinction; it seems important in justifying why we do what we do."*

CONCLUSIONS AND IMPLICATIONS FOR MUSIC EDUCATION

Our work confirms the deep connection between our personal values and the practice and teaching of scholarship. The collaborative practice of writing this paper helped us to make explicit the implicit beliefs that guide our work as teachers. It also served as a model for scholarly practice in music, an important part of our Master of Music in Jazz Studies, and modeled this practice for our students. We are aware that opportunities for this kind of exploration among colleagues are rare; too often, institutional duties and teaching loads substitute for intellectual discourse. This is one implication for music education—there is value in knowing yourself and your colleagues.

We were somewhat surprised that so many of our ideas revolved around issues of musicianship and scholarship. The autoethnographic process helped us to realize how our "hyphenated identities" (Tim as performer-scholar and Carol as musician-educator-scholar) inform our beliefs and practices in both areas. Education scholars in and out of music seem to be aware of the cultural differences between scholars and practitioners, but we did not find evidence of this awareness in other musical fields. We agree with Labaree (2003): "If you are going to restrict student liberty, it has to be for very good reasons" (¶31). If the demands of the thesis keep students out of the practice room, its values must be clearly understood. What remains is for us to explore our students' perspectives of this reality.

Our conversation about the relationship between musicianship and scholarship continues. We agree that the practice of scholarship gives students a way other than performance to develop their musical thinking. We diverge around this question: Does formal knowledge have to be expressed through performance to be part of musicianship?

REFERENCES

Ake, D. (2002) *Jazz cultures.* Berkeley, CA: University of California Press.

Demsey, D. (2007). Email to authors, 6 October, 2007.

Dorfman, J. & Lipscomb. S. D. (2005). Graduate music students' attitudes toward research. *Journal of Music Teacher Education (Online), 15* (1). Retrieved from www.wilsonweb.com on August 1, 2007.

Elliott, D. J. (1995). *Music matters: A new philosophy of music education.* New York: Oxford University Press.

Ellis, C. (2004). *The ethnographic I: A methodological novel about autoethnography.* Walnut Creek, CA: Altamira Press.

Ellis, C. & Bochner, A. P. (2000). Autoethnography, personal narrative, reflexivity: Researcher as subject. In N. K. Denzin & Y. S. Lincoln (Eds.), *Handbook of qualitative research* (pp. 733-768). Thousand Oaks, CA: Sage.

Jensen-Hole, C. (2005). *Experiencing the interdependent nature of musicianship and educatorship as defined by David J. Elliott in the context of the collegiate level vocal jazz ensemble.* Unpublished doctoral dissertation, University of North Texas. Retrieved fromhttp://www.unt.edu/etd/all/August2005/Open/Jensen-hole_catherine_mary/index.htm on May 18, 2007.

Labaree, D. F. (2003). The peculiar problems of preparing educational researchers. *Educational Researcher, 32*(4): 13 - 22.

Madsen, C. K. (2003). Instruction and supervision of graduate students in music education. *Research Studies in Music Education, 21*, 72-79.

McCoy, S. (2006). *Max Roach and the development of modern jazz drumming*. Unpublished master's thesis, William Paterson University of New Jersey.

National Association of Schools of Music. (2006). *Handbook: 2007-2008.* Reston, VA: Author. Retrieved from http://nasm.arts-accredit.org on December 14, 2006.

Porter, L. (1988). Some problems in jazz research. *Black Music Research Journal, 8*(2), 195-206.

Richardson, L. (2000). Writing: A method of inquiry. In N. K. Denzin & Y. S. Lincoln (Eds.), *Handbook of Qualitative Research* (2nd ed.). (pp. 923-948). Thousand Oaks, CA: Sage.

Musical Topologies in SOUND=SPACE

Rolf Gehlhaar
Coventry School of Art and Design,
Coventry University.
Coventry, Warwickshire, UK.

Luis Miguel Girão
Artshare, Lda.
Aveiro, Portugal.
luis.miguel.girao@artshare.com.pt

Paulo Maria Rodrigues
Casa da Música
Porto, Portugal.
Ana Paula Almeida
Casa da Música
Porto, Portugal.
Universidade Nova de Lisboa, Portugal
CESEM, FCSH

ABSTRACT

This paper presents the concept of "musical topologies" and its applications in the real-time creation of music as well as its potential contribution to music education, with a particular focus on people with special needs. This concept was originated in 1984 by Rolf Gehlhaar in his SOUND=SPACE, an electronic musical "instrument" that is "played" – usually by several persons at the same time - by moving around in an empty space surveyed by an ultrasonic echolocation system that very accurately measures the positions and movement of people within that space.

This concept of musical topology is a unique outcome of the application of technology to the context of musical creation. It is not possible or even conceivable without the specific technology applied. Originally SOUND=SPACE aimed to introduce the ideas of participatory and non-gestural music, to redefine the role of the composer and to integrate the audience as performers.

We describe how SOUND=SPACE, as a result of becoming available to disabled users, evolved from being simply a participatory performance environment into a creative resource and music educational tool, integrating music and learning for all. We also describe the work that developed at Casa da Música - "Ao Alcance de Todos" – and recent workshops with Ana Paula Almeida.

Rolf Gehlhaar and Luis Miguel Girao are currently developing a new universal interactive environment - based upon the lessons learnt from SOUND=SPACE - which integrates advanced multi-user interaction with audiovisual feedback, gestural interfaces producing non-gestural music and the possibilities for quasi-linguistic engagement resulting in tools for real-time, collaborative creation.

From our experience, often the process of non-formal learning is the most appropriate and efficient pedagogical means to introduce new ideas and new opportunities, such as the development of a "musical" identity. The development of such creative resources expands the palette available for the creation of situations in which non-formal learning can take place.

KEYWORDS

musical topology; multi-user interactivity; participatory creativity; creative resource for special needs; non-formal learning;

CONCEPT

A Musical Topology results from the analysis and processing of information gathered about the movement of a body, or several bodies, in a sensorised space. This information, fed as control variables to a computer executing compositional algorithms and, via some digital synthesis routines, produces sounds. Thus, the audience becomes the performers.

CLASSIFICATION

Generally speaking, these topologies may be "passive," "active," or a hybrid of the two. An example of a passive topology would be the simple triggering of a sound (or a complex of sounds) with a specified duration(s), by a person stepping into that particular area of the space to which this sound has been assigned. The effect here is somewhat like walking or moving some part of your body across imaginary keyboards that span the space. The "instrument" is more or less deterministic, playing only then when someone triggers it and playing only those sounds that have been "mapped" onto the space by the program. Any sound that can be synthesized or sampled can be used. Due to the fact that each one of the "keyboards" can be structured either independently or assigned to a group of keyboards in a specific region of the space, each with different numbers of pitches, durations and sounds assigned to the "keys," there is an almost infinite number of possible versions of this topology.

An active topology, in contrast, would consist of an algorithmic composition being calculated in real time and "performed" by the computer, but

under the influence of the presence and activity (amount of movement) of persons in the space. In this case, successive measurements of position within several independent zones are converted into control parameters ("levels of activity") of the "composing" algorithm. The effect here is like conducting or animating an "ensemble" of musicians through movement within the space: usually, the greater the level of activity in the space, the more animated and complex the music becomes. The active topology is a true real-time compositional algorithm, employing interlinked chains of probability matrices, and can be programmed as well to produce many recognizable, generically different styles of music.

The hybrid topology combines both of the above into a space that reacts not only to movement (in a non-deterministic or non-linear fashion) but also to position. The effect here could be, for example, like controlling the tempo or direction of a musical flow (a sequence of sounds) by moving about the space and, at the same time, triggering specific events (e.g., changes in timbre, changes in the number of elements that go to make up the musical flow, etc.) by stepping into specific places.

This classification is the result of the work developed by the composer Rolf Gehlhaar with SOUND=SPACE during the 1980s.

SOUND=SPACE

SOUND=SPACE is an electronic musical "instrument" that is "played" – usually several persons at the same time - by moving around in an empty space surveyed by an ultrasonic echolocation system that very accurately measures the positions and movement of people within that space. This system sends the measurements to a computer programmed to convert them into sounds via a synthesizer and/or sampler (or lately, a signal processor again). Normally the space used is square, measuring anywhere from 6m x 6m up to 10m x 10m, providing enough space for 8-15 people simultaneously. The ultrasonic ranging units are set up along two contiguous sides looking inwards across the space to the other side, thus creating a "grid" of measurements.
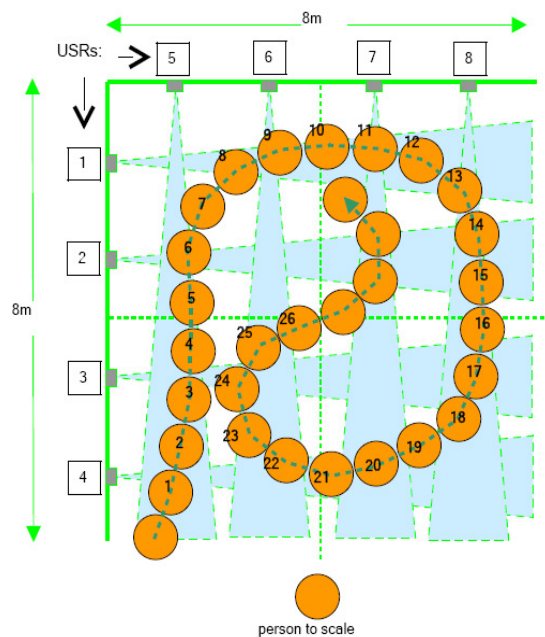

Figure 1. Classical SOUND=SPACE set-up.

The first SOUND=SPACE, developed with Philippe Prevot at LIMCA in Auch, France, was installed for 4 months in "Les Immateriaux" at the Centre Pompidou, Paris in 1985, later in 1986 moved permanently to the newly finished Musee de la Science et Technologie, La Villette, Paris. This first system employed a PDP-11 midi-computer platform and a 128-voice signal processor not unlike the then already famous 4C signal processor developed by Pepino di Giugno and colleagues at IRCAM. A second system was created by LIMCA; it was used for touring, for projects with dancers, musicians and installations.

Rolf Gehlhaar developed SOUND=SPACE as a result of two interests. Firstly, in 1976 he began searching for ways to make electronic music "performable," i.e., to move away from the then current concert format of simply playing back tapes, with no performers to watch, towards an environment in which the audience could be more involved. Secondly, as a result of the computer aided composition algorithms he was developing 1980-83, he had the idea to try to develop a way that an audience could influence a computer running these compositional algorithms in real time.

During a SOUND=SPACE installation at the Gulbenkian Foundation in Lisbon in 1986 he happened to discover that the Foundation also operates/supports several schools for disabled children. He suggested to the Director that they bring some of these children to the installation. This was a complete success and marked the beginning of his intensive involvement with SOUND=SPACE in the world of disability. His

vision of the future was changed by this experience: he came to understand that technology – and the computer - no longer allows us simply to make art for a public; it demands that we create opportunities for the public to make art. It is no longer about handing out finished products to a well-behaved audience that acquiesces, sits still and listens, but about creating situations that encourage an active, creative response, common to all humans, able or disabled.

Only a few months later he decided to redesign the entire sensor system and software and use another platform upon which to run it, all with the aim of making it easier to transport and install, and to tailor the interactive aspects – the "musical topologies" – more towards the highly varied skill sets of disabled users.

SOUND=SPACE APPLICATION IN CREATIVE WORKSHOPS WITH SPECIAL NEEDS GROUPS

SOUND=SPACE is a complex, sophisticated multi-functional, multi-user system; but its environment is uncomplicated, friendly and not intimidating. It consists simply of a large empty space which, when invaded, responds immediately with sound. No expertise is required in order to create these sounds and musical sequences, and they are generally exciting, engaging and pleasant. During the past 20 years of running workshops, sometimes quite intensively, Rolf Gehlhaar developed many different versions of the topologies, each with its own quite characteristic mood and nature - calming, exciting, sustained, rhythmical, percussive, ethereal, earthy, lyrical, textual, physical, abstract, recognizable, strange, and so forth. It is possible, within a workshop, to move rapidly from one particular mood to another, in order, with few words spoken, to encourage participation, to support the mood and activity of the moment, to focus the attention or to shift the concentration of the participants, to calm them down when they get too excited.

In the space, one can do nothing wrong, only better. The structure of the topologies is such that more or less random or chaotic movement by a group of people in the space is transformed into a musical flow that generally sounds elegant, planned and structured. This in turn causes the users to reflect upon their movements, leading to increased planning and structuring – in short choreographing.

Since the beginning, generally speaking, Rolf Gehlhaar has worked mainly with 3 different types of special needs groups: 1) regular daily clients of community centres for the disabled, most of whom live at home, 2) severely disabled students resident at special schools and 3) moderately disabled children (including visually impaired), who live at home and are cared for by their parents but enjoy most of the common freedoms such as going to school, playing sports, etc.

For a simple example, one of the techniques employed is to give each of the participants a small piece of paper with a "map" of the space. Each has a different, simple "choreography" on it, as in the three examples below:
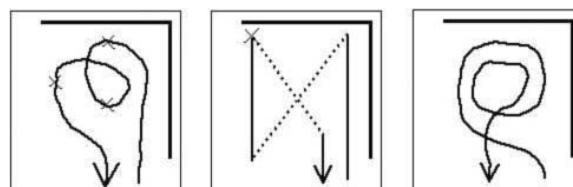

Figure 2. Three examples of maps.

The x's indicate that they are to remain standing in that spot for a while; the dotted line indicates that they are to move very slowly.

THE INSTANCE OF "AO ALCANCE DE TODOS".

Luis Miguel Girão has recently run a number of SOUND=SPACE workshops at Casa da Música, in Porto, Portugal. These workshops were part of an event named "Ao Alcance de Todos" ("Accessible to Everyone"), an initiative of the Director of the Educational Service of that institution, Paulo Maria Rodrigues.

The system was set-up in a public space, and participants were mainly sufferers of cerebral palsy, educators and music students. The spatial circumstances also allowed the interaction with passers-by that became interested in participating. This demonstrates that SOUND=SPACE is also – and essentially - a social environment; its interactivity is not limited to the interaction between person and "instrument" but also, and perhaps more importantly, includes the interaction between person and person (disabled or non-disabled) while "playing" in the environment. In this specific case, it became evident that non-disabled people had much to learn from the disabled concerning awareness and sensitivity to a musical environment.

It is important to understand SOUND=SPACE not only as an interface that enables musical expression with no special requirement of skills but also as a music educational tool. Some techniques of progressive exploration of the instrument reveal basic principles of music playing such as: sound/silence, musical phrase and musical dialogue (question and answer). A deeper

approach may include the learning of harmony and rhythm.

Since moving in space is the key to the playing of this instrument, playing in it users improve their perception of space, and, consequently their movement skills, especially, if the kind of techniques referred to above are employed, where accuracy is required in order to produce an intentional (musical) gesture.

It is here that SOUND=SPACE reveals its universality: it is an instrument that allows musical expression with no special skills at the same time that it promotes the improvement or development of new skills. It is also here that the origin for new developments resides.

CURRENT DEVELOPMENTS

The Casa da Música, Porto, is currently hosting a long series of SOUND=SPACE workshops for both disabled and non-disabled children, carried out by Ana Paula Almeida. Her main interest is to study the positive contribution of "free" movement to the perception of musical information and appreciation of sound, as well as its contribution to the creation of a sense of "musical identity." Often the teaching of music in schools does not involve free movement, i.e., movement not gesturally related to the sounds produced. In these workshops, she will concentrate upon the following process: how free movement may lead to interesting sounds and an interest in them, and how this may lead to a desire to structure movement (to choreograph) that results in planned sound sequences. The information gathered during these workshops will form the investigative basis of her PhD.

FURTHER DEVELOPMENTS

SOUND=SPACE is an adaptive creative environment that is meant to be manipulated, not mastered; it is an interactive environment that is meant to be experienced, and, if time and skills permit, to be explored and controlled.

Therefore, Rolf Gehlhaar and Luis Miguel Girão are developing new systems that explore further the concept of the "musical topology" and ideas such as advanced multi-user interaction involving audiovisual feedback, gestural interfaces that produce non-gestural music, quasi-linguistic engagement and real-time composition tools.

"When can we come again?" is a constant question at the end of every SOUND=SPACE workshop. It is this, which motivates us to develop improved systems that are inexpensive and easier to transport, install and operate. The installation of such a system in networks of community arts centres – as represented by the Educational Service of Casa da Música, in Porto, Portugal - is essential to the meeting of both our aims and the larger cultural-political aims of public cultural institutions.

REFERENCES

Sparacino, F., Davenport, G., and Pentland, A. (2000). Media in Performance: Interactive spaces for dance, theatre, and museum exhibits, *IBM Systems Journal, 39*, (3-4), 479-510

Gehlhaar, R. (2007). *Sound as object.*- DLitt, Coventry University, UK, 2007.

Gehlhaar, R. (1992). SOUND=SPACE. *Contemporary Music Review*, Harwood Academic Publishers, *6* (1), 59-72.

Luis Miguel Girão, L. M. (2007). *A series of audiovisual studies for bodies in a sensory space* - MA Thesis, Coventry University, UK, 2007.

A. Brooks, B. Eaglestone, P. Ellis, R. Gehlhaar, L.M. Girão, W. Magee, E. Miranda, E. Petersson, P. Rodrigues. (2007). Artabilitation ICMC panel paper Denmark 2007: Non-formal Rehabilitation via Immersive Interactive Music Environments, ICMC2007 proceedings, Denmark, 2007.

R. Gehlhaar, http://undeadarmy.org/gehlhaar/doc/resfelr.doc, last acess (1-11-2007).

Dalcroze Eurhythmics in the Training of Professional Musicians

Karin Greenhead
Royal Northern College of Music
Manchester, UK;
Karin @themovementofmusic.com

ABSTRACT

The background of this paper lies in the experience and observations of the author and other experienced tutors and coaches during many years of working with undergraduate and post-graduate music students who aspire to a performing career. The author notes the great breadth of work in which musicians may be involved today and also that, while selection procedures commonly in use in conservatories and other professional training courses do not identify problems with core skills necessary to successful musical performance, conventional training frequently fails to resolve them when they become evident.

The aim of the paper is to observe that problems with core skills and knowledge can be identified and effectively resolved during appropriately taught courses in all three of the practical branches of the tripartite method called Dalcroze Eurhythmics especially if these are also combined with theoretical and pedagogical studies and Dynamic Rehearsal techniques. Such a training would provide students with a complete portfolio of knowledge, resources, practice and, "ways of doing" with which one could sustain a wide variety of musical careers from performing and teaching to cross-disciplinary work and therapy.

The author lists common musical and extra-musical problems encountered in students and young professionals during 30 years of experience. The range runs from problems with stability of tempo and inner pitch hearing through poor awareness and use of the physical self, co-ordination, adaptability, the sense of line and phrase to poor ensemble skills, performance anxiety, the loss of desire to play. Researching available papers in contemporary neuroscience, the author finds confirmation of the plasticity of the brain in response to sensory input that supports the Dalcroze approach and methods devised to develop the musical imagination and conviction and accuracy in performance reported by practitioners and observers on multiple occasions.

These skills of musical competence, combined with individual creativity and freedom and the performance, social, and ensemble skills much sought after by educationalists and psychologists and supported by modern educational philosophy and current scientific research, should provide confidence in the integration of a Dalcroze programme into professional training. The author observes, however, that there are issues concerning the implementation of such a programme, not least the shortage of suitable teachers. She highlights additional issues concerning the training of teachers of this method at the most advanced level and problems of style, including the emphasis on a mechanistic approach to rhythmic training and the tendency to aim at the sense of pleasure in the lesson rather than rigour in training.

The author concludes that an appropriate and full Dalcroze programme would be both effective and economical as part or even as foundation of a professional training in music as it addresses so many aspects of musicianship and performance simultaneously; but, in the current circumstances, teachers at this level need a dual training as rhythmicians and as professional musicians. In the author's view, priority should be given to such a training.

KEYWORDS

performance, musicianship, embodiment, ensemble.

Most people who decide to train to be a professional musician want to perform. The training of professional musicians today increasingly takes place within a conservatory or university structure although, all over the world, successful musicians can be found who have built their performing careers without this background. The publicity for training courses offers preparation for "a career in the profession" but the notion of the profession may still be limited to orchestral and solo playing despite the fact that being a practising musician may involve a great variety of work: solo, ensemble, and accompaniment; pop, jazz, or folk music; recording and live performance; teaching; animateur and multi disciplinary work across the arts; conducting, arranging, composition, and

music technology – the list is endless. Despite the offers of degrees in music management most trainee musicians want to play, and almost all want to teach.

Entrance auditions for performance courses vary but are generally based on a live audition for which the applicant is asked to prepare three pieces which will not be heard in their entirety and, in fact, a maximum of 15 minutes may be all that is heard. There may or may not be sight-reading and an interview, but basic musical skills are not tested at audition. Studies by Eriksson, Krampe and Tesch-Römer (1993) and others confirm that attaining expertise requires long hours of individual practice.

It is not uncommon for music students to become discouraged at college. This occurs because they discover that the standard of playing required to sustain a career is much higher than they supposed and because the musicianship and performance studies offered do not, in practice, connect to one another or fully address the students' needs. Since Bachelor and Post-graduate courses today tend to increase online rather than human teaching resources and are generally modular, it is difficult for anyone to have a true overview of what is actually happening in the training of each and all the students. It should be noted that the criticism concerning the lack of any class in rhythm in the European conservatories of the nineteenth century still applies (Berlioz, 1969)!

The first study instrumental tutor may advise students to practise more, but this may yield disappointing results either because they do not know how to practise or because the source of the problem is more fundamental.

To sustain a career as a communicative and flexible practising musician a combination of musical and extra-musical skills are required. The following table lists common problems that interfere with these core skills found by the author and other experienced teachers of professional students at conservatories and universities in the UK and internationally:

Table 1. Observed and reported problems with core skills

Rhythm	• Problems with maintaining a steady tempo or adjusting with ease • Poor aural recognition of metre • Problems with cross- and poly-rhythm • Poor estimation of duration especially in silence • Poor perception of time e.g. how long is a bar of 4/4? • Hurrying at the end of a bar especially in compound times such as 9/8; 12/8 • Poor anticipation and timing • Lack of "feel" for syncopation and unequal beat rhythms such as 5/8; 7/8; 8/8 • Poor sense of rhythmic flow, shape and phrase • Poor motor image
Pitch	• Poor intonation and inaccurate pitching of intervals • Poor aural image: little pre-hearing of sound; "playing fingers" rather than music • Ignorance of pitch structure and relationships, chords and harmony • Poor sight-reading • Inability to hear the bass in players of treble instruments • Unable to listen to others while playing oneself
Psycho-physical	• Immature neurological development (Goddard, 1996) • Tension and pain when playing • Co-ordination problems • Poor sense of physical self • Poor breathing habit affecting arm movements • Unable to maintain or adjust intensity of tone in long notes and phrases; poor sense of line • Slow to adjust to changes of speed, dynamic etc. • Thin/rough tone and limited dynamic or expressive range • Unable to act and listen simultaneously • Difficulty attending visually

Psycho-social	• Poor ensemble skills: does not attend to the group. Ungenerous or in own world • Cannot adapt or play a true unison • Cannot decide, lead, or communicate musical ideas clearly • Difficulty holding own part against another player's cross-rhythm • Disorganised. Arrives late without equipment • Loss of joy in music; anxiety about performing
Other	• Little perception or understanding of structure: "painting by numbers" • Limited knowledge of style • Assumes problems unimportant or insoluble • No understanding of physicality of performance • Poverty of musical ideas; underdeveloped musical imagination • Has heard little (live) music • Focus on acquisition of paper degree rather than on competence

The dismissive attitude sometimes expressed that students "have no talent" is not an adequate explanation for these difficulties, nor does it help the college fulfill its stated mission to "prepare students for a career in the profession." It is beyond the scope of this paper to go into the reasons for the widespread presence of these problems but those who have seen the results of good, Dalcroze-inspired training testify to its effectiveness in resolving these issues effectively and economically. I would like to show why this might be so.

Dalcroze Eurhythmics is a tripartite method (Greenhead 2006) consisting of Rhythmics, Solfa, and Improvisation usually taught separately to adults. All three are linked with singing and improvisation in the rhythmics class, movement and improvisation in the solfa class, and movement and pitchwork in improvisation. All three could be taught by the same person although a team is preferable since as Dalcroze himself stipulated all students should be taught by more than one person in order to guarantee a rich experience that was not limited to the style, strengths, and weaknesses of a single teacher.

During the rhythmics class, students work barefoot using natural, usually freely-chosen movement of the whole-body in the study of the relationships between time, space, and energy as they apply to movement, music, and the relationships between them. They work on the elements of music itself from pulse, tempo and metre, and poly- and cross-rhythm to hearing the bass, perception of structure, dynamics, phrase, articulation, and fine nuance. This is aural training in and through movement, building both aural and motor images in the brain (Jeannerod & Frak., 1999) and going beyond conventional training methods as participants express what they are hearing in movement and use movement creatively. This movement includes exercises in balance and grounding, alignment and good use, swings and rotations, use of weight and energy, sustained movement, co-ordination, dissociation, and successional flow. The exercises are performed by individuals who share space and time together and, from time to time, work co-operatively in pairs, small groups, or as a whole group in exercises in unison and contrast, leading and following. The class is guided by a teacher who may function as an instructor or a guide but whose relationship to it is primarily one of dialogue. The teacher gives the class experiences in music through a range of repertoire (mostly communicated through musical improvisation), and students show what they hear through embodying movement, thought, and feeling. According to their responses, the teacher modifies his/her playing, simplifying, adding or changing an element (e.g. dynamics), adding a further layer of difficulty, or modifying the group's behaviour such as encouraging people to move further apart or closer together simply by playing differently. The armoury of rhythmics techniques includes quick-response exercises that are designed to tune up the nervous system, rendering it efficient and accurate in its responses to every kind of stimulus. Specific exercises relating to pitch and harmony can also be included, and the students themselves improvise not only in movement but in music (vocal and instrumental). The genius of the rhythmics class lies in the teacher's specialist knowledge of movement/music relationships and ability to conjure up, through improvisation, a rich and changing world of sound in personal dialogue with the class.

The solfa/*solfège* class focuses on pitch and pitch relationships using movement, space, and improvisation to reinforce learning, creativity, and social aspects of music-making. Instrumental improvisation continues the aural development and musical expression in the study of styles and

musical languages, and playing for movement. Students also create original works in music and movement.

The complete Dalcroze approach to training includes classes in the Dalcroze Subjects (in which inter-disciplinary study of the fundamental elements of experience and expression can lead to work in other fields like dance, theatre, visual arts and therapy), Pedagogy and Dynamic Rehearsal: the last-mentioned being the author's own application of the Dalcroze principles to the rehearsal and performance of the concert repertoire. Film (Goeller, 2001) and video recordings as well as articles (Spillman, 2005), unpublished Master's dissertations, and verbal feedback from observers provide compelling evidence that the study of movement improves both solo and ensemble performance.

This multi-layered, practical work is difficult even cumbersome to describe in words while being simple and clear in practice. Support for the methodology can be found in neuroscience (Jeannerod & Frank, 1999) concerning the effect on the brain of actual and imagined motor activity. Even this short description shows how it can address all the problems listed in Table 1 including emotional factors such as joy.

Every year, students at the Royal Northern College of Music relate how pleasurable they find it to work together in a non-competitive way and study music released from the technical problems of playing. The very fact that they show what they hear in movement provides the teacher with an excellent tool for understanding their problems and, simultaneously, a remediation. This revelatory aspect of Eurhythmics can be hard for some students to take; but, in the right supportive environment, they can usually be helped to face and resolve their difficulties. Students with this training not only maximise their musicianship and their playing but have effective tools for working with and teaching others.

SO, IF IT IS SO GOOD, WHY ISN'T EVERYONE DOING IT?

There are many historical reasons for the current shortage of Dalcroze teachers, but an additional factor is that thorough training is necessarily lengthy if a teacher is to acquire the necessary range of inter-connected skills at the top level.

For various pedagogical and historical reasons, the Dalcroze method has been applied most widely in the teaching of children. Dalcroze himself saw early on that, if his work was so effective in developing in conservatory students the connections between ear, emotions, intellect and executive body that had been missing in their previous training, how much better it would be to start with children and train them properly in the first place (Dalcroze, 1921).

However, the teaching of children is thought of as teaching basic, simple things not requiring sophistication or complexity. As time went by, this came to mean many people who were not necessarily artists with a thorough grounding in harmony and counterpoint and a high standard of playing and singing could train to teach Eurhythmics to children. The repertoire used in class could be children's songs and did not need to be as sophisticated as the repertoire suitable for music students and professionals. The focus on the fundamentals of musical competence and literacy, the breadth of the work, and the social aspect always strong in the Dalcroze work meant that the modern Dalcroze teacher could be a generalist rather than a musician – teacher. I think this focus on basics affected Dalcroze himself. Ansermet (1965) criticised Dalcroze's rhythmic gymnastics for focusing on beat and metre at the expense of the whole shape of the music itself, He said that the choice of a "tempo giusto" and metre became mechanical, divorced from musical feeling if they were not influenced in particular by the breath-shape of rise and fall and the nested structures from motif to phrase, period, and, ultimately, global form. Ansermet suggests that, although Dalcroze himself had the sense of musical shape (referred to by Ansermet as "cadence"), it was his desire to liberate his students from all stereotypical musical structures that lead him to over-emphasise the metrical aspect of rhythm and to compose "exercises which could only be correctly performed by counting the metres instead of simply feeling the cadence". Much teaching today still suffers from this mechanical approach to rhythm that has caused many methods including the Dalcroze work, so rich in potential both broad and deep, to focus on drill at the expense of music.

The type of teaching offered and its duration is also important. In the introduction to her excellent doctoral dissertation and other writings, Juntunen (2004) describes Eurhythmics as "a process for awakening musicality and developing musicianship in the broad sense". While she goes on to give examples of exercises, interviews with teachers, and to connect this process to the bodily understanding of a musical phenomenon and the phenomenon as habit of action or Caldwell's learning of musical behaviour (Juntunen 2004), her study is not concerned with rigour in training. One can observe in practice and texts a tendency to prioritise the therapeutic or "feel good factor" and social aspects of the rhythmics class as it can

be so entirely pleasurable to do and accords with the frequent mention of liberation and joy in Dalcroze's own writings as motivators in learning. The result is that there is sometimes a reluctance to demand anything of students or correct them so leaving everything at the level of a stimulating and often magical experience. The author's experience of teaching conservatory students and professional trainees today shows that they want to grasp and understand what they at first experienced in wonderment and become irritated if they feel their performance is not improving. Sometimes they feel they are being bedazzled by a brilliant teacher rather than being helped to become excellent practitioners themselves. When colleges offer "taster" courses students often feel, in the words of one post-graduate, that they are "shown the sweet but are not allowed to eat it: they are not shown where the sweetshop is!" The training for a professional musician must enable him/her to become a very skilful, flexible, creative, and expressive musical communicator. Being allowed to "have and eat the cake" is an essential part of praxial learning. Inherent in the Dalcroze approach are both the process and the product.

Teachers of Eurhythmics for professional musicians must play well, have a highly developed sense of music itself, and command of a wide range of styles. They must possess excellent diagnostic skills not only in music where they must deal with problems of pitch, performance, and ensemble but also in movement covering the whole range from co-ordination to good use of the body. For this reason, I suggest that, until Dalcroze training is widely embedded in professional music training courses, Dalcrozians wishing to work in this environment need a dual training as Dalcrozian and as a professional musician, and that this should become a priority.

ACKNOWLEDGMENTS

REFERENCES

Ansermet, E. (1965). Les structures du rythme. In *Deuxième congrès international du rythme et de la rythmique* (pp.156-166). Genève: Institut Jaques-Dalcroze.

Berlioz, H. (1969/1990). *The Memoirs of Hector Berlioz* (D. Cairns, Trans.).. London: Sphere Books Ltd

Ericsson, K. A., Krampe, R, Th., and Tesch-Römer, C. (1993). The role of deliberate practice in the acquisition of expert performance. *Psychological Review, 100,* 363-406.

Goddard, S. (1996), *The teacher's window into the child's mind*. Eugene, Oregon: Fern Ridge Press.

Goeller, N. (2001), *Die befreiung des Körpers: auf den Spuren von Jaques-Dalcroze und seinen Schulern.* German film with English and French subtitles. Dresden: Balance Film GmbH

Greenhead, K. M. (2006). The ideas and practise of Dalcroze Eurhythmics in the contemporary world. In J. Southcott (Ed.), *Dalcroze Eurhythmics from a distance: A miscellany of current research* (pp. 78-81). Turramurra, Australia: Heather Gell Dalcroze Foundation.

Greenhead, K.M. (2006). Nash, S. J. and Pope, J. Dalcroze Eurhythmics: three in one, a multi-sensory approach. In J. Southcott (Ed.), *Dalcroze Eurhythmics from a distance: A miscellany of current research* (pp. 94). Turramurra, Australia: Heather Gell Dalcroze Foundation.

Jaques-Dalcroze, E (1921/1980) *Rhythm, music and education*. (paperback edition 1973, reprinted 1980). London: The Dalcroze Society Incorporated.

Jeannerod, M., & Frak, V. (1999) Mental imaging of motor activity in humans. *Current opinion in neurobiology, 9*, 735-739.

Juntunen, M-L. (2004). *Embodiment in Dalcroze Eurhythmics*. Oulu: Oulu University Press.

Sloboda, J. A., Davidson, J. W., Howe, M. J. A., & Moore, D. G. (1996) The role of practice in the development of performing musicians. *British Journal of Psychology, 87*, 287-309

Spillman, N., (2005) Un repertoire en mouvement. In *Mouvements – publication de l'institut Jaques Dalcroze 5*, 3

Creating Emotional Intelligence Opportunities for General Music Students in the Keyboard Laboratory

Michael Griffin
Dubai British School
Dubai, UAE
mdgriffin2002 @yahoo.com.au

ABSTRACT

Many educational research papers and government curriculum documents are calling for the inclusion of learning activities which promote student well-being through emotional and social learning. This paper explores the importance of fostering emotional intelligence in schools and in particular looks at a methodology specific to music education. Michael Griffin has designed a new modern keyboard course and delivers it to every Key Stage 3 student at Dubai British School. Using recent national music education research papers from the U.K and Australia for guidance, as well as the educational philosophies of Elliott, Gardner, Goleman and Csikszentmihalyi, the course has been particularly successful creating a great deal of enjoyment and satisfaction for both teacher and students. The keyboard course consists of achievement based challenges, incremental in complexity and contextual with relevant theoretical, aural and listening –response activities. The practical framework of the lessons increases students' curiosity for musicianship, and hence provides a medium for the introduction of the more abstract theoretical and aural concepts. The result is multi-dimensional, whole-brain music learning experiences. Although the focus of the course is on developing musical skills and creativity, explicit procedures are in place to promote emotional intelligence skills based on Howard Gardner's definitions of interpersonal intelligence and intrapersonal intelligence. One of the course features is in the assessment and evaluation techniques where students learn simple meta-cognitive approaches leading to self-evaluation and in turn peer-evaluation. The course also provides many opportunities for group work incorporating improvisation and performance. Action research following this course of instruction has been positive. In a survey of 100 students of which 62% had never played a keyboard prior to this course, 72% reported a growing interest in music and 45% were considering taking private lessons in the future. Being an achievement based course, it allows students to progress at their own rate. 91% of these middle-school students found the level of difficulty appropriate for them and 89% were pleased with their progress. The survey also collected data on non-musical skill acquisition. 73% reported improved concentration skills; 70% improved co-ordination; 70% are better at working alone and 67% improved their group work skills. 42% indicated a possibility that they had improved in other subject areas, although this piece of data was less specific. In conclusion this course fusion of social and emotional but always musical learning has been successful in this workplace and continues to develop with new learning materials, creative music challenges and stimuli from new technologies such as YouTube. For the students, they take increasing responsibilities for their learning, evaluation and assessment. Through enjoyable music learning, seeds are sewn for increased future musical participation and on the personal level an increase in self-esteem, self-growth and self-knowledge.

KEYWORDS

emotional intelligence, SEL, keyboard laboratory, group keyboard, KS3 music, general music, middle school music.

INTRODUCTION

The importance of emotional intelligence education is gaining momentum around the world. Since Howard Gardner put forward his theory of multiple intelligence (Gardner, 1984), researchers such as Daniel Goleman have asserted the essential value of emotional intelligence, also known as EQ. It is increasingly being acknowledged that EQ may be the most significant and important domain of intelligence in the overall success of our lives. Consequently, many schools around the world are including EQ as a core subject in their curricula or, at least, encouraging the integration of EQ learning within traditional subject pedagogy. The workforce, an ever present driver in educational policy and curriculum content, clearly understands the value of the emotionally intelligent person, which adds

to this demand for education to renew pedagogy and include a focus on EQ.

The 21st Century worker requires new competencies based around emotional intelligence. Technical skills are not enough, life skills are required (Microsoft, 2003).

One of the greatest additional benefits in the integration of music in learning environments is the enhancement of emotional intelligence. I say *additional* because the primary aim of music education is in the education of musical intelligence. However, at the same time, music educators would do well to realise the unique and numerous opportunities for the integration of good EQ practice.

THE GROUP ADVANTAGE

Group teaching plays a prominent and very successful role in educational settings. Benefits include the social context created, the opportunity to observe others, and the opportunity to engage in performance assessment. Many students find group work more stimulating and fun than independent learning. Group learning activities have a strong effect on school achievement and students enjoy the opportunity to strengthen relationships with one another. There is a shared power within the group lessons, which puts the students in a stronger position with a more dynamic interaction. Students want and need work that will enhance their relationships with people they care about. This drive towards interpersonal involvement is innate. There is an excitement about learning with others, making discoveries with others, enhancing relationships, and accepting different roles within those relationships. Students learn from each other, not just from the teacher. Group work has been found to significantly improve student motivation.

Music Offers Unique Prospects for Group Work

With ensemble activities, students need one another's knowledge and skills. Not all school group work demands this. Student relations play an important role in the development of musical expertise as students often take on formal and informal coaching functions for and with their peers. This kind of group learning environment promotes an awareness of the distributed nature of expertise, which is the foundation for successful collaboration in all domains. Students can be provided with multiple roles while solving musical problems. In fact, students who participate in regular and structured group learning environments implement many of the same strategies as teachers. Group work encourages constructive peer competition. Some

individuals are motivated by the spirit of competition. The incentive to 'keep up' with the group promotes practice and better preparation. This occurs naturally within the classroom. A group teacher understands how to use the elements of competition in a healthy way and to use the natural elements of a personality.

For some music teachers, ensemble work with general music students is problematic. For one thing, many of these students do not learn an instrument and consider tuned percussion or recorders alien to the musical experiences they seek. I teach general music students in a keyboard laboratory and have found group keyboard tuition an excellent vehicle in providing EQ learning opportunities for children. A thoughtful pedagogical design can incorporate:

- Students learning how to work independently
- Students working in pairs and small group ensemble
- Students taking on roles as teachers and assessors
- Students learning meta-cognitive and reflective practice
- Students exploring their inner selves through emotional response to music studied.
- Opportunities for student leadership and development
- Greater variety of activities compared to the traditional classroom
- Stimulating and enjoyable learning through a strong social environment
- Creatively and aurally diverse group activity

  Whenever possible, artistic learning should be organized around meaningful projects, which are carried out over a significant period of time, and allow ample opportunity for feedback, discussion, and reflection." (Gardner, 1993, 142).

EVALUATION

Evaluation is one of the features of a group keyboard course that can exploit the range of possibilities available for formative and summative feedback. Regular feedback is important to keep students suitably engaged and challenged. With the students working on individual challenges (and with the headphones on), the opportunity presents itself for the teacher to see to every student in the class and give individual attention and immediate, positive feedback. In the example below from Music and Keyboard in the Classroom Book One -The Fundamentals (Griffin, 2007), you will notice that the learning challenge requires that both teacher and student sign a statement similar to the one below:

Can Can
Offenbach

This piece has been played successfully.

Student signature…………………………………..

Teacher signature………………………………..

Date………………………………....

Figure 1: (Griffin, 2007, p. 27)

By having students sign their work when they think it is played correctly, students learn how to assess their own level of musicianship and, by this self-assessment, gain confidence in their increasing competence. Students require regular opportunities to reflect on their musicianship (and that of their peers), and become knowledgeable, independent judges of musical excellence. The process of comparing their own judgments with those of a teacher will move them closer to this goal of valuing their own judgment.

When the student has signed an exercise, a teacher should then listen to the exercise. If judged as successful, it can be signed by the teacher and dated. If it is not satisfactory, one way to reveal this to the student is through a discovery method. Telling the student what is wrong with their playing without giving them an opportunity to discover it for them selves deprives students of a learning opportunity.

Creative questioning leads to a discovery of the problem. For example:

> T: Good. You played it fluently, and it was almost note perfect. (Commenting on what was good about it, not just "that was good")
>
> S: Almost? What was wrong with it?
>
> T: (Pauses, allowing the student to ponder and start the exploration. Sometimes, this alone will be enough, but if more prompting is needed) Are these two bars the same?
>
> S: Yes. No!!

The student has discovered the error.

Another valuable self-evaluation technique is to verbalise the thinking process. This meta-cognition often gets to the source of misconceptions. With keyboard class sizes of up to twenty students, it is demanding for a teacher to evaluate every piece played by students. This can be solved using two initiatives that, in addition to increasing teacher observation time, produce better learning outcomes for the students.

First, students do not need to summons the teacher for evaluation. Once a student signs an exercise, the student can move on to the next exercise. Students need to learn to trust their own judgment until the teacher has the time to see them. Self-evaluation encourages self-reflection and honesty. Traditional feedback focuses on what the teacher can observe that is unknown to the student, whereas a more complete perception implies a unity of self-perception and other perception. Now, the teacher can now get around to all students without interruption, and the process puts more responsibility on the student to make decisions regarding their progress.

Second, for the purpose of signing exercises, capable students can be granted teacher   status. This allows the student 'teacher' to browse the class and assess others. In my classes, this has been very successful. All students understand the following:

- Student 'teachers' are to be respected and treated like normal teachers. Students who do not respect this process will not get an opportunity to become 'teachers'
- Student 'teachers' may have their rights revoked if they are too lenient (or too harsh) in signing student work

Students enjoy this type of assessment because it gives them a new perspective on the educational process. This creates opportunities to learn at a higher level and, for the adult teacher, to observe student interactions more closely. One should aim to give every student the opportunity to be a student 'teacher' and thus create opportunities for them to develop student leadership and responsibility. Students tend to model the teacher's style of instruction. I have observed my student teachers' using progressive questioning techniques to help their pupils discover performance problems. This provides us with an excellent opportunity to commend the student on their teaching and even to encourage them to consider music teaching as a career:

> I like the way you're teaching, Susan. You use questioning rather than just giving them the answer. Anyone would have thought you were doing it for years! We need good teachers. Maybe one day, I could hire you as a music teacher!

Promoting the cause of music teaching and conveying to students the importance and worthwhileness of music education will be effective when the students are enjoying a teaching experience. We need to promote the status of what we do. I also ask these young 'teachers' if they enjoy helping their peers. Usually, they enjoy it very much, and many indicate that they do not get these opportunities in

other classes. Again, an opportunity presents itself to encourage them to consider teaching as a profession, and perhaps a few seeds are sown. At the outset, we cannot assume that students can evaluate or assess themselves as this requires higher order thinking skills that may not have been developed. One exercise that can assist in this is for the teacher to model different levels of playing and ask the students to evaluate them. The examples can illustrate work of high, average, and low standard; and students should have a copy of the music notation to which they can refer. I would recommend keeping the criteria simple and concrete, such as the following:

- Correct notes
- Fluency
- Appropriate dynamics
- Appropriate tempo

Whilst student attitudes are not necessarily assessed, they are often required to be reported. One benefit created through the introduction of student teachers in the classroom is that it allows more time for the teacher to observe student behaviour and attitude and to document comments that can be used in reporting. I make time during each lesson for this and write comments at the back of the student workbook in a designated section for this purpose. This encourages a transparent feedback process. For example:

> I am really pleased with John's acceptance of other ideas in group work…

> I am delighted to see Jill engage in her work with so much joy. This has a positive effect on other class members…

Not everything of value can be quantified. For some things, observation is the best provider of information, and these comments provide valuable information come reporting time.

> Not everything that counts can be counted and not everything that can be counted counts. (Einstein attributed)

As well as the teacher comment, I encourage students to reflect on their learning and provide a reflection page for this purpose in their workbook. I encourage them to write one reflection per lesson on a learning experience related to a positive learning feeling. For example:

> I just mastered lesson 7. I'm so pleased because it's been really difficult for me.

> There's one section in lesson 8 I just can't get. I think I need to repeat it a lot.

> Jessie just helped me with lesson 5. It makes more sense now.

These student-comments are simple, but they encourage the meta-cognitive process essential for independent learning. Research has shown that musicians demonstrate acute self-awareness of their strengths and weaknesses, extensive knowledge regarding the nature of different tasks, and an understanding of what is required to accomplish that task. Music students are encouraged to learn to learn.

Interpersonal learning outcomes resulting from group work

What outcomes do we seek from our lessons? Learning outcomes are about what a student knows, understands, and can do. In a keyboard course of instruction, all three can be contextually related. The mastering of keyboard exercises demonstrates keyboard skills and the development of musicianship; but what about the implicit outcomes such as group engagement, individual learning, concentration, and helping others? These are related to the big ideas of education and its overarching aims. These are the EQ outcomes. Do we want to assess and report on these,? If so, how do we assess something like group work? This can be determined with the students by way of a group exercise. A list of EQ outcomes that a class of mine came up with is presented below:

- Listening to others
- Politeness
- Being positive
- Making contributions
- Involving others
- Helping others

In this example, students understood that these facets of their behaviour were going to be observed and reported. When opportunities arose, I would make written comments in their student book, ready for use in the school report. Working in groups is a highly complex and disciplined skill and should be encouraged and assessed. Students need guidance and practice in group work. As well as my observation, I seek the student's self-observations. By encouraging this, we improve student motivation as they are more likely to take ownership for their learning. This also enables better communication between student, teacher, and peers. Also, it provides insights into student self-perception, an essential concept in intrapersonal intelligence. Autonomous learning requires accuracy in self-perception and assessment. Self-growth occurs when external and internal perceptions grow closer together.

ACTION RESEARCH

Following on from the first draft version of the group keyboard course I now teach, I surveyed 100 students using an internet-based questionnaire site. Of those surveyed, 62% had never played a keyboard prior to this course, 72% reported a growing interest in music, and 45% were

considering taking private lessons in the future. The course is achievement-based and allows students to progress at their own rate. An overwhelming majority, 91%, of these middle-school students found the level of difficulty appropriate for them, and 89% were pleased with their progress. This is particularly important given the diversity of student experience that teachers encounter in the classroom. The survey also collected data on EQ skill acquisition. A majority of 73% reported improved concentration skills, 70% improved co-ordination, 70% are better at working alone, and 67% improved their group work skills. Although students were not asked to qualify their responses, 42% indicated a possibility that they had improved in other subject areas.

These results indicate that emotional intelligence learnings can be explicitly incorporated into a music teaching pedagogical framework. In this particular study, the course of instruction was based on the teaching of general music within a group keyboard setting.

REFERENCES

Gardner, H. (1984). Frames of Mind: The Theory of Multiple Intelligences. London: Heinemann.

Gardner, H. (1993) Multiple Intelligences: The Theory in Practice. New York: Harper.

Griffin, M. (2007). Music and Keyboard in the Classroom Book One -The Fundamentals. Dubai: self published.

Microsoft. (2003). Educating the 21st Century Citizen; August White Paper

Unruly Rules: Guidelines for Australian Practice-Based Doctorates in Music

Michael Hannan
School of Arts and Social Sciences, Southern Cross University
Lismore, NSW, Australia
michael.hannan@scu.edu.au

ABSTRACT

This project investigates issues in research training in the field of music, specifically in doctoral degrees where the focus is on creative work or performance rather than on written research. The official specifications in the rules for practice-based PhDs and other-named research music doctorates vary widely across the Australian universities that offer these awards.

Usually these creative and performance research degree projects in music involve a creative or performance component and a written component (often termed an "exegesis"), but each University has a different (or no) specification of the length and form the written component, of what the relative weighting of the various components should be, and of whether or not the weightings can be negotiated as part of the supervision process.

This paper examines the range of variation in the rules and guidelines for creative and performance doctorates in Australia. It analyses the problems arising from different expectations of what the nature, volume and depth of work should be, deconstructs the language used to describe what is expected, makes a number of recommendations to the higher education music sector and suggests further studies that need to be done in order to understand the range of issues and practices. Although dealing with the Australian situation, issues raised in the paper will have relevance to similar practices in New Zealand, the U.K, and for the many European conservatoires that have developed, or are developing, practice-based doctorates in music.

KEYWORDS

research training, music doctorates, award rules, exegesis, assessment guidelines

INTRODUCTION

Doctorates in practical music study are a relatively recent phenomenon in Australia, most of them appearing after the higher education reforms of the late 1980s when all Colleges of Advanced Education (some of which were conservatoires) where amalgamated with universities. In the early 1980s, the University of Wollongong established a Faculty of Creative Arts, which introduced a Doctor of Creative Arts award. Since 1990 most of the Australian public Universities that offer undergraduate music programs have begun to offer practical music doctorates, predominantly Doctor of Philosophy (PhD) degrees.

The development of practical music doctorates in Australia has taken place against a background of struggle by music academics (many of whom are primarily composers or performers) to gain access to research funding, traditionally only available to academics doing written research. A government funded report by Strand (1998) made a compelling case for the research "equivalence" of creative and performing arts production, but little progress resulting in grant funding opportunities for music academics has been made on this issue.

While academics have argued for research equivalence of creative and performance works, the kinds of research project specifications that have emerged for music (and other art-form) doctorates typically involve creative (or performance) work plus a written "exegesis" that illuminates the research-basis of the practical component(s). This type of research has become known as "practice-based research" as concisely defined by Candy (2006, p. 1):

> Practice–based research is an original investigation undertaken in order to gain new knowledge partly by means of practice and the outcomes of that practice. In a doctoral thesis, claims of originality and contribution to knowledge may be demonstrated through creative outcomes in the form of designs, music, digital media, performances and exhibitions. Whilst the significance and context of the claims are described in words, a full understanding can only be obtained with direct reference to the outcomes.

Because Australian universities are autonomous self-accrediting organisations, a broad range of rules, regulations and assessment criteria have emerged for music (and other art-form) doctorates across the sector. Some universities give very little guidance, and others are very specific about the requirements. As a result, the expectations of what a practice-based doctorate should be vary widely, and this poses a number of problems relating to awareness of doctoral award

requirements across the sector, and acknowledgement and understandings of academic and artistic standards.

It should be noted that there are standards for doctoral education prescribed in the Australian Qualifications Framework (AQF) and endorsed by the Council of Australian Deans and Directors of Graduate Studies. The latter body has produced a *Framework for Best Practice* (2005), which asserts:

> a person who has earned a doctorate should be expected to have undertaken a period of research education leading to the successful design, implementation, analysis, theorising and writing of research that makes a significant and original contribution to knowledge. (,p. 1)

Very little has been written that addresses the issues of practice-based research and research degrees in the field of music by contrast to practice-based research in theatre arts, visual arts and creative writing (for example Barrett & Bolt, 2007; Dawson, 1997; Sullivan, 2005). This paper extends the work done by Reiner and Fox (2003), which gives some coverage of Australian practice-based doctoral offerings in composition and focuses mainly on the development of the practice-based PhD in composition at Monash University.

METHOD

A range of official documents including higher degree rules and handbook course descriptions from all Australian public universities that offer practice-based music doctorates have been content analysed. These universities are: Australian National University (ANU), Edith Cowan University (ECU), Griffith University (GU), James Cook University (JCU), Macquarie University (Macquarie), Monash University (Monash), Queensland University of Technology (QUT), Southern Cross University (SCU), University of Adelaide (Adelaide), University of Melbourne (Melbourne). University of Newcastle (Newcastle), University of Queensland (UQ), University of Sydney (Sydney), University of Tasmania (UTAS), University of Western Australia (UWA), University of Western Sydney (UWS), and University of Wollongong (UOW). (Note: There is a research website reference for each of these universities in the Reference section.)

A number of these universities offer professional doctorates (for example DCA or DMA) as the only practice-based doctoral option (UWS, UWA) or as an alternative to the PhD (Griffith, UOW).

From the content analysis, a number of themes emerged which are presented below. The research methods also include reflection on the issues arising from the analysis from experience as a supervisor and examiner of practice-based music research projects.

THEMES

Two universities in the sample have no specific rules or regulations relating to practice-based research in music or the other arts. In the PhD at SCU *(Specific Award Rules*, no date), the only clause relevant to the creative work/exegesis model for a thesis is, "it must have a substantial written component but may also contain a significant amount of non-written material." Even less guidance is provided in the JCU *Handbook for Research Higher Degree Students* (2007), where all candidates for the PhD are expected to comply with a more conventional definition of a thesis that must demonstrate "originality of the research data and/or analysis of the data," "coherence of argument and presentation," "technical and conceptual competence in analysis and presentation," and "critical knowledge of the relevant literature." (p. 67)

In some universities, the practical music component is mentioned, but there appears to be a focus on the written component. According to ANU's webpage, *Graduate Studies in Music* (no date), "a thesis in this context means, in addition to written material, performances, and audio and video recordings submitted by the candidate for the purposes of examination." The focus on the written word in some universities is also reflected in guidelines that call for substantial word-lengths for the exegesis. These include PhDs at QUT ("not normally exceeding 50,000"), Melbourne ("at least 40,000"), Sydney for performance but not composition (30,000-80,000), and UOW (30,000-45,000), as well as the DMA at UWA (30-000 to 40,000) and the DCA at UWS (25000-30,000). At the lower end for PhD exegesis word-length requirement there is ECU (20,000-30,000), Monash (20,000-25,000), UQ (20,000), UTAS (20,000), and Sydney, for composition (15,000-20,000). Universities that do not specify exegesis word-lengths include Macquarie, Griffith, Adelaide, Newcastle, SCU and JCU.

Another aspect of the mix of practical and written work is the weighting of assessment for each component. This is documented in only a few instances: ECU and UOW both specify a 50/50 split for PhDs; and UWS a 70/30 split for its DCA, weighted in favour of the practical work, although this is negotiable. Negotiation between the candidate and (usually) the supervisor of the details of the composite research project, including the relative weighting of components, is

a specified requirement at Griffith (personal communication with Huib Schippers), Macquarie (personal communication with Philip Hayward), Newcastle, UQ, and UOW, and may indeed be a more widespread undocumented practice.

As with exegesis word-length, there is a range of guidelines relating to the composition or performance component, but most universities are not prescriptive. For composition projects, these guidelines generally relate to the length and scale of works to be submitted. For example, Monash gives an indicative combined duration for the folio (between 50 and 80 minutes) and requires at least 50% of the works to have been performed in public concerts; and UQ's webpage, *Music Composition* (no date) specifies the kinds of different media for which the candidate should write ("a typical folio could include a work for Orchestra, a piece for Chamber Ensemble, a Song Cycle and a work for four part chorus"). Other universities are less specific but stress the inclusion of a work with substantial forces and duration (UWA, UOW, UWS) or with "recognisable" technical accomplishment and originality (Melbourne). For performance projects, the number and length of recitals required is indicated for Sydney ("3 substantial recitals"), UWA ("two recitals of normally 70 to 90 minutes duration"), UWS ("three 60-90 minute recitals") and UOW ("three performances of approximately 60 minutes duration"). In asserting the primacy of the creative work in the composite model, Adelaide's PhD rules (*Program Rules-Adelaide Graduate Centre*, no date) state that:

> The creative work should provide a coherent demonstration that the candidate has reached an appropriate standard in the research and has made a significant and original contribution to knowledge in the area. The creative work should be the research outcome.

The nature and purpose of the exegesis is outlined in a larger number of cases (ANU, ECU, Monash, QUT, Adelaide, Melbourne, Newcastle, UQ, Sydney, UWA, UWS and UOW). QUT's *Doctor of Philosophy Regulations* (no date) state that the exegesis "should describe the research process and elaborate, elucidate and place in context the artistic practice undertaken." Newcastle's *Procedures for the Examination of Theses in the Creative Arts Guideline* (2008) prescribes an exegesis that "must provide a rationale for the techniques and strategies adopted in the creative component, and must situate them in relation to a theoretical and/or historical cultural context," and adds that "Where appropriate it may include a sustained account of the creative process." ECU's webpage for *Doctor of Philosophy (Performing Arts)* (no date) stipulates an exegesis "which will involve contextualising the practical activity within an appropriate theoretical framework, a reflection of the aims of the practical work and a consideration of the projects in terms of others working within the same area." In UWS's *Doctor of Creative Arts Guidelines* (2004, p. 1)

> the exegesis explains the contextual and theoretical underpinning of the creative work. It includes a survey of recent representative literature in the chosen discipline(s). It is a reflexive analysis of the creative process and is an engaging piece of writing constructed as a scholarly essay.

In Melbourne's *Standard of Examination of Creative Work* (no date), one of the attributes of the exegesis is that "the documentation of the work...is sufficiently thorough and is of a standard that will ensure the work provides a reference for subsequent researchers"; another is that "the creative work and the dissertation together constitute a substantive original contribution to knowledge in the subject area with which it deals."

All these quoted descriptions of exegesis requirements apply to doctoral degrees that encompass a variety of art forms, not just music. There are also examples that apply only to music practice-based doctorates, for example, Monash's webpage for *Doctor of Philosophy* (no date) in music composition:

> The commentary must be scholarly in character and at a minimum address the following: (1) explication of a research-based argument that provides the conceptual basis for the folio and its contribution to knowledge, (2) compositional approach, process, and techniques, (3) aesthetic placement and stylistic predecessors, and (4) performance context.

UQ's PhD in *Music Composition* (no date) has a similar list of requirements for the "critical commentary":

> The critical commentary should be scholarly in character and at a minimum, address the following as far as they are relevant to the folio of composition:
>
> 1. the genesis of the submitted compositions, from initial concept through sketch and draft stages, to finished product;
>
> 2. compositional principles and stylistic predecessors;
>
> 3. interpretation of notations and realisation of the compositions in performance;
>
> 4. guidelines for analysis of the compositions and their critical reception; and
>
> 5. contribution to knowledge.

Some exegesis descriptions in the sample are far less informative and even suggest approaches that

are outside the generally expected requirements of practice-based research, such as the requirement to articulate the way that the practical work creates new knowledge. At UTAS (*Research-Areas*, no date), the exegesis is "on a topic centrally germane to the works in the folio"; at UWA (*Doctor of Musical Arts*, 2007), a "thesis" can be "on a topic related to one or more aspects of the composition folio"; and at Melbourne (*Standard of Examination of Creative Work*, no date), it is even possible, as an alternative option, to write a "dissertation" that is "independent of the creative work."

DISCUSSION

Given that there is a fairly universal agreement that a conventional written PhD thesis in an Australian university will be in the range of 80,000 words to 100,000 words, it is disturbing that the range of prescribed exegesis word-lengths across all those universities that offer practice-based research music doctorates is commonly between 20,000 words, in some contexts, to 50,000 words in others. The scope of the exegesis would vary immensely from one of these word-lengths to the other, particularly considering the ability of candidates to position their work in relationship to their fields in their surveys of the written and "creative" literature. Consider the candidate who is writing new work for symphonic orchestra. Within the space of 20,000 words, how could it be possible to argue that a symphonic work creates new knowledge without an extensive survey of the largely unindexed contemporary symphonic repertoire? On the other hand, having to write a longer exegesis would surely take the focus away from creating the work that is supposed to demonstrate the advance in knowledge? The need to keep the focus on the creative work in music practice-based projects is the subject of a reflective essay, from the perspective of being a supervisor, by Vella (2005).

A problem emerging from the introduction of practice-based music doctorates is that many of the academics who supervise these degrees do not typically produce exegetical writings as adjuncts to their own professional outputs as composers and performers (even if they have previously done a practice-based degree themselves). But as supervisors, they need to be able to guide their students through a practice-based research process, and many find they have little to model their guidance on. Exegeses from other universities are not normally published, and are not always available in the university library where the thesis was written. Thus academics involved in supervising practice-based theses often have little idea of what the requirements and standards are in other universities. These same supervisors, when nominating external examiners for their candidates, are not always confident of judging the expectations of their colleagues. And when contracted to examine projects from other universities, they can be easily influenced by what, from their own limited perspective, they think the scope, the scale, and the balance between the practical and theoretical components, of a doctoral project should be.

CONCLUSION AND IMPLICATIONS FOR MUSIC EDUCATION

Unlike the fairly standard requirements for traditional written PhDs, there are widely divergent requirements across the Australian Higher Education sector for practice-based music (and other art-form) PhDs and professional doctorates. The main implication of this is that standards will vary from institution to institution, particularly since the two basic components of the submission, the practical work and the written work, are assigned different emphases and weightings.

This situation poses a problem because these degrees are usually examined by two external examiners who will be invariably more familiar with the set of requirements for practice-based degrees in their own institutions than with those of the situations they find themselves examining in. The lack of dissemination of practice-based music theses, and the lack of academic literature about practice-based music research in the field of music, means that uncertainty about good practice in supervision and assessment may prevail.

Supervisors and external examiners would benefit from a dialogue about these practices and the issues surrounding them. A future survey of the outputs of this kinds of doctoral research with the objective of analysing the range of practices and identifying good-practice examples of music exegeses, would go a long way towards improving teaching and learning in this field of education.

REFERENCES

Barrett, E. & Bolt, B. (Eds.) (2007). *Practice as Research: Approaches to Creative Arts Enquiry*. London: I.B.Tauris.

Candy, L. (2006). *Practice based research: A guide*. Sydney: Creativity and Cognition Studios, UTS. Retrieved 24 October, 2007 from http://www.creativityandcognition.com/resources/PBR%20Guide-1.1-2006.pdf

Dawson, P. (1997). The function of critical theory in tertiary creative writing programmes. *Southern Review*, *30*, 70-80

Division of Humanities (Macquarie University). (no date). Retrieved 11 October, 2007 from http://www.dcms.mq.edu.au/main/postgraduate.html

Doctor of Creative Arts Guidelines (University of Western Sydney). (2004). Retrieved 25 September, 2007 from http://www.uws.edu.au/about/adminorg/devint/ors/degr ees/prospective/degrees

Doctor of Musical Arts (University of Western Australia). (2007). Retrieved 16 October, 2007 from hppt://courses.handbooks.uwa.edu.au/courses/c2/20001

Doctor of Musical Arts-South Bank-QCGU (Griffith University). (no date). Retrieved from http://www7.griffith.edu.au/cis/p_cat/admission.asp?Pr ogCode=6017&type=overview

Doctor of Philosophy (Monash University). (no date). Retrieved 11 October, 2007 from http://www.monash.edu.au/pubs/handbooks/courses/00 20.html

Doctor of Philosophy (Performing Arts) (Edith Cowan University). (no date). Retrieved 25 October, 2007 from http://www.waapa.ecu.edu.au/courses/courses_view.ph p?rec_id=0000000043

Doctor of Philosophy Regulations (Queensland University of Technology). (no date). Retrieved 28 September, 2007 from http://www.mopp.qut.edu.au/Appendix/appendix09.jsp

Framework of Best Practice (Deans and Directors of Graduate Studies). (2005). Retrieved 20 October, 2007 from http://www.ddogs.edu.au

Graduate Studies in Music (Australian National University). (no date). Retrieved 16 October, 2007 from http://info.anu.edu.au/StudyAt/_Graduate *School/Study*Fields/_music/PhD.asp

Handbook for Research Higher Degree Students (James Cook University). (2007). Retrieved 15 October, 2007 from:

http://www.jcu.edu.au/courses/handbooks/research/ind ex.html#appednixi

Music Composition (University of Queensland). (no date). Retrieved 15 October, 2007 from http://www.uq.edu.au/grad_school/index.html?/page=9 444

Reiner, T. & Fox, R. (2003) The research status of music composition in australia. *Australian Journal of Music Education, 1*, 3-9

Research- Areas (University of Tasmania). (no date). Retrieved 24 October, 2007 from http://fcms.its.utas.edu.au/arts/music/Research.asp

Procedures for the Examination of Theses in the Creative Arts Guideline (University of Newcastle). (2008). Retrieved 26 October, 2007 from http://www.newcastle.edu.au/policylibrary/000826.htm l

Program Rules-Adelaide Graduate Centre (University of Adelaide), (no date). Retrieved 15 October, 2007from http://www.adelaide.edu.au/graduatecentre

Strand, D. (1998). *Research in the Creative Arts*. Canberra: DETYA Evaluations and Investigations Programme.

Specific Award Rules (Southern Cross University). (no date). Retrieved 28 September, 2007 from http://www.scu.edu.au/docs/handbook/courses/course_ desc.php?spk_cd=1401800

Standard of Examination of Creative Work (University of Melbourne). (no date). Retrieved 15 October, 2007 from http://www.gradstudies.unimelb.edu.au/phd/enrolcandi d/phdhbk/phdthesis/standard.html

Sullivan, G. (2005). *Art practice as research: Enquiry in the visual arts*. Thousand Oaks, CA: Sage Publications.

Vella, R. (2005). Keeping the degree creative. *RealTime+Onscreen 68*, 2

Towards Generic Cross-Cultural Standards in the Assessment of African Musical Arts

René Human
Department of Music, University of Pretoria
Pretoria, Gauteng, South Africa
africamusic@mweb.co.za

Caroline van Niekerk
Department of Music, University of Pretoria
Pretoria, Gauteng, South Africa
caroline.vanniekerk@up.ac.za

ABSTRACT

We are interested in contextualizing the measurability of African musical arts (which includes the disciplines of music, dance, drama, poetry and costume art as an integrated whole), using generic cross-cultural standards. Our purpose is to consider the possibility of structuring/standardizing African musics, using Western systems, to the satisfaction of both Western and African cultures. Doing this, in terms of progressive skill development, is arguably not only for the benefit of African cultures but should also be implemented outside cultures of origin and made available throughout the global village in which world musics function.

Successful strategies from other cultures have made us question preconceptions we had about learning and teaching music in Western mainstream traditions and institutions. Our interest, therefore, does not only concern music traditions from non-Western cultures transplanted into Western settings or Western music transplanted into non-Western settings, but also the possibility of "new" negotiated settings for and of all cultures involved. By exploring cultural diversity and its translation between cultures, we focus on music-cultural integration processes in assessment. Important are cultural dialogue within cross-cultural contexts; the learning, teaching and grading situations in different cultures and systems; and the integration of different "voices" from many disciplines. Assessment should form part of the dialogue between cultures, be inclusive and developmentally appropriate. Our theoretical base is drawn from Bennett's (1993) Developmental Model of Intercultural Sensitivity (DMIS), Bhaba's "third space", Omibiyi's (1973) Model of an African Music Curriculum and Schippers' (2004) Seven Continuum Transmission Model (SCTM).

In this research, we explore generic standards-based assessment as a holistic and formative process, as found in outcome(s)-based education, with the aim of setting world-class standards-levels. At the same time we address the meaning of generic cross-cultural standards as all-purpose standards appropriate for large, rather than specific, classes or groups, which may be approached as "hybrid", or "generalized" standards. In considering what standards to assess in African musical arts, we investigate the assessment practices of international examining bodies as well as forms of evaluation outside the graded music exam systems, including the principle of recognition of prior learning.

With reference to an emic and/or etic assessment approach to African musical arts, we discuss involvement and assistance from practicing African musicians and cultural informants. By exploring the dynamics of different models of cultural capability, mediators/translators between African and Western standards can evaluate their own capability and sensitivity. The authors, arguably as agents of change, consider the creation of neutral space where, through intercultural sensitivity, difference and otherness can be negotiated when addressing assessment of African musics. We have moved along the continuum to, in our perspective, an adaptation phase, and most importantly and consciously, an area where boundaries are more flexible and permeable. We intentionally review our own situation and that of African music assessment, in order to negotiate empathetically new boundaries and perspectives needed for the construction of curricula/syllabi/ assessment standards. The implications of our work raise issues pertinent to curriculum design and assessment of music internationally.

KEYWORDS

generic, cross-cultural standards, assessment of African musical arts, assessment standards, African musical arts, generic cross-cultural standards, structuring/standardizing African musics, African musical arts, cultural diversity, contextualisation, cultural dialogue, negotiation, OBE, translation

INTRODUCTION

> Knowledge is a product of differing displacements of reality perceived from different viewpoints rather than a singular, authoritative perception. (Tomlinson, 1991, p. 240)

We are interested in contextualizing the measurability of African musical arts[i,] using generic cross-cultural standards. Is it possible to structure/standardize African musics with the help of Western systems to the satisfaction of both Western and African cultures? Contextualizing this, in terms of progressive skill development, is not only for the benefit of African cultures but should also be implemented outside cultures of origin and made available throughout the global village in which world musics function.

> However, at the forefront of the debate, this now does not only concern music traditions from non-western cultures transplanted into western settings, but also western music. Successful strategies from other cultures have made us question preconceptions we have about learning and teaching music in western mainstream traditions and institutions. In that way, our musical culture has almost come full circle: from exoticism to tolerance to acceptance to inclusion" and…in this fluidity and constant questioning [of learning, teaching and assessing] may well lie the key strength of cultural diversity in music education for the 21st century. (Schippers & Shehan-Campbell, 2005, Introduction)

Our interest here lies in cultural diversity and its translation[ii] between cultures, focusing on music-cultural integration processes in assessment. Important are cultural dialogue within a cross-cultural context; learning, teaching and grading situations in different cultures and systems; and the integration of different "voices" from many disciplines. Assessment should be collaborative, inclusive, developmentally appropriate, globally oriented, and religiously pluralistic (Cushner, McClelland & Safford, 2006, p. xxv): in fact, assessment itself is an important aspect of diversity.

WHAT ARE GENERIC ASSESSMENT STANDARDS?

"Generic" (Latin: genus = "race" or "kind") means "suitable and usable for a broad range and in a variety of contexts." Thus "generic" is "more or less suitable." Assessment determines where along the continuum of the integration of knowledge and/or skills students are. The importance of what and how should be assessed forces us to look at curriculum[iii] broadly: considerations of validity and reliability are typically viewed as essential in determining any assessment's quality.

Central to the process of education is assessment of progress or, approached differently, "measuring [of] student achievement in terms of standardized testing" (Cushner et al. 2006, p. 359). Although standardized testing may be an accepted measurement of achievement and knowledge, the processes of assessment[iv] and testing differ greatly. According to Cushner et al. (2006):

> (Assessment) looks carefully to the whole individual within the educational process and context; it implies a comprehensive, individualized evaluation of the person's strengths as well as areas that are in need. Assessment is formative … an in-process act in which the information derived is used as feedback to both teachers and students as to how and where they might begin to look if change is desired". Testing, in contrast, "implies standardization[v]. Testing tends to be a summative activity ... the resultant scores present a final statement of how an individual compares with others who have taken the same test. (p. 386)

Assessment is ongoing, encouraging development, whereas summative tests are final: change and improvement are mostly not possible and development minimized. Standardized testing systems are often not able to verify students' holistic development, because of "incongruence between their knowledge and the manner in which it is assessed" (Cushner et al. 2006, p. 387). "Indeed testing of individuals in and of itself seems solely a Western concept associated with Western models of schooling" (Cushner et al 2006, p. 392). Compare the typically Western "educated" person, stressing the productive process of society and competitiveness in the learning situation, with the reproductive process of the approach of many other cultures. Should the "success of one student lie[s] in the failure of another" (Cushner et al. 2006, p. 92)?

The American Educational Research Association (see http://www.aera.net/) propose multiple assessment forms as offering a solution to concerns about stated purposes of standardized tests. The American National Education Association (see http://www.nea.org/index.html) suggests that students should learn interaction with their environment, skills of cooperation and collaboration and evaluation should become less individualistic and more collaborative. The applicability of these last criteria to African musical arts is notable.

Cushner et al. (2006, p. 393) discuss key elements of multiple forms of assessment: students should not only illustrate their knowledge and/or skill, but also problem-solving ability (how you create or apply while performing); they should participate actively in the "in-process" evaluation, and standards should not differ for different students.

We are clearly not interested in generic assessment *tests* but in standards-based assessment, as found in Outcome(s)-based education (OBE), adopted *inter alia* by post-Apartheid South African education. OBE, widely understood as standards-based education, does not focus on traditional content-based education, working within a specific time-frame, but on universal standards with students expected to demonstrate their knowledge and ability. Such education rejects social promotion and inevitability of inferior performance by disadvantaged groups, recognizing that some will learn faster than others; yet all are capable of continuous improvement. OBE's underlying belief is that everyone can learn, regardless of ability, race, ethnicity, socioeconomic status, and gender. Its aim is to set a world class standards-level (Wikipedia).

According to Carver (2002,), "applying standards to different musical styles suggests…complexities. Standards are easier to apply when the emphasis is on the products of learning, but continuous assessment requires that ongoing work and associated skills be assessed, including practical music-making skills" (pp. 6-14). We agree with Gibson (1992) who supports a praxial[vi] approach as giving flexibility to build a broad curriculum not embedded in culturally specific outcomes. She adds that "the focus of the [praxial] curriculum is on understanding the process of music-making within a particular context and not on the attainment of a particular, qualitative product", continuing: "The quality of products is not sacrificed as the fulfillment of the artistic standards of particular music practices guarantees a level of artistry and a quality of music rarely found in uncontextualized approaches" (p.41). Process-focused assessment techniques must be applied; these may require a range of skills such as assessing of learners' and educators' journals, recording of performances, feedback from peers and educators, and self assessment. Where music performance takes place within an ensemble, evaluation needs to adapt accordingly (see Elliott, 1995, p. 264). "Standards will not refer to finite products, be they sonic or textual, but to processes and products which incorporate relevant knowledge, skills and values" (Carver, 2002, pp. 6-14).

Standards do not necessarily imply either unit standards[vii] or standardization: African music has "many voices". "Intertextuality of voices"[viii] has to be considered; "authentic" African music, hybrid music, "speech types in a single utterance" music, popular music, contemporary music, etc. These terminologies are confusing but important in determining and answering the question: "*What can be standardized about African musics?*"

What are generic cross-cultural[ix] standards?

"Generic cross-cultural standards" mean *all-purpose standards* appropriate for large, rather than specific*, classes or groups (Encarta Dictionary UK). The term "generic cross-cultural standards" may be approached as "hybrid", "all encompassing" or "generalised" standards for different cultural groups. Meyer (1991), in contrast, suggests focusing on mutual understanding. But, adds Kordes (1991), in order to address cross-over standards, a point of intercultural competence (see also Borrelli, 1991) should first be reached by at least assessors and students in the different cultures.

The influence of students' culture determines the abilities that are not only important in their cultures, but have been developed/learned, as well as the:

> context and strategies in which they are expressed….In many ways an individual's cultural experiences (defined rather broadly) determine the kinds of abilities that are important … and are therefore learned as well … as the context and strategies in which they are expressed. (Cushner et al. 2006, p. 395)

Context and authenticity are increasingly approached from their delightfully confusing contemporary realities. The challenges posed by music travelling through time, place and contexts are being addressed for what they are: fascinating studies in the dynamic life of music, education and culture (Mithen, 2006).

WHICH STANDARDS SHOULD BE ASSESSED IN AFRICAN MUSICAL ARTS?

Examining the essences of musics in question and assessment standards of international examining bodies such as the Associated Board of the Royal Schools of Music (ABRSM) can be researched, as can investigating evaluation outside graded music exam systems and the general principle of recognition of prior learning. These assessment principles should be examined in a neutral space[x] "along the border zones of cultural contact" where "innovation and improvisation intensify" (Bakhtin in Papastergiadis, 2005, p.56). And by exploring this "Third Space (sic) we may elude the politics of polarity and emerge as the others of our selves" (Bhabha, 1994, pp. 38,39).

There are, in Philip Mundey's words (personal communication, 2007):

> widely accepted understandings as to what constitutes average progress for developing

musicians learning, say, the piano or an orchestral instrument. Incremental targets and outcomes have been established … and they serve a useful practical purpose in setting goals and motivating and rewarding individual students.

Mundey (personal communication, 2007) feels that in his experience these understandings are less well articulated elsewhere, and, except to an extent with some Indian and Chinese music traditions, he has seen little evidence that "practitioners have the stomach for the long, arduous and extremely expensive process of analysis, consultation, development, consensus achievement, publication programme and accreditation which is crucial to such a project gaining the support of the community concerned". Nevertheless he suggests such a process being "put in train for some, at least, of the musics of Africa".

WHO SHOULD ASSESS AFRICAN MUSICAL ARTS?

We agree that, according to the checklist for authenticity devised by Tucker (1992) in consultation with the *Society for Ethnomusicology Education Committee*, material preparation should involvement someone within the culture. We seek assistance from practising African musicians and believe that by exploring the dynamics of the Developmental Model of Intercultural Sensitivity (DMIS) as suggested by Bennett (1993)[xi], the Seven Continuum Transmission Model (SCTM) by Schippers (2004) and Omibiyi's (1973) Model of an African Music Curriculum offer a basis for African musical arts assessment. From such models, mediators/translators between African and Western standards can evaluate their capability and sensitivity. We see ourselves on the continuum between these cultural perspectives: understanding both is possible, even if the African system is community based, whereas the Western system is characterized by a competitive, formally structured Western philosophy.

Mundey (personal communication, 2007) claims that, if ABRSM were to examine, say, tabla, they should apply the same level of expertise they bring to the assessment of Western classical music. So culture bearing comes into the frame. This

> leads inevitably to other quality assurance questions, not least to do with 'proximity' (the examiner being known to and knowing the candidates/teachers she/he is to examine - or revisiting centres too regularly), and with ongoing training, standardization, professional development, monitoring and moderating of the panel of examiners. Examination by specialist instrumentalist (rather than by specialist in the

idiom) seems to be a prerequisite for practitioners in some traditions.

Mundey (personal communication, 2007) also mentions:

> lengthy discussions with the Royal Scottish Academy of Music and Drama about the assessment of Scottish traditional instruments … The sorts of challenge faced include how to achieve parity of expectation across the instrumental disciplines and, crucially, how to run a commercially viable service with relatively small numbers of candidates in isolated geographical pockets. Finally, accreditation is very necessary these days if a system is to be taken seriously, and governmental ministries and non-governmental agencies require painstakingly detailed documentation of every aspect of national/international exam programmes before accreditation is offered.

Who will undertake structured assessment of African music, hitherto neglected? The aspect of emic/etic roles for assessors needs to be considered, bearing in mind that even African music's doyen, Nketia (2005, p. 54), has noted: "There is no reason why we should not recognize acculturation as a special field of study concerned with the processes that go into the creation and re-creation of music". According to Lett (http://faculty.ircc.edu/faculty/jlett/Default.htm):

> Emic knowledge is essential for an intuitive and empathic understanding of a culture, and it is essential for conducting effective ethnographic fieldwork. Furthermore, emic knowledge is often a valuable source of inspiration for etic hypotheses. Etic knowledge, on the other hand, is essential for cross-cultural comparison, the sine qua non of ethnology, because such comparison necessarily demands standard units and categories.

Flolu (2003) is only one of many authors recommending further research on educational frameworks and publications within which:

> development of strategies for teaching African music to non-Africans can be situated" in order for music educators to "understand the creative principles of ethnic music making and the attitude of ethnic musicians to the music of other cultures, and to decide how to integrate these with modem conceptions of musical instruction. (p. 8)

This includes the aspect of assessment.

WHO ARE WE TO PRESENT THIS PAPER?

South African political developments since 1994 motivated concentrating "on the slow working together of cultures that overlap, [and] borrow from each other." We believe one should "live together in far more interesting ways than any abridged or inauthentic mode of understanding can allow" (Said, 2003, p. xxii). Yet approaching

the "truth" (Clifford, 1988, p. 10) of the measurability of African musics, as white South Africans, is difficult.

Both born and still living and working in South Africa, we consider engaging with African music as a way forward to negotiate "space" for the assessment of African music for both non-Africans and Africans. Although both Western classically trained, we have learnt, performed and continue to engage with African music as endogenous experience and a way of enculturation. We closely align our musical identities to Ntuli's (2001) notion of "endogenous," referring to indigenous knowledge received from sources outside the original. As we are not ethnically classified as African, this "received knowledge" has been assimilated and integrated into our perspectives, becoming part of what Ntuli calls "collective heritage."

Hopefully as agents of change in our environments, we consider the creation of neutral space where, through intercultural sensitivity, difference and otherness can be negotiated when addressing assessment of African musics. We have moved on the continuum to, from our perspective, an adaptation phase, and most importantly and consciously, an area where boundaries are more flexible and permeable. We intentionally review our own situation and that of African music assessment, in order to negotiate empathetically new boundaries and perspectives needed for the construction of curricula/syllabi/assessment standards in free and neutral space (see Joseph & Human, 2007).

We have had to (re)negotiate our white South African identities, considering our "endogenous" identities, related to our "collective African heritage." We have learnt that our identities not only "lie on the borderline between oneself [ourselves] and the other", but, whether by birth or place, our roots are already "half someone else's" (Bakhtin, 1981, p. 293). Thus we believe that African music practitioners can also accept the implied identity extension to include the aspect and potential benefits of generic cross-cultural assessment standards of "their"/all of our African musical arts.

REFERENCES

Banks, J. (1988). *Multiethnic education: Theory and practice*. Newton, MA: Allyn and Bacon.

Bakhtin, M.M. (1981). *The dialogic imagination: Four essays by M.M. Bakhtin*. M. Holquist (Ed.). C. Emerson, & M. Holquist (Translators). Austin: University of Texas.

Bhabha, H. (1994). *The location of culture*. London: Routledge.

Bennett, M.J. (1993). Towards ethnorelativism: A developmental model of intercultural sensitivity. In M. Page (Ed.), *Cross-Cultural Orientation*. (pp. 27-69). Lanham, MD: University Press of America.

Borrelli, M. (1991). Intercultural pedagogy: Foundations and principles. In Derrick Sharp (Series Ed.), *Multilingual Matters 60*. D. Buttjes, & M. Byram (Eds.), *Mediating Languages and cultures: Towards an intercultural theory of foreign language education*)pp.275-286). Clevedon, Philadelphia: Multilingual Matters.

Carver, A.M. (2002). *Unit standards for African musics in South Africa*. Unpublished master's thesis, Pretoria: University of Pretoria.

Clifford, J. (1988). *The predicament of culture: Twentieth-century ethnography, literature and art*. Cambridge: Harvard University Press.

Cushner, K., McClelland, A., & Safford, P.P. (2006). *Human diversity in education: An integrative approach*. Sydney, Australia: McGrawHill.

Eco, U. (2003). *Mouse or rat: Translation as negotiation*. London: Phoenix.

Elliott, D.J. (1995). *Music matters: A new philosophy of music education*. New York: Oxford University Press.

Flolu, J. (2003). The ethnic approach to making music as a strategy for teaching African music: The need for systematic research. *Papers presented at the Third Pan African Society for Musical Arts Education (PASMAE)*. 2003. Private edition.

Gibson, PP. (1992). Music for the Future: Dreams, schemes and reflections. In J. van Tonder (Ed.), *Music Matters: Music education in the 1990's*. Proceedings of the Fourth National Music Educators' Conference, 1991, pp.36-44. Cape Town: University of Cape Town.

Joseph, D., & Human, R. (2007). African Music: Negotiating a space in contemporary society. Unpublished manuscript.

Klein, M. L. (2005). *Intertextuality in Western Art Music*. Bloomington: Indiana University

Kordes, H. (1991). Intercultural learning at school: Limits and possibilities. In D. Sharp (Series Ed.), *Multilingual Matters 60*. D. Buttjes, & M. Byram (Eds.), *Mediating languages and cultures: Towards an intercultural theory of foreign language education* (pp. 287-305). Clevedon, Philadelphia: Multilingual Matters.

Meyer, M. (1991). Developing transcultural competence: case studies of advanced foreign language learners. In D. Sharp (Series Ed.), *Multilingual Matters 60*. D. Buttjes, & M. Byram (Eds.), *Mediating languages and cultures: Towards an intercultural theory of foreign language education* (pp. 287-305). Clevedon, Philadelphia: Multilingual Matters.

Mithen, S. (2006). *The singing Neanderthals: The origins of music, language, mind and body*. London: Phoenix.

Nketia, K. (2005). Ethnomusicology and African music: Collected papers, volume 1, Modes of enquiry and interpretation. Ghana: AFRAM Publications.

Nzewi, M. (2003). Acquiring knowledge of the musical arts in traditional society. In A. Herbst, M. Nzewi, & K. Agawu (Eds.), *Musical arts in Africa: Theory, practice and education*. Pretoria, South Africa: Unisa.

Omibiyi, M. 1973. A model for the study of African music. *African Music*, *5*(3), 6-12.

Papastergiadis, N. (2005). Hybridity and ambivalence: Places and flows in contemporary art and culture. In *Theory, Culture and Society 2005*, *22* (4), 39-64.

Said, E. W. (2003). *Orientalism.* London: Penguin Books.

Schippers, H. (2004). Harde noten: Muziekeducatie in Wereldperspectief. In *Cultuur + Educatie 9*. Utrecht: Cultuurnetwerk Nederland.

Schippers, H. & Shehan-Campbell, P.P. (2005). In P. Shehan-Campbell, J. Drummond, P.P. Dunbar-Hall, K. Howard, H. Schippers, & T. Wiggins, (Eds.), *Cultural Diversity in Music Education: Directions and Challenges for the Twenty First Century.*. Brisbane, Australia: Australian Academic Press.

Tomlinson, G. (1991). Cultural Dialogues and Jazz: A White Historian Signifies. *Black Music Research Journal, 11*(2), 229-264. Chicago: Centre for Black Music Research – Columbia College.

Tucker, J. C. (1992). Circling the Globe: Multicultural resources. *Music Educators Journal*, *78*(9), 37-40.

WEBSITES

American Educational Research Association (AERA) http://www.aera.net/ (accessed on 8/08/2007)

Encarta Dictionary UK http://uk.encarta.msn.com/dictionary_1861790717/generic.html?partner=orp (accessed on 1 June 2007)

Encarta Thesaurus http://uk.encarta.msn.com/thesaurus_1861855767/generic.html?partner=orp (accessed on 1 June 2007)

Lett, J. http://faculty.ircc.edu/faculty/jlett/Default.htm (accessed on 4/08/2007)

National Education Association (NEA) http://www.nea.org/index.html (accessed on 8/08/2007)

Ntuli, PP. (2001). *Cultural hegemony and the re-investigation of the indigenous knowledge systems*. A paper presented at the *Apex Art Conference, July 2001*, Rio de Janeiro, Brazil. http://www.apexart.org/conference/Ntuli.htm (accessed 10 December 2003)

Wikipedia http://en.wikipedia.org/wiki/Standards-based_assessment (accessed on 29/10/2007)

Wikipedia Dictionary UK http://en.wikipedia.org/wiki/Generic (accessed on 1 June 2007)

[i] Here we follow the definition by Nzewi (2003, p. 13) of musical arts as those in which "the performance arts disciplines of music, dance, drama, poetry and costume art are seldom separated from music in creative thinking and performance practice."

[ii] "Translation is always a shift not between two languages [or music languages], but between two cultures … A translator must take into account rules that are … broadly speaking, cultural" (Eco, 2003, p. 82). "Cultural translation" in the discipline of music is a form of negotiation, a process of give and take between two different cultures, where the culture around the musical text gives meaning to the text.

[iii] "The field of African musics poses some special problems because it has been excluded from the curriculum in the past and because the informal learning traditions need careful attention if they are to be adapted to formal learning contexts. A simple substitution of African for Western music theory, history and instrumental practice is not an appropriate course of action, as African musics are rooted in a philosophical framework that is quite different from that of Western music" (Carver, 2002, p. ii).

[iv] "According to Elliott (1995, p. 264), a key element of assessment is the provision of constructive feedback for learners. This feedback enables the learners to reflect on their progress and set new goals. It is another area that requires musicianship in the educator … In the case of African musics, educators need to be completely familiar with the values of the music in order to assess the success of the learners" (Carver, 2002, pp.6-23).

[v] "Standardisation of indigenous music presents a challenge insofar as examples of music have not been systematically graded in syllabi. However, there is a long tradition of music competitions which have established standards of excellence according to the performance values of the various styles. These competitions do not cover all the styles that potentially may be used to build curricula, and the responsibility to assess accurately will fall on educators and informed culture bearers. Competitions do present a conundrum as regards the non-competitive nature of communal African music-making …" (Carver, 2002, pp. 6-14).

[vi] This clearly refers to the well-known approach propagated by David Elliott. Further detail will not be supplied in this paper.

[vii] "These are statements of desired education and training outcomes and their associated assessment criteria" (Carver, 2002, pp. 1-13). "Unit standards must include performance and assessment criteria and thus

are statements against which students can be assessed" (Carver, 2002, p. 5-2). "Because each country has its own particular history and social structure, each set of standards carries within it the particular concerns of that society … The present study suggests Performing, Appraising and Creating as curriculum areas for African musics in South Africa" (Carver , 2002, p. 5-4).

viii According to Klein (2005), "intertextuality" is the "cultural net of musical texts", where "books speak among themselves" (Klein, 2005, p. 1). In contextualising our approach, towards generic cross-cultural standards, we would like to draw a parallel between Klein's approach of "intertextuality" in art music and generic and cross-cultural standards for African music.

ix The term "cross-cultural" can, according to various authors, be replaced with trans/inter/multi-cultural, with slightly different meanings attached by different authorities.

x Bhabha (1994, pp. 38,39) explores the "third space" or the space where cultures are able to interact and negotiate unhindered. Third Space thinking is never beyond the classical structures of identity and culture, but the "renegotiations and insertions within and between these identities can transform an understanding of the dynamics of these categories" (Papastergiadis 2005, p. 61).

xi See also the closely related work by Banks (1988), on ethnic identity development.

The Four Identity Dimensions of Music Festivals

Sidsel Karlsen
Department of Music and Media, Luleå University of Technology
Luleå, Sweden
sidsel.karlsen @ltu.se

ABSTRACT

In this paper, I describe four dimensions of identity work found in data collected through a case study on one particular music festival. The study's theoretical framework was built upon modernity theory, and the aim was to explore a music festival as a source of informal learning through investigating how the festival affected the audiences' musical identity and relation to their local community. The findings showed that the festival was connected to four different dimensions of identity work: 1) the festival was an arena for lifestyle choices; 2) it provided a basis for the audiences' self-regulatory strategies with music; 3) it functioned as an outward manifestation of community identity; and 4) it was an occasion for reinforcement of social and cultural community identity. In the study's epistemological framework of situated learning, identity work and learning is closely connected. Hence, the festival's potential for being an arena for informal processes of music learning through impact on identity is discussed.

KEYWORDS

identity, music festival, modernity theory, informal learning processes

INTRODUCTION

This paper discusses four dimensions of identity work found in the data of a festival case study. The study investigated the festival's impact on the musical identity of its audience and the local identity of its host municipalities. The overall aim was to explore the festival as a source of informal processes of music learning.

THEORETICAL BACKGROUND

The theoretical framework of the present study built heavily upon theories of modernity (Beck, 1994; Giddens, 1990, 1991; Hall, 1992; Lyotard, 1984). This framework made it possible to put into perspective identity development in contemporary societies, whilst also throwing light on other aspects of late modernity that were recognisable in the music festival, such as the dialectic between the local and the global and the disembedding of social institutions. A late modern understanding allows identity development to be

seen as a reflexive project, created and maintained by self-narratives. It also opens to the possibility of people having several parallel and mutually contradictory identities. The matter of music and identity was further approached through the theories of Hargreaves, Miell and MacDonald (2002), Ruud (1997) and DeNora (2000, 2003). As identities in general, musical identity is also constructed through narratives, and the possession of parallel musical identities is possible. Music was discussed both as a means for the outward staging of identity (Ruud, 1997), as material for the everyday construction and reconstruction of the self (DeNora, 2000, 2003), as a means of a simultaneous experience of the subjective and the collective (Frith, 1996), and as interconnected to and interplaying with other, extra-musical aspects of the self (Hargreaves et al., 2002). The festival's significance for the development of local identity in its host municipalities was looked into using theory and empirically based writings from the field of festival research. In this perspective, festivals are seen as connected to a community's social identity (Falassi, 1987), as image-makers (Quinn, 2005), as enhancing community identity (Delamere, 2001), and as creating opportunities for attendants to draw on shared stories, cultural practices and ideals (Ekman, 1999). The theory of situated learning developed by Lave and Wenger (1991) and Wenger (1998) was used as the study's epistemological framework, and the music festival was explored as a community of practice, in which the peripheral participation of the festival attendees might lead to learning. This theory emphasises learning and identity work as integrated, mutually dependent processes.

AIM OF THE STUDY

The aim of the study was to explore one particular music festival, the Festspel i Pite Älvdal, Sweden, as a source of informal processes of music learning with implications for the identity of the audiences and the host community. The central research question, which covered the individual as well as the municipality level, was developed from this aim:

> How does the festival affect the development of the audiences' musical identity, and in what way

does the festival influence the audiences' relation to their local community?

This overarching question was further explored through three specific research sub-questions, concentrating respectively on how the festival affected the audience's construction of their musical self-narratives; how the festival contributed, both as a happening and in terms of its content and form, to the audience's development and maintenance of parallel musical identities; and how the festival contributed to the development of local identity in the communities in which it was arranged.

METHOD

The overall design of the research project was that of a case study. Using the terminology of Yin (2003), it was defined as an embedded single-case, with one case, the festival, and two units of analysis: 1) how the festival affected the development of the audiences' musical identity; and 2) how it contributed to the development of the local identity of its host municipalities. Following Yin's advice of collecting information from multiple sources, the data was derived through observations, defined as participant-observation because the researcher took the role of an active member researcher (Adler & Adler, 1994); a survey, using a questionnaire; semi-structured interviews; documentation in the form of some of the festival's administrative documents, concert programmes and newspaper clippings; and archival records in the form of information from the festival's budget and accounts. Observations were made of 21 festival events, 350 members of the festival audience participated in the survey, and 12 of the survey respondents were selected for in-depth interviews, using a maximum variation sampling strategy (Miles & Huberman, 1994). In addition, four official representatives from the host municipalities of the festival were interviewed. This rich and varied data called for different analytical approaches. These were categorisation (Kvale, 1996); the creation of matrixes and creating data displays (Miles & Huberman, 1994); finding and creating narratives to enable narrative analysis (Mishler, 1991; Riessman, 1993); and statistical processing of survey data.

FINDINGS

The findings showed that four different dimensions of identity work were present in the data. Firstly, the festival was an arena for lifestyle choices (Bocock, 1992), through its provision of social rooms wherein the attendees could be seen shopping for those lifestyles, cultural and musical experiences that had strong distinctive value for

them (Bourdieu, 1984). The festival attendees also had possibilities for staging the different aspects of the self and cultivate many expressions of self-identity (Hall, 1992). However, most members of the festival audience chose to confirm and maintain pre-existing identities instead of using the festival arena for exploratory purposes. Secondly, the festival provided a basis for its audiences' self-regulatory strategies (DeNora, 2000, p. 52) with music, and an arena for music-related identity work of a more inward kind, such as emotional, memory and biographical (p. 45) work. At this level, the audiences' attendance was connected to coping, generating pleasure, creating a sense of occasion, and regulating feelings, moods, concentration and energy levels (pp. 16, 53). Through these processes, the festival attendees told themselves about who they were through the music, and constructed, reinforced and repaired the "inner" thread of self-identity (p. 62). Thirdly, the festival functioned at the municipal level to advertise the identity of the community or as an outward manifestation of community identity. The festival was used as a trademark to market its host municipalities and also, as part of a larger plan, to strengthen a particular municipality's profile, thereby it enhanced the community image (Delamere, 2001; Gursoy, Kim & Uysal, 2004) and contributed to the municipality's work of deciding who they wanted to present themselves as to the outside world. Fourthly, the festival became an occasion for reinforcement of social and cultural community identity by creating opportunities for drawing on shared stories, shared cultural practices and ideals (Ekman, 1999) by artists telling stories about local past and present happenings, prejudices, traditions and customs. Some of the concerts also gave examples of how music symbolises and offers an "experience of collective identity" (Frith, 1996, p. 121), and how people come to know themselves as groups "through cultural activity" (p. 111). Through these activities, local continuity was enhanced (Ekman, 1999) and local history and culture was promoted. Hence, the festival represented a strong tool for telling community members or inhabitants who they were. Summing up, it seems that a music festival has four dimensions of identity work to maintain and develop both individual and municipality identity. Each of these has an outward and an inward dimension. The different dimensions interact with and affect each other, and should therefore not be seen as completely separate entities. Nonetheless, the figure below provides a provisional model of the identity dimensions of music festivals.

Table 1. The four identity dimensions of music festivals.

	OUTWARD DIMENSION	**INWARD DIMENSION**
INDIVIDUAL	**Arena for lifestyle choices** Displaying, staging and choosing "who to be" and "who I am"	**Basis for self-regulatory strategies** Feeling, remembering and knowing "who I am" and "how I came to be this way"
MUNICIPALITY	**Outward manifestation of community identity** Deciding "who we want to present ourselves as to the outside world"	**Occasion for reinforcement of social and cultural community identity** Telling, retelling and celebrating "who we are"

CONCLUSIONS AND IMPLICATIONS FOR MUSIC EDUCATION

As can be seen above, music festivals have features that allow for attendees to generate and maintain the stories about ourselves "that we tell others and indeed ourselves" (Hargreaves et al., 2002, p. 10) in order to construct meaningful connections (Hall, 1992) and continuity in the floating, ephemeral and open-ended identity work of late modernity. A music festival enables the past, present and future aspects of identity work, from "how I came to be this way," through "who I am" to "who I want to appear as or become." In the present study's chosen epistemological framework, this work of becoming – the identity work that combines the experience of being-in-the-world with the reflexivity necessary for creating a sense of inner self – is not only a kind of identity development, but also a process of learning (Wenger, 1998). For instance, from the data connected to the inward identity dimension of the festival as a basis for self-regulatory strategies, examples could be found of audience processing grief, remembering childhood, reinforcing Christian faith and regulating moods. These activities can be related to Small's (1998) concept of "musicking," meaning an action or a series of actions that people do towards, with or alongside music. In the examples above, the festival attendants "musicked" internally as individual listeners, though still together with others, participating in a musical performance – the concert. In other examples, not discussed here, the musicking was more of an external activity. What the audiences participating in these processes had in common was that the work they carried out with music helped them make meanings, and gave structure not only to their musical experiences, but also to their experiences in general. Through festival-related processes, the "musicking" attendees told and retold themselves, by feeling, remembering and knowing not only "who they were," but also "how they came to be this way." Hence, they also learnt about themselves through or via music. Furthermore, they also learnt about themselves as members of a community or municipality. Other findings from the study, not discussed in full in this paper, showed that the audience also learned features of the music itself. For instance, they learned to be familiar with and enjoy musical styles and genres and to distinguish between different music instruments, and the festival attendees also learned about music in different ways, for instance the history of some of the music presented and "facts" about names of composers and pieces of music. Summing up, it seems that music festivals have large potentials for being important sources for informal processes of music learning through their impact on identity maintenance and development.

ACKNOWLEDGEMENTS

REFERENCES

Adler, P. A., & Adler, P. (1994). Observational techniques. In N. K. Denzin & Y. S. Lincoln (Eds.), *Handbook of qualitative research* (pp. 377-392). Thousand Oaks, CA: Sage.

Beck, U. (1994). The reinvention of politics: Towards a theory of reflexive modernization. In U. Beck, A. Giddens & S. Lash (Eds.), *Reflexive modernization. Politics, tradition and aesthetics in the modern social order* (pp. 1-55). Cambridge, England: Polity Press.

Bocock, R. (1992). Consumption and lifestyles. In R. Bocock & K. Thompson (Eds.), *Social and cultural forms of modernity* (pp. 120-154). Cambridge, England: Polity Press.

Bourdieu, P. (1984). *Distinction. A social critique of the judgement of taste.* Cambridge, MA: Harvard University Press.

Delamere, T. A. (2001). Development of a scale to measure resident attitudes toward the social impacts of community festivals, part II: Verification of the scale. *Event Management, 7,* 25-38.

DeNora, T. (2000). *Music in everyday life.* Cambridge, England: Cambridge University Press.

DeNora, T. (2003). *After Adorno. Rethinking music sociology.* Cambridge, England: Cambridge University Press.

Ekman, A. K. (1999). The revival of cultural celebrations in regional Sweden: Aspects of tradition and transition. *Sociologica Ruralis, 39*(3), 280-293.

Falassi, A. (1987). Festival: Definition and morphology. In A. Falassi (Ed.), *Time out of time. Essays on the festival* (pp. 1-10). Albuquerque: University of New Mexico Press.

Frith, S. (1996). Music and identity. In S. Hall & P. du Gay (Eds.), *Questions of cultural identity* (pp. 108-127). London: Sage publications.

Giddens, A. (1990). *The consequences of modernity.* Stanford, CA: Stanford University Press.

Giddens, A. (1991). *Modernity and self-identity. Self and society in the late modern age.* Stanford, CA: Stanford University Press.

Gursoy, D., Kim, K., & Uysal, M. (2004). Perceived impacts of festivals and special events by organizers: an extension and validation. *Tourism Management, 25,* 171-181.

Hall, S. (1992). The question of cultural identity. In S. Hall, D. Hell & A. McGrew (Eds.), *Modernity and its futures* (pp. 274-316). Oxford, England: Polity in association with the Open University.

Hargreaves, D. J., Miell, D., & MacDonald, R. A. R. (2002). What are musical identities, and why are they important? In R. MacDonald, D. Hargreaves & D. Miell (Eds.), *Musical identities* (pp. 1-20). Oxford, England: Oxford University Press.

Kvale, S. (1996). *Interviews: An introduction to qualitative research interviewing.* Thousand Oaks, CA: Sage.

Lave, J., & Wenger, E. (1991). *Situated learning. Legitimate peripheral participation.* Cambridge, England: Cambridge University Press.

Lyotard, J-F. (1984). *The postmodern condition: A report on knowledge.* Manchester, England: Manchester University Press.

Miles, M. B., & Huberman, A. M. (1994). *Qualitative data analysis.* Thousand Oaks, CA: Sage.

Mishler, E. G. (1991). *Research interviewing. Context and narrative.* Cambridge, MA: Harvard University Press.

Quinn, B. (2005). Arts festivals and the city. *Urban Studies, 42*(5/6), 927-943.

Riessman, C. K. (1993). *Narrative analysis.* Thousand Oaks, CA: Sage.

Ruud, E. (1997). *Musikk og identitet.* [Music and identity]. Oslo: Universitetsforlaget.

Small, C. (1998). *Musicking. The meanings of performing and listening.* Middletown, CT: Wesleyan University Press.

Wenger, E. (1998). *Communities of practice. Learning, meaning, and identity.* Cambridge, England: Cambridge University Press.

Yin, R. K. (2003). *Case study research. Design and methods.* Thousand Oaks, CA: Sage.

Women Sing, Women Lead: The Transformation of Identity and Emergence of Leadership in Women Through Voice

Kay Kleinerman
University of California, Santa Cruz
Cupertino, CA, USA
kaykleinerman@mac.com

ABSTRACT

This qualitative study explores the connection between participation in singing and the development of leadership qualities in women. The theoretical framework upon which this exploration is based is transformative learning, which is a process of making meaning of one's life experiences. My assertion is that singing can be a transformative learning process that enables a shift away from limiting perspectives and toward developing leadership qualities in women via experiential learning, learning within relationship, public performance, and the inner journey of reflection and subsequent understanding that leads to individuation.

Women in every generation have fought for the right to be heard, to participate in the leadership of our society, to have voice both metaphorically and literally. Indeed, the word "voice" is often used as a metaphor for leadership, as well as for personal leadership development. Voice is linked to identity for the individual as she knows herself and presents herself in context of her environment, and identity emerges from self-reflection as well as communication with others. It emerges from hearing and being heard. Frequently, though, female voices are dismissed or subverted. For women to claim their equitable rights as leaders and meaning makers in this society, they must know themselves, believe in themselves, and make themselves heard.

Joyce (1996) addresses this when describing her work using singing as a teaching tool with women. She has found that the path of learning inherent in singing engenders a holistic experience that fosters self-knowledge and mastery, a sense of power, well-being, and agency. These very qualities are key components of effective leaders.

For this study, I engaged in narrative inquiry in the form of semi-structured interviews with nine female leaders of varying ages, backgrounds, and professions who regularly participated in singing for a minimum of three years. Through this inquiry, I investigated what these women learned via singing and what meaning they made of their singing experiences, especially as those experiences pertained to their developing identities and actions as leaders. I found that the journey into revealing one's voice through singing can be one of self-discovery - empowering one to find new meanings, new aspects of oneself that enlarge and transform one's identity. Three key themes are central to this journey - Commitment, Connection, and Congruence. These themes, in dialectic relationship with one another, facilitate the development of certain qualities, habits of mind, and ways of being that enable a personal transformation in service of a greater potential for leadership.

The narrative stories shared by my participants may inspire other women to embark on their own learning journeys. As well, the findings of this study could be of value to researchers in the field of female development and to anyone working with, teaching, coaching or advising women who wants to encourage their authentic voices and the growth of their leadership capabilities.

KEYWORDS

singing, voice, transformative learning, transformational leadership, identity, experiential learning

OBJECTIVES AND PURPOSES

Women in every age have fought for the right to be heard, to participate in the leadership of their communities and societies, to have voice both metaphorically and literally. Indeed the issue of women's voices being undervalued or dismissed in many cultures and sectors makes provocative reading (Delaney, 1995; Eilberg-Schwartz, 1995; Jameison, 1995; Lewis, 1993; Erikson, 1968).

The word "voice" and the concept of having voice are often used as metaphors for leadership (Bennis and Thomas, 2002). Voice is also used in reference to personal leadership development, as well as identity for the individual (Newham as cited in Dosso, 2004).

Frequently, though, female voices are ignored or subverted, particularly as they age (Taylor, Gilligan and Sullivan, 1995; Brown and Gilligan, 1992). Yet, for women to claim their equitable rights as leaders and meaning makers in their communities, they must know themselves and make themselves heard. Belenky, Clinchy, Goldberger, and Tarule (1997) have noted that the development of a sense of voice, mind, and self are closely knit. Joyce (1996) addresses this when describing her work with the *Women of Courage* program. She has found that participation in singing engenders a holistic experience that fosters self-knowledge and mastery as well as a sense of power, well-being and agency in her students. As a singer, voice teacher, and music educator who has worked with diverse populations of women, I have seen how participation in singing can foster self-awareness, self-confidence, and presence in my female students. These are many of the qualities upon which the development of a leader rests (Gergen, 2005). Therefore, to foster in females the well-being and self-knowledge that is the basis of leadership potential, we must encourage them to develop their voices, literally as well as figuratively. We must foster the empowerment of women through their expressive voices.

My goal is to share what I have learned from studying women leaders who participated in singing, and how they felt participation in singing influenced the development of their leadership capabilities. My research was guided by one central question: How might participation in singing foster leadership qualities in women? I defined "participation in singing" as having studied voice for a minimum of three years and having significant solo performance experience. Specific questions that underscore the main question are: (a) What effect might voice lessons have on the student's awareness of her voice, (b) what self-understanding might she gain from exploring her voice, (c) how is her teacher instrumental in shaping her awareness of and confidence in her voice and herself, (d) how might studying voice affect other aspects of her life, and (e) how does the experience of performing in front of an audience affect her? In short, what transformative learning happens for women who participate in singing and what meaning do these women make of their singing experiences, especially as those experiences pertain to their developing identities?

THEORETICAL FRAMEWORK

Transformative learning is a process of making meaning of one's life experiences. The theory, first introduced by Mezirow (1991), originally centered on three themes: centrality of past experience, critical reflection on that experience, and rational discourse to examine and make or re-interpret meaning about the experience. As expanded upon by others, the meaning and methods of transformative learning have enlarged to include transformation as individuation (Boyd, 1991); transformative learning via experiential learning (Gallagher as cited in Taylor, 1998); transformation as affected by self-perception in public interpersonal contexts (Tice, 1992); and the impact of learning-within-relationship on transformative learning (Barlas, 2001). My assertion is that singing can be a transformative learning process that enables a shift away from limiting perspectives and toward developing leadership qualities in women via experiential learning, learning within relationship, public performance, and the inner journey of reflection and subsequent understanding that leads to individuation.

I have found scant primary research on singing as an instrument for personal development in either men or women. Patteson's study (1999) supports the idea that singing lessons empower and foster personal well-being in women. Smithrim (1998) found that singing was important to the emotional and spiritual lives of her subjects, and Joyce (1996) documented her use of singing as an experiential teaching tool that provides a holistic growth experience for abused women. While these studies informed my thinking about the multi-leveled role that singing can play in the lives of women, each focused solely on the personal engagement in singing, not on the challenges and growth potential that performing for an audience provides for the solo singer. Further, no research exists, to my knowledge, on singing *per se* as a tool for leadership development or as a tool for perspective transformation.

However, the work of Tice (1992) and Boyd (1991)in the field of transformative learning seems to support my premise. Boyd's discussion of individuation as the discovery of new talents, confidence, sense of personal responsibility, and empowerment provides integral links to the path of learning within a voice lesson. Tice imparts, from her investigation of change in self-concept through public behavior, that publicly affecting a behavior can lead to adopting that behavior as a part of one's self-concept. This relates to the public performance aspect of singing. When a singer performs in front of an audience, she embodies a personality and displays the courage to use her voice in public. In other settings, she must conform, comply, even corrupt her voice. In performance, however, she is free to reveal her

natural voice. Having this witnessed by an audience is a powerful affirmation for her and can contribute significantly to constructing a positive self-perception. Using her voice in public becomes a source of vigor, for performers "must have a strong sense of self" (Gardner, 1994, p. 330).

We think of education as a life-long endeavor through which we unfold. So, too, can it be in the context of a woman learning to sing, exploring her voice, learning about herself and her capabilities, then sharing her voice in public and gaining strength from all that is inherent in the act of public performance. Within this autopoietic learning system, the singer lives in relationship to all things influencing her. Becoming aware of how and what she learns and becoming more aware of herself, she is better able to appropriate new meanings that help her make choices, use her voice, and direct her own life (Herda, 1999).

METHOD OF INQUIRY

I used narrative inquiry, focusing on life-story interviews that allowed my participants to freely reveal their thoughts and ideas about whether participation in singing contributed to the development of their leadership qualities. Just as Clandinin and Connelly (2000) see "teacher and teacher knowledge as expressions of embodied individual and social stories" (p. 4), so the women in my study embodied individual and social stories about their involvement in singing. The most important part of my research was to discover what meaning my informants constructed from their singing experiences and how they comprehended the effects of participation in singing on their development as leaders. My search was not for sameness of results but for coherence of meaning in their stories.

My participants shared their reflections about their singing experiences as those experiences were situated in "the continuity and wholeness of an individual's life experience" (Clandinin and Connelly, 2000, p. 17). I, as the inquirer, was careful to be "wakeful" (p. 184), which meant being thoughtful and aware of my choices during each conversation. I was also aware that my personal biography is "thoroughly entwined with the research project" (Kirby and McKenna as cited in Patteson, 2000, p. 34). I am a singer and have worked closely with female voice students and performers. On one hand this background gave me an appreciation of what my respondents spoke about. On the other hand, though I aimed for fairness and accuracy, my biases and experiences certainly colored my interactions with my participants as well as my reactions to the data

that I collected and analyzed. Therefore, in being wakeful, I was careful to state my biases forthrightly, particularly to my respondents, so that the inquiry proceeded from the basis of honesty.

SYNTHESIS OF CONTENT

The meaning that my respondents derived from their involvement with singing tells the story and reveals the meta–meaning of my exploration, which Karpf (2006) fittingly expresses: "Finding one's voice…is a powerful experience, with the capacity to alter one's view of oneself and one's place in the world" (p. 131). Through participation in singing, a transformation in their understanding of themselves and their capabilities occurred. In developing their voices, they developed aspects of their individual identities and awareness of their individual capacities. They developed a sense of efficacy around singing that enabled their attitudes of efficacy in other areas, including leadership.

The habits that they adopted and applied toward the pursuit of singing turned into situated behaviors, ways of thinking and being that these women carried into their work lives. These habits of mind and ways of being fall into three themes, which live in dialectic relationship with one another: Commitment, Connection, and Congruence. That this development occurred for these women as they explored their voices is significant because of the strong association between voice and identity, between having a voice and being known (Belenky et al, 1997).

CONCLUSIONS AND IMPLICATIONS FOR MUSIC EDUCATION

The issue of voice is important, especially for women, because to have voice is to have identity. Belenky et al (1997), refer to women having a sense of voice as "the hallmark of women's emergent sense of self and sense of agency and control" (p. 68).

To have voice is also to have the potential to lead. Literal and figurative voice – how one communicates her values, how one interacts in the world – are the core of one's identity and are central to becoming an authentic leader. Leaders "have to convey the integrity of an authentic, congruent self" (Parks, 2005, p. 107). Leaders who facilitate others to create change are those who lead from within. Their habits of mind and ways of being secure their individual sense of self, sense of purpose, commitment, confidence and personal congruence. The women in my study seem to embody such qualities and have indicated that their participation in singing helped foster and/or reinforce these qualities.

The integral relationship between voice, self-expression, and identity speaks to the evolution of the self. My respondents, through their participation in singing, took the time to evolve their voices and themselves to fullness. Their stories are rich with the meaning that they made from their experiences. They tell, in part, of the habits of mind and ways of being that blossomed over time, within and without, as they mastered singing. They tell what these women learned about themselves and their capabilities that transformed and enlarged their individual sense of self, and fostered congruence. They tell, too, how these women appropriated these qualities and capabilities for their work as leaders. Their voices represent who they are and express the fullness of their individuality.

In our society, women's voices are still, in large part, given scant attention compared to men's. Ultimately, the tragedy of this is the loss of what women have to contribute to their communities.

When women find their voices, they find their identities. They discover their power. They express what they have to give. They begin to lead. The possibilities inherent in this are manifold, for women and for society as a whole. Because of our society's ever-present systemic challenges, we can ill-afford to ignore the voices of women. We must tap the polysemy of women's voices yet unheard and reap the fruits of their creative spirits. My research demonstrates that participation in singing can be a powerful transformative learning experience, enabling women to gain their voices, encourage the growth of their identities, make themselves heard and realize their vanguard potential as leaders.

REFERENCES

Barlas, C. (2001, June). *Learning-within-relationship as context and process in adult education: Impact on transformative learning and social change.* Paper presented at the 42nd annual meeting of the Adult Education Research Conference, Lansing, MI.

Belenky, M.F., Clinchy, B.M., Goldberger, N.R., & Tarule, J.M. (1997). *Women's ways of knowing: The development of self, voice, and mind.* New York: Basic Books.

Bennis, W.G., & Thomas, R.J. (2002). *Geeks and Geezers: How era, values and defining moments shape leaders.* Boston: Harvard University Press.

Brown, L.M., & Gilligan, C. (1992). *Meeting at the crossroads: Women's psychology and girls' development.* Cambridge: Harvard University Press.

Boyd, R.D. (1991). *Personal transformations in small groups: A jungian perspective.* New York: Routledge.

Clandinin, D.J., & Connelly, F.M. (2000). *Narrative inquiry: Experience and story in qualitative research.* San Francisco: Jossey-Bass.

Delaney, C. (1995). Untangling the meanings of hair in turkish society. In H. Eilberg-Schwartz and W. Doniger (Eds.), *Off with her head: The denial of women's identity in myth, religion, and culture.* (pp. 53-75). Berkeley: University of California Press.

Dosso, J.L. (2004). Coming home to the self through freeing the singing voice (Master's thesis, St. Stephens College, 2004). *Masters Abstracts International, 43* (04), 1060.

Eilberg-Schwartz, H. (1995). The nakedness of a woman's voice, the pleasure in a man's mouth: an oral history of ancient Judaism. In H. Eilberg-Schwartz and W. Doniger (Eds.), *Off with her head: The denial of women's identity in myth, religion, and culture.* (pp. 165-184). Berkeley: University of California Press.

Erikson, E.H. (1968). *Identity: Youth and crisis.* New York: W.W. Norton & Company.

Gardner, H. (1994). *The arts and human development.* New York: Basic Books.

Gergen, D. (2005). Women leading in the twenty-first century. In L. Coughlin, E. Wingard & K. Hollihan (Eds.), *Enlightened power: How women are transforming the practice of leadership.* (pp. xv-xxix). San Francisco: Jossey-Bass.

Hancock, D.R., & Algozzine, B. (2006). *Doing case study research: A practical guide for beginning researchers.* New York: Teachers College Press.

Herda, E.A. (1999). *Research conversations and narrative: A critical hermeneutic orientation in participatory inquiry.* Westport, CT: Praeger.

Jamieson, K.H. (1995). *Beyond the double bind: Women and leadership.* New York: Oxford University Press.

Joyce, M. (1996). Turn of the radio and sing for your lives! Women, singing, and experiential education. In K. Warren (Ed.), *Women's voices in experiential education* (pp. 253–266). Iowa: Kendall/Hunt Publishing Company.

Karpf, A. (2006). *The human voice: How this extraordinary instrument reveals essential clues about who we are.* New York: Bloomsbury Publishing.

Lewis, M.G. (1993). *Without a word: Teaching beyond women's silence.* New York: Routledge.

Mezirow, J. (1991). *Transformative dimensions of adult learning.* San Francisco, CA: Jossey-Bass.

Parks, S.D. (2005). *Leadership can be taught: A bold approach for a complex world.* Boston: Harvard Business School Press.

Patteson, A.K. (2000). Singing a woman's life: How singing lessons transformed the lives of nine women (Master's thesis, Queen's University of Kingston, 2000). *Masters Abstracts International, 38* (03), 525.

Smithrim, K. (1998). Still singing for our lives: Singing in the everyday lives of women through this century. In B. Roberts (Ed.). *Sharing the voices: The phenomenon of singing*. (pp. 217–232). St. John's Newfoundland: Memorial University Press.

Taylor, E.W. (1998). *The theory and practice of transformative learning: A critical review.* (Information series No. 374). Washington, D.C.: Office of Education, Research and Improvement. (ERIC Document Reproduction Service No. ED 423422)

Taylor, J., Gilligan, C., & Sullivan, A. (1995). *Between voice and silence: Women and girls, race and relationship*. Massachusetts: Harvard University Press.

Tice, D. M. (1992). Self-concept change and self-presentation: The looking glass self is also a magnifying glass. *Journal of Personality and Social Psychology, 63*(3), 435-451.

Using Music for Learning: A Case Study of Foreign Spouses' Preschool Children

Angela Hao Chun Lee
Department of Early Childhood Education, Transworld Institute of Technology
Douliou, Yunlin, Taiwan, China

ABSTRACT

In the past ten years or more, in order to be educationally responsive, early childhood educators have needed to become sensitive to the issues facing the children of foreign parents. The Ministry of the Interior in Taiwan (2007) estimated that, at the end of 1998, there were 22,905 foreign spouses living in Taiwan, of which 20,596 were women. This figure has increased: by the end of June 2007, there were 341,859 foreign spouses, of which 309,337 were women. The reason for this change in population demographics is the number of people immigrating for marriage. Documentation from the Ministry of the Interior also indicated that newborn babies with foreign mothers increased from 5.12% in 1998 to 10.52% at the end of April 2007. From 1998 to the end of April 2007, there were approximately 229,210 babies born from foreign mothers. The first female spouse immigrated to Taiwan in the late 1970's, at which time there was an influx of immigrants from different nations. A serious consequence of immigration is that cultural barriers effect the integration of both the mothers and their children. Some experts have suggested that many Taiwanese men who marry women from other nations belong to social minorities, including elderly men, men with low levels of education, or men who are physically or financially disadvantaged

This paper raises some broad issues and presents vigorous debate about the future provision of learning of music for preschool aged children with foreign spouses (3-6 year olds) in Taiwan. The current change in population demographics has great significance for local communities and government who wish to consider the quality of education for the children of foreign spouses. It argues that some researchers believe that the cultural differences that foreign spouses' children experience has the effect of delaying the learning of these children. This case study involves four participants: two teachers (Mary and Amy) and two children (Wendy and Andrew) who are interviewed by the researcher. The interviews are analyzed using Interpretative Phenomenological Analysis (IPA). The interview questions for teachers (Mary and Amy) focus on the content of the learning attitudes and abilities of children. Questions for children pertain to what the students like and dislike in the musical activity classes taught by teachers and why. The findings from this study may be used to gain an understanding of how children of foreign spouses do not only experience improvement in the symptoms of developmental delay through the learning of musical activities but are also helped in their development of confidence and self-esteem. This paper makes the assertion that there are many valuable activities that occur through learning music that can enhance the ability of foreign spouses' children to learn other subjects.

BACKGROUND

In the past ten years or more, in order to be educationally responsive, early childhood educators have needed to become sensitive to the issues facing the children of foreign parents. The Ministry of the Interior in Taiwan (2007) estimated that at the end of 1998 there were 22,905 foreign spouses living in Taiwan, of which 20,596 were women. This figure has increased: by the end of June 2007, there were 341,859 foreign spouses, of which 309,337 were women (Tsai, 2006). Documentation from the Ministry of the Interior also indicated that newborn babies with foreign mothers increased from 5.12% in 1998 to 10.52% at the end of April 2007. From 1998 to the end of April 2007, there were approximately 229,210 babies born from foreign mothers (Hu, 2007). The first female spouse immigrated to Taiwan in the late 1970's, at which time there was an influx of immigrants from different nations.

The current change in demographics has great significance for local communities and government who are concerned about the quality of life and education for the children of foreign spouses. A sociology scholar, Ching-Chuan Yiu (2005), has made the assertion that it is the government that must be made accountable for developing programs that educate people about cultural diversity. The influx of immigrants from different nations poses new challenges for both

social welfare institutions and academics. The challenge consists of finding means for the government to educate the masses about diversity and setting up programs that help foreign spouses and their children assimilate into society.

A report from a seminar of Educational Department stated "cultural differences can slow down the learning process of children in interracial marriages" (Wu, 2004, p. 9; Yiu, 2004). Chief executive officer of the Pearl S. Buck Foundation, Kathy Ke, argues that the cultural differences that these children have to negotiate has the effect of delaying the learning processes of these children; more specifically, they exhibit difficulties expressing themselves verbally, imitating others, and developing an age appropriate vocabulary (Yiu, 2004). News editor Ding reported that many Kindergarten teachers found that the delayed language development that occurs with having a parent who speaks a different language results in a slower ability to learn and decreased concentration. Not surprisingly, these children also tend to lack confidence and be less self-reliant. Their negative social behaviors may, in turn, cause problems when they grow up (Ding, 2003). Mo and Lai (2004) maintained that foreign spouses who came to Taiwan did not have proper language training that caused their Mandarin to be pronounced with their own mother-tongue accent. This might effect their children's pronunciation. The children may then be subjected to teasing at school, which in turn causes poor social relationships and increased learning barriers. Wang and Chang (2002) found that foreign spouses' children had poor vocabularies and used less complex sentences in comparison to other children in the same age bracket. Decreased active communication with others, decreased social behavior, and a lack of additional supported learning (for example, language learning games) at schools are considered responsible for language developmental delay (Chang, 2006; Wang & Chang, 2002; Wu, 2004). Results from some medical research centers who looked at developmental disabilities found that the children of foreign spouses were the most effected by language developmental delay, followed by delay in cognitive development and behavioral development. A serious consequence of immigration is that cultural barriers including language effect the integration of both the mothers and their children (Hwang, 2007; Lin, 2003; Wu, 2004).

The following material examines past and present literature on the way that learning music in preschools can improve children's abilities.

Examples are provided of the most effective learning of music both in Taiwan and overseas along with a set of recommendations, key priorities and principles for the development of future approaches and directions to improve the quality of learning of music in Taiwanese preschools.

THE VALUE OF MUSIC FOR LEARNING

For decades the importance of learning of music in early childhood has been strongly emphasized by various music educators such as Emile Jaques Dalcroze (1865-1950), Zoltán Kodály (1882-1967), Carl Orff (1895-1982), and Shinichi Suzuki (1898-1998). In the 19th century, educational theorists such as Froebel (1782-1852) have emphasized the importance singing to infants in the first period of their development has on their growth and wellbeing (Froebel, 1894; Bates, 1897). Dalcroze, a Swiss music educator and a prolific composer, supported Chen's argument that children develop their ability to concentrate through rhythmic movement taught in early childhood training (Lee, 1998). Shieh (1994) argued that training in rhythmic movement would enable children's characters to develop more completely, rapidly, confidently and creatively. Kodály, a prominent Hungarian musician, composer and ethnomusicologist as well as being a philosopher, and educator, maintained that "music teaching should be started in the Kindergarten, so that the child can grasp the fundamentals of music at an early age, since the development of musical hearing can only be successful if started early" (Sargeant & Sargeant, 1998, p.1). Orff, who was a German music composer and educator, developed a pedagogical approach and materials. Orff's work had also been adapted by his supporters Frazee (1987) and Chen (1990) who suggested that word-games, riddles, proverbs and poems from the child's cultural heritage can promote a knowledge of culture, vocabulary, and ways of understanding (Chen, 1990; Frazee 1987). Spoken rhythms could also be modified into a song to allow them to be incorporated into a game or performed as a round. For example, spoken rhythms should start with the child's everyday language and then be transferred to natural movement and imitation, such as by pretending to be an animal (Chen, 1990).

Music instruction for preschool education is still as important today as it has ever been. Researchers such as McLaughlin (1991) have identified that "music has an important role to play in developing children's practical and social skills, as well as their creativity" (p. 175). Ziv and Goshen (2006) suggested that "both hearing music

and actively participating in musical games affects emotional development and social processes" (p. 303). Stead (1999) emphasized that "music forms an important part of the extended provision for pupils with particular interests or abilities" (p. 130). In other words, music develops self-esteem in the performer through his/her response to music at his/her own level.

When considering the establishment of supportive music programs to help foreign spouses' preschool children, it is wise to take note of some of the insightful ideas for preschool music education put forward by researchers. This is particularly important when considering how music can be used to teach other subjects. From the 19th century, music has supported the teaching of language. For the Japanese authorities, music was an important means for Taiwanese students to learn Japanese during the Japanese protectorate (1895-1945) (Lee, 2001).

McLaughlin (1991) found that "rhymes help to develop a feeling for the beat, and are valuable language experiences for young children as well. Most kindergarten teachers have a wide range of rhyme activities for children, and there are many books of traditional rhymes and other speech patterns available" (p. 184). Littleton (1989) argued for the benefit of joining music with play in order to form a pathway for learning. Littleton stated that a musical play program "provided opportunities for singing heritage songs by rote, moving and singing with recorded music [and] emphasizing basic skills such as color, shapes, numbers, and letters of the alphabet" (p. xi). Makin and Diaz (2002) pointed out that music provided a source of pleasure and promoted communication with others. "From the very early years, children sing and respond to a vast range of songs….This involvement in music continues through childhood into adulthood, and, like language, forms an important feature of human cultures" (pp. 291-292).

Support for the idea that music helps to develop cultural values, has been found as early as the 18th century when educational theorist Pestalozzi's (1746-1827) began educational experiments into how music (in the form of recreational singing) was perceived as a means of strengthening social cohesion and inculcating national and moral values (Rainbow, 1967). In Taiwan, during the Japanese protectorate (1895-1945), one of the principles in the 1915 teaching reference indicated that psychological development through cultivating aesthetics, artistic taste, noble behavior, and morals could be achieved through music (Taiwan Sōtokufu Office, 1915).

Contemplating the issue of cultural diversity, Wright (1991) recommended that "parents, family members and others in the community might volunteer to sing, play an instrument or dance for the children or to share the music of their culture" (p. 144). Apart from the official language of Mandarin in Taiwan, there are songs in Southern Fukienese and Hakka dialects and an aboriginal language that provide a mixture of diverse cultures to draw on for the teaching of music. Evidence supports the idea that learning of music for preschool children should encompass the folk traditions of these diverse cultures and suitable materials should be selected to address the needs of children, not only to preserve the culture but also to promote the children's understanding of the concept of "nativist education"[1] and encourage their interest in learning (Lin, 1992, p. 7). Butler, Lind, and McKoy (2007) found that in "the rapidly changing school demographic, music teachers should consider children from diverse cultural backgrounds and develop pedagogical practices in line with culturally responsive teaching" (p. 247).

METHOD

This case study involved four participants: two teachers (Mary and Amy) and two children (Wendy and Andrew) who were interviewed by the researcher. Their names have been changed to safeguard confidentiality. The semi-structured interviews were recorded and then transcribed. The two teachers, Mary and Amy, were asked to correct and confirm the interview transcript. The advantages of the semi-structured interview as described by Smith (2003) is that it "allows a greater flexibility of coverage" (p. 57) allowing the interview to proceed into new areas, which will in turn produce for richer data. Southcott and Simmonds (2006) stated that semi-structured interviews "enable the participant to provide a rich and hopefully in depth account of their experiences and permit flexibility for the researchers and participants to probe areas of interest" (p. 111).

The interviews were analyzed using Interpretative Phenomenological Analysis (IPA). Smith and Osborn (2003) identified that IPA "attempts to explore personal experience and is concerned with an individual's personal perception or account of an object or event….The participant are trying to make sense of their world; the researcher is trying to make sense of the participants trying to make

---

[1] Hsu defined 'nativist' education as being where students are taught 'about the natural history, geography, environment, dialects, arts, and culture of Taiwan, and thus cultivate an affection for Taiwan and respect for the island's different cultures and ethnic groups' (Hsu et al., 2000, p. 48).

sense of their world" (p. 51). On a methodological level, Larkin, Watts, and Clifton (2006) noted that IPA "involves a highly intensive and detailed analysis of the accounts produced by a comparatively small number of participants. These verbatim accounts are generally captured via semi-structured interviews…and the analysis then proceeds such that patterns of meaning are developed, and then reported in a thematic form" (pp. 103-104). The phenomenological analysis created by the researcher is always overtly interpretive (Larkin et al., 2006; Southcott & Simmonds, 2006). Eatough and Smith (2006) pointed out that IPA "sees the person as an experiencing, meaning making, embodied and discursive agent" (p. 486). Smith (2004) identifies challenges interviewing children who may need more guidance from the researcher.

In the analysis of data, first the researcher identified themes and ideas present in the transcript. The researcher will then provide a coherent narrative of the researcher's interpretation of the participants' accounts. Lastly, the discussion will explore the implications of the identified themes in relation to the existing literature.

Participants

Mary is forty-six years old and married with two children of her own. She is qualified in early childhood education and has had more than fifteen years of teaching experience in early childhood institutions. Currently, she is teaching five-year-old children in a public nursery school in Douliou City, Taiwan. There are thirty-two children in her class and nine children of foreign spouses among them. Amy is twenty-five years old and single. She is qualified in early childhood education and has had two years of teaching experience. Currently, she is teaching four-year-old children in the public nursery school in Yunlin county, Taiwan. There are twenty-eight children in her class and five children of foreign spouses among them. Wendy is a five-year-old girl in Mary's class. Her mother came from Vietnam, and her father is Taiwanese. Andrew is four-year-old boy in Amy's class. His mother came from Thailand, and his father is Taiwanese.

Data Collection

An interview schedule was developed, and classrooms were used for conducting semi-structured individual interviews with Mary, Amy, Wendy and Andrew. A mini-disk recorder was used to record each teacher interview, which lasted approximately one hour each. The interviews with the children lasted five to ten minutes each. The primary aim was for Mary and Amy to discuss Wendy's and Andrew's learning abilities and attitudes in the musical activity classes and for Wendy and Andrew to talk about what they liked and disliked in the musical activity classes taught by Mary and Amy and why. The interview with the teachers aimed to capture the depth, richness and texture of Mary's and Amy's cognitive experiences of the children development in order to obtain a detailed idiographic case study.

THE FIRST CASE STUDY: WENDY

When Wendy enrolled in her class, she was a shy, quiet and disengaged girl. Her parents were busy and did not have time to talk about or understand Wendy's studies. She was not willing to talk and only used her head to indicate yes or no. When there was a group activity occurring, she would play on her own. Other children also complained about her because she did not like to play or share with others. Her teacher Mary tried hard to encourage her to talk and to interact with the other children but she was unsuccessful. When Wendy's mother picked her up after school. Mary asked her about Wendy's behavior at home, Wendy's mother said she did not have social problems. Wendy also had a language literacy problem. Her writing was quite slow, and it was difficult for Mary to recognize whether Wendy could or could not pronounce Chinese words. Mary said when she tried harder, Wendy was not receptive and acted strangely which frustrated her. Mary did discover that Wendy liked the singing, dancing and movement in the music activity class. Unfortunately, thoug when Mary came forward to listen and watch her, she stopped. Mary told Wendy's mother to pick her up later so that she could spend some individual time teaching her writing and reading. Mary often used songs integrated with other things such as well-being, moral education, life education, mathematics and toilet training. Materials of songs and play came from teaching references or existing melodies with her own lyrics for some educational purposes. After seven months, Wendy's language literacy and social behavior gradually improved, and she started to enjoy joining in at drama class. Interestingly, she also began to tidy the toys after playing, placing them back in the original order.

When interviewed, Wendy said that she disliked the music activities that her teacher Mary taught because she did not think they were interesting, although she thought Mary treated her very nicely when she taught her literacy and other subjects. Most of songs and movement did not attract her attention. However, she did like the computing teacher's lessons, who taught children reading and listening by the computer. Wendy said the

computing teacher included many songs that she heard from TV or had on her own CDs. Sometimes, this teacher taught them how to sing these popular songs and did body movement to them as well.

THE SECOND CASE STUDY: ANDREW

When Andrew enrolled in Amy's class, he was a quiet boy with little confidence and was anxious. Amy found that when she asked him if he understood what she was talking about, his response was "I am not sure". Andrew's paternal grandmother, who was born in Thailand, always brought him to school. She could speak Mandarin but not fluently and had less knowledge of Chinese vocabulary. The teacher said she never saw Andrew's parents; and when she asked him about them, he sounded afraid to respond and said "they are busy." Amy found that Andrew had problems in language literacy and did not complete any homework. Amy asked Andrew's grandmother to help him, but her response was unpleasant. Andrew could only speak a couple of simple sentences. He could read but had great difficulty with writing. Amy felt very angry and upset when she saw his homework and the work he undertook in school. Amy said she wanted to ignore him, but she could not because she had the responsibility to teach him. Amy decided to spend more time with him and asked him to stay back at class to finish his homework after school. His grandmother felt happy about teacher's decision (she could save some money from what she was spending at the after-school care center). However, Andrew enjoyed the music class, especially dancing. He had a talent for dancing without having had any training. Amy said Andrew was very enthusiastic in music activities in comparison to other children. He paid considerable attention to learning single movements and then demonstrated his ability. Andrew could memorize the songs and movements that Amy taught. During the music lessons, Amy found that Andrew showed his confidence and self-consciously smiled, which was something she did not see very often. After several months, Andrew had improved in language literacy and emotional development.

When interviewed, Andrew said that he liked his teacher's musical activity class because she was a "funny" teacher and her teaching attracted his attention. Amy taught many songs, movement and musical games that Andrew considered interesting. Andrew said that he really enjoyed singing, dancing and acting in the drama class. Andrew said that he did not like doing his homework because it was hard and there were too many questions to answer.

DISCUSSION

These case studies raised a number of issues that had also been explored in other research. For example, both teachers believed that the children of foreign spouses did not experience developmental delay in the learning of musical activity in pre-school even though they had social and academic barriers to overcome. Both children benefited from learning morals, life education, and language through their engagement in music activities. The fact that learning music placed a very important role in child education had been discussed by Bates (1897). In this discussion, three particular issues will be considered.

Development of Self-esteem, Enjoyment and Engagement

As demonstrated in the analysis of the interviews, both teachers Mary and Amy suggested that their pupils language literacy and social behavior had progressed after several months of music activities. Furthermore, enjoyment and engagement in other subjects such as drama and physical education classes had improved. Both children had benefited from their teachers' individual attentions. Suzuki (1975) suggested that music was a mother-tongue for all children and should be started as early as possible. He also pointed out that, given the value of music, one should never turn away from children who drop behind in learning because they could still turn into excellent musicians. Shieh (1994) suggested that training in rhythmic movement enabled children to develop their self-confidence. Music "offers opportunities for the development of self-esteem and self-worth through personal expression and involvement in social activities" (Stead, 1999).

Enhancement Language Teaching

Although cultural differences can slow down the learning process of children from foreign spouses, teachers can play an important role in taking care of these children and assuring that they develop an appropriate vocabulary (Dickinson & DeTemple, 1998 ; Wu, 2004). Although both children had reading and writing problems in the beginning, through their singing, dancing, playing and movement in the music activity class, they began to improve. Although, as indicated by Moog (1976), the reason children learn the lyrics of songs is because of the sounds of the sung words rather than their meanings. Wei (1993) noted that children learn words and enrich their vocabulary through the lyrics of songs. The children interviewed obtained knowledge, felt happy, and were inspired through singing. McLaughlin (1991) had pointed out that the majority of

kindergarten teachers have a number of teaching resources they can draw on for rhyme activities.

Overcoming of Cultural Differences

By engaging with lesson contents and with fellow class members, both Wendy and Andrew overcame cultural differences. Many studies substantiate the notion that music experiences benefit other areas of personal, social, and intellectual development (Perry, 1993, as cited in Kenney, 1997). Through social interaction and personal experience in the music of a different culture children overcome cultural differences. Music is clearly beneficial for social and cultural development.

CONCLUSION

This paper is concerned with the impact of music classes on the cultural barriers experienced by children of foreign spouses. The findings from this study may be used to gain an understanding of how children of foreign spouses do not only experience improvement in the symptoms of developmental delay through the learning of musical activities but are also helped in their development of confidence and self-esteem. One factor considered important by teachers offering pupils the opportunity to study music is the exposure to social and cultural factors. Regelski (2006) stated that "music has served an important functional role in every culture" (p. 281). Ho and Law (2006) identified that "music offered numerous ways of giving artistic-cultural form to their feelings and thoughts, and helped them to objectify and articulate their emotions, interests and understandings" (p. 54). It is important to take into account pedagogical consideration about understanding the unique needs of children from foreign spouses; and hence, further knowledge should be developed by attending seminars and educational programs. Of greatest importance is the recognition of the significant role music has in improving the experience and outcomes of the learning of various subjects for children of foreign spouses.

REFERENCES

Bates, L. (1897). *Kindergarten Guide*. New York: Longmans, Green, and Co.

Bigger, S. & Brown, E. (1999). *Spiritual, Moral, Social and Cultural Education: Exploring Values in the Curriculum*. London: David Fulton.

Butler, A., Lind, V. R., & McKoy, C. L. (2007). Equity and access in music education: conceptualizing culture as barriers to and supports for music learning. *Music Education Research*, 9(2), 241-253.

Chang, J. C. (2006). *The study of the parent-child reading experiences of the South-eastern Asian*

immigrant mothers in Taiwan. Unpublished Master thesis, Department of Early Childhood Education, National Sin-Jhu Education University.

Chen, H. L. (1990). *Musical Notes' Growing* (*Hsiao tou ya te ch'eng ch'ang*). Taipei: Orff Approach Research Center Press.

Dickinson, D. K. & De Temple, J. (1998). Putting parents in the picture: material reports of preschooler literacy as a predictor of early reading. *Early Childhood Research Quarterly*, *13*(2), 241-261.

Ding, Y. L. (Dec, 27, 2003). New Taiwan's children face some problems when they grow up in society. *Da Chen News*.

Eatough, V. & Smith, J. (2006). I was like a wild wild person: Understanding feelings of anger using interpretative phenomenological analysis. *British Journal of Psychology*, *97*, 483-498.

Froebel, F. (1894). *Mother-Play and Nursery Songs: Story, Music and Pictures for the Noble Culture of Child Life with Notes to Mothers*. Boston: Lee and Shepard.

Frazee, J. (with Kreuter, K.) (1987). *Discovering Orff: a curriculum for music teacher*. Mainz: Schott.

Hsu, D. C. T. et al. (2000). *The Republic of China Yearbook*. Taipei: Government Information Office.

Hu, M. L. (2007). The number of foreign spouses and their new-born babies in Taiwan. *Children's Bureau Ministry of the Interior, R. O. C*. Retrieved May 25, 2007 from file://C:\DOCUME~1\user\LOCALS~1\Temp\2ZFJYQ K4.htm (accessed 8 August 2007).

Ho, W. C. & Law, W. W. (2006). Students' music experiences, society and culture: music education in Shanghai, China. *Music Education Research*, *8* (1), March, 47-64.

Hwang, J. (Jan, 31, 2007). New kids on the block. *Taiwan Review*. Retrieved March, 01, 2007, from http://taiwanreview.nat.gov.tw/ct.asp?CtNode=119&xIt em=23747

Kenney, S. H. (1997). Music in the Developmentally Appropriate Integrated Curriculum. In C. H. Hart, D. C. Burts, & R. Charlesworth, R. (Eds.), *Integrated Curriculum and Developmentally Appropriate Practice Birth to Age Eight* (pp. 103-144). Albany: State University of New York Press.

Larkin, M., Watts, S., and Clifton, E. (2006). Giving voice and making sense in interpretative phenomenological analysis. *Qualitative Research in Psychology*, *3*, 102-120.

Lee, A. H. C. (1998). Methods and approaches of teaching music: a comparison between Australia and Taiwan. *Victorian Journal of Music Education*, Australian Society for Music Education (Victorian Chapter), 38-46.

Lee, A. H. C. (2001). Music Education in Taiwan during the Japanese Protectorate: the Japanese

Language School for Teacher Training. *Proceedings of the 3rd Asia-Pacific Symposium on Music Education Research & International Symposium on 'Uragoe' and Gender*, *1*, 179-184.

Lin, C. Y. (1992). Emphasizing traditional and innovational tasks in culture – review of basic music education development. *Taiwanese Symphony Orchestra Monthly Journal*, January, 6-8.

Lin, C. Y. (2003). Observation and Review of Language Training for Female Foreign Spouses. *Social Education Bimonthly Journal*, *2*, 46-53.

Littleton, D. (1989). Child's Play: Pathways to Music Learning. In B. Andress (Ed.), *Promising Practices Prekindergarten Music Education* (pp. ix-xiii). Reston, VA: Music Educators National Conference.

Makin, L. & Diaz, C. J. (2002). *Literacies in early childhood: change views challenging practice*. Sydney: Maclennan and Petty.

McLaughlin, H. (1991). Music resources and activities for teaching young children. In S. Wright (Ed.), *The arts in early childhood* (pp. 175-194). New York: Prentice Hall.

Mo, L. L. & Lai, P. L. (2004). Baby bust and foreign spouses' children cause problems of country and society. *Community Development Quarterly*, *105*, 55-65.

Moog, H. (1976). *The musical experience of the pre-school child*. London: Schott.

Rainbow, B. (1967). *The land without music*. Aberystwyth. Wales: Reissued by Boethius by agreement with Novello.

Sargeant, M. and Sargeant, M. (1998). Kodály's principles as they apply to classroom and instrumental teachers. Workshop notes presented to the *Kodály Music Education Institute of Australia*, July 25, 1-18.

Shieh, M. H. M. (1994). The Dalcroze Method Workshop at the Taipei Teacher Institution. *Education Treatise*, *30*, 2-10.

Smith, J. A. (2004). Reflecting on the development of interpretative phenomenological analysis and its contribution to qualitative research in psychology. *Qualitative Research in Psychology*, *1*, 39-54.

Smith, J. A. & Osborn, M. (2003). Interpretative phenomenological analysis. In J. A. Smith (Ed.), *Qualitative psychology: A practical guide to research methods* (pp. 51-80). London: SAGE Publications.

Southcott, J., & Simmonds, J. G. (2006). A case study in performance tension: Responding to the vulnerable child. *Australian Association Research of Music Education Proceeding of the XXVIIIth Annual Conference* 24-26 September, 111-115.

Stead, P. (1999). Music. In S. Bigger & E. Brown (Eds.), *Spiritual, moral, social and cultural education: Exploring values in the curriculum* (pp. 130-138). London: David Fulton.

Suzuki, S. (1975). *Nurtured by love: A new approach to education*. New York: Exposition Press.

Taiwan Sōtokufu Office (1915) *Pedagogy of singing for the elementary schools*. Taiwan Sōtokufu Office Press.

Tsai, J. (2006). Security report addresses issue of foreign wives. *Taiwan Journal*, *14*(7), February, 1-4. Retrieved February 16, 2007 from http://taiwanjournal.nat.gov.tw/site/Tj/ct.asp?xItem=21870&CtN (accessed 01 March, 2007).

Wang, H. Z. & Chang, S. M. (2002). The commodification of international marriages: Cross-border marriage business in Taiwan and Vietnam. *International Migration*, *40*(6), 93-116.

Wright, S. (1991). *The arts in early childhood*. New York: Prentice Hall.

Wu, C. S. (2004). Children with foreign spouses: educational problem and social policy. *Shih-You Monthly Journal*, *441*, March, 6-12.

Yiu, C. (2004). Life not easy for foreign spouses. *Department of Education*, *Taiwan*. Retrieved November, 09, 2004 from http://www.english.taipei.gov.tw/tpedu/idex.jsp?recordid=2733 (accessed 01 March, 2007).

Yiu, C. C. (2005). Promoting diversity will enrich nation: academics. *Taipei Times*. Retrieved January, 19, 2005 from http://www.taipeitimes.com/News/taiwan/archives/2005/01/19/20 (accessed 01 March, 2007).

Ziv, N. & Goshen, M. (2006). The effect of "sad" and "happy" background music on the interpretation of a story in 5 to 6-year-old children. *British Journal of Music Education*, *23*(3), 303-314.

Causal Beliefs of Latino Public School Students About Success or Failure in Music

Roy M. Legette
School of Music, University of Georgia
Athens, GA, USA
rlegette@uga.edu

ABSTRACT

The number of Latino children attending public schools in the U.S. is steadily increasing. Since 1980, the Latino child population has nearly doubled. Schools in the United States will continue to experience growing enrollments in Hispanic students in the years to come. The Hispanic 5 to 19 year old population is projected to grow from 11 million in 2005 to 16 million in 2020, and comprise 24% of the 5 to 19 year old population. Latino students have made steady progess in school; but despite these gains, there still continues to be large disparities between Hispanic students and their white counterparts across the educational spectrum. While reasons cited for this disparity in student achievement often include poverty, lack of participation in pre-school programs, and poor quality schools, factors that influence student motivation as it relates to academic achievement should not be overlooked.

For many years, researchers have devoted a considerable amount of attention to student motivation and academic achievement. A specific concern has involved attribution motivation. Attribution motivation or, more broadly, Attribution Theory is concerned with determining the perceived causes to which one attributes academic success or failure. Attribution Theory suggests that when students fail or succeed they will concern themselves more with the causes of their success or failure rather than the outcome itself. These causes may be attributed to a variety of reasons such as test difficulty, inadequate ability, insufficient test preparation, or bad luck. The four attributions commonly associated with this theory are ability, effort, task difficulty, and luck. Some researchers have found that students overwhelmingly attribute the cause of their success or failure to effort and/or ability. Others have found that causal beliefs may differ according to race and/or ethnicity.

The purpose of this study was to examine Attribution Theory and motivation as they pertain to Latino public school students. Elementary and middle school students (N=226) enrolled in music classes in the public schools were administered the Asmus Music Attribution Orientation Scale (MAOS) and asked to indicate those causes which they attributed most to succeeding or failing in music. Collectively, student mean responses were higher for ability and effort causal attributions. Causal attributions differed significantly by school level but not by gender. Implications for teaching are discussed.

INTRODUCTION

The number of Latino children attending public schools in the U.S. is steadily increasing. Since 1980, the Latino child population has nearly doubled, and the additional 4.5 million account for the bulk of the growth in the total number of children in the United States. As of 2001, Latino children comprised 16% (8.4 million children) of all students enrolled in grades K-12 (Pew Research Center, 2005). Schools in the United States will continue to experience growing enrollments in Hispanic students in the years to come. The Hispanic 5 to 19 year old population is projected to grow from 11 million in 2005 to 16 million in 2020, and comprise 24% of the 5 to 19 year old population. By comparison, the second largest youth minority group, African-Americans, is not projected to grow, remaining at 10 million.

As enrollment numbers have increased, Hispanic youth have been doing better in school. According to the Pew Hispanic Center (2005), 40% of native-born Hispanic teens had finised high school in 1970. By 2000, the rate had improved significantly to 60%, and the gap with white youth had narrowed. In addition, Latino high school graduates go on to college at much higher rates than they did 30 years ago. Latino students have made steady progress; but despite these gains and decades of reform efforts, there still continues to be large disparities between Hispanic students and their white counterparts across the educational spectrum (Pew Research Center, 2005). Hispanic children are less likely to attend pre-school, more likely to be subjected to a less-rigorous school curriculum, to have lower GPAs and standardized

test scores, and to drop out of high school (Pew Hispanic Center, 2005; Reyna, 2000). While reasons cited for this disparity in student achievement often include poverty, lack of participation in pre-school programs, and poor quality schools, factors that influence student motivation as it relates to academic achievement should not be overlooked. In light of the fact that motivation has been cited by some researchers (Cattel, Barton, & Dielman, 1972) as accounting for as much as 25% of the variance in student achievement, an examination of these motivational differences as they relate to Latino students and Attribution Theory seemed warranted.

For many years, researchers have devoted a considerable amount of attention to student motivation and academic achievement. A specific concern has involved attribution motivation. Attribution motivation or, more broadly, Attribution Theory has its origin in social psychology and is concerned with determining the perceived causes to which one attributes academic success or failure (Alderman, 2004). Attribution Theory suggests that when students fail or succeed they will concern themselves more with the causes of their success or failure rather than the outcome itself. These causes may be attributed to a variety of reasons such as test difficulty, inadequate ability, insufficient test preparation, or bad luck (Linnenbrink & Pintrich, 2002). The four attributions commonly associated with this theory are ability, effort, task difficulty, and luck. (Weiner, 1972, 1972a, 1979). The attributions of ability and effort are classified as internal and are assumed to originate from the student, while task difficulty and luck are considered to be external and perceived as events happening outside of the individual's control. In addition, Attribution Theory has a time dimension that is considered to be either stable (not varying over repeated attempts at the same or similar task) or unstable (varying over repeated attempts).

Research has shown that the causes attributed to succeeding or failing at given tasks have a definite influence on student expectations for approaching future tasks (Bar-Tal, 1978; Kivet & Watkins, 1993; Nicholls, 1976; Thorkildsen & Nicholls,1998). That is, if students attribute the cause of their success to ability, they often expect to be successful in the future. On the other hand, if students cite ability as a cause for being unsuccessful, they often expect to fail at future tasks. Should students attribute the cause of their success or failure to effort, they are often hopeful of changing future outcomes.

In music education, considerable attention has been given to both effort and ability as success and failure causal attributions. Reimer (1975) investigated the influence of causal attributions for success on subsequent achievement behavior. Findings revealed that subjects given instructions involving ability and effort reported more positive affect than those receiving instructions involving task difficulty and luck. Schmidt (1995) sought to identify what students believe to be the most important reasons for success and failure in vocal music. Response frequencies were higher for internal-unstable and internal-stable attributions than for external-stable or external-unstable attributions. Asmus (1986a) found that success or failure was strongly attributed to task difficulty when students talked about themselves and to effort when they talked about others. Research conducted by Legette (1993) revealed that girls place more importance on effort as a causal attribution than do boys. Findings from a subsequent study (Legette, 1998) revealed that collectively, students place more importance on ability and effort as causal attributions, but gender, school level, and school system were found to have a significant effect on attribution selection.

As shown, a relationship between success and failure causal attributions and student achievement is supported by the literature. Many of these studies have found that students overwhelmingly attribute the causes of their success or failure to effort and/ or ability. However, some studies have shown that causal beliefs may differ among individuals according to race and/or ethnicity (Flowers, Milner & Moore, 2003; Reyna, 2000; Watkins, 1982). The purpose of the present study was to examine Attribution Theory in relationship to motivation as it pertains Latino public school students. The following research questions were investigated:

1. To what causes do Latino public school students most attribute their success or failure in music?
2. Do responses differ significantly between genders?
3. Do responses differ significantly among school levels?

SUBJECTS

Subjects were 226 elementary (n=128) and middle school (n=98) students enrolled in music class in a public school system in the southeastern United States. Ninety-four percent of the students identified themselves as Hispanic, and three percent identified themselves as Caucasian. The sample consisted of 139 girls and 87 boys. Eighty

percent of the subjects were on free or reduced lunch.

PROCEDURE

Subjects were administered the Asmus (1986c) Music Attribution Scale (MAOS) during one of their weekly music classes. This scale was chosen because, unlike Weiner's (1972) model, it is germane to music and uses a wider range of causal attributions. The MAOS is comprised of 35 items divided into five different subscales (effort, background, classroom environment, musical ability, and affect for music). There are seven different questions corresponding to each subscale. Students were asked to indicate how important they thought each item was on a scale of one to five with five being extremely important and one being not important at all. Points for the items in each subscale were summed (35 being the maximum number of points obtainable) and averaged, creating a single score for each subscale. No points were assigned for unanswered items. Asmus has determined reliabilities for each subscale as follows: effort (.82), background (.77), classroom environment (.76), musical ability (.77), and affect for music (.69). A cover sheet was attached to the MAOS by the researcher in order to acquire demographic information.

RESULTS

The first research question was concerned with those causes that Latino public school students attribute most to success or failure in music. Mean responses and standard deviations respectively for each subscale of the MAOS are as follows: effort (4.19, 0.67), background (3.34, 0.81), class environment (3.79, 0.78), musical ability (4.21, 0.73), affect for music (3.88, 0.77). As these descriptive data show, effort and musical ability collectively are cited as the leading causes attributed to success or failure in music.

Data pertaining to the questions involving gender and school level were analyzed using T-Tests for two independent samples. Because inflation of the error rate was a concern due to multiple test comparisons, the initial alpha of .05 was modified using the Bonferroni Technique, resulting in a probability of .01. An analysis of the data by gender revealed no significant difference between groups (p>.01). In regards to school level, a significant difference between groups was shown for the variables effort, class environment, and musical ability in favor of middle school students (p < .01). Means and standard deviations are provided in Table 1.

Table 1. Comparisons of Causal Attributions by School Level

	Elementary (n=28)		Middle (n=98)		
	M	SD	M	SD	p
Effort	4.09	0.72	4.33	0.57	0.00*
Background	3.37	0.82	3.31	0.80	0.61
Class Environment	3.63	0.82	3.98	0.75	0.00*
Musical Ability	3.98	0.80	4.51	0.50	0.00*
Affect for Music	3.78	0.80	4.01	0.70	0.00

* $p < .01$

DISCUSSION

The results of this study indicate that Latino elementary and middle school students in general tend to attribute their musical failure or success primarily to effort or musical ability, consistent with other studies where race or ethnicity was not a primary consideration (Asmus, 1985; Asmus, 1986b; Chandler, Chiarella & Auria, 1988; Legette, 1998). It is encouraging to see that students also place a great amount of importance on effort, a perceived modifiable causal attribution. This is particularly important given the fact that ability is perceived as unchangeable. If students believe that they have some influence on the outcome of a particular task, they may be less likely to characterize themselves as helpless learners. Instead, they may feel that subsequent attempts at the same or similar tasks will yield totally different outcomes.

Comparisons of the data by gender revealed no significant difference between groups for any of the variables. This result is inconsistent with previous research that has shown females to place more importance on effort as a success or failure causal attribution (Legette, 2003).

There were significant differences in attributed causes due to school level, with middle school students placing more importance on effort, class environment, and musical ability than elementary school students. It was interesting to note that all three of these attributions increased concurrently as the students moved from elementary to middle school.

This study as it relates to Attribution Theory has important implications for teachers in terms of understanding the causal beliefs of students as well as their own teaching behaviors. Teachers should be careful to not assume that causal attribution selection is a matter of ethnicity, race, culture, or propensity rather than a learned behavior. This is especially important given the effect that teacher expectation has been shown to have on how minority students in general are treated in the classroom. Previous studies have

found that some teachers expect lower achievement from Hispanic, African American and female students (Flowers, Milner & Moore, 2003; Reyna, 2000;).

If teachers believe that causal attributions are indeed learned, perhaps they will be motivated to focus more on attribution re-training and to utilize different instructional approaches in addressing the many motivational forces at work in their classrooms at a given time. In some instances, attributions that are perceived as changeable and within the control of the student (e.g., effort) may need to be reinforced. For other students, behaviors related to ability may need to be encouraged. In other instances, students may work long and hard at a given task and still not experience success. Rather than emphasize low ability, directly or indirectly, it would be better for the teacher to take an analytical approach and point out why the student was not successful, those things that are changeable and within his or her control, and to provide strategies and teacher help for making future effort more beneficial. The emphasis here is to help students to believe that they will retain some control of the learning process, that their failure situation is not permanent, and they can positively influence the outcomes of future tasks.

Students consistently place a great amount of importance on ability and effort as causal attributions for success and failure in music. In that motivation has been shown to play an important part in student achievement, the causal attributions of effort and ability as they relate to motivation and subsequently student achievement should be explored further.

REFERENCES

Alderman, M. K. (2004). *Motivation for achievement: Possibilities for teaching and learning*. Mahwah, NJ: Lawrence Erlbaum.

Asmus, E. (1985). Sixth graders achievement motivation: Their views of success and failure in music. *Bulletin of the Council for Research in Music Education, 85*, 1-13.

Asmus, E. (1986a). Achievement motivation characteristics of music education and music therapy students as identified by Attribution Theory. *Bulletin of the Council for Research in Music Education, 86*, 71-85.

Asmus, E. (1986b). Student beliefs about the causes of success and failure in music: A study of achievement motivation. *Journal of Research in Music Education, 34* (4), 262-278.

Asmus, E. (1986c). Factors students believe to be the causes of success or failure in music. Paper presented at the National Biennial In-Service of the Music Educators National Conference, Anaheim, CA.

Bar-Tal, D. (1978). Attribution analysis of achievement and related behavior. *Review of Educational Research, 48* (2), 259-271.

Cattel, R., Barton, K., & Dielman, T. (1972). Predictions of school achievement from motivation, personality, and ability measures. *Psychology Reports, 30,* 35-43.

Chandler, T., Chiarella, D., & Auria, C. (1988). Performance expectancy, success, satisfaction, and attributions as variables in band challenges. *Journal of Research in Music Education, 25* (2), 249-258.

Kivet, E., & Watkins, R. (1993). Success attributes in teaching music as perceived by elementary education majors. *Journal of Research in Music Education, 41*(1), 70-80.

Legette, R. (1993). Causal beliefs of elementary students about success and failure in music. *Southeastern Journal of Music Education, 5,* 98-105.

Legette, R. (1998). Causal beliefs of public school students about success and failure in music. *Journal of Research in Music Education, 46*(1), 102-111.

Legette, R. (2003). Music achievement causal attributions as perceived by elementary public school students. *Bulletin of the Council for Research in Music Education, 155,* 45-50.

Linnenbrink, E. & Pintrich, P. (2002). Motivation as an enabler for academic success. *School Psychology Review, 31*(3), 313-327.

Nicholls, J. (1976). Effort is virtuous, but it's better to have ability: Evaluative response to perceptions of effort and ability. *Journal of Research in Personality, 10*, 306-315.

Pew Research Center (2005). *Hispanics: A people in motion*, Washington, DC: Pew Hispanic Center.

Reimer, B. (1975). Influence of causal beliefs on affect and expectancy. *Journal of Personality and Social Psychology, 31*(6), 1163-1167.

Reyna, C. (2000). Lazy, dumb, or industrious: When stereotypes convey attribution information in the classroom. *Educational Psychology Review, 12*(1), 85-110.

Schmidt, C. (1995). Attributions of success, grade levels and gender as factors in choral students' perceptions of teacher feedback. *Journal of Research in Music Education, 43*(4), 313-329.

Thorkildsen, T. & Nicholls, J. (1998). Fifth graders achievement orientations and beliefs: Individual classroom differences. *Journal of Educational Psychology, 90*(2), 179-201.

Weiner, B. (1972). *Theories of motivation: From mechanism to cognition*. Chicago: Markham.

Weiner, B. (1972a). Attribution Theory, achievement motivation, and the educational process. *Review of Educational Research, 42*(2)*,* 203-215.

Weiner, B. (1979). A theory of motivation for some classroom experiences. *Journal of Educational Psychology. 7*(1)*,* 1-25.

The Education of the Professional Musician: The Private Music Studio Perspective

Sharon Lierse
Melbourne, Victoria, Australia
sharon@sharonlierse.com

ABSTRACT

The training of the professional musician has been focused on the tertiary years of training, but university is too late. Most of the training occurs in the private music studio prior to entering the university. Often the private music studio teacher is the first contact the student has with the music profession. The paper will focus on how to best musically and emotionally prepare the aspiring musician in the private music studio prior to entering the tertiary sector. It will explore which skills are taught at the private music studio and the limitations of the private music studio teacher.

INTRODUCTION

The private music studio plays an important role in the education of the professional musician. Often it is the first contact a student has with the music industry. The private studio teacher exerts an enormous influence over the student. They are perceived as a role model and can determine whether the student will continue music as a career.

The training of the professional musician has been focused on the tertiary years of training, but this is too late. Students who wish to work as a professional musician receive their intensive training during the final years of their education, yet the instrumental music teacher is limited in what they can do in such a short period of time. Their "one hour with God" is just not enough time for the aspiring musician to learn all there is to know.

If a classically trained performer wishes to work in the music industry, they need to start their training much earlier than university, especially on instruments such as piano and violin. Soloists often commence their training in infancy or early childhood. There is much repertoire to learn, and it is extremely competitive to attain a position in an orchestra or a full-time performing ensemble.

Moreover, much of the technique and idiosyncratic behaviour of the performer is entrenched by the time the student begins at a Conservatorium. From personal experience, when I changed to a new teacher at the Conservatorium I had to "start again" on the instrument. The new teacher had his "superior" technique that I had to conform to, or not learn from him. As I was learning two instruments, I felt that I became a "born again" expert rather than receiving the polish I so craved for at this level.

One of my students has decided to pursue a career in music. He has just spent a term "teacher shopping" so that he will be prepared for the changeover from secondary to the tertiary level. All the teachers want to start him again. Even though he has been assured that his technique is very good, they have a "new and improved" way of playing. He was also told by a well-regarded teacher that he will "not make it" as a performer and should consider teaching or enter another profession altogether. This attitude greatly disturbed me as the student is an accomplished player yet has been told that he will fail before he has even started. Whether this is to protect the reputation of the teacher or to give a reality check on the music industry is difficult to know.

Polisi (2005) comments how "hundreds of young people enter music schools around the country with specific professional expectations that will not be realized" (p. 124). He then discusses a concern: "What is wrong is for any institution involved with educating performing artists ignore or reinforce a student's sense of failure if it is eventually realized that an initial career goal is unattainable" (p. 125). Small (1996) observed that it "is a sad fact that a sizeable minority, if not a majority, of specialist teachers of music in schools are musicians who tried, and failed, to establish themselves as professional performers" (p. 194).

The paper is not on alternative avenues for the performing musician, but how to best musically and emotionally prepare the aspiring musician in the private music studio prior to entering the tertiary sector and ultimately the music profession.

LITERATURE REVIEW

There has been limited research educating the professional musician from the perspective of the private music studio. Breen and Hogg (1999) commented that "the private instrumental music

teacher carries a great responsibility for the music education of children" (p. 49). Bridges (1988) described the private music studio as the "backbone" of music education and found that "many children and older students owe their personal musical development primarily to studio teachers who give individual lessons" (p. 49). Thomson (1974) and Tannhauser (1999) have discussed the private music studio in general. Sosniak (1988) has researched the different developmental stages talented musicians progress through from primary school to university. Frey Boytim, (2003) has also researched the private music studio and associated teaching issues with a focus on vocal teaching.

Zhukov (2004) investigated Australian tertiary institutions and the content of private music lessons. She found that "research into individual instrumental teaching is still in its infancy, there is urgent need for further investigation in this area" (p. 6). Gaunt (2005) investigated studio teaching at the tertiary level in the United Kingdom. She found that the weekly private music lesson was perceived as the most important subject at the Conservatorium. Drummond (1998) has discussed the role of the Conservatoriums, and Singer (1996) investigated the training of professional musicians. Gregory (2005) has researched the role of Conservatoriums and creativity.

THE PRIVATE MUSIC STUDIO

When training a musician to enter the profession, there is much more to learn than how to perform on stage. Musicians also have to be entrepreneurs and find new and novel ways to earn a living. They need to market themselves, understand contracts and other legal documents, arrange travel, catering and forms of sponsorship. The assumption that if you are good enough and talented enough you will get a position in an orchestra is a fallacy. Polisi (2005) discusses how artists in the twenty-first century:

> will have to be an effective and active advocate for the arts in communities large and small around the nation. These artists must be not only communicate through their art, but also knowledgeable about the intricacies of our society – politically, economically, socially. (p. 11)

In the private music studio, it is important to firstly educate the parents on the current state of the performing arts industry. Many parents have the romantic notion of the performing artist jet setting around the world and being treated like a movie star. These ideas may stem from a generation gap or watching too many old movies. In order to change these attitudes, I encourage the parents to take their students to symphony orchestra designed specially for the family, a variety of music performances and to explore other aspects of the industry such as radio stations and recording studios. In the private music studio, I have the latest journals and music magazines for parents to peruse, which often discuss issues relating to the performing industry. Here, they can gain a more rounded understanding of the music profession.

In the private music studio, I encourage my students to perform in public as often as possible. They have opportunities to perform for the students on either side of their lesson, at group lessons and concerts. Each year I have a large concert in which the whole is included. Through the organization of all aspects of the concert including arranging and rehearsing with the accompanist, hiring of the venue, catering and photographer, the students can gain insight into the amount of behind the scenes work is involved in performing in one concert. The students all have to wear concert dress and present themselves appropriately on stage. These details are picked up by even the youngest students who comment on the stagecraft of performers at other concerts who are not up to par. Through these experiences, the students have a clearer understanding of what it is like to work as a professional musician.

The private music studio teacher is responsible for more than teaching a musical instrument. However, from personal experience, I found that there are three things which cannot be taught. These are talent, experience and initiative.

Musical talent is not a skill that can be taught. I have taught students how to play with musicality by going through the work phrase by phrase; however, this has not been instinctive by the student. With the increased technical standard of students, there are students who perform with technical proficiency and dexterity at a young age, but their playing leaves me cold. Ultimately music is about communicating emotions through sound.

Experience is something that cannot be taught, but can be communicated. Experienced musicians can get through a performance when something does not go to plan. This can include equipment malfunctioning such as instruments breaking or when a stage is not set up correctly. Sometimes a musician has not shown up for a performance or has forgotten their instrument or their music. Experienced musicians learn how to improvise under these conditions.

Performing musicians require much initiative to enter and remain in the industry. Musical talent is not enough. Musicians need to be business managers, do sales and marketing, and arrange rehearsals when required. At the private music

studio level, students who show initiative are more likely to give successful performances and progress more quickly. You can be confident that practice will be completed and any concerns will be addressed at the beginning of the lesson. I had a student who performed a double flute concerto at my annual concert. She asked what orchestral parts were available so that she could perform it at school and on a music tour to England.

Students who do not display initiative can be extremely frustrating. They usually require someone to do all the organization for them and tasks need to be explained in small steps. No matter how many times you remind them to do things, it is not done or is completed at the last moment. The student never learns and does not comprehend the amount of stress placed on the teacher and parents. I have had students who have rung me two minutes before a rehearsal with the accompanist asking for the accompanist's address and whether the accompanist would have the piano parts available because they left them at home. If I had not answered the phone, the student would have missed out on their rehearsal altogether. However, most students do have initiative and organizational skills. This is connected with self-motivation and maturity.

CONCLUSION

The education of the profession musician begins in the private music studio. The instrumental music teacher carries a great responsibility for the development of the performing musician. Here, the music student learns not only technical and musical skills but gains insight to the music profession. Through the recognition and support of the work of the private studio music teacher, the standards of music making will be enhanced, which will be a benefit to all.

REFERENCES

Breen, J. and Hogg, N. (1999). Suzuki Music. In D. Forrest (Ed.), *Advancing music education in Australia* (pp. 13-14). Melbourne: Australian Society for Music Education.

Bridges, D. (1988). The private studio music teacher in Australia. *Australian Journal of Music Education* (1), 49-55.

Campbell, P. (2006). Global practices. In G. McPherson (Ed.), *The child as musician: A handbook of musical development*. (pp. 415-438) Oxford, England: Oxford University Press.

Daniel, R. (2004). Innovations in piano teaching: A small-group model for the tertiary level. *Music Education Research, 6*(1), 21-43.

Drummond, J. (1998). "A change in the orders." Training the performers of the future. In H. Lundstrom (Ed.), *The ISME Commission for the Professional Musician 1998 Seminar in Harare, Zimbabwe. The Musician in New and Changing Contexts New Challenges*. Malmo Academy of Music: ISME.

Frey Boytim, J. (2003). *The private voice studio handbook: A practical guide to all aspects of teaching*. USA: Hal Leonard.

Gaunt, H. (2005). Instrumental/vocal teaching and learning in conservatoires: a case study of teacher's perceptions. In G. Odam & N. B. Bannan (Eds.), *The reflective conservatoire: Studies in music education*. Hants: Ashgate.

Gregory, S. (2005). Creativity and conservatoires: The agenda and the issues." In G. Odam & N. B. Bannan (Eds.), *The reflective conservatoire: Studies in music education*. Hants: Ashgate.

Polisi, J. W. (2005). *The Artist as citizen*. New Jersey: Amadeus Press.

Singer, M. J. (1996). Training professional musicians. In G. M. Oliva (Ed.), *The ISME Commission for the Professional Musician 1996 Seminar. The Musician's Role: New Challenges*. Malmo Academy of Music: ISME.

Sosniak, L. (1988). Changing relationships between student and teacher in the development of talent. *Education and Society, 6*(1), 79-95.

Small, C. (1996). *Music, Society, Education*. Hanover: Wesleyan University Press.

Tannhauser, R. (1999). *Questioning the effectiveness of learning strategies and practice in the instrumental studio toward the new millennium*. Paper presented at the Australian Society for Music Education XII National Conference Proceedings, University of Sydney.

Thomson, W. (1974). The private music teacher. *Australian Journal of Music Education, 15*, 39-40.

Zhukov, K. (2004). *Teaching styles and student behaviour in instrumental music lessons in Australian conservatoriums*. Unpublished doctoral dissertation, The University of New South Wales.

The Contemporary Art Music in the Teaching of a Musical Instrument

Antonietta Loffredo
Conservatory of Music "Giuseppe Tartini"
Trieste, Italy
carm.ant@tin.it

ABSTRACT

This paper relates the experiences garnered in some seminars held by the author at the Conservatory "G.Tartini" in Trieste, Italy. The seminars were directed toward future piano teachers to increase their knowledge of contemporary art music and to make them reflect about their approach to teaching. At the end of the article, some data are reported with reflections about why the young performers' syllabus is often lacking this type of repertoire.

INTRODUCTION

The promotion of the contemporary repertoire in the beginning of the study of a musical instrument meets, currently and not just in Italy, with two kinds of difficulties: a) the lack of familiarity, exhibition, and diffusion of the contemporary repertoire that should be offered to young performers without aesthetic compromises, and b) the prejudices felt toward contemporary music because it is considered part of a too difficult and intellectualistic field.

An effective example of how to overcome these difficulties is, in my opinion, offered by the work carried on in a series of seminars for musical instrument teachers and in-training teachers at the Trieste Conservatory between the years 2005 and 2007.

The seminars, called "The Contemporary Repertoire in the Teaching of Piano," were given by me in cooperation with the Maestri of the above mentioned conservatory, Stefano Procaccioli, who teaches "The Analysis of the Repertoires" and Stefano Bellon who teaches "Composition for Teachers."

The project's aims were to awaken experts in this field to provide their pupils the opportunities to get to know the various languages of contemporary music; to reflect on the importance of this kind of repertoire in a training programme; to supply teachers with a useful methodological approach to choose and, if necessary, to produce the repertoire.

In order to warm the participants up, they were given an analysis and writing task. First, some analysis on the existing repertoire was undertaken, in order to find out its pedagogical, technical and musical elements and how to use them with hypothetical pupils (between ten and thirteen years of age). Afterwards, the participants were asked to use these elements to compose short pieces to help young pupils to get to know the thought behind and the practical aspects of contemporary music.

PEDAGOGICAL REMARKS

Before starting to describe the contents, I think it is important to give some preliminary pedagogical remarks.

The new trend in pedagogy promotes an approach to knowledge that is not linear (i.e., from simple to complex trough a hierarchical logic classification of elements) but a holistic approach where simple is not synonymous with elementary, and complex does not mean difficult (Bartolini, 2002).

As far as our field is concerned, the idea is to make pupils able to approach all the aspects (a holistic approach) concerned in practising music with an instrument starting from the beginning of their studies.

These elements are:

- Gesture aspects (physical skills).
- Coding and decoding.
- Expressive aspects.
- Creative experience.
- Logic and analytical aspects (by recognising simple elements as: repetition, contrast and so on).

Why contemporary repertoire?

But now a spontaneous question is "why contemporary repertoire" when we know that we can do the same kind of work (i.e., to approach all the aspects of practicing music) with the traditional repertoire?

First of all I think that Contemporary repertoire may be useful for its synthetic language. Moreover, this kind of music has sometimes a typical notation and a typical gesture that can be useful in a pedagogical project.

However, there is another reason. Teachers generally think that contemporary repertoire is

difficult to understand for young students. In response, I want to suggest using the words of the historian Marrou (1975): "We can understand just what in some ways belongs to us or is next to us….The understanding of what is completely different and completely stranger, couldn't be thought as possible". For this reason, it is very important to promote the knowledge of a wide range of music in the training period by getting pupils used to different languages and aesthetics areas from the beginning of their studies. Otherwise, the danger is to cause their rejection or simply their inhibition of interest and curiosity.

THE CONTENTS

Examples of Analysis and Its Implications in Teaching and Composing

As previously said, during these seminars some analyses of the existing repertoire were undertaken. Some contemporary composers' works, such as Sofia Gubaidulina, Ada Gentile, György Kurtág, Helmut Lachenmann, Bent Lorenzen, Sergiu Shapira, Mercedes Zavala, Arvo Pärt, and Toru Takemitsu ,were analyzed from the didactic and pedagogical point of view in order to describe why and how to introduce these pieces in a pedagogical project. Afterwards, the participants were asked to compose short pieces to make young pupils get to know the thought and the practical aspects of contemporary music.

I'm going to show two examples of these steps. The first one is an analysis made on "Perpetuum mobile" from the first volume of Játékok by György Kurtág (1979). The second one is the piece "La Corona: curiosa, preoccupata, ansiosa!" with the related analysis written by Marina Masiero (2006), one of the participants at the seminar. (The complete work consists of three pages. In Figures 1 and 2, we can see the first two pages.)

Analysis on "Perpetuum mobile", G. Kurtág

Student's prerequisites:

- Technical aspects: no technical prerequisites are required.
- Theoretical aspects: no theoretical prerequisites are required.

Technical aims:

- Use the whole compass of the piano.
- Play cluster and glissandi.
- The action related to dynamic.
- Use of the pedal.

Theoretical aims:

- Relation between image and gesture.
- Dynamic symbols.
- No staff notation.

Global musical aim:

- Development of the ability to convey a musical purpose and richness starting from a simple title.
- Use of the whole piano compass with a macrogesture (hands and fist) without fine motion (finger).
- Provide creative experience through recognising simple elements (sound elements and their alternance) so pupils use them in a creative way to play a new piece.

Analysis on "La Corona: curiosa, preoccupata, ansiosa!", four hands piano, M. Masiero

Technical aims:

- Play chords and clusters on the black keys with fingers or fist with different dynamics.
- Play glissandi with fingers or palm with different dynamics.
- Chromatic cluster pressed down mutely.

Theoretical aims:

- Coronas, signs indicating values and silences, phrasing ties, and dynamics.

Global musical aim:

- Perceive the different kinds of resonances made by helded cluster soundlessly.
- Feel the value of waiting related to the use of coronas.
- Development of the ability to convey a musical purpose and richness also starting from a simple title.
- Provide creative experience through recognizing simple elements (sound and silence and their alternance) so pupils use them to create a new sounding dialogue. This piece may be also used to accompany an invented tale in order to make pupil reflect on the prosodic aspects that join speech to music.
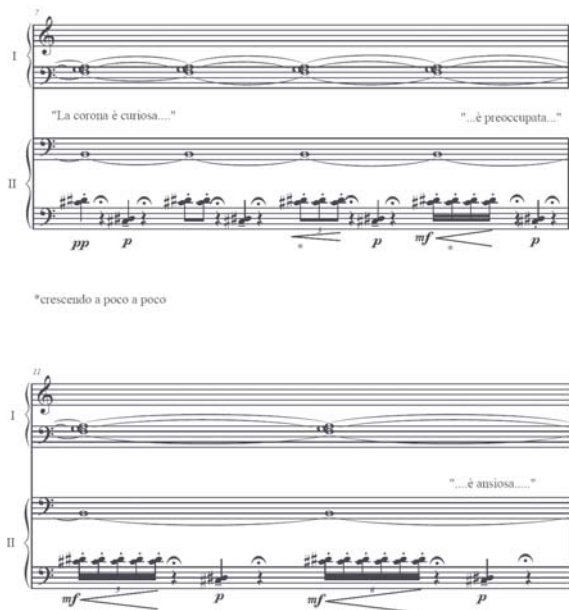
Figure 1.

Figure 2.

WHAT TEACHERS THINK: SOME DATA

Apart from the top-level output at the end of the sessions, it was particularly interesting to make a comparison between (a) the participants' comments, gathered during the repertoire's presentation and analysis and (b) other data from a statistical analysis made on the same teachers that intended to find out the reasons why the young performers' syllabus is often lacking in contemporary repertoire.

Questions submitted were:

- Have you ever had the chance to study the works of contemporary authors? Which?
- At which stage of your studies?
- During the concert activity?
- Do you usually propose your pupils contemporary repertoire pieces?
- If so, at which level of their studies?
- If you believe it is an effective didactical choice in the first years of the study of the musical instrument, please write down, in short, the reasons.
- Do you think it is difficult for pupils to face this kind of repertoire?

To sum up, the answers to the first three questions showed that the contemporary art music is almost absent from the teachers' syllabus; and, if present, it is faced only during the last years at the conservatory or even afterwards. Some participants clearly misunderstood the questions and quoted, among the studied work, pieces by Satie, Poulenc, and Schönberg. The answers to the fourth question were particularly important. Those who answered in a negative way gave two reasons: the lack of knowledge of literature suitable for the first years of study and the belief that this repertoire is scarcely understood by pupils. Those who do believe it can be a valid way to let recent styles be known complained that it is not easy to find examples that are not too difficult.

CONCLUSIONS

The data analysis showed that, on the one hand, it is quite simple to promote the teachers' interest in the repertoire (suggesting methodological approaches and offering occasions to learn more about it, analyse it, and reflect upon it by exchanging opinions). On the other hand, it is clear the lack of diffusion of a repertoire, which uses a simple, but rich and meaningful language, could help people know the different poetics that mark the contemporary music eclectic panorama.

There could be two different solutions: spreading information through adequate databases (with information about composers, compositions, and their use in the classroom) and to awaken composers so they could help future audiences become familiar with the various aspects of contemporary music by using a simple but meaningful language.

ACKNOWLEDGMENTS

It is a pleasure to acknowledge my gratitude to the Maestri Stefano Procaccioli and Stefano Bellon, colleagues at the Conservatory "G. Tartini" in Trieste, who for several years have supported this work in a variety of ways.

Grateful personal acknowledgments are also due to students. This study would not have been possible without their collaboration and feedback.

REFERENCES

Bartolini, D. (2002). La frammentazione del senso musi cale: L'apprendimento strumentale tra linearità e complessità. In Freschi, A. M. (Ed.), *Insegnare uno strumento: Riflessioni e proposte metodologiche su linearità /complessità* (pp. 43-63). Torino: E.D.T.

Della Valle, A. (2003). La notazione musicale contempora nea: Aspetti semiotici ed estetici. Torino: EDT.

Cappelli, F., & Tosto, I. M. (1993). *Geometrie vocali*. Milano: Ricordi.

Michel, I. (2004). L'organizzazione percettiva del tempo musicale. In Deriu, R. (Ed.), *Capire la forma: Idee per una didattica del discorso musicale* (pp. 32-52). Torino: E.D.T.

Marrou, H. I. (1975). *De la connaissance historique*. Paris: Edition du Seuil.

Paynter, J. (1992). *Sound and Structure*, Cambridge: Cam bridge University Press.

Porena, B. (1988). *La musica: Produzione, distribuzione e con sumo*. Roma: Editori Riuniti.

Rebaudengo, A. (2000). Musica contemporanea e didattica strumentale. In Adessi A. R., (Ed.). *Le metamorfosi del suono: Idee per la didattica* (pp. 56-67). Torino: E.D.T.

Renard, C. (1982). Il gesto musicale. Milano: Ricordi.

QUOTED OR CONSULTED PIANO WORKS

Castiglioni, N. (1988). Das reh im wald. In Acqua fredda, P, (Ed.), *Antologia di autori contemporanei per pianoforte: da Pianotime* (p. 13). Milano: Ricordi.

Castillo, M. (1983). *Introducción al piano contemporáneo*. Madrid: Real Musical S.A. Editores.

Corea, C. (2000). *Children's song*. Rottenburg: Advance Music.

Dall'Ongaro, M. (2001). Variazioni su un tema di Bartók: Tema. In *Alda MicioMusic* (pp. 24-25). Roma: Federazione CE-MAT.

De Rossi Re, F. (2001). Il giardino di Hypnos. In *Alda Micio Music* (pp. 10-11). Roma: Federazione CEMAT.

Furnari, C. (2002). *Modaleggiando: Sette piccoli pezzi per giovani pianisti*. Varenna: Edizioni Musicali EurArte.

Gentile, A. (1992) *Gli studietti di Betty Boop*. Milano: Ricordi.

Gubaidulina, S. (1991). *Musical Toys*. Hamburg: Internationale Musikverlage Hans Sikorski.

Kurtág, G. (1979). *Játékok: Vol. 1*. Budapest: Editio Musica Budapest.

Lachenmann, H. (1980). *Ein Kinderspiel*. Wiesbaden: Breit kopf & Härtel KG.

Lauricella, M. (1990). *Nuances*. La Haute Limougère: Edi tions Van de Velde.

Lorenzen, B. (1971). *Five easy piano pieces*. Copenhagen: Edi tio Wihelm Hansen.

Masiero, M. (2006). La corona: curiosa, preoccupata, an siosa," *Musica e scuola*, n. 7, 22-24.

Montague, S. (2003). *Autumns leaves*. London: United Mu sic.

Montague, S. (2004). *Five easy pieces*. London: United Mu sic.

Pärt, A. (1980). *Für Alina*. Wien: Universal Edition.

Petrassi, G. (1988). Piccola invenzione. In Pietro Acqua fredda (Ed.), *Antologia di autori contemporanei per pianoforte: da Pianotime* (p. 12). Milano: Ricordi.

Shapira, S. (2003). *Memories from Childhood: Vol.1*. Tel Aviv: Israeli Music Center.

Skempton, H. (1994). *Images*. Oxford: Oxford University Press.

Skempton, H. (1996). *Collected piano pieces*. Oxford: Ox ford University Press.

Takemitsu, T. (1979). *Piano pieces for children*. Mainz: Schott Music.

Zavala, M. (1991). *Mirada*. Madrid: Editoral Pygmalión.

Zsolt, D. (1974). *Dwarfs and giants*. Budapest: Editio Musica Budapest.

Zsolt, D. (1979). *Children's music*. Budapest: Editio Musica Budapest.

Why Does a Music Teacher Keep Teaching? A Cuban Perspective

Lisa Lorenzino
Schulich School of Music, McGill University
Montreal, Quebec, Canada
lisa.lorenzino@mcgill.ca

ABSTRACT

How, in a country that suffers from a long-standing trade embargo, in a nation renown for isolating itself via governmental bureaucracy, does a 25-year veteran music teacher remain motivated to teach? This article presents a Cuban perspective of the reality of Pedro: an expert pedagogue teaching in a state-sponsored secondary school. Based upon a four-month ethnographic study, this article investigates themes arising from a critical analysis of Pedro's daily successes and challenges. A striking glimpse into the personal and professional realities of a music educator in contemporary Cuba, results indicate that numerous interrelated factors affect the personal motivation of this expert teacher including a) feelings of being valued, b) collegial sharing, c) curricular freedom, and d) knowledge of his students. The article concludes with an analysis of Pedro's teaching reality as compared to previous findings and suggests how music educators can benefit from an analysis of these factors in an effort to better understand their own professional successes and challenges.

KEYWORDS

teacher retention, job satisfaction, multicultural education

INTRODUCTION AND THEORETICAL BASIS

> We need to celebrate teachers who are as excited about their own learning as they are about the learning of their students. (Nieto, 2003, p. 397)

Recently, the educational environment has been described as being in crisis (Cochran-Smith, 2003). With a boom of teachers nearing retirement, concern has arisen over who will fill the empty positions. Although many countries graduate sufficient numbers to account for attrition, over 45% of new teachers hired will leave the profession within five years (Ingersoll, 2002; 2004).

Individual reasons for leaving are myriad but do show specific trends. Low salaries, student discipline, lack of administrative support, few opportunities to participate in decision making, and the semiprofessional status of teaching are cited as major factors (Ingersoll, 2003). Crocco revealed that new teachers "find their personal and professional identity development thwarted, creativity and autonomy undermined, and ability to forge relationships with students diminished (Crocco & Costigan, 2007, p. 513). Gardner & Oswald (1999), in a survey of job satisfaction, revealed that teachers were the least satisfied of any professional group while Carvel (2000) concluded that up to 20,000 teachers would resign if they had the choice of other employment.

New music educators may well have the most challenging job in the teaching profession today (Haack & Smith, 2000). The pressure of added administrative responsibilities, public relations, concert demands, and evaluation of the community can make "the current teacher dropout rates even higher in the realm of music education (Haack & Smith, 2000, p. 1).

Understanding the lived realities of novice teachers is well documented, however, in contrast, investigation in the lives of veteran teachers has not been a major area of research either in general or music education. In fact, veteran teachers have largely been ignored by the research community. Although some studies investigate the realities of experienced teachers, (Steffy & Wolfe, 2001; Nieto, 2003; Cockburn & Haydn, 2004), by and large, this area of investigation has seen minimal attention.

This lack of attention to veteran teachers is mirrored in music education. Although a research strand outlines concerns of pre-service and novice teachers (Conway, et. al., 2005; Cox 2002; Fredrickson & Pembrook, 1999), the output is relatively small. The strand of research investigating the lives of veteran music teachers is even smaller (King, 1998; Lamkin, 2003; Scheib, 2002).

This study builds upon the theoretical framework of Scribner (1999) and Nieto (2003) who propose that the issue of teacher attrition should be approached from an opposing perspective. Rather than investigating novice teacher attrition, the profession would be better served by studying veteran teacher retention and job satisfaction.

Drawing from Scribner (1999), this study purports that professional development, linked to work context, meaningful learning activities, and intrinsic/extrinsic motivators, is the key to teacher retention. Building upon the work of Nieto (2003), rather than focusing on "fixing or filling teachers," investigations need to focus on methods of supporting experienced teachers.

RESEARCH QUESTION AND METHODOLOGY

The primary research question of this study was: Why Does a Music Teacher Keep Teaching? Specifically, the study focused on analyzing themes found in the daily success and challenges of Pedro, a 25-year veteran music teacher, who works in a state-sponsored music school in Santiago de Cuba. In a country suffering from a long-standing trade embargo and well known for its governmental bureaucracy, how does a veteran music teacher remain motivated to teach?

Data were collected using the classic tools of ethnography: participant observation, ethnographic interview, and artifact collection. Over a four-month period, I observed Pedro in a range of professional and educational settings. The majority of data were collected in Pedro's teaching environment, Conservatorio "Esteban Salas" (CES), a state-sponsored nivel médio school (high school). I also collected data as a private flute student of Pedro at my home in Cuba. Additionally, I observed and interviewed Pedro in a variety of performance contexts including graduation recitals, Orquesta Sinfónica de Oriente (OSO) concerts, and rehearsals for his popular music group. Additional data were collected in pre- and post-performance as well as educational contexts.

Data were recorded using a digital video camera, a recording Mini Disc player, and a 35 mm camera. Following methodology outlined by Jackson (1987) and Emerson, Fretz & Shaw (1995), most data were collected via field notes. Interviews, best defined as "conversations of a purposeful nature", were completed in Spanish. In contrast, field notes were written in English.

Santiago de Cuba, population 500,000, located in the eastern part of the country, was chosen as the setting for the study because of its ability to provide a wide range of contexts within a relatively small geographical area. A city known for its revolutionary and musical roots, Santiago is considered to be one of Cuba's most important cultural centres. With a rich heritage that draws equally from both Iberian and African traditions (Robbins, 1990), Santiago is championed for its importance in the development of musical genres such as danzón, son, and rumba.

FINDINGS

Participant Profile

Pedro, flutist and teacher, 52, blends in with the varied population of Santiago. Average build, his roots are Iberian with hints of African traits in his skin tone and facial features. Married to a senior solféo teacher at CES, Pedro has two 20 year-old sons. The eldest is a saxophonist at the prestigious el ISA (Instituto Superior di Arte) music university in Havana. The youngest, a former engineer, is a flute student of his father.

Pedro walks to Sala Dolores and CES, his two major locations of employment daily. A typical weekday morning begins with rehearsal for the OSO, the professional ensemble that Pedro has played with for over 25 years. Lunch often is at home, followed by an afternoon spent with students at CES. After an evening meal, Pedro returns for a concert with the orchestra, a student recital, or rehearsal with his popular music group. Weekends are filled with performances, foreigners seeking flute instruction (a common occurrence for Cuban music teachers), socializing, movies, and church. Sometimes, after the Sunday service, Pedro heads to a downtown Cultural Center to listen to colleagues performing for the predominantly foreign tourist crowd.

Pedro has followed this schedule for over 25 years, with few interruptions. On occasion, the government has allowed him to take extended leave from his teaching/performing responsibilities to tour internationally. Tours have been reduced in recent years due to travel restrictions. Looking forward to retirement, Pedro searches for new performance opportunities and international ventures through jazz and popular music.

Education

Pedro does not come from a family of musicians. His career choice stems directly from policies implemented by the Castro government. As is still the practice in Cuba, Pedro was identified as a potential music professional and was enrolled in a state-sponsored nivel básico (elementary) music school in Santiago at a young age (12). Pedro's elementary education included a free flute and 14-18 hours of free music lessons per week above and beyond his regular matriculation subjects. Pedro's musical training included private and group instruction in theory, solféo, piano, flute, music history, and ensembles.

For high school, Pedro moved to a state-sponsored residential school in Havana and followed a

schedule similar to that of his elementary school preparation. At 18, Pedro began his required army residency spending two years in a military band. Following his tour of duty, he returned to Santiago where he began his professional career.

On the informal side of his musical preparation, Pedro is an auto-didatic. Due to a childhood interest in jazz, Pedro is a self-taught improviser. Pedro recently taught himself to play the tenor saxophone thereby increasing his performance opportunities as a popular musician. A veteran of both stage and classroom, Pedro's combined monthly income averages approximately $40.00 per month, a excellent salary in Cuba.

Emergent Themes

Negative factors

By North American standards, Pedro's teaching situation can be viewed as "difficult." Environmental factors severely affect his reality:

> Classrooms…are also sparsely furnished and contain few of the amenities found in North American classrooms, such as telephones, computer, intercoms, televisions or file cabinets…..There is a notable lack of print materials such as paper supplies and books. Lighting is poor….Space is at a premium….Sound transmission, due to a lack of insulation, poor construction, and open windows and doors was…prevalent. (Lorenzino, 2006, p. 156)

Further, there is a:

> (a) shortage of quality, well-working music instruments; (b) shortage of miscellaneous supplies such as repair materials, and music stands: and (c) shortage of print materials. Of these three areas, the shortage of high-quality musical instruments has the greatest effect upon secondary music education. (Lorenzino, 2006, p. 203)

Other negative factors affect Pedro's daily reality. Faltering communication between schools brings about feelings of frustration. A lack of continuity in the teaching body further fuels his concerns. Feelings of isolation prevail. First, stemming from Cuba's bureaucratic policies limiting travel (national and international), communication (internet, television, radio), and trade, Pedro feels cut off from the world. Second, living in Santiago, Pedro feels isolated from the major Cuban performing and recording venues which are located in Havana.

Motivational factors

What fuels Pedro to remain motivated? A complex set of interrelated themes best answers this question. Of these themes, those that were reoccurring were: a) feeling valued, b) professional development/collegial sharing, c) curricular freedom, and d) knowledge of students,.

1. Feeling valued: Pedro feels valued in his profession because of his students, his colleagues, and his community. He believes that he is making an import contribution to the development of the pupils, the school and the nation.

> Pedro, like every one else that I have talked to here in the entire county, really believes that the level of music education has really increased over the past years. He says that students are playing better and better each year. (Field Notes, May 28)

This school he says is the most important nivel médio school in the country…wonderful international musicians have come from this institution. . . this institution really is the major supplier of wonderful musicians to el ISA in Havana and to the wonderful musicians that are coming out of this country. (Field Notes, March 20)

> He says that right now…is the highlight or the greatest time for flute students here at the conservatory…Pedro says that this really makes him feel like his efforts are worthwhile. (Field Notes, March 20)

These feelings of accomplishment lead Pedro to believe that his work is important. Surrounded by an economy that provides ample jobs for graduating students, Pedro is continually motivated by his colleagues and the community to raise both his and his students' standard of playing.

2. Professional development/collegial sharing: The Cuban system is very supportive of the professional development of music teachers in the manner that it is organized.

> Cuban music teachers can easily maintain positions both as professional musicians and as educators. In addition, the Cuban system easily allows music teachers to travel internationally for an extended period and time and to return to their teaching posts….Students receive the benefits of working with teachers who are actively developing themselves as musicians. (Lorenzino, 2006, p. 283)

Because Pedro is working with music professionals daily, he is easily able to discuss issues related to teaching with colleagues. Given the oral tradition and nature of Cuban society, Pedro has both the inclination and opportunity to discuss pedagogical concerns. Professional development of a meaningful nature is integrated into his daily activities. Plus, Pedro can maintain dual careers and can identify himself as a performer/educator.

3. Curricular freedom: Ironically, due to the U.S. embargo and Cuban trade policies, Pedro's freedom to make curricular decisions stems from a lack of supplies. By law, Pedro is bound to follow the national music curriculum, a document that

has been unaltered since the state music schools were established in the 1960s. Pedro is simply unable to follow these requirements however. Supplies (i.e., written music) are not available. Therefore, Pedro is forced to choose his own materials. Repeatedly, he stated that this was a motivating factor in his professional development.

> Pedro says that it [the national curriculum] exists but that he rarely follows the curriculum. The materials, including both the method books and the specific pieces, are unavailable to him. So, he has adapted the program himself so that this students can reach a suitable level of playing. He says that his current program has little to do with the national curriculum. (Field Notes, May 28)

Upon exiting CES, Pedro's students audition for entrance into el ISA. Most are accepted because they have already been playing extensively at the post-secondary level under Pedro's tutelage.

4. Knowledge of his students: Pedro is aware of the realities of his students' lives because their reality is also his reality. Pedro lives in his students' neighbourhood, he attends their church, and he socializes with their families. As found throughout Cuba, Pedro maintains a bond that goes beyond that frequently found in North American schools. This was noted following a student's graduation recital:

> When we arrived at the house there was barely anyone there. Water was leaking into the salon and two buckets were placed on the floor to catch the drips. It was great, people began to dance and it was a nice party atmosphere. Pedro sat nearby. A few couples danced- teachers with students, and the likes. We talked all about how hard life is in Cuba. (Field Notes, May 20)

Pedro loves his students and goes to great lengths to assist them. He travels to their homes, he works with their parents, he knows their family situations intimately. On holidays, Pedro is found preparing students for recitals or tutoring hopefuls wishing to audition for the school. Pedro is very much an active part of his students' lives.

DISCUSSION

Not surprisingly, in analyzing Pedro's reality as compared to that of novice and pre-service teachers, many similarities can be found. Pedro has issues relating to isolation, lack of communication, and difficult working conditions (Cockburn & Haydn, 2004). Like novice teachers, so too does Pedro have concerns relating to administrative support and leadership (Crocco & Haydn, 2004). Unlike the 45% novice teachers who leave the profession however, Pedro has other motivators to keep him actively involved and learning as an educator.

Novice urban teachers relate that they find it difficult to work with a largely unmotivated student body (Cockburn & Haydn, 2004; Crocco & Costigan, 2007). Pedro does not experience this reality, in fact, his students are a motivating factor. Because Cuba's economy is very supportive of musicians and provides ample performing and teaching opportunities for graduates of the national music school system, Pedro finds himself working with highly motivated students. Because competition is fierce for entry into the state-sponsored music schools, Pedro finds himself working with a select group.

Novice teachers state that (Ingersoll 2002, 2003, 2004; Crocco & Costigan, 2007) they feel disempowered, undermined and thwarted in their development and in developing relationships with their students. Pedro, in contrast, is motivated to continue teaching due to a range of interrelated factors that are in direct opposition to the feelings expressed by novice educators.

As outlined in Scribner (1999), Pedro's development as a teacher depends highly upon his professional development. His work context, although difficult, allows him the freedom to make curricular decisions and have a profound influence upon his students. Further, the organizational structure of the Cuban educational system enables Pedro to build professional development into his daily schedule. Learning activities, such as his involvement with the OSO and his popular music group, permit Pedro to gain knowledge in his subject area. Additional motivators, such as feeling valued, being involved in meaningful collegial sharing, and understanding the lived reality of his students, add to the positive balance. All of the above factors subscribe to Scribner's model of meaningful teacher development (Scribner, 1999).

An analysis of Pedro's challenges and success also subscribes to the themes introduced by Nieto (2003). The author outlines seven interrelated conditions and values that identify why excellent teachers remain in teaching. These include autobiography, love, hope and possibility, anger and desperation, intellectual work, democratic practice and the ability to shape the future.

Pedro is excited about his teaching, he loves his students, and he is confident in his ability to shape the future. Active in the daily lives of his students, Pedro lives a similar reality to those whom he sees in his classroom. He views his work as important and has great hope. Pedro understands how his personal autobiography influences his daily activities. He sees anger and desperation as a natural reaction to his teaching reality and

believes that, if dealt with appropriately, this reaction can lead to a positive end.

CONCLUSIONS

Despite living and working in a reality that can be viewed as "difficult," Pedro continues to develop as an expert teacher after over 25 years of service in the state-sponsored music schools in Cuba. Working in a climate that enables him to be involved in meaningful collegial sharing and daily professional development, Pedro is continually learning and developing skills. Motivated by an educational system that allows him to work both as a professional performer and educator, Pedro is constantly acquiring knowledge. Living in a country that values the contribution of musicians to its cultural economy, Pedro is continually striving to bring both himself and his students to higher levels of achievement. Given the freedom to make curricular decisions based upon an intimate knowledge of his students, Pedro feels valued in his professional life. On the edge of retiring, Pedro believes that he has made a major contribution to his students' lives, his community, and the nation itself.

> We need to support those teachers who love their students, who find creative ways to teach them, and who do so under difficult circumstances. (Nieto, 2003, p. 397)

REFERENCES

Carvel, J. (2000). Thumbs down. *Guardian Education, 7*, 4.

Cochran-Smith, M. (2004). Stayers, leavers, lovers, and dreamers, insights about teacher retention. *Journal of Teacher Education, 55*(5), 387-392.

Cockburn, A., & Haydn, T. (2004). *Recruiting and retaining teachers: Understanding why teachers teach.* New York, NY: RoutledgeFalmer.

Conway, C., Micheel-Mays, C., & Micheel-Mays, L. (2005). A narrative study of student teaching and the first year of teaching: Common issues and struggles. *Bulletin of the Council for Research in Music Education, 16*, 65-77.

Cox, G. (2002). Recollections and realities: Conversations with student music teachers. *Bulletin of the Council for Research in Music Education, 153-154*, 89-93.

Crocco, M., & Costigan. A. (2007). The narrowing of curriculum and pedagogy in the age of accountability: Urban educators speak out. *Urban Education, 42*(6), 512-535.

Emerson, R., Fretz, R., & Shaw, L. (1995). *Writing Ethnographic Fieldnotes.* Chicago, IL: University of Chicago.

Fredrickson, W., & Pembrook, R. (1999). "I got to teach all day!" (Perceptions of student teachers).

Bulletin of the Council for Research in Music Education, 141, 36-40.

Gardner, J., & Oswald, A. (1999). The determinants of job satisfaction in Britain. Working paper, Department of Economics, Univeristy of Warwick.

Haack, P., & Smith, M. (2000). Mentoring new music teachers. *Music Educators Journal, 87*(3), 23-27.

Ingersoll, R. (2002). The teacher shortage: A case of wrong diagnosis and wrong prescription. *The NASSP Bulletin, 86*, 16-31.

Ingersoll, R. (2003). Is there really a teacher shortage? A report co-sponsored by the Center for the Study of Teaching and Policy and the Center for Policy Research in Education. Seattle: University of Washington, Center for the Study of Teaching and Policy.

Ingersoll, R. (2004). Four myths about America's teacher quality problem. In M. Smylie & D. Miretzky (Eds.), *Developing the teacher workforce: The 103rd yearbook of the National Society for the Study of Education* (pp. 1-33). Chicago: University of Chicago Press.

Jackson, B. (1987). *Fieldwork.* Chicago, IL: University of Illinois.

King, G. (1998). Exemplary Music Educator: A case study. *Bulletin of the Council for Research in Music Education, 137*, 57-72.

Lamkin, J. (2003). Beyond the podium: A phenomenological investigation of the lifeworlds of experienced high school band directors. Unpublished doctoral dissertation, University of Maryland.

Lorenzino, L. (2006). An ethnographic study of secondary music education in Cuba: Insights for Canadian music education. Unpublished doctoral dissertation, University of Alberta.

Nieto, S. (2003). Challenging current notions of "highly qualified teachers" through work in a teachers' inquiry group. *Journal of Teacher Education, 54*(5), 386-398.

Nieto, S. (2003). *What keeps teacher going?* New York: Teachers College Press.

Robbins, J. (1990). Making popular music in Cuba: A study of the Cuban institutions of musical production and the musical life of Santiago de Cuba. Dissertation Abstracts International, 62(03), 835. (UMI. No. 9114389)

Scheib, J. (2002). Roles, expectations, and tension in the professional life of the school music teacher: A collective case study. Unpublished doctoral dissertation, University of Wisconsin-Madison.

Scribner, J. (1999). Professional development: Untangling the influence of work context on teacher learning. *Educational Administration Quarterly, 35*(2), 238-266.

Pre-service Teachers Make Music: A Performance Venture in the Tertiary Classroom

Maree Macmillan
School of Education, RMIT University
Melbourne, Victoria, Australia
maree.macmillan @rmit.edu.au

ABSTRACT

Because students enter university education with such a diversity of backgrounds and competencies in music, the tendency is to devote the few hours allocated to music in teacher education degrees to activities that are immediately applicable to the primary music classroom, and that require no pre-existing formal musical knowledge. Thus, any musical skills that students may have established through their (often extensive) participation in musical groups during their teenage years are generally neither fully acknowledged nor further developed. This paper outlines a venture conducted with a group of first-year Australian primary (elementary/preparatory school) pre-service teachers who, as part of their study in music education, were asked to present a performance that included a substantial component of live music. In line with the desire to foster "autonomous learning" within a "learning community" as advocated by current educational thinking, (as specified in the recently implemented Victorian Essential Learning Standards documents), these tertiary students were challenged to take charge of their own musical learning through playing together, experimenting, and teaching each other in small groups in a process not dissimilar to the way popular musicians learn, as documented in the UK work of Lucy Green.

This performance venture aimed to nurture pre-service teachers' sense of themselves as active musicians possessing practical musical skills, and, whatever their musical background, to empower them in a way that would inspire them to foster similar performance experiences with children in their own classrooms. The project's extremely open brief asked students to present a group performance that included live music, an accompanying musical score, (traditional or non-traditional), together with an individual written reflection on personal musical learning process, and contribution to the group's learning. Assessment was on participation, willingness to take risks, and effort undertaken towards development of musical skills, together with the quality of their reflection on the experience, rather than on any "absolute" musical standard dependent on pre-existing experience or perceived "ability". Students worked relatively independently, with the lecturer on hand "in the wings" to assist if required.

While some students were initially apprehensive, all discovered performance and/or organisational/critical skills they could contribute. The result was a range of satisfying and effective group performances, some involving original composition and/or improvisation, while other presentations were cross-curricular in nature. Students' personal reflections described their pride in their achievements, with many displaying considerable insight into their own burgeoning musical development. As a result of experiencing the "buzz" of being part of a live group performance, almost all spontaneously declared their intention to provide performance opportunities for their own students; indeed, some have already done so in their primary school placements sites. On the evidence so far, it is posited that this sort of venture to cultivate musical performance skills of pre-service teachers may play at least some small part in arresting the decline of primary-school music identified by Australia's recent National Review of School Music Education.

INTRODUCTION

With fewer and fewer teacher-education degrees including components designed specifically to produce primary music specialists, most pre-service primary music education courses, including the one in which I teach, are directed expressly towards giving generalist teachers sufficient basic skills, knowledge and enthusiasm to be able to implement some kind of music experience in their classrooms. Because students enter university education with such a diversity of backgrounds and competencies in music, the tendency is to devote the few hours allocated to music in teacher education degrees to activities that are immediately applicable to the primary

classroom, and that require no pre-existing formal musical experience. Consequently, any practical and/or theoretical musical skills that students may have acquired during their teenage years through their (often extensive) participation in musical groups – for example, rock eisteddfod, the school musical, stage band, concert band, orchestra, chamber group, choir, or student-run rock/other groups – unless explicitly harnessed, are often neither fully acknowledged nor further developed. Thus, when the opportunity presented itself to work more extensively in music with a group of first-year pre-service primary trainees, the chance to capture and cultivate students' prior musical and/or other performance skills was too good to miss.

The idea to include a relatively formal student-initiated musical performance as an additional major component of the course, developed in the first instance as a result of the extraordinarily positive response from students to an elective class in music for third and fourth year (mainly) education students, conducted two years earlier. In this class, students not only achieved performance results and ensemble and composition skills far beyond both their own and my expectations; but they also reported and demonstrated considerable gains in confidence, self-esteem, an enhanced appreciation for the importance of music in education and in life, and a willingness and ability to include music in their own classrooms. I was keen to discover whether some of the positive features of this elective course could also be implemented in the first-year core music education course. As the elective course was used as a model, a brief outline is useful here; a more detailed account appears in a forthcoming article (Macmillan, 2007).

In the third/fourth year elective first conducted in 2005, pre-service teachers were challenged to take charge of their own learning in music performance, improvisation and composition; to create a musical score; to undertake a leadership task; to set individual performance and ensemble goals; and to consciously contribute to the learning of others. Students were able to negotiate how they fulfilled each of these aspects of the course, and how they would weight the various facets. The burgeoning musicianship and innovative exploration both exhibited and reported by all students, demonstrated that something very special had occurred in this class. In creating their own learning experience, students discovered first-hand the meaning of "autonomous learning" within a collaborative and supportive "learning community," as advocated in the recently implemented Victorian Essential Learning Standards.

The major theoretical bases of the elective course are also important underlying factors in the performance component of the first-year core music education course that is the subject of this paper. As documented more fully elsewhere, the earlier elective course was underpinned by a venerable tradition of composition and performance-based music educational practice that, in its encouragement of problem-solving and co-construction of learning (Temmerman, 2006), prefigures the more recent notion of New Learning, discussed in the Australian Council of Deans of Education document, *New Teaching, New Learning: A Vision for Australian Education* (ACDE, 2004). Particularly pertinent to both the earlier elective course and to the first-year course is the recent UK research by Lucy Green (2005) into the music-learning and music-transmission processes engaged in by popular musicians. Green's five key areas characterising the learning practice of popular musicians are worth reiterating here:

- Learning based on personal choice, enjoyment, identification, and familiarity with the music, as distinct from being introduced to new and often unfamiliar music.

- Recorded music as the principal aural means of musical transmission and skill acquisition as distinct from notated or other written or verbal instructions and exercises.

- Self-teaching and peer-directed learning, as distinct from learning with adult supervision and guidance, curricula, syllabi, or external assessment.

- Assimilating skills and knowledge in haphazard ways, according to musical preferences, rather than following a progression from simple to complex.

- Integration of listening, performing, improvising, and composing through the learning process, as distinct from their increasing differentiation.

All of these characteristics featured prominently in both the elective and the core classes, with the exception that the second feature, use of recorded music, was evident in only a small minority of groups; an additional difference was that both the courses were assessed.

THE TASK

In the first-year core course that is the primary concern of this paper, the pre-service teachers were given an extremely open but more limited brief than the elective students, with only one major task specified. They were asked to prepare

and present a performance that included a substantial component of live music, which could be original, (but need not be), semi-improvised or fully composed. The presentation could be purely musical or could be associated with some other domain such as movement/dance, a story, a poem, a film-clip or other visuals. Groups were also asked to create some kind of musical score; this could employ traditional, grid, graphic, verbal, or aleatory-based notation, a chord chart or guitar chart/tab, or some combination of these, or even incorporate another medium, such as a poem, as its basis. In addition, students were asked to write an individual reflection on their personal musical learning process, and on their contribution to the learning of the group.

In order to allay anxieties about disparity of musical background and experience in the group, and to attempt to be as equitable as possible, it was emphasised that assessment would be based on level of participation, willingness to take risks, and the effort undertaken towards improvement of musical skills, together with the quality of reflection on the experience, not on any absolute musical standard dependent on pre-existing experience or perceived "ability." The group performance component was evaluated in terms of evidence of preparation, structure and cohesion, energy and engagement of the performance, clarity of the score and overall impression. The individual reflection asked students to document their learning processes within the group and their contribution to the group's learning, with specific reference to musical skills and concepts; they were also asked to consider how far they had challenged themselves, to compare their musical endpoint with their starting point, and to assess their overall participation in, and reactions to, the project.

THE PROCESS

Although this music component occurred in the second semester and most of these first-year students had taken all of their first semester courses together in the same tutorial groups, many students knew surprisingly little about one another's prior experience and skills in music. A "speed-dating" information sharing process resulted in new alliances being made; some students worked together in combinations not previously experienced, with most choosing to group themselves in clusters of four or five. Once groups had been formed, students worked relatively independently, mostly in class-time, with the lecturer on hand "in the wings" available to assist if required. While there were some technical musical issues that needed the specific expertise of the lecturer to resolve, the vast majority of the musical work was undertaken by the students themselves.

As might be expected, there was considerable variation in the time taken by groups to become productively focused on their task. At one end of the spectrum was a group that included some members with significant background in music and some performance and song-writing experience, who were highly organised from the start, knew almost immediately what they would perform, and often came an hour early to class for extra practice; at the opposite end were groups who appeared to need the focus of the impending performance as impetus for their work to come together. However, most groups settled relatively quickly after some initial trial and error and worked steadily towards their performance.

THE OUTCOMES

It was interesting to observe how the different groups utilised and developed the particular musical and extra-musical skills of their members to complete the task in a way that was comfortable and yet challenging for its members, with many incorporating other performance aspects such as acting and dance/movement, and including costumes, props and lighting. One large group that initially lacked direction employed its accomplished gymnast and its two dancers - accompanied by a pianist, a flautist, a 'cellist and a percussion player - in a performance incorporating a story of puppets coming to life. Another group used its members' acting skills and the sound engineering background of one member, to perform a traditional fairytale, with music encompassing elements ranging from theatrical melodrama to Foley Artist skills. A third group featured its members' tap-dancing expertise in conjunction with live music performed by the other participants, while yet another group wrote their own fairytale, improvising Spanish-style music on guitar and percussion to create atmosphere and enhance the events of the narrative.

Even the groups whose performances were purely musical all utilised visual props and/or costumes - and in one case, even food - to add colour to their presentations. Their performances included: an arrangement of music from Harry Potter; a salsa-style song initially adapted from a recording, then performed live; and a totally original semi-improvised piece in jazz style for piano, alto saxophone, percussion, and bass guitar line (played on electric keyboard). The most polished performance by a group featuring three-part vocals, piano and guitar was almost professional in standard. This group performed an original

song composed one of its members, and an Andrews' Sisters standard incorporating costumes and movement. All groups also presented effective scores, which ranged from traditional to grid, and/or graphic/symbolic, with some groups using storybooks or other narrative forms, and even dance-step charts, as a basis for music/sound annotation.

The quality of the students' learning processes was evident from observing their rehearsals, from the standard of their performances, and from their own verbal and written comments on their growing appreciation of musical concepts, acquisition of musical skills and refinement of aesthetic judgement. (These comments are discussed in more detail in a forthcoming article.) All students were enthusiastic in their support of their classmates, both because they understood "from the inside" what was involved in preparing and presenting a musical performance from scratch, and from genuine surprise and appreciation of hitherto unacknowledged skills exhibited by their peers. Students also reported pride in their own achievements, with many identifying the "buzz" of successfully executing their performance after initially feeling apprehensive about the task. Almost all spontaneously declared a determination to implement similar performance opportunities for children in their own classrooms; indeed, some students even achieved this during the course of the semester.

CONCLUSION

The positive results of this experiment challenging pre-service primary education students to embark on a major self-initiated performance task affirms, yet again, the adage that the love of music is something that is "caught" rather than taught. While it is recognised that specific instruction in music education pedagogy and familiarity with musical materials appropriate to primary-level children are important, the early indications of this performance project are that education students'

deep knowledge of music and enthusiasm for its implementation in the classroom are enhanced when they acquire a sense of themselves as musicians (rather than as teachers/facilitators alone), through the hands-on experience of autonomously creating a composition/performance at their own level. It is hoped that this sort of venture in pre-service music education will play at least some small part in arresting the decline of music in primary schools, identified by Australia's recent National Review of School Music Education.

REFERENCES

Australian Council of Deans of Education (2004). *New teaching, new learning: A vision for Australian education.* Retrieved 27/07/2007 from http://www.acde.edu.au/docs/NewTeachingNewLearning.pdf

Green, L. (2001). *How popular musicians learn: A way ahead for music education*. London and New York: Ashgate Press.

Green, L. (2005). The music curriculum as lived experience: children's "natural" music-learning processes. *Music Educators Journal, 91*(4), 26 - 28.

Macmillan, M. (2007, in press). Autonomous learning within a learning community? Musicians have been doing it for years! *Proceedings of the XXI th Annual Conference of the Australian Association for Research in Music Education:* Music *Education Research: Initiatives*, Melbourne, Monash University.

National Review of School Music Education (2005). Retrieved 01/11/2007 from http://www.dest.gov.au/sectors/school_education/policy_initiatives_reviews/reviews/school_music_education

Temmerman, N. (2006). Equipping future arts educators for primary schools of the 21st century: An Australian perspective. *International Journal of Music Education*, *24*, 271-282.

Victorian Curriculum and Assessment Authority (2004). *Victorian curriculum reform 2004 consultation paper.* Retrieved 25/07/2007 from http://vels.vcaa.vic.edu.au/links/general.html

The Belly-Button Chord: Musical Experiences During Pregnancy and Their Effect on Mother-Child Interdependency

Kaarina Marjanen
Department of Music, University of Jyväskylä
Jyväskylä, Finland
rikamarj@cc.jyu.fi

ABSTRACT

In this qualitative research, the impact of holistic music education in mother-child early interactions was investigated based on Grounded Theory (Charmaz, 1994). The fetus'/infant's development was explored based on the ethological theory (Hinde, 1992). It was assumed that musical experiences would have an impact on both the mother and the unborn baby. This study aims to clarify the justifications of music education, and to find new methods to benefit early interaction as well as new evidence about the impacts of music.

Musical impacts to a child's holistic development and musical development were underlined through constructivist theory (Cobb, 1994; Järvelä & Niemivirta, 1997; Levine et al., 1993; Pintrich et al. 1993; Salomon, 1993; Tynjälä, 1999; Von Glasersfeld, 1989). Goals to musical actions were set. Emotionality was seen in consciousness and in music. The sense, the emotions and the body worked together.

The research material was analyzed via the Hyper Research and the Praat–softwares. Because of the varieties of personalities, musical genres, musical impacts, experiences of music, and music making ways and because of all the possibilities music can offer us, there is a good possibility to succeed in supporting communication skills like in the Belly-Button Chord Programme. This will be crucial information for the work of educators, including those who work with expecting and new mothers. This research is part of the author's doctoral thesis.

KEYWORDS

Music, early childhood music education, early mother-child interaction, musical communication, fetuses

INTRODUCTION

My study concerns early interactions between a mother and a child. In this study, emotions are underlined as a meaningful factor in a learning process. The basis for this research derives from my personal professional career as an early childhood music specialist.

Music has a strong influence on a child (Bastian, 2000; Gardner, 1993; Wood, 1982). The relationship to music is created even before one's birth (Suzuki, 2000). Music influences to the bottom of your soul (Boyce-Tillman, 2004; Naukkarinen, 2002).

Newborns observe their environment amodally (Bower, 1977), that is, through all the senses, holistically. The sense of hearing is present in early fetal life. Its development starts around the 3rd week post-conception (Shahidullah & Hepper, 1992). Combining the sense of touch to music is effective. The fetus moves a lot (Tajani & Ianniruberto, 1990). Movement is an expression of feelings. The senses of hearing and taste are developed at around 16 weeks post-conception, which opens up new possibilities to communication between a fetus and the parents (Chamberlain, 1996.)

A fetus is emotionally vulnerable, especially to its mother's emotional experiences. The effects of our environment are shown as physical responses in our bodies. Even chemical communication between a mother and a fetus exists. There is a shared dimension between a fetus and music: emotions. (Papousek, 1996.) It would seem to be important to make the pregnant mother's life pleasant. This is where we meet music. A message of warmly saying, "welcome to this world" can be sent. The unborn child is gathering information of the circumstances regarding postnatal life.

Interaction is crucial in music making. Musical elements have been discovered in the dialog between a parent and a child at the preverbal level (Papousek & Papousek, 1981; Papousek, 1994.) Music can be observed as a way of communicating.

Wood (1982) tells us about musical impacts to a child's holistic development along with musical development. Gardner (1993) describes the areas of intelligences. Music has the capacity to affect

deep down in our souls and minds (Boyce-Tilman, 2004; Naukkarinen, 2002).

Goals to musical actions are usually set according socio-emotional, cognitive, psycho-motor, aesthetical and musical sessions in music play school (Anttila & Juvonen, 2002; Comittee Report, 1980:31; Hongisto-Åberg, Lindeberg-Piiroinen & Mäkinen, 1993; Lahdes, 1997; Marjanen 2002, 2005; Wood, 1982), that is, a Finnish music learning programme for children under eight years of age. The efforts for achieving them are done by using musical methods. Music is an object to learning; communicational characters of making music are set to the primary level. This specific method of early childhood music education has been adapted for the present study.

Several studies regarding babies' musical learning have been done (Beyer, 2006; Ilari, 2004; Ilari & Majlis, 2004; McGraw, 2004; Street, 2004). Research and knowledge on music and interaction is well known (e.g., Wood 1980; Mullis. & Mullis, 1986; Hargreaves, Miell & McDonald, 2005) and music making can be observed as a way of communication. The theories of learning by experience (Zelinski, 1991; Kolb, Osland & Rubin, 1995) are also important. As an example, Malloch (1999) has written about "Mothers and Infants and Communicative Musicality" and Dissanaynake (2000, 2004) has also observed the mother-child interaction.

Studies referring to the prenatal period and early parenting have recently become acknowledged, perhaps due to the Mozart-effect phenomenon (Campbell, 1997, 2000). However, prenatal research area has been going on for some time now (e.g. Chamberlain 1988; 1994; 1998; 2006a; 2006b; DeCasper & Prescott, 1984; DeCasper & Spence, 1982; Fifer & DeCasper, 1980; Johnson-Green & Custodero, 2004; Papousek & Papousek, 1981, 1994, 1996a, 1996b; Sallenbach, 2006; Shahidullah & Hepper, 1992; Street, 2004; Woodward, 1992; www.birthpsychology.com). APPPAH or The Association for Pre- and Perinatal Psychology and Health was grounded in 1983 in Toronto, Canada.

In my home country, Finland, this research area is quite new. Some brain research has been done (Huotilainen, 2005) as well as some medical research (Raatikainen 2007; Ryttyläinen 2005). Musical communication among mothers and babies has also been observed in some smaller studies (e.g., Järvelä, 2006; Kaipiainen, 2007), as well as some interaction studies (Halonen, 2002; Kuukka, 1999; Tirkkonen, 2002; Valjus, 2004). Previous studies have often focused on the power of a mother's voice, and some studies on this subject area are quantitative studies.

My study derives quite strongly from the previous ones: it is a music education–based study that focuses on both the prenatal and postnatal periods. Holistic musical experiences deriving from various musical experiences are put under observation. The goals are set based on early childhood music education methods.

It could be assumed, that the impacts of music might be even more powerful when it comes to a fetus. As noted, fetuses use their senses. Their individual, personal profiles do develop before birth. Fetuses react to voices at the age of 4-5 months (Pujol, Lavigne-Rebillard & Uziel, 1991). The sense of hearing is one of the most important for the fetus. The sense of touch combined with music makes the experience even stronger.

Our influence on a child is at its peak during development in uterus (Chamberlain, 1994). A growing body of research is aiming to understand the prenate as an intelligent and sentient being (Chamberlain, 1988, 1992, 1993, 1994). A complextity of bonding and language processing during the prenatal period has been revealed (DeCasper & Prescott, 1984; DeCasper & Spence, 1982; Fifer & DeCasper, 1980), and a surprising musical intelligence has been pointed out (Chamberlain, 1994).

The matter, which really counts in this study, is emotion. It is equally important and common to the fetus and the mother, and it is inherent to music. Because of the diverse personalities, musical genres, musical impacts, experiences of music and ways of making music, and because of all the possibilities music can offer us there is a good possibility to succeed in supporting communication skills by versatile musical means like in the Belly-Button Chord Programme. Emotional intelligence is emphasized in various professional references. A profound learning process was observed as a sum of the senses, the emotions and the body working together, in the limbic system of the brain (Damasio, 1994).

The flow experience (Csikszentmihalyi, 1990; Elliott, 1995), which is the deepest form of emotional artistic experiences, is important for an individual, because it makes the learner's, e.g., a child's, mind open. That is why we need teachers with strong musical skills and musician's identity among young families.

This study is still in progress, but a figure of music education vs. interaction and their effects on the development of a child will be drawn as a result. The purpose of this investigation is to inform music education by assessing the potential benefits of early interactions between a mother and a newborn.

AIMS

The underlying motivation of this study derives from concern. Mothers are often not able to nurture their babies because of stress, continuing hurry and competition. We are living in a society of hard values. Mothers are drifting away from their natural senses (Odent, 1984; Papousek, 1996). We are losing our sensitivity. Sensitivity in listening and also a strong will to understand is needed.

According to David Chamberlain (1994), the parents' influence on the child is at its peak during development in uterus. I claim mother-child interaction is one of the most important matters for the quality of life. Mothers are urgently needed from the very beginning. Mother-child interaction is a starting point for a good life. Interdependency between a mother and a baby is important. Giving support during early parenthood period could be the answer to many problems.

The aims of the current study are to find new methods in the field of early childhood music education and to find possibilities for music education to support mother-child interactions. It is always important to find justification for music in the levels of individuals and society, also, which should be considered according to educational programs for music specialists. Pointing out the need for music education resources could be helpful in the education of all teachers, educators, and professionals in health and social services and also in the day care organization.

The aim can be reached by making pregnant mothers "dive" into music on behalf of her fetus/baby. Through the Belly-Button Chord mothers are supposed to get musical ideas and tools to be used in communication situations with the baby. Our self-confidence can be supported by musical practices.

Furthermore, the aim of the study is to find out whether it is possible to support young mothers' interaction and communication with their babies beginning from the prenatal period.

The research questions are:

- Do musical experiences make the mother-child interdependency stronger?
- Is it possible to support mothers in their communication with their newborn baby by traditional ways or adaptations of early childhood music education activities?
- What kinds of musical experiences seem to be the most meaningful ones for a mother?
- How is her musical experience constructed? Is there a similarity between a mother's and a baby's experience?

- How should musical quality be understood when considering the interactions of a mother and her baby?
- Are common early childhood music education methods suitable for the purpose of supporting mothers in communicative skills, in interaction?
- Do pre-birth musical experiences affect a baby's communicative skills?
- If there are effects to be seen, then how do they appear? Where and how can those effects be seen?

METHOD

This qualitative research is a phenomenological, functional study based on the constructivist model of Grounded Theory (Charmaz, 1994) along with some narrative methods. The objective is to produce a well-constructed theory based on the data.

The members of the study groups are considered active participants. The research process is cyclic. Planning, action and estimation are alternated in this action study. (Kuula, 1999.)

The fetus'/baby's development was explored based on the ethological theory (Hinde, 1992). Music education was considered as a holistic event, that is, a holistic process in which vocalizing, singing, playing and moving serve as means to foster deep and profound learning experiences. The impacts of music on a child's holistic and musical development were underlined.

Learning comprehension was based on the constructivist theory. An emotional side in the knowledge has been recognized (Izard, 1991). An emotional dimension was seen as a part of one's consciousness and as a part of music. In all learning and development of various skills, the process goes on by using all the senses, consciously, by thinking and understanding as well as through movement and emotions (Dennison & Dennison, 1985; Hannaford, 2004).

In a preliminary study, the mothers wrote short essays about their musical backgrounds and motherhood. According to the mothers' writings, the goals were set for the investigation, and the plans for the music sessions (based on a specific curriculum with certain goals) were created.

The researcher was also the teacher in the Belly-Button Chord group for whom a special curriculum, a goal-oriented plan was designed. By communicating in a music group, mothers might have models of interaction as a part of learning processes. It was quite a challenge having the two roles in one person at the same time, a researcher and a teacher.

The Belly-Button Chord Programme's actions (Figure 1), from the teacher's point of view, was based on thorough planning. Prenatal period music sessions (T1) were not held regularly because to improve the possibilities of getting clear results and data, e.g., to find out if the amount of practice would be of importance or not. The duration of the session varied from 45 to 90 minutes. The postnatal sessions were fulfilled for two groups (T1, K1) each based on the same plan and curriculum. Sessions were held once a week.

Every session lasted for 30 minutes because of the babies' tolerance. The goals in both the pre- and the postnatal sessions were set for musical components and a child's development, which were practiced through musical methods (such as using one's voice, the body and movement, playing some rhythm instruments, listening to music, etc.).
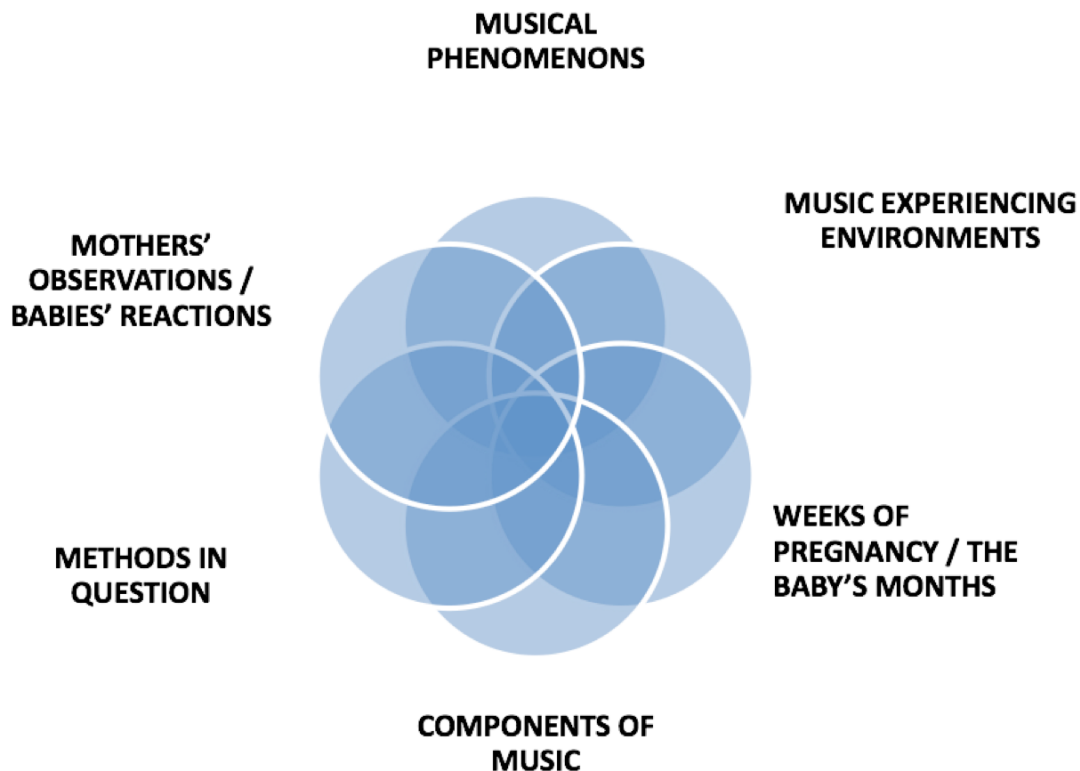
MUSICAL PHENOMENONS

MUSIC EXPERIENCING ENVIRONMENTS

MOTHERS' OBSERVATIONS / BABIES' REACTIONS

METHODS IN QUESTION

WEEKS OF PREGNANCY / THE BABY'S MONTHS

COMPONENTS OF MUSIC

Figure 1. Music educational study for the mother-child interdependency.

Every session plan was based on the period plan, which was written as a guideline for the program. Music's impacts can be seen in a child's holistic development and growth as well as in the musical development and growth.

Mothers were given lesson plans and musical materials. The idea of giving the material was a twofold: (1) mothers were more like to undertake musical activities at home, and (2), filling out the follow up forms was easier with the support of the materials.

Data was collected both pre- (T1) and postnatally (TI, K1, K2). Groups T1 and K1 participated at music sessions (T1 at pre- and postnatal, K1 at postnatal ones), and group K2 did not participate at music sessions. An analysis was performed by the Praat and the HyperResearch softwares and

classified based to the classification in the observation-/ follow up –forms and music session plans and goals.

Subjects

There were 21 mothers and 22 babies participating in this study (there was one set of twin girls). Two of the mothers had their second child. The mothers of the group had no special musical background. They represented different jobs, trades and professions.

Mothers and babies were divided into three groups: the actual study group (T1) and two peer groups (K1 and K2). The mothers in the study group were between 21 and 38 years of age (average 28, which represents the normal age of becoming a mother nowadays in Finland). Mothers in study group K1 were a bit younger

(average 26) than mothers in study groups T1 and K2.

All mothers attended the prenatal study when they were between 23 and 39 weeks into pregnancy, and the postnatal study with babies was conducted between 2 -14 weeks until 10-22 weeks. The babies were born from the end of May until July 2006. Fourteen babies were girls and 8 were boys.

Measures

The prenatal study consisted of 8 sessions (+1 for starting) during a 3 months period in spring 2006 with the actual study group (T1). Two of the music sessions lasted for 45 minutes, four sessions lasted for 60 minutes and two sessions lasted for 90 minutes. Fifty-six follow-up forms were gathered, and 510 minutes of videotapes from music sessions was gathered. Twenty-two songs and 5 rhymes were learned during spring period in multiple ways, and there were 6 musical pieces to which the group listened.

The seven Belly-Button Group mothers were attending group sessions from 23 to 39 pregnancy weeks during the spring period 2006. Three hundred and eleven different musical phenomena were observed in the follow-ups. The range of observations was highest in May 2006.

The postnatal study contained 10 sessions, each lasting approximately 30 minutes. The sessions took place once a week, as in an ordinary music play school. Three hundred minutes of videotape of sessions were gathered and 175 minutes of interaction -videotapes per group (525 + 25 minutes from the other twin girl minutes all together). Two hundred and ten observation forms were returned.

A questionnaire was sent to mothers at the time there children had their first birthday. The percentage of the returned questionnaires was 76, 43%. The analysis of the postnatal study is still going on; but by July 2008, when the ISME conference will take place, there will be a lot more to tell about the measures and the results.

In the analysis process, as an example of it, the data from mothers' follow-ups was typed and put to HyperResearch in a text format and classified (see Figure 1). The classified data were re-classified in looking for more specific details, and then drawn back to excel to find out about the results, which were estimated through the mothers' comprehensions about musical components, etc. The results of this part were then compared to the video materials. Figures will be drawn after the entire analysis is finalized.

RESULTS

The most significant thing that emerged in group T1 referred to melody: mothers' used the voice in a versatile manner. Enjoying the actions during musical sessions was important. According to maternal observations, the fetuses' responses were usually experienced through movements.

Individual differences and divided opinions were clearly seen when looking more specifically at session 7 (the 3rd of May, 2006), which stood out from the range of observations and was a lot higher when compared to observations in the other sessions.

CONCLUSIONS

At the moment, only speculations can be done according to conclusions. Knowledge about early parenting and fetuses' learning processes should be brought into daylight. All parents should be aware of these facts. Information should also be brought in to the educational levels. The data gathered must benefit the society. It might even help in saving some costs from social and medical care in future.

The value of a secure, profound and warm relationship between a mother and child cannot be overestimated. The mother is essential for a child's well being, with the support of the father, of course.

ACKNOWLEDGMENTS

REFERENCES

Anttila, M. & Juvonen, A. (2002). *Kohti kolmannen vuosituhannen musiikkikasvatusta*. Joensuu University Press Oy: Saarijärvi.

Bastian, H.G. (2000). *Musik(erziehung) und ihre Wirkung. Eine Langzeitstudie an Berliner Grundschulen*. Mainz: Schott.

Beyer, E. (2004). The World Sounds and I Dance: Looking to the Movements of the Babies when They Hear Music. *Proceedings at the ECME Commission, 2004, Spain*

Bower, E. (1977). *Learning to play, playing to learn*. New York: Human Sciences Press.

Boyce-Tillman, J. (2004).The beyond of music- music as a spiritual experience with young children. *Proceedings at the ECME Commission, 2004, Spain*

Campbell, D. (1997). *The Mozart Effect. Tapping the power of music to heal the body, strengthen the mind, and unlock the creative spirit*. London: Avon Books.

Campbell, D. (2000). *The Mozart effect for children. Awakening your child's mind, health, and creativity with music.* New York: Harper Collins.

Chamberlain, D.B. (1988). Prenatal Receptivity and Intelligence. *Journal of Prenatal and Perinatal Psychology and Health, 12* (3 and 4), 95-117.

Chamberlain, D.B. (1994). The Sentient Prenate: What every parent should know. *Pre- and Perinatal Psychology Journal 9 (1), 9-31*

Chamberlain, D.B. (1996). *The Mind of your Newborn Baby.* Berkeley, CA: North Atlantic Books.

Chamberlain, D.B. (2006a). The Fetal Senses. *Life before Birth.* http://www.birthpsychology.com/lifebefore/fetalsence.html [observed 5.5.2006]

Chamberlain, D.B. (2006b). Early Parenting is Prenatal Parenting! *Life before Birth.* http://www.birthpsychology.com/lifebefore/fetalsence.html [observed 5.5.2006]

Charmaz, K (1994) 'Discovering' Chronic Illness: Using Grounded Theory. In: Glaser BG (Ed) *More grounded theory methodology: A Reader.* Sociology Press, Mill Valley, CA,

Csikszentmihalyi, Mihaly (1990). *Flow: The Psychology of Optimal Experience.* New York: Harper and Row.

Cobb, P. (1994). Where is the Mind? Constructivist and Sociocultural Perspectives on Mathematical Development. *Educational Researcher 23*(7), 13–19.

Comittee Report (1980:31). Päivähoidon kasvatustavoitekomitean mietintö. Helsinki

Damasio, A. (1994). *Descartes' Error.* New York: Grosset/Putnam

DeCasper, A. J., & Prescott, P. (1984). Human newborns' perception of male voices: Preference, discrimination and reinforcing value. *Developmental Psychobiology, 17,* 481- 491.

DeCasper, A. J., & Spence, M. J. (1986). Prenatal maternal speech influences newborns' perception of speech sounds. *Infant Behavior and Development, 9,* 133-150.

Dennison, P. & Dennison, G. (2001). *Brain Gym Teacher's Edition Revised*, A Finnish Edition: *Aivojumppaopas* (2005). Suomen kinesiologiayhdistys ry.: Keuruu

Dissanayake, E. (2000). *Art and Intimacy.* Seattle, WA: University of Washington Press.

Dissanayake, E. (2004). "Universals and Origins: Psychobiological Roots of Musical Lives." *Proceedings at the ECME Commission, 2004, Spain*

Elliott D. (1995). *Music Matters. A New Philosophy of Music Education.* New York-Oxford: Oxford University Press

Fifer, W. P., & DeCasper, A. J. (1980). Newborn preference for the maternal voice: An indication of early attachment. *Southeastern Conference on Human Development, Alexandria.*

Gardner, H. (1993). *Frames of Mind. The Theory of Multiple Intelligences.* (2. ed.) Great Britain: Fontana Press.

Halonen, H. & Lehtinen, A. (2001). *Alle kolmevuotiaiden lasten prososiaalinen käyttäytyminen päiväkodissa.* Jyväskylän yliopisto. Varhaiskasvatuksen laitos. Pro Gradu-tutkielma

Hannaford, C. (2004). *Smart moves, Why Learning Is Not All in Your Head.* A Finnish Edition, (5.ed.) *Viisaat liikkeet – aivojumpalla apua oppimiseen.* Helsinki: Hakapaino Oy.

Hargreaves, D & Miell, D. & Mc Donald, R. (ed.) (2005). *Musical Communication.* Oxford University Press.

Hinde, D. J. (1992). Neutron emission as a probe of fusion-fission and quasifission dynamics. *The American Physical Society.* http://link.aps.org/abstract/PRC/v45/p1229 [observed 10.10.2007]

Hongisto-Åberg, M., Lindeberg-Piiroinen, A., Mäkinen, L. (1993). *Musiikki varhaiskasvatuksessa: Hip hoi, musisoi.* Käsikirja. Fazer-musiikki Oy: Tampere.

Huotilainen, M. (2005). Musical Development and the Human Brain – Current Perspectives. *ECDPM-Conference, Jyväskylä, Finland 11 / 2005.*

Ilari, B. (2004). Brazil Infants' preferences for Musical Timbre and Texture: A Report from two Experiments. *Proceedings at the ECME Commission, 2004, Spain.*

Ilari, B. & Majlis, P. (2004). World Lullabies Revisited: No Additional Evidence that Lullabies are Recognized across Cultures. *Proceedings at the ECME Commission, 2004, Spain.*

Izard, C. E. (1991). *The Psychology of Emotions.* New York: Plenum.

Johnson-Green, E. & Custodero, L. (2004). One More Thing: Parents Reflect on Musical Parenting of Infants. *Proceedings at the ECME Commission, 2004, Spain.*

Järvelä, M. (2006). *Synnytyslaulu mammamuskarissa. Rentouttavan äänenkäytön opetus odottavien äitien musiikkivalmennuksessa.* Jyväskylä University of Applied Sciences, Cultural Studies. Bachelor's Thesis.

Järvelä, S & Niemivirta, M.,(1997). Mikä ohjaa oppijaa? Oppimisteoreettiset muutokset ja motivaatiotutkimuksen ajankohtaisuus. *Kasvatus 28(3), 221–233.*

Kaipiainen, M. (2007). *Varhaisiän musiikkikasvatuksen potentiaalit äidin ja vauvan varhaisessa vuorovaikutussuhteessa.* University of Jyväskylä. Department of Music. Master's Thesis.

Kolb, D. A. & Osland, J. & Rubin, I.(1995). *Organizational Behaviour: An Experiential Approach to Human Behaviour in Organizations 6e, Englewood Cliffs*, NJ: Prentice Hall.

Kuukka, A. (1999). *"Mä teen sulle vähän nutturoita" – lasten fyysinen kommunikaatio ja kontaktieleet päiväkodin vertaisryhmässä*. University of Jyväskylä. Department of Education.

Kuula, Arja (1999). *Toimintatutkimus: kenttätyötä ja muutospyrkimyksiä.* Tampere: Vastapaino

Lahdes, E. (1997). *Peruskoulun uusi didaktiikka.* Helsinki: Otava.

Levine, J.N., Resnick, L.B. & Higgins, E.T. (1993). Social Foundations of Cognition. *Annual Review of Psychology 44, 585-612.*

Malloch, S.N. (1999). Mothers and Infants and Communicative Musicality. *Musicae Scientiae Special Issue 1999–2000,* 29–57.

Marjanen, K. (2002). *Musiikkileikkikoulun tavoitteet syksy 2002-.* Musiikkipedagogi (AMK) Jyväskylän ammattikorkeakoulu. Moniste.

Marjanen, K. (2005). *Varhaismusiikkikasvatuksen ekspertti, musiikkileikkikoulunopettaja. Työelämä haasteena koulutukselle. Esimerkkitapauksena Jyväskylän ammattikorkeakoulu.* University of Jyväskylä. Department of Music. A Licentiate Thesis.

McGraw, G. (2004). "Nino Querido…" Adult Perception of Recorded Lullabies. *Proceedings at the ECME Commission, 2004, Spain*

Mullis, R. L. & Mullis, A. K. (1986). Mother-Child and Father-Child Interactions: a Study of Problem-solving Strategies. *Child Study Journal* 16.

Naukkarinen, H. (2002). Luento SMOL: n syyskokouksessa 23.11.2002

Odent, M. (1984). *Birth Reborn.* New York: Pantheon Books.

Papousek, M & Papousek, H. (1981). Musical Elements in the Infants Vocalizations: their Significance for Communication, Cognition and Creativity. *First Language, 9, 137-158. (Special Issue "Precursors to Speech")*

Papousek, M. (1994). *Vom Ersten Schrei zum ersten Wort, Anfänge der Sprachentwicklung in der vorsprachlichen Kommunikation.* Huber: Berne.

Papousek, H. (1996). Musicality in Infancy Research. In Déliege, I. & Sloboda, J. (eds., 1996). *Musical Beginnings. Origins and Development of Musical Competence, 37-55.* Oxford University Press: New York.

Papousek, M. (1996). Intuitive Parenting: A Hidden Source of Musical Stimulation in Infancy. In Deliege, I. & Sloboda, J. (ed., 1996) *Musical Beginnings. Origins and Development of Musical Competence, 88-112.* Oxford University Press: New York.Pintrich, P.R., Marx, R.V. & Boyle, R.A. (1993). Beyond Cold

Conceptual Chance: The Role of Motivational Beliefs and Classroom Contextual Factors in the Process of Conceptual Chance. *Review of Educational Research 63, 167-199.*

Pujol, R., Lavigne-Rebillard, M., & Uziel, A. (1991). Development of the Human Cochlea. *Acta Otolaryngologica 482, 7-12.*

Raatikainen, K. (2007). *Health behavioural and social risks in obstetrics: Effect on pregnancy outcome.* Kuopion yliopiston julkaisuja D. Lääketiede. ISBN 978-951-27-0662-4

Ryttyläinen, K. (2005). *Naisten arvioinnit hallinnasta raskauden seurannan ja synnytyksen hoidon aikana. Naisspesifinen näkökulma.* Kuopion yliopisto. Hoitotieteen laitos. Tohtorinväitöskirja. Julkaistu sarjassa E Yhteiskuntatieteet: 128.

Sallenbach, W.B. (2006). Early and Very Early Parenting. Claira: A Case Study in Prenatal Learning. *In Life before Birth.* http://www.birthpsychology.com/lifebefore/early7.html [observed 5.5.2006]

Salomon, G. (1993). *Distributed Cognition.* New York: Cambridge University Press.

Shahidullah, S. et Hepper, P. (1992). Hearing in the Fetus: Prenatal Detection of deafness. *Int. Prenatal and Perinatal Studies, 4* (3 and 4), 235-240.

Street, A. (2004). Singing to Infants: How Maternal Attitudes to Singing Influence Infants' Musical Worlds. *Proceedings at the ECME Commission, 2004, Spain*

Suzuki, S.(2000). *Rakkaudella kasvatettu. Tie luonnolliseen oppimiseen musiikkikasvatuksessa.* Rauma: Vihreälinja Oy.

Tajani, E. & Ianniruberto, A. (1990). The Uncovering of Fetal Competence. In Papini, M., Pasquinelli, A. et Gidoni, E.A. (eds.) *Development of Handicap and Rehabilitation: practice and Theory, 3-8.* Elsevier Science Publishers: Amsterdam.

Tirkkonen, A. (2002). *Tunteiden säätelyn siirtyminen vanhemmilta lapselle perhevuorovaikutuksen välityksellä.* University of Jyväskylä. Department of Psychology. Master's Thesis.

Tynjälä, P. (1999). *Oppiminen tiedon rakentamisena. Konstruktivistisen oppimiskäsityksen perusteita.* Helsinki: Kirjayhtymä.

Valjus, K. (2004). *Vanhemman ja lapsen välisen vuorovaikutuksen yhteydet 3 vuoden iästä 8 vuoden ikään ja vanhemman sensitiivisyys ja ohjausstrategiat lapsen myönteisen tehtäväorientaation tukena.* University of Jyväskylä. Department of Psychology. Master's Thesis.

Von Glasersfeld, E.(1989). Constructivism in Education. In Husén, T. & Postlethwaite, T.L. (eds.) *The International Encyclopedia of Education.* Oxford, UK: Pergamon.

Wood, D. (1982). Move, Sing, Listen, Play. Preparing Young Children for Music. Toronto: Thompson Limited.

Wood, D. (1980). Teaching the Young Child: Some Relationships between Social Interaction, Language, and Thought. In D. Olson (ed.) *Social Foundations of Language and Thought*. New York: Norton.

Woodward, S. (1992). *The transmission of music into the human uterus and the response to music of the human fetus and neonate*. Unpublished doctoral thesis, Dept. of Music Education, University of Cape Town South Africa.

Zelinski, Mark, *Outward Bound: The Inward Odyssey*, Beyond Words Publishing, Hillsboro.

Professional Autonomy of Music Teachers in Teaching and Related Areas: A Case Study in Mainland China

Wang Miao
Faculty of Education, The University of Hong Kong
Hong Kong, China
wangmiao@hkusua.hku.hk

ABSTRACT

Since the 1980's, the distribution of power within school systems has been a matter of concern for both educational researchers and policy makers, with the debate mainly focusing on the distribution of power between individual teachers and administrative groups. This research examines the professional autonomy of music teachers in order to understand the situation and factors affecting professional autonomy among teachers of "less regulated" subjects. In the Western educational system, teachers are considered to be comparatively independent in their working context. In China, however, individual teacher's teaching activities are integrated in the process of school-based teacher professional development in accordance with the state's ideology of collectivism. Data of the study were drawn from questionnaire survey among the music teachers and interviews with individual music teachers, school administrators and teacher supervisors from the district teaching and research centers in the city of Changsha in mainland China. The quantitative data show that music teachers perceive that they exercise comparatively high autonomy in their teaching and related areas. Referring to the in-depth interviews with the informants, it is found out that the music teachers' professional autonomy is related to the low status of music subject in schools. Furthermore, the study finds that the administrative and professional intervention of teacher supervisors forms the major external influence on music teachers' practice of professional autonomy.

KEYWORDS

music teachers; professional autonomy; music teaching; school administration; school-based teacher development

INTRODUCTION

"Autonomy" is defined in contemporary sociological dictionaries as freedom from external authority (Held, 1996; Jary & Jary, 1995; Lawson & Garrod, 2001). From the perspective of "profession," professionals exercise a high degree of self-control of behavior, and they should be given a high degree of trust, be free from external control, be excluded from the judgments of performance from outsiders (Barber, 1996; Bruce, 2006; Jary & Jary, 1995). As regards the teaching profession, professional autonomy refers to the teachers' freedom and authority to make professional decisions and judgments (e.g. about classroom teaching, curriculum, school functioning, professional development, etc.) independent of external authorities and controls (e.g. school policies, curriculum, social expectations, etc.).

Numerous significant research projects have measured and discussed teachers' professional autonomy, emphasizing different factors that impact on teachers' perceptions and exercise of their professional autonomy. Research on teacher autonomy has usually paid attention to so-called "core subjects," such as mathematics and language, except for a few studies, like Archbald (1994), that mentioned the differences in teacher autonomy that may exist in social studies classes in middle schools since subject guidelines and testing standards differed from those of the core subjects, and since students are tested more in mathematics than in social studies. As suggested by Stodolsky (1988), the subject matter comparison is illuminating, as they are differentially regulated. It is also clear that the status of a subject directly influences the status of the subject teachers in their working context, which, in turn, affects teachers' job satisfaction and professional autonomy. The conventional view in Western academia is that the teaching profession is accommodated in a "loosely coupled system," and is granted substantive "autonomy and discretion in the workplace" (Firestone, 1985; Tyler, 1988; Wilson, Herriott & Firestone, 1991; Wise, 1979). Is this the case in music education sphere? Is this the case in a highly centralized educational administration system in mainland China? Although it is imperative that schools pay more attention to and enhance the status of music curricula in order to acclimate to "qualified education" requirements, music remains a subject

that is free from any form of examinations in mainland China. It is one of the aims of this study to determine the extent to which music teachers perceive and exercise their professional autonomy. The study probes the factors that affect music teachers' professional autonomy based on an investigation of music teachers' perception of the impacts on both music teaching profession and the powers outside the profession.

Along with the development of professionalization of teachers in mainland China, the professional autonomy of teachers is gaining more and more concern from the academia as well as the educational institutions. One of the significant indicators is that teacher's personal rights and professional authority is prescribed and guaranteed by the "Law for Teachers" (State Council, 1994) and the "Law for Education" (State Council, 1995). However, teachers' autonomy remains insubstantial at the perceived level. Academia argues two major factors in teachers' professional autonomy in mainland China (Ma, 2004; Yao, 2005; Ye, 2006; Zhong, 2003): one is the hierarchical control from the educational administration department toward schools and teachers. Particularly, since teachers are at the lowest level of the hierarchical educational administration system, they hardly have any opportunities to make their own professional judgments or decisions. The other factor is that teachers' lack of consciousness and desire for autonomy. In the highly hierarchical educational administration system, teachers consider their duties to be following the uniform curriculum guidelines set by the Ministry of Education and teaching the textbooks assigned by the superior administrative departments. Teachers are deemed to be "sightless copyist, obedient implementer and passive spectator" of their teaching activities under this circumstances. This can be seen as a general picture of teachers' autonomy in Mainland China. Music teacher autonomy is overlaid by the general discussion of teacher professional autonomy because of its special status in school education.

The purpose of this study is to explore the gaps between music teachers' perceptions of their preferred professional autonomy and their actual existing professional autonomy. Are music teachers autonomous in their teaching and related activities? If so, then how and to what extent can music teachers exercise professional autonomy? What are the facilitating factors and barriers affecting the perceptions and practice of professional autonomy among music teachers in their teaching and related activities? In short, the study of the situation and perception of the professional autonomy of music teachers can be expected to discover some implications for the literature on teacher autonomy.

METHODS & PROCEDURE

This is a case study of the professional autonomy of music teachers in China's Changsha city; the study was conducted within several sampled junior secondary schools in the city. For the sake of reliable and convincing answers to the research questions, both quantitative and qualitative research methods were involved in the field survey process of this study, a so-called "mixed method research" (Muijs, 2004). The major instruments of this study were questionnaire and interview survey, supplemented with the methods of observations (including classroom observations, teaching conference observations, collective lesson preparation observations, etc.) and document analysis.

The questionnaire was designed to investigate teachers' perceptions of their professional autonomy. Two parallel "Likert scale" answers were rated from "No autonomy" to "Complete autonomy" to collect the informants' perceptions on the extent or degree of their professional autonomy of both preferred and perceived situations. The rating scale and part of the enquiry items refer to Friedman's (1999) TWA (Teacher Work Autonomy) scale for measuring teachers perceptions about their professional autonomy. Quantitative data collected from the questionnaires were also expected to provide concrete evidence about how much autonomy music teachers have, to reveal basic information about the research problem, and help the researcher to better develop and understand the subsequent interview survey. Besides, two groups of subjects were interviewe: (a) school music teachers and (b) school principals, school managers and music teacher supervisors from the teaching and research centers. Two separate sets of semi-structured interview questions were designed – one for each group – in order to get comprehensive responses to the research questions.

DISCUSSION & CONCLUSION

The situation of music teachers' exercising of professional autonomy in their teaching practice is perceived to be comparatively high. However, their attitudes toward this situation comparing to music teachers' preferred situation of their professional autonomy differ with the following reasons: teachers' perceptions of professional autonomy; teachers' self-perceptions; teachers' attitudes toward their work; and the differences between schools. Based on the information from

the interviews, it was found that the status of the music as a subject as well as music teachers at schools is an important factor that affects the music teachers' practice of their professional autonomy. This finding also provides a standpoint to understand the nature of the "autonomy" possessed by the music teachers in their teaching.

Implications From Music Teachers' Perceptions of High Professional Autonomy in TRD

According to the questionnaire survey, the enquiry list of TRD (Teaching and Related Domain) can be divided into three areas (see Table 1): "General Teaching Routines" (GTR), "Music Curriculum Development" (MCD), and "Extra Curriculum Activities" (ECA). Among the three areas, the informants expect the highest PA in the area of "ECA" (with Preferred mean=4.28), while the least PA in "MCD" (with Preferred mean=4.16). However, in their perceived exercise of PA, teachers have the highest PA in the area of "MCD" (with Perceived mean=3.26), and the lowest PA in the area of "ECA" (with Perceived mean=3.09). That is, the teachers reflect the greatest gap between their preferred and perceived situation of PA in the area of "Extra Curriculum Activities" (with Difference mean=1.19), and least gap in the area of "Music Curriculum Development" (with Difference mean=0.90).

As shown in the questionnaire survey, most of the music teachers indicated that they practice comparatively high autonomy during the music teaching process including the design of teaching plan, the organization of teaching content and the implementation of teaching methods. Based on information gathered from interviews with music teachers in different schools, there is no essential difference between the perceptions of music teachers in experimental schools and non-experimental schools toward their exercise of professional autonomy in teaching process, except for some discrimination at extent.

Table 1. General description of MT's Perceptions (Preferred & Perceived) of PA on TRD

Teaching Related Domain (TRD)	Music teachers' perceptions on their PA		Difference between Preferred & Perceived PA
	Preferred	**Perceived**	
Overall Mean of TRD (OM) =	4.23	3.16	1.07
Mean of GTR (GTRM)=	4.26	3.12	1.14
Mean of MCD (MCDM)=	4.16	3.26	0.90
Mean of ECA (ECAM)=	4.28	3.09	1.19

Unlike the similarities in the perceptions toward the extent of their perceived professional autonomy, the interviewed music teachers hold different attitudes towards the acquired "high autonomy." According to the interviews, the attitudes towards perceived autonomy of music teachers differ with teachers' teaching experience and the different schools in which they work. Teachers with longer teaching experience seem to be more satisfied with the perceived situation of their professional autonomy. Moreover, teachers in experimental schools enjoy more autonomy in their teaching and related activities because music education receives much more recognitions in these schools, and the superiority in teaching resources is another inevitable factor. However, for those music teachers in non-experimental schools, it is still a problem to guarantee the teaching hours of music subjects, and music activities are the last preference of students' activities at schools. Although music teachers perceive that they have large extent of "freedom" in their teaching, this can be regarded as "freedom" under broader restrictions caused by the status of music subject as well as music teachers at schools. These restrictions have become habitual or even unconscious to the music teachers.

External Impact on Music Teachers' Professional Autonomy in TRD

The questionnaire also investigated music teachers' perceptions toward the extent of each source of external control on the areas regarding their exercise of professional autonomy. As shown by the statistics (see Table 2), among the four relevant external control agents in the music teaching related areas, music teachers consider that the most control on their teaching related activities comes from the teacher supervisors from the teaching and research centers of different

district levels (with mean=3.22), rather than the external authorities from the school context, e.g. the school principals (with mean for principal=3.11 & with mean for deputy principal=3.00) or subject leaders (with mean=3.00).

Table 2. Means of MTs' perceptions about the extent of external control from different sources

The External Control Forces	Extent of Control Forces in TRD
Principal	3.11
Deputy Principal	3.00
Subject Leader	3.00
Teacher Supervisor	3.22

The teaching and research centers are unique educational departments in the hierarchical administration system in mainland China. They have large administrative authority over the schools and teachers. The music teacher supervisors take the role of advisors of music teachers in their teaching and professional development and training programs; they also take charge of some in-service teacher training programs and all kinds of music activities. For music teachers in particular, due to the limited amount of music teacher in each school, teacher supervisors take the responsibility to carry out the school-based collective activities for music teachers by organizing music teachers from different schools to communicate with each other, such as doing collective lesson preparations together, holding teaching conferences and teaching competitions, etc. In these collective teacher development activities, the grade and comments regarding individual music teachers made by the teacher supervisors are important proof for teacher appraisal at school. Moreover, the teacher supervisors are also in charge of assigning music textbooks and teaching reference materials.

According to the interviewed teacher supervisors, they consider themselves as "buffer" between the state's educational policy and teachers by conveying the latest concepts and theory in music education and helping the music teachers understand and implement the concepts and theory appropriately. The teacher supervisors also indicate their function as "conciliator" between the schools and music teacher by using their administrative authority to guarantee the status of music education as well as music teachers in schools. Referring to the music teachers, there are two major different perceptions toward the role of

teacher supervisors. Some teachers, who are more likely to be younger or junior teachers, consider it necessary for them to get guidance from "authoritative" and "experienced" experts, and the advice provided is helpful for improving their teaching. Other teachers, most of whom with longer teaching experience, prefer more freedom in their teaching practice, and they regard the supervision and administrative directions from the teacher supervisors as an impediment in carrying out their own teaching method and developing their own teaching style. Teachers with both viewpoints indicate the function of teacher supervisors as "pressure-riser" in their teaching activities as well as professional development. In this sense, it can explain why music teachers imply that the most external control in their teaching and related activities comes from the music teacher supervisors, since the teacher supervisors are involved in the music teaching activities both administratively and professionally.

CONCLUSIONS

This paper reports the results of an investigation on the music teachers' professional autonomy in teaching and related activities in Junior secondary schools of China's Changsha city. The study comes out with two major implications. First, although it is shown in the questionnaire survey that most of the music teachers perceive comparatively high autonomy in the teaching related areas, inconsistencies are existed in the interviews. In the interview survey, the informants indicated that they have much "freedom" in teaching activities within certain criteria, while the results and achievements of the teaching activities were not always supported, or even noticed by the schools, especially in those non-experimental schools with fewer resources. The paper ascribes this situation to that the music teachers' autonomy is restricted by the comparatively low status of music subject as well as music teachers at schools. Since music subject is exempted from the entrance examination system, music teaching is circumscribed by the schools. Similar to what happens to other examination-involved subjects. This autonomy is more like "freedom without notice" at the school context. Another explanation of the informants' inconsistent responses to the extent of their professional autonomy in the teaching area is that they are acquiescent and have got used to the low professional status at their working context. Second, it is an interesting phenomenon that music teachers' methods and styles of teaching are greatly influenced by the teacher supervisors from the district teaching and research centers, rather than their own subject leaders and school administrators. The major

reason for this situation is that the teacher supervisors have the administrative authority in the music teacher appraisal process and play a crucial role in music teachers' professional promotion. This is an inevitable consequence of China's hierachical educational administration system.

Music teachers' professional autonomy in their teaching activities is a complicated issue which exists in a broad context and is caused by multiplied factors. What is present in this short paper is a fraction of discussion on this issue. However, it can be taken as a down-lead to further probe into the problem of professional autonomy of music teachers and administration in music education.

ACKNOWLEDGEMENTS

REFERENCES

Archbald, D. A. (1994). Curriculum control and teachers' perceptions of autonomy and satisfaction. *Educational Evaluation and Policy Analysis*, *16*(1), 21-39.

Barber, B. (1996). Some problems in the sociology of the professions. *Daedalus*, *92*(2), 671-672.

Bruce, S. (2006). *The sage dictionary of sociology.* London; Thousand Oaks, Calif.: SAGE.

State Council (1994). Jiaoshi fa (law for teachers).

State Council (1995). Jiaoyu fa (law for education).

Firestone, W. (1985). The study of loose coupling: Problems, progress, and prospects. In A. G. Kerckhoff (Ed.), *Sociology of education and socialization* (Vol. 5, pp. 3-30). Greenwich, CT: JAI Press.

Friedman, I. A. (1999). Teacher-perceived work autonomy: The concept and its measurement. *Educational and Psychological Measurement*, *59*(1), 58-76.

Held, D. (1996). *Models of democracy* (2nd ed.). Cambridge, England: Polity Press.

Jary, D., & Jary, J. (1995). *Collins dictionary of sociology* (2nd ed.). Glasgow: HarperCollins.

Lawson, T., & Garrod, J. (2001). *Dictionary of sociology.London*. Chicago: Fitzroy Dearborn.

Ma, X. B. (2004). Guanyu woguo zhongxiaoxue jiaoshi zhuanye zizhuquan zhi tantao (disscussion on the autonomy of primary and secondary school teachers in china). *Jiaoyu Tansuo* (*Education Exploration*), *154*(4), 106-108.

Muijs, D. (2004). *Doing quantitative research in education with spss*. London: Sage.

Stodolsky, S. (1988). *The subject matters*. Chicago: University of Chicago Press.

Tyler, W. (1988). *School organization*.New York: Croom Helm.

Wilson, B., Herriott, R., & Firestone, W. (1991). Explaining differences between elementary and secondary schools: Individual, organizational and institutional perspectives. In P. Z. Thurstan, P. (Ed.), *Advances in educational administration* (Vol. 2, pp. 131-157). Greenwich, CT: JAI Press.

Wise, A. (1979). *Legislated learning: The bureaucatization of the American classroom*.Berkeley: University of California Press.

Yao, J. (2005). Lun jiaoshi zhuanye zizhuquan de queshi yu huigui (on the losing and returning of teachers' professional autonomy). *Jiaocheng, Jiaocai, Jiaofa* (*Curriculum, Teaching Material and Method*), *25*(6), 70-74.

Ye, W. Z. (2006). Jiaoshi zhuanyehua zhidu jianshe de jinzhan, wenti yu duice (progress, problems and strategy of the construction of teachers' professionalization system). *Jiaoyu Yanjiu* (*Educational Research*), *319*(8), 76-80.

Zhong, Q. Q. (2003). "Jiaoshi Zhuanyehua" de Wuqu ji qi Pipan (Mistakes and critics on teacher professionalization). *Jiaoyu Fazhan Yanjiu* (*Journal of Educational Development*), *21*, 119-123.

Keeping Pace With the New Paradigm of the "Engaged" University Dedicated to the Public Good: Twenty-First Century Imperatives for Schools of Music

David R. Montaño
Lamont School of Music, University of Denver
Denver, CO, USA
dmontano@du.edu

ABSTRACT

Beginning especially during the last two decades of the twentieth century, a new vision and movement for liberal learning in higher education—that of the "engaged" institution dedicated to "engaged" learning and to the public good—emerged in the United States. This concerted trend has emphasized the ways in which liberal learning must benefit learners not only as individuals but also as people who can in turn affect society in much more diverse and profound ways. Challenges from accelerating social, economic, and political complexities, including those intimately related to increasing racial and ethnic diversity in American society and in global interactions, have been primary inspirations for this development.

There are many ways in which collegiate music programs have developed crucial curricular foundations for contributing to the new paradigm for liberal learning during recent decades. However, despite this, it can be argued that there are certain deeply embedded influences of the Western "conservatory" model on tertiary music programs that remain in profound conflict with that paradigm. Through the method of philosophical argumentation, the purpose of this study was to generate a description of the nature of these conflicts as well as of how philosophical lines of thought already long evolving in the profession can assist in overcoming them.

Cognitivism in the psychology of learning and of the formation of models of the world is relevant to this study in that in that it maintains that meaning is derived from richly drawn relationships among a richly constituted body of concepts. Domains such as music are in themselves complex concepts and, as such, have ultimately arbitrary boundaries that are "soft" rather than "hard."

An examination of the evolution of the Western "conservatory" model reveals historical ties to particular social and economic purposes associated with Western classical music performance over more than two centuries that continue to influence tertiary programs today by privileging certain curricular centers (e.g. performance, Western historical musicology and formalist theory, the B.M. degree model) over marginalized, or even absent, peripheries (e.g. improvisation and composition, anthropological perspectives and world music theories, the B.A. degree model).

Any intentional or de facto use of artificially "hard" boundaries such as those does not cohere with ideals of liberal education and what it offers toward the addressing of the needs of humanity, which may never have been any more acute than they are now in the twenty-first century. Philosophical foundations for the new higher-education paradigm, as well as work in the philosophy of music education that has been engaged in illuminating paths toward the rich potentials inherent in a comprehensiveness of vision for decades, can provide conceptual means for meeting this challenge.

The conclusion of this study is that for schools of music to participate fully in meeting that challenge, they must diligently locate, identify, and dislodge any artificial boundaries and ethnocentric characteristics in their degree curricula. Otherwise, they will not be participating in developing the full range of their students' potentials toward working for a better world.

PAPER

Beginning especially during the last two decades of the twentieth century, a new vision and movement for liberal learning in higher education—that of the "engaged" institution dedicated to "engaged" learning and to the public good—emerged in the United States. This concerted trend has emphasized the ways in which liberal learning must benefit learners not only as individuals but also as people who can in turn

affect society in much more diverse and profound ways. Challenges from accelerating social, economic, and political complexities, including those intimately related to increasing racial and ethnic diversity in American society and in global interactions, have been primary inspirations for this development.

There are many ways in which collegiate music programs have developed crucial curricular foundations for contributing to the new paradigm for liberal learning during recent decades. However, despite this, I argue that there are certain deeply embedded influences of the "conservatory" model on tertiary music programs that remain in profound conflict with that paradigm.

A "cognitive revolution" in research into the psychology of human learning took place in the 1950s and 1960s. Bruner and Feldman (1990) later described it as "an all-out effort to establish meaning as the central concept of psychology—not stimuli and responses, not overtly observable behavior, not biological drives and their transformation, but meaning" (p. 2). Whether working from a construct for cognitive structure that is closer in description to Bruner's (1973) metaphor of a coding system, to Ausubel's (1968) of a hierarchy resulting from derivative and correlative subsumption, to Gagne's (1977) of a network of interrelated propositions, or to other models that have been proposed, the perspective contributed by cognitivism maintains that meaning is derived from richly drawn relationships among a richly constituted body of concepts. Further, just as concepts themselves represent categories with useful, but ultimately arbitrary, boundaries, so it is with any particular network of relationships that may be thought of as a specific domain: those domains are in themselves complex concepts and, as such, have ultimately arbitrary boundaries. The boundaries are "soft" rather than "hard," because ultimately, any notion of a closed system is counterproductive. Such a closed system does not allow for meaningful further learning, hypothesizing, or experimentation.

As classically defined, concepts are categorized phenomena that are associated with symbols that are consistently used by experiencing humans to refer to those phenomena. In that sense, concepts have been found in human experience to be invaluable tools for knowing "about." However, knowing "within," or, as Reimer (2003) refers to it, "perceptual structuring," represents a vital area of philosophical inquiry into human cognition as well. As Reimer describes it, the process involved in perceptual structuring is associated with experiences that have feelingful meanings. As with concepts, any grouping of such feelingful meanings derived is ultimately arbitrary. Any boundaries again must be understood as "soft" rather than "hard," because ultimately, any notion of a closed system, in knowing "within" as well as knowing "about," is counterproductive. Such a closed system does not allow for meaningful expansion of feelingful experience.

Clearly, any semblance of a closed system must be avoided in educational curricula that rise above narrow vocational training. Open-ended systems that offer and encourage life-long learning, the pushing of current "soft" boundaries, the development of integrated understandings in multiple domains and disciplines, hypothesizing, experimentation, and the cultivation of understandings of self and others have always been conceptually central to liberal education. That is not to say, however, that institutions conceptually devoted to liberal teaching and learning have always succeeded in the endeavor. As Schneider (2005a) has pointed out, a twentieth-century phenomenon known as Western universalism has come to be seen as profoundly myopic and exclusionary. Small (1996) is among those who have warned about how critical it is to avoid arbitrary, "hard" boundaries in music curricula.

Blacking (1973) famously referred to music as "humanly organized sound" (p. 12). This would appear to be especially broad at first glance, but are there not many critical dimensions necessary to a comprehensive understanding of the phenomenon other than sound itself? Blacking himself, of course, is among many scholars who have illustrated exactly that in a great body of ethnomusicological research that has accumulated during the twentieth and twenty-first centuries. "I am convinced that an anthropological approach to the study of all musical systems makes more sense of them than analyses of the patterns of sound as things in themselves," Blacking wrote (1973, p. xi). "Music is a complex of activities, ideas, and objects that are patterned into culturally meaningful sounds recognized to exist on a level different from secular communication," offered Merriam (1964, p. 27).

Given the vastly differing music-cultures of the world, it is reasonable to ask whether treating "music" as a unitary concept is justifiable. Nettl (2007) notes that musicologists generally believe that it is. This point bears on whether what will continue to be a necessarily broad—and ever evolving—concept can reasonably exist as a named domain within any educational institution or system. Walker (1996) has raised philosophical

misgivings about a continuing use of the term *music* for this purpose, given its culturally laden Western history of use, a situation further complicated by its etymology. Bohlman (1999) expresses a related concern that to use the singular term music is perhaps to "capitulate to the predominant ontological assumption of the West." "Yes and no," he answers the question. "Yes, because ontologies of music do almost always concern themselves with a singular notion of music. No, because that notion of music is internally complex and multiple" (p. 34). A relevant philosophical point from this is that, let alone other musics, even many of the Western musics that have been assembled under the name Western classical (or art) music for so long a tradition within American tertiary schools of music are far more internally complex and multiple in their ontologies than the characterizations that effectively have been imposed on them through essentially arbitrary appropriation into the nineteenth-century aesthetic of musical autonomy and related approaches to compositional and performance practices. To further the point, schools of music essentially have already long been doing—albeit too often with attendant musical and conceptual distortions—what some within them might fear or resist doing by further widening the domain and breaking established boundaries.

The Western conservatory of music is a European invention, and has always had as its central feature—and center of gravity—goals associated with the training of performers for particular Western concert purposes, as is clear from a survey of the history of the phenomenon by Weber et al. (2006). The term derives from the Italian *conservatorio*, used to refer to Renaissance-era orphanages that gave their *conservati* singing instruction at the expense of the state. It was from these institutions that seventeenth-century Italian opera companies recruited many young singers. The rise of public concerts during the eighteenth century stimulated the founding of European conservatories whose primary purpose was to train performers for them. The bourgeois concert life of homes and private salons also benefited.

The principal model for European conservatories by the turn of the nineteenth century, and later for American conservatories, was the Conservatoire in Paris, founded in 1784, and whose principal purpose after 1795 was to train performers for public concerts, festivals, and state celebrations. Nineteenth-century conservatories of Europe and America were intent on training the best orchestral players, opera singers, and/or oratorio singers of their cities, with usually little, if any, focus on composition until late in the century.

By the middle of the twentieth century, schools of music patterned after conservatories had become common within European and American universities. Their most fundamental and influential curricular roots remain unmistakably the nineteenth-century conservatory model.

In a book detailing his ethnomusicological observations about American schools of music, Nettl (1995) has noted that "the 'music' in schools of music always means, exclusively or overwhelmingly, Western classical music" (p. 3). In addition, "Music to Music Building society is *notated* music" (p. 36).

Notation became of central importance in Western music for many reasons; but for other equally important reasons, it has little or no place in many music-cultures of the world in which oral transmissions and improvisations, and their attendant effects on concepts of musicality, are fundamental to their musical experiences. Ironically, the latter is in fact largely true of many European musical practices prior to the nineteenth century for which notations left many details of realization, often improvised, to performers, who understood aspects of performance practice and style through received aural transmission of traditions.

Nettl (1995) proposed that many aspects of American schools of music embody an opposition of center and periphery, specifying that "there are central and peripheral kinds of music in the music school's repertory…instruments…and perhaps even degrees" (pp. 55-56). Most fundamental, perhaps, is that "Within the Music Building, the center, the people who do, is largely [composed] of the performing faculty and student majors, and the periphery consists of those who—broadly speaking—teach without performing" (p. 56). To this can be added that, while performance is at the center, composition is at the periphery of the curriculum. Even within performance itself, the center consists of performance of repertories that can be treated most easily according to notions of the Western nineteenth-century art-work aesthetic; all others are on the periphery.

Indeed, the typical required musicology component of undergraduate degree programs in American schools of music remains now in the first decade of the twenty-first century a sequence of courses designed to cover a history of Western music—understood to mean Western art music specifically. It is not typical for American schools of music to include courses in the required core curriculum for students majoring in effect in

Western art-music performance or composition that are designed to treat other musics. Neither is it typical for core requirements to include courses that treat human music-making from ethnomusicology-modeled cultural/topical perspectives.

In arguing against a strictly formalist posture in musical analysis, Blacking (1973) wrote that "Functional analyses of musical structure cannot be detached from structural analyses of its social function" (p. 30). Yet, as Samson (1999) has explained, the study of Western music theory became institutionalized as a separate entity from musicology at the turn of the nineteenth and twentieth centuries. The separation, more specifically, was away from contexts outside of the musical work as an object.

The typical required music theory component of undergraduate degree programs in American schools of music remains now a sequence of courses designed to cover aspects of formal, structural analysis of Western music—understood to mean Western art music specifically. But there are many music theories that have vital existences in the world, representing profoundly varying ways of organizing sounds with equally profoundly varying ways of reflecting human relationships. And yet it is not typical for American schools of music to include courses in the required core curriculum designed to treat any of those. Nor is it typical for them to significantly integrate matters of cultural theory with those of structural theory.

The reasons for these continuing curricular phenomena seem clear from what we have seen regarding the history of the conservatory and the continuing influences of ways of thinking that derive from them on American schools of music. The central purpose of producing solo and ensemble instrumentalists and vocalists to produce concerts of Western art music—with all other historically gathering purposes remaining at the periphery—was and continues to be seen as best associated with the study of music as a set of aesthetic objects representing formal stylistic evolutions to be traced. Understandings of cultural and sociological dimensions of the music-cultures from which those objects came were of distinctly secondary, if any significant, interest because those understandings were not seen as directly affecting the skills needed to perform Western-art-music-style concerts as they have been known at least since the late nineteenth century. In addition, in this way of thinking, music-cultures and their repertories from outside Western art music had no bearing. These outcomes represent a closed system that, it can be argued, relates much more closely to notions of vocational training than it does to the ideals of liberal education.

As we have seen, composition received little or no attention in European and American conservatories until late in the nineteenth century, and even now, during the early twenty-first century, degree programs in schools of music typically make it possible for many students to graduate with degrees in performance after never having taken any composition courses. When it is considered that all human musical practices are by nature and of necessity both creative and recreative, and that creation and recreation overlap and interact ontologically and operationally within them in various ways, this curricular phenomenon represents a peculiarity, if not an absurdity. It is a product of ways of thinking that, again, had their genesis in the nineteenth century with the fruition of the Western work-concept. Goehr (1992) has described a complex of conceptual consequences of the Western work-concept applicable here that was tied to the production of scores with as complete notation as possible and an exclusion of any of the improvised elements that were common before 1800. These consequences also resulted in an unprecedented interest in performance of music of the past and the establishment of the notion of what Goehr (1992) refers to as a kind of "museum of musical works" embodied in concert-hall performances.

A new industry had been created. Musicians could think of themselves as either performers or composers, and if performers, less and less as improvisers, since musical works were conceptualized as completely notated. In economic terms of supply and demand within such a climate, many more performers were needed than before as compared with composers or composer-performers. As a result, it is not surprising, then, that the burgeoning industry of conservatories was dedicated to the production of performers far more than of composers.

In turn, pre-collegiate music education in America has been vastly dominated by performance at the expense of composition and improvisation, which often are even entirely absent from music curricula. In very large part, this phenomenon is a result of the fact that music teachers are products of schools of music that educate them as performers, with the same lack of attention to composition and improvisation. It is thus a cyclical phenomenon. Reimer (1989) has detailed the problem as it manifests itself in American public schools, as well as the need to rectify it.

In the grand scheme of things as they exist in human music-making as a global phenomenon, what is most disturbing about this is at least two-

fold. First, American music education, including in schools of music, has largely been failing, and continues to fail, generations of students both by not providing an infrastructure that would be designed to consistently nurture their gifts in compositional and improvisational creativity and by not even making them significantly enough aware that those gifts are of value to develop. It also does this by profoundly skewing their understanding of human musicality. Secondly, the relatively stark separation of music-makers between those who perform and those who compose is a phenomenon that has been peculiar to a certain set of practices of Western art music that date historically only to the nineteenth century. People of most music-cultures in the world and in America do not conceptualize music-making in those terms. Thus, this is one of many dimensions in which those populations have perceived, and will continue to perceive, the work of many performance graduates from schools of music as highly remote to them. These are additional outcomes representing a closed system that, it can be argued, relates much more closely to notions of vocational training than it does to the ideals of liberal education.

Any intentional or de facto use of artificial boundaries in education such as the ones I have been describing here does not cohere with ideals of liberal education and what it offers toward the addressing of the needs of humanity. Those needs may never have been any more acute than they are now in the twenty-first century. One can argue persuasively that consequences of the social and political problems we face now will be no less dire than those of global warming and climate change if we do not bring all of our collective understandings and creativity to bear on solving them. Berman (2006) is among numerous observers who have made this clear in particular about American society and its effects on the world, citing, for example, a social fragmentation resulting from certain historical focuses on the individual over the collective, a loss of capacity to empathize that can be traced to radical individualism, an aversion to working through social and political problems and choosing anodynes instead, and consequent, deleterious effects on the life of the nation and on foreign policy. Others have written eloquently and in detail about problems of this kind and their relationships to philosophical matters in education, including music education (e.g. Boyer 1987; Chambers 2005; Colby, Ehrlich, Beaumont & Stephens 2003; Green & Trent 2005; Jorgensen 2003; Kezar 2005a, 2005b; Nussbaum 1997; Schneider 2005b; and Woodford 2005).

The recently emerging paradigm of the "engaged" institution dedicated to "engaged" learning and to the public good represents an effort to revitalize liberal education as a primary force in meeting these challenges. Schneider (2005b) writes that "Liberal education fosters the qualities of mind and heart that prepare graduates to live productive lives in a complex and changing world," with "cross-cultural, aesthetic, and historical knowledge," "intercultural and collaborative abilities," and "ethical and civic engagement" (pp. 64-65) being among the intended outcomes for students. These can no longer be considered goals on a certain curricular fringe that it would be nice to achieve if we can; they must be understood as central imperatives. As Kezar (2005b) has emphasized, "the capacity to engage, respect, and negotiate the claims of multiple and disparate communities and voices is critical to being civically literate" (pp. 45-46). And civic engagement itself, in a vast multiplicity of ways in which societies need citizens who are prepared to continuously imagine and create as well as pursue, is critical to the social and political health of humanity. Liberal education in the twentieth century, influenced by Western universalism, did not have a focus on democratic values that would be sufficient to prod students in the direction of public and civic questions (Schneider 2005a), but the new paradigm is different. "As a new millennium dawns, the fundamental challenge with which we [in American higher education] struggle is how to reshape our historic agreement with the American people so that it fits the times that are emerging instead of the times that have passed," (p. 9) the Kellogg Commission wrote in 2000.

For schools of music to participate fully in this endeavor, they must diligently locate, identify, and dislodge any artificial boundaries and ethnocentric characteristics, such as those that I described above, in their degree curricula. Otherwise, they will not be participating in developing the full range of their students' potentials toward working for a better world. The phenomenon of music is found in all human societies. In profound and multifaceted ways every musical practice provides a window into the soul of its human culture. Human understandings that can be built through musical interactions among peoples are among those that will continue to be vital to pursuing a humane world. Valuing and supporting music-making in all societies will continue to be essential. Elsewhere, I have proposed a philosophical argument related to this (Montaño 2000), stating that "At the dawn of the twenty-first century we have both the need and the

intellectual resources to grasp a historic opportunity: to view and treat students throughout music education as not only potential creators, recreators, and consumers of the sounded results of musical activity but as potential enablers of musical activity in the broadest possible set of ways" (p. 19).

Scholarship in the philosophy of music education has been largely, and perhaps ultimately, engaged in illuminating paths toward the rich potentials inherent in a comprehensiveness of vision for decades (e.g. Elliott 1995; Jorgensen 1997, 2003; Reimer 1970, 1989, 2003; and Woodford 2005).

Twenty-first-century higher education in music must ensure that what all of its students receive includes systematic experiences in musics outside of Western art music, in examining human music-making from cultural and sociological perspectives, and in composition and improvisation. These are imperatives if schools of music are to produce graduates who are consistently, collectively, and fully capable of acting as engaged citizens across the full range of what is needed in musical dimensions for the public good.

REFERENCES

Ausubel, D. P. (1968). *Educational psychology: A cognitive view*. New York: Holt, Rinehart and Winston.

Berman, M. (2006). *Dark ages America: The final phase of empire*. New York: W.W. Norton & Company.

Blacking, J. (1973). *How musical is man?* Seattle: University of Washington Press.

Bohlman, P. V. (1999). Ontologies of music. In N. Cook & M. Everist (Ed.), *Rethinking music* (pp. 17-34). Oxford, England: Oxford University Press.

Boyer, E. L. (1987). *College: The undergraduate experience in America*. New York: Harper & Row.

Bruner, J. S. (1973). *Beyond the information given: Studies in the psychology of knowing*. New York: W.W. Norton.

Bruner, J. S., & Feldman, C.F. (1990). Metaphors of consciousness and cognition in the history of psychology. In D. E. Leary (Ed.), *Metaphors in the history of psychology* (pp. 230-239). New York: Cambridge University Press.

Chambers, T. C. (2005). The special role of higher education in society. In A. J. Kezar, T. C. Chambers, & J. C. Burkhardt (Eds.), *Higher education for the public good: Emerging voices from a national movement* (pp. 4-22). San Francisco: Jossey-Bass.

Colby, A., Ehrlich, T., Beaumont, E., & Stephens, J. (2003). Educating citizens: Preparing America's undergraduates for lives of moral and civic responsibility. San Francisco: Jossey-Bass.

Elliott, D. J. (1995). *Music matters: A new philosophy of music education*. New York: Oxford University Press.

Gagne, R. M. (1977). *The conditions of learning* (3rd ed.). New York: Holt, Rinehart and Winston.

Goehr, L. (1992). *The imaginary museum of musical works: An essay in the philosophy of music*. Oxford, England: Oxford University Press.

Green, D. O., & Trent, W.T. (2005). The public good and a racially diverse democracy. In A. J. Kezar, T. C. Chambers, & J. C. Burkhardt (Eds.), *Higher education for the public good: Emerging voices from a national movement* (pp. 102-123). San Francisco: Jossey-Bass.

Jorgensen, E. R. (1997). *In search of music education*. Urbana, IL: University of Illinois Press.

Jorgensen, E. R. (2003). *Transforming music education*. Bloomington, IN: Indiana University Press.

Kellogg Commission on the Future of State and Land-Grant Universities. (2000). *Renewing the covenant: Learning, discovery, and engagement in a new age and different world*. Washington, DC: National Association of State Universities and Land-Grant Colleges.

Kezar, A. J. (2005a). Challenges for higher education in serving the public good. In A. J. Kezar, T. C. Chambers, & J. C. Burkhardt (Eds.), *Higher education for the public good: Emerging voices from a national movement* (pp. 23-42). San Francisco: Jossey-Bass.

Kezar, A. J. (2005b). Creating a metamovement: A vision toward regaining the public social charter. In A. J. Kezar, T. C. Chambers, & J. C. Burkhardt (Eds.), *Higher education for the public good: Emerging voices from a national movement* (pp. 43-53). San Francisco: Jossey-Bass.

Merriam, A. P. (1964). *The anthropology of music*. Evanston, IL: Northwestern University Press.

Montaño, D. R. (2000). Musicians as enablers and the valuing of music education: A historic opportunity in the twenty-first century. In M. Taylor, & B. Gregory (Eds.), *Proceedings of "Music of the Spheres," the 24th World Conference of the International Society for Music Education* (pp. 271-289). Regina, SK, Canada: University of Regina.

Nettl, B. (1995). *Heartland excursions: Ethnomusicological reflections on schools of music*. Urbana, IL: University of Illinois Press.

Nettl, B. (2007). Music. In *Grove music online*, ed. L. Macy. Retrieved February 7, 2007, from http://www.grovemusic.com

Nussbaum, M. C. (1997). *Cultivating humanity: A classical defense of reform in liberal education*. Cambridge, MA: Harvard University Press.

Reimer, B. (1970). *A philosophy of music education*. Englewood Cliffs, NJ: Prentice-Hall.

Reimer, B. (1989). *A philosophy of music education* (2nd ed.). Englewood Cliffs, NJ: Prentice-Hall.

Reimer, B. (2003). *A philosophy of music education: Advancing the vision* (3rd ed.). Upper Saddle River, NJ: Prentice Hall.

Samson, J. (1999). Analysis in context. In N. Cook & M. Everist (Eds.), *Rethinking music* (pp. 35-54). Oxford, England: Oxford University Press.

Schneider, C. G. (2005a). Liberal education and the civic engagement gap. In A. J. Kezar, T. C. Chambers, & J. C. Burkhardt (Eds.), *Higher education for the public good: Emerging voices from a national movement* (pp.). San Francisco: Jossey-Bass.

Schneider, C. G. (2005b). Liberal education: Slip-sliding away? In R. H. Hersh & J. Merrow (Eds.), *Declining by degrees: Higher education at risk* (pp. 61-76). New York: Palgrave Macmillan.

Small, C. (1996). *Music, society, education* (3rd ed.). Hanover, NH: Wesleyan University Press.

Walker, R. (1996). Music education freed from colonialism: A new praxis. *International Journal of Music Education 27*, 2-15.

Weber, W., Arnold, D., Gesselle, C.M., Cahn, P., Oldani, R.W., & Ritterman, J. (2006). Conservatories. In *Grove music online*, ed. L. Macy. Retrieved November 28, 2007, from http://www.grovemusic.com

Woodford, P. G. (2005). *Democracy and music education: Liberalism, ethics, and the politics of practice*. Bloomington, IN: Indiana University Press.

The Involvement of Young Portuguese People With Philharmonic Bands: A Cultural and Social Perspective

Graça Mota
Music Education Department, College of Education, Polytechnic Institute
Porto, Portugal
gmota@ese.ipp.pt

ABSTRACT

Theoretical background

This paper gives an overview of a two and a half year study addressing the involvement of young Portuguese people with Philharmonic Bands. It looks into the ways musical identities are constructed within a specific cultural and social context, the Philharmonic Band, and is, therefore, affiliated to the area of cultural and social studies.

Aim of the study

The purpose of the study was to analyse and interpret, under a social and cultural perspective, the musical context of the Philharmonic Band as a milieu of socialization and enculturation of young people where musical identity is forged and a personal narrative is constructed.

Methodology and Methods

This study used mainly a qualitative and phenomenological methodology combined with the case study approach both for the data collection about the memories of the young musicians on their participation in the Philharmonic Bands and the characterisation of these ensembles as an overall social and cultural phenomenon. The purpose of obtaining significant biographical information was achieved through individual and collective interviewing. At the beginning of the research (May 2005), a questionnaire was sent out to the 301 students and former students of the College of Education in Porto in order to identify those who had participated and/or still participate in the musical activity of Philharmonic Bands. The questionnaire included closed and open-ended questions concerning the subjects' family history and personal past or current involvement with Bands. Analysis and discussion of data includes the results from the questionnaire and the findings of an in depth collective case study built from seventeen individual interviews and one collective interview to former students with a long personal and family history in Philharmonic Bands.

Main research findings

From the 301 questionnaires that were sent out, 129 were returned. Of these, 36 subjects reported to be still involved with Philharmonic Bands. Content analysis of the interviews showed that two processes concurring to the production of a musical identity, biographical and relational, were strongly evidenced. Further, an impressive relevance in terms of social and cultural analysis came to light, revealing the many ways in which the Philharmonic Band musicians see themselves within that particular culture.

Conclusions and implications for music education

Taking into account the great discursive complexity of the analysed data, the conceptual definitions of identity in general, and musical identity in particular, this topic seems to be in need of further attention bearing in mind the social and cultural contexts where a musical life takes place and flourishes. Further, important implications for music education might arise from the understanding of the effect that a strong instrumental practice in the context of a Philharmonic Band may hae, as a motivator for young children to pursue an involvement with music for life.

INTRODUCTION

This study stems from the experience of almost two decades in music teacher education programmes of the College of Education in Porto, Portugal. The acknowledgement that many of the young musicians who apply to the music education course have had their previous musical training in Philharmonic Bands and the fact that they go on participating in the Band activities, not only as students but also later on as young professionals, allowed us to identify a phenomenon with possible multiple implications for the construction of their musical identities (Mota, 2001).

Philharmonic Bands are ensembles of brass, woodwind and percussion instruments of about 50 musicians, mainly amateurs. In Portugal, playing

in a Philharmonic Band is often a family tradition. It is normal to find several generations from one family playing together in the same Band. In the past, the musician with the best musical skills was usually the conductor, and the training of all instrumentalists was conducted by the older for the younger ones based on imitative solfege routines. These ensembles play mainly in popular religious fests, parade through the villages, and perform in open-air stages called Coretos.

THEORETICAL BACKGROUND

In the last decades, developmental theories have been under a certain systematic critique as their approaches emphasize what can be explained by biology and/or evolution rather than valuing the fundamental role of situation and culture (Bruner, 1990, 1996; Graue & Walsh, 1995; Minick, 1989; Walsh, 1991, 2002). In the same line of thought, the perspective of cultural psychology (Bruner, 1990, 1996) approaches development as a process of growth that happens within a certain culture where meanings are shared and common narratives are constructed. On the other hand, *culture* has also been described as one of the most difficult concepts in the human and social sciences as it can build upon both traditional definitions, such as the classic works of literature, and more modern ones, such as *mass culture* or *popular culture*, in terms of people's everyday life. For the purpose of this study, we would rather focus on a more social science context, which uses the word culture "to refer to whatever is distinctive about the 'way of life' of a people, community, national or social group" (Hall, 1997, 2003, p. 2). This is what is being termed as the anthropological definition. Another alternative is to use the word to describe *shared values* setting an emphasis on the sociological aspect. As a matter of fact, all these interpretations seem to set the focus on the importance of meaning to the definition of culture, understanding it as "what gives us a sense of our own identity" (p. 3). Moreover, it is the communicative process that enables these meanings to be shared with other people, using the same linguistic codes, that is, *speaking the same language*. In this sense, culture "is conceptualised as a primary 'constitutive' process….and 'discursive' has become the general term used to refer to any approach in which meaning, representation and culture are considered to be constitutive" (p. 6). This role of discourse is particularly interesting to this study as it highlights the way knowledge is constructed within a shared practice, a shared way of talking about it and the forms of associated behaviours in a particular social, and institutional activity.

In the pursuit of building a clear theoretical contour for the concept of identity in this study, Dubar's (2005) search for a sociological theory of identity was reviewed, and our categories of analysis, which will be presented later on in this paper, were based on his approach. In the first place, Dubar refuses to distinguish the individual identity from the collective one, placing the emphasis on the social identity as an articulation between two types of transaction: "internal" or individual transaction and "external" or between the individual and the institutions with whom s/he interacts. In his perspective, "identity is nothing else but the result at one time stable and provisional, individual and collective, subjective and objective, biographical and structural, of diverse socialization processes that altogether construct the individuals and define the institutions" (p. 136). For the purposes of this paper, the importance of this view lies on the acknowledgement that identities may be understood as the product of tensions that are inherent to the social world and not mere results of psychic functioning.

In the field of musical identity, since Hargreaves & North (1997) edited *The Social Psychology of Music*, the most diverse ways in which people interact with music and how it influences their musical behaviour have been more systematically presented as the result of their social context. On the other hand, the extensive body of research around the concept of musical identity consistently relates individuals' musical experiences to their personal identities. In *Musical Identities*, MacDonald, Hargreaves, and Miell (2002) propose a conceptualisation of musical identities in terms of Identities in Music (IIM) and Music in Identities (MII). IIM was defined as the ways in which people view themselves in relation to the social and cultural roles within music while MII refers to the ways in which music may form a part of other aspects of the individual's self-image, such as those related to gender, age or national identity (Hargreaves & Marshall, 2003; MacDonald, Hargreaves, & Miell, 2002). The context of this study points out to an affiliation to the first categorisation – identities in music – and draws on a concept of musical identity as the result of multiple influences, biographical contexts, and cultural settings (Born & Hesmondhalgh, 2000; Frith, 1996).

AIM OF THE STUDY

Taking a cultural and social perspective, this study seeks to understand the role that the involvement of young Portuguese people with Philharmonic Bands plays in the construction of their musical identities. It aims at the interpretation of their

narratives as discourses of the past, present, and future as young musicians playing in the Band. Further, memories and present discourses are interpreted in light of current definitions of identity in general and musical identity in particular.

METHODOLOGY AND METHODS

This research used mainly a qualitative, and phenomenological methodology (Hammersley & Atkinson, 1993) combined with the case study approach (Stake, 1995) for the data collection about the memories of the young musicians on their participation in the Philharmonic Bands. Moreover, the building of a coherent narrative also constituted a purpose to be attained (Clandinin & Connelly, 2000).

In the first phase of the study, a questionnaire was sent out to the 301 students and former students of our College of Education in order to identify those that have participated and/or participate in the Philharmonic Band. In the second phase, semi-structured interviews were carried out with 7 Band conductors (5 former students and 2 current students) and 10 musicians (5 former students and 5 current students). Criteria for selection of the participants were drawn by the research team from the returned questionnaires and took into account longer participation and early musical tuition in the Band. Further, it was considered that, to be a conductor, one had to have a considerable knowledge about the conflict between tradition and innovation in Portuguese Philharmonic Bands. Therefore, all reported conductors were included in the study. Later, as we received the visit from the project consultant, a prominent Brazilian researcher in community music, a collective interview with Band specialists was organised in order to allow her to have a first hand experience with the study's context. In this interview, four of the research team members and the project's consultant were present with 5 band musicians (1 conductor and 4 band members). The main objective for this meeting was to allow several people with different personal experiences and musical pathways in the bands to interchange and debate their personal knowledge, giving rise to a shared base of common experiences and shedding light on their personal and/or local involvement with the band. This interview embodied many of the characteristics of a focus group interview, which is defined by Bader and Rossi (2002) as "a special type of group interview that is structured to gather detailed opinions and knowledge about a particular topic from selected participants". The dialogue between them was spontaneous, although it was sometimes moderated by the interventions of the research team members in order to propose further topics for reflection and elicit the participants to engage in interaction in order to produce significant meanings behind their accounts.

In the process of constructing a system of content analysis of the interviews, a categories' framework was built that, on the one hand, emerged from the data and, on the other, was informed by our theoretical background. Taking Dubar's (2005) identity categories of analysis as the main reference, this framework is organized along two major axes and informed by two major processes (Figure 1). These axes are "Identity for oneself" and "Desired identity," which are intersected by the individual/institutional axes. The processes, which are transversal to all these dimensions, are the biographical process and the relational process through which all identity is shaped and reshaped continuously.
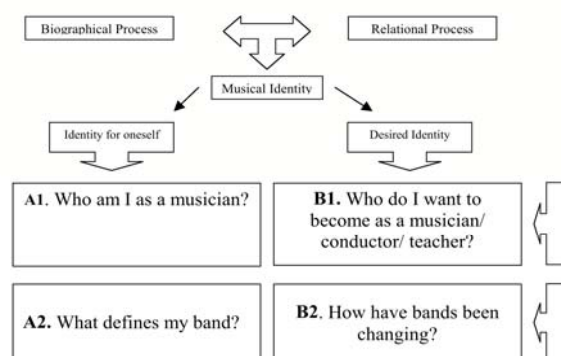

Figure 1. Categories' framework

MAIN RESEARCH FINDINGS

From the 301 questionnaires that were sent out, 129 were returned. Of these, 36 subjects reported to be still involved with Bands. Table 1 shows the distribution of their different types of involvement in the Band. Gender distribution of this group showed 64% male and 36% female.

Table 1. Distribution of the subjects musical involvement in band

	Frequency	Percentage
Musician	21	58,3
Conductor	4	11,1
Musician and teacher	4	11,1
Musician and conductor	4	11,1
Musician and management	2	5,6
Musician and teacher	1	2,8
Total	36	100,0

The first approach to the content analysis of the interviews revealed emergent themes that indicated:

- The on-going participation in Philharmonic Bands performs a significant role in the participants' overall musical lives.
- The fact that they have graduated or are in the process of graduating as music educators has significantly changed the way they approach their activity as musicians in the Band, both in the sense of the repertoire and in the pursuit of excellence of performance.
- The experience of community music and emotional and affective relationships among participants plays a major role in their musical and professional development.
- Participation of young women has been growing continuously since the time the interviewees first engaged with Philharmonic Bands.

As the in-depth analysis proceeded according to the previously shown categories framework, the following ideas emerged:

Identity for oneself

Who am I as a musician?

A common trait in the interviewees' narratives is the idea that, without the Bands, they would have never been musicians. Even if they acknowledge some of the negative implications of the type of music education they received in the Band, subjects exhibited a strong sense of belonging to that particular culture – being a *philharmonic person*.

> I would not be a musician today if I didn't have those beginnings in the Band. It opened to me the music world. (A.)

> I would consider myself to be a philharmonic person, and I was, for a long time, a philharmonic in its purest meaning. Right now, I certainly am not because I have a career in music, and being a

philharmonic band musician is no longer a part of my life. Now, I am a conductor. But for a long time, I was a philharmonic person… (M.)

What defines my Band?

In the conflict between tradition and innovation, our participants seem to have developed a consciousness about the musical problems that arise from this dichotomy.

> There is a person, in many contexts…particularly in the bands of the interior regions of the country, the 'mestre'. He is a charismatic figure who 'knows it all' and cannot be questioned. Here, in my hometown, he was the one who first taught me…but on a musical level. He is very uninteresting. (F.)

Desired identity

Who do I want to become as a musician/conductor/teacher?

Our interviewees cannot envision a future without any connection to the bands:

> When I finish my degree in Music Education, I would like to go back to develop further my instrumental skills, which is something can't get in my Band. But even if I think the musical standards there may not be the highest, I will not let down my colleagues, my conductor, my friends. I will keep going to the rehearsals and playing with them. (A.)

> I may develop my artistic career, I may become a soloist in a great Orchestra, I may become the conductor of a large symphonic band, I may develop an important research in higher education, etc. But in fact, I think all my life I will be connected to the Philharmonic Bands. (M.)

How have Bands been changing?

All participants acknowledged that Philharmonic Bands currently are going through a dramatic change:

> Now there are people with a good music education who participate in bands, and they are willing to cooperate and ,even for financial reasons, teach in the bands. (C.)

> And nowadays, there are some bands with music schools where there are teachers for virtually every instrument….Some of the band schools have evolved into conservatoires….Musical training has improved 200% over the past 20 years. (M.)

COLLECTIVE INTERVIEW

The collective interview showed an impressive relevance in terms of social analysis, revealing the many ways in which the Philharmonic Band musicians see themselves within that particular culture. The gap between a desired identity and the perceived social value of their practices seems to be mediated by the strong emotional and affective relationships among musicians. On the

other hand, a collective identification with the Band as a completely legitimated social institution also revealed a social identity that appears to be marked by duality. While some of the musicians referred the common association of Band musicians with a less valued social belonging, the one conductor participating in the collective interview pointed out the stronger motivation, ensemble skills, and sense of community that he finds in Philharmonic Band musicians.

CONCLUSIONS AND IMPLICATIONS FOR MUSIC EDUCATION

The Philharmonic Bands appear as an environment where young people are socialized both in biographical and relational terms as two processes concurring for the construction of their identities (Dubar, 2005). This leads to a permanent negotiation between innovation and tradition where music is at the heart of the construction of a cultural identity. The young musicians that grew up in Philharmonic Bands in Portugal remain imbedded in their cultural roots while coming to terms with the different pathways that are determinant for the construction of their musical identities. Taking into account the great discursive complexity of the analysed data, the conceptual definitions of identity in general, and musical identity in particular, this topic seems to warrant further attention, bearing in mind the social and cultural contexts where a musical life takes place and flourishes. In this sense, this study confirms the fundamental role of situation and culture where development is faced as a process of growth that happens within a certain context where meanings are shared and common narratives are constructed. Finally, important direct implications for music education might arise from the understanding of the effect that a strong instrumental practice in the context of a Philharmonic Band may have as a motivator for young children to pursue an involvement with music for life.

ACKNOWLEDGMENTS

REFERENCES

Bader, G. & Rossi, C. (2002) *Focus groups, a step-by-step guide* (3rd Ed.) (The Bader Group).

Born, G. & Hesmondhalgh, D. (2000) *Western music and its others* (Los Angeles, University of California Press).

Bruner, J. (1990). Actos de significado: Para uma psicologia cultural. Lisboa: Edições 70.

Bruner, J.(1996). *The culture of education.* Cambridge: Harvard University Press.

Clandinin, D. J. & Connelly, F. M. (2000). *Narrative inquiry: Experience and story in qualitative research.* San Francisco. Jossey-Bass.

Dubar, C. (2005). A socialização: Construção das identidades sociais e profissionais. São Paulo: Martins Fontes.

Frith, S. (1996) Music and identity. In S. Hall & P. Du Gay (Eds.), *Questions of cultural identity* (London, SAGE Publications).

Graue, M. E., & Walsh, D. J. (1995). Children in context: Interpreting the here and now of children's lives. In A. Hatch (Ed.), *Qualitative research in early childhood settings.* Westport, CT: Praeger.

Hall, S. (Ed) (1997, 2003) *Representation: Cultural representations and signifying practices (culture, media & identities).* London: SAGE Publications.

Hammersley, M., & Atkinson, P. (1993). *Ethnography, principles in practice.* New York: Routledge.

Hargreaves, D. J. & Marshall, N. A. (2003) Developing identities in music education, Music Education Research, Vol. 5, 3, pp 263-274.

Hargreaves, D. J., & North, A. C. (1997). *The social psychology of music.* Oxford, England: Oxford University Press.

McDonald, R. A. R., Hargreaves, D. J., & . Miell, D. (Eds.). Musical Identities. Oxford: Oxford University Press.

Minick, N. (1989). Mind and activity in Vigotsky's work: An expanded frame of reference. *Cultural Dynamic, 11*(2), 162-187.

Mota, G. (2001). Portugal. In D. Hargreaves & A. North (Eds.), *Musical development and learning: The international perspective* (pp. 151-162). Londres: Continuum.

Stake, R. E. (1995). *The art of case study research.* London: SAGE.

Walsh, D. J. (1991). Reconstructing the discourse on developmental appropriateness: A developmental perspective. *Early Childhood and Development, 2,* 109-119.

Walsh, D. J. (2002). Constructing an artistic self: A cultural perspective. In: L. Bresler & C. M. Thompsen (Eds.), *The arts in children's lives* (pp 101-111). Dordrecht: Kluwer Academic Publishers.

Measurement Tools for the Assessment of Musical Instrument Compatibility

Glenn E. Nierman
University of Nebraska-Lincoln
Lincoln, Nebraska, U.S.A.
gnierman@unl.edu

Bruce Pearson
Pearson Music Education Services
Elk River, Minnesota, U.S.A.

ABSTRACT

Choosing the right instrument for beginning instrumental music study is an important decision faced by young students and their parents. Information about students' musical abilities and preferences could help students, parents, and teachers to reach a decision about which instrument to play that could result in fewer dropouts from the instrumental music program. The Student Musical Instrument Compatibility Test (SMICT) (Nierman and Pearson, in progress) was designed to provide relevant information for this important decision. The tasks (subtests) included in the SMICT consisted of the assessment of (a) the ability to keep a steady beat, (b) tone color preferences, (c) musical aptitude, and (d) eye-hand coordination. The purpose of this paper is to describe conceptually and with actual examples from the subtest themselves how these measurement tools purport to assess these relevant dimensions of selecting an instrument.

KEYWORDS

assessment, aptitude, timbre, preference, instrumental music, rhythmic ability

INTRODUCTION

A young child and his/her parents often have an instrument in mind (or perhaps already in the home) with which to begin participation in the instrumental music program. Is this instrument conducive to the success of the young instrumentalist, however? Information about, for example, students' musical aptitude, timbre preferences, eye-hand coordination could help students, parents, and teachers to reach a decision about which instrument to play that could result in fewer dropouts from the instrumental music program and ultimately, a lifetime of enjoyable musical encounters for students. The Student Musical Instrument Compatibility Test (SMICT) (Nierman and Pearson, in progress) was designed to provide relevant information for this important decision. In addition to information gathered about certain physical (hand size, length of arms, etc.) and cognitive/social characteristics (reading achievement level, parental support, etc.) of students, the tasks (subtests) included in the

SMICT are the assessment of (a) the ability to keep a steady beat, (b) tone color preferences, (c) musical aptitude, and (d) eye-hand coordination. The purpose of this paper is to describe conceptually and with actual examples from the subtest themselves how these measurement tools purport to assess these relevant dimensions of selecting an instrument.

ASSESSING THE ABILITY TO KEEP A STEADY BEAT

Assessing rhythmic ability has been a topic of interest to authors of standardized music aptitude and achievement tests since Carl Seashore devised his *Measures of Musical Talent* (1939). Gordon and Martin (1993-94), for example, used keyboards to determine that one-third to one-half of the subjects (ages 12 to 14) were unable to play consistently in time. Some, such as Parncutt (1994) and Fraisse (1982), looked theoretically at the matter of pulse salience. Others (Duke, Geringer, and Madsen, 1991; Geringer, Duke, and Madsen, 1992; and Geringer, Madsen, and Duke, 1993-94) examined the perception of beat note within varying contexts such as tempo changes. Thackray's (1969) steady beat exercise asked students to join in tapping the pulse at various tempos and then to continue tapping for an additional eight pulses at exactly the same speed. This task, however, is very time consuming, requiring students to be assessed individually. John Flohr had a similar idea. His *Rhythm Performance Test Revised* (2006) assesses skills across two domains: (1) matching the steady beat of recorded examples and (2) listening to and repeating rhythm patterns.

The Steady Beat Exercise (SBE) of the SMICT was constructed and validated to determine how well students' inner pulse or sense of a steady beat has developed. The directions for the revised SBE were modified based on item analysis of the pilot study and observations of those administering the pilot study. The revised directions are noted below:

> In this exercise we are interested in determining how well your inner pulse (P) or sense of a steady beat has developed. For each item you will hear a series of six tones sounded at different speeds--

sometimes fast, [P1: sound six beats at MM = 120] sometimes slow [P2: sound six beats at MM = 60]. Count each of these six tones beginning with the number "1" silently to yourself as they are sounded [P3: sound six beats at MM = 96 with whispered counts 1--6]. Continue counting to yourself at the same speed using the numbers (7-8-9-10, etc.) during the period of silence following the tones until you hear a chord that sounds like this: [sound chord alone]. The number you reached in your silent counting when the chord is sounded is the answer we are seeking. (Nierman & Pearson, in progress)

ASSESSING TONE COLOR PREFERENCES

According to Edwin Gordon, "Timbre [tone color] preference may be next in importance to music aptitude in determining the extent to which a student will be successful in learning to play an instrument" (1991, p. 33). For purposes of this subtest, timbre preference was defined as a student's likes and dislikes of sounds associated with various brass, string, woodwind, and percussion instruments.

Timbre or tone color preference studies are found in the literature (Kwalwasser and Dykema, 1930; Bernier and Stafford, 1972), but Edwin Gordon's *Instrument Timbre Preference Test* [ITPT] (1984) is currently the only test of its kind in print. According to Schmidt & Lewis' (1988) ITPT validation study , the timbres (a) flute, (b) clarinet and (e) trumpet were identified consistently with Gordon's labels with 84% or more accuracy. Timbre (g) low brass was correctly identified correctly 47% of the time, and timbre (d) double reed was identified with 61.4% accuracy. Surprisingly, the timbres (c) saxophone/horn and (f) Horn, trombone and baritone horn were identified correctly less than 30% of the time. Thus some questions about the content validity of the ITPT were raised.

There was enough concern about the validity of the synthesized sounds and the length of Gordon's ITIP to warrant the construction of an original *Tone Color Preference Test* (TCPT) using actual instruments. One theory of attitude measurement (Allport, Vernon, & Lindzey, 1960) says that one cannot really determine the attitude of the individual unless he/she is forced to make choices between to seemingly equal alternatives. Applying the Allport/Vernon "theory of forced choice" to the measurement of instrumental timbre preference, one could simply present all possible pairs of instruments playing the same, short tune and ask students to choose which instrumental sound they liked best. While seemingly appropriate in theory, representing each of the brass, woodwind, string and percussion instruments in all possible pairs would result in a test of monumental length. Therefore, the authors did what Gordon did; they combined instruments into eight groups for the "all-possible comparisons":

1) Flute
2) Double Reed (oboe plays first half of phrase; bassoon plays the second half)
3) Clarinet
4) High Brass (trumpet)
5) Low Brass (trombone)
6) High Strings (violin)
7) Low Strings (cello)
8) Percussion (snare drum; bass drum; glockenspiel)

Numerous pilot tests followed. Despite the differences in the synthesized sounds of the ITPT and the recorded sounds of the actual instruments used for the TCPT, there was a high correlation of student likes and dislikes between the two measures. Further, there was a high degree of correlation between students' likes and dislikes when measured with the test of "all possible comparisons" and when measured with students responding to a simple 6-point Likert scale after hearing each of the instrument sounds individually. Both of these two formats yielded similar results, but one—the Likert format—took much less time. Therefore, the Likert format was selected for the TCPT.

ASSESSING MUSIC APTITUDE

Reviews of musical aptitude tests by Colwell (1970), Boyle (1982), and others reveal that music aptitude tests may include some discrimination tasks relative to pitch, loudness, timbre, and duration of tones; and others require discrimination between phrases of music in terms of rhythm, meter, melody, harmony, or tempo. Some aptitude tests include preference items, such as the Gordon *Musical Aptitude Profile* (1965), which requires the listener to determine which phrase has be better musical phrasing, balance, or style. These exercises tell us little about the process by which the subjects arrived at these answers, however.

Defining musical aptitude as the ability to process musical information is novel, but not original to the SMICT authors. A distinguished Finnish researcher, Professor Kai Karma, has proposed a theoretical construct of musical aptitude that conceptualizes music aptitude as a series of "mental operations or cognitive processes…which are needed to analyze music" (Karma, 1985, p. 5). Thus he defines musical aptitude as "the ability to structure acoustic material" (Karma, 1985, p. 5).

The structuring process may work something like this: An individual seeks to understand (bring meaning to) stimuli that are a perceived part of his/her environment. Perhaps the first step in beginning the analysis of the stimuli (in this case, auditory stimuli) is to begin to group the auditory material. Perception research in the area of psychology has shown that, if a series of stimuli consists of more than about 8 units, it is difficult for the individual to conceptualize or memorize without dividing the stimuli into smaller groups (subgroups) of perhaps 2 to 6 units. Karma (1985) says that when a long series of auditory units are heard, "the mind actively searches for pauses, stresses, or otherwise 'different' tones which could be used as 'markers' for the beginnings of the subgroups" (p. 11).

We are interested in the process by which individuals go about structuring (grouping) auditory material. The ability of the individual to structure auditory material may be termed musical aptitude. Previous research by Karma (1985) suggests that the ability to recognize "strong gestalts" may be one factor or strategy that individuals use to group auditory stimuli. This strategy takes it name from the term gestalt meaning a configuration, pattern, or organized field having specific properties that cannot be derived from the summation of its component parts. Thus a series of nine quarter notes with accents (increased intensity) indicated on beats 1, 4, & 7 establishes a "gestalt" consisting of 3 units per grouping. Pitch, duration, and timbre, as well as intensity, might be used to establish gestalts or groupings. The ability of the individual to perceive these groupings constitutes the individual's musical aptitude for purposes of this subtest of the SMICT.

After many pilot testings and refining of examples based on reliability analyses, twelve items became the aptitude subtest. Correct responses included recognition of six "same" patterns and "six" different patterns. The instructions for this subtest reveal the nature of the task:

> In music it is important to be able to identify groups of musical ideas and to classify the groups as being same or different. For each item in this exercise, there are two parts. In the first part, you will hear a musical idea that will be repeated three times without a pause. After a short period of silence you will hear the second part, which is a single musical idea, played only once. Is the single musical idea, in the second part, the same or different than what was played three times in the first part? You must decide. (Nierman & Pearson, in progress)

ASSESSING EYE/HAND COORDINATION

Conceptually, the starting point of this subtest development was the realization that the making of instrumental music from the printed page is a complex psychomotor task involving the coordination of mind and muscle. Music exists in time. With the aid of their sense of sight, students who make instrumental music by reading notation from the printed page must perceive notational symbols and react with their hands by depressing valves/keys or moving slides sequentially and often rapidly in order to realize the pitch and duration parameters requested by the composer. This skill is often termed eye-hand coordination.

In a study directly related to the development of this subtest, Stancarone (1992) investigated "the efficacy of selecting students for participation in string instrument instruction based on their performance on three categories (sets) of variables, i.e., aptitudes, behavioral/attitudinal characteristics and academic achievement" (p. 1596).

Findings of particular interest related to eye-hand coordination showed a moderate positive correlation between general motor development and musical performance achievement. Further, multiple correlation analyses showed the correlation for musical performance achievement with music aptitude and motor development combined was very much akin to the correlation between musical performance achievement and music aptitude alone.

Further, Shuter-Dyson (1995) noted in her review of Stancarone's (1992) research that previously very little attention had been given to coding, for example, visual-motor tests or what is termed in this study "eye-hand coordination." She reminded readers that coding made a "unique contribution" (p. 75) to the prediction formula in Stancarone's research. Thus there is reason to suspect that eye-hand coordination, what Stancarone called "coding skills," may have a role to play in predicting achievement in instrumental music.

In developing a battery of such assessment tools in order to predict which instruments students could play successfully, the *Reynolds*

Musical Instrument Adaptation Test (Reynolds, 1967) was purchased to measure potential for dexterous skills (eye-hand coordination). This timed, paper/pencil test consists of associating common abstract symbols with a corresponding number. Previous research by Clark (1974) indicated a moderate correlation between instrumental performance achievement, as measured by the Watkins-Farnum Performance Scale (1954), and scores on Reynold's test. According to Clark, "This correlation accounts for almost 18 percent of the variance of the W-FPS [Watkins-Farnum Performance Scale] scores and would indicate that the RMIAT {Reynolds Musical Instrument Adaptation Test] would be a very good test to use with prospective beginners" (p. 31). In fact, Clark found that the RMIAT was a better predictor of beginning instrumental music performance success than the Gordon Musical Aptitude Profile (1965).

For the paper/pencil version of the test, the directions to students were as follows:

> Section One is an eye-hand coordination exercise. Your score suggests how quickly you react to symbol matching. Look at the key. There are nine symbols with a number below each symbol. Notice how there is a square. Below the square is the number 1. Next, there is a circle and below that is a 2. Do the practice exercise by filling in the matching numbers below each symbol in the Practice Exercise. Stop at the heavy black line. (Nierman & Pearson, in progress)

After a 30 second practice interval, the test administrators examined students' answer sheets and responded to questions. Then the directions continued:

> You are about to begin the exercise. Do the exercise in the same way you did the sample exercise. This is a two-minute exercise so proceed as quickly as you can from one square to the next. Do not skip. Do not guess. Ready. Begin. (Nierman & Pearson, in progress)

Students then proceeded to write the appropriate number in as many squares as possible within the two-minute time period.

SUMMARY

In what stage of development is the SMICT now? How long will it take before it is commercially available? The SMICT is currently undergoing its finally validity and reliability checks, and the entire measure has been tested over a period of one school year to determine its predictive validity. If this validity can be ascertained, you may see the SMICT available for students and music educators in both paper/pencil and an online format within the next year.

REFERENCES

Allport, G., , Vernon, P., & Lindzey, G. (1960). *Study of values*. Boston: Houghton Mifflin Company.

Bernier, J, & Stafford, R. (1972). Relationship of musical instrument preference to timbre discrimination. *Journal of Research in Music Education 20*, 286-88.

Boyle, J. D. (1982). A study of the validity of three published, standardized measures of music preference. *Psychology of Music, Special Issue*, 11-16.

Clark, D. L. (1974). *A comparative investigation of a motor reflex adaptation test with a musical aptitude test for use in screening beginning band instrument students*. Unpublished maters thesis, Moorhead State College.

Colwell, R. (1970*). The evaluation of music teaching and learning*. Englewood Cliffs, NJ: Prentice Hall.

Duke, R., Geringer, J., & Madsen, C. (1991). Performance of perceived beat in relation to age and music training. *Journal of Research in Music Education, 39*, 35-45.

Flohr, J. (2006). *Rhythm performance test-revised*. Champaign, IL: Electronic Courseware Systems.

Fraisse, P. (1982). Rhythm and tempo. In D. Deutsch (Ed.), *The psychology of music* (pp. 149-177). Orlando, FL: Academic Press, Inc.

Geringer, J., Duke, R., & Madsen, C. (1992). Musicians' perception of beat note: Regions of beat change in modulating tempos. *Bulletin of the Council of Research in Music Education, 114*, 21-33.

Geringer, J., Madsen, C., & Duke, R. (1993-94). Perception of beat change in modulating tempos. *Bulletin of the Council of Research in Music Education, 119*, 49-57.

Gordon, A., & Martin, P. (1993-94). A study of the rhythmic skills of musically unsophisticated secondary school students when playing the electronic keyboard with a drum machine. *Bulletin of the Council of Research in Music Education, 119*, 59-64.

Gordon, E. (1984). *Instrument timbre preference test*. Chicago: GIA Publications.

Karma, K. (1985). Components of auditive structuring—Towards a theory of musical aptitude. *Bulletin of the Council for Research in Music Education, 82*, 1-13.

Kwalwasser, J., & Dykema, P. (1930). *K-D Music Tests*. New York: Carl Fischer, Inc.

Parncutt, R. (1994). A perceptual model of pulse salience and metrical accent in musical rhythms. *Music Perception: An Interdisciplinary Journal, 11*, 409-464.

Nierman, G. and Pearson, B. (in progress). *Student Musical Instrument Compatibility Test* (SMICT).

Reynolds, J. (1967). *Reynolds Music Instrument Adaptation Test*. Anoka, MN: Reynolds Music Company.

Schmidt, C. P. , & Lewis, B. (1988). A validation study of the Instrumental Timbre Preference Test. *Psychology of Music, 26*, 143-53.

Seashore, C. (1939). *Measures of musical talent*. New York: Columbia.

Shuter-Dyson, R. (1995). [Review of the dissertation The role of music aptitude, fine motor skills, coding ability, behavioral characteristics and academic achievement in predicting achievement in instrumental music]. *Bulletin of the Council for Research in Music Education, 124*, 73-76.

Stancarone, M. (1992). The role of music aptitude, fine motor skills, coding ability, behavioral characteristics and academic achievement in predicting achievement in instrumental music (Doctoral dissertation, Pace University, 1992). *Dissertation Abstracts International, 53*, 1596.

Thackray, R. (1969). *An investigation into rhythmic abilities*. London: Novello & Company Limited.

Social Transformation in South African Farm Schools Through Musical Arts Education: North-West Province in Focus

Christian Onyeji
North-West University
Potchefstroom, South Africa
uconyeji@yahoo.com

ABSTRACT

The concern addressed in this article is not a result of deliberate search for social intervention in South African farm schools. Rather it was the outcome of social realities that confronted me in the process of my search for research on Tswana traditional music in the North-West Province of South Africa as a Post-Doctoral Research Fellow. As such, it was intervening or palpable social realities in the context of another project that constrained further enquiry in this direction. Thus, while the primary research project was being conducted, it was extremely difficult to ignore pervading social conditions and constrains impacting on learners that require the kind of solutions that I have attempted to discuss in this article.

A summary of socio-economic situations of farm schools in the province is presented as a backdrop to the music education intervention processes. Theoretical framing, justification for social transformation, musical arts education option, objectives, interaction/learning process and outcomes, views of the school children and teachers are presented. The research focuses on musical development of learners as a tool for social transformation. Qualitative research design is primarily employed.

KEYWORDS

social, transformation, farm school, music, education

INTRODUCTION

It began when the research team on Tswana traditional music recording and documentation in North-West University, Potchefstroom made frantic efforts to establish contacts with locals to enable recording and subsequent research documentations from March 2007. This contact-hunt took us to different locations and farm schools in the province-Venderskroon, Rysmierbult, Musikraal, Ikageng, etc. without much success (almost a frustrating exercise). Most locals we met denied knowledge of Tswana traditional music and could not provide any. It gradually turned into a process of one local directing us to another who would, in turn, redirect us to another, with none fruitful. In a desperate attempt, the project leader made contact with a farm school (Sizamele Primary School) whose Head-Teacher (Elene VinSchalwyk) is well known to her (A white South African Lady, impressively), just so that the school children could be challenged with the possibility of picking out some of their local game songs or folk tunes (if any) for possible recording. More importantly too, it was planned to enable further contacts with the parents of the school children and beyond. A visiting date was immediately arranged, and the team traveled to the school (12th April 2007), 50kilometers from Potchefstroom. On arrival at the school, we all (myself and the South African members) came face to face with more shocking social and economic realities of farm schools and the school children. While the children (many in their early teens) managed to come out of their extremely shy, timid and frightened disposition to sing some songs (anyhow), after much prodding, it was quite obvious to all of us that some socio-economic intervention was critical not only to significantly empower them but to assist them interrogate/confront their social realities as well as explore their natural creative potentials for self determination in the future. It was also our thinking that collaborative musical/aesthetic activities in the school would nourish a symbiotic relationship with the school whereby the children would supply Tswana folk songs to us while we give exploratory music lessons/drum sessions. I immediately undertook to provide drum lessons to the school children. This took off on 14th May, 2007 and is still running. The above is the background to how a different research project stimulated data collection for this presentation.

RESEARCH DESIGN

This research was made possible by the offer of Post Doctoral Research Fellowship position to me at the School of Music, North-West University in

Potchefstroom, South Africa for a period of two years (2007-2009), funded by National Research Foundation (NRF) of South Africa and the North-West University. The fellowship prioritizes the research, documentation and recording of Tswana music. The position enabled me carry out intensive field research for data collection for six months (recordings, interviews, personal participation, teaching, observations and interactions) in the socio-educational context of farm school children. These are complemented by existing relevant secondary sources. Thus, qualitative research methodology (Leedy & Ormrod, 1985), which I find very adequate and relevant for this work, was used in data collection. The research explores the radical humanist paradigm to present solutions to identified research problem.

FARM SCHOOLS IN NORTH-WEST PROVINCE: A SUMMARY

There are 59 farm schools in North-West province at the moment scattered in farms many kilometers apart. One farm school could serve children located thirty kilometers apart who trek to and from the schools most of the time. Documents (Government position papers, None Governmental Organizations' documents and individual research papers) exist on conditions in South African farms schools. My summary would draw from three of these (Christie and Gaganakis, 1989; Department of Labour and Social Services, 2004; Human Rights Watch, 2004) to support my personal observations in the farm schools. With very few exceptions, conditions in South African farm schools are generally the same, having shared the same history. Thus, generalization could be made with respect to social challenges and their solutions in the schools.

According to Human Rights Watch (2004):

> The farmer built the school and claimed subsidy from the government. It was in the interest of the farmer to have a school on his farm; it kept the children busy while their parents were working in the fields, created an available future labour force, and restricted possibilities for children outside the farm. (p. 4)

Thus, the schools were not designed primarily as agency for socio-economic empowerment and development as such, but as necessary distraction or diversion for the children while their parents laboured in the farms. The schools were private property of the farmers who administered them. Existing documents capture high level socio-economic lack and deprivations in such schools in the past, the impact of which is still felt in independent South Africa. Although progress has been made in recent times to restructure the schools through some educational policies, infrastructural lack still exists. High level poverty in absolute and relative terms (Muza, 2007) is wide spread among farm workers whose children attend farm schools. These pose various challenges that manifest in divers forms and impact heavily on social and economic aspirations of the children. It is common knowledge that "children from poor households are more disadvantaged relative to other children" (Grimm, 2005, p. 234). In cases of extreme economic lack, families are forced to chose between competing alternatives constrained by social realities. In many of such instances, education does not rank higher than basic survival needs on the priority list. Muza's (2007) study identifies "financial constraints among the major challenges faced by the farm child. Farm children come from low-income households, and as this study reports, the average income of farm households is R938."[2] Incidences of school dropouts is quite high. Children sometimes opt to work to support household income. According to the Statistics South Africa report (2000), "about 35.2% children in commercial farms are engaged in farm labour." Many farm school children naturally develop immunity to hunger, long distance trekking to and from schools, alcohol abuse, violence, drug and physical abuse by frustrated parents, necessity lack, as well as accepting very low life image and aspirations, if at all. In such instances, personality drive and self esteem are nonexistent. Much of life ambitions translate to mere dreams and wishes that may never be achieved.

Wide spread food shortage and hunger among farm school children constrained the policy of meal provision in the new farm schools structure. Such school meals, most times, are the main meals the children get each school day. Many school children do not appear in school uniforms or proper dressing due to poverty. At a glance, the farm school arrangement is quite shabby, compromised and defined more from the economic realities of the children than from a unified national standard in education. As such, farm schools are in a category way below the national educational structure, operating by its own standards. The question is whether the

---

[2] The average income is calculated by summing the gross household income of the farm households. From this gross household income, all the total household expenses which include education, health, electricity, rental, food consumption and any other household miscellaneous.

products of such schools would be able to compete with the product of urban and city schools?

It is evident from available sources and my observations that present day farm school children inherited fear, insecurity, lack of confidence and poverty. These very adversely affect their social personalities, self esteem, inter-personal relations, trust, world view, drive and ambitions in life. The consequences are suspicion, a tendency to be withdrawn, timidity, inferiority complex, poverty cycle and social delinquency leading to crime at some points. Although education is tool for economic and social change/development:

> In the face of poverty, the dream of becoming a better member of the society and the opportunity to bail other family members seems to be eluding capture. At the household level, the available conditions work against the child's chase of a quality education. (Muza 2007)

According to Taylor (1989, p. 35),

> One's personal identity is determined by one's "self." This self can never be described without reference to those who surround it. Therefore, the question "who am I"? can only be answered through a "definition of where I am speaking from and to whom." (p.36)

Taylor (1989) continues, "the full definition of someone's identity thus usually involves not only his stand on moral and spiritual matters but also some reference to a defining community".

As such, social and economic identities of farm school children are directly influenced and partly constructed and defined by the social community in which they belong. The nature of such community-determined social identity could be positive or negative depending on which side is dominant. With dominant social and economic problems and frustrations, it is not difficult to predict which side of the "coin" would be up. In my view, socio-economic intervention is critical to change in the schools. Such intervention requires clear knowledge of social and economic realities of the children and the ability to anticipate the appropriate intervention mechanism.

Evidence of my study recommends exploration of sources of social empowerment or transformation within the control of the children that would become critical part of education in the schools. Such alternative, though subject to competing variables, is not dependent on uncontrollable life disparities of rich and poor. One of such ways is to develop the creative and artistic potentials of the children. To enable them discover the existence in the first instance and find ways to harness them to their benefit. This study makes a case for musical arts education for social transformation of the children as a critical means of social empowerment to enable them confront competing negative social realities with their own creative talents.

THEORETICAL FRAMEWORK AND JUSTIFICATION OF SOCIAL TRANSFORMATION OF F ARM SCHOOL CHILDREN

The concept of social is linked to theories about society both in terms of organization of people and actions (Olsson, 2007). Social facts are ways of being, including (ideal) representations and (material) actions (Deflem, 1999). In general, social issues research focuses on the nature and direction of societies (Risner & Costantino, 2007, p. 942). Social facts theory reflects intrinsic assessment of material actions and ways of being in symmetry with the goals of a society. The outcome of such assessment sometimes recommends social transformation. Social transformation is a commonly used expression and not particularly new. Generally it implies an underlying notion of the way society and culture change in response to such factors as economic growth, war or political upheavals (Castles, 2000) as well as in confronting other negative realities of life. Social transformation is a course of action in human dynamics of life, positive or negative, leading to achievement of set goals. It is often a conscious process based on choice but sometimes imposed when it is not negotiated. Contrary to Castles' (2000) view, social transformation implies predetermined outcome, but his notion that the process is not essentially a positive one highlights possible contrasting objectives of social transformation. While social transformation among youths is a process that has predetermined goals, such goals are not always positive. Social transformation of youths to drug addicts, alcoholics or criminal gangs by their peers represents a case in point. In this wise, social transformation may not lead to acceptance or adaptation to general social norms or facts, but could be in conflict with such norms.

Need for social transformation often emanates from individual or societal interrogation of social realities in a social context. Ideological conflicts, social threats and uncertainties set in motion a desire for change. Social transformation thus reflects "rejection" by the individual or society, a rejection of social facts or order, a rejection in physical, psychological, spiritual and mental perspectives resulting from perceived constrains and disadvantages in given social circumstances. Such rejections are sometimes in consonance with social dynamism of life and human quest for

social enhancement and stability. Of course, changes in social patterns, norms and values result from social transformation at different layers of societal structures. Social transformation, therefore, is a constant process of reconstructing meaning and values in a society, sometimes in response to individual or global social realities.

Position paper of African National Congress (ANC) on social transformation of South Africa, among other things, affirms the following:

Economic growth and human development are linked and should have the aim of achieving sustainable improvements in the quality of life of all South Africans; Capabilities of disadvantaged communities, households and individuals need to be improved by enhancing access to both physical and social infrastructure; Inefficiencies in markets, institutions, spatial structure and delivery mechanisms that prejudice those who are underprivileged should be identified and removed to ensure that the macro-economic conditions support sustainable growth and reduces vulnerability of the poor (http://www.anc.org.za/ancdocs/history/conf/conf erence50/resolutions3.html. accessed on 14th Aug, 2007).

"Political and social transformation in South Africa has as its ultimate goal the improvement of the quality of life of all residents" (Delport, 2006, p. 80). At the macro level, transformation is critical to national identity of South Africa as a country. The scope of this presentation is limited to the micro level of individual social constrains resulting from social and economic parameters or variables within the individual's location. In this case, the farm school children. According to Delport (2006), "Social transformation is often understood merely in terms of attending to structural aspects. Such a restricted understanding, however, neglects and marginalizes the equally crucial aspect of the personal transformation of citizens" (p. 82). Delport's position on citizen-based social transformation makes a case for critical review of situations in South African farm schools. Although it could be argued that there is global need for social transformation in South Africa, especially among blacks, given the wide spread economic and social destitution, it is easy to observe unique social imbalance among farm school children calling for desperate attention. When viewed in its absolute and relative terms, socio-economic conditions summarised in the preceding section show that farm workers whose children make up the farm school population rank lowest in socio-economic status. Given such overbearing social and economic constrains, it becomes legitimate to ask whether social transformation is not critical to farm schools. The answer should not be far fetched if the fundamental purpose of education is social and economic transformation and human development.

Given the obvious personality crises, low image perception of self and economic "fire walls" militating against farm school children, education for social transformation must explore diverse means of tackling such social problems to achieve results. Improvement of social identity becomes significant to developing trust in the teacher, fellow learners and the objective of the entire educational process. As it is often said in medical practices that healing is faster when the patient believes in the physician and the treatment, a learner learns faster and also enjoys the learning programme if he/she develops trust in the teacher, fellow learners and the prospect of the learning outcome. Thus, social balance is fundamental to human transformation. This is much more critical in educational situations.

Priority attention is a necessity in South African farm schools to achieve social transformation in the following areas:

- Social perception of self
- Reconstruction of social values as a result of economic constrains
- Re-framing social identity perception of self and the community
- Elimination of suspicion and lack of trust
- Individual positive perception of national interest in ones development
- Inter-personal responsibilities
- General attitude to life.

In general, social transformation of South African farm school children (described as forgotten schools by Human Rights Watch (2004)) would entail re-positioning of their social view of themselves and the society in the above perspectives. If the consciousness of farm school children is filled with fear, doubt, anguish, and emotional disability, their creative energies, natural potency and drive would, literally, be suppressed if not fractured. Efforts to turn the situation around would require more than classroom teaching to incorporate individual empowerment activities and search for creative energies locked up in individual child. Active exploration by each child would also require deconstructing all such inhibitions resulting from negative social realities confronting them such that emotional and social "freedom" guarantee creative freedom and uninhibited exploration in all human ramifications. Critical to the children's development is emotional balance, realignment of negative self-perception as well as de-construction

of poor self-esteem underlying their thought and worldview.

MUSICAL ARTS EDUCATION FOR SOCIAL TRANSFORMATION

The platforms for social transformation are varied. The specific choice and manner of its application is determined by the needs and realities as well as available tools to an individual or society. Boal and Brecht (1985) (as cited in McCammon, 2007), for instance, sought transformative social interventions through theater. According to McCammon (2007), Brecht advocated a theater from where the audience members were active learners who could use their learning for social transformation, while Boal engaged participants rehearsing strategies for personal and social change. Music is a platform for social transformation also. Guided by the perception that the words, thoughts and deeds of individual human beings are profoundly influenced by the nature of the social circumstances in which they occur (Martin, 1995; Mueller, 2002), studies in sociology of music have focused on "music as a social product, social resource and social practice" (Martin, 1995), and "music as device of social ordering; music's social powers" (DeNora, 2000). It is increasingly becoming clearer that music may influence people's conducts, experience of passage of time, and feelings about themselves, others and situations (DeNora, 2000). Hargreaves, Marshall and North (2003) believe that all musical behaviour is social because musical meanings are socially and culturally constructed. Musical thought not only promoted social cohesion, but communicated many messages through song texts and dance features (Kruger, 1999) According to Skyllstad (2007), music plays positive role in facilitating social integration, and conflict transformation. Corroborating the above submissions, evidence from the present research shows that music is a potent tool for social change resulting from its intrinsic nature to influence and effect change in people.

While there are many levels on which social transformation might be looked at, I am going to focus on the application of musical arts for social transformation in the farm schools.

My objective is to illuminate the value of musical arts as a significant agency for social transformation and identity in South African farm schools. Recognition of music as a potent means of social transformation in South Africa at the moment is still hindered by the general perception of music as frivolous entertainment or for celebration of successes in economic and political attainments. It is still marginally recognized as a tool for social transformation in the country. The attempt of this article is not to present a comprehensive study of social transformation through music but to highlight its prospects that could interconnect with existing national efforts to convey a broader perspective of social transformation and identity processes in South African farm schools.

SAMPLE ACTIVITY IN THE SCHOOL

The activity presented below is based entirely on the National Arts and Culture Curriculum (2003) that is utilized in South Africa. A "palm-top" summary of the Arts and Culture curriculum designed by Pietro Grove (2007) is given below as a glimpse of the general concepts and expectations of the curriculum. In other words, while musical arts education aims at transforming and re-integrating farm school children, it does not detract from the national education programme. It merely re-enforces it and harnesses the creative abilities of the children in special ways.

Table 1. Summary of South African Arts & Culture Curriculum
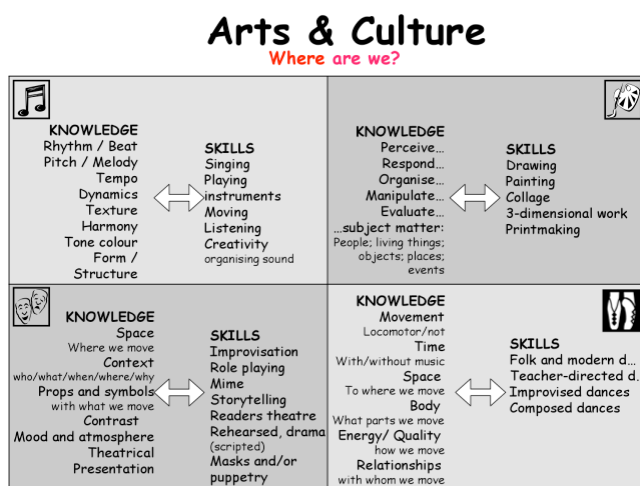
Used by special permission of Pietro Grove, 2007.

Sample Presentation/Activity with Farm School Children.

Activity and taching media
- Drums/Percussion Instruments
- Song (Enyimba)
- Dance
- Drama

Detailed description of the activity / methodology

Creativity through drumming, playing percussions, dancing and their application to learning in A & C.

Step1: Identification and description of the drum and other percussion instruments as art objects. Materials used in their construction, colour, drawing of the instruments and their appreciation as aesthetic materials, etc.

Step 2: Describing their uses (musical and extra musical) in different cultures.

Step 3: Beginning drumming and playing of percussion instruments:

    i. sitting position.

    ii. holding the instrument.

    iii. striking the instrument with one hand (different tone levels).

    iv. striking the instrument with two hands.

    v. striking in time with both hands.

    vi. playing short rhythmic patterns in time.

    vii. playing different dynamic ranges on drum rolls.

    viii. playing shared patterns in groups in different meters.

    ix. combining group patterns.

    x. playing against solos and call patterns.

Step 4: Accompanying the song (enyimba).

    i. learn the simple song.

    ii. play group patterns in the time of the song.

    iii. isolate the patterns in the time of the song.

    iv. combine the patterns with the song.

Step 5: Learn dance or movement patterns in the time and mood of the song and drumming.

    i. separate the dancers from the players.

    ii. learn simple steps/movements.

    iii. combine the playing, singing and dancing.

Step 6: act the role of Elephant in the cultural context of the music.

    i. tell the full story of the elephant.

    ii. chose appropriate dramatic setting for the drama.

    iii. select a cast for the elephant role.

    iv. try the acting separately.

    v. combine singing, dancing, acting and drumming.

    vi. give a performance of the package.

Learning outcomes

1. Make verbal descriptions of the instruments used 2. mention some examples in the culture area of the students 3. mention some materials used in making the instruments 4. make aesthetic statements on the instruments and their uses.

1. reproduce patterns in given meters 2. strike the drum to given note values 3. strike the drum on different dynamic ranges 4. describe the drumming steps learnt.

1. find a song in the culture of the student that fits the instrumental accompaniment learnt 2. sing and play instruments using own examples.

1. Describe the dance and movement patterns learnt 2. demonstrate the dance patterns 3. find examples from the culture of the students.

1. Give the story of the elephant 2. find an example from the culture of the students 3. significance of the drama in the culture 4. participation in the presentation package.

Song

Nzogbu Enyimba
(Elephant, trample)

Igbo folk song

Repeat these patterns till they are mastered, using one hand first then two hands.

Play drum roll at different dynamic levels:

The two groups will play the patterns one after the other and then combine them:

The four groups will play the patterns one after the other and then combine them:

The drum groups will combine with the wood block player to accompany the song and dance:

Drama story

This is a boasting song also used for wrestling matches and protests. It uses the metaphor of elephant as a large animal that kills by trampling to deliver threats to enemies or opponents. The song says:

> Trample, elephant of our land,
>
> Trample men, elephant of our land,
>
> Trample women, elephant of our land.

The children may imitate the giant movements of the elephant in time with the song or imitate the crushing activity. A costume could also be prepared for this to look like real elephant. The song could be used to instil courage and ability to resist threats in the children.

OBSERVATIONS

The sample activity presented above is the basic material on which further performance activities were structured, allowing the children to make strong contributions within their skill levels. Their overwhelming interest and participation in group music making enabled group integration and social interaction. The ensemble offered a platform for the children to step outside their social cum emotional barriers to construct new perception of self and other school members. It was an opportunity to construct new self esteem, introspection and evaluation by peers as well as for active creative drive from within the natural ability of each child. Each drumming session was a small setting for musicality, creative competition and showcasing of individual talent as well as for freedom of expression, musically and socially. Strong efforts were made by them to reproduce and sustain given drum patterns and respond creatively to musical stimuli.

It was rewarding to observe how elated and focused the children were in all the drum and music sessions. They freely expressed themselves and co-operated in all given instructions. Our visits to the school was always a welcome time. The children promptly rushed out to carry the drums, set the venue and returned the drums to the car at the end of each session. I assessed the success of the activities by the prompt request from the students for the date for next drum and music session at the end of every meeting. Some of them were able to say how pleased they were to participate while others let their gestures express their positive feelings. Also, the Head teacher, Elene, was always quick to express her joy on the effect of the musical activities and always arranged the next visit. The activities culminated in an end of year performance for the parents in November 2007. The overall mutual satisfaction was highly motivating. The musical activity opened up a new channel of social communication and transformation that the children are entirely in control of. They became aware of themselves as co-constructors of the outcome of the social situation and felt responsible and recognized as important. Thus, opportunity was provided for them to prove themselves as socially relevant in their context. Such positive feeling permeates educational and social drive for self development and high social attainments necessary for positive contributions in the society. It was generally felt that it is imperative to sustain it. The feedback from the school activities showed that musical arts education is a tool with which social transformation could be achieved in the farm schools, if properly explored.

CONCLUSION

The study presents a description of attempt at social transformation and possible new social identity on the platform of a musical arts education via exploring drum ensemble not as a model but as a form of such process through music. It bears further evidence of efficacy of music as a transformational tool. Social order, as predicated on the cultivation of compassionate citizens who would construct a society of their social vision, is the pervading notion of the transformation process. Although meaning, value and significance of music vary from culture to culture, evidence of existing studies show that its power to engender emotional, social and spiritual change through its intrinsic qualities is fairly universally acknowledged. Its exploitation and success in the goal of social transformation and identity in the farm school is a South African experience that could be explored in different farm schools to tackle growing social problems impacting negatively on farm school learners.

REFERENCES

African National Congress (ANC). (2007). *A position paper of the African National Congress on social transformation of South Africa*. Retrieved on August 14, 2007, from http://www.anc.org.za/ancdocs/history/conf/conference50/resolutions3.html

Boal, A. (1985). *Theatre of the oppressed* (C.A. & M. L. McBride, Trans.). New York: Theatre Communications Group.

Castles, S. (2000). Development, social transformation and globalization. www.theglobalsite.ac.uk Accessed 7th August 2007.

Christie, P. & Gaganakis, M. (1989). Farm schools in South Africa: The face of rural apartheid. *Comparative Educational Review, 33*(1) Special Issue on Africa.

Deflem, M. (1999). Classical sociological theory: A review of themes, concepts, and perspectives. www.mathieudeflem.net, accessed 7th August 2007.

Delport, A. (2006). Music as agent in a transforming society. In H. Potgieter (Ed.), *The transformation of musical arts education: Local and global perspectives from South Africa* (pp.80-88). Potchefstroom, South Africa: North-West University.

DeNora, T. (2000). *Music in everyday life*. Cambridge, MA: Cambridge University Press.

Department of Labour and Social Services. (2004). Conditions on farms. Crystal Prince. Unit for Social Research. Directorate Research and Population Development. Western Cape.

Grimm, M. (2005). Educational policies and poverty reduction in Cot de Ivoire. *Journal of Policy Making*, 27(231-247).

Hargreaves, D.J., Marshall, N.A., & North, A. C. (2003). Music education in the twenty-first century: a psychological perspective. *British Journal of Music Education, 20(2),* 147-163.

Human Rights Watch. 2004. The forgotten schools. Right to basic education for children on farms in South Africa. 16(7) A

Kruger, J. (1999). Singing psalms with owls: A Vender twentieth century musical history. *African Music 7*(4), 122-146.

Leedy, P. D., & Ormrod, J. E. (1985). *Practical esearch: Planning and design, seventh edition.* Upper Saddle River, NJ: Merril Prentice Hall.

Martin, P.J. (1995). *Sounds and society. Themes in the sociology of music*. Manchester, England: Manchester University Press.

McCammon, L. (2007). Research on drama and theater for social change. *International handbook of research in arts education part two,* vol.16 (pp. 945-964). Dordrecht: Springer.

Mueller, B. (2002). Perspectives from sociology of music. In R. J. Colwell & C. P. Richardson (Eds.), *The new handbook of research on music teaching and learning* (pp. 584-603). New York: Oxford University Press.

Muza, O. (2007). Farm child, education and poverty: An elusive chase of missing links? Paper prepared for the Poverty Challenge: Poverty and Poverty Reduction (South) Africa, India, Brazil, Durban 26-29 June 2007, Elangeni Hotel

Olsson, B. (2007). Social issues in music education. *International handbook of research in arts education part two,* vol.16 Dordrecht: Springer.

Revised national curriculum statement grades R-9 (schools): Teacher's guide for the development of learning programmes: Arts and culture. Pretoria: Department of education, 2003.

Risner, D. and Costantino, T. (2007). Prelude: Social and cultural perspectives in arts education research. *International handbook of research in arts education part two,* vol.16 Dordrecht: Springer.

Skyllstad, K. (2007). Music in peace education and conflict transformation: Nordic perspectives *International handbook of research in arts education part two,* vol.16 Dordrecht: Springer.

Statistics South Africa. (2000). Survey of activities of young people, 1999. Commissioned to the department of labour

Taylor, C. (1989). *Sources of the self. The making of modern identity*. Cambridge, MA: Harvard University Press.

Training Music Teachers in Turkey: The Content of Piano and Voice Training and Their Professional Application

Sena Gursen Otacioglu
Music Education Department, Marmara University Ataturk Education Faculty
Istanbul, Turkey
asgursen@marmara.edu.tr

Serkan Otacioglu
Music Education Department, Marmara University Ataturk Education Faculty
Istanbul, Turkey
sotacioglu@marmara.edu.tr

ABSTRACT

Starting during the period of Anatolian Seljuks, Turkish music has developed in various ways. These different ways and styles are classical music developed by the intellectual people in the cities, Turkish folk music developed as a direct expression of the people throughout the centuries, religious music and mehter (janissary band) music. In music studies and shows following the declaration of the Turkish Republic, a movement started under the leadership of Atatürk toward western music based on contemporary music together with Turkish folk music by using international technology and instruments. Books were published on polyphonic music theory, and Turkish folk music and its sources were researched. Basic institutions were established both with the help of students who had been sent abroad for education and the experts. The most important of those institutions were of course "the teacher training schools" as they were called at that time. Today, music teacher training schools are affiliated to the universities and future music teachers are trained in the main music training branches of the fine arts academies in the faculties of education of these universities.

As a result of all the efforts with a view to standardization of the curriculums including the books, papers and articles written on the subject, interdependence between the departments has been achieved by reconstruction work, but is this standard program sufficient enough to meet its objectives? These kinds of questions have recently been the main issues of music training institutions in Turkey. In this study, the researchers, who based their work on these issues, emphasized the importance and the role of piano and voice training lessons in the curriculums and tried to draw attention to the existing problems with the help of the ideas and experiences of music teachers.

In terms of today's state of the "Piano and Voice training" subjects in the graduate program of teaching music, music teachers' present achievement levels and their stance toward the programs they have been trained is of great importance with regard to the periods of these two subjects. In the research done with a view to this issue, we emphasized the role of piano and voice training in music teacher training institutions and tried to make a general assessment of piano and voice training lessons.

Although the objective of this study covers the function of the "piano" subject on voice training, it also aims to make statistical analyses by examining the necessity for teacher candidates to be able to use the piano and their voice in their professional life, the problems faced with compulsory piano and voice training lessons in the graduate program, the professional success and failure of the teachers, and a general assessment on the subject analysis.

The data in this study have been obtained through a test which was applied to 55 music teachers teaching at primary and intermediate levels. The efficiency of the teachers in piano and voice training areas was determined by this test and how they could benefit from the piano and voice training was statistically figured out.

At the end of the study, some fundamental suggestions were made with regard to the solution of the problems determined in accordance with the opinions of the teachers.

KEY WORDS

music teachers in Turkey, piano education, voice education.

INTRODUCTION

Music is a strong influence, affecting the developments of societies' cultural structures. An individual having musical treatments, either by mass education or formal education, can know or describe himself. He can gain aesthetic and cultural identity, individual skills related to his life, and skills like solving problems. In societies whose individuals have grown up in this way, the communication between persons and groups can be set easily; and therefore, social – aesthetic

value unity occurs. Society reaches the aesthetic sensitivity, the integrity of goal, sense and treatment needing for its development. Also, society innovates and improves its own culture (Karolyi, 1996).

Many philosophers in history considered music an essential part of education. Plato defined music as "rhythm and harmony, the only and the most powerful indicator positioned in the depths of the soul of a human being which emphasizes the body's elegance and shows that a person is on the right way." Aristotle pointed out the importance of "an early and intensive music training in order to acquire a good personality." Pointing the individual and political power of music, Confucius remarked, "A superman is the one who uses music in perfecting human culture. When music spreads around, and the people reach their aims and ideals, we can notice the emergence of great nations." Together with geometry, astronomy and arithmetic, music was known to be one of the four fundamental dimensions of learning throughout the middle ages (Tarman, 2002:17).

Unfortunately, music as a subject today is regarded as the first lesson to be removed from the curriculum when a change is required. With the elimination of music training, most schools committed themselves basically to spending more time on math and science. Nevertheless, it seems strange, considering that music made a considerable contribution to the American students in developing the above mentioned skills and achieving their aims. For example, in a report published by the Music Educators National Conference (MENC), it was stated that the students taking music lessons between the years 1987-1989 got 20-40 more points in the numerical section of a general skills test (SAT). Again, a research done by the American university entrance exam committee, with the same students taking music or art lessons for 4 years or more, showed that they got 34 more points in SAT verbal test and 18 points more in the SAT math test. This shows that music has a positive effect on general academic success. Performance enhancing activities such as building or playing instruments, playing or singing in a music group, viewing dancing and concerts can make positive changes in the standard education of the students (Tarman, 2002:18).

Musical education aims at providing the individuals who will constitute such a society these qualifications in a scientific way. Therefore, it is important to give the individuals the best musical education. At this point, music teachers are needed. In teaching in a scientific education, there are the periods of planning, orientation, realization and control. Its function comes true by using General and Occupational musical teaching methods (Erden, 1998).

Instrument and voice training form two important dimensions of professional music training (Gence, 1988). Piano has an important role in music training. As with the other trainings on musical instruments, the objective of piano training is also to help teacher candidates develop musical thinking and perception, to consider music training as a whole with all its branches and to acquire behavior directed toward cognitive, sensory and psychomotor areas.

The candidate teachers taking piano training, which is included among the compulsory subjects in music teacher training institutions in Turkey, are expected to have the basically determined principles and technique of playing the piano. In addition, they are supposed to be able to apply their knowledge in their profession as much as possible. However, we cannot yet say that the training program called "piano lessons" is practiced in these institutions in an appropriate way for the objectives of this subject. It becomes rather difficult to teach the students at university level to play the piano, which is an ability usually acquired at an early age. Although they start school as physically able candidates, the students cannot acquire the essential target behaviors that they are supposed to learn in piano playing technique. Naturally, the students who are unwilling and reluctant for the lessons cannot devote enough time for playing the piano.

Due to the above mentioned factors, the music teacher who completes his education cannot master the piano efficiently enough and cannot get the expected response from the piano while teaching. Nevertheless, a music trainer should utilize his/her four-year piano education for various purposes in his/her profession. A music trainer should help students recognize and love music as an art form by giving suitable training. Furthermore, he/she will come to know, through time and experience, that many subjects he/she intends to teach can be understood much more clearly and easily by students.

Since he/she can use a musical instrument, a music educator can enrich students' taste for music and develop their musical hearing sensitivity. This kind of musical communication among students, which can be achieved by using the piano, has a dramatic effect on developing individual behaviors and their modified forms (Sungurtekin, 2002).

Similar to the piano, the element of voice is another instruments widely used by the music teacher in accordance with the objectives of the training in the process of forming required behavioral changes in an individual. Therefore, the development of the voice is of great importance. The development of voice, as a means of training, can be carried out by following the rules of voice training principles.

Because of its above mentioned quality, voice music can be said to be the essential factor in school music. As a known fact, human voice is the most natural, the most practical and the most effective of all musical instruments. The important thing in music training at school is to help students train his/her voice and sing properly. The voice of a child is a sensitive element that must be carefully cared for starting especially from the early ages. A teacher should carefully encourage students to sing without letting them overdo their singing. Therefore, music teachers must have the right and sufficient knowledge and skills regarding voice training (Öztürk, 2003), and they can get these skills only as long as they receive music training.

However, in recent years, it has been observed that the number of weekly class hours in the faculties of education in Turkey has decreased. This is of course to the detriment of music teachers. Teachers should keep their voice quality, which they acquire during their school years, and they should be given voice training technique that will help them create voice-word agreement. This kind of detailed training needs long and comprehensive work because a music teacher may not find a musical instrument at every school to which he is assigned or he may not be competent at his/her instrument. In this case, the only instrument at hand is his/her own voice.

On the other hand, the studies done in music training field in Turkey show that the methods and the technique used in teaching music at the intermediate school level are substantially based on the voice of teacher and the student (Süer, 1980).

In the piano and voice training given at the Music Training Main Branches of the Faculties of Education, the factors such as the attitude of the student towards the lessons, working conditions, social environment, attendance rates, musical experience, the kind of high school they finish, and the sufficiency of the given piano and voice lessons affect the quality and the efficiency of the training in a negative way. In addition, it is unknown how students finishing their schooling with these problems can benefit from the piano and their voice in their careers.

In this research, the place and the importance in the program (credit, hours, terms, content, aim) for these two fundamental subjects ,whose lack are always felt in music teacher training, has been emphasized, and some solutions for the existing deficiencies are suggested. In addition, by applying music teachers a test, the degree of how they benefit from the piano and voice as musical instruments has been determined and will be discussed.

Training Music Teachers

In Turkey, music teacher training is given in musical educational departments of Education Faculties of the universities. Since the years 1998-1999 in Turkey, Higher Education Council and World Bank made new arrangements in teacher training departments of universities' Education Faculties. Since 1998-1999 with this practice, music teacher departments have trained their music teachers under the name of faculty of fine arts musical education department by combining the music teacher departments and the art education departments.

Today, the student sources of Music Training Main Branches are created by the music departments of Anatolia Fine Arts High Schools, conservatories, music; art branch graduates of various vocational schools; and high school graduates who do not have basic music training (Töreyin, 2002).

In accordance with their establishment purposes of Anatolian Fine Arts High Schools, the number of music techers have recently increased, and their music training at the main branches has acquired the quality of preparatory school. As the graduates of these schools increased, in addition to the scale and level of the "ability," which were tested during the previous years by special ability entrance exams, the need for determining the level of "musical knowledge and skill" arose; and according to this the methods of testing and evaluation of the said exams, they have been changed.

During the 77 year long process of training of music teachers in Turkey, special ability exams, which had been developed with regard to the conditions of the time at various periods (1931,1950,1960 and 1990), and the attendance rates of the student candidates have taken their latest form, which has been applied since 2000.

The elections of the individuals who will be given musical education are maintained with a "test of ability" that measures how much ability they have for the required musical skills. To enter these universities, candidates have to a) have graduated from a high school, b) take a university entry

exam, which every high school graduates wanting to go to university have to take (the minimum points of the departments change every year), and c) win the "entry test of ability." Everybody can take these tests without an age limit.

The duration of this education is for eight terms (four years). University students have the lessons of "School Experience I-II" in the 2nd and 7th terms, and "Teaching Practice" in the 8th term in primary, secondary and high schools. The aim is for teacher candidates to know the places where they will practice their music teaching, to find out their mistakes by using their knowledge in this environment and to help themselves to enhance attitudes towards teaching before their graduation. During the lessons, general knowledge, educational formation, and terms of musical culture are held in a balanced level and supported with excursions, observation, seminars and concerts. Furthermore, in the departments, scientific and artistic activities showing coherence with education, research and practice are organized. At the end of the four-year education all the students graduating successfully are given the rights of being a teacher.

The education of music teacher in faculties in Turkey is especially teacher-training oriented. The training is not like the art lesson-based ones given in conservatory. The "music teacher training programs" which are being applied on the university level in Turkey have some basic targets. They are;

(1) to train teachers who are qualified to teach the music lessons in primary, high or vocational schools, to conduct the music training studies, and to be a guide in this field in their environments,

(2) to do "Theoretical and Practical" vocational training in their fields; to grow creative individuals of the future; to internalize Turkish music and other musical cultures; to grow dynamic, intellectual, contemporary and productive music trainers, and specialists and researchers who can play his own instrument and use his voice very well.

(3) to educate individuals who are capable and well-informed, who will make a contribution to the improvement of this field in the future, who can successfully undertake the method of scientific work, who can think rationally, who can concentrate on a task and finish that task, and especially who can undertake post graduate studies.

The graduates from these departments not only have rights to be a teacher in primary, high or similar vocational schools but also serve in production or broadcast companies directly or indirectly related with musical training and gain promotion to various suitable positions in private and formal incorporations. Moreover, they can study within "postgraduate education" programs (instrument, voice, chorus, composership, musical concepts-composing education, and school music education) in the musical education field related to Educational Science Institutes of Universities. And they can have a position as a researcher at Higher Education Foundations on these branches.

Importance of Piano and Voice Training in the Music Teacher Training Institutions: And its place in the Program

Piano and voice training has a very important part in music teaching career. Every music teacher has more or less a programmed basic piano and voice training and consequently he/she is supposed to be competent and educated at his/her instrument.

The role undertaken to achieve success is crucial not only for the student but also for the teacher. As Agay (1981) remarked on this subject, "It is an important feature of the teacher to create an atmosphere and to maintain it, which will help students to develop his/her inner ability and his musical interests individually" (Agay, 1981:301). For Suzuki, a good instrument trainer should have these characteristics: creativity, patience, continuous encouragement, interest, psychological perception, technical and musical expertise, good material handling and methodology.

The piano possesses the feature of being a basic instrument in understanding and practicing polyphonic music. Today, in music teacher training programs in Turkey, there are two-hour piano classes a week for the 3rd and the 4th year students in every term. For eight year term, this subject is defined as "Piano Training and Education," which forms the base of music teacher training program. Technical exercises and studies cover successively the examples of the pieces of works of Turkish and world famous composers, training music examples, piano literature and learning and teaching technique in school music (YÖK, 1998). The piano training in this program is taken seriously by students. However, the lack of piano classes is apparently a crucial drawback. Since the students who pass the branch exam and wish to focus on the piano professionally cannot choose the piano as an individual instrument, they are forced to start a different instrument that they have never tried before. This has a dramatic effect on the time they could spare for playing the piano.

An understanding in music training, which aims at creating training music literature with the accompaniment of the piano, accentuates the fact

that piano training is valued. However, in this program, where the piano is not chosen as an individual class instrument, it is observed that the students do not take the four year compulsory piano lessons seriously enough and study only as much as to get a passing note and do not practice enough on the piano with the related subjects (*solfeggio*, voice training, co-repetition, etc.). However, being able to play the piano as a supporting instrument while teaching students how to sing, accompany the songs, and teach musical notes in the classroom is their natural expectation (Karkın, 2007).

Voice training is also of great importance both in speaking and singing appropriately (Ünal, 1989). Not everyone is naturally gifted with a beautiful voice, but everyone can have a reasonably good voice which can be enjoyable to listeners. Voice is the instrument of the music teacher, an instrument that he/she cannot give up throughout his/her life.

The basic purpose of music teacher training schools is to train the teacher so as to qualify him to teach music lessons, to administer music activities at the intermediate and vocational school level and to educate him as a guide helping the people around him/her in this field. Music teachers have vital tasks to reach the objectives in music training. Music teacher's primary helper in carrying out these tasks is his/her own voice. Fundamentally, the voice is the means by the teacher most facilitates behavioral changes in the student in accordance with the objectives of music training. Therefore, the training of the voice is of great importance, and the training of voice as a means of education can be achieved by following the voice training rules. Due to the above mentioned feature, we can say that what is important in the school music is "the voice music". As it is known, human voice is the most natural, the best, the most practical and the most effective of all the musical instruments. The important thing in music training at schools is basically to refine the student's voice and help him/her sing properly. As a prerequisite for the musical development, the voice of a child is an element to be cared for especially starting at early ages. A teacher should carefully encourage students without letting them overdo their way of singing. The teachers giving music training at schools must have sufficient and right knowledge and skills regarding voice training. Today, voice training at schools is given priority with similar approaches all over the world. Throughout the educational process, maintaining the voice quality, the technique of voice training which will create voice-word agreement, are especially valued.

Utilizing voice in its natural form without exaggeration is adopted as a principle.

However, the Voice Training subject, which was removed from the modified program and individual instrument training is now given to all students as a compulsory subject under the name of "Individual Voice Training" for only one hour a week for two years (4 terms). In this case, the hope of training music teachers who can sing and have their students sing appropriately is getting slighter. It is the greatest aim of all the voice trainers who educate music teachers to correct this mistake in the program by means of academic researches.

Staven remarked about skill training, "It clearly includes description, demonstration and practice. In order to perform a certain skill successively that is to acquire it, an individual has to transform it into a habit by repeating it continuously" (Karkın, 2007:414). In addition to acquiring some skills in voice and instrument training, the scientists defend the need to have an ability to play an instrument in teaching playing an instrument. On this subject, Hoffer pointed out, "Among the factors affecting the performance in music, the ability to play an instrument is of utmost importance" (Hoffer, 1989). As it is understood from these definitions, developing sufficient level of technical knowledge and skills and having enough instrument and voice training and theoretical knowledge in combination with each other are the factors that play important roles for candidate teachers from the point of their musical education. This study has been carried out depending on this idea.

Details of the Study

This study is focused on music teachers. In this study, the problems that the music teachers face regarding the use of the piano and voice in their careers were examined, and the teachers were asked to assess their situation on this issue professionally. Within the framework of this objective, data were collected with an organized questionnaire (we believe that the teachers answered the questions honestly).

METHODOLOGY

Data of this research have been collected from 55 (32 women, 23 men) public school music teachers. Fifty-six percent of the music teachers in Turkey work for the government, and 44% of them work for private schools. Since the teachers participating in the questionnaire graduated from the faculties of education in various years, the "piano and voice training" subjects may differ depending on the graduation year. The majority of the teachers are graduates of the years 1997-2003.

The questionnaire was prepared by the researcher under two main titles to seek answers for the questions.

- Form 1: Personal information
- Form 2: Musical abilities of the music teachers and their feasibility on their careers will be searched and evaluated.

Findings Regarding the Self-perception Levels of the Music Teachers in Terms of Professional Efficiency

While 65% of the participating music teachers consider themselves "partly qualified" in "playing an instrument," 20% of them consider themselves as "very little qualified" and 15% of them think that they are "not qualified at all" (Figure 1).
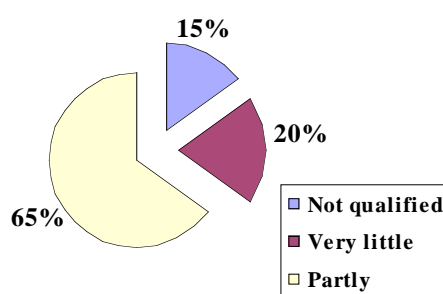

Figure 1.

In accordance with this result, it is observed that the teachers can partly use musical instruments in the classes they teach.

It was observed that, throughout their four-year education, 22.9% teachers chose the voice training as an individual instrument, 23.6% of them the piano, 26.4% of them chose the violin and 27.1% of them chose wind and percussion instruments (for the teachers participating in the research, piano and voice training were not among the compulsory subjects but could be chosen as individual instruments).

Fifteen percent of the music teachers participating answered the question, "How qualified do you find yourself in using your voice?" as "Fairly qualified," 10% of them answered as "Completely qualified," 50% of them answered as "A little qualified" and 25% of them answered as "Little qualified" (Figure 2).
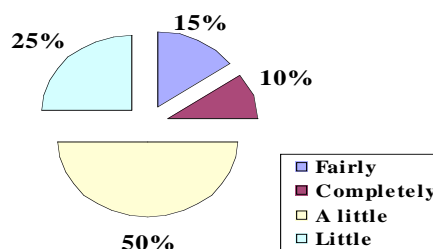

Figure 2.

In the light of these results, only 25% music teachers find themselves qualified (fairly and completely) on the subject. These results bring out the fact that music teachers cannot use their voice in music classes as much as possible.

It has been determined that music teachers can accompany their classes with an instrument at a rate of 26%, and that 52% of them find themselves "A little qualified." The remaining 22% of them find themselves "not qualified at all" (Figure 3).
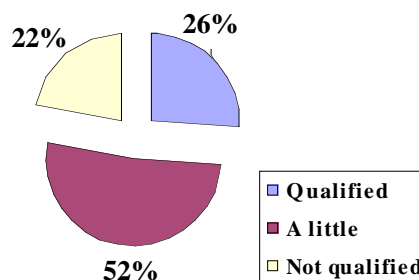

Figure 3.

The conclusion reached on the subject is that music teachers consider themselves qualified in accompanying with an instrument only at a rate of 26%, which shows that they are not qualified in this field either.

Findings Related to the Ideas of Music Teachers on Piano and Voice Training

As a result of the research, with a view to the contribution of piano training to the accompanied singing as in the content of curriculum, 70% of piano training has been found to contribute to the voice training activities. This conclusion has shown how much the teachers value the function of the piano in voice training. Besides, the teachers stated that teaching songs and singing without accompanying was very a difficult and uniform activity.

When they were asked, "Do you think piano and voice training you have received is necessary in terms of the benefits of your teaching music?" 80% of the teachers remarked that piano and voice training was a necessity in music teaching career. This finding support the idea that this study emphasizes, that is, more time should be allotted to piano and voice training activities in the music branch programs gains support.

When they are asked, "Do you think that 'voice training' lessons should be included in a 4 year program instead of 2 year 4 term compulsory programs in individual instrument training?" 85% of the teachers agreed that just like individual instrument training in the program; and unlike a two-year compulsory subject, voice training lesson should also be included in the program. Finally, 15% of the teachers were observed to have answered negatively to the same question. In line with these opinions ,we can say that, just like individual instrument training, teaching voice training lessons for 4 years (8 terms) will increase the rate of success on this subject even more.

The answers given by the teachers for the same type of question on the period of piano training were almost the same as above. As in the case of voice training lessons, the teachers approved with a rate of 75% that piano training lessons should also be included in the individual instrument lessons and be taught for 4 years in accordance with the literature determined by the level of each student.

CONCLUSION

Today all over the world, it is stressed that it is no longer enough to know only the subject which will be taught but teacher candidates must be highly equipped with general knowledge, educational sciences and educational technology, and that this profession needs a special education for all educational schools. If it is really wanted for the educational quality of the new generation to be improved, the teacher candidates must be chosen according to their personalities, their attitudes to the profession, their performance and their other skills before being accepted to the teacher training institutions (Glasser, 1992).

In research based on the above mentioned findings, which was carried out on the educational development of music teachers in Turkey, a questionnaire was organized with 55 music teachers currently working for the government and private schools concerning their professional qualifications and existing drawbacks. Because the time which is allotted, to the piano and voice training program applied in the institutions training music teachers is insufficient, the objective of this study was to expose the problems faced by music teachers in their careers and to find solutions in both f these areas.

While the results in the research on the "Self-perception levels concerning professional competency" showed that the 65% of the music teachers consider themselves "Partly qualified" in the subject of "Instrument Playing," the rest of the teachers find themselves very little qualified or unqualified. There are not any music teachers who find themselves "Completely qualified" on this subject. However, all of the teachers have already taken instrument training all through their academic lives (23.6% piano, 26.4 violin, 27.1 wind and percussion instruments). The results have proven that the teachers cannot develop their instruments during the period of their education as much as they can use them in their future careers. In short, today, the teachers cannot benefit from the musical instruments in their profession as required.

Another question related to competency in instrument playing asked has brought out the fact that the teachers can accompany their classes with their instruments at a rate of 26%. However, accompanying a class with an instrument is presumably very hard for the teachers who consider themselves being at a medium rate. Therefore, this rate of 26% is rather surprising. The reason for this can be explained as the need they feel to accompany the students in class with the songs they learn. The teacher who accompanies the students in class can gain experience through experience. But unfortunately, in terms with these results, the teachers do not seem to be competent even in the subject of accompanying the class.

When they were asked about their competency in "using voice," only 10% of the teachers thought that they were qualified. This shows that the teachers cannot use their voice in class comfortably or practically. When we think of the importance of using voice in music classes, we notice that the deficiencies of the teachers on this subject are at an outstanding level.

Based on the findings related to the opinions of the music teachers on "piano and voice training lessons," we have concluded that 70% of them think that piano training contributes to voice training activities. This conclusion shows that music teachers recognize the importance of piano and voice training and agree that they should spend effort to make up what they lack. Moreover, when the teacher can accompany the songs sung by the students, he/she can sustain the lessons more enjoyably and colorfully.

80% of the teachers agree that piano and voice training is essential in teaching music. Positive thoughts of teachers on the necessity of these two subjects bring forward the need for a revision of piano and voice training lessons in music teacher training programs as class hours, terms and credit. Without feeling this need, the music teachers of the next generation may inevitably consider themselves incompetent. For this reason, in terms of drawing attention to the existing problem, this study is of great importance.

Another conclusion of the study supporting the need for a modification in the currently used program is that 85% of the teachers believe that voice training lesson should be taught within the content of "Individual instrument training" for 4 years, not compulsorily for 2 years. Consequently, the gradual approval of the idea of training music teachers who can sing and have their students sing can be thought as a comforting result.

The situation, being the similar with piano training lessons, 75% of the teachers favored the idea that these lessons should be contained in the "Individual instrument training" lessons for four years. In fact, piano lessons in the present program is included among the compulsory lessons taught for four years. Some educators supported the idea that each student must take piano training for four years compulsorily and that nobody who cannot play the piano can be a music teacher. And some others think that this will lessen and decrease the quality of compulsory piano training. For them, a student who is unwilling to learn to play the piano will lower the level of the program and hinder the improvement of the promising students. On the other hand, both groups agree on the requirement of a piano training program and literature, which will ensure the level with a piano accompaniment. In accordance with this requirement, the program should be revised and different piano training programs suitable for each student should be developed.

As a conclusion of this study, the following basic suggestions can be made: In music teacher training in Turkey,

- Piano and voice training curriculums in the musical education departments should be organized in a contemporary way and developed continuously.
- Audiovisual sources about piano and voice training should be developed.
- Necessary arrangements should be made to encourage the translation of the lyrics of music pieces of foreign origin (lied and arias) into Turkish. Resource works created with the tonal pieces suitable for the voice levels of the students should be prepared.
- Development of the ability to play the piano and voice training as an essential supporter of the music educator, and having the students acquire the related methods and technique should be taken into consideration.
- The individual voice training of the music teacher candidates, especially the co-repetition and diction lessons should be included in the academic programs.
- Piano and voice training staff and piano teachers should periodically meet and evaluate the existing subjects and exchange information on teaching methods.
- Considering the importance of voice training from the point of the music teacher, voice training lessons should be given at least for years in teacher training programs (1 hour a week with 1st, 2nd and 3rd year classes with one student). Main objective of these programs should be to train music teachers.
- The authorized teachers should introduce the examples of Turkish and western music in the voice training lessons with the piano together with the features, pitches and harmony patterns of these two types.
- Although it has been observed that students are conscious of the contribution of both lessons to each other, the importance of the piano and voice training in teaching music career should also be emphasized periodically through seminars.

REFERENCES

Agay, D. (1981). *Teaching piano*. New York: Blackhammer Books, 301.

Erden, M. (1998). *Teacher education*. Istanbul, Turkey: Alkım.

Gence, D. (1988). Being contemporary and music, contemporary technology and art, University of Hacettepe, Fine Arts Department Publications, (94), Ankara, Turkey.

Glasser, W. (1992). *The quality school teacher*. Turkey: White.

High Education Instıtute Report, YÖK (1998). Programme of Education Faculty Music Education Department in Turkey: Ankara.

Hoffer, C.R. (1989). *The understanding of music* (6th ed.). Belmont, CA: Nodsworth.

Karolyi, O. (1996). *Entering music*. Istanbul, Turkey: Kabalcı.

Karkın, M. (2007). The effects of the course the theory of music and the education of hearing on piano teaching, the problems encountered and the suggestions

for solutions. *Journal of Education Kastamonu, 15* (1), 411-422.

Öztürk, F. (2003). The importance of voice education and ındıvıdual voice education course at the ınstıtutıon that musıc teachers, *Journal of Gazi Education Faculty*, (23), 79-85.

Sungurtekin, M. (2002). The place of the works of the Contemporary Turkish Piano Music in Music Education Departments of Educational Faculties. *Journal of Gazi Education Faculty*, (22)359-68.

Süer, R. (1980). *Education in music teacher training ınstıtutes*. Unpublished Doctorate Thesis: University of Ankara Education Faculty, Turkey.

Tarman, S. (2002). Musical aptitude exams for enterance to the Gazi University, Department of Music Education. University of Gazi Educaton Sciences Instıtute. Unpublished Doctorate Thesis: Ankara, Turkey, 17-18.

Töreyin, M. (2002). *The dimension of singing in musical aptitude exams for entrance*, XI. Education Sciences Conference, Lefkoşa, Cybrus.

Ünal, S. (1989). Problems of music teaching in college. Turkish Education Teaching Series, Number:7: 239.

Retirees Making Music Together Through Group Piano: A Case Study of the UALR 3rd-Age Piano Class from 2002-2007

Pamela D. Pike, Ph.D.
Music Department, University of Arkansas at Little Rock
Little Rock, Arkansas, USA
pdpike@ualr.edu

ABSTRACT

Based on findings from U.S Census data and from studies of retirees involved in music instruction, it was noted that there had been a significant increase in the number of adults over the age of 50 who were engaged in playing a musical instrument for pleasure. In the spring of 2002, a program for active retired senior citizens (3rd-Age) wishing to return to piano study was initiated at the University of Arkansas at Little Rock (UALR), a metropolitan campus in a mid-sized and diverse urban center. The piano class quickly reached capacity, which it has maintained for five years. Students in the 3rd-age piano class are divided into three sub-groups, based on playing ability. Ensemble music is the primary vehicle for weekly musical instruction, which takes place in digital piano labs.

This extended case study took place from 2002-2007 and included in-depth interviews with students, observation of classes and performances and interviews with educators involved in the program. The constant-comparative method was used to identify common themes. The purpose was to understand the experience of the UALR 3rd-Age Piano Class from the perspective of the students who were actively engaged in it.

The research found that these students remain engaged through various stages of their group-piano study. As students rehearse keyboard ensemble music, they support their peers and collaborate to overcome musical challenges. These particular students formed a partnership with the university community as a result of the class, and many have pursued other educational opportunities on campus.

Rehearsal of high-quality ensemble music improves student concentration and listening skills, andit provides opportunities for development of musical and technical skills at the keyboard. Ensemble music ensures that students remain accountable to one another for maintaining the integrity of the musical performance.

The program also offers opportunities for camaraderie and laughter throughout the musical and educational experience. Non-threatening performance opportunities, where students at various levels of ability collaborate to play carefully chosen ensemble music together on portable digital keyboards, is critical in helping students to achieve short-term musical objectives. Their performance poise and musicianship levels have increased dramatically over the course of the study.

Universities might explore incorporating similar group music-making programs for seniors into their community outreach curricula. Such programs will meet the increasing demand for educational and musical experiences for retirees who wish to study and make music with others.

KEYWORDS

retired (3rd-age) learners, group piano, ensemble music, motivation.

CONTEXT & SYNOPSIS OF THE 3RD-AGE GROUP-PIANO PROGRAM

The 2000 U.S. Census data revealed that, since 1985, there had been a 16% increase in adults over the age of 50 who were engaged in playing a musical instrument for pleasure. Another study of piano students aged 55 and older (Pike, 2001) found that active retirees perceived that they had ample time to pursue leisure and educational activities, however, in actuality they had limited time for practice due to their busy schedules. Additionally, the study found that the emotional outlet and social benefits that group-piano classes offered participants were invaluable. Playing piano was a relaxing activity, and weekly group lessons motivated individuals to practice enough to demonstrate a basic level of preparation for their classmates. The 2001 study identified that playing repertoire with the group, even if each participant did not play every note in the

composition, was beneficial and musically satisfying for the student. Surprisingly, the research found that although the participants reported no desire to perform in "recitals," there were quantifiable benefits experienced by students who participated in performance opportunities.

In the spring of 2002, a program for active retired senior citizens (3rd-Age) wishing to return to piano study was initiated at the University of Arkansas at Little Rock (UALR). UALR is a metropolitan campus, located in an urban area of about 300,000 people. The class quickly grew from 6 during the first semester to its capacity of 25 students, which has been maintained since 2002. The class meets for three semesters each year: spring, summer and fall. Students enrolled in the 3rd-Age piano program are divided into three groups based on playing ability: novice, intermediate and advanced. Students are encouraged to meet musical milestones and progress from the novice through advanced levels. Due to anticipated musical, educational, and social benefits of non-threatening performance opportunities for the students, performing is an integral part of the UALR program. The smaller sub-groups combine to perform compositions during performance. The students learn to be accountable to the larger group and understand that no single person is responsible for success or failure, rather everyone in the group must collaborate to create musically satisfying performances.

Importance of Ensemble Music

Weekly classes are held in two state-of-the-art digital piano labs, and performances are given on portable MIDI keyboards. Ensemble music is the primary type of music studied. Individually, the parts are not too technically demanding or cognitively challenging, so as not to overload the students as they deal with normal aging issues including eye-sight decline, coordination issues, slowed reaction time, arthritis, stiff muscles and hearing problems. The challenge for the students is to combine their individual parts to form a cohesive ensemble together. Many of these students are accustomed to playing piano independently. Thus, learning to follow the score, listen to one's own part as well as to the others and staying with the conductor become educational and musical challenges for even the most talented soloist in the group. Each semester, there are non-threatening performance opportunities at senior centers, book clubs, retiree luncheons and at outdoor arts festivals in the region where students demonstrate what they have accomplished.

Study Design

Since January 2002, data has been gathered every four months via participant questionnaires, group interviews, and video tapes of classes and performances. A series of in-depth interviews with each of the participants has taken place since 2002. This data was triangulated through additional interviews with educators who have witnessed performances, through interviews with pedagogy interns and teaching assistants and through detailed researcher notes of classes and performances. All students are between the ages of 65 and 92. The ratio of males to females in each subgroup is shown in figure 1. The purpose of the study was to understand the experience of the student engaged in the UALR 3rd-Age piano program.

The constant-comparative method of analysis was used to identify common themes. Quotes from participants are included to provide the essence of these students' experience.
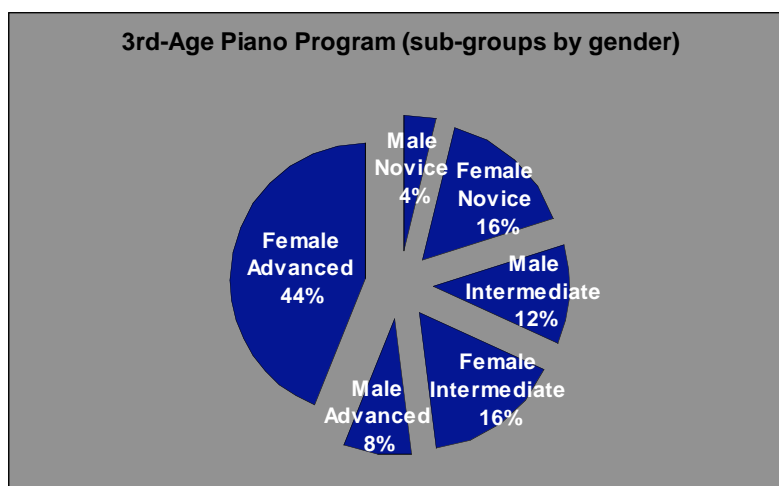

Figure 1. The 3rd-age students (study participants) categorized by sub-group and gender.

BROAD THEMES THAT EMERGED

Student Engagement

Students remain engaged through various stages of piano study

The program is structured to engage the students at each level (novice through advanced) and to encourage students to feel a sense of belonging in the sub-group in which they participate. Continuous enrollment and weekly attendance numbers indicate that students are committed to the program. Students encourage each other to improve skills with the goal of eventually moving into the advanced group. Students support one another through learning difficulties and celebrate successes together. Bob, a recently-retired 66-year old member of the intermediate group, noted that, during a recent performance where he and Jim played two compositions with members of the advanced group, "it wasn't intimidating and it was much more sophisticated music [than he could effectively perform my himself], so I really enjoyed playing with the advanced group!" The students have shared their enthusiasm with their friends, and the majority of our new students have enrolled based upon the recommendation of a friend, not as a result of our printed publicity. Betty, a retired school teacher, said, "I just tell everybody how wonderful this [class] is!"

The director of the division of performance studies at UALR noted;

> The evaluations that I read and the conversations that I have with these students [where I] challenge them to tell me that they've had a good experience are always positive…there is a multi-layered instructional model that is occurring where the more advanced students are modeling and being supportive [of their peers] while being honest in a kind of direct way.

He added:

> The measurement of success is that music [is being] used and shared by the students as an effective way to communicate and socialize. This program lives in the world of music, [engaging] people who might not have done music before and those who have played in the past. As an administrator I can send people to the program, they go to it and they stay with it. That's how I measure the success of this program.

Campus and community partnership

The context for the program is unique. The class gets these students, who are life-long learners, onto the university campus each week where they encounter other traditional-aged students. The American Council on Education recently reported that universities will need to provide more programs for 3rd-aged citizens in order to meet demand (ACE, 2007). The UALR 3rd-age program has created a sense of partnership and ownership between these citizens and the campus community. Consequently, a significant percentage of the students have registered for other music courses at the university. Katherine, an 88 year old said, "the 3rd-age class made me realize that I could take other classes on campus. If not for those classes I'd be in deep depression right now!" Bob said:

> I've enjoyed the [3rd-age] class so much that I've registered in two classes this semester and I intend to continue on with the sequence of [group] piano classes. I've taken on too many activities since retirement, but I would rather push some other things to the side than give up piano classes.

Increased Musical Skills

Individual technique and performance levels

While no one in the group is playing solo piano music much beyond a level six or seven (leveling system based on Magrath, 1995), each of the class members has noted an increased level of knowledge of basic music theory, along with improved technique and physical coordination at the keyboard. Seventy-one year old Mary said, "my skills have definitely improved [since beginning the class] because I didn't remember much at all from my year of piano lessons as a child." While the researcher and instructors have noted steady and consistent improvement in musical and technical skills since the 3rd-Age program began, the important point is that the students are aware of improvement in their own music skills and abilities.

The level of difficulty of the ensemble music that the group is rehearsing and performing continues to increase. More importantly, there has been a marked improvement in the musical quality of the ensemble and the interpretive details, both in class and during the performances. Students are beginning to understand how these ensemble pieces go together, and they are listening and adapting their playing in order to make adjustments that they anticipate will improve the overall musical effect. Many students of piano never have the experience of participating in a band or orchestra. Piano ensembles afford pianists the opportunity to be an "orchestra member" and to contribute to a musically satisfying performance.

Many of the students who participated in this study had been playing the piano for much of their lives. These students were inclined to over-estimate their abilities at the keyboard and to not listen to one another as they played. Through the musical and technical intricacies revealed while

studying ensemble music, these students encountered meaningful musical challenges, structured in such a way as to yield progress toward attainable short-term goals while maintaining their sights on their broader long-term goals. Students and educators noted a sense of satisfaction throughout the process of music study that leads toward the milestones, which can sometimes take the form of performances.

Internalizing pulse

From an educator's perspective, both performing and rehearsing in an ensemble have helped each of the students internalize the beat and rhythm that they must execute accurately in this music. Internalizing the pulse is one of the most difficult concepts for students to learn. Older adults often play with inaccurate rhythm that has been reinforced through decades of playing without formal music study. One of the most frustrating activities for these students when they begin the 3rd-Age Piano Program is playing with a steady beat and jumping back into the piece again after making a mistake or losing one's place. This valuable musical skill has improved greatly among the veteran group members, and they can be heard reassuring the newer students each week that they too will learn this skill.

Listening

Another difficult skill for these students to acquire is listening to one another as they play. Ensemble keyboard music that utilizes various instrumental timbres enables students to take part in the creation of beautiful music without becoming cognitively overloaded with one's own musical part. Since students do not feel as exposed when playing in a group, they are more likely to play with gusto and can thus learn subtle lessons from their mistakes and gain confidence with each success. However, before a student can rejoin the ensemble following a blunder or take pleasure in well-executed music, that student must be able to listen both to his or her own part and to the ensemble as a whole.

Results of this study suggest that listening skills can be developed dramatically in a relatively short period of time. Students noted that they listen more attentively and purposefully to music outside of class now. Nola, age 65, insightfully remarked, "I have learned so much from this class. Maybe most importantly, I've noticed that I listen better – not just to music or in class, but in life. When people talk to me now, I listen differently."

Performance Benefits

The 3rd-Age Piano Class presents at least three off-campus performances each semester. The students have learned how to listen to one another while performing and have begun to adapt and adjust their individual parts during performance in order to maintain the musical integrity of each composition. The musical ensemble has become more cohesive and the level of musicianship has matured.

The video and audio tape comparisons of recitals reveals continuous development of technical skills, perception, performance poise, and musicianship during the performances. More importantly, it was noted that the students were proud of themselves, which contributed to an increased level of confidence at the piano during future performances. Students have noted personal technical improvement, as there is increased focus and attention to individual practice and preparation as performances approach.

These students are achieving success on many levels. The value of the program is intrinsic: project-oriented learning where the weekly process of studying piano and developing technical skills becomes a reward in itself. This process leads to a significant musical event: the off-campus performance. The extrinsic value of the performance is significant also.

Project-oriented Learning and Social Value

For the reasons enumerated above, the UALR 3rd-Age Piano Program can be considered a success. For these students, ensemble music is the vehicle through which they engage in learning that ultimately teaches them to listen and problem solve and make music together. The performance opportunities encourage the students to work toward short-term objectives and achieve measurable successes at strategically placed intervals throughout the course of study, which enables them to gain confidence in their abilities at the piano – the long-term goal for each student.

This study found that appropriately leveled keyboard ensemble repertoire, seamlessly introduced into a spiral curriculum, can enable students to accomplish musical objectives and goals of the program while maintaining the students' interest and motivation. Numerous students noted that they experience a "flow" or optimal experience while practicing at home or during class. Nola said, "we are making music, being, and doing at the piano for that hour [of class each week]." Margaret noted that she often looks up from the keyboard at the end of the [class] hour and doesn't want it to be over, there's so much more left to learn, it's good for our brains!" Shirley exclaimed, "I could stay in class for another hour or two. I would never get tired of it."

To outsiders, the social value of the program is perhaps the most obvious benefit. On the surface, the social benefits appear to be extrinsic: students gather in a piano lab each week where they experience a great deal of fun while making music together. However, the intrinsic motivation generated as students collaborate and cooperate is significant. Each student participates at his or her individual skill level. During both the class period and the performances, students exhibit a spirit of joy while making music, a sense of collegiality toward their peers regardless of their level of competency, and a level of focus and attention that is significant at any age.

SUMMARY & RECOMMENDATIONS

In short, for the UALR 3rd-Age Piano Program keeps students engaged in the learning and musical process. Rehearsal of high-quality ensemble music improves student concentration, listening skills, and provides opportunities for development of musical and technical skills at the keyboard. Ensemble music ensures that students remain accountable to one another for maintaining the integrity of the musical performance. The program also offers opportunities for camaraderie and laughter throughout the musical and educational experience. Universities might explore incorporating similar group music-making programs into their community outreach curricula to meet the increasing demand for educational and musical experiences for retirees who wish to study and make music with others.

REFERENCES

American Council on Education. (2007, October). *Framing new terrain: Older adults & higher education* (A First Report on Reinvesting in the Third Age). Washington, DC: ACE.

Magrath, J. (1995). *The pianists guide to standard teaching and performance literature*. Van Nuys, CA: Alfred Publishing Company.

Pike, P.D. (2001). Leisure piano lessons: A case study of lifelong learning (Doctoral dissertation, University of Oklahoma, 2001). *Dissertation Abstracts International.*

U.S. Department of Commerce: Economics and Statistic Administration U.S. Census Bureau. (2001, October). *Census 2000 brief: The 65 years and over population: 2000* (U.S. Census Bureau Brief C2KBR/01-10). Washington, D.C: Hetzel & Smith.

The Journey, Relevance and Meaning of Folk Songs: A South African Perspective

Hetta Potgieter
North-West University
Potchefstroom, South Africa
mushmp@puk.ac.za

ABSTRACT

The journey of folksongs has rich research possibilities that can be explored through ethnographic and social study. Such study stimulates deep learning and enables music education students to enter a discourse about other issues such as the underlying meaning of the lyrics and the song's identity. In this paper, the journey, relevance and the meaning of folksongs were studied in an undergraduate music education module at the School of Music, North-West University in Potchefstroom, South Africa. The author used an interpretivist as well as a critical constructivist paradigm to explore the topic. Through an interpretivist lens, the author developed an understanding of the value and relevance of folksongs. Using a critical constructivist paradigm, the study underscored that the most powerful learning arises in situations when learners actively and intentionally construct meaning for themselves.

INTRODUCTION

Thinking about the cultural activities of young Afrikaners[1] a century ago, I have a mental picture of them singing and dancing together, playing games and making music. Most of the songs they sang were folk songs, like *Wat maak oom Kalie daar?* and *Sarie Marais*. Sometimes these folksongs were performed with volkspele (folk dances) and accompanied by instruments like the banjo, concertina and accordion. During these occasions, Afrikaners met new people and courted for fun, but these meetings were also an ideal opportunity to find one's soul mate – a romantic, uncomplicated scene, much different from similar occasions nowadays.

During the past century, much has happened to Afrikaners. Prior to 1994, they were the political, cultural and religious leaders of the country; but in 1994, the elections were won by the African National Congress, a black liberation movement. The 2001 Census clearly identified the position of the different cultural groups in South Africa, with Afrikaans-speaking people comprising only 13.4% of the population (Statistics South Africa, 2001). Of the 11 official South African languages, Afrikaans is the third most widely spoken language. However, there are traditionalists who are concerned that Afrikaans will become obsolete both as a spoken and written language. Yet, nowadays the revival of Afrikaans folksongs, mainly in a popular modern style, gives the language more prestige and relevance, especially amongst the younger generation Afrikaners (Schoeman & Potgieter, 2006).

The purpose of this study, then, is to focus on the journey and relevance of folksongs in the context of young Afrikaners and to discuss the underpinning messages of folklore. The discussion of the development and meaning of Afrikaans folksongs is of particular interest in the education of music teachers. In addition to being an important part of the South African musical heritage, the songs have hidden messages about the hardships and social problems of everyday life in the past. Themes of alcohol and sexual abuse, violence, depression, are interwoven in playful lyrics. In their modern revived form, the lyrics of the old folk songs are used within a new context and with new meanings and relevance. A literature review was conducted to contextualise the study and to argue a case for the relevance and meaning of folk music. An ethnographic study was undertaken to capture the journey of two Afrikaans folksongs, *Wat maak oom Kallie daar?* and *Sarie Marais*, through history, and to apply the findings in music education.

THE JOURNEY OF FOLK SONGS

The increasing awareness of folklore was closely associated with nineteenth-century currents of romanticism and nationalism. The glorification of the common man included a nostalgic interest in his speech and manners, which were believed to

---

[1]The term 'Afrikaner' is derived from the Dutch word *Afrikaander* that referred to the original colonists. Dr J.A. Heese notes in his book, *Die herkoms van die Afrikaner 1657-1867*, that the Afrikaner is constituted of 34,8% Dutch, 33,7% German, 13,2% French, 6,9% non-whites, 5,2% English, 2,7% other nationalities and 3,5% unknown (Albertyn 1971:Book 1, 203).

be dying out. Dundes (1965) states that "neglected customs, fading legend and fragmentary ballad" (p. 4) reflect this view. People were interested in preserving songs, stories, dances in the interest of revival – cultural or otherwise.

A catchy song or story cannot be suppressed; it will always find its way into the collective memory. People will change the words or add to the melody; but, in the end, the song will survive. "A folk song must be accepted or it will die. There is another alternative: if it is not accepted by its audience, it may be changed to fit the needs and desires of the people who perform and hear it" (Nettl, 1973, p. 4). To try and trace the roots of folk songs is a journey that may take one through different countries and various peoples' contributions. The tune of *Wat maak oom Kalie daar?*, for example, was used by Smetana in 1848 for March der Prager Studentelegion, but originally it was an 18th century German students' song, *Das Fuchslied*. In England the same tune was used for an old children's game, The farmer in the dell. In 1875, *Wat maak ou Kalie daar?* was born again in South Africa (Grobbelaar, 1992).

Afrikaans lyrics	**English translation**
Wat maak ou Kalie daar?	What is old Kalie doing there?
Wat maak ou Kalie daar?	What is old Kalie doing there?
Ou Kalie steek 'n stywe dop,	Old Kalie is taking a strong drink
Hy slaan sy vrou met die besemstok!	He beats his wife with broomstick!
Wat maak ou Kalie daar?	What is old Kalie doing there?

Sarie Marais is another example of a folk song, this time with American roots. The melody and text show similarities with *Ellie Rhee* of Septimus Winner (1872-1902). *Sweet Ellie Rhee* originated during the American Civil War and was first published in the *Scottish Students' Songbook* (1893) (Willems accessed 2006-06-05).

By 1899, *Sarie Marais* was already a popular song in Pretoria. During the Anglo-Boer War, it was not only a hit among the Boers but was also sung by the other soldiers. More and more soldiers sang the song during the First and Second World Wars, and it became internationally known. The different occasions and places this song is used worldwide prove its popularity: it is one of the rules of procedure marches of the British Royal Marines and of the Corps of Signals of Paraguay. It is also used by the French Foreign Legion, the Girl Guides in Sri Lanka (Ceylon), and the South African Defence Force.

Sarie Marais is an authentic Afrikaans song that was played in New York as the official anthem at the Olympic games of 1932. From boats to hotels, from roses to cabarets and even to a women's periodical: all were named after *Sarie Marais*.

| **Ellie Rhee**
Sweet Ellie Rhee, so dear to me,
Is lost for ever more;
Our home was down in Tennessee
Before the cruel war.
Den carry me back to Tennessee,
Among the fields of yellow corn;
To my darling Ellie Rhee. | ***Sarie Marais***
My Sarie Marais
is so ver van my hart
Ek hoop om haar weer te sien,
Sy het in die wyk van die Mooirivier
  gewoon.
Voordat die oorlog het begin
O bring my terug na die ou Transvaal
Daar waar my Sarie woon
Daar onder in die mielies by die
  groen doringboom,
Daar woon my Sarie Marais. |

Other examples include the first South African sailing-yacht, a pleasure boat in Durban harbour and the first Afrikaans movie. Even the Germans named a pink rose Sarie Marais (Nieuwoudt, 2001). And yet, there is controversy concerning the identity of the author of the text.

One theory is that Sarie Marais was Ella de Wet, wife of Rudolph de Wet (1854-1922), and another that claims it was Jesete Toerien, a journalist of Di Patriot, an Afrikaans newspaper.[2] Many Afrikaans speakers identified with this folk tune: young popular artists, composers of serious music, and arrangers of choir music all gave a new flair to the artistic portrayal of this old lady.

---

[2] According to an oral historical source, Ella Maré de Wet entertained the *Boere* soldiers with piano solos. In one of the army camps, she found an American songbook. When the soldiers sang Ellie Rhee they changed the words 'Tennessee' to 'Transvaal' and Ellie Rhee to 'Sarie Marais'. Another source has it that Jacobus Petrus Toerien often wrote poems about family issues. He heard from the Americans, who worked at the mines in Transvaal, that Ellie Rhee, translated it and dedicated it to his wife, Susara Margaretha Maré (1869-1939). The Maré was later changed by mistake to Marais. However, while Sarie admitted this version in 1937, she later denied it. Before she died in 1939, she also gave instructions that original documents should be burned. Her children stated that she was a shy and rigidly religious person and did not like the publicity (Maré 2006/06/05, Nieuwoudt, 2001, & Willems).

APPLICATION TO MUSIC EDUCATION

The discussion of the development and meaning of Afrikaans folk songs is an interesting topic in music education classes. In studying folklore, the important question is: "What does folklore do for the folk?...The folk do not realize how much of themselves they are giving away when they allow a folklorist to collect their folklore" (Dundes, 1965, p. 278). The folk songs mentioned in this paper do not always correspond with my romantic image of people a century ago. The songs also have hidden messages about the hardships and social problems of everyday life (alcohol and sexual abuse, violence, depression, etc.), which are interwoven in the songs' playful lyrics. These messages are evident in lyrics such as "Old Kalie is taking a strong drink; He beats his wife with a broomstick," and the sorrows of war as described in the lyrics of *Sarie Marais*.

Amanda Strydom (2003) appropriates the lyrics of *Sarie Marais* to the reality of contemporary South Africans'   life.

Folk song	**New version**
Sarie Marais	*Izinyana ... the forgotten one*
	(Strydom 2003)
My Sarie Marais is so far from my heart	Here lies Sarie Marais
But I hope to see her again;	I wonder what my grandfather would say she lies in the sand with her bonnet in her hand and it appears to me as though she has been assailed.
She stayed in the district of the Mooiriver	
before the war began.	
Oh carry me back to the old Transvaal	Yonder under the mealies adjacent to the green thorn tree many people had lived in a wood and iron shanty.
There where my Sarie stays	
There yonder under mealies at the green thorn tree	
There stays my Sarie Marais	Then one day the bulldozers came and razed the houses to the ground. Then they again built their houses next to the national road *Izinyana* ... the forgotten ones.
There yonder under mealies at the green thorn tree	
(Translation according to the FAK songbook 1979 No. 143)	
	(Free translation)

The "new" lyrics are presented in the context of today, and the text is written in an abrupt manner: open and provocative, whilst it challenges and questions society, moral values, authority, religion, politics, and identity. These new songs freed Afrikaans music from an old fashioned, conservative image. They have a vitality and diversity, and they help the Afrikaner youth with their process of identifying with "new" Afrikaners and a new South African social identity (Engelbrecht, 2004).

Whilst discussing the topic of Afrikaans folklore, Afrikaans-speaking music education students have different responses. Some react with, "We belong to this history, its people, habits, music and are proud about it," whilst others remark, "[Al]though our forefathers were Afrikaans-speakers, we cannot identify with their music or behaviour."

These diverse opinions usually lead to a discussion about "who's who, and what's what." In a discourse about identity as sameness and difference, individuality and grouping are key concepts. An outcome of the National Curriculum (South Africa, 2003) is that, through exploring the music of different cultures, learners will recognize the culture of the self and that of the other. Music education students should be sensitive about the cultural identity of learners; and by discovering their own identity. they are experiencing the process of finding the self.

There will be some cultural aspects of the Afrikaner to which the young Afrikaners may relate[3]. These aspects are not static and will

---

[3] Inge Burger writes in Potgieter (2006, 93 & 94):

"There are several factors one has to consider when it comes to the appreciation of Afrikaner music and culture, and peoples' reactions

inevitably change over time. "Culture—the community as experienced by its members—does not consist in social structure or in "the doing" of social behaviour. It inheres, rather, in the 'thinking about it'" (Cohen 1985, p. 98, in Jenkins, 2004, p. 111). Afrikaners, especially from 1994 forward, have had to deal with change, and one of the challenges relating to change is to live creatively. The South African author, Antjie Krog (2003), writes in her book, A change of tongue, how people interact in times of fundamental change, how they "tend to find a space, lose it and then find another space as life and the world transform around them" (cover page). The "transformation" of Afrikaans folk songs is an example of a cultural group finding a new identity.

After studying the module about the journey, relevance and meaning of folksongs, the undergraduate Afrikaans-speaking music education students of North-West University think differently about their own culture and are enthusiastic to write lyrics expressing their views on Afrikaner identity, as well as current social, moral and political issues in the community.

BIBLIOGRAPHY

Burger, I. (2006). Impressions of Afrikaner music. In H.M. Potgieter (Ed.), *The transformation of musical arts education – Local and global perspectives from South Africa* (pp. 89 -105). Potchefstroom: North-West University.

Dundes, A. (1965). *The study of folklore*. London: Prentice-Hall.

Engelbrecht, T. (2004). Hoor my lied. In *Insig*. (December 2004), 31.

Federasie van Afrikaanse Kultuurvereniging. (1979). *FAK-sangbundel*. Goodwood: National Press.

Grobbelaar, P.W. (1992). *Wat maak oom Kalie daar?*: *Die verhaal van 'n volksdeuntjie. Suid-Afrikaanse tydskrif vir kultuurgeskiedenis, 6*(3), 112-117.

Jenkins, R. (2004). *Social identity*. London: Routledge.

Krog, A. (2003). *A change of tongue*. Johannesburg: Random House.

Nettl, B. (1993). *Folk and traditional music of the western continents*. Englewood Cliffs, New York: Prentice-Hall.

Nieuwoudt, U. (2001). *Sarie Marais*! Sarie, 3 (October 2001), 44-45.

Potgieter, H.M. (2006). Afrikaners is plesierig … Afrikaners are jolly. In S. Schoeman & H.M. Potgieter (Eds). 2006. *Musical arts education*. 44 Van Rooy Street, Potchefstroom.

South Africa. (2003). *The National Curriculum*. Pretoria: Government Printer.

Statistics South Africa. (2001). *Census 2001*. Pretoria: Government Printer.

Strydom, A. (2003). *Verspreide donderbuie. Scattered thunder*. CD: JNSD114.

Willems, A. *Een historisch-etymologische en verklarend wandeling doorheen deStudentencodex*. http://www.westhoek.be/moederwestland/dichtenbond/CD2003/CD-Liedjes.htm. Accessed on 2006/06/05.

---

to them - factors which are at the root and heart of this tradition:

1   The Afrikaners' traditional religious affiliation - predominantly Calvinist
2   A̶strict moral codes including notions of:
   o   Male dominance
   o   Children having to be 'seen and not heard'
   o   Sexual chastity
   o   Detachment from the material world (characterised by not asking much, not desiring much, and always saying 'thank you very, **very** much' - even after having received only very **little**]
   o   Restraint of expression
   o   Interracial taboos
   o   Loyalty to the State
   o   Submission to a judgemental, controlling God
3   General, yet hidden breach of these codes
4   Severe ostracism of dissenters
5   A close bond to the earth, expressed in a passion for farming
6   Disillusionment, as the result of failed farming ventures (in an essentially arid
7   The sanctity of the Afrikaans language
8   A deep passion for rugby
9   Various schisms- English/Afrikaans, Black/White, Pentecostal/Reformed
10   A migration to a more charismatic theology
11   A redefinition of Afrikaner identity, recognising their inherent resourcefulness and tenacity
12   The great exodus of South Africans to other countries, especially since the nineties, a migration that continues at present".

Process Over Product: Emphasizing Artistic Growth and Development in a Philosophical Model for the Assessment of Studio Instruction

Krista Riggs
California State University, Fresno
Fresno, California, USA
kdriggs@csufresno.edu

ABSTRACT

This paper proposes a new spiral model for assessing college-level music studio instruction drawn from a synthesis of existing theories regarding curriculum, motivation, creative development, and assessment in arts education. The theories of writers such as Amabile, Colwell, Dorn, Madeja, Sabol, and Falchikov are considered. Drawing on these theories, the purpose of the study is to present a new visual model for assessing college-level students in studio instruction. The method used includes a deconstruction of theories regarding the purpose of assessment and types of assessment available pertaining to studio instruction, as well as the effects of assessment on student motivation. Challenges of assessing music performance study are described. Dichotomies of a focus on process versus product, formative versus summative assessment, and intrinsic versus extrinsic motivation are discussed in relation to assessment and curriculum. Effects of performance goals and mastery goals on student assessment and motivation are noted. The importance of input/feedback between teacher and student is discussed in relation to identifying goals and objectives, devising a path of study, and reflecting upon and assessing individual progress and artistic growth for each student. Limitations of a visual model to represent philosophical theories are discussed. Practical application to tertiary-level studio instruction and implications for music education are addressed.

KEYWORDS

music education, assessment, curriculum, performance study, studio instruction, teacher education, pedagogy

INTRODUCTION

Assessment of students in American college-level studio instruction poses many challenges. Varied facets of performance study are often slighted in the typical product-oriented, summative assessment of semester juries and recitals.

Without articulated objectives, the assessment of studio instruction may seem arbitrary and subjective. Studio instructors may also grapple with defending assessment outcomes without a quantitative means of measurement. Yet, quantitative means of assessing music performance may not be adequate to account for the equally important artistic development of each student. A lack of established standards for assessing college-level studio instruction also poses problems for instructors looking for precedents and proven practices. As Colwell (2003) states, present and past efforts at assessment in arts education have been simply week attempts to hide ignorance, and many arts educators often feel without "substantial clothing" or the necessary tools and understanding to define and implement effective means of assessment. Through increased understanding of the challenges and purpose of assessment, consideration of various types of assessment, and reflection on the value of motivation in a curriculum, a new philosophical model for assessing studio instruction can be derived.

CHALLENGES OF ASSESSMENT

Both drawbacks and positive effects result from applying assessment tools to arts education. A recent study (Dorn, Madeja, & Sabol, 2004) finds common drawbacks to include an imbalance between large numbers of students and little time for adequate assessment, as well as a lack of uniform standards for assessing the arts. Negative aspects found also include valuing a final product over the learning process. Difficulty in assessing development, an increase in student anxiety, and a resulting decline in creativity are further noted drawbacks. Positive effects for students include an increased awareness of goals, increased accountability, and improved motivation. For teachers, positive effects include an increase in respect from administrators, increased self-reflection, and generally improved teaching.

Falchikov (2005) writes that assessment tools can be claimed valid if they measure the objectives

purported to measure. However, the subjective nature of arts assessment may cause students to feel an assigned grade is arbitrary or challengeable, despite possible use of quantitative tools such as assessment rubrics. While perhaps influenced by a jury committee and accountable to administrators, studio instructors may otherwise have complete control over the final grade of performance study. As Falchikov (2005) warns, a system of checks and balances to regulate power in the assessment of studio instruction seldom exists. Lopez (2004) notes that such absolute control over assessment can lead to "cynical or negative" attitudes in students and a general "disenfranchised" feeling in the implementation of a decided means of assessment. Studio instructors may be conflicted whether to grade students based on their "rank" of talent and abilities in comparison with peers or established ideals, or to assess students as individuals with unique paths of development by measuring individual growth over time.

PURPOSE OF ASSESSMENT

Despite inherent challenges, most instructors will agree that assessment is an integral part of academia. Yet, the underlying purpose of assessment may not be as obvious. As Colwell (2003) notes, purposes of assessment include providing a source of motivation for students and feedback for teachers and administrators. He also notes the usefulness of assessment to validate or modify an established curriculum to accommodate current needs of students, and to indicate which goals are reached and which aspects of the curriculum are attained. Falchikov (2005) points to Rowntree's six purposes for assessment to further justify assessment in arts education. The six purposes include proper selection of concepts, materials, and learning objectives for a path of study. Other purposes include motivating students, providing feedback for students, providing feedback for teachers, and preparing students for future study or careers. Similarly, the American Association for Higher Education (2004) describes nine principles to practice for quality assessment of student learning. The nine principles include clearly stating objectives and values, and assessing "multidimensional" learning over time with attention to both outcomes and the journey to attain outcomes (product and process). Ongoing assessment is promoted rather than "final" evaluation. Assessment by more than one representative from the academic community is preferred over absolute authority.

TYPES OF ASSESSMENT

Performance study inherently contains diverse aspects for assessment. Some teachers may favor the technical side of performance, while others may focus on expressive qualities. While quantitative scores appear more objective and less challengeable to students and administrators, qualitative assessment may better accommodate some facets of music performance. As Silvestrone (2004) notes, either the process, the final product, or a combination of the two can be an underlying nature of assessment.

Central to discourse on assessment in arts education is the question of process versus product: whether the learning process or the final product should take precedent in assessment. As Falchikov (2005) explains, "process" is more "continuous," relating to a student's growth over time. Process can also include an increase in demonstrated understanding and application of fundamentals and concepts. In contrast, the term "product" in a curriculum is more "terminal," focusing on tests, examinations, jury performances, and recitals as the primary form of assessment.

Similar to the question of process versus product in regard to curriculum is the choice of either a formative or summative means of assessment for studio instruction. As Pemberton, Rademaker, Tyler-Wood, and Cereijo (2006) relate, formative assessment is "continuous," tracking progress along a path of study or long-term objective. The authors define summative assessment as information gathered toward the end of a semester or year to measure the "amount of progress" a student has achieved during a specific time frame. While research supports formative assessment of the arts, the nature of music performance study also inherently contains the product-oriented summative aspect of juries and recitals.

As Nardone (2005) describes, assessment can be a combination of formative evaluation to "allow for improved instruction" during the learning process as well as a summative "performance assessment" to allow students to "demonstrate their knowledge" through performance. While summative assessment is useful to compare student performances from one grading period to the next, these typical occurrence at the end of instruction may hinder the opportunity to better cater a curriculum to the transforming needs on each student's path of development. As Sampson (2006) notes, information gathered from assessment should be applied to the curriculum before and during instruction, not just at the end.

Although the nature of weekly lessons encourages a regular diagnosis of challenges and prescription for improvement and studio instructors may intuitively employ a means of formative assessment through the course of the semester, such assessing may not be distinctly articulated or directly explained as relating to goals and objectives of an individualized path of study. While formative assessment may best allow teachers to measure growth over time and adjust a path of study accordingly, studio instructors may lack specific training or awareness for such assessment. As Nardone (2005) explains, formative assessment can be difficult if instructors are not trained to "assess a process," as most instructors have an understanding of assessment as functioning as a "final evaluation."

MOTIVATION

Stiggins (2005) writes that the typical nature of summative assessment can negatively motivate students by "maximizing anxiety," serving as the "great intimidator." Amabile (1996) finds that while intrinsic motivation is conducive to creativity, extrinsic motivation can hinder it. She notes that the possibility of failure, threat of evaluation, and pressure of competition can all "undermine intrinsic motivation." Motivation in studio instruction can be intrinsic or extrinsic, drawing upon either performance goals or mastery goals. Shim and Ryan (2005) write that mastery goals lead to positive responses even from struggling students, with a corresponding increase in self-confidence. The authors explain that in instances in which students are focused on their performance compared with other students, motivation is "vulnerable to negative changes." Yet, the authors found that when students focus on "self-improvement and mastery" the result is positive and beneficial regardless of the final evaluation.

Similarly, in a highly competitive discipline such as music performance, the environment within a studio may inherently favor the top students with spotlights of opportunity while others are left in the shadows. Focusing on a more formative means of assessment that emphasizes individual progress through mastery-oriented goals may better allow all students to succeed at their own rate of development. As Stiggins (2005) writes, prior assessment practices that only allow a select number of students to attain feelings of success should be revised to allow all students the experience of success at "some appropriate level."

In studio instruction, teachers can emphasize mastery goals over performance goals by favoring a more formative means of the assessment of progress. As the student identifies objectives for an individualized path of study, specific weaknesses may be recognized. With guidance from the teacher, mastery goals can be defined to address the challenges. Because the goals are specific to the individual, they are relatively free from the more competitive nature of performance goals.

Through input and feedback in a dialogic process between teacher and student and through periodic articulated moments of formative assessment of progress, the student can become intrinsically motivated by individual growth rather than extrinsically motivated through grades or extreme competition. Nardone (2005) highlights the importance of keeping evaluative remarks "action-oriented." She writes that active criticism can pose a question, promote a response, or encourage a student to reflect, rather than "pointing out a weakness." Using tools such as mastery goals, teachers can provide feedback regarding a student's rate of growth through formative assessment. Students can take responsibility for their own development through self-reflection and self-assessment. As Stiggins (2005) describes, teaching students to "monitor their own improvement over time" through assessment tools can help bridge the gulf between current development and long-term objectives in a curriculum.

A NEW MODEL

Drawing on Bruner's (1975) notion of a spiral curriculum, the model for assessment includes specific points along a path of study for articulated moments of formative and summative assessment. Starting at the center of the spiral, a student will move progressively along a catered curriculum among quadrants of setting individual goals and objectives, identifying a path of study, participating in self-reflection, and undertaking self-assessment amidst determined intervals for input/feedback and formative and summative assessment. The design of a spiral allows the student and teacher to re-evaluate and apply the quadrants to aspects of study at progressively higher levels of preparation and intricacy (See Figure 1).
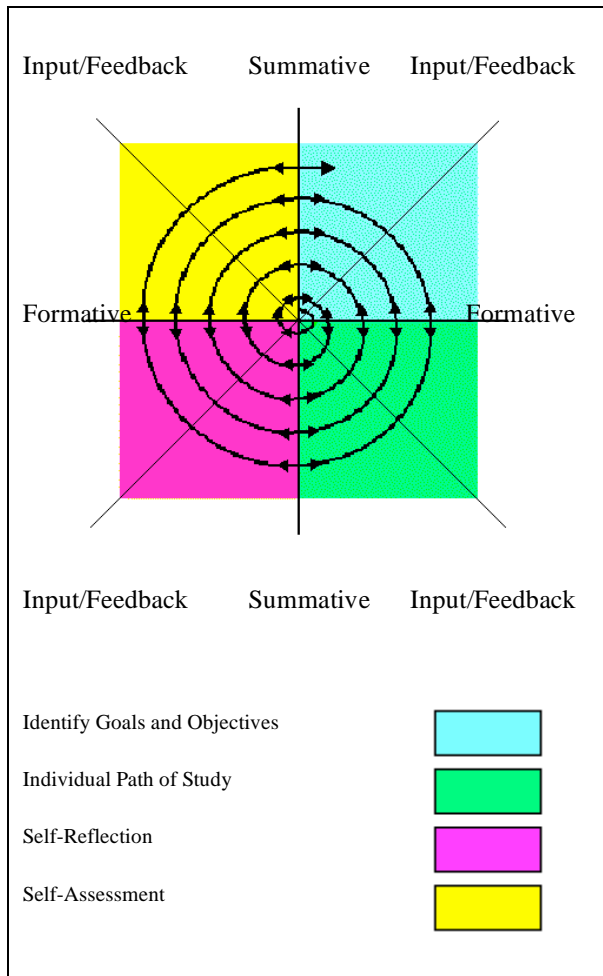
Input/Feedback   Summative   Input/Feedback

Formative   Formative

Input/Feedback   Summative   Input/Feedback

Identify Goals and Objectives

Individual Path of Study

Self-Reflection

Self-Assessment

Figure 1. A New Model for Assessment

Although the spiral nature of the model implies a progressive motion along a path of study, the two-directional arrows imply freedom to re-visit and strengthen any aspect based on the current needs of the student. Performance study is cumulative, and each link of the chain needs to be regularly practiced for reinforcement. As Gentile (2004) describes, fundamentals should undergo periodic assessment so as not to be mistakenly assumed mastered. Similarly, the open-ended arrow at the outside of the model is intended to imply that the process is continuous, extending even beyond formal studies. As with reflective practicing in performance study, where the ultimate goal is to have students learn the tools of problem solving to essentially become their own teachers, the model for assessment can continue beyond formal study as students learn the tools to effectively reflect upon and assess individual progress and development.

APPLICATION

Using initial objectives agreed upon through dialogue between teacher and student, individual progress will be assessed on a regular basis over the course of a semester or academic year. While a diagnosis/prescription format of formative assessment likely occurs naturally in studio instruction, the points of formative assessment on the model indicate a definite, articulated effort to assess individual progress in relation to set objectives at established intervals through the curriculum. For example, the three formative points on the model could occur during the first three quarters of an academic year, while the point of summative assessment could occur at the final jury or recital of the second semester. Formative assessment may include a written exercise of self-reflection in which the student honestly assesses his or her rate of progress, then accordingly redefines individual goals through dialogue and guidance from the instructor. Overall, the sum of assessment for an academic year places more value on the observed rate of individual progress evaluated through formative assessment than on a summative assessment of a final playing exam or single performance.

The model does not attempt to compare strengths among students or weigh abilities within or between studios of the same or different instruments. Instead, it offers a guide for the teacher and student to set objectives and measure progress through moments of self-reflection and self-assessment. Summative assessment will arguably occur naturally throughout instruction due to facets of performance study such as jury or recital evaluations, solo competitions, and ensemble auditions. Rather than avoid such assessment, the model instead places primary value on more frequent and articulated moments of formative assessment.

LIMITATIONS

Limitations are inherent in an attempt to synthesize theories into a visual model. Unlike some European conservatories with more standardized performance exams, levels of study, and set proficiencies, studio instruction in American higher education typically consists of a diverse range of curricula for individual studios within and among conservatories and universities. Various academic institutions tend to also have differing standards and requirements, such as how many juries or formal performances are required and how requirements are valued within a grading scheme. The model should remain flexible enough to accommodate such differences while maintaining an emphasis on more moments of articulated formative assessment over a final summative evaluation. Testing of the model remains as an implication for future research.

CONCLUSION

A new model for the assessment of studio instruction considers the establishment of individual goals and objectives, an identified path of study, self-reflection, and self-assessment between articulated points of formative and summative assessment. Central to the model is the process of individual development, with a corresponding emphasis on formative assessment. Coinciding with student input in devising an individual path of study, the model also incorporates assessment through formal moments of input and feedback between teacher and student. Drawing upon theories of curriculum and motivation, the model emphasizes intrinsic motivation through the value of the learning process and individual artistic growth.

REFERENCES

Amabile, T. M. (1996). *Creativity in context: Update to the social psychology of creativity*. Boulder, CO: Westview Press.

Amabile, T. M. (1983) *The social psychology of creativity*. New York: Springer-Verlag.

American Association for Higher Education, Nine principles of good practice for assessing student learning http://www.aahe.org/assessment/principl.htm.

Colwell, R. (2003). The status of arts assessment: Examples from music. *Arts Education Policy Review 105* (2), 11-19.

Dorn, C. M., Madeja, S., & Sabol, F.R. (2004). *Assessing expressive learning: A practical guide for teacher-directed, authentic assessment in K-12 visual arts education*. Mahwah, NJ: L. Erlbaum.

Falchikov, N. (2005). *Improving assessment through student involvement: Practical solutions for aiding learning in higher and further education*. London: Routledge Falmer.

Gardner, H. (1999). *Intelligence reframed: Multiple intelligences for the 21st century*. New York: Basic Books.

Gentile, J. R. (2004). Assessing fundamentals in every course through mastery learning. In M. V. Achacoso & M. D. Svinicki (Eds.), *Alternative strategies for evaluating student learning: new directions for teaching and learning, No. 100* (pp. 10-17). San Francisco: Jossey-Bass.

La Lopa, J. M. (2004). Developing a student based evaluation tool for authentic assessment. In M. V. Achacoso & M. D. Svinicki (Eds.), *Alternative strategies for evaluating student learning: New directions for teaching and learning, No. 100*. San Francisco: Jossey-Bass.

Lopez, C. L. (2004). A decade of assessing student learning: What we have learned, what is next. In P. Hernon & R. E. Dugan (Eds.) *Outcomes assessment in higher education: Views and perspectives* (pp. 40-52). Westport, CT: Libraries Unlimited.

Nardone, C. F. (2005). Assessment strategies as formative evaluation. *Academic Exchange Quarterly 9* (3), 293-8.

Pemberton, J. B., Rademacher, J. A., Tyler-Wood, T., & Cereijo, M. V. P. (2006). Aligning assessments with state curriculum standards and teaching strategies. *Intervention in School &Clinic, 41*(5), 283-290.

Samspon, V. (2006). Two-tiered assessment. *Science Scope*, 46-49.

Shim, S. & Ryan, A. (2005). Changes in self-efficacy, challenge avoidance, and intrinsic value in response to grades: The role of achievement goals. *The Journal of Experimental Education, 73* (4), 333-350.

Silvestrone, J. M. (2004). Performance-based assessment: improving the value of laboratory and skills examination. In M. V. Achacoso & M. D. Svinicki (Eds.), *Alternative strategies for evaluating student learning: New directions for teaching and learning, No. 100* (pp. 64-72). San Francisco: Jossey-Bass.

Sternberg, R. J. & Lubart, T. (1995). *Defying the crowd: Cultivating creativity in a culture of conformity*. New York: Free Press.

Stiggins, R. (2005). From formative assessment to assessment FOR learning: A path to success in standards-based schools. *Phi Delta Kappan 87* (4), 324.

Who Wants to Play a Musical Instrument? Some Models for Primary School Instrumental Music.

Jennifer C. Rosevear
Elder Conservatorium of Music, The University of Adelaide
Adelaide, South Australia, Australia
jennifer.rosevear@adelaide.edu.au

ABSTRACT

Access to instrumental tuition is recognised as an important element of music education in both Australia and the UK. The costs associated with learning an instrument can prevent many children from participating in instrumental music programs. All children have musical potential and the capacity to be involved in music learning through class activities such as singing, creating music, listening and responding to music, and by playing instruments, such as simple percussion instruments. Such activities provide readiness for small group instrumental lessons. Learning to play an instrument can be facilitated by introducing sounds before symbols, including aural, visual and creative approaches, encouraging informal learning aspects, and maximising opportunities for enjoyment through achieving goals.

This paper aims to outline current systems and practices being used in the provision of instrumental music teaching in primary (elementary) schools in metropolitan Adelaide in the state of South Australia, and to compare these with the changes being proposed by the state's Department for Education and Children's Services [DECS]. Its purpose is also to describe some models for primary instrumental music teaching being used in non-government schools.

Key points relating to primary instrumental music instruction are drawn from the Australian National Review of School Music Education and the report commissioned by the South Australian Department for Education and Children's Services for the examination of its Instrumental Music Service. A survey of primary instrumental music practices in non-government schools in Adelaide was conducted by the author.

Access to instrumental music instruction is a key priority in the National Review of School Music Education, and access is a key feature of proposed changes to the delivery of instrumental music in government schools in South Australia. Whilst the proposed changes will enable more children to access the Instrumental Music Service, there are many unresolved issues, particularly to do with staffing and resources. One of the most contentious aspects is the proposed phasing out of small group instrumental instruction in order to implement compulsory Year 5 whole class models. There is an expectation that the current specialist peripatetic staff undergo re-training in order to undertake the Year 5 whole class teaching. It is envisaged that trials be undertaken before the proposed changes are implemented. Many non-government schools offer compulsory, introductory instrumental music programs, but these mostly rely on small group instruction in conjunction with related ensemble activity as well as classroom music.

With the positive efforts being made by the UK and Australian governments to improve music education, the chances of more children in those countries having the opportunity to learn a musical instrument are increasing.

THEORETICAL BACKGROUND

The Australian National Review of School Music Education (2005) [NRSME] found that music education is valuable and essential for all students, and it identified the provision of access to instrumental music tuition for all students as a priority. In the United Kingdom, the government pledged during the 2001 election campaign that "over time every primary school child who wants to should have the opportunity to learn a musical instrument" (Department for Education and Skills [DfES], 2005, p. 13). The UK pledge led to the establishment in 2004 of the Music Manifesto Campaign, which seeks to improve music education and to give every child the chance to make music and enjoy the immense benefits it brings (DfES, 2006, p. 7 & p. 11). In both countries, it is recognised that there are difficulties in the provision of music education to all students, and it is encouraging that there are steps being implemented to ensure that access to quality music education for all students becomes a reality.

"Research on the cost of schooling shows that music is by far the most expensive subject in the curriculum for parents. They are asked to pay on

average far more for materials for music than for any other subject" (DfES, 2005, p. 68). With regard to instrumental music, there are significant challenges to face due to the high costs involved for instruments and teaching. "Not all children have the opportunity to learn to play an instrument or have specialised vocal tuition" (Hallam, 2006a, p. 91), which leads to "access being restricted to those who can pay, denying opportunities to those who cannot" (Hallam, 1998, p. 6). In order to increase the provision of instrumental music, it is necessary to develop approaches that have educational integrity, and yet, are cost effective. Such provision is likely to be more effective when it is preceded by classroom music activities that involve students in music-making, creating and responding, thereby laying the foundations for the development of musical thinking, which affects all areas of musical activity and underpins music learning.

There is growing recognition that all humans - children and adults - have musical potential (Hallam, 2006a; Mills, 2005) and "that every young person has the potential and capacity for positive engagement in musical activities" (O'Neill, 2006, p. 461). Gardner's theory of multiple intelligences, which identifies musical intelligence as one of nine separate intelligences (Hallam, 2006b, p. 96), has strengthened the importance of music in education and has given "credence to the notion of musical thinking as a unique way of knowing the world" (Wiggins, 2001, p. 7). Music learning involves various activities, such as playing, singing, creating or listening; and learning occurs "by doing the activities that musicians do –performing, composing, and listening….[that is] through, not about, music" (Mills, 2005, p. 13).

Having the opportunity to learn an instrument is considered here as part of a broader musical education. It is desirable that, in class activities, children will be participating by singing, creating music, listening and responding to music, and by playing instruments, such as simple percussion instruments. Through such activities, basic concepts such as beat, tempo, pitch, dynamics, form and texture can be developed. Such activities are easily accessible and more achievable than the fine motor skills needed for playing traditional instruments. Class activities on instruments, such as keyboard and recorder, can be helpful in introducing finer bodily-kinaesthetic skills. Thus, class music activities provide experiences that can assist with readiness for learning an instrument, which probably initially involves group lessons, and over time and with increasing skills, may involve small group or individual lessons with a specialist teacher.

When children are learning to play a musical instrument, McPherson (1995) suggests that learning is most efficient when the sound is emphasized before the sign. McPherson (1995) identifies five aspects of musical performance that can be grouped according to whether they have a visual, aural, or creative orientation. Including learning experiences in all orientations provides a more balanced and integrated approach to playing an instrument. "Performing music by ear serves as preparation for literacy development in the beginning stages of musical involvement, and … performing with and without notation is encouraged during all subsequent levels of development" (McPherson & Gabrielsson, 2002, p. 111).

Learning an instrument is a complex process that involves the acquisition of aural, cognitive, technical, musicianship, performance and learning skills (Hallam, 1998). In order to improve skills, practice is needed, and it is therefore important that children can develop self-regulatory behaviour and sustain motivation when faced with difficulties. Children's beliefs about their competence and value of the task, as in Eccles' (1983) expectancy-value theory of motivation, play an important role in instrument learning. Pitts, Davidson and McPherson (2000) remind us that "ultimately, the most important factor in children's musical instrument learning is their own enjoyment and satisfaction" (p. 54). Green (2006) identifies the main characteristics of informal approaches typically used by popular musicians, which include: choice of music by learner; copying recordings by ear; the informal learner is self-taught and learning takes place in groups; and there is an integration of listening, performing, improvising and composing, with an emphasis on creativity.

PURPOSE/AIM

This paper aims to provide an overview of current systems and practices being used in the provision of instrumental music teaching in primary (elementary) schools in metropolitan Adelaide in the state of South Australia, and to compare these with the changes being proposed by the state's Department for Education and Children's Services [DECS]. Its purpose is also to describe some models for primary instrumental music teaching being used in non-government schools.

METHOD

Key points relating to primary instrumental music instruction are drawn from the NRSME (2005) and the report commissioned by the Department

for Education and Children's Services [DECS] for the examination of its Instrumental Music Service (Anderson, 2007). A survey of primary instrumental music practices in non-government schools in Adelaide was conducted by the author. Data from the survey shows a range of models for primary instrumental music instruction being used. The proposed changes to the Instrumental Music Service, put forward by DECS in June, 2007, are compared to current practices and the data from non-government schools.

SYNTHESIS OF CONTENT

The NRSME (2005) reported on the quality and status of music education in schools, and found that "while there are examples of excellent music education in schools, many Australian students miss out on effective music education because of the lack of equity of access, lack of quality of provision, and the poor status of music in many schools" (p. v). With regard to instrumental music, the NRSME recommends that "every Australian student participates and engages in initial instrumental music programmes" (p. 127).

In South Australia, the DECS Instrumental Music Service [IMS] provides small group instrumental instruction to approximately 9000 children, and this is carried out by peripatetic specialist teachers. There are 87.4 full-time equivalent IMS teachers (NRSME, 2005). The IMS had its beginnings in the 1950s, and expanded substantially during the 1960s and 1970s. During the 1990s, there were ongoing financial pressures, with a threatened 25% government cut in 1995 being reduced, as a result of public pressure, to around a 10% cut. Some schools receive very little, if any, tuition through the IMS, thereby creating inequities with access to the IMS. In other words, there is simply not enough to go around. In late 2006 and early 2007, DECS carried out an examination of its IMS, with the following Terms of Reference:

1. To examine school access to instrumental music.
2. To examine the availability of the instrumental music program for disadvantaged students.
3. To examine the provision of instrumental music in the early years of schooling.
4. To examine the general effectiveness of the current Instrumental Music Service.

The Instrumental Music Service Examination report (Anderson, 2007) recommended some new models to maximise access and participation for students. This report acknowledged the *Wider Opportunities: A Stimulating Start* program developed by the Manchester Music Service in the UK. Many of the recommendations of the Anderson report were adopted by DECS, including that specialist music teaching be introduced in R-4 classes, that all Year 5 students learn an instrument in whole class groups, and that Year 6 and Year 7 students who wish to continue to do so in groups of approximately 15 students (see Table 1). Another DECS proposal, but which was not in the Anderson report, was that small group tuition (currently offered in many primary and secondary schools) be phased out.

In attempting to address the equity and access issues, the government has put forward proposals that, on the surface, would appear to enable much greater access to instrumental music instruction. For example, the Education Minister's News Release on June 29th, 2007 (DECS, 2007b) stated that the proposals would be "boosting the number of primary and secondary school children who gain instrumental music tuition from the current 9,000 to 28,000. *All students will now have instrumental music tuition at Year 5*" [bold in original] (p. 2). In the Chief Executive's circular letter (DECS, 2007a) to all IMS staff on the same day, it was stated that "small group tuition will be phased out from all schools" (p.2).

The government's proposals have been strenuously opposed, not only by IMS staff but by many school teachers, principals, parents and the general community. As a result, the implementation of the proposals has been delayed and the "status quo" will remain in 2008 whilst some voluntary trials are carried out. The proposed changes arose from attempts to address issues of access and equity to the IMS. However, the method for implementing the changes was proposed to come about by re-configuring and re-deploying the current specialist instrumental music staff with no additional funding to support the reconfiguration. There is an expectation that existing specialist instrumental music staff be voluntarily retrained to teach in R-4 and the whole class Year 5 program.

Table 1: Summary of current practices and proposed

Current practices in government schools	Proposed changes to IMS
R-4: very few specialist music teachers, and few class teachers include music	Specialist R-4 music teachers to deliver classroom music programs along with professional development of R-4 generalist teachers
Years 5-7 - small group instrumental instruction available in selected schools	Year 5 whole class instrumental instruction for all students
	Year 6-7 continuing students in groups/ensembles of approximately 15
	Years 5-7 - small group instrumental instruction to be phased out
Years 8-12 - small group instrumental instruction available in selected schools	Years 8-12 - small group instrumental instruction to be phased out
IMS staff performance groups present occasional workshops and concerts in schools	IMS staff performance groups to be phased out

The introduction of music programs for the early years (R-4) across all schools is educationally a sound idea. However, there are many complex issues with staffing – who will teach this? Instrumental Music Service teachers typically are specialists on one instrument; and in recent years, many have diversified their skills so that they are able to teach, say, a family of instruments (e.g., woodwind, brass, or string). The stipulation that all year 5 students have whole class instrumental tuition has raised many questions, particularly with regard to the likely quality of the experience and many unanswered questions about the practical logistics such as which instruments (type and availability). For any continuing students, it is proposed that these be in groups of around 15, and for secondary schools that 1.5 hours of ensemble tuition be provided (DECS, 2007a). The idea of "ensemble tuition" does not seem to be a suitable substitute for small group specialised instrumental instruction.

In the non-government sector, parents pay fees to send their children to Catholic and independent schools, with a large range in the yearly fees at the primary level, from approximately $A1,300 for a small Catholic school to $A9,960 for a top-of-the-range independent school. Optional instrumental music instruction, which is an additional cost, can

be arranged through most non-government schools and is usually taught in small groups or individually. Many non-government schools also offer a range of compulsory, introductory experiences on instruments, often either included in the cost of the school fees or for a small additional charge. In September of 2007, the author conducted a survey of Heads of Music in non-government schools in order to ascertain models being used to provide compulsory instrumental instruction at the primary level. There were responses from 12 schools, and the data collected revealed that most of the schools offer various small group instrumental lessons in addition to classroom music lessons. Many children are able to learn a stringed instrument in Year 2 for around 2 terms, and cost is included in school fees. Also, students can study a wind instrument as well in Year 4 or 5 with the cost either included in school fees or for an extra nominal amount (e.g. $A50 per semester). Most of the schools have an ensemble component in addition to the small group instruction. The types of offerings, even with an ensemble component, still incorporate small group instruction, which is distinctly in contrast to the DECS proposals.

CONCLUSIONS & IMPLICATIONS FOR MUSIC EDUCATION

Learning to play a musical instrument can be considered to have various phases, ranging from introductory experiences right through to committed, intensive instrumental learning. Whilst many classroom music activities can develop basic musical concepts, the development of fine motor skills needs small group tuition and, as expertise increases, more individualised instruction. Informal music learning practices, as identified by Green (2006), as well as a balance of aural, visual and creative learning orientations (McPherson, 1995) could play a more prominent role in instrumental music instruction, particularly with respect to developing musical thinking, engagement and motivation. Given limitations with access to instrumental instruction, Hallam (2006) recommends that "interest in music and motivation to engage with it may prove to be better determinants of success than traditional tests of musical ability" (pp. 55-56). Learning to play an instrument is a popular activity with primary school children, and can provide lifelong pleasure and satisfaction (NRSME, 2005). Whilst schools may aim to develop balanced ensembles (for example, concert band), students' instrumental preferences still need to be considered. "Instrumental music must connect with and support the broad aims of music education" (NRSME, 2005, p. 126). With the

positive efforts being made by the UK and Australian governments to improve music education, the chances of more children in those countries having the opportunity to learn a musical instrument are increasing.

REFERENCES

Anderson, R. (2007). *Instrumental music program examination report.* Adelaide, SA: Department for Education and Children's Services.

Department for Education and Children's Services. (2007a). Circulars to staff, CE Circ 07:026, *Instrumental Music Program* (29 June 2007). Retrieved October 30, 2007 from http://www.decs.sa.gov.au/mediacentre/

Department for Education and Children's Services. (2007b). Media Release. *More school children to gain aquatics and music skills* (29 June 2007). Retrieved October 30, 2007 from http://www.decs.sa.gov.au/mediacentre/

Department for Education and Skills [DfES] (2005). *Music Manifesto Report No. 1.* Nottingham: Author.

Department for Education and Skills [DfES]. (2006). *Music Manifesto Report No. 2.* Nottingham: Author. (can also be downloaded at www.musicmanifesto.co.uk and at www.teachernet.gov.uk/publications)

Eccles, J. (1983). Expectancies, values, and academic behaviors. In J. T. Spence (Ed.), *Achievement and achievement motives* (pp. 75-146). San Francisco: Freeman.

Green, L. (2006). Popular music education in and for itself, and for "other" music: current research in the classroom. *International Journal of Music Education, 24*, 101-118.

Hallam, S. (1998*). Instrumental teaching. A practical guide to better teaching and learning.* Oxford: Heinemann.

Hallam, S. (2006a). *Music psychology in education.* London: Institute of Education, University of London.

Hallam, S. (2006b). Musicality. In G. E. McPherson (Ed.), *The child as musician* (pp. 93-110). Oxford, England: Oxford University Press.

McPherson, G. (1995). Redefining the teaching of musical performance. *The Quarterly Journal of Music Teaching and Learning, 6*(2), pp. 56-64.

McPherson, G. E. & Gabrielsson, A. (2002). From sound to sign. In R. Parncutt & G. E. McPherson (Eds.), *The science and psychology of music performance* (pp. 99-116). Oxford, England: Oxford University Press.

Mills, J. (2005). *Music in the school.* Oxford, England: Oxford University Press.

National review of school music education (2005). Barton, ACT: Australian Government.

O'Neill, S. (2006). Positive youth musical engagement. In In G. E. McPherson (Ed.), *The child as musician* (pp. 461-476). Oxford, England: Oxford University Press.

Pitts, S. E., Davidson, J. W., & McPherson, G. E. (2000). Models of success and failure in instrumental learning: Case studies of young players in the first 20 months of learning. *Bulletin of the Council for Research in Music Education, 146*, 51-69.

Wiggins, J. (2001). *Teaching for musical understanding.* New York: McGraw-Hill.

A Study in Characteristics of Chinese Traditional Five-Tone Mode Preference Among Preschool Children in Shanghai

Ting Ruan

Dept. of Preschool Education, East China Normal University
Shanghai, China
tingruan2000@yahoo.com.cn

ABSTRACT

Music education based on the view of multicultural education is being highlighted in the primary, secondary, and university levels across the world. By embodying multicultural thought and establishing a multicultural system in preschool music education, preschool music education in China should catch up with the amazing development in the world. But, the fact is that Chinese children like Chinese traditional music less than Western music due to music education in China emphasis on Western music, neglecting the Chinese traditional music culture. Therefore, a serious issue confronting us is how we can foster our children's preference for Chinese traditional music and how their music preference could be changed in an appropriate way. Through the study of children's music preference, we may find ways to stimulate their interest in learning and to help them to become better educated. The purpose of this study was to measure the characteristics of Chinese traditional five-tone mode preference among preschool children. Meanwhile, this study also aimed to take a first step towards showing the cross-cultural applicability of the results from Western major-minor mode to Chinese traditional five-tone mode. The study adopted controlled music materials, five melodies of Chinese folk children songs in each of the Chinese traditional five-tone modes respectively. The study used repeated-measure design to test the variables of "Tempo," "Vocal register," and "mode" preferences among 270 from 3- to 6-years old preschool children living in Shanghai. The results of MANOVA indicate that there are no significant differences in preschool children's preference for Chinese traditional five-tone mode. Nevertheless, the preference for yu-*tone is the highest, and* gong-*tone is the lowest. When investigating the "Tempo" and "Vocal register" melody elements individually, the preschool children preferred the melodies with faster tempo and in higher vocal register. This conclusion is consistent with those results of Western music preferences. Besides, according to the relative degree between* gong-*tone-major and* yu-*tone-minor, I conclude that there are differences between Chinese and Western children's preference for major-minor mode. Through the investigation on the characteristics of Chinese traditional five-tone mode preference among preschool children, we can design helpful strategies, which provide some feasible recommendations in music activities for Kindergartens--especially in material choices and presentation during music appreciation classes, for the innovation of preschool music education.*

KEYWORDS:

preschool children, music preference, the Chinese national five-tone mode, music appreciation, music multi-education

INTRODUCTION

Music education supported by multicultural education theory has become important across the world. We should ponder the reality and development of the national preschool music education reform in the People's Republic of China. At present, Chinese preschool music education unilaterally emphasizes the status of Western music culture and ignores the national music, resulting in the children's low preference for Chinese national music. Therefore, we confront a serious issue in how we can foster our children's preference for Chinese traditional music, assuming that music preference could be changed.

Of the many professionals involved in music preference research, Albert LeBlanc of Michigan State University has been one of the most active. Much of his work, along with the work of others, has centered on testing aspects of his interactive theory of music preference (LeBlanc, 1980), which can be summarized as follows: "Music preference decisions are based upon the interaction of input information and the characteristics of the listener, with input information consisting of the musical stimulus and the listener's cultural environment" (LeBlanc, 1982, p. 29). Through the study of children's music preference, we can find ways to stimulate

their interest in learning and to help them to be better educated.

The present study aimed at investigating the music preference of preschool children using the Chinese traditional five-tone mode. The study not only would offer useful information for the development of kindergarteners' activities involving the national music culture, but also filled a gap in the literature on domestic and foreign music preference studies. Furthermore, the study could open a window to apply findings from Western music preference studies in China.

In preference studies using the Western major-minor mode system, the prevalent conclusion concerning pitch was that listeners preferred high pitches over lower pitches (Hevner, 1935; 1937; Jame & Robert, 1993; Rigg, 1964). The conclusion in tempo preference was that faster tempo was preferred (Fung, 1996; Getz, 1966; LeBlanc, 1981; LeBlanc, Colman, McCary, Sherrill, & Main, 1988; LeBlanc & Cote, 1983; Montgomery 1996;).

In the related music preference studies in China, the conclusions in tempo preference were mainly the side-products in investigating the music style preference (Bai, 2006; Shen, 2004; P. Wang, 2003; T. Wang, 2005), and there were limited investigations in pitch-level preferences. Chinese traditional five-tone mode is one of the most popular Chinese modes. The mode includes the five notes: *gong*, *shang*, *jue*, *zi*, and *yu*. Study of the preferences for this five-note mode represent a void in the literature, domestic and foreign.

METHOD

Participants

The participants were 270 preschool children aged between three to six years (135 boys and 135 girls) from nine Kindergartens in Putuo, Zhabei, and Changning Districts in Shanghai.

DESIGN

This study used a 5×3×2 repeated-measure factorial design. Independent variable A (Chinese five-tone mode) has five levels: *gong*-tone, *shang*-tone, *jue*-tone, *zi*-tone, and *yu*-tone; independent variable B (Vocal register) has three levels: higher vocal register, middle vocal register, and lower vocal register; independent variable C (Tempo) has two levels: 60 bpm and 120 bpm.

Music Materials

The melodies for the study were selected from "*Selected Chinese Folk Songs For Children*," including *Calling Ants*, *All Kinds of Birds Flying*, *Thangseng Ridding Horse-Dong Dong Dong*, *Sweet Candy*, and *Flying Together*. Melodies were chosen because of their similarities in rhythmic, time, tonal range, melodic structure, and phrase length. In addition, each participant was unfamiliar with these eight-measure melodies according to the results of prior telephone interviews and questionnaires. The melodies were recorded in MP3 format using Overture 4.0 with the piano timbre.

Procedure

One main test administrator controlled the time of playing the music, and four to five assistants asked and recorded the preference choice of each child participant who listened to all possible pairs of melodies. The main test administrator played the music, and the audio-frequencies were adjusted from an IBM portable computer and powered speakers.

An assistant recorded the preference choice of each child. Before the test, the main test administrator used the directive words:

> Little friends, today, let us play an interesting musical game. We will listen to some pairs of music melodies, then, please tell the older sisters beside you which melody is your favorite one. And of course, you can like them all. OK?

Every participant was expected to show their preference to the assistants when he/she finished listening to a pair of children songs. The preference of "like" was 1 point, "dislike" was 0 point, and "like all" was 0.5 point.

Each children song had six presentation modes:

1. Lower register 60 bpm
2. Lower register 120 bpm
3. Mediant register 60 bpm
4. Mediant register 120 bpm
5. High register 60 bpm
6. High register 120 bpm

Useing the six music presenting modes, five different combination orders were yielded as Table 1:

Table 1. 15 Paring Combination Orders

Comb. Order 1		Comb. Order 2		Comb. Order 3		Comb. Order 4		Comb. Order 5	
1	6	1	3	1	4	1	5	1	2
3	5	4	6	2	3	2	6	3	6
2	4	2	5	5	6	3	4	4	5

The same number of participants was randomly assigned to one of the five testing ways. In a testing way, every children song had a different combination order. And the combination music presentations in every children song melody could be fully represented through the five testing ways.

Regarding the initial-ending effect and the successive influences to the preference testing outcome in the same music presentation way, the pairing ways of children song presentation mode in every testing way and between the testing ways was controlled.

Furthermore, when a participant finished listening one pairing way of five children songs, the participant listened to the next pairing way of the five children songs. So, I avoided the adverse influence to the testing outcomes caused by fatigue.

STATISTICAL OUTCOMES

The results of "Mode," "Vocal register," and "Tempo" preference among preschool children are shown in Table 2.

Table 2 Means and Standard Deviation of "mode", "Vocal register" and "Tempo" （M＋SD）

	lower vocal register	
	60bpm	120bpm
G	0.428±0.472	0.487±0.479
S	0.454±0.471	0.476±0.471
J	0.413±0.463	0.437±0.470
Z	0.450±0.475	0.491±0.475
Y	0.444±0.475	0.469±0.474

	middle vocal register	
	60bpm	120bpm
G	0.465±0.476	0.550±0.471
S	0.515±0.462	0.520±0.473
J	0.467±0.467	0.503±0.470
Z	0.489±0.480	0.485±0.482
Y	0.463±0.475	0.565±0.481

	higher vocal register		total
	60bpm	120bpm	
G	0.502±0.479	0.552±0.475	0.497±0.396
S	0.522±0.476	0.530±0.471	0.503±0.471
J	0.570±0.470	0.619±0.465	0.502±0.467
Z	0.532±0.470	0.561±0.473	0.501±0.476
Y	0.530±0.473	0.567±0.472	0.506±0.475

Notes: G = *gong*-tone, S = *shang*-tone, J = *jue*-tone, Z = *zi*-tone, and Y = *yu*-tone

The results of MANOVA revealed no significant main effect of A: "Chinese traditional Five-tone Mode" (F= .955, df=3, 838, p>.05); highly significant main effect of B: "Vocal register" (F=15.879, df=2, 481, p<.001); and C: "Tempo" (F =6.297, df=1, 269, p<.01); no significant

interaction among A, B, and C factors (F=.356, df=8, 2085, p>.05); also, no significant interaction between A and B factors, A and C factors, and B and C factors (F=1.355, df=8, 2090, p> ..05; F=.762, df=4, 1063, p>.05; F=.113, df=2, 537, p>.05).

The result of Multiple Comparisons for variable B "Vocal register" revealed significant differences between B1 and B2, B1 and B3, and B2 and B3 （p<.01，p<.001，and p<.01 respectively）.

DISCUSSION

Vocal Register

The results of MANOVA and multiple comparisons show that "Vocal register" has highly significant main effect and differences between any two levels of the variable. Preschool children prefer those melodies performed at higher vocal register to middle and lower vocal register. They do not like melodies presented in the lower vocal register. This conclusion using the system of Chinese traditional five-tone mode is consistent with the results using Western music in that the listeners prefer high pitch to lower pitch (Hevner, 1935, 1937; Jame & Robert, 1993; Rigg, 1964).

Tempo

The results of MANOVA show that "Tempo" has a highly significant difference between the two levels. Preschool children prefer those melodies performed faster. This conclusion is also consistent with studies using Western music.

The common understanding about tempo preference among Western scholars is that faster tempo induces happy emotion. LeBlanc (1981) found a slight partiality for faster tempos. And then, several studies of music preference showed the similar result to tempo preference. The fact was that examples at faster tempos received the highest preference ratings, while the slowest excerpts received the lowest ratings. (LeBlanc & Cote, 1983; LeBlanc & McCrary, 1983; Montgomery, 1996) .

Results of this study supported the statement that "the correlation between increasingly fast tempo and increasingly higher preference was strong, positive, and statistically significant" (LeBlanc et al., 1988, p. 163).

Chinese Traditional five-Tone mode

The results of MANOVA indicate that there are no significant differences in preschool children's preference for Chinese traditional five-tone modes in general. Nevertheless, the preference for the *yu*-tone is the highest and the *gong*-tone is the lowest. By analyzing the relationship between the Chinese

five-tone modes and the Western major and minor modes, one may deduce a conclusion that the results of this study which measures the mode preference of preschool children in the system of Chinese five-tone modes differs from those studies of mode preference using the Western major-minor modes.

Quite a few researchers advocate that children are more likely to prefer major melodies than minor melodies. Chinese five-tone modes are divided into two kinds of styles, one is *zi*-type, including the *gong*-tone and *zi*-tone, which are similar to the bright hue of the Western major mode. The other is *yu*-type, including the *shang*-tone, the *jue*-tone and the *yu*-tone, which are similar to the soft hue of the Western minor mode. Moreover, *gong*-tone is closer to the major color than *zi*-tone, while *yu*-tone is the closest to the minor color (Shi, 2002). Therefore, according to the relative degree between *gong*-tone-major and *yu*-tone-minor, I come to the conclusion that there is a difference between Chinese and Western children preference to major-minor mode, through the investigation in the characteristics of Chinese traditional five-tone mode preference among preschool children.

CONCLUSION

From the investigation outcomes mentioned above in Chinese five-tone mode, vocal register, and tempo of preschool children's general preference, I can see that the conclusions in vocal register and tempo are identical, but the one in mode has the tendency for cross-cultural differences. The associated conclusions in Western major-minor modes are not completely applicable in Chinese five-tone mode.

RECOMMENDATION

The conclusions of this study suggest important revelation and recommendation in developing music activities for Chinese kindergartens, especially in music appreciation.

This study suggests that children could take easily ways of presenting music in every national mode. In addition, the mode preference differences of Chinese and Western children reflected from the Chinese five-tone mode remind us of the importance of implementing further cross-cultural comparative studies, especially in relation to the Western major-minor mode system and its cross-cultural transferabilities.

REFERENCES

Bai, S. (2006). *The experimental research on the college students' behaviors of music contacting*. Unpublished master's dissertation, Hebei University.(No.180,Eastern WuSi Road ,Boao ding, 071002, Baoding,China)

Fung, C. V. (1996). Musicians' and nonmusicians' preferences for world musics: Relation to musical characteristics and familiarity. *Journal of Research in Music Education*, *44*(1), 60-83.

Getz, R. P. (1966). *The effects of repetition on listening response. Journal of Research in Music Education*, *14*, 178-92.

Hever, K. (1935). The affective characters of the major and minor modes in musical phrases. *American Journal of Psychology*, *47*.

Hever, K. (1937). The affective value of pitch and tempo in music. *American Journal of Psychology*, *49*.

Jame, J. K., & Robert, J. K. (1993). An exploratory investigation of responses elicited by music varying in tempo, tonality, and texture. *Journal of Consumer Psychology*, *2*.

LeBlanc, A. (1981). Effects of style, tempo, and performing medium on children's music preference. *Journal of Research in Music Education*, *29*, 143-56.

LeBlanc, A. (1982). An interactive theory of music preference. *Journal of Music Therapy*, *19*, 28-45.

LeBlanc, A., Colman, J., McCary, J., Sherrill, C., & Main, S. (1988). Tempo preferences of different age music listeners. *Journal of Research in Music Education*, *36*(3), 156-168.

LeBlanc, A., & Cote, R. (1983). Effects of tempo and performing medium on children's music preference. *Journal of Research in Music Education*, *31*, 57-66.

Montgomery, A. P. (1996). Effect of tempo on music preferences of children in elementary school. *Journal of Research in Music Education*, *44*, 134-46.

Rigg, M. G. (1964). The mood effects of music: A comparison of data from four investigators. *The Journal of Psychology*, *58*, 427-438.

Shen, J. (2004). *Music factors and individual differences influencing music preference of college students*. Unpublished master's dissertation, East China Normal University.(No.3663,Northern ZhongShan Road,200062, Shanhai ,China)

Shi, Y. (2002). *The cultural view of music theory*. Western-Southern China Normal University Press, 61-62.

Wang, P. (2003). *The study of children songs preference of preschool children*. Unpublished master's dissertation, Nanjin Normal University.(No. 122,NiHai Road, 210097 ,Nanjin,,China)

Wang, T. (2005). *The primary study of music preference among high school students*. Unpublished master's dissertation, Western-Northern China Normal University.(No.967, Eastern AnNing Road,,730070,Lanzhou, China)

Integrate or Syntegrate? Models for Integrating Music Across the Primary Curriculum

Deirdre Russell-Bowie
School of Education, University of Western Sydney
Sydney, NSW, Australia
d.russell-bowie@uws.edu.au

ABSTRACT

In many primary schools, generalist teachers say they do not have the time to teach music due to the crowded curriculum. This then has led to some teachers finding different ways of teaching all they need to teach within the given time period, which has sometimes led to their integrating the learning experiences. For many years, teachers and academics have advocated the use of integration in the educational classroom to provide children with holistic and meaningful learning experiences from which they can generalise understandings and then apply these to other situations, as well as addressing the issues created by the crowded curriculum. However, in investigating how to integrate the curriculum effectively, practitioners and researchers have found that, in many cases, integration has become a meaningless and often overworked word. Everyone seems to have a different understanding and explanation of the word. Some are ardent proponents for their interpretation of integration, and others are just as ardently against it, seeing integration as a diluting of important outcomes within subjects such as music or visual arts. This paper discusses three models or levels of integration where curriculum subjects can work together to achieve outcomes. Each is valid in itself when used by a creative and resourceful teacher to promote the children's understanding and application of their learning and can also be used alongside the other models within the context of a program of work. They are service connections (one subject servicing learning in another subject), symmetric correlations (two subjects using the same material to achieve their own outcomes), and what we will call syntegration (a created word which indicates that different subjects are working together synergistically to explore a theme, concept, or focus question and achieving their own outcomes as well as generic outcomes). This paper will examine the three models and give examples of how they can be used to teach music within the primary school curriculum.

INTRODUCTION

"So much to teach – so little time!" is the cry from many classrooms. The crowded curriculum has lead to teachers finding different ways of teaching all they need to teach within the given time period, and this has sometimes led to their integrating the learning experiences. For many years, academics and practitioners have advocated the use of integration in the educational classroom to provide children with holistic and meaningful learning experiences from which they can generalise understandings and then apply these to other situations, (Roucher, & Lovano-Kerr, 1995; Barrett, 2001; Birch, 2000; Brewer, 2002; Burton (2001); Ellis and Fouts, 2002).

The whole language movement emphasised holistic rather than fragmented learning and often used a theme as a focus, suggesting that teachers integrate learning across the curriculum to enhance children's ability to read, write, talk, and listen. The increasing diversity within classrooms and schools have given rise to integrated programs which aim to develop harmonious living within and without the school community, taking advantage of the differences and using cross-curriculum approaches to explore diversity and harmony issues within real life situations, (Krug & Cohen-Evron, 2000).

As the knowledge base explodes through the use of mass media and technology, the emphasis of education is changing from learning and remembering facts, which will soon be out of date, to understanding the underlying concepts, applying them to new situations, and being able to develop generic skills such as research, analysis, synthesis, evaluation, problem solving, team work, leadership, and critical thinking to live and work in tomorrow's world (Mayer, 1992). For many teachers this has lead to their exploring different ways of engaging children in learning experiences with integration being a key aspect of this process, (Krug & Cohen-Evron, 2000; Snyder, 2001).

TO INTEGRATE OR NOT TO INTEGRATE, THAT IS THE QUESTION!

However, in investigating how to integrate the curriculum effectively, practitioners and researchers have found that, in many cases, integration has become a meaningless and overworked word. Everyone seems to have a different understanding and explanation of the word. Some are ardent proponents for their interpretation of integration (Jensen, 2001; Donmoyer, 1995; Wilkinson, 2000), and others are just as whole heartedly against it, seeing integration as possibly leading to the dilution of important outcomes within discrete subjects (Best, 1995; Eisner, 2002; Smith, 1995).

For some teachers, integration means developing learning experiences based on a theme; for others, it is using the same song or artwork in two different subjects. One set of teachers may use the word "integration" when they have children colour in a stencil about a Science experiment, and another set of teachers ask their children to complete an integrated project exploring a theme then having them present their work using some type of technology, (Bresler, 1995; Wiggins, 2001).

Adding to the confusion of definitions, there are distinct connotations for the word 'integration' within the context of special education where children with disabilities are schooled alongside 'regular' children in the classroom. Although integration of special needs children is an important aspect of schooling, this paper refers to integration within the context of curriculum and not special education.

To develop a definition for integration, we can begin by examining its opposite. In a non-integrated environment, children move from one subject to another, making no links or connections among them and learning the skills, knowledge, and understandings of each subject within the closed doors of that particular subject. Then, they pack up their books, take out new ones, sometimes move to another room, and become involved in learning experiences within another subject that are totally unrelated to what they were engaged in several minutes before. This can lead to the curriculum being moulded into boxes of learning with little external context, links, or explanations as to how what was learned in one subject can relate to what they are learning in another subject.

However, in realising that this type of learning environment may not be meaningful to many children, some teachers respond by moving to the other end of the continuum and planning 'integrated' programs that lose all integrity within the individual subjects. These programs end up being superficial activities loosely based on a theme, but with little depth or meaningful outcomes in any subject.

Either approach rarely gives children holistic and authentic learning experiences that use their preferred intelligences or provide them the opportunity for in-depth understanding, development of generic skills, and the ability to generalise and apply what they have learned to other situations. Therefore, a balance between the two extremes is needed so that children are achieving discrete indicators and outcomes in each of the subjects and/or art forms but are also engaging in authentic learning within a meaningful, holistic context, and being given the opportunity to develop generic skills as well.

THREE MODELS OF INTEGRATION

Learning experiences that involve music, media, visual arts, dance, or drama can achieve outcomes within the specific art form, across art forms, and/or across other subjects. This paper presents three models or levels of integration where subjects or subjects can work together to achieve outcomes. Each is valid in itself when used by a creative and resourceful teacher to promote the children's understanding and application of their learning, and each can also be used alongside the other models within the context of a program of work.

Because the word integration had both positive and negative connotations and understandings in education, this paper uses it in a broad sense and includes the following models of integration. They are service connections (one subject servicing learning in another subject), symmetric correlations (two subjects using the same material to achieve their own outcomes) and what we will call *syntegration*, a created word which indicates that subjects are working together synergistically to explore a theme, concept or focus question while achieving their own outcomes as well as generic outcomes. In explaining these three models, integrating learning experiences across subjects is used as examples. However, integration across art forms can also be viewed in the same ways (Russell-Bowie, 2006).

Service Connections

Service connections within subjects or subjects occur when concepts and outcomes are learned and reinforced in one subject by using material or resources from another subject with no specific outcomes from the servicing subject.

One example of the arts being used to achieve outcomes in other subjects is the use of counting songs to assist in learning Mathematics although this will often achieve no music outcomes. Creating a rap to help children remember the steps for procedural text writing uses the children's musical and kinaesthetic intelligences to achieve literacy but few musical outcomes. Learning to sing *The Alphabet Song* assists in memorising the letters of the alphabet, singing the *Little Red Caboose*, colouring in red balloons, dramatising the story *Little Red Riding Hood* and dancing with red scarves to music may help reinforce the concept of the colour red but may achieve little in the way of creative arts outcomes. Although these and other instances of service connections can be important teaching and learning tools, they should not be viewed as valid arts lessons. Instead, they should be seen as using arts resources or materials to achieve outcomes relevant to the subject that is serviced by the arts.

Using the arts to connect with other subjects may certainly enhance the learning experiences of children who learn kinaesthetically, visually or musically; may help them achieve outcomes in subjects where previously they have failed; and may also provide all children with enjoyment and motivation. Using service connections within the curriculum is a valid way of achieving certain outcomes but should not be confused with symmetric correlation or syntegration. However, with a little extra thought and preparation, service connections can become symmetric correlations and outcomes in both subjects can be achieved.

Symmetric correlations

Symmetric correlations centre around common or shared resources, materials, or ideas being used within two or more subjects to achieve authentic outcomes in both subjects. This is a more symmetrical approach than the previous model of service correlations as both subjects benefit from the learning experiences.

Unlike service connections, symmetric correlations view achieving outcomes in both subjects as equally important. One does not service the other. For example, if exploring the concept of the colour red by singing the song *Little Red Caboose*, dancing with red scarves, creating artworks using the colour red and dramatising the story of *Little Red Riding Hood* is seen as achieving valid outcomes for literacy, the teacher could then examine their arts program and develop stage appropriate activities which involve the colour red and these resources and activities. If these activities are appropriate to each art form, they could then include them in their

developmental program as they introduce and reinforce relevant skills, knowledge and understandings in each of the art forms. Thus, outcomes and indicators can be achieved in both subjects, which can both retain their integrity.

Through symmetric correlations, teachers can begin to break down the barriers between the subjects and recognise that learning can occur effectively and discrete outcomes can be achieved within two or more subjects using common resources or material. Added to this, children are also being given the opportunity to learn using a variety of intelligences and so enhance their learning, (Gardner, 1993).

Syntegration

Synergy occurs when the sum of the whole is greater than the sum of the individual parts. When used in this context, synergy occurs when the outcomes achieved through syntegration are greater than those achieved if each subject or art form was taught by itself or connected/correlated with other subjects. Syntegration occurs when teachers plan purposefully to use broad themes or concepts that move across subjects so that the theme or concept is explored in a meaningful way by and within different subjects. Each subject's indicators and outcomes remain discrete and the integrity of each subject is maintained. Syntegration also achieves outcomes that transcend those in each subject such as the development of generic skills, for example, observation, research, problem solving, and teamwork. Through syntegration, a higher level of learning and critical thinking is encouraged as children are encouraged to apply, compare, analyse, synthesise, and evaluate ideas and concepts across the subjects or art forms.

As children explore learning experiences across the subjects, they can see their learning as authentic and meaningful. Within a broader context, learning is relevant to their lives, interests, intelligences, learning styles, needs, and abilities and draws from multifaceted sources (Gardner, 1993). Syntegration can break down the barriers between different subjects and encourage children to extend their thinking. It provides them with real-life experiences that are holistic and not segregated into separate boxes.

When planning a syntegrated theme, teachers should ensure that the outcomes are authentic and have integrity within each relevant subject, that artificial relationships are not created between the subjects or art forms, and that the discrete knowledge, skills, and understandings of each subject are not blurred for the sake of the theme. Rather, a theme or concept should be explored

using the many facets or windows of different subjects in order to achieve a deeper, more holistic understanding of the theme or concept. It is important to ensure that learning experiences are selected on the basis of promoting and enhancing children's learning and not just because the activities include other subjects.

An example of syntegration within the arts could be a unit based on Impressionism. Learning experiences could include learning about the cultural context of this period through appreciating art, music, dance, media, and drama artworks created in this style, and then making their own artworks within the impressionistic style in each of the art forms. A researched and analysed exploration of the historical events surrounding and producing the Impressionistic Period could be undertaken in Social Studies and children could write an impressionistic poem or create a narrative text that explains their understanding of concept of Impressionism from a variety of viewpoints. Then, students could illustrate the poem or text with relevant scanned and photographed images to achieve English and Media outcomes. Another arts-centred theme could focus on patterns with children focussing on patterns in each of the art forms as they make and appreciate music, media, visual arts, dance, and drama artworks. Through this syntegration, approach children could develop team working, leadership, cooperative, listening, and problem solving skills. The program could then be expanded across subjects as they explore patterns in maths, poetry, natural science, and physical education games.

CONCLUSION

When implementing syntegrated programs, teachers should ask themselves three questions:

- Are these learning experiences enhancing and extending children's understandings of the theme, concept or focus question?
- Are these learning experiences achieving authentic outcomes in each of the relevant subjects?
- Are children developing generic skills through involvement in this unit?

If these questions can be answered in the affirmative, then syntegration should be occurring within the program.

NOTE

This paper has been adapted and developed from a small section of the text of the *MMADD about the Arts* (2006), by the author, published by Pearsons Education, Australia, with their permission.

REFERENCES

Barrett, J. R. (2001). Interdisciplinary work and musical integrity. *Music Educators Journal, 87* (5), 27-31.

Best, D. (1995) Collective, integrated arts: The expedient generic myth. *Arts Education Policy Review, 97* (1), 32-36.

Birch, J. R. (2000). Expanding literacy and integrating curricula through dance. *The Educational Forum, 64* (3), 223.

Bresler, L. (1995) The subservient, co-equal, affective and social integration styles and their implications for the arts. *Arts Education Policy Review, 96* (5), 31-35.

Brewer, T. M. (2002). Integrated curriculum: what benefit? *Arts Education Policy Review, 103* (4), 31-36.

Burton, L. H. (2001) Interdisciplinary curriculum: retrospect and prospect. *Music Educators Journal, 87* (5), 17-22.

Donmoyer, R. The arts as modes of learning and methods of teaching: A (borrowed and adapted) case for integrating the arts across the curriculum. *Arts Education Policy Review, 96* (5), 14-16.

Eisner, E.W. (2002). *The arts and the creation of mind*. New Haven: Yale University Press.

Ellis, A.K. & Fouts, J.T. Interdisciplinary curriculum: The research base. *Music Educators Journal, 87* (5), 22-26.

Gardner, H. (1993). *Frames of mind: The theory of multiple intelligences* (2nd ed.). New York: Basic Books.

Jensen, E. (2001). *Arts with the brain in mind*. Virginia: Association for Supervision and Curriculum Development.

Krug, D. & Cohen-Evron, H. (2000). Curriculum integration positions and practices in art education. *Studies in Art Education, 41* (2), 259-277.

Mayer Committee, (1992). *Putting education to work: The key competencies report*. Melbourne: AEC/MOVEET

Roucher, N. & Lovano-Kerr, J. (1995) Can the arts maintain integrity in interdisciplinary learning? *Arts Education Policy Review, 96* (4), 20-21.

Russell-Bowie, D. (2006). MMADD about the Arts. Sydney: Pearson Education Australia.

Smith, R. (1995). The limits and costs of integration in arts education. *Arts Education Policy Review, 96* (5), 21–22.

Snyder, S. (2001) Connection, correlation and integration. *Music Educators Journal, 87* (5), 32-39.

Wiggins, R.A. Interdisciplinary curriculum: Music educator concerns. *Music Educators Journal, 87* (5), 40–44.

Wilkinson, J. (2000). Literacy, education and arts partnership: A community-system programmed

integrating the arts across the curriculum. *Research in Drama Education, 5* (2), 175-197.

Technology Integration in Teaching Music in Nigerian Higher Institutions of Learning

Kayode Samuel
Emmanuel Alayande College of Education,
Oyo, Nigeria
sonatakay@yahoo.com

ABSTRACT

Background

Information and Communication Technologies (ICTs) are generally becoming prevalent in Nigerian higher institutions. Although studies have shown that utilization of ICTs has great potential of ensuring effective delivery in teaching music as well as serve as valuable complimentary resource materials in musical arts educational endeavours, not much is however known about how Nigerian musical arts educators use ICT especially the music related softwares and the individual-level factors that affect ICT use, a gap in knowledge this study attempted to fill.

Materials and Method

A questionnaire was administered to thirty-eight musical arts educators proportionally selected from ten higher institutions in Nigeria offering music with the aim of finding out levels of information technology adoption and utilization, characteristics of ICT use by lecturers, and factors which influence ICT use.

Findings

The results show that ICT is used by 94.7% of respondents in the survey. Regular use of ICT was independent of gender and academic rank but varied by institutions. Constraints faced by the music educators include lack of adequate organizational facilitation and lack of skill necessary to use ICT effectively. Other hindrances to ICT use are financial and epileptic electric power supply as well as volume of academics' workload. Even though use of computers appears high, the potentials of ICTs for facilitating and enhancing music education in Nigeria are still not being fully explored.

Conclusions

There is need for formulating educational policies and designing appropriate training and mentoring programs, as well as providing infrastructural support, to help musical arts educators explore the potentials of ICTs to facilitate their job functions.

INTRODUCTION

Information and communication technologies (ICTs) are currently being used effectively in higher education for information access and delivery in libraries, for research and development, as a communication medium, and for teaching and learning (Jacobsen, 1998). Many higher institutions worldwide, especially universities, offer courses on-line via telecommunications and computer networks. Nigeria also joined the bandwagon of the trend toward distance education via virtual institutes through the introduction of the National Open University (NOUN) and the once available National Universities Commission's Virtual Institute for Higher Education Pedagogy (VIHEP).

One of the reasons probably responsible for the increased demand for ICT-based courses in many developing country institutions of learning, including Nigeria, is globalization, which is making the entire world shrink into a village. Indeed, Dolfsma (2005) submitted that globalization affects the music industry more than many other industries, and it is primarily induced by developments in Information Technology. With national boundaries playing a lesser role in the information age, graduates are increasingly expected to compete for jobs in a global marketplace and higher institutions. It therefore goes without saying that to become and remain relevant in this information age, Nigerian educational institutions need to take advantage of the opportunities offered by information and communication technologies (ICTs) to enhance teaching, learning and research. Samuel, Okunade, and Abegunde (2006) posit that any country that fails to join the globalization train risks falling behind the rest of the world in terms of both income and human development. While arguing that it is rather too late to cry foul against this neo-colonization banditry under the cloak of globalization pitched against developing countries such as Nigeria, it is their view that the way forward is for the government and people of these

underprivileged countries to identify practical ways to take advantages of opportunities provided by the growing openness in the world economy, while making serious efforts at seeking ways of minimizing the risks involved.

ICTs possess great potentials to enable teachers and students alike have access to the best resources available in any field regardless of distance (Gell & Cochrane, 1996; Poehlein, 1996). They are responsible for the changing roles in academia today. For instance, Jacobsen (1998) observes that with information technology also comes latent power to transform lecturers' present role from being the traditional "sage on the stage" to become a "guide on the side" and that students' roles could also be changed from being passive receivers of content to being more active participants and partners in the learning process.

Although ICTs brings with it such enormous benefits, it could be well argued that technology itself is not enough (it is not an end, but a means to an end); as a result, it is its utilization in exploiting information in support of educational goals and mission that really counts. This submission is very much in consonance with that of Beller (1997) who aptly pointed out that the value of any organization's investment in ICTs is realized only when information systems are utilized by their intended users in a manner that contributes to the strategic and operational goals of the organization. In other words, successful use of ICTs depends not only on the technology itself, but also on the levels of skills and expertise of the individuals using this technology (Holt & Crocker, 2000). Strongly linked with acquisition and improvement of individual's skills through proper training is the attitude of a user towards the technology (which ultimately affects his/her willingness to learn about the technology), the decision to use the technology, as well as the actual uses to which the technology is put. In conclusion, suffice is it to note that, within the higher education arena, in order for a new learning tool, be it print, multimedia, or any other, to be adopted, an instructor must be aware of it, willing to use it, and able to use it.

GENERAL STATE OF AFFAIRS IN DEVELOPING COUNTRIES

UNISIST (1999) sees ICTs as crucial to the continued survival of universities and research institutes in developing countries. It provides a sure way for Nigerian scholars and researchers to catch up and bridge the ever-increasing knowledge gap between them and their counterparts in developed nations. Quickened by these realizations, quite a number of international and local initiatives were made to improve access to and use of ICTs in universities in developing countries. A notable example was in 1991 when the World Bank initiated a project known as the African Virtual University (AVU) which linked 25 sites or learning centres in fifteen (15) African countries with learning institutions in the US, Canada and Europe via voice-conferencing and other Internet technologies. Phombeah (2000) noted that this action was part of an attempt to bridge the digital divide by aiding the digital have-nots and broadening access to education, particularly science and technology.

The Federal Government of Nigeria formulated a National Policy on Computer Education aimed at making Nigeria a computer literate society by the middle of the 1990s. The objectives of the policy included the introduction of computer education in the curriculum at all levels of education from primary through university and other tertiary schools. To this end, it could be suggested that the level of computer awareness in Nigeria, especially among the urban populace, is not only high but also growing rapidly. Judging by the level of ICTs awareness and efforts of many Nigerian higher institutions in acquiring computers and other ICTs (including VSATs) for the use of staff and students, it is however safe to sound a note of caution that awareness of information and communication technologies does not necessarily lead to their immediate application. This is because in acquiring ICTs, higher institutions very often do exhibit a blind faith in technology - a sort of technological determinism that seems to suggest that merely installing a machine will lead to its efficient and rational use. This attitude of technological determinism appears to be true about the process of ICTs acquisition in Nigerian higher institutions.

ISSUES OF CONCERN WITH THE NIGERIAN SITUATION

Despite the upsurge in knowledge for the need in Nigeria's ivory towers for educators to be ICTs compliant, there has been little or no empirical studies carried out to assess the level of compliant, trends and development (by way of appraising the knowledge and actual utilization of ICTs to the teaching of music as a discipline in Nigeria's higher institutions); a gap that this study attempted to fill. There is the need to understand the trends and directions if any meaningful recommendations including appropriate intervention strategies that could bring about improvement in music teaching and learning could be made, thereby enhancing a more fulfilling and rewarding experience in musical arts education especially at higher educational level.

Nigeria's National Commission for Colleges of Education (NCCE) stipulated that computer literacy/education forms part of the requirements for the promotion of academic staffers in all colleges of education in Nigeria. Consequently, any lecturer without the required certificate in computer skill or education aspiring to be promoted to the next rank/cadre was required to enroll at any institution of learning specified or approved by each college for programme leading to the award of either a certificate or a diploma in computer education. The practice in some colleges however is such that as long as the certificate presented by any of the teacher trainers during promotion exercise is from any of the "recognized institutions," such a candidate is deemed to have satisfied the requirement of computer education not minding if such a candidate can operate a computer set or not. This policy has often encouraged sharp practices among some academic staff since they either "swim" or "sink" as it is commonly reported that some college authorities through their Appointment and Promotion Committee (A & PC) had often rejected certificates issued from any other source such as private business centres (even if the contents of studies of such computer centres are more practical oriented in their approach and programme in ensuring acquisition of desired skills through different packages in computer programming and operation), simply because they are not part of the approved institutions.

OBJECTIVES OF THE PAPER

This paper reports on the levels of information technology adoption and use by musical arts educators in selected higher institutions in Nigeria to music teaching. It examines the characteristics and challenges to ICTs use by the music lecturers. In addition, the paper explores the relationship between training and ICTs utilization as well as the implications for musical arts education at tertiary level.

MATERIALS AND METHODS

Sampling

Thirty-eight (38) musical arts educators from eight higher institutions (including two universities, the only polytechnic offering music technology and five colleges of education) in Southwestern Nigeria comprised the sample for this study. A 32-item questionnaire was designed, pre-tested and administered. Efforts were made during the process of questionnaire administration to ensure that all cadres of lecturers, from lowest point of entry such as Graduate Assistant/Assistant Lecturer to the highest such as Professor/Chief Lecturer as applicable to each institution, were sampled.

Data Collection

Table 1 shows the distribution of usable questionnaires by institution.

Table 1: Distribution of Usable Questionnaire by Institution

Institution	Frequency	Percentage	Valid Percentage	Cumulative Percentage
Federal College of Education, Abeokuta	07	18.4	18.4	18.4
Osun State College of Education, Ilesa	05	13.2	13.2	31.6
The Polytechnic, Ibadan	07	18.4	18.4	50.0
Obafemi Awolowo University, Ile-Ife	03	7.9	7.9	57.9
Adeniran Ogunsanya College of Education, Otto-Ijanikin, Lagos	03	7.9	7.9	65.8
Federal College of Education (Special), Oyo	04	10.5	10.5	76.3
University of Ibadan, Ibadan	02	5.3	5.3	81.6
Emmanuel Alayande College of Education, Oyo	07	18.4	18.4	100.0
Total	**38**	**100.0**	**100.0**	

Data from the questionnaire were analysed using the Statistical Software for the Social Sciences (SPSS) Version 14.

RESULTS

Demographic Profile of Respondents

Thirty respondents (78.9%) and 8 respondents (21.1%) were males and females respectively. Length of time for which respondents had been teaching in the various institutions (cognate experience) ranged from less than one year to above 20 years, with a mean of 9 years. In addition, respondents held various academic ranks within their institutions. Two of the respondents (5.3%) were on the one year youth corp service programme, a total of 12 (31.6%) were Graduate Assistant/Assistant Lecturer; nine (23.7%) were Lecturer II; five (13.2%) Lecturer I, while 7, representing 18.4% stated they were Senior Lecturer, a total of 3 respondents (7.9%) were Principal Lecturer & Chief Lecturer/Reader. No Professor took part in the study.

Use of ICT

36 respondents (94.7%) reported that they used computers. Some who reported that they did not operate computers on their own also reported that they used it only when needed. Further probing revealed that such people employed persons to perform computer-related tasks on their behalf, usually for a fee.

Respondents had been using computers for periods ranging from less than a year to over 30 years, with a mean of 5.5 years and a median of 4.0 years. Length of time for which respondents had used computers differed significantly by level of institutions (F = 7.665, df = 6, p<0.001). Respondents from Universities had been using computers longer than respondents from the other two kinds of institutions, while respondents from the Colleges of Education had been using computers for the least time.

The number of tasks for which respondents used computers ranged from one to over ten with a mean of 17.23. The most common use of computers was for word processing in which half of the respondents (19) reported that they used it at least within two days. This is followed by Web browsing, including the Internet search (47.4%) and Email (44.7%). The least used applications were presentation programmes such as Power Point (5.3%), spreadsheet applications such as Excel, lotus, SPSS (10.5) and library CD-ROMs (13.2%). The use of music software applications such as Finale, Sibelius and Noteworthy was also very low, as it was reportedly used only by five respondents (13.2%) as shown in Table 2 below:

Table 2: Frequency of Use of ICTs

Type of application•	Daily	Once in 2-3 days	Once a week	Once a month	Never	Occasionally	Total
Word processor (Microsoft Word, Word Perfect, etc)	13	6	3	1	9	6	38
	13.2	15.8	7.9	2.6	23.7	15.8	100.0
Spreadsheet program (MS Excel, Lotus 123, etc)	0	1	3	0	28	6	
	0.0	2.6	7.9	0.0	73.7	15.8	100.0
Presentation programs (MS Power Point, etc)	0	1	1	4	23	9	
	0.0	2.6	2.6	10.5	60.5	23.7	100.0
Musical software program (Sibelius, Finale, etc)	2	3	4	5	13	11	
	5.3	7.9	10.5	13.2	34.2	28.9	100.0
Desktop Publishing software (CorelDraw, PageMaker, etc)	2	7	4	1	14	10	
	5.3	18.4	10.5	2.6	36.8	26.3	100.0
Library CD-ROM	4	0	1	1	23	9	
	10.5	0.0	2.6	2.6	60.5	23.7	100.0
E-mail	8	9	9	2	1	9	
	21.1	23.7	23.7	5.3	2.6	23.7	100.0
Internet Search (WWW)	6	12	6	2	3	9	
	15.8	31.6	15.8	5.3	7.9	23.7	100.0
Other programming, e.g, games)	0	7	3	1	14	13	
	0.0	18.4	7.9	2.6	36.8	34.2	100.0

The mean score for ICTs use was 17.2/50 for the whole group, with the highest score being 43/50 and lowest being 1/50.The standard deviation was 10.9. The study investigated ICTs use based on gender, age groups and institutions. Findings revealed that, although males on the average had higher mean scores than women (17.60 and 15.87 respectively), this difference was however not statistically significant (Mann-Whitney U=40322.00, p=.695). The highest mean scores clustered around age group of 36 – 50 years. This may not be unconnected with the fact that members of these group are mid-career people who naturally would require computer for various works including research and publications more than any other group in order to beat the "publish or perish" syndrome widely known among the academia.

With the exception of the FCE, Abeokuta, the universities, generally had higher mean scores than colleges of education, while. In terms of use of computers for work, those with the Higher National Diploma (HND) seem to lag behind with a mean score of 4.4 when compared with those with the university degrees.

ACCESS TO ICTS

When asked where they used computers, respondents reported a variety of places. For instance, 71.1% used computers at home, as much as 94.7% use it at cyber cafés/commercial centres. A couple of respondents also used computers in a friend/colleague's home or office. This data was used to create an index of computer access as follows: weights of 1 each was attached to access from home, office and cyber café while a weight of 0.5 each was attached to access from a friend/colleague's home or office. An index of the level of access to IT for each respondent was computed by adding up the weights for each reported access point. The mean index of access was 1.7 with a median of 2.0 and a mode of 1.0.

Table 3: Where do you use computers?

	Total
Computer use in office	46.90%
Computer use at home	50.10%
Computer use in cyber café/commercial computer centre	56.10%
Computer use in friend/colleague's house	18.40%
Computer use in friend/colleague's office	29.70%
Do not use computers	7.20

Ownership of computers

Twenty-five respondents (65.8%) reported that they owned computers, while 13 respondents (34.2%) stated they did not own a computer. Ownership of computers was not independent of frequency of ICT use (Pearson Chi-square=13.307, p =.000). Computer owners used ICTs more regularly than expected, and those who did not own computers used ICT less often than expected. This suggests that policies and programmes that enable musical arts educators to personally own computers are likely to promote regular use of computers.

Training and utilization

Respondents had learnt to use computers through a variety of methods. The most common method reported was those who attended computer training centres/schools (47.4%), followed by self-taught (23.7%) using books or software. This is further illustrated in Table 4 below:

Table 4: How did you learn to use computers?

Method	Frequency	Percent
Self taught using books/software	9	23.7
Taught by colleagues/friends	7	18.4
Attended computer school/training centre	18	47.4
Department/faculty organized training workshop	3	7.9
Never formally learnt to use computers	1	2.6
Total	38	100.0

A positive correlation was obtained between the number of ICT-related training courses and the frequency of ICT use by respondents (Spearman's rho=0.173, p=0.002). In addition, computer owners had on the average, attended a significantly higher number of training courses than non-owners (t = 2.131, p = 0.034).

Organizational facilitation

In order to find out the level of organizational support for ICTs use by music lecturers, respondents where asked to report on the types and numbers of technical musical equipment available in their departments. They were also asked to estimate the number of functional technical gadgets including computers available in their departments. Most of them reported that their department had either only one computer set or none at all. Most respondents reported that most of the equipments were functional.

Hindrances to ICTs use

Respondents were also asked to indicate the extent to which a range of factors inhibited their use of ICTs. The most significant inhibitor according to the respondents was infrastructure, followed by lack of commitment by the various institutions in providing ICTs equipment especially computers. High cost of acquiring computer systems was also mentioned as another prominent inhibitor, but lack of funds to purchase new musical software as well as possible high cost of maintaining computers were not considered hindrances.

High volume of respondents' workload as academic staff was a major factor according to the respondents, while the possibility of having to share access to computer with others (staff/students) ranked least as factors causing hindrances to ICTs use. Although some of the respondents had had certain previous unpleasant or frustrating experience with computer use including loss of valuable data in the past, they however did not consider these strong enough factors as to inhibit their utilization according to their responses.

DISCUSSION AND IMPLICATIONS FOR MUSICAL ARTS EDUCATION IN NIGERIA

Projected gains from the use of ICTs in musical arts education can only be achieved when the technology is used, and in a manner that supports each user's mission. From the study, 36 musical arts educators (94.7%) in this survey use computers. The figure might appear quite high and point to the fact that, whatever limitations they might be facing in the way of access to and use of computers as well as other ICTs, they are finding ways to overcome such limitations. The need to "publish or perish" in the academic system has meant that many lecturers have had to learn, at the very least, basic word processing skills. Confirmation of this fact could be seen in that word processing was the most frequently used computer application (50.0%).

Many of the institutions are also applying pressure on all lecturers to learn to use ICTs in their job functions. This is further attested to by the fact that most of the institutions were either in the process of installing VSATs for Internet access and use by their academic communities, or had already done so and academic staffers are expected to use these facilities.

The findings of this study bring a number of issues to light. Many respondents had access to computers, however the levels of departmental or institutional organized trainings appear quite low. This implies that respondents most often had to pay commercial vendors to receive training on the use of computers (as evidenced by the fact that almost 50% had attended a computer school or training centre). The drawback of this is two-fold. First the music educator has to bear the cost of training, which s/he might not be willing to do unless the gains from doing so are quite outstanding. Secondly, such training programmes may not include or may omit content relevant to academic work especially music software programmes. So we have a musical arts educator who can use computers or the Internet but not in a

manner that contributes to effectively his or her job functions as an academic.

Quite a number of musical arts educators in this study had been taught to use computers by friends or colleagues. This is a good development as it is common knowledge that many academics learn to use ICTs by benchmarking their skills and abilities against those of their peers. However, there is still need to ensure that those who teach others to use ICTs also know how to use ICTs effectively. It also points to the need for establishing active mentoring programmes in the various music departments.

The number of those who reported that they had learnt to use computers using books and software (by trial and error) is substantial. This appears to be an interesting finding as computer users generally learn from peers and colleagues – the use of books and software by this population may be because they are academic staff and have over the years tended to acquire knowledge from printed or formal sources. In any case, this is an area that needs further investigation. In general, the findings on training indicate a need for musical arts educators to take a more pro-active approach to the issue of ICTs integration. It is not enough to have access or equipment; they need to learn how to use ICTs effectively in their job functions.

Another implication of this study is that there are many areas in which the potentials of ICTs are yet to be tapped. Higher institution administrators, therefore, need to identify skill lapses in effective ICTs use by academics including music educators, with a view to setting up training programmes (including peer mentoring and students teaching teachers) to correct such skill lapses and equip them with the necessary skills to survive and thrive in this globalized world.

Most of the factors hindering use of ICTs by musical arts educators appear to be infrastructural, which can mainly be addressed by institution administrators. This is line with other findings about ICTs use in Nigerian universities (Oduwole, 2000; Ogunleye, 1997) However, the music educators themselves need to seek for more pragmatic answers and evolve innovative ways to solve the problem of personal access to computers. A very good and notable example recently occurred at the *Emmanuel Alayande* College of Education, Oyo whereby through a collective response, the academic staff union (COEASU) negotiated the purchase of computer systems with computer vendors, on behalf of its members on a layaway basis. Many academics including music lecturers in this study had

thereafter acquired personal computers through such an arrangement.

Volume of workload was also cited as a major hindrance to use of ICTs by the respondents. It appears that ICTs use is a double-edged sword; on one hand, use of ICTs can help music lecturers carry out their functions more efficiently, but on the other hand, they complain that they do not have time to learn to use the technology effectively. Some writers have suggested that academics need to be rewarded in some way for time spent learning to use ICTs so as to be better motivated to use to technology. This is an area that needs further exploration.

Expectedly, respondents cited lack of regular power supply as a major hindrance to ICT use. This is one major problem confronting the entire nation especially the educational sector, which requires that higher institutions rise up to the occasion to seek pragmatic solutions if the goal of integrating ICTs into higher institutions' teaching, learning and research is to be realised. Previous negative experience does not seem to be a major hindrance to ICTs use by the respondents. This implies that the music lecturers will be quite receptive to appropriately designed and targeted training programs.

CONCLUSION

A core set of skills that musical arts educators in any modern higher institution need are ICTs skills. It is commonly argued that technology is all about people. In which case, technology integration in any educational institution should be about equipping people with the skills and knowledge to continually adapt to changes in their work environment and carry out their job functions effectively. In fact, human skills are the most important issue in implementing information and communication technology, far outpacing the need for new equipment or information technology support staff (NEA Higher Education Update, 2002).

Technology integration in Nigerian higher institutions of learning should therefore facilitate the potential of their academics to use ICTs effectively and by active participants in the knowledge age. In planning for technology integration, they should therefore plan for training and providing academics with the resources and infrastructure to help them develop the skills and knowledge that will allow them to keep pace with their counterparts in other parts of the world as well as meet the expectations of the students and their parents.

REFERENCES

Beller, M. (1997) Integrating technology into distance teaching at the Open University of Israel**,** *ALN Magazine,* 1 (1)

Dolfsma, W. (2005) How will music industry weather the globalization storm? Special Issue Update, www.firstmonday.org/issues/issue5 Retrieved on September 21, 2007.

Gell, M. and P. Cochrane, (1996) Learning and education in an information society. In W. H. Dulton (Ed.), *Information and communication technologies: Visions and realities*. Oxford, England: Oxford University Press.

Holt, T.D. and M. Crocker (2000) Prior negative experiences: their impact on computer training outcomes, *Computers and Education*, *25*, 295 - 308.

Jacobsen, D.M. (1998) Adoption patterns of faculty who integrate computer technology for teaching and learning in higher education. Proceedings of the ED-MEDIA AND ED-TELECOM 98: World Conference on Educational Multimedia and Hypermedia, and World Conference on Educational Telecommunications, Freiburg, Germany, June 20-25.

Oduwole, A.A. (2000) A study of the use of CD-ROM databases in Nigerian academic libraries, Brief Communication, *Journal of Information Science, 26* (5), 364-369.

Ogunleye, G.O. (1997) Automating the federal university libraries: A state of the art, *Africa Journal of Library, Archives and Information Science*, Vol. 7 (1) pp. 71-89,

Phombeah, G. (2000) "Feeding Hungry Minds in Africa", BBC News, Thursday, 27 July.

Poehlein, G.W. (1996) Universities and information technologies for instructional programmes: issues and potential impacts, *Technology Analysis and Strategic Management*, *8* (3), 283-290.

Samuel, K.M., A. Okunade, and S.O. Abegunde (2006) Globalization and the Nigerian music industry: Opportunities and risks, *Journal of Arts and Social Sciences Update*, *1* (1), 218 - 226.

UNISIST, (1999) Electronic Theses, *UNISIST Newsletter* Vol. 27 (2) p. 23.

Reflection on Practice: Elementary Music Teachers Instructing Hispanic English Language Learners

Kathy L. Scherler
Department of Music, Midwestern State University
Wichita Falls, TX, USA
kathy.scherler@mwsu.edu

ABSTRACT

This qualitative study investigated four monolingual, English-only speaking Caucasian elementary music teachers and their reflections regarding instruction of English language learners (ELL). The purpose of this multiple case study was to investigate the teaching practice and curricular decisions of elementary music teachers who instruct Hispanic ELL students. The investigation was conducted during a nine-week period, and data collection included classroom observations, phenomenological interviewing (Seidman, 1991), and teacher audio journals. None of the teachers had prior education or pre-service preparation in teaching music to ELL students. The major theoretical base from which the study was developed was the reflective teaching theory of Donald Schön (1983). The main research question was: "What are the participating teachers' reflections about their curricular and pedagogical decisions when teaching ELL students?"

Data from classroom observations, teacher audio journals, and in-depth, phenomenological interviews (Seidman, 1991) were used to compare novice and veteran teachers' experiences and understanding of their teaching ELL students. Using the Strauss (1987) constant comparative method of data analysis, the information was organized into thematic categories. Data in this study were coded, and categories were identified in order to represent the participant teachers' teaching experiences with ELL students and the understanding the participating teachers have of their instruction of ELL students. The identified categories were then grouped into topics or "meaning units" (Creswell, 1998). The topics included: 1) Reflections of pedagogical and curricular decisions, 2) Characteristics of instructional strategies with ELL students, 3) Influence of life history and experience on teaching ELL students, and 4) Comparison of observed practice to the teachers' comments.

The study revealed that the majority of elementary music teachers had a lack of preparation and ELL music curriculum, and negative perceptions of the placement program for ESL students. Despite these factors, the teachers made attempts to include ELL students in all music activities. This study also suggests that music is a subject by which strong interactions between peers, opportunity for language expansion, and other factors occur which have positive correspondence to recommended ELL instructional strategies.

A cross-case analysis revealed that the life history and experience of the elementary music teachers had an influence on the teachers' awareness of ELL students. The analysis suggests a relationship between teacher awareness and accommodation. The study also recognized the need for further inquiry regarding ELL students and issues related to their school placement. This study has implications for music education research including suggestions for music teacher preparation in working with ELL students, ELL music resources and curriculum, and pre-service and in-service ELL music preparation.

KEYWORDS

music education, English language learner, elementary music teacher, reflection, practice, instructional strategies.

INTRODUCTION

In a discussion of differentiation of instruction and materials for diverse students, Warrick Carter (1983) wrote, "The field of music education has been slow in recognizing that culturally different children need different materials and/or different instructional approaches" (p. 33). This study examines the Hispanic English language learner (ELL) in the elementary music classroom.

Labels and Demographics

Several labels have emerged to describe those students learning English as a second language, which are subject to change as clarification of the population is needed. "English language learner" (ELL) refers to a student learning the English language, as either a second or third language (Rivera, 1994) and is the preferred term in this study. Limited English proficient (LEP) students

are those students having limited proficiency in the English language. This terminology is interchangeable with ELL, or English language learner, as well as with ESL (English as a second language).

Similar to labels given to ELL students, several labels are emerging to identify the teachers of these students. The current trend is to refer to teachers of ELL students in regular mainstream content classrooms as "content area teachers" (Chamot & O'Malley, 1994, p. 5). One example of a content area teacher of ELL students is the elementary music teacher.

The demographics of the public school classroom have dramatically changed since the 1990 U. S. Census, and U. S. Census data predict greater increases for the ELL (English language learner) population as more people migrate from other countries to the United States (U.S. Census, 1996). Although ELL students are present in all school grade levels, the majority of ELL students are found in the elementary schools, with "over half (fifty-three percent) . . . found in grades K-4" (August & Hakuta, 1997, p. 18). Further, the majority of ELL students in the United States are Spanish speaking students. According to Carrasquillo and Rodriguez (1996), "almost three out of four LEP [Limited English proficient] students speak Spanish as their native language" (p. 23). The implications for curricular and instructional accommodations needed for those students impact all educators.

In Texas, Hispanic students comprise one-quarter or more of public school enrollment (National Center for Educational Statistics, 2003). The Texas Education Agency reported that forty-five percent of total students enrolled during the 2005-2006 school year were Hispanic, accounting for the largest ethnic majority of all students in Texas' public schools. In addition, Texas expects to gain one million citizens through international migration between 1995 and 2025 (Campbell, 1996). Fifteen percent of Texas students are limited English proficient students (2002-2003 Academic Excellence Indicator System). "The number of pupils identified as LEP students grew by 50.8 percent between 1992-03 and 2001-02, and the number of students receiving bilingual or ESL instructional services increased 57.9 percent" (Texas Education Agency, 2003, p. 17).

Although the ethnic profile of student population has changed, including the ELL population, the teacher profile has remained the same. In Texas, the ethnic chasm between teachers and students is wide and deep. "Seventy-seven percent of the Texas teaching force is white. The same diversity found among students is not found among teachers" (Texas Education Agency, 2004, p. 2). The linguistic differences are harder to pinpoint, as the data regarding Texas teachers and their ability to speak languages other than English are not available.

Relevant Past Literature

In a discussion of the music classroom as a unique environment, Emmanuel (2002) stated the music class may possibly be "the only place where a culturally diverse student experiences ongoing success, particularly for new immigrants or students who speak other languages" (p. 13). She stated this is due to the fact that all students have opportunities for success in the classroom through experiencing meaningful musical expression. In music classes, specific instructional strategies to accommodate ELL students may be needed: "Ensuring that LEP students receive the same music education opportunities as English-speaking students may involve *changes in classroom organization and instructional style* [italics added]" (Yudkin, 1995, p. 26).

Lundquist (2002) cited relevant studies and literature regarding music, culture, curriculum, and instruction. Concerning instruction and achievement, she discussed cultural-specific instructional strategies: "further research is needed to . . . investigate instructional strategies said to be particularly effective with specific groups of students" (Lundquist, p. 629, paraphrasing Damm, 2000, Grant & Secada, 1990 and Ladson-Billings, 1994).

As researchers have begun to address content area classrooms (classrooms other than bilingual instruction) and ELL students' needs, the music literature has only begun to address specific methodological needs of minority students. Music literature that addresses teaching strategies used by music educators' instruction of ELL (English language learner) students has only touched the periphery of the multicultural or multilingual music student. The focus of how music educators instruct students with linguistic differences has not yet been addressed with any degree of depth.

In light of the growing demographics of ELL students and federal and state legislation, music education is woefully behind and has a professional obligation to research ways to maximize learning for ELL students. As a means of addressing this challenge, a multiple case study was conducted that examined elementary music teachers instructing English language learners. This qualitative study investigated four monolingual, English-only speaking Caucasian elementary music teachers and their reflections

regarding instruction of English language learners (ELL).

Purpose of the Study

The purpose of this study was to investigate the teaching practice and curricular decisions of elementary music teachers who instruct Hispanic ELL students. The following main research question guided this study: "What are the participating teachers' reflections about their curricular and pedagogical decisions when teaching ELL students?"

Additional sub-questions for this study included:

1. What are the characteristics of monolingual English-speaking elementary music teachers' instructional strategies with Hispanic ELL students?
2. How do the monolingual, English-speaking, elementary music teacher's life history and experience inform or influence their use of instructional strategies in teaching ELL students?
3. Do the observed instructional strategies, curricular decisions, and teaching behaviors of the participating teachers match the analysis of the teacher's reflections and interview comments concerning the practice of teaching ELL students?

Theoretical Framework

Through the reflective teaching theory of Donald Schön (1983), the "lived experience" of the elementary music teacher instructing ELL students was explored. This theory is relevant to this study, as teachers that have little or no professional coursework to prepare them for this task rely on their own reflections and observations to create methods and instructional strategies which are successful tools or processes in meeting the ELL students' needs. In his book, *The Reflective Practitioner* (1983), Schön discussed a practitioner's reflection:

> Through reflection, he can surface and criticize the tacit understandings that have grown up around the repetitive experiences of a specialized practice, and can make new sense of the situations of uncertainty or uniqueness which he may allow himself to experience. (p. 61)

Research Paradigm

Phenomenology

Phenomenological researchers focus on how participants make meaning of everyday experiences. Husserl (1969) introduced phenomenology as a way to describe the relationship between perception and objects perceived. Creswell (1998) summarized the main procedures involved in phenomenological paradigm: Researchers working in the phenomenological framework seek to understand how people experience a phenomenon.

For the purposes of this study, the phenomenological research paradigm enabled the classification, description, interpretation and analysis of the monolingual English-speaking elementary music teachers' experience. The research paradigm of phenomenology was appropriate for this study, as it served as a framework for the theoretical backdrop of "reflection on action" (Schön, 1983) to identify the teachers' experiences as they instruct ELL students.

Research Method

This descriptive multiple case study was a bounded system found in the parameters of the participating school district, and in the four selected elementary music classrooms in which the teachers participating in this study were employed. This study was framed within a nine-week period during the spring semester of the 2005 school year. Two novice, monolingual, English-speaking, elementary music teachers with five years of teaching experience or less were selected, and two monolingual English-speaking, elementary music teachers with more than five years of teaching experience were selected by maximum variation sampling (Glesne, 1999, p. 29). In this case, the range of variation related to the teachers' years of teaching experience. Phenomenological teacher interviews, teacher audio journaling, and observations of the elementary music teachers were the methods of data collection in this descriptive case study. The phenomenological approach to data analysis used in this research project is found in Creswell's (1998) interpretation of Moustakas' (1994) second approach to phenomenological analysis, a modification of the Stevick-Colaizzi-Keen method employing an overall description of the meaning and essence of the experience.

Data from classroom observations, teacher audio journals, and in-depth, phenomenological interviews were used to compare novice and veteran teachers' experiences and understanding of their teaching ELL students. In that comparison, the range of variation related to the teachers' years of teaching experience. These three methods of data collection were triangulated (Denzin & Lincoln, 2000) to clarify meaning.

Research questions were categorized into topics which included: 1) Reflections of pedagogical and curricular decisions, 2) Characteristics of instructional strategies with ELL students, 3) Influence of life history and experience on

teaching ELL students, and 4) Comparison of observed practice to the teachers' comments. Additional teacher reflections were given their own category, a fifth research topic: 5) "Additional strong meaning units described by the teachers."

The data from the teachers consist of the sum of information gained from the interviews and the audio journals. The phenomenological format of the interview questions was founded on the structure provided by Seidman (1991). The first interview focused on their personal life history and work experience related to the topic. The second interview focused on the details of the experience, with an emphasis on the strategies for teaching content to second language learners found in the review of literature. In interview three, the participants were asked to reflect on the meaning and understanding of their experience. Additional questions, derived from the teaching observation experience, or comments from audio journals, were added to the interviews.

Analysis

The transcribed interviews, data collected from teachers' audio journals, observation field notes, and classroom observation video recordings were analyzed using an inductive process (Bogdan & Biklen, 2003). Data in this study were coded and categories were identified in order to represent the participant teachers' teaching experiences with ELL students and the understanding the participating teachers have of their instruction of ELL students. This was done using the constant comparative method (Strauss, 1987). The two procedures used in the coding process were: 1) making comparisons and 2) asking questions. Through this open coding procedure, the data were categorized and analyzed for themes and patterns (Strauss & Corbin, 1990).

Cross Case Analysis

Four teacher participants made up four separate cases in the study. Cross case analysis of these four cases were conducted to deepen the understanding and explanation of the data (Miles & Huberman, 1994). The data management approach taken in this research study was the constant comparative method (Strauss, 1987; Strauss & Corbin, 1994). As the data emerged, "key issues, recurrent events, or activities in the data" became categories of focus (Glaser, 1978). While the data were being collected, they were analyzed by searching for patterns, relationships, or categories that were found to be a pattern in all of the participants. Coding of the patterns and relationships followed, along with the description of categories and codes.

Findings

The reflections reported by the monolingual, English only speaking elementary music teachers in this study described their practice of teaching ELL students in the music classroom. Common practices among all of the four teachers were discussed as well as successful practices and practices seen as detrimental to ELL students. A discussion of their pedagogical decisions revealed a conflicted process that involved striving to meet the learning needs of both English speakers and ELL students without appropriate educational preparation or curriculum. The music teachers described their curriculum related to ELL students as lacking and in some instances, non-existent. The teachers did the best that they could with the small resources they had and made up for the lack of materials with a great deal of creativity and ingenuity. Pedagogy and curricular decisions were influenced by 1) teacher's awareness of the ELL students' identity and language proficiency, 2) school structure of ELL students in the pull out programs, 3) teacher beliefs, and 4) experience of trial and error methods in the classroom.

Instructional strategies described by the four music teachers were varied and coincided with many of the recommended instructional strategies published in the Texas Education Agency's (July, 1999, Bilingual/ESL TEKS: Elementary Professional Development Manual and other research related to instructional strategies in the content areas). Participation in this research study led to changes in worldview for the teachers, and also changes in their practice. Teachers stated that as their own awareness of their ELL students increased, they became more accommodating in their instructional strategies and practice.

Veteran teachers rely on their background experiences and life history as they teach ELL students. This study found that different perspectives on the issues of instructional strategies for ELL students from novice and veteran teachers seems to have much more to do with the specifics of their personal experience (i.e. background with Spanish speaking people) rather than the years of experience taught.

The profound finding of this study is the discovery that elementary music teachers are not often given information concerning their ELL students' educational background, language ability, and in some instances, there is no clear communication from administrators to music teachers of the ELL students' identity. Increased communication between administrators, ESL specialists, regular classroom teachers and the elementary music teacher is needed to provide early identification of the ELL students in their

music classrooms. This is the first step for the provision of quality music education for ELL students.

Implications

This study has implications for music education research including suggestions for music teacher preparation in working with ELL students, ELL music resources and curriculum, and pre-service and in-service ELL music preparation. The information gained from this study is most useful to share with current teachers, beginning teachers, and student teachers and provdes a foundation for further discussion and inquiry regarding pre-service study and in-service professional development for elementary music teachers.

Potentially, this study may revise the way educators view their music instruction of ELL students and provide a foundation of knowledge regarding the practice of elementary music teachers' instruction of ELL students upon which further research may be built. Such research may include the study of English language learners in the elementary music classroom in states other than Texas.

REFERENCES

August, D., & Hakuta, K. (Eds.). (1997). *Improving schooling for language-minority children. A research agenda.* Washington, DC: National Academy Press.

Bogdan, R., & Biklen, S. (1992). *Qualitative research for education. An introduction to theory and methods.* Boston: Allyn & Bacon.

Campbell, P. (1996). Population projections for states by age, sex, race, and Hispanic Origin: 1995 to 2025, (No. PPL-47). U. S. Bureau of the Census. Population Division: Washington D.C.: Government Printing Office.

Carrasquillo, A.L., & Rodriguez, V. (1996). *Language minority students in the mainstream classroom.* Philadelphia: Multilingual Matters Ltd.

Carter, W. (1983). Music education for the culturally different student: Myth vs. reality. In C. Hicks, J. Standifer, & W. Carter (Eds.), *Methods and perspectives in urban music education* , (pp. 32 – 59). Washington DC: University Press of America.

Chamot, A., & O'Malley, J. M. (1994). *The cognitive academic langauge learning approach (calla) handbook: Implementing the cognitive academic language learning approach.* New York: Addison-Wesley.

Creswell, J. (1998). *Qualitative inquiry and research design: Choosing among five traditions.* Thousand Oaks: Sage.

Damm, R. J., (2000). *Repertoire, authenticity, and instruction: The presentation of American Indian music in Oklahoma's elementary schools.* New York: Garland.

Denzin, N., & Lincoln, Y. (Eds.). (2000). *Handbook of Qualitative Research* (2nd ed.). Thousand Oaks: Sage.

Emmanuel, D. (2002). *A music education immersion internship: Pre-service teachers' beliefs concerning teaching music in a culturally diverse setting.* Unpublished doctoral dissertation, Michigan State University.

Glesne, C. (1999). *Becoming qualitative researchers: An introduction* (2nd ed.). New York: Longman.

Glaser, B. (1978). *Theoretical sensitivity: Advances in the methodology of Grounded Theory.* Sociology Press (2).

Grant, C. A., & Secada, W. G. (1990). Preparing teachers for diversity. In W. R. Houston (Ed.), *Handbook of research on teacher education* (pp. 403-422). New York: Macmillan.

Husserl, E. (1969*). Ideas: General introduction to pure phenomenology* (W. R. Boyce Gibson, Trans). London: Allen & Unwin.

Ladson-Billings, G. (1994). *The dream-keepers: Successful teachers of African American children.* San Francisco: Jossey-Bass.

Lundquist, B. R. (2002). Music, culture, curriculum, and instruction. In R. Colwell & C. Richardson (Eds.), *The New Handbook of Research on Music Teaching and Learning.* Oxford, England: Oxford University Press.

Miles, M., & Huberman, A. M. (1994). *Qualitative Data Analysis.* (2nd ed.). Thousand Oaks, CA: Sage.

Moustakas, C. (1994). *Phenomenological research methods.* Thousand Oaks, CA: Sage.

National Center for Education Statistics. (2003). *The condition of education: Participation in education.* [online].http://nces.ed.gov/programs/coe/2003/section1/ indicator04.asp

Rivera, C. (1994). Is it real for all kids? *Harvard Educational Review*, *64*(1): 55-75.

Schön, D. (1983). *The reflective practitioner.* New York: Basic Books.

Seidman, I. E. (1991). *Interviewing as qualitative research*. New York: Teachers College Press.

Strauss, A. (1987). *Qualitative analysis for social scientists.* New York: Cambridge University Press.

Strauss, A. & Corbin, J. (1990). *Basics of qualitative research.* Newbury Park, CA: Sage.

Texas Education Agency, (1999). *Bilingual /ESL TEKS Elementary Professional Development Manual: Program Content and Design. S89.1210.* Houston: Region IV Education Service Center. http://www.tea.state.tx.us

Texas Education Agency. (2002-2003). Academic Excellence Indicator System. Campus Reports. http://www.tea.state.tx.us/perfreport/aeis/2003/campus.srch.html

Texas Education Agency. (2004). *Texas Teacher Diversity and Recruitment, Policy Research Report*. Stevens, N. (Ed.). Austin: Texas Education Agency. [online]. www.tea.state.tx.us/research/pdfs/prr4.pdf

Texas Education Agency. (2005-06). *Enrollment in Texas Public Schools.* Document GE0260105, Austin Texas.

U. S. Bureau of the Census. (1996). *Population projections for states by age, sex, race, and Hispanic Origin: 1995 to 2025*, (No. PPL-47). Population Division: Campbell, P. Washington DC: Government Printing Office.

Yudkin, J. (1995). Language barriers and teaching music. *Music Educators Journal*, *81*, 23-26.

From Traditions to the 21st Century: Trends in General Music Education in Estonia

Tiina Selke
Music Department, Tallinn University
Tallinn, Estonia
Tiina.Selke@mail.ee

ABSTRACT

The idea of plurality in postmodernist society has brought new activities into the general music program in schools, especially in the post communist countries. The traditional model of general music is based on singing, music reading, writing and choir singing. Choir singing and All-Republican Song Festivals (especially the school choirs Festivals from 1962, which were held every four or five years) have became the main output of music education and have been the bearer of the national identity phenomenon in the Baltic countries and in Estonia over the past hundred years.

The aim of the research was to explain the traditional base and investigate the changes in the comprehensive school (general) music education in Estonia from the second half of the twentieth century until the beginning of twenty-first century.

The empirical research is based on a combined design. The research field covers teaching aids/materials (from 1950 to 2005), reflection of music pedagogy in the pedagogical media (ca 300 articles from 1950-2005), data (attitudes) of public (N=206, N=6117) and music teachers (N=76) questionnaires carried out in 2005. The qualitative data is processed and organised by means of content analyses and grounded-theory and a statistical data has been processed by means SPSS.

The study proved, that parallel with traditions some new trends like relative solmisation, Orff approach and rhythmics had already spread in Estonia in the 1970s. As a result of these methodical innovations and child centered pedagogical approach the active school-choir movement and the increased quality of music reading-writing skills of the pupils should be mentioned at the end of 1980s.

After re-establishing independence in the 1990s and the opening of the borders to the world, the traditional model of music education had been shaken by new tendencies.

The tendencies guiding towards a new model of music education in the twenty-first century are the widening of the meaning of music, changes in the aims and objectives of music education, pluralisation of musical activities, pluralism of approaches, and changes in educational paradigm.

Besides the knowledge, the process as well as the self- forming role of musical activities became step by step the aim of the education. The principal bases for new tendencies, the dual meaning of MUSIC (musical piece versus sound) related to music activity should be stressed in the context of Estonian music education in the twenty-first century.

The research acknowledged that the conceptual changes at the beginning of twenty-first century refer to a new model for music education, and to genesis of a new music education paradigm – from singing-centered doctrine into a musical activities center, from a subject-centered dominant traditional aesthetic education model to a new, praxial music education model.

KEYWORDS

general music, traditions and new tendencies, classroom musical activities, content, objective.

INTRODUCTION

Music education today does not end simply with singing, music reading and listening. Especially during the last decade, openness to the world has brought a list of new orientations to musical education – moving and improvisation, drama elements, instrument playing and recorder, listening to music and depictive art activities, music therapy elements, making instruments, etc.

Which one of these orientations is chosen by the music teacher determines how the music lesson will turn out and what the musical education will look like in general.

The music program and teaching material do establish some borders but still leave enough space for the choice and the creative subject-handling of the teacher. At the same time, it is important that the society understands the aims of music education and the teacher's part in it.

Estonia, with its small size and constantly diminishing population, has to face a problem of desuetude of its nation-state. Music education has had an important role in shaping the ethnical solidarity and identity through common song.

But do the new waves of new methodical approaches and foreign influences endanger our national traditions and our survival as a nation? The feeling of threat has been deepened by the active cultural intervention and decrease in music education programs all over the world, where music lesson's need and capacity is very often questioned, and the capacity of the subject has been reduced (like in Finland, Sweden, Latvia). How can our earlier music education principles endure the pressure of these new tendencies? What is the character of Estonian music education in the second half of the twentieth century and at the beginning of the twenty-first century?

The need to explain the traditions of music education in the comprehensive school and the background of changes during the last half-century was the motive for this research.

H. Rannap (1972, 1977), an historian and pedagogic expert, has given a detailed overview of Estonian music pedagogy until the beginning of 1970s. He has set a clear matrix in handling the music educational history originated by the historico-chronological principle.

The changes, during the last quarter of the twentieth century, have been echoed, although fragmentally, in only in few articles, master's and doctoral theses. Research with a methodical orientation has been expanded, but their purpose has not been the clarification of the overall tendencies in music education.

RESEARCH AIM, METHODOLOGY AND SAMPLE

The aim of this study is to fix the traditional base and to analyse the changes and define the trends in the comprehensive school (general) music education in Estonia from the second half of the twentieth century until the beginning of twenty-first century.

The paper is based on an interdisciplinary culturological approach that allows music education to be observed through cultural, educational, and societal changes from the viewpoint of aesthetic and praxial philosophy (Choksy, 2001; Colwell, 1991; Green, 2005; Elliott, 1995, 2005; Jorgensen, 2002; Odam, 2001; Sparshott, 1987).

At the beginning of the study the following hypotheses were set:

- traditional model of music education has been preserved as a fundamental part of national culture;
- new trends at the end of the century indicate a new paradigm;
- the changes in the content and activities have changed the role of the teacher in education;
- the public reflects the needs of the society but is not aware of the content of music education;
- the tendencies in Estonia are similar to the trends in West-European countries.

The empirical research is based on a combined design (qualitative and quantitative approach). The research field covers teaching aids/materials, reflection of music pedagogy in pedagogical media, data (attitudes) of public and music teacher questioning.

Instruments and Procedures of the Empirical Research

Different research instruments/tools are used:

- questionnaires for the public (N=206) and music teachers (N=60);
- essays for music teachers (N=17);
- analysis of 36 music programs (syllabus) (1917–2002);
- analysis of songbooks (1950-2005);
- pedagogical media (ca 300 articles) during 1950–2004.

The questionnaire and essays were provided during 2004–2005. Additional online inquiry for the public (N=6117) was provided on February 6, 2006.

The object of the study is change (in aims, tasks, content as activities, approaches, and attitudes) in music education in the second half of the twentieth century and at the beginning of the twenty-first century.

The qualitative data is processed and organised by means of content analyses (Mayring, 2000; Neuman, 1991) and grounded-theory (Strauss, 1987). Statistical data has been processed by means of SPSS – Descriptives and submoduls (Frequencies, Custom Tables, Basic Tables, General Tables; one-way ANOVA; Crosstabs, Bivariate, T-test, Basic Tables, χ^2 -test; K-Means Cluster).

RESULTS

The study proved that today we should talk less about knowledge and more about the content and different activities of music education. The dual meaning of MUSIC in the context of Estonian music education should be stressed. When singing, listening learning the theory behind the traditional universals of music (duration -pitch-

dynamics-timbre) and the referential approach (to explain and to open the meaning of these musical expressional means in order to understand music) are used (Selke, 2007). When improvising with instruments, voice, or body percussions, the sound as music (modern approach in the 1990s) has become the base and expressionist approach to music and the communication aspect has been pointed out (ibid).

In addition, the two models of music education based on both educational and music philosophy have been introduced – traditional and progressive. Also, the social aspect of common song (choral singing) as a tool for developing national identity has been tackled.

According to the praxial philosophy of music education the changes in classroom activities and, musical practice (as a content in the sense of the praxial philosophy of music education (Elliott, 1995; 2005: 10-11)) have been observed in the music programs. Therefore, Table 1 shows mainly the dynamics of the activities in obligatory school singing (music) curriculums.

The study proved that, even though music education in Estonia has gone through a lot of changes in the second half of the twentieth century, it has preserved some pre-war basic

traditions. Table 1 shows the stability of the cultural memory of Estonians – the choral singing activities and music reading-writing during the twentieth century from the first music curriculum in 1917 until the last one in 2002. The social aspect of the common song and choral singing in the development of national identity should be stressed.

ESTONIAN MUSIC EDUCATION SINCE 1917

At least two different models of music education can be seen on the table: the first at the beginning of the twentieth century based on singing and theory (traditional), and the second – with movement, listening, improvisations, and instrumental activities. The turn of the century (from 20th to 21st) marked the birth of the postmodernist pluralistic model with world music, instrument making, visual art, and drama elements. The distance of time is too short to say whether it is the third model or an elaborated second one.

The innovations started from the 1930s according to the reform pedagogy (the basic principles of the modern model for music education) developed by R. Päts after World War II and in the 1960s and 1970s (Rannap, 1977; Selke, 2003, 2006a).

Table 1. The content (activities) of the music programs in 1917–2002

Content/ activities	<19. century	1917	1921	1928	1938	1940	1955	1964	1972	1991	1996	2002
Singing	x											
THEORY	x											
Choir singing	x											
List of common repertoire	x		x									
Movement/roundgames			x									
Music history**			x									
Movement/rhythmics				x					x			
Listening							x					
Playing children instruments				x				x	x			
Improvisation				x					x			
Making instruments											x	
Visual activities*											x	
Drama*												

The situation in the 1950s was externally influenced by Soviet pedagogy and ideology (unified syllabus and new teaching material), but living traditions and the vital connection with the experience of the pre-war generation neutralised

that influence. The pre-war repertoire (up to 44%) in the songbooks, even in the year of the strong Russification, was the phenomenon of the sustainability of the singing tradition and music reading (theory). Song and round games

(movement) and listening were a new trend but had a secondary importance.

A modern methodical handbook of the music teacher, R. Päts's (1962) "Music education in comprehensive school" ("Muusikaline kasvatus üldhariduskoolis"), had a remarkable influence on music education not only from the methodical and theoretical aspects of music, but also from the point of view of national identity. The existence of song books, and music education handbooks in Estonia eliminated the usage of Soviet handbooks, and most significantly neutralised their influence on wider the plan.

The years 1960–70 are characterised by the drive for content and diversification of activities: playing children's instruments, improvising, and movement as rhythmics were included. The era of relative solmisation had begun – the Kodály system was adopted (named JO-LE-MI) bringing some Hungarian music's influence (exceeding even Soviet-Russian influence) to Estonian school music. Also, adoption of Kodaly's system initiated the introduction of Estonian and other Fenno-Ugrian peoples' folk music (Selke, 2006b). The JO-LE-MI method became a significant part of music pedagogy in Estonia during the half of the twentieth century.

The propaganda of Dmitri Kabalevski's conceptions and music listening, which had a boost in the 1980s, brought a real challenge for singing and theory-centered music education. Kabalevski's method, which included discussions about music and arts, tended to change the lesson towards a more thematical music lecture (Кабалевский, 1970, 1976; "Программа" 1980). The idea of the integration of arts was innovative but formal in character (illustrative) and based mostly on the examples of Russian art works (Selke, 2003), although this fact (coinciding with the Russification at the beginnng of 1980s) induced Estonian composers to create Estonian-music-based educational material.

The leader of music education in the 1970s and 1980s was a conductor and music teacher Heino Kaljuste whose active leadership brought professional composers (A. Pärt, V. Tormis, R. Kangro, etc.) into school music. The result of that action was the issuance of national teaching materials (Koolimuusika/Music for school) for listening and playing on instruments, which also was supported by the general interest in folklore and significantly wider attention to the usage of instruments linked with interest in the Orff approach.

The 1970s brought people to rhythmic movements, influenced both by Soviet pedagogy and Orff's approach (Table 1). These trends widened the meaning and borders of music education, brought new activities into the classroom, and inspired Estonian composers to write music for this purpose.

New trends and the innovative educational-scientific thought of that period brought to the agenda the activation and differentiation of the teaching process, individual work, which were described also in many articles in the pedagogical press. Never before nor after had school music received so much active discussion in press than in 1980–1992. Both the education newspaper (Nõukogude Õpetaja) from 1965 and the magazine (Nõukogude Kool) from 1980 had a special column for school music.

Diversified classroom activities resulted in an increased number of children playing instruments, but the main focus of music education was still on singing and knowing the theory (study of music theory). The main problem was the lack of instruments.

Empiric research proved that the decade of the 1980s was a period of a qualitative increase in music education (increasing number and quality of choirs, school orchestras, pupils music reading skills, etc.).

One of the most important outputs next to all-Estonian song festivals are children's song festivals initiated in 1962. The number of participants has grown through the years, although there was a low tide in the mid-1990s.

The recovery of independence (1990) and numerous reorganisations in different subject fields directed the attention to societal and economical problems. The years of the Independency also opened up the world with its music-pedagogical versatility – alternative pedagogies, elements of Suzuki method (mainly in classroom recorder), music therapy, and the Orff-boom, different school music projects, etc. New pedagogical approaches caused methodical confusions (Selke, 2003).

The stagnation that had begun in the 1990s (not to leave out the crisis of the disappearance of school orchestras) in music education was influenced by the death of H. Kaljuste. He had set up quite high standards and a high reputation of Estonian music education in Soviet countries. The other reason was the exaltation of foreign music pedagogy and new alternative pedagogical ways that were supported by vague education-politics. This situation manifested itself in the strong influence of Scandinavian music on teaching materials in the 1990s.

Estonian Music Education Today

Today the Estonian Music Teachers Society (established 1990) has the coordinating role of music education in supplementary courses for teachers, subject proficiency competition ,etc.

Also, the content of knowledge changed. Introducing world music in the comprehensive schools' middle and higher classes was a new, knowledge-based trend that became a reality by the end of 1990s along with the usage of new teaching materials.

The frame-program (framework of curriculum); publishing of teaching materials with new qualitative value (learning set, teaching toolkit) that enable different kinds of methodical approaches (elements of music therapy, integration etc.); world music; the increased role of instrumental activities, visual activities and drama elements with music; and acceptance of their self-forming role by public circles – all these new trends indicate conceptual changes in music education
.
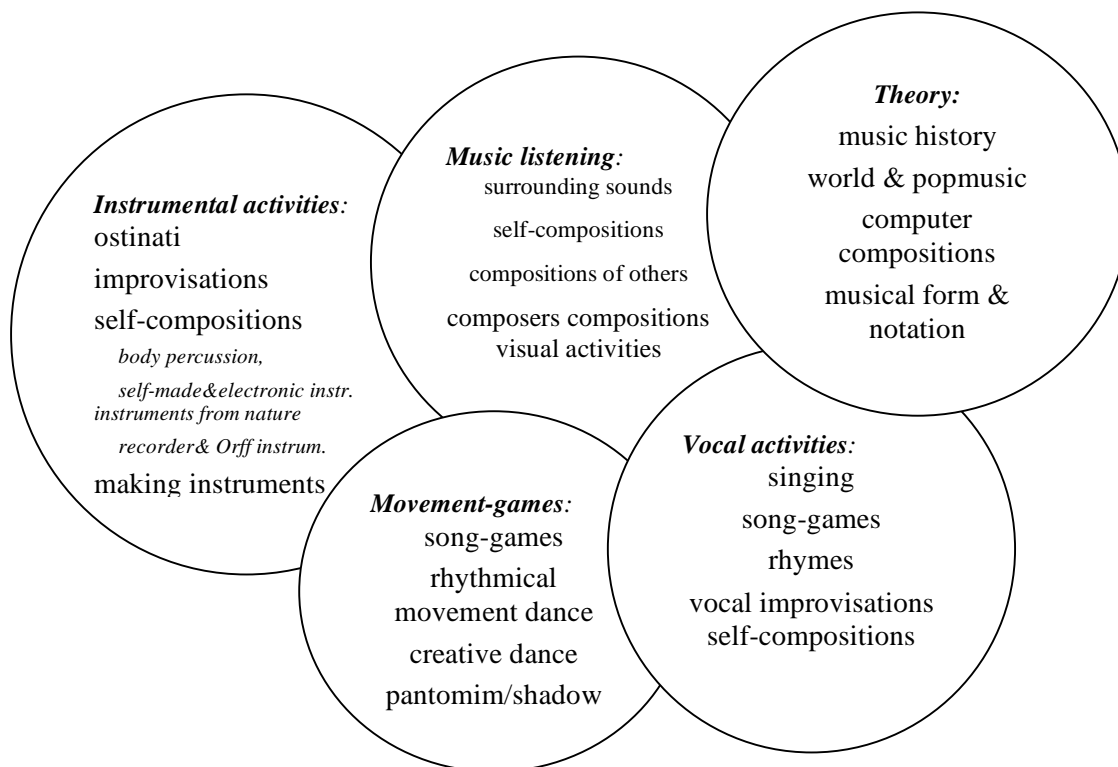
Figure 1. The content of music education: Activities practiced by different teachers in 21. century in Estonia

Today we assign equal importance to tasks and process in music education. The activities (content) provided in music classes today are quite different. The current situation (with options for music teachers) could be described as follows (See Figure 1):

The central activity is listening as a reflection on any kind of organised sound made by the child as music. Introduction of the surrounding sound-world, sounds of body-percussion, self-made instruments and compositions guides the child from "personal sounds" into the world of sounds made by other people, composers. This is a way into the music.

The research acknowledged that the conceptual changes at the beginning of twenty-first century refer to a new model in music education, and to the genesis of a new music education paradigm –

from singing-centered doctrine into musical activities centric, from subject-centered and a dominant traditional aesthetic education model to new, praxial music education model.

The tendencies guiding a new model of music education are summarised below:

- ❖ widening the meaning of music
  - ➢ music as a sound in the schoolbooks
- ❖ changes in the aims and objectives of music education
  - ➢ from esthetical-emotional to self-cognition, self-expression and communication
  - ➢ developing world-citizens and towards globalisation
    - ▪ growing part of the world-music
    - ▪ growing part of jazz and pop music

- decreasing/ascending importance of common song
  - increasing importance of national cultural traditions
- pluralisation of musical activities
  - growing importance of music listening
    - changing the aim of music listening from listening to a masterpiece towards listening in the process of integrated activities
    - listening from owning knowledge towards reflective listening in the process of musicing
  - increasing part of rhythmical movement
  - growing part of instrumental activities (making music with Orff instruments)
    - changing the aim of instrumental activities from rhythm tuition to reflective listening the timbre, sound and cooperation
    - using new instruments
    - changing the function of the rhythm instruments (from ostinati song-accompanement to an independent form of musicing)
    - viewing instruments as important tools from cognitive and folkloric aspects
    - acknowledgement of the cognitive factor in instrument making process and musicing on it, also cognition of folkloric aspect in making traditional children instruments
- pluralism of approaches
  - from concrete detailed methods towards integrated approaches
  - from a detailed program to a frame-program
- changes in educational paradigm
  - from subject-centered (curriculum) to child-centered education model
  - from subject teaching to integrated activities
  - from product (result) to process
  - from classwork to group-work
  - from subject teacher to reflective practitioner, guide

CONCLUSIONS

The research shows that society values traditional activities in the music class like teaching theory, singing, music listening, and choir singing because the school music throughout the past fifty years has been one of the main national identity bearers. Several aspects indicate that, until recent years, music pedagogy has been based on a traditional model and aesthetic philosophy of music education. For instance, this is illustrated by the domination of formal, classical European and notation-based knowledge in the teaching-studying process, object-subject relation in the educational process, and the teacher's role as a knowledge bearer.

Although in general there are tendencies towards practical activities in Estonian music education, the main tendencies are towards singing.

The theoretical and empirical analyses show that the shift of the paradigm (with previous crises in the 1990s) at the beginning of twenty-first century is in process. The music teacher is divided between contradictory tasks – the society is waiting for him/her to entertain as well as to teach music reading/writing skills, introduce world music in order to develop a tolerant world-citizen as well as to preserve national identity through national culture and especially through choir singing.

This research enabled the author to encompass some general tendencies and trends in Estonian music education in the second half of the twentieth century and the beginning of the twenty-first century, and it showed some problems and possible developments for the future

The abovementioned tendencies are not unique in world practice. Similar changes (Kodaly, Orff, different school-music projects, etc.) and philosophy of music education have influenced several western countries like Finland, United Kingdom, USA, etc. (Choksy, 2001; Cox, 2001; Juvonen, 2003; Pitts, 2002; Regelski, 2005; Urho, 1999). However, what has been remarkable and unique from the world point of view is the basic part of choir singing in Estonian music education that is showing powerful trends of renaissance.

REFERENCES

Choksy, L., Abramson, R. M., Gillespie, A. E., Woods, D., York, F. (2001). *Teaching Music in the Twenty-First Century.* Upper Saddle River, NJ: Prentice-Hall.

Colwell, J. R. (1991). *Basic Concepts in Music Education II.* Niwot, CO: University Press of Colorado.

Cox, G. (2001). Teaching music in schools. Some historical reflections. In C. Philpott & C. Plummeridge (Eds.), *Issues in Music Teaching* (pp. 9–20). London,: Routledge Falmer,.

Elliott, D. J. (Ed.). (2005). The praxial Philosophy in Historical Perspective. *Praxial Music Education. Reflections and Dialogues* (pp. 3–19). New York: Oxford University Press.

Elliott, D. J. (1995). *Music Matters: A New Philosophy of Music Education.* New York: Oxford University Press.

Green, L. (2005). *Meaning, autonomy and authenticity in the music classroom. Professorial lecture*. London: Institute of Education University of London.

Jorgensen, E. (2002). On Spheres of Musical Validity (1997). In M. Mark (Ed.), *Music Education: Source of readings from ancient Greece to today* (pp. 223–225). London: Routledge,.

Juvonen, A., Anttila, M. (2003). *Suomen ja Viron musiikkikasvatuksen koulutusta käsittelevä tutkimus*. In A. Juovonen, M. Anttila (Eds.), *Kohti kolmannen vuosituhannen musiikkikasvatusta, osa 2. Näkökulmia musiikkikasvattajien koulutukseen Suomessa ja Virossa* (pp. 10–20, pp. 84–325). Joensuu, Finland: Joensuu University Press Oy.

Mayring, P. (2000). *Qualitative Content Analysis.* Forum Qualitative Social Research. <www.qualitative-research.net/fqs-texte/2-00/2-00mayring-e.htm#g5>, 2.01.2006.

Neuman, L. (1991). *Social Research Methods: Qualitative and Quantitative Approaches* (2nd ed.). Boston: Allyn and Bacon.

Odam, G. (2001). *The Sounding Symbol. Music Education in Action.* Nelson Thornes.

Pitts, S. (2002). Finding the future in the past. Historical perspectives on music education. In G. Spruce (Ed.), *Teaching Music in Secondary Schools* (pp. 25–35). London: The Open University, Routledge Falmer.

Päts, R. (1962). *Muusikaline kasvatus üldhariduskoolis*. Tallinn: Eesti Riiklik Kirjastus.

Päts, R. (1989). *Muusikaline kasvatus üldhariduskoolis 1*. osa. 2. tr. Tallinn: Valgus.

Rannap, H. (1972). *Muusika eesti perekonnas ja rahvakoolis.* Tallinn: Eesti Raamat.

Rannap, H. (1977). *Muusikaõpetus eesti koolis.* Tallinn: Eesti Raamat.

Regelski, T. A. (2005). Curriculum: Implications of aesthetic versus praxial philosophies. In D. J. Elliott, (Ed.), *Praxial Music Education: Reflections and Dialogues* (pp. 219–248). New York: Oxford University Press.

Selke, T. (2003). Changes in the Estonian music education paradigm during the 20th century. In A. Juovonen, M. Anttila (Eds.), *Kohti kolmannen vuosituhannen musiikkikasvatusta, osa 2. Näkökulmia musiikkikasvattajien koulutukseen Suomessa ja Virossa (pp.* 67–83). Joensuu, Finland: Joensuu University Press Oy.

Selke, T. (2006)a. Music education in the beginning of 21st century in Estonia. Practice and problems. *Challenges and Visions in School Music Education. Focusing on Finnish, Estonian, Latvian and Lithuanian music education realities* (pp. 64–81). Joensuu, Finland: Joensuu University Press.

Selke, T. (2006)b. Kodály's pedagogical concept in Estonia. In M.Ittzés (Ed.), *A Kodály Intezet Évkönyve, V. Year-book of the Kodály Institute, 2005* (pp.30-38). Kecskemét: LFZE Kodály Institute.

Selke, T. (2007). *Suundumusi eesti üldhariduskooli muusikakasvatuses 20.sajandi II poolel ja 21. sajandi alguses. TLÜ sotsiaalteaduste dissertatsioonid.* Music education in Estonian Comprehensive school: trends in the 2nd half of the 20th century and at the beginning of the 21st century. Tallinn: Tallinna Ülikooli Kirjastus.

Sparshott, F. E. (1987). Aesthetics of music: Limits and grounds. In P. Alperson (Ed.), *What is music?* New York: Haven Publications.

Strauss, A. (1987). *Qualitative analysis for social scientists.* Cambridge: Cambridge University Press.

Urho, E. (1999). Soome muusikahariduse traditsioonid ja muutused. In A. Liimets (Ed.), *Muusikakasvatuse minevik ja tänapäev* (pp. 28–33). Tallinn: TPÜ Kirjastus.

Кабалевский Д.Б. (1970). *Про трех китов и про многое другое: книжка о музыке.* Москва: Детская литература

Кабалевский Д. Б. (1976). *Основные принципы и методды эксперименталъной программы о музыке для детей общеобразователъной школы. 1–3 классы.* Москва.

Программа (1980). *Программа по музыке для общеобразователъной школы (эксперименталъная).* Научный руководитель Д. Б. Кабалевский. 4 класс, Москва.

Contemporary Aboriginal Music Module

Andrew Swainston
The University of Melbourne
Melbourne, Victoria, Australia
swaa@unimelb.edu.au

ABSTRACT

A key issue in Australian education is the incorporation of Aboriginal studies in the curriculum; and while some states mandate the study (New South Wales) and other States and Territories make recommendations about the inclusion, the implementation of such studies appear to be ad hoc at the best. This paper reports on an initial case study of an attempt by two music teachers to design and implement an Aboriginal Arts/Music module at a mixed inner city school that would engage and enthuse Middle Year students in Years 7 and 8. The central research question was: What are the main characteristics of an engaging and significant unit on Aboriginal contemporary Arts/Music aimed at the Middle Years? The project was informed and enriched through consultation with local Aboriginal educators and community groups and through the direct participation of a leading Aboriginal musician, Kutcha Edwards. The aim would be to provide students with an encounter and experience of Aboriginal music and culture that would be stimulating, memorable and enjoyable. Emphasis would be on investigating, understanding and modelling Aboriginal ways of approaching music making through listening, playing and composing. Recognition of the social, historical and cultural contexts would be a central consideration. In the first instance three classes took part in the program, a Year 7 "girls group," a Year 7 "accelerated learning group," and a Year 8 group, which had the description of being one of the most "challenging" in the school. The time frame of the unit would be approximately three weeks, around 8 to 10 fifty minute periods. Data was collected in the form of photos, videos, audio recordings, student work samples, questionnaires and interviews.

INTRODUCTION

A key issue in Australian education is the incorporation of Aboriginal studies in the curriculum; and while some states mandate the study (New South Wales) and other States and Territories make recommendations about the inclusion, the implementation of such studies appear to be ad hoc at the best. Anecdotal evidence suggests that teachers' are often reluctant to implement Aboriginal Studies in the classrooms because they are conscious of issues of appropriation and the amount of material still in existence from early anthropological studies that is considered inappropriate for public viewing by the Aboriginal community. Another concern expressed that with Aboriginal culture being so diverse, depending on the region, there is a risk of presenting information that is relatively superficial as well as not in keeping with local Aboriginal customs. This study endeavoured to address this concern by consulting with Aboriginal educators and the local Aboriginal community in the design of program for Year 7&8 music classes.

This study took place at an inner city school in Melbourne Australia during 2006. The school has a mixed demographic as well as a range of ethnic groups represented. It has a strong classroom music program that has developed over the last five years to include a number of elective classes, in addition to the mandatory program, and a growing number of ensembles covering traditional groups as well as popular and world music. The "Aboriginal Music Module" (which formed the basis of this study) has been a part of the Music Curriculum Years 7 and 8 for a number of years, but during 2006 a decision was made to be develop and extended the module. It was felt a more authentic, in-depth approach was needed; one which delved deeper into the social, cultural and historical contexts of Aboriginal music and which would be linked to the Aboriginal communities and musicians. The intention was to build students awareness of Aboriginal approaches to music-making and the distinctive qualities of Aboriginal Arts culture.

CONSULTATION, PLANNING AND PREPARATION

From 1985 to 1989 the researcher had taught at Preston East Technical School, which has a high proportion of Aboriginal students (25% of the school population), and had worked closely with two full-time Aboriginal educators in the Aboriginal and Torres Strait Islands Pedagogy Project. A part of this had involved an after-school program for Aboriginal students and their friends, which included music lessons and band rehearsals.

Preston East Technical School, now called Northland College, was recognized by "The Royal Commission into Black Deaths in Custody" (1992) as an example of what can be achieved at a mainstream school when the needs of Koori students are accommodated.

Consultation with these two Aboriginal educators, Deirdre and Lynne, who are still at Northland College, resulted in the recommendation that the Aboriginal musician and community leader, Kutcha Edwards, be sought out as an "artist-in-residence" for the project. Another recommendation was that an important objective of the module should be the building of an awareness and understanding of Aboriginal Arts and culture and a recognition of the centrality of social, cultural and historical contexts. It was discussed at length how this might be achieved.

Aboriginal radio station 3KND, Kool 'N' Deadly was contacted. Program Manager, Cheryl Harrison, provided a CD of recent Aboriginal music, with an emphasis on youth. Tracks included the Wilcannia Mob – "Down River," J Mac – "No Dedication," Local Knowledge – "Stolen," Little G – "Invasion Day," and Mary G – "Black So What." This music became part of a repertoire, which also included established classic bands such as the Warrumpi Band, No Fixed Address, Yothu Yindi, and more contemporary bands, such as Nokturnal. Added to this was a selection of traditional Aboriginal music from accredited sources such as The Alice Moyle Field Recordings. A small selection of authentic Aboriginal instruments including didgeridoos and painted clap sticks were also obtained.

A search was made of Aboriginal Arts online web sites, and a list was compiled. "Dusty Echoes" combined brilliant animations and music around Aboriginal Dreamtime stories along with classroom activities and lesson plans. "Morganics.com" is the web page of a "Rap artist and community worker" who traveled remote Aboriginal communities recording Aboriginal youth including the "Wilcannia Mob."

IMPLEMENTING THE PROGRAM

The teachers began by explaining their ideas behind the unit, a summary of all the above, to each of the classes taking part. It was pointed out that parallel work on Aboriginal Arts would take place in Drama classes and Visual Arts classes. The whole project would culminate in a school assembly, performance and arts exhibition.

Classes listened to and discussed a selection of traditional and contemporary Aboriginal music. This included video of footage of live performances, often including scenes that placed the music and lyrics into relevant and particular contexts. In the Warumpi Band/Midnight Oil "Blackfella, White Fella" Youtube clip, band members are singing in a small boat somewhere in the swamplands of the "top end." Meanwhile crocodiles circle the boat, perhaps a metaphor of the dangers of racism.

Lyrics and chord charts were given out. Discussions, which ranged from musical characteristics (such as the chord structures, rhythmic characteristics, diversity of musical styles, combination of traditional and contemporary music) to lyrical content and social cultural meanings, were animated and enthusiastic. Students were forming an acquaintance with classics of Aboriginal music, with Aboriginal stories and history.

After an hour the students formed into groups to begin work on composing songs which would tell their own stories or stories from the local community and/or which might recall one of the recurring themes found in Aboriginal songs such as land and environment, identity, friendship, community and the struggle for human rights. Students were quick to take on these group music-making activities with enthusiasm. At the end of the class some groups were able to perform rough drafts of their own original songs to the class.

In the following double period students were asked to choose an Aboriginal song to perform, as a whole class. The year 7 "accelerated learning group" chose "Treaty" which was later mixed with another "Yothu Yindi" song "Wirrkul Girl." After careful listening and the jotting down of the chords and bass lines, they began by playing along with the recording on guitars, keyboards and percussion. Some sang while others worked out dance moves. Soon they were performing without the recording.

In the following lesson students were asked to work again in small groups, on their own compositions or to choose an Aboriginal song from "the list" to learn, rehearse and perform. Some worked on computers to create their own songs or rap. A pair of boys, using Garageband composed and recorded a rap, "How the tortoise lost its tail." Others created their own "backing tracks" for songs such as "Treaty" and "From little Things Big things Grow."

A group from the girls' class wrote and recorded a song titled "When the Big Ships Came," and another group wrote a song about the appreciation of "Nature." A group of about six boys from 8C took a number of chants in an Aboriginal language from "Wirrkul Girl" and used them as part of a their own percussion-based composition.

Another group of boys decided to learn the original lyrics of the song "From Little things Big things Grow," which tells the story of Aboriginal stockmen who went on strike at the NT Wave Hill station. The dispute over wages and conditions turned into a demand for land rights. The boys recorded themselves singing all eleven verses and choruses, over a Garageband arrangement produced with the assistance of the teacher. A mixed group of about eight girls and boys sang, performed (on guitars keyboards and various percussion) and recorded the "No Fixed Address" song "From my Eyes."

KUTCHA EDWARDS

> You can't get these kids to listen for 20 minutes, so to get them to listen and participate and concentrate and ask questions for 90 minutes on a Friday afternoon is an amazing achievement. (Home group teacher, personal communication)

Kutcha Edwards made his first visit, involving 8C for a double period on a Friday afternoon. From the moment he entered the class this affable, intelligent and knowledgeable man commanded respect and attention. For over an hour students listened enthralled as Kutcha spoke about the traditions of Aboriginal music, its role in Aboriginal society, how Aboriginal music is taught from generation to generation. Kutcha spoke about his own life, his experience as part of the stolen generation, his family, his life as a musician and his approach and philosophy as a songwriter. He sang a song about his father.

Kutcha related stories of collaborations with musicians such as Paul Kelly, Rene Geyer and the Warumpi band. He told stories of adventures on overseas tours, of his observations of different countries and cultures. Kutcha talked of big gigs such as "Dreamtime at the G" (Melbourne Cricket Ground), where Australian Rules football pays tribute to indigenous players. He related his feelings walking on to the ground, flanked by Aboriginal kids. When asked why is it that musicians are so respected within the Aboriginal community, he said, "we are the healers."

After nearly an hour Kutcha announced, "lets all write a song!" Taking the whiteboard marker in hand he began to canvas for topics and titles.

Minutes later, after numerous suggestions and following a democratic vote in two stages, the joint themes of home and friendship have been selected. Through brainstorming techniques two verses and a chorus are constructed.

Somehow an agreed tune for the song emerges. Different chords are tried on guitars and keyboards. Before too long the whole group is singing the song. 8C (who at first looked on

disbelieving) are hooked. After the third singing of the song, "Home is Where the Heart Is," Steve Jones is talking excitably about performing it at the whole school assembly, in front of over 1000 people in the Town hall. The bell went five minutes ago, no one seemed to notice. What a way to end Friday afternoon:

> The theme of home and friends really got them. I think what happened was the simplicity of the lyric and the repeated themes of home and friendship, "home is where the heart is." That was what really sunk in the end, when a real empathy began to develop, came together. (Home group teacher, personal communication)

Kutcha repeated this with the two other groups. He came back again for a day to mingle, encourage, enthuse, advise and collaborate with students as they sang, played, composed, arranged, and recorded.

WHOLE SCHOOL ASSEMBLY

> I will let you know that this particular home group is one of the few, if not the only one, in which not one of the students take part in any after-school extra curricula activities. They do not do sport, they do not go to the swimming carnival, they do not do music. They do not do any activities outside of the classroom, because for them that is uncool. (Home group teacher, personal communication)

A few weeks later the whole school assembly took place in Williamstown Town Hall. A highlight was a short talk and performance by Kutcha, whose original song highlighted the situations facing many Aboriginal people, particularly many remote outback communities.

Waiting behind the stage, eagerly and nervously, was 8C. After Kutcha's performance they came on and sang with him the song they had created together that previous Friday afternoon:

> Every staff member has written me email. They were astounded; that they were not naughty, they were not rude, they didn't run away. For them to get up at assembly in front of the whole school and participate in a performance was the most mind blowing thing any of the staff had ever thought of. Of all the home groups 8C were the last on the list that anyone would think would be able to do that. (Home group teacher, personal communication)

RESPONSES AND ANALYSIS.

The student responses to the unit, both formal and informal, were very positive. Many students indicated that they had learned that Aboriginal songs told their stories, that music was an important part of their society, and that through this work they had developed some knowledge and understanding Aboriginal people and culture. A great many positive references were made to composition activities and the performance aspect

of the work. Students indicated a high sense of achievement through their musical endeavours during the module; playing, composing and performing. Many indicated a strong and increased desire to pursue music in the elective options the following year. A high percentage of students indicated that they would have liked the unit to have been longer.

In response to the question, "Was the project worthwhile?" 100% of students answered in the affirmative.

Steve Cook, Middle Years Campus Principal, was positive, especially in respect to Kutcha Edwards:

> I really think it's important for Middle Year students to be exposed to people who are experts in their field. And Kutcha is one of the leading proponents, as a musician in Australia. So for kids to work directly with such an inspiring figure, it is a great opportunity and it's going to open up their eyes and their experiences, and enrich their education.'

Steve was determined to see the program go ahead again next year:

> With any new initiative you want to try and embed it in the school culture. It's a bit like now, every year we have "Medieval" incursions for a week, that's just booked. It doesn't matter who the new Coordinator is, it is just something we do as a school. So if we can get someone like Kutcha who becomes a regular embedded part of the curriculum then you've made a permanent change.

One of the interesting aspects of these comments lies in the recognition that the project had made an important contribution to the cultural life of the school.

For Steve Jones one of the most important aspects was the emphasis on composition:

> It enabled the students to see how simply a composition can be constructed, including from a lyrical point of view, and how they could go about doing it…. To see kids writing stuff in groups and writing from the perspective, a lot of the time, they were trying to put themselves in the place of being an Aboriginal person, at different times throughout history.

Steve spoke with enthusiasm about a group of boys in the "accelerated learning class" who singing a particularly poignant Aboriginal song "From Little Things Big Things Grow":

> That particular group in the accelerated class, to me, they were quite amazing…. they are looking at this song that is telling this incredible story and they took that story very, very seriously and the lyrics that they were singing took on a very, very important meaning to them. So when they sang that song they sang it with a great deal of heart and compassion, and I found that quite amazing. Because some of those kids are not really

renowned for that. It was a real eye-opener for them.

CONCLUSION

Dunbar Hall (1996) refers to the problems that face many classroom music teachers in introducing popular music to their students and makes a number of crucial points:

> Popular music despite its existence on syllabuses in various forms, is still a problem area for many music teachers. This is due to a number of factors: both the study of popular music styles and methods for teaching them are missing from many tertiary courses; the mainly art music backgrounds of many music teachers act against an understanding of popular music; there is a shortage of critical material in this area to which teachers can refer; and an accepted model for teaching popular music has not yet been developed. (p. 216)

In many ways these same "problems" apply today to the teaching of Aboriginal music, in addition to the further issues relating to cultural and political aspects and sensitivities. As Mackinlay and Dunbar-Hall (2003) point out:

> To teach Indigenous musics is also to teach the historical, social and political contexts in which they exist, to raise debates over the efficacy of the pedagogic act, and to uncover the dialectic and musical tensions. (p. 39)

All this should not be reason to avoid or skim over what is potentially a rich but often under utilised area of the curriculum. It my view it is all the more reason to take it on. On a different but related point there is a tendency within mainstream society to talk of Aboriginal culture as if it were something very different, very remote, far away and removed from the rest of "us." Aboriginal stories are distinctive and particular to Aboriginal people, but they are also part of the collective consciousness, part of the well of Australian experience, of all experience. The development of cultural and social "empathy" is an important aspect of connecting with and understanding any culture. It would appear that this unit of study had a profound impact on all those who were connected. The principal realised the positive impact the module had on the student, particularly the at-risk group and wishes the program to continue with even greater support. The teachers were drawn into project in the same way the students were, albeit on the sidelines, and were astonished at the level of engagement on the part of the students. Most important was the level of engagement of the students and, from their comments, what they took away from the experience.

REFERENCES

Dunbar Hall, P. (1996). Designing a teaching model for popular music. In G. Spruce (Ed.), *Teaching Music* (pp. 216-226). London: Routledge in association with the Open University.

Mackinlay, E., & Dunbar-Hall, P. (2003). Historical and dialectical perspectives on the teaching of Aboriginal and Torres Strait Islander musics in the Australian education system. *Australian Journal of Indigenous Education*, *32*, 29-40.

Sinclair, C., Jeanneret, N., & O'Toole, J. (Eds). (2008). *Education in the Arts*. Melbourne, VIC, Australia: Oxford University Press.

Playing With Understanding: Constructivist Instrumental Learning Strategies

Jan Thorp

School of Contemporary Arts, University of Western Sydney
Sydney, NSW, Australia
thoda @tpg.com.au

ABSTRACT

This paper discusses a constructivist approach to studio instrumental teaching and learning. Students who are good workers and performers but with weak musical backgrounds may not fully understand basic musical concepts, and this lack of understanding can be a major barrier to learning. The paper focuses on a case study of one young female flautist with a weak musical background. It discusses an action research approach in which constructivist strategies were adopted to apply the learning and understanding of musical concepts to her playing. The study found that the student was able to use the learning from the constructivist strategies in her own solo playing and draw them across to ensemble playing. This suggests that lack of background in music can be overcome by carefully designed teaching and learning strategies that enable students to create and manage their own learning and performing.

INTRODUCTION

My research into the development of instrumental skills of children and adolescents emerges from my work as a musical performer, conductor, organizer, administrator and, above all, a music teacher. I strongly believe that, as a teacher, my task is to not just to teach the so-called "musical" students, but all students whether "talented" or "untalented." Many students lack basic musical knowledge skills or have non-musical backgrounds that create barriers to musical learning. I have noticed that, once these barriers are understood, teaching strategies can be adopted to help both the individual student and groups of students to develop into effective musicians.

RESEARCH QUESTIONS

The questions this research paper poses are, therefore:

1. Can a slow developing music student with little musical background become a good musician?
2. What teaching strategies can be applied to turn a slow developer into a good musician?

LITERATURE

Although a great deal of research has been done on the problems of musical teaching of young instrumentalists, very little has addressed specific strategies to overcome these problems. Howe, Davidson and Sloboda (1998) examined the wide spread belief in "talent" as a reason for success, concluding that what makes a difference is early experiences, opportunities presented to the performers, work habits and sheer hard practice. The saddest result of such labels is found in the paper titled "I Am Unmusical: The Verdict of Self Judgment" (Leong, 2005). These four case studies looked at people who considered themselves as "unmusical" and found that all had an early desire to participate in music but only after they tried and failed at formal music studies did they label themselves as "unmusical." Generally they felt that to understand music required a magical quality and could not be learnt. Music was something that only "talented" people could do. They felt that expressing themselves musically was not a social norm and were afraid of being judged and labeled as "unmusical or crazy" (p.12).

There has been considerable research into the background of young musicians. Kelley and Sutton-Smith (1987) found that children who came from musically poor backgrounds developed musical skills months later than musically rich families and with no obvious musical understanding from a language base. In relation to socio-environmental factors of a child's musical development, a study found that children had to have a combination of the right sort of teachers, interested but perhaps not pushy parents, a start at an early age, practice, plus a lot of concert activities (Moore, Burland, & Davidson, 2003). Success was more likely to be achieved in a non-threatening home environment where music experimentation was encouraged, and frequent, regular practice was clearly supported by parents who created enthusiasm that developed into a continuing interest as the child was involved in communal music making activities (McPherson & Davidson, 2002). Macrae and Dunbar-Hall (2005)

discovered that the successful conservatorium high school students had a very strong history of music in the family and participation in lots of musical activities other than school and solo instrumental lesson in the primary years. Therefore, most important in creating successful musicians is what happens in early childhood.

Assuming on the basis of the literature that it is good early experience that matters rather than "talent," I then looked at research to discover what specific techniques could be used to create success. McPherson (2005) reported on a study of primary grade children and the development of their ability to think and perform musically during three years of learning an instrument. The most improvement was made by those children given specific strategies to deal with problems, not those who did the most practice. Other research by McPherson and Renwick (2001) found the children had very little self-regulatory behavior and very little idea of how to practice beyond playing through each piece once. Very few corrected errors and those errors corrected tended to be pitch errors not rhythmic problems. Teachers tended to instruct players what to practice and not how to practice. The question, then, is what are the most successful strategies and techniques that teachers can use?

One educationalist of the twentieth century, Jerome Bruner (1966), said "Explaining what children do is not enough; the new agenda is to determine what they think they are doing and what their reasons are for doing it" (p. 49). He proposed a theory of constructivism where learning occurs through a child's experience. For Wiggins (2007), best practice in music education is constructivist – breaking down music into elements that then become tools to create expressive music. She does point to problems in seeing music as only unrelated elements but says that students engaged in constructivist learning become "agents of their own learning empowered to develop their own musicianship" (p. 39). Adopting a constructivist approach, Broomhead (2005) found that to create independent musicians, "conceptual understandings must be actively constructed by students themselves, not by teachers for students" (p. 2). Valid learning can only occur where there is a relationship between what is absorbed and actual experience (Quay, 2003). Both Kohut (1992) and Green and Gallwey (1986, 1991) take these theories and apply them to music learning in a practical way. If the elements are not understood, then the whole can never be truly successful.

METHODOLOGY

While my thesis focused on several students who worked with teachers using a constructivist approach to learning, only one student from the study will be presented today as a case study. A case study is a research strategy, "an empirical inquiry that investigates a phenomenon within its real-life context" (Yin, 2002, p.13). The project adopted an action research approach, involving "small-scale intervention in the functioning of the real world and a close examination of the effects of such intervention" (Cohen & Manion, 1994, p.186). The close examination of Nelly, through her case study, took place over 16 weeks.

DATA COLLECTION

Initially, Nelly's parents filled out a questionnaire detailing the family's musical background. Nelly began the study by preparing and then performing a piece that she had not previously seen, but was chosen by her teacher as being of an appropriate standard. Her practice strategy in preparing this piece was discussed by her teacher and me. A video of the performance was commented on by another teacher not involved in the study.

Nelly was given a workbook of exercises that focused on concepts and techniques she met in her normal playing. Each technique was applied to pieces she was currently studying; and after it was tried, she had to write down what she observed about the effect it had on the piece.

Every second lesson was videoed and the resultant videos watched and discussed with her teacher. From this, new exercises were developed using a constructivist approach to deal with perceived problems that may arise. At each lesson, the teacher also made her own notes in another practice book to give more guidance to the student.

Towards the end of the study, Nelly was asked to choose and rehearse a piece of music for a chamber music concert in which she could demonstrate her understanding of the concepts and techniques she had experienced. At the end of the study, Nelly was asked to prepare and perform another piece as was done as at the start of the study to observe any changes.

ANALYSIS

The qualitative data, gathered from the methods described above, was analyzed by using Glaser's "constant comparative method" in which codings were compared "over and over again with codings and classifications that have already been made" (Flick, 2002, p.231).

TRUSTWORTHINESS AND ETHICS

The multiple data sources (video, observation, student workbook, practice book, before and after performance exercise, and parent questionnaire) resulted in a triangulation of information for the study. This triangulation resulted in a validity and trustworthiness of data by giving "a more detailed and balanced picture of the situation" (Altrichter, Posch, & Somekh, 1996, p. 117) from different perspectives.

The study received ethics approval from the university's ethics committee before data collection commenced.

NELLY'S JOURNEY

From the parents' questionnaire, I found that Nelly's parents had a small amount of background musical experience. Both learnt piano briefly, but her mother, in particular, did not like going. Neither had any other formal musical studies. Her parents take an all round education very seriously for their children and Nelly's brother played trombone for several years, and her sister plays clarinet. Nelly, who is 14, had no early childhood experiences beyond Wiggles and pre-school concerts and TV. At school, she attended Opera House concerts but had no formal music lessons at school until 5th class when they were given recorder lessons. She chose flute at a St George Players meeting after trying various instruments and deciding that was the instrument whose tone colour she liked and one on which she could easily make a sound. After a time in the band program, she began private lessons doing the 3rd grade AMEB exam in 2005. Although she loves music and always tries very hard at anything she does (she is also a keen sportswoman), her education lacked musical understanding developed over several years and, as with others in her position, that was holding her back.

I started by giving Nelly a piece that she had not seen before. She had ten minutes to teach herself and then perform. Nelly's first taping showed a careful approach to sound but with some rhythmic errors and a lack of dynamics and phrasing. Her rehearsal was spent playing the piece over and over with little attempt at solving problems. This is what McPherson and Renwick (2001) found in their study of self-regulation in children's practice. There they discovered that children had very little idea how to practice beyond playing through each piece once, so Nelly's first performance is really what you would expect. It is what I call "blobby" – no style just notes.

All teachers of the participating pupils were given a workbook to give their students. It was explained that each of the exercises in the

workbook was just a guide to the approach I wanted taken. Each exercise involved the player becoming aware of a specific element of their playing whether beat, intonation, dynamics etc. (see Table 1). Later in the project teachers added their own exercises in the same style. The woodwind teacher did work on speed, and the string teacher worked on tone and bow hold.

Table 1. Example exercises in the workbook

Exercise	Concept
Play only first beat of each bar with the metronome. Play first and last. Play middle.	Awareness of beat
Pluck string listen to ringing sound after string is plucked. Try to get the same sound using the bow.	Awareness of string tone
Imagine playing a piece with a lot of accents into a meter. Make the needle reach the same point each time.	Awareness of accents
Play a phrase and listen to the last note of phrase – observe not only last note but end of last note.	Awareness of ending of phrases
Concentrate on one moving part of your body. What do you feel? Weight, resistance, pressure etc. When does this sensation change?	Awareness of body
Play as fast as you can with a metronome leaving out notes as necessary to keep with the beat.	Awareness of beat.
Accelerando & crescendo. Divide phrase into even sections Work out how to change evenly counting sections as they are played. In accelerando, do not slow down for notes – miss them if necessary.	Awareness of smooth changes
Play your part while listening to accompaniment/melody part. Sing that part.	Awareness of texture
Imagine a story or picture that fits the piece you are playing. Play the piece to fit in with your imagery.	Awareness of style

The first exercise was a simple one that demonstrates how beat and rhythm work together. A jazz piece was chosen, and Nelly's first task was to play just the note that occurred on the first beat of the bar – keeping the beats correct. She then went on to add the middle beat note, gradually adding each beat until the whole passage was done. This was the first of what I call Nelly's "AAAH" moments, which surprised me because, although she theoretically understood how beat and rhythm fitted together and could explain it, she did not understand it musically. I have observed that young players will often carefully count through different difficult passages

until they get to a long note or the note at the end of a phrase; and suddenly, all sense of beat is gone. In her workbook, Nelly commented that breaking up the bars into different beats made it easier to get the rhythm correct; and when she came back to play the whole piece, even the harder parts now fitted in.

Similarly with tasks on timbre and pitch, Nelly learnt to construct her understanding of these elements and apply them to her own music making. An example of this occurred towards the end of the study. Nelly took part in a chamber music concert in which she had to choose the music, lead her players and perform in a concert. This is where the result of the research really shone through. She chose Grieg's *In the Hall of the Mountain King* as a piece that all of her members could play. No suggestions were given to her by teachers on how to rehearse, but she analyzed their problems and went through the various techniques to find possible solutions. The problem of a slowly increasing tempo she took to her teacher, and they sorted out a method she understood and could use. The final performance was very successful; but Nelly, with her newly acquired more discerning ears, found fault with it.

The learning and understanding seen with Nelly was repeated with the other students in the study. Nelly has recently started oboe, and she began by taking her instrument to our top oboe student and analyzing his sound and how he produced it. She applied the thinking she had been taught and came to her first oboe lesson able to produce a good sound (to the great surprise of her teacher). Within weeks, she could play second oboe in orchestra, balancing and blending her playing to the first oboist.

CONCLUSIONS

The first research question asked whether a slow developing music student with little musical background can become a good musician. In the case of Nelly (and other students in this study), the improvement, in just 16 weeks, demonstrated that the answer is yes.

Students who are good workers and performers may not fully understand basic musical concepts, and this lack of understanding can be a major barrier to learning. When they are given the tools and fully understand the process, they are thereby given the freedom to create and manage their own learning and performances.

The findings suggest that, once the problems have been solved, there is no difference between students who have come from a musical background to students that have come from an unmusical background. It is far too easy for the studio teacher to teach the way they were taught without any critical analysis of their own methods and blame their failures on the alleged unmusicality of their pupils.

The second question asked what teaching strategies can be applied to turn a slow developer into a good musician. It appears that constructivist strategies focused on specific learning tasks are an excellent method for deep understanding.

The study raises several discussion points:

When students like Nelly are so empowered that they think they have done it all by themselves, is there a risk that the teacher's role is seen to be diminished/forgotten and therefore not valued?

It is too easy with a constructivist approach to dismiss mechanical learning and memorization, which are such an important part of music learning.

Are there instruments that have to be started so early in life, that students who are late developers can never fully master, despite their musical empowerment?

Studio teachers need to apply proven good educational practice within their studios.

What is success? Do you have to be in a top professional orchestra to be successful, or is playing in a good community band, for example, an adequate bench mark? Not all successful writers are of the calibre of Shakespeare.

ACKNOWLEDGEMENTS

REFERENCES

Altrichter, H., Posch, P. & Somekh, B. (1996) *Teachers investigate their work; An introduction to the methods of action research*. London: Routledge

Broomhead P. (2005) Shaping Expressive Performance: A Problem-Solving Approach. *Music Education Journal 91*(5), 63-67.

Bruner, J. (1960). *Process of education*. Cambridge, MA: Harvard University Press.

Bruner J., (1966) *Toward a theory of instruction*. Cambridge, MA: Harvard University Press.

Cohen L., Manion L. (1994) *Research methods in education*. London: Routledge.

Flicke U. (2002). *An introduction to qualitative research*' London: Sage.

Green, B., Gallwey W. T.(1986). *The inner game of music*. Chicago: GIA.

Green, B., Gallwey W. T.(1991). *The inner game of music workbook*. Chicago: GIA.

Howe J. A., Davidson W., Sloboda., (1998). Innate talents: Reality or myth? *Behavioral and Brain Sciences 21*, 399-442.

Kelley L., & Sutton-Smith, B. (1987). *A study of infant musical productivity music and child development*, New York: Springer-Verlag.

Kohut, D.(1992) *Musical performance, learning theory and pedagogy*. Champaign Ill.: Stripes Publishing

McPherson, G. (2005). From child to musician: Skill development during the beginning stages of learning an instrument, *Psychology of Music, 33*(1), 5-35.

McPherson, G., & Davidson J. (2002) Musical practice: Mother and child interactions during the first year of learning an instrument. *Music Education Research, 4* (1), 141-156.

McPherson G., & Renwick J. (2001). A longitudinal study of self-regulation in children's musical practice. *Music Education Research, 3* (2), 169-186.

Macrae, B., & Dunbar-Hall, P. (2003). Steps on the path from cradle to career *Preparing Musicians Making New Sound Worlds: ISME 2004*. pp 115-125.

Moore, D. G., Burland, K., & Davidson, J. (2003). The Social context of musical success: A developmental account. *British Journal of Psychology, 94,* 529-549.

Quay J. (2003). Experience and participation: Relating theories of learning. *The Journal of Experiential Education, 26* (2), 105-112

Ruddock E., Leong S., (2005). I am unmusical! : The verdict of self judgment. *International Journal of Music Education, 9*:22, 9-20

Wiggins, J. (2007). Authentic practice and process in music teacher education. *Music Educators Journal, 93* (3), 36-43.

Yin, R. (2002). *Case study research. design and methods*. Thousand Oaks California: Sage.

When the Canon Falls Silent: Music Education in a Globalised and Diverse World of Local and Trans-National Identities

Trevor Thwaites
School for Visual and Creative Arts in Education, Faculty of Education, The University of Auckland, Auckland, New Zealand
t.thwaites@auckland.ac.nz

ABSTRACT

This paper considers the implications for music education in an emerging new world order of the twenty-first century in which the status of Western knowledge and imagination is being questioned and challenged. The globalised constraints being placed on schools by the geopolitical thrust of the so-called knowledge-economy, the politics of postcolonial rebuke, and the new migrations of globalisation has the potential to leave the traditional aims and values of Western-style music education foundering in disembodied settings and contexts. This paper also asks how music educators might position themselves to teach in these new globalised and peripatetic social networks and communities of difference.

KEYWORDS

canon, difference, trans-national, trans-cultural, hybridity

INTRODUCTION

Over the past two decades the relevance and status of the canon known as "western art music" has been challenged. This challenge is by no means limited to music alone as the painters, playwrights, poets, and authors many of us grew up holding in respectful reverence are also being rejected, deconstructed, or seen as symbols of Western hegemonic dominance. Where I live, in Aotearoa/New Zealand, things have even got to the stage where music educators representing the Ministry of Education have challenged the worth of the term "Music" as a label for a curriculum area. These people claim "music" only stands for western art music and demand that new terms must be found with "sound art" being suggested as a replacement. Quite what the musicians from a wide-range of styles, genres and forms will make of this remains to be seen, for the musicians of my acquaintance still call their sonic outputs "music."

Ignoring this little blip on the horizon of the "land of the long, white cloud," what such actions do confirm is that the western art music canon can no longer rest on its laurels and it may be time to reconsider the position of the music within the multitude of musical forms that have so much relevance in so many lives around the globe. Masterly though the "great works" may be in terms of structure, texture, tone colour, rhythmic and melodic manipulation and so on, and no matter how useful they prove to be as social and historical texts, the fact is that fewer and fewer people are identifying with the medium. This should be a matter of concern, for no matter how central many music educators may believe western art music is to their programmes, I suggest that the time is coming when the traditional works of the Western musical canon will cease to have the centrality they hold today. This will then impact on the notation, theories, and histories that have been at the centre of music education for many years.

The problem is all to do with identity and what people identify with. There are few people in my part of the world who care to identify with the fiascos and farces produced by Blair and Bush, but the problem is that it is not just a British or North American problem. It becomes Christendom and the West's problem as their whole way of engaging with the world, both physically and intellectually, is increasingly rejected by a significant proportion of the world. Western art music is now, by association, seen as representing arrogance and primitive aggression; and, in education, it is in danger of falling silent.

Notions of Identity

In this paper, I suggest that in the twenty-first century artistic and aesthetic practices should feature in new concepts of identity that open up enriched vistas for music education. However, these must be approached with caution for, in celebrating diversity, we may fall into the paradigm of multiculturalism with its attendant trappings of tokenism, melting-pot theories, and a "steel bands, sambas and shakuhachi" syndrome. Alternatively, monoculturalism can produce a tension between cultural totemism—elevating

music to such a level of reverence that its immutability is unquestioned—and the access by all to artistic cultural forms for exploration and innovation. We might also question whether there is any difference between the controls exercised by resurgent indigenous communities over their cultural arts and the prestigious controls accorded to Western arts practices in schooling. Only when these questions have been addressed can we establish educational settings that embody a balance between traditional arts practices and artistic practices in the contemporary lifeworld. Educationally, our students should also interact with other cultural forms, otherwise they are left in an environment of collected objects to be revered and left historically static.

The West has a history of collecting, from artefacts to territory the modernist tendency to value the collectible above the appropriated—making one's own, and the postmodernist commodifying of the functional can set up discontinuities for specific traditions. This needs some resolution, for while all arts have symbolic meaning, the need for artists to challenge existing traditional structures is very strong.

One way of dealing with difference in the world is to acknowledge the notion of hybridity, the multiple identities each of us has. In other words, we each have a difference within, a kind of in-between reality. Bhabha (1994) suggests we open up the "cultural hybridity that entertains difference without an assumed or imposed hierarchy" (p. 5) and move beyond the border of our times. If we view all identities as essentially hybrid, then it is possible to conceive of a "third space" (Bhabha, 1990). This "third space" enables new positions to emerge, displacing the traditions of "received wisdom" and the establishment of such an interface provides a borderland for potential innovation and collaboration so that identity becomes less an issue of physical or geographical space. Belonging can thus come to be regarded both through sameness and difference and negotiated rather than categorised.

There is an increase in the exploration of the value of Difference (Page, 2007); and globally, business, education and political leaders are moving in the direction of pro-diversity. This has been caused by the business world becoming more global and the practice of work becoming more team focussed. The homogenous hierarchy has given way to the diverse team.

The various disciplines or learning areas in education are really only sets of skills, tools, knowledge and understandings. Naturally some decisions and actions require specialists – heart surgeons, musical performers, etc.; but in other circumstances, such as constructing a welfare or educational policy, designing a physics experiment, cracking a secret code, or evaluating post-heart attack treatment, we may benefit from diverse input. Diversity merits an equal standing with ability, and diversity among a group of problem solvers is seen as more important than a single individual's excellence. Page's (2007) view is that the power of diversity creates better groups, firms, schools, and societies, and I would add that a collective identity can elude any stringent conceptual determination that may otherwise inhibit equitable solutions.

Cultures of Difference

Culture I see both as something that describes a particular group through common practices or ethnicity and as a label that applies to objects or representations that have artistic or aesthetic qualities. Whereas both manifestations reflect a shared understanding, it is through artistic interpretations that understandings are disrupted and the imagination opens up new possibilities. Culture comes from the Latin cultura meaning "to cultivate" and generally refers to patterns of human activity and the symbolic structures that give such activity significance. Put simply, culture describes a way of thinking. Anthropologists commonly regard culture as referring to the universal human capacity to classify, codify and communicate our experiences symbolically, a defining feature of humans; but how relevant is the European experience to someone in China, Brazil, Bangladesh, Nigeria or Samoa, and what exactly is a European experience?

Culture is created by human interaction, which in turn shapes how human beings see and hear their world. "Culture" is a filter through which we interpret our daily experiences and our perceptions of the "real"—a product of negotiated and socially created meanings. New definitions of culture have moved beyond expressing only the identity of a community to the processes, categories and knowledge through which communities are defined and how they are rendered specific and differentiated (Donald & Rattansi, 1993). We must ask how cultures are different and relate our inquiry to the whole way of life of a culture, with distinct signifying systems and signifying practices.

Different definitions of "culture" reflect different theoretical bases for understanding, or criteria for evaluating, human activity. The culture represented in music, literature, painting and sculpture, theatre and film can also apply to taste and disposition as in high or low culture. As I implied in my introduction, it is the linking of

western art music to high culture that has contributed to its rejection in the new scenarios of global cultural sensibilities.

Global culture can be understood as a tense dynamic between local identity and global ambition, whether in culture, religion, sport, or arts. Even local lifestyles have become globally consequential, and many school curricula are stating the dual aims of meeting local needs while teaching towards the global knowledge-economy—potentially bringing about a conflict of purpose and ideals. Culture is inherently mobile. It cannot remain static or it dies, and globalisation has contributed to the dynamic of many cultures mainly through the constitution of new, sometimes hybrid, cultural meanings but these might also be seen as practices of displacement.

Globalised educational settings have tended to place the language of culture second to the language of commerce, and it may be time for local communities and educators to reclaim their educational space to generate a more balanced learning environment. In such a space the arts, for example, could become a critical force in the development of knowledge and understanding and in the nurturing of sensitivity and imagination. Such a force would enable our students to form their identity as a self-representation, multifaceted and embodied, and thus open up new trajectories for expressing who they are.

Culture and Space

The significance of time and space in relation to the artistic and cultural realisation of everyday life can be seen in relation to cultural and national identity, local culture industries, the trans-local cultural exchanges that occur in the world's many diaspora, and to the gendering of time and space and how these impact on the collective creativity. Individuals author space when musical texts are creatively combined with local sounds, knowledges and sensibilities in ways that tell particular stories about collective and locally defined meanings and the significance of that space. Time and space have been contested since late modernity and contemporary urban spaces are most effectively categorised as "ethnoscapes" because of the global flows of people and "cultures" that change the landscape and make our notions of community more complex. Spatiotemporal transformation has become a "normal" way of life as the physical world and the geopolitical space disappear, and through the arts time and space become contested sites.

Space is often at odds with notions of territory, and in the field of education specific worldviews begin to claim and occupy territories within the educational space such as the territories occupied by language. This potentially offers two opportunities for interrogating education and literacy. The first is that, by examining the discourse of specific territories, we can reveal more about the space. The second is that, by comparing space with territory, we may find that territory is linked more to values associated with history, culture, and specific ways of representing and interpreting knowledge and meaning in the world. In contrast, educational space, while at first giving the appearance of being democratic, is actually influenced by local and national politics and global economic trends.

Few would argue against the notion that the spaces that education occupies should produce the knowledge, skills, expressive capabilities and understandings required for social and cultural organisation relevant to the times in which they occur. These spaces are not only shaped by the physical environment, politics and the economy, but they are also re-formed by the webs of values and meanings representative of the technologised cyber-world. This means that the contemporary educational space is affected by temporal considerations such as the tension between real time classroom practices and the transitory information gathering on the world-wide web. The subsequent social interactions and pedagogical dispositions form a trialectic of spatiality that is cultural, representational and imaginative. Conceiving the educational space in this way can open up new possibilities for music education and present fresh perspectives on the place of western art music in the classroom.

New Patterns of Identity

Globalisation and the thrust for a global culture have produced an opposite reaction expressed through the retreat by many groups into a radical tribal or regional identity. This phenomenon not only manifests itself through indigenous expression and post-colonial resistance but is also happening in European states, often in resistance to the generic impositions of the European Union. This may not mean that the Western canon is completely silenced, but engagement with it may be limited to local musical heroes and tastes.

Other new patterns of identity are appearing that reflect the effects of globalisation as transnational and transcultural migrations emerge as a force for change. This relates to new kinds of transnational movements and connections of people into and across varied geographical spaces. These migrations potentially change the social, religious and cultural composition of many societies causing us to rethink the meaning and value of

cultural identity, cultural diversity and cultural taste (as in music) in those countries who accept migrants. As Aotearoa/New Zealand struggles with its bicultural identity, it is also experiencing a profound change in the dynamics of mobility and settlement, what might be termed the "new migrations of globalisation" (Robins, 2007, p.153). Constant post-colonial rebuke is now accompanied by new demands from Pacific, Asian and (white) South African migrants who want their cultures and language recognised in New Zealand education and society.

Many migrants maintain close connections with their country of origin or form social networks as diaspora. New economic and social livelihoods are then established on the basis of this networking culture. This may bring about an entrepreneurial turn, accompanied by multilingualism and cultural flexibility that produce a sense of transnational autonomy. Robins (2007, p. 155) points out that it is through their strategic non-assimilation that these migrants make a living and a new lifespace for themselves. People might even be running businesses in several countries, educating their children in yet another, even perhaps living in yet another.

In distancing themselves from the social and cultural life of an imagined community, many people are constructing alternative forms of sociality. This means we must question the meaning of "community" as a different kind of sociality begins to emerge, one based on social networks. Community will thus give way to individualisation, and these individuals will establish their own social systems and networks, including musical tastes, to suit their varied and changing circumstances. Rather than being dependent on their community, people will rely on the kinds of social capital they have accumulated. This raises the issue of what a local musical community is.

Silencing the Canon

"Canon" implies a rule or law and refers not only to written texts but to the regulative cultural, ethical and political powers embodied in the texts, whether music, art, or print. In this paper, I have been referring to the canon known as western art music, which I suggest cannot be approached from a purely aesthetic perspective.

In embracing the notion of diversity we can open up new possibilities for how we might engage with western art music in our classrooms. For example, how do different individuals or groups interpret specific musical works in the canon? What does it mean to them culturally, musically, aesthetically and intellectually? Western pedagogy has for too long specified that there is but one way to listen to these works and that way leans heavily on scientific categorisations informed by things called elements of music and referring to the musical structure, timbre, etc. How does someone raised on other kinds of music react? What do they hear? What do they imagine? If the Western canon is to survive, it must be prepared to be interrogated and deconstructed through a range of perspectives and interpretations. We do not all hear the world in the same way.

Music plays a significant role in establishing and maintaining our individual identities; and increasingly, in the globalised world of time and space compression, that identity is blurred—it has become hybrid. In the spaces in which our various identities manifest themselves, the types of music that inform and support that identity is significant. The "third space" that might emerge acknowledges that there are aspects of music we all agree upon and there are aspects of which we do not. Rather than promoting the Western canon as something that is "good for you" or the pinnacle of "man's" intellectual achievement, we need to step back, acknowledge there are different musical ways of hearing the world, of hearing music, and specifically of hearing the Western musical canon, and it is this diversity that can ensure the acceptance and sustainability of the canon for some time to come.

REFERENCES

Bhabha, H. (1990). The third space: Interview with Homi Bhabha. In J. Rutherford (Ed.), *Identity, community, culture, difference* (pp. 207-221). London: Lawrence & Wishart.

Bhabha, H. (1994). *The location of culture*. London: Routledge.

Donald, J., & Rattansi, A. (Eds.). (1993). *"Race", culture and difference*. London: Sage/Open University.

Page, S. E. (2007). *The difference: How the power of diversity creates better groups, firms, schools, and societies*. Princeton, NJ: Princeton University Press.

Robins, K. (2007). Transnational cultural policy and European cosmopolitanism. *Cultural Politics, 3*(2), 147-174.

Effectiveness of Integrated Arts Curriculum for Japanese Students and Plans for the Future Model in Japanese Schools: To Cultivate Communication Skills

Noriko Tokie
Dept. of Music, Joetsu University of Education
Joetsu, Niigata, Japan
tokie@juen.ac.jp

Yoshiko Endo
Junior High School attached to Joetsu University of Education
Joetsu, Niigata, Japan

Masaji Kami
Junior High School attached to Joetsu University of Education
Joetsu, Niigata, Japan

ABSTRACT

The first author of this paper had a chance to observe public and private schools in New York, Connecticut and Massachusetts, including elementary and junior high schools, from 1990 through 2007. Through those observational experiences, the first author feels today that dance and drama, compulsory subjects in many developed countries, are rich in both quality and quantity at schools in U.S.A. Also, the courses of training the teachers and their environments for not only in music and visual arts, but also in dance and drama, which are neglected in Japan now, are enriched there.

From 1996 to 2006, the junior high school attached to Joetsu University of Education was trying to approximate this U.S. mode, and successfully combined music, visual arts and dance with drama. This junior high school established a new subject named, "The Course of Expression and Creation." It is a combined subject of traditional music and visual arts. The aim of "Expression and Creation" is to cultivate wide ranges of both creative and sensory activities to enrich one's inner world and to develop a love of art and artistic expressions through dynamic activities and appreciation of different art forms.

The 9th grade students in the attached junior high school created their own musicals in this subject. According to the survey in 2006 for the 112 students, they replied as follows;

Q. What do you think gave you the greatest merit in the class, "Expression and Creation"?

1. Learning the enjoyment of Expression Arts(84)

2. Learning the merit of the cooperation with classmates (80)

3. The experience of acting on the stage (67)

4. Learning how to express oneself effectively and learning the connection between musical arts and dance (66)

5. Acquiring the ability to express oneself (54)

6. Learning the way of a new expression of art (34)

7. Reflecting on oneself and finding a new aspect of oneself through the activities (26)

This research showed that the curriculum of Integrated arts is very effective, not only in solving current issues such as the lack of Japanese children's communication skills, but also by allowing students to use their emotions and wills, and to learn through their experiences.

Thus, the challenge of this new approach, which includes various art genres ─music, visual arts, dance and drama, is to create a learning environment which allows Japanese youngsters to become more creative in many areas.

However, even this successful example may have difficult problems, such as what criteria should be included in order to judge student achievements, and how to define the evaluation points, which elevate the quality of the activities.

Our goal is to expand this approach all over Japan. In this paper, we have proposed new criteria and evaluation methods.

KEYWORDS

integrated study, expression and creation, communication skills, curriculum models, integrated arts

INTRODUCTION

Facilitating a breakthrough in the lack of children's communication ability is the first priority at schools in Japan. The social requirement to acquire a variety of talents, including communication abilities, is increasing day by day in this 21st century.

For our children to have those study chances through practical experience, these authors propose the cultivation of communication ability in a broad sense. Also, to get them to have those study chances though practical experiences, the

main goal of this study is to develop a model curriculum of integrated studies in the classrooms through the involvement with existing subjects and related themes and the cultivation of communication skills in a broad sense.

The Junior high school attached to Joestu University of Education has been practicing these musical performances over 10 years.

Also, this school was selected to be a research school designated by Ministry of Education, Culture, Sports, Science and Technology (MEXT), between 1996 and 2006.

In Japan, a school designated by Ministry of Education indicates that the school has received permission or can get permission to try a new style or a method of teaching, not following controlled curriculum proposed by MEXT.

DISCUSSION

Japanese Update Issues of School Music

At a symposium sponsored by Japanese Music Education Association in fall 2006, the participants reflected on their past conduct that had narrowed down and isolated music education, because of the deviation toward acquiring the skills and knowledge centering on Western classic music and the lack of the balance among all the required subjects.

Also, they offered an opinion to suggest that music education should have the paradigm shift from the current situation to a stage where a variety of communication skills could be taught. Accordingly, the participants felt that they should look at the significance of expressive education from a different angle as soon as possible.

Even today, there seems to be a movement to make music and visual arts optional subjects from required ones. As a result, the symposium became a turning point in the music education.

Japanese Youngsters' Lack of Communication Skills

According to the international comparison testing like PISA, young Japanese students' declines of theoretical thinking and the motivation to study are pointed out. The educators feel that it is learning to gain communication skills with others, through expressive activities where children make free use of their minds and bodies, that today's students desperately want.

From this point of view, the author believes that the educators should search the curriculum, which has a great combined effect between general subjects and expression activities.

In order to solve these contemporary issues, the movement of reorganizing various subjects has progressed all over Japan. In 2002, two or three Integrated Study hours in a week were introduced to elementary, junior high and high schools in the nation. The subject is recommended to be related to other subjects as regards topics or approaches. This tendency has spurred Integrated Study itself.

This paper takes up the example of the attached junior high school, which is an advanced research school, and introduces the achievements of the learning to express social issues through designing musicals, following the approach of comprehensive art found in the U.S.A.

During their 9th grade year, the students continued learning concerning musicals in the classes such as music, Japanese, class activity, arts, physical education, social studies, integrated learning, etc. The students spent more than 100 hours in total, and kept learning to perform on the stage in December.
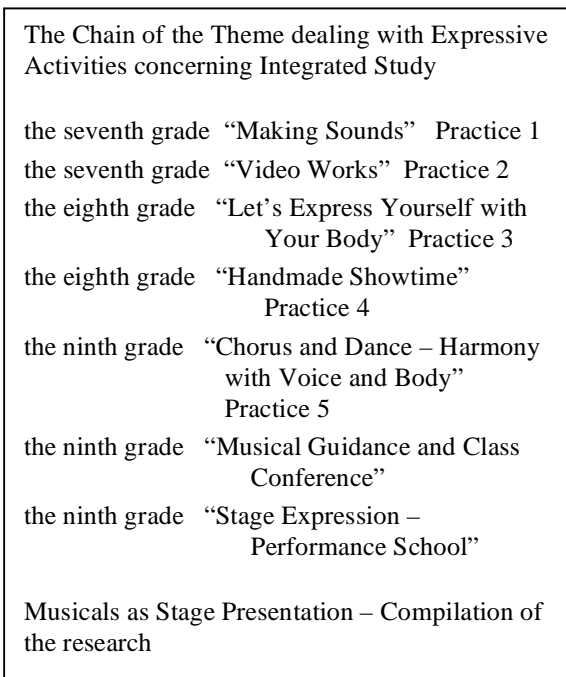

The Chain of the Theme dealing with Expressive Activities concerning Integrated Study

the seventh grade "Making Sounds" Practice 1

the seventh grade "Video Works" Practice 2

the eighth grade "Let's Express Yourself with Your Body" Practice 3

the eighth grade "Handmade Showtime" Practice 4

the ninth grade "Chorus and Dance – Harmony with Voice and Body" Practice 5

the ninth grade "Musical Guidance and Class Conference"

the ninth grade "Stage Expression – Performance School"

Musicals as Stage Presentation – Compilation of the research

Figure 1

For children to have those opportunities through practical experience, the authors propose the cultivation of communication abilities in a broad sense. Also, in order to facilitate the opportunities through practical experiences, the main goal of this study is to develop and evaluate a model curriculum of integrated studies in the classrooms through the involvement with existing subjects and related themes and the cultivation of communication skills in a broad sense. Please note the following findings;
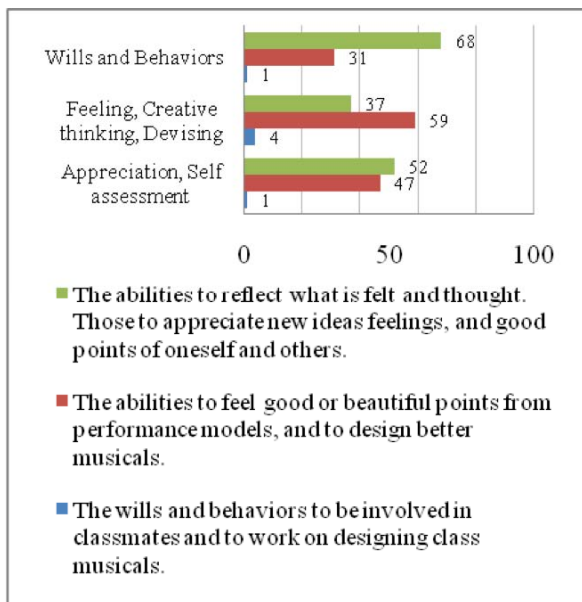
Figure 2

According to the survey for the 112 9th grade students in the attached junior high school created their own musicals in this subject, responses were as follows;

Q1. What did you think was the most valuable during the class musicals?

1. Work together with classmates to prepare for "stage performance" (86)
2. Work together with classmates to prepare for "part practices" (80)
3. Fulfill the duty of a stagehand (68)
4. Fulfill the duty of a performer (68)
5. Feel fellowship during the class musicals (67)
6. Get some degree of specialization (52)
7. Write a scenario for musicals through the meetings (36)
8. Give opinions and support classmates during the class musicals (33)
9. Reflect on oneself and find out a new aspect of oneself during the class musicals (32)
10. The others
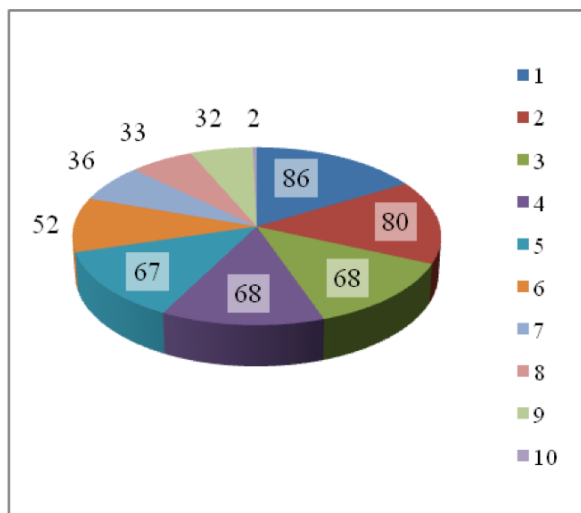
Figure 3

Q2. Why did the students choose the curriculum called "Performance School"?

1. They learned a lot from "Attractive Expression" with one's body, and "Verbal Expression". (73)
2. They learned a lot about how to act.
3. They found something about the ability to express oneself.
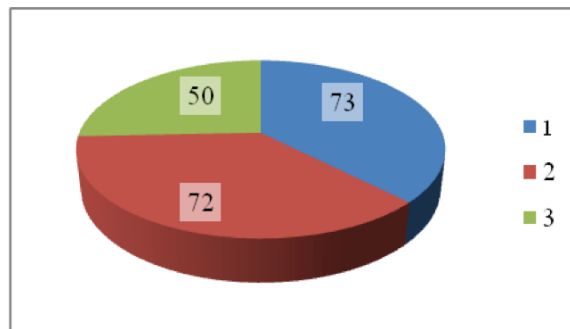
Figure 4

Q3.What is the most valuable thing that you learned through the class, comprehensive arts — Designing Musicals?

1. Continue to have a good relationship with classmates
2. Continue to cherish Comprehensive arts
3. Continue to be involved in new environments actively with the expressive ability that was gained through Comprehensive arts
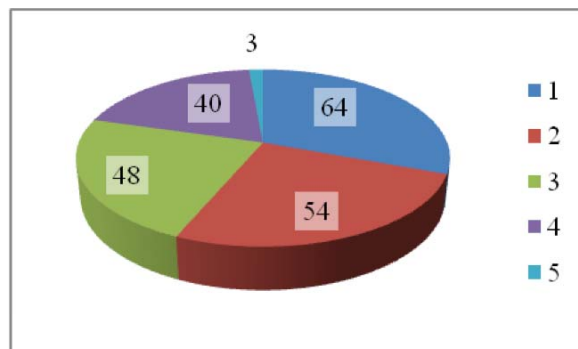4. Continue to make the most of the things that were gained through musicals
5. The others

Figure 5

Q4. If the new subject such as "Expression and Connection", which gives students an opportunity to publish musicals or performances, becomes a part of the curriculum in Japanese education, do you think that it gives merits?

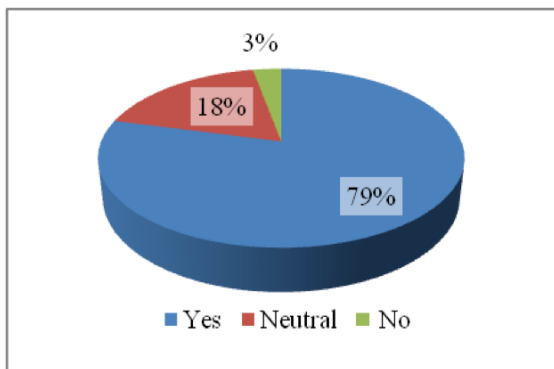- Yes (79%)
- Neutral (18%)
- No (3%)

Figure 6

Hence, the method of the study is through selecting class models that have strong points, with the help of the descriptions and evaluations by researchers, in addition to the ten evaluation points, which were proposed by Professors Muto and Tokie.

METHOD

Please note the ten evaluation points about total expression activities by Professor Muto and Tokie (2006):

- Children's participation
- Children's physical expression
- Children's skill
- Degree of perfection (in the short term)
- "Anchor" experience
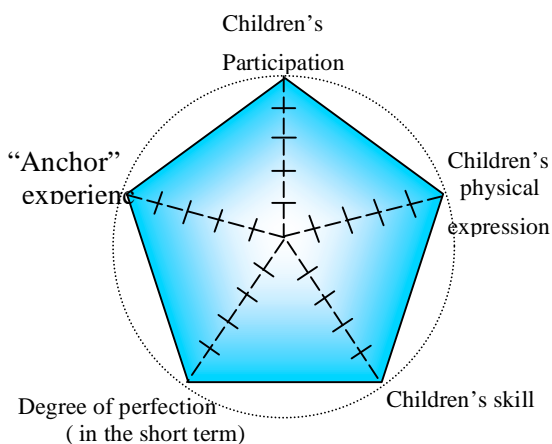
Figure 7

- Music ability Musical development

- Artistic degree Visual Arts
- Dance ability
- Drama ability
- Total expression
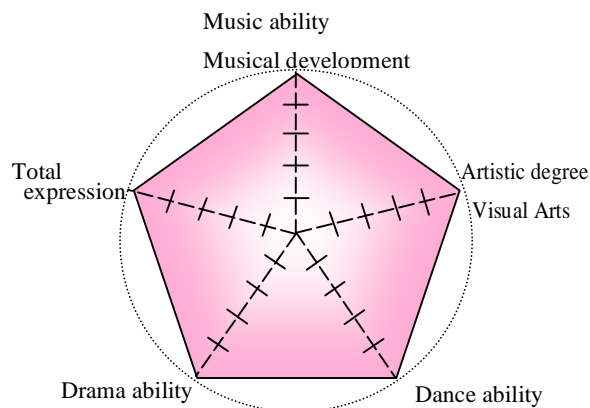
Figure 8

Furthermore, another goal is to clarify the evaluation points for artistic skills in expression activities. In other words, the author systematically clarifies the points with which the skills needed for children are evaluated, to make the curriculum have consistencies, and to develop and evaluate class models in Japan to methodically cultivate talents and possibilities of children in the arts such as music, visual arts, dance and drama.

Children repeat "anchor experience," for example, an involvement with others and research activities to express conventional or up-date issues on the stage, such as musicals. In the process of those experiences, the educators can report that young students acquired the ability to solve problems they face and the ability to communicate with others, not only through textbooks but also through their experience.

Also, we can find a means of expressive education, from the reports of the progressive Model schools in Japan. "Anchor" is a heavy metal object that is attached to a rope or chain and dropped over the side of a ship or boat to keep it one place, according to *Oxford English Dictionary*. In this case, "anchor experience" means unforgettable experiences that remain in one's long term memory.

SCHEDULE AND THEORY

- Decide the fields that children should master.
- Systematize the evaluation for how much the children have mastered in each field.
- Build the consistency and balance between music, visual arts, dance and drama.
- Develop and evaluate a model curriculum to systematically educate children's competency and potentiality.

Subtheme: On the Basis of the Model Classes in U.S.A.

- Clarify inaccurate evaluation points about total expression activities which contain music, visual arts, dance and drama with the view of keeping the balance of them.
- Analyze the four fields, which means music, visual arts, dance and drama, with level of completion and accuracy.
- Provide a better environment and opportunities for Japanese children who want to learn arts, for example, a new curriculum of dance and drama at school.
- Evaluate the achievement, in the light of National Standards in U.S.A., in order to furnish those environments.
- Define the evaluation standard and make the class manuals, comparing the current situation in Japan with that in U.S.A.
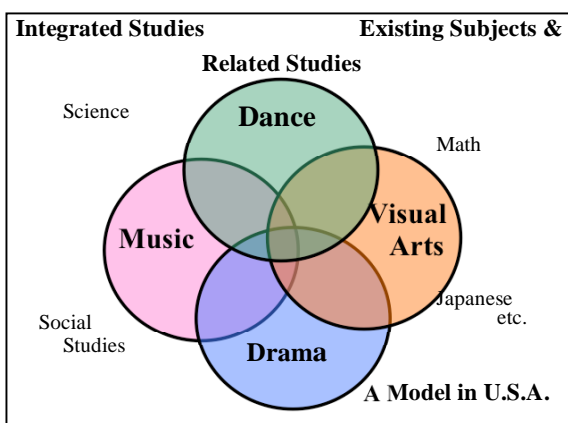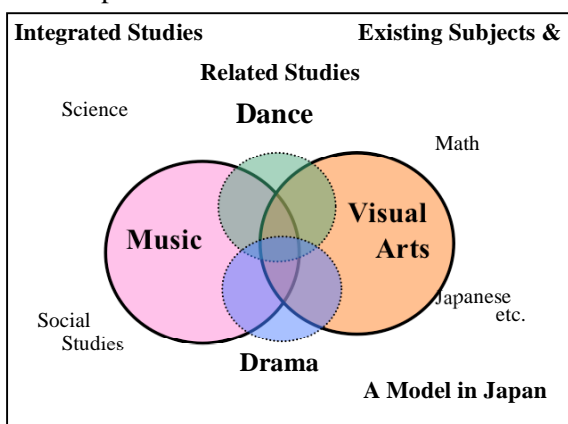

Figure 10 A Scene of the Musical

CONCLUSION

Japanese educational system, in the past, obtained excellent results in the process of accepting new knowledge and gaining better skills to create products.

However, it did not concentrate on the education for self-assertion and self-realization or for communication abilities. After reflecting on those points, it should give the people opportunities where they can have better communication abilities and the abilities to clarify their own ideas. In this age of globalization, it is very important to understand other cultures and to refine their sensitivity to feel empathy with others.

Educational Departments in New York, Connecticut and Massachusetts have a new approach toward children's arts learning and look at it from a different angle.

To put it concretely, the other arts subjects (drama, visual arts, and dance), focusing on music, give children many chances to widen their expression activities.

Moreover, these four arts subjects extend to other fields, such as cultural and community resources, and careers and lifelong learning. These connections with other fields can provide a channel for heightened sensitivity to music and a deepening of life's daily rituals. Actually, the involvement in the activities largely contributes to the students' learning to be sociable.

In this sense, the models of U.S. curricula suggest many clues to solve the latest problems at school in Japan. Moreover, the educational system of Japan today is a sort of centralization, which means that it is controlled by the Japanese government.

On the other hand, as you know, the educational system in USA is administered by local governments. The system in USA has much more merits than that in Japan. It never restricts

Figure 9 Tokie (2006)

children's possibilities with rules and regulations. It also means each community and each teacher can show their originality in classroom situations.

Each country has a different teaching system. Even so, it can introduce each other to its own system. And, in this global age, we should cross the border and learn other teaching methods, and take in them if we need.

In this paper, a few models in Japan, on the basis of models in USA, are introduced. In that process, many benefits were brought into the Japanese students.

In near future, some other models in Asia, Middle East and Africa must be introduced. At the same time, we teachers should exchange ideas of music education with other countries. The authors believe that this process can expand children's possibilities and contribute to music education both in Japan and in the world.

In addition, the first author had opportunities to talk with the university students from Korea and China. Through those encounters, the author realized the importance of exchanging opinions about up-to-date issues and better methods in music education.

Hence, the author believes that the exchange of ideas about music teaching methods, not only with USA and Europe but also with Asian countries, is urgently needed.

ACKNOWLEDGEMENTS

As mentioned before, the first author had an opportunity to observe schools on the East Coast. During the visits, Prof. Nancy Shankman, one of the authors of New York City Department of Education's teaching and learning arts curriculum and also professor at N.Y.U., arranged the first author's visits to the schools, which have advanced curriculums that combine various arts fields.

She taught the author the importance of intermediating between the educational world and foundations such as the New York Philharmonic Orchestra, and that of the integrated arts curriculum. Also, I was able to attend lectures of the professors of Colombia University and those of teachers of music and the subject "Movement" at elementary school. Through the attendance at the lectures, I learned the importance of the practice in children's early years. Although I could not refer, I must say "thank you" to Mr. Hideaki Kurihara, an assistant principal at Ohtemachi elementary school in Joetsu, Niigata, which practices graduation dramas following the practices of "the Group of Creative Expression" at school.

Once again, I am deeply grateful to all the teachers related to this paper.

REFERENCES

Ables, H. F., Hoffer, C.R., & Klotman, R.H. (1984). *Foundations of music education.* New York: Shirmer Books.

Elementary School attached to Joetsu University of Education. (2006). *Relationship ability: A challenge to scholastic ability which makes children lively.* Tokyo: Kyouiku Kaihatsu Kenkyujyo.

Gardner, H. (1994). *The arts and human development.* New York: Basic Books.

Greer, R. D. (1980). *Design for music learning.* New York: Teachers College, Columbia University.

Hoshino, K. (1993). *Music studies with expression and creating: From a view point of environment education of sound.* Tokyo: Ongaku no Tomo Sha Corp.

Iser, W. (1978). *The act of reading: A theory of aesthetic response.* Baltimore: The Johns Hopkins University Press.

Joetsu City Otemachi Elementary School. (2003). *An intellectual network which fosters solid scholastic ability.* Niigata, Japan: Author.

Joetsu City Otemachi Elementary School. (2007). *Human power: From posture of children seen on "the day with few foods left."* Niigata, Japan: Author.

Junior High School attached to Joetsu University of Education. (1998). *How to make integrated study.* Tokyo: Kyouiku Kaihatsu Kenkyujyo.

Kami, M., & Endo, Y. (2006). The course of "expression and creation". In Junior High School attached to Joetsu University of Education, *A research development of new educational course in reorganized framework of integrated studies and existing subjects: Fostering students who keep on studying with enhancing a sense of urgency.* (pp. 86-98). Niigata, Japan: Junior High School attached to Joetsu University of Education.

Music Educators National Conference. (1994). *Dance, music, theatre, visual, arts*: *What every young American should know and be able to do in the arts: National standards for arts education.* Reston, VA: Author.

Nagaoka Elementary School attached to Faculty of Education and Human Sciences, Niigata University. (2007). *Cultivating creative intelligence.* Niigata, Japan: Author.

New York City Department of Education. (2004). Blueprint for teaching and learning in the arts: Grades K-12. New York: Author.

Reimer, B., & Smith, R. (Eds.). (1992). *The arts, education, and aesthetic knowing.* Chicago: National Society for the Study of Education.

Storr, A. (1992). *Music and the mind.* New York: Ballantine Books.

Study Group on Methods of Music Education for Elementary School. (2005). *Methods of music education for elementary school: For the training course of elementary school teachers.* Tokyo: Ongaku no Tomo Sha Corp.

Study Group on Methods of Music Education for Junior High School. (2005). *Methods of music education for junior high school: For the training course of junior high school teachers.* Tokyo: Ongaku no Tomo Sha Corp.

Tokie, N. (1988). *School music, environment, and music preferences: A comparison of Japanese students living in Japan and Japanese students living in the United States.* Unpublished doctoral dissertation, University Microfilms International.

Tokie, N. (1994). Multicultural music education: The case of USA and implications for Japan. *Bulletin of Joetsu University of Education, 14*, 251-263.

Tokie, N. (1997a). Integrated study and expressive education. In M. Murakami (Eds.), *Recommendation of integrated studies* (pp. 131-148). Tokyo: Nihon Bunkyo Shuppan.

Tokie, N. (1997b). Integrated study and expressive education: Focus on practices in a elementary school designated as a research development school. *Bulletin of Joetsu University of Education, 17*, 409-422.

Tokie, N. (1998a). Lessons made by parents and teachers in Ojiya Elementary School, Niigata. In Development Study Group of curriculum of integrated study, *Practical case studies and organization of current issues on development of curriculum of integrated study* (pp. 51-56). Tokyo: Development Study Group of curriculum of integrated study.

Tokie, N. (1998b). A global seminar in Junior High School attached to Joetsu University of Education. In Development Study Group of curriculum of integrated study, *Practical case studies and organization of current issues on development of curriculum of integrated study* (pp. 69-74). Tokyo: Development Study Group of curriculum of integrated study.

Tokie, N. (1999a). Musicals which can foster "the zest for living". In Kyoiku Ongaku, *Musicals: Teaching methods to foster "the zest for living"* (pp.11-15). Tokyo: Ongaku no Tomo Sha Corp.

Tokie, N. (1999b). How to change music lessons. In Gyosei, *Creating new lessons vol.1: School-making, lesson-making* (pp. 46-51). Tokyo: Gyosei.

Tokie, N. (1999c). Completion of super integrated studies with musicals. In N. Tokie et al, *Integrated studies in relationship with music* (pp. 8-13). Tokyo: Ongaku no Tomo Sha Corp.

Tokie, N. (2002). Deepening communications by cultivating rich expressive ability. In H. Tanaka (Ed.), *Creating curriculums based on an integrated expressive model* (pp. 43-52). Tokyo: Meiji Tosyo Shuppan.

Tokie, N. (2005). An approach for integration on music studies. *Journal of the Study of School Music Educational Practice, 9,* 123.

An Interdisciplinary Approach in the Core Curriculum of the Course of Music Teacher Education at Faculdade Evangélica De Salvador (Bahia – Brazil)

Brasilena Pinto Trindade
Faculdade Evangelica de Salvador (FACESA)
brasilenat@hotmail.com

Ekaterina Konopleva
FACESA
konoplek@gmail.com

Raquel Malara Dell'Acqua
FACESA
raquelfonousp@hotmail.com

Marcelo Peixoto Souza
FACESA
marcelopfisio@gmail.com

ABSTRACT

The purpose of this work is to present an example of the interdisciplinary approach used in the Core Curriculum of the Course of Music Teacher Education at Faculdade Evangélica de Salvador (FACESA) (Salvador-Bahia-Brazil). Emphasis is given to the relevant role of two disciplines from the health area. This work is based on international guidelines for education in the twenty-first century, national education documents, the Institutional Development Plan (PDI) of FACESA and its Academic Project for the Course of Music Teacher Education, and also on documents that promote education for excellence, inclusion under all aspects, and health for the music professional. Methodology includes presentation of the Core Curriculum and a rationale, comments on the disciplines that promote the inclusion of people with specific needs and the description of the implementation of selected health disciplines, "Body Anatomy and Psycho-motility" and "Anatomy and Vocal and Hearing Physiology". Results from utilization of these two disciplines, in regard to the general context, are addressed. In conclusion, the importance of this interdisciplinary approach in the Core Curriculum is made toward developing students' comprehensive, specific and innovative knowledge of health and music. This practice supports the formation of future music educators in FACESA who will work with regular students and with students with specific needs.

KEYWORDS

interdisciplinary core curriculum; the musician's health; formation of the music educator.

INTRODUCTION

This work presents an example of the interdisciplinary approach in the Core Curriculum of the Course of Music Teacher Education at Faculdade Evangélica de Salvador (FACESA) (Salvador-Bahia-Brazil). Emphasis is given to the relevant role of two disciplines from the health area in this Core Curriculum as they are consonant to the other disciplines related to general and music education.

The FACESA is the newest faculty to offer a course of Music Teacher Education in the state of Bahia (Brazil). Authorized by the Ministry of Education in December 2001, it started its academic activities in 2003 and had its first graduates in March 2007. Music Teacher Education is a four-year course of 8 semester modules, totaling 3,240 hours of instruction. FACESA also offers the Course of Pedagogy/General Teacher Education and is planning to open new undergraduate and postgraduate courses in the near future.

We have based this work on international guidelines for education in the twenty-first century, national documents related to education, the Institutional Development Plan of FACESA (PDI) and its Academic Project for the Course of Music Teacher Education, and on documents that promote education for excellence, inclusion under all aspects, professional health in music, and on other references.

For international bases regarding education in the twenty-first Century, we adopted the following literature: *The ISME Declaration* (1998); *The World Declaration about Education for All* (1990); *The Declaration of Salamanca* (1994); *The Letter of Transdisciplinarity* (1994); *The Report of the International Committee about Education for the Twenty-first Century* (1994), and others (Trindade, 2008).

The national documents related to general, specific and inclusive education used were the *Constitution of the Federative Republic* (1988) and other related documents (Moraes, 2004; Gotti, 2004; Felippe & Felippe, 1997; Brasil, 2002; Martín & Bueno, 2003; Brasil, 2004; Sá, 2006; Pacheco, 2007). It is important to mention that we also considered methods, approaches and principles of twentieth and twenty-first century

music educators (Frega, 1997; Mejía, 2002; Mena & Gonzáliz, 1994; Swanwick, 1979; Trindade, 1997 ,2008). As for the health of the musician and the music educator, which is the core of our research, several researchers were considered (Andrade & Fonseca, 2000; Oliveira, 1970; Byrne, 1991; Faber, 1991; Kelchtermans, 1999; Moura & Fontes & Fukujima, 2000; Cabral, 2001; Joubrel & Robineau & Pétrilli & Gallien, 2001; Costa & Abrahão, 2004; Lima, 2007).

DEVELOPMENT

In FACESA's Academic Course Project, the course of Music Teacher Education "has its foundations on the belief that musicality is a phenomenon existent in every human being, and that music is closely related to all kinds of manifestations of human life" (2006, p. 3). In this sense, it prepares music educators for practice in basic education and in government and non-government organizations devoted to people of all ages and social conditions. Also, FACESA prepares future professionals to be part of interdisciplinary teams, in varied communities, in projects directed to religious institutions, living centers, elderly and nursery homes, and others – all of them related to general education, arts, music, culture and entertainment (FACESA, 2006, p. 3).

Through many changes and the real problems of today's society that require a university that truly accomplishes its social mission, we have chosen to work in consonance with "The Letter of Transdisciplinarity" (1994) and with "Four Pillars of Education of Twenty-first Century" (1996), in a sense to promote interdisciplinary education that solves the emergent problems, practical attitudes and theoretical reflections in the field of teaching, research and extension.

We created interdisciplinarity as an interaction between two or more disciplines that can affect the transference of the laws from one to the other. This way, it is being a method of research and teaching that is susceptible to the disciplines interacting with each other. This interaction can vary from simple communication of ideas until mutual integration of concepts, of epistemology, of terminology, of methodology, of procedures, of dates and of organization of research.

This way we move towards the transdisciplinary approach of teaching and learning. Based on the final document of the International Congress of Transdisciplinarity (Locarno, Switzerland), we created this approach "as the prefix `trans` indicates, at the same time, between the disciplines, across the different disciplines and beyond the disciplines. Its purpose is an understanding of the modern world and the most important for this is the unity of knowledge" (Sommerman, 2006, p. 43)

Based on the literature aforementioned and on the National Curricular Guidelines for the Course of Music (MEC, 2002), we designed the new Core Curriculum of FACESA (2006) to suit the profile of a professional involving interrelated topics or contents as follows:

1. Basic content and studies related to Culture and Arts involving the Human and Social Sciences, Anthropology and Psycho-pedagogy.
2. Specific content to support the area of Music and covering Instrumental, Compositional and Conducting Contents;
3. Theoretical and practical contents to allow the integration of theory and practice in the field of musical art and professional performance, consisting of Supervised Curricular Practice, Teaching Practice, Introduction to Scientific Work, and New Technologies (MEC, 2002).

Thus, the Core Curriculum of the Course of Music Teacher Education at FACESA contains the following disciplines:

- Music Perception
- Didactics of Appreciation
- Music Structure and Literature
- Composition and Arrangement Techniques
- Anatomy and Vocal and Hearing Physiology
- Vocal Technique
- Choir
- Group Piano Playing
- Group Flute Playing
- Group Guitar Playing
- Ensemble Practice
- Choir Conducting
- The History of Music
- The History of Brazilian Music
- Musical Education and Ethnomusicology
- Music and Theology
- Fundamentals of Musical Education
- Teaching Practice
- Fundaments of Art in Education
- Special and Inclusive Music Education
- The Braille System and Music Transcription
- Brazilian Sign Language (for hearing deficiencies)
- Construction of Musical Instruments and Teaching Materials
- Supervised Practice
- End-of-Course Work
- Body Anatomy and Psycho-motility
- Body Expression
- Esthetics
- Informatics applied to Music

- Legislation, Structure and System of Basic Education
- Scientific Research Methodology
- Projects in Musical Education
- Educational Psychology
- Psychology in Music
- Didactics for General Education
- The Musician's Professional Ethics and Work
- Portuguese for Specific Purposes
- Text Production and Understanding

As a whole, the course offers 76 compulsory semester disciplines. In this context, the student must also take three optional semester disciplines of his/her choice among the following:

- Andragogy and Musical Education
- Evaluation in Musical Education
- Musical Education and Games
- Musical Education and Diversity
- Topics in Musical Education
- Community Curricular Activity

With this new Core Curriculum, we considered in a legal and conscious way the offer of various emergent disciplines such as Special and Inclusive Musical Education; The Braille System and Music Transcription; Brazilian Sign Language; Construction of Alternative Musical Instruments and Teaching Materials; Anatomy and Vocal and Hearing Physiology, Body Anatomy and Psycho-motility.

It is worth mentioning that 14.5% of Brazil's population are individuals with various forms of deficiencies. Hearing and visual impairments are the most common. In this sense, it is extremely important to offer disciplines to suit these and other problems, along with those disciplines that promote the creation and construction of alternative instruments and teaching materials for the students with specific needs. As for the disciplines related to the musician's health, we shall address them later.

Each discipline differs in the number of semesters required (ranging from 1 to 6 consecutive semesters) and connects to other related or apparently differentiated discipline. These connections are horizontal and vertical. Each discipline is consonant to the others offered in the same semester (vertical connection), as well as to the disciplines offered in previous or following semesters and to the course as a whole (horizontal connection).

Two disciplines from the area of health relate closely to the human being and his/her quality of life, no matter if he or she is a general or specialized educator, a student, a musician or other professional. All of us have been or will go to school some day; and that school should be a place where knowledge about body care is taught. Finally, these topics are relevant in the teaching and learning of music because a human body is the prime musical instrument that has been involved in all kinds of musical activities.

When Delors et al. (2004) stated that "education should be about the environment, health and nutrition," he was referring to basic education for all individuals. (p. 83). We understand the importance of certain disciplines on body health and related topics. Future teachers should have the opportunity to study disciplines that address these themes so that in their future educational practice they can promote those required values.

Therefore, to promote more holistic learning within students in the Course of Music Teacher Education at FACESA, we invited professionals from the health fields (physiotherapists, speech disorders specialists and otolaryngologists) to give lectures and discuss their professions. In this way, related disciplines were included in the new Core Curriculum of the Course such as "Body Anatomy and Psycho-motility" and "Anatomy and Vocal and Hearing Physiology." These disciplines are taught by a physiotherapist and by a speech disorders specialist, respectively.

The discipline "Body Anatomy and Psycho-motility" covers basic knowledge of the body muscles and skeleton structure and system in the production of movements in musical performance, body awareness and optimal activity; theoretical and practical knowledge of psycho-motor aspects of the mind, the body and its movement, postures, and tonus in relation to space and to the other being; precautions concerning postural dysfunctions and handling of musical instruments; resources for the maintenance of body health and optimal use of creation potential; basic relaxing exercises; identification of signs of muscle alterations, likely measures and required actions.

This discipline emphasizes the importance of the study of human movements for the development of the professional competences of music educators and musicians. These competences can contribute to the attitudes and skills that direct postural awareness during instrumental performance, image and body scheme, in the maintenance of body health, and in the practice of body exercises for a better quality of life.

According to Costa (2004), musicians belong to that group of workers who suffer from a kind of occupational disease, and few music professionals seek information in order to preserve and manage the conditions required to perform their work. There must be a change in this scenario. Several authors address this theme (Cabral, 2001; Costa,

2004; Lima, 2007; Joubrel, 2001; Moura, 2000). Therefore, awareness of this issue in the formation of music professionals should be taken into account.

This discipline was offered in the second semester of 2007 through two phases. First, diagnostic evaluations were done to identify the music students at FACESA through informal visits to all the classes for every discipline taught. Many students demonstrated their lack of knowledge regarding the importance of the discipline of "Body Anatomy and Psycho-motility," negligence of health habits toward their body, corporal and postural unawareness, no knowledge about health-illness processes in musicians and no understanding of occupational risks. According to the course coordinator and teachers of "Group Piano Playing" and "Choir Conducting," some students complained of pains and discomfort in their upper and lower limbs and on their shoulders and backbone early in the first school semester, which had caused low productivity in studies.

In the second phase of this discipline, we directed our practice to the effective acquisition of new knowledge related to the theme, "The Health of the Musician," based on the aforementioned references. We carried out practical exercises on the fundamentals, a superficial postural evaluation of each student, and two technical visits to the health institution. This work was permeated with theoretical and practical lessons, dialogical lectures, debates, and individual and collective research works.

The discipline "Anatomy and Vocal and Hearing Physiology" covered basic knowledge about where and how the processes of speech and hearing take place; the development of proprioception in relation to vocal production of speech, chant and hearing as instrument of evaluation of such production; and general care for the maintenance of vocal and hearing health; awareness of needs to care. Many basic exercises for vocal stretching, warm-up and relaxation were carried out.

Basic notions on the hearing and vocal mechanisms are essential for the music educator and/or musician to understand because that hearing has the most important role in musical skills and they are co-responsible for the vocal and hearing health of their students. Also it is important to know the signs of alterations of these mechanisms and be able to make decisions upon these alterations, healthy and deleterious habits, and conservations.

Therefore, to promote this kind of learning, the discipline of "Anatomy and Vocal and Hearing Physiology" was divided in two phases. At first, a diagnostic evaluation of the group was administered with presentation of the concepts of anatomy and physiology of the speech apparatus. In the second phase, the anatomy and physiology of the hearing apparatus was presented and changes of behavior were evaluated. In both phases, theoretical lectures were accompanied by a large collection of visual and hearing examples, with proprioceptive practical activities consonant to the discussions that generated curiosity and interest in the classes. We also made a visit to a technical hearing center.

RESULTS

The experience of having two disciplines from the health areas in the curriculum was very meaningful, not only for the direct understanding of other disciplines in the Course of Music Teacher Education (especially "Group Piano Playing," "Choir," "Choir Conducting," "Group Flute Playing," etc.), but also for the students attending the Course of Pedagogy. Our students presented papers in seminars and exhibited their original posters and leaflets with basic information about the health of the body in general and of the voice and hearing specifically.

During the courses of both disciplines, students' attendance was generally high, having intense participation in classes as illustrated by their questions and additional comments. Other benefits mentioned by the educators and identified in the semester evaluation of teachers at FACESA were the acquisition of new knowledge about the health of the musician and psycho-motility; awareness of and changes in corporal, visual, postural and hearing behaviors; and greater instrumental productivity. We also noted the adoption of new preventive habits; muscle stretching, warming-up and relaxation before and after choir and instrumental performances; self-perception in the handling of musical instruments and adequate posture for musical practice; and awareness of occupational risks and relevance of a quality of musician's professional life.

CONCLUSION

Based on the experience at FACESA, the authors think about many possible interdisciplinary actions between the disciplines of the Core Curriculum. In the mentioned example, the positive results from implementing the described disciplines were noted, suggesting the use of those disciplines in the Course of Pedagogy. We understand the importance of the interdisciplinary approach in the Core Curriculum of the Course of Music Teacher Education as it provided a specific, comprehensive, and innovative body of

knowledge from the area of health integrated with knowledge from the field of music. We believe this is important in the formation of future music teachers at FACESA and that it may set an example for other institutions of higher education in music, in perspective to achieve in the future very expected education through the transdisciplinary approach.

REFERENCES

Andrade, E. Q. & Fonseca, J. G. M. (2000). Artista-atleta: reflexões sobre a utilização do corpo na performance dos instrumentos de corda. Per. Musi., Belo Horizonte, 2:118-128

Brasil. (2002). Diretrizes Curriculares Nacionais do Curso de Graduação em Música. Brasília: Ministério da Educação: Conselho Nacional de Educação.

Byrne, B. (1991). Burnout: investigating the impact of background variables for elementary, intermediate, secondary, and university educators. Teaching & Teacher Education, 7, 2, 197-209.

Carta Da Transdisciplinaridade. In: Educação e transdisciplinaridade. Brasília: UNESCO/USP, 2000.

Cabral, S. V. (2001). Psicomotricidade Relacional – prática clínica e escolar. Rio de Janeiro: Revinter.

Costa, C. & Abrahão, J. I. (2004) Quando o tocar dói: um olhar ergonômico sobre o fazer musical. Per Musi. Belo Horizonte: Escola de Música da UFMG, n. 10, p.60-97

Costa E. Voz e Arte Lírica: (2001). Técnica vocal ao alcance de todos. São Paulo: Lovise.

Delors, J, [e outros] (Organizador). (2004). Educação: um tesouro a descobrir. Relatório para a UNESCO da Comissão Internacional sobre Educação para o século XXI. 9. edição. São Paulo: Cortez; Brasília, DF: MEC:UNESCO.

Dinville, C. (1993). A técnica da Voz cantada. Rio de Janeiro: Enelivros; Biblioteca Fonoaudiologica.

Estienne, F. Voz Falada. (2004). Voz Cantada: Avaliação e Terapia. Rio de Janeiro: Revinter.

Farber, B. A. (1991). Crisis in education. Stress and burnout in the American teacher. São Francisco: Jossey-Bass Inc.

Faculdade Evangélica De Salvador. (2006). Comissão de Reestruturação Curricular. Projeto Político Pedagógico dos Cursos. Salvador. Não publicado.

Frega, A. L. (1995). Pluralismo cultural y educación musical. In: ENCONTRO ANUAL DA ASSOCIAÇÃO BRASILEIRA DE EDCAÇÃO MUSICAL, 4., Goiânia. Anais... Goiânia: ABEM, 1995, p. 7-10.

Gotti, Marlene de Oliveira et al. (Org. e Coord). (2004). Direito à educação: subsídio para a gestão dos sistemas educacionais: orientações gerais e marcos legais. Brasília: MEC; SEESP.

Japiassu, H. A revolução científica moderna: de Galileu a Newton. 2ª. Ed. São Paulo: Letras & Letras, 2001.

Joubrel, I. & Robineau, S. & Pétrilli, S. & Gallien, P. (2001). Musculoskeletal disorders in instrumental musicians: epidemiological study. Med Phys.,Pionsat, France, 44(2):72-80.

Kelchtermans, G. (1991). Teaching career: between burnout and fading away? Reflections from a narrative and biographical perspective. In: Vanderbergue, R. E & Huberman, M. A. (Eds), *Understanding and preventing teacher burnout: A source book of international practice and research* (pp. 1760191). Cambridge: Cambridge University Press.

Lima, R. C. (2007). Distúrbios Funcionais Neuromusculares Relacionados ao Trabalho: Caracterização Clínico-Ocupacional e Percepção De Risco Por Violinistas de Orquestra, Saúde Pública, Faculdade de Medicina da UFMG. Belo Horizonte.

Martín, Manuel Bueno & BUENO, Salvador Toro (Coord.). (1994). Deficiência visual. Aspectos psicoevolutivos y educativos. Málaga: Aljibe.

Mejía. Pilar Pacual. (2002). Didática de la música para primária. Madrid: Pearson Educación.

Mena, Olga Aguirre; GONZÁLEZ, Ana de Mena (1992). Educacion Musical: Manual para el Professorado. Archidona - Málaga - Espanha: Aljibe.

Moura, R. C. R. & Fontes, S. V. & Fukujima, M.M. (2000). Doenças Ocupacionais e Músicos: uma Abordagem Fisioterapêutica. Rev. Neurociências, n.8, v.3, p.103-107.

Nagy, B. P. T. (1997). Educação musical com construção de instrumentos: projeto realizado em uma turma de jovens de 08 a 14 anos de idade. Dissertação (Mestrado em Educação Musical). Escola de Música da UFBA, Salvador.

Oliveira, G. De C. (1970). Psicomotricidade – Educação e Reeducação num enfoque psicopedagógico. Rio de Janeiro: Vozes.

Pacheco, J. & Eggertsdóttir & Rosa; Marinósson, G. (2007). Caminhos para inclusão: um guia para o aprimoramento da equipe escolar. Porto Alegre: Artmed.

Sommerman, Américo. Inter ou transdisciplinaridade?: da fragmentação disciplinar ao novo diálogo entre os saberes. São Paulo: Paulus, 2006.

Swanwick, K. (1979). *A base form music education.* London: Nfer-Nelson.

Trindade, B. P. (2000). O deficiente visual e o ensino-aprendizagem como elemento de integração. Monografia do Curso de Especialização em Educação Especial. UNEB, Salvador.

Trindade, B. P. (2007). A atividade de construção de instrumentos musicais na Bahia, pp. 271-276. In: OLIVEIRA, Alda; CAJAZEIRA, Regina (Organizadoras). Educação musical no Brasil. Salvador (Bahia): Sonare; P&A.

Trindade, B. P. (2008). Abordagem de Educação Musical CLATEC. Tese de doutorado (Faculdade de Educação da Bahia) Universidade Federal da Bahia. Salvador.

The *National Singing Programme* for Primary schools in England: An Initial Baseline Study

Graham Welch, Evangelos Himonides, Jo-Anne Saunders, Ioulia Papageorgi, Tiija Rinta, Claire Stewart, Costanza Preti, & Jennifer Lani
Institute of Education, University of London
London, UK
g.welch@ioe.ac.uk

ABSTRACT

This paper reports on research into the opening phase in the creation of an initial baseline profile of children's vocal pitch behaviours in speaking and singing in a diverse range of Primary schools in England. The research is part of a new UK Government funded "National Singing Programme" that was officially launched in November 2007 and designed to improve the quality of singing in every Primary school in England. Within the overall research methodology (which also includes assessment of teacher self-efficacy in singing and their knowledge of the teaching of singing, a pupil questionnaire and school singing culture focused assessments), a key focus is on investigating children's current singing behaviours. A specially designed child singing competency instrument was piloted that drew on two published singing development scales and other child voice research literature. The research protocol was then applied at the beginning of the academic year 2007-2008 to the singing behaviours of n=1,324 children (mainly aged 7+ and 10+ in order to provide two contrasting age groups). Children were assessed individually and drawn from thirty Primary schools across England. Initial data collection and analyses suggest that age and sex differences are evidenced, in line with those reported in previous literature; older children and girls tend to have higher mean ratings on the various measures. In particular, girls tend to make significantly greater development in their singing competency with age compared to boys. Overall, there are a wide range of singing behaviours evidenced in sex, age and ethnicity groupings. Younger children (aged 7+) exhibit limited common overlap in their comfortable singing ranges, although there is greater homogeneity in the comfortable singing ranges of the oldest children (aged 10+). The data reported in this paper form part of the evidence base for the current state of singing in primary schools in England prior to the introduction of the National Singing Programme. A picture is beginning to emerge that suggests that, although little has changed in underlying singing competency over the past three decades, there are pockets of singing excellence that demonstrate singing development is possible for all children if they are provided with appropriate educational opportunities in supportive contexts.

KEYWORDS

singing, children, baseline profiling

INTRODUCTION

The National Singing Programme (2007) is part of a UK Government initiative to support the development of musical activities under the umbrella of its "Music Manifesto", defined by the Department of Culture, Media and Sport (DCMS) as "…a campaign for improvement in music education. It is about creating more music for more people." The new Department for Children, Schools and Families (DCSF – created in 2007) reported that its predecessor, the Department for Education and Skills (DfES) had invested over £500 million in music education between 1999 and 2008, with £95 million proposed for investment in 2007/08 alone.

The Music Manifesto was launched in July 2004 by the then Schools Minister, David Miliband, and the Arts Minister, Estelle Morris, together with sixty plus signatories from the music industry. It is described currently on the Music Manifesto website as "the result of a unique collaboration between the DfES and DCMS [two Government Ministries] with music organisations, musicians, teachers and composers, the music industry, broadcasting, teacher and musicians' unions, arts and education charities and Trusts" (see http://www.musicmanifesto.co.uk/history [retrieved 21 July 2007]).

> At the heart of the Music Manifesto is a desire to see more opportunities in music for more young people – from high quality curriculum tuition to out of school hours youth and garage bands; from composing to live performance, from classical concerts to DJing and gigs. In its final form, the Music Manifesto offers a strategic direction for the

future of music education and a common agenda for joint action. (ibid)

Subsequently, in October 2006, the 2nd Report of the Music Manifesto group ("Making every child's music matter") recommended that singing[1] be provided for all early years and primary children by 2012, in part because of the opportunity afforded for the development of a cultural programme (2008-2012) that would be linked to the London-based Olympic Games (Education Guardian, 18th October, 2006).

> Singing offers the most direct route to providing a music-making experience for all children and young people, so we believe it should be a central element of the universal music offer. As a result, we recommend putting group singing at the heart of all primary school musical activity. (Music Manifesto Report No 2, 2006:8)

In response, the UK Government's then Secretary of State for Education and Skills, Alan Johnson, together with the then Culture Minister, David Lammy, announced in January 2007 the launch of an additional £10m funding package to support school singing, both in and out of school hours, through a major national singing campaign for primary schools, led by the British composer and broadcaster Howard Goodall in a new role as the "Singing Ambassador" for England (DfES Press Notice, 16th January 2007 - http://www.dfes.gov.uk/pns/DisplayPN.cgi?pn_id =2007_0009).

Also included in the proposed initiative were:

- the development of a "21st Century Songbook to provide a top 30 song list for whole school/whole class singing," nominated and bid for by teachers and children;
- the intention for Cathedral Choir Schools (of which there are 34) to work in partnerships with local schools and other music providers to boost local singing;
- a recognition for increased investment in the education of teachers to promote singing in primary schools;
- the roll-out of the "Music Start" programme to engage parents and young children in music making.

(See also: http://findoutmore.dfes.gov.uk/2007/01/music _matters.html and http://www.howardgoodall.co.uk/news/news.h tm).

---

[1] In the introduction to the report, Marc Jaffrey, the "Music Manifesto Champion" wrote "Singing has the potential to involve children and young people in music on a scale that we have not witnessed before. It is the most elemental form of music making, and is within the grasp of all of us, whatever our ability. It is a powerful community activity binding individuals and community together."

Included in the January 2007 DfES Press Notice was a report that "A recent Youth Service Survey 2006 found that 79% of schools said that singing is an important part of school life and that 70% use singing in National Curriculum subjects as well as in music." Other research commissioned by Youth Music in 2006 revealed that, although 91% of 7-19 year olds were estimated to listen to music, only 39% were actively engaged in music making (Youth Music, 2006).

Subsequently, following a tendering process, the two Government Departments (DCMS, DfES) jointly appointed a consortium of Youth Music, The Sage Gateshead, Faber Music, and advertising agency Abbot Mead Vickers to lead on the actual provision of the National Singing Programme in 2007-2008.

Included in the intentions of the Programme are that "children experience high-quality singing, both within and without their daily school curriculum, on a daily basis" and that "Every school has a teacher committed to facilitating high quality singing and vocal work for the whole school."

The "Sing Up" National Singing Programme was launched in November 2007, and a team from the Institute of Education, University of London, led by the first author, were appointed to undertake a research evaluation of key elements of the Programme. Two prime foci were: (i) to undertake an initial baseline audit of singing in randomly selected schools and (ii) to link this baseline data collection to a pre- and post-impact evaluation of particular Programme interventions with children and adults (teacher, parents and other professionals involved in promoting singing in community contexts).

This paper reports the outcomes of first month of baseline profiling (September to October, 2007) with regard to participant children's singing and other vocal behaviours. Other aspects of the research evaluation (children's views on singing in and out of school; teachers' abilities in the teaching of singing (taking appropriate account of their experience and professional role within the school); teachers' attitudes to singing in and out of school; the views of headteachers, parents and school Governors concerning singing and its place in and out of school) will be reported subsequently.

METHODOLOGY

Key research challenges that needed to be addressed were (i) the timeframe available for baseline data collection (between the start of the new academic year for schools in September 2007 and the official Government launch of the

Programme in November) and (ii) the size of the school population in England[2].

Accordingly, the research protocol for the assessment of singing and other vocal behaviour (i) drew on established models on singing development from the literature (see below) and (ii) focused on a geographical spread of schools located within five major city conurbations: the South-East (London), South-West (Bristol), Midlands (Birmingham), North-East (Newcastle) and North-West (Manchester), supplemented by small numbers of schools in other parts of the country in urban, suburban and rural settings, as well as a number of Cathedral Choir Schools. Contacts were made with Local Authority music advisors and university music education colleagues for advice on possible participant schools[3], seeking to draw on local knowledge to ensure that a diverse range of school singing "cultures" were accessed.

Within each school, participant children were drawn from two contrasting age groups, 7-year-olds and 10-year-olds, representing the youngest and oldest children in the Upper Primary school age phase of Primary schools in England. Previous research (e.g. Welch, 1998; 2006a, 2006b; 2007) had demonstrated that clear developmental differences in singing behaviour by age and sex were likely to be evidenced by the selection of these two age groups. Other recent findings from research into the acoustics of children's singing voices (Sergeant & Welch, in press) and children's vocal health in singing and speaking (Rinta & Welch, in press; Williams et al, 2005) similarly supported such a conception.

Furthermore, the previous research literature indicated that it would be helpful to assess several aspects of children's vocal behaviour in order to build a composite, rounded picture. The protocol, therefore, investigated (i) the children's habitual speech pitch centre (by asking each participant to count backwards from ten and noting the pitch in relation to an adjacent piano keyboard), (ii) comfortable singing range[4] (by imitative singing of a musical song fragment at various pitches, transposed upwards and downwards on the keyboard), (iii) singing behaviour in two well-known song items (either "Twinkle, Twinkle" and

"Happy Birthday" or one or other items that the particular child knew well – on advice from the teacher – if these were unknown). Developmental singing competency for these two songs was assessed against two established rating scales (Rutkowski, 1997; Welch, 1998). Previous recent research (Mang, 2006) had demonstrated that the two scales could be used alongside each other to investigate complimentary aspects of singing development. The Rutkowski (1997) scale is a measure of singing voice development, whereas the Welch (1998) scale assesses vocal pitch-matching development[5] (see Figure 1).

---

[5] **Rutkowski (1997)** *Singing Voice Development Measure (SVDM)*

1   "Pre-singer" does not sing but chants the song text.

1.5   "Inconsistent Speaking Range Singer" sometimes chants, sometimes sustains tones and exhibits some sensitivity to pitch, but remains in the speaking voice range (usually a3 to c4 [note: the pitch labels have been altered to bring them in line with modern conventions in which middle C = c4, 256 Hz]).

2   "Speaking Range Singer" sustains tones and exhibits some sensitivity to pitch but remains in the speaking voice range (usually a3 to c4).

2.5   "Inconsistent Limited Range singer" waivers between speaking and singing voices and uses a limited range when in singing voice (usually up to f4).

3   "Limited Range Singer" exhibits consistent use of initial singing range (usually d4 to f4).

3.5   "Inconsistent Initial Range Singer" sometimes only exhibits use of limited singing range, but other times exhibits use of initial singing range (usually d4 to a4).

4   "Initial Range Singer" exhibits consistent use of initial singing range (usually d4 to a4).

4.5   "Inconsistent Singer" sometimes only exhibits use of initial singing range, but other times exhibits use of extended singing range (sings beyond the register lift: b♭4 and above).

5   "Singer" exhibits use of extended singing range (sings beyond the register lift: b♭4 and above).

Welch (1998) *A revised model of vocal pitch-matching development (VPMD)*

Phase 1   The words of the song appear to be the initial centre of interest rather than the melody, singing is often described as "chant-like", employing a restricted pitch range and melodic phrases. In infant vocal pitch exploration, descending patterns predominate.

Phase 2   There is a growing awareness that vocal pitch can be a conscious process and that changes in vocal pitch are controllable. Sung melodic outline begins to follow the general (macro) contours of the target melody or key constituent phrases. Tonality is essentially phrase based. Self-invented and "schematic" songs "borrow" elements from the child's musical culture. Vocal pitch range used in "song" singing expands.

Phrase 3   Melodic shape and intervals are mostly accurate, but some changes in tonality may occur, perhaps linked to inappropriate register usage. Overall, however, the number of different reference pitches is much reduced.

Phase 4   No significant melodic or pitch errors in relation to relatively simple songs from the singer's musical culture.

---

[2] According to the Office for National Statistics (SFR 38/2006), there are 17,504 Primary schools in England. These contain 4,148,950 children as at January 2006. Of these, 3,338,250 are aged between five and ten years. The gender proportions are 1,705,250 males (51%) and 1,633,000 females (49%).

[3] See Acknowledgements.

[4] Comfortable singing range, rather than singing range limits, is a more valid measure of children's customary singing behaviour with regard to song items in their local culture (Welch, 1979).

Figure 1: National Singing Programme: Child singing assessment protocol response sheet

Children were visited at their schools where they were recorded individually in a quiet space. Each child was taken through the assessment protocol, normally being tested individually in a small group that was drawn from the class. This allowed the other members of the group to observe and see what was required (and had been shown previously to be an appropriate method of accessing better quality responses that individual testing alone – Plumridge, 1972). To avoid the effects of vocal modeling, no starting pitch was given for the song items and, although the researcher provided verbal encouragement to the child, they did not offer any sung prompt (cf Mang, 2006). All children completed the assessments and none were excluded from the study. Participants' responses were noted onto individual assessment forms (Figure 1), and data were subsequently entered via a web-based portable document format (PDF) form to allow the data to be collated for processing. Each participant was coded in order to enable comparative assessment of singing development at a later date if necessary.

Because of the large numbers of participants, it was necessary to create a relatively large research team to undertake the fieldwork. Consequently, the reliability of the assessment process was undertaken initially by moderation, with members of the research team undergoing initial training on sampled items, then normally undertaking a school visit in pairs prior to making visits on their own. The validity and ease of use of the assessment protocol was established through a short piloting process prior to commencement of the main data collection.

RESULTS

In the first month of the project (mid September to mid October) thirty schools across England were visited and 1,324 children were assessed. These included n=607 children aged seven years ($\bar{X}$ age 7.48y) and n=546 aged ten plus ($\bar{X}$ age 10.4y). The remainder (n=171) were children in adjacent Primary age groups who had been part of the classes being assessed and so were included in order to ensure that no child felt excluded.

Concerning participant ethnicity (using data provided by the schools according to official Ministry classification) 68% of participants were White, 14% Asian, 7% Mixed race, 6% Black, 4% Other and <1% Chinese. Overall, 48% were female and 52% were male.

The children's spoken pitch centre ranged between a^3 (220Hz) and e^4 (330Hz), with a bias towards b^3. This is similar to that reported in the literature on children's spoken pitch over three decades ago (Greene, 1972). Younger children (aged 7+) tended to have slightly higher vocal pitch centres ($c\#^4$) in speaking compared to their older peers (aged 10+) (b^3). No clear sex differences were evidenced. With regard to ethnicity, Asian participants tended to have a bias towards $c\#^4$, whereas all the other groups tended to be slightly lower, around b^3.

Children's comfortable singing ranges by age group were similar at the extremes, but differed in terms of the most common pitches that they shared. The most common comfortable range exhibited by the youngest age group (aged 7+) was a seventh from a^3 to g^4. In contrast, the most common comfortable singing range for the oldest age group (aged 10+) was wider from g^3 to c^5 (see Figure 2). This older group comfortable range is virtually identical to that reported in a summary of the research literature almost three decades ago (namely, a^3 to c^5, see Welch, 1979). However, whilst it has long been recognised that there is considerable individual variety in children's ranges, these differences in most common comfortable ranges by age group are not necessarily matched by the published available song repertoire.

Figure 2: Comfortable singing ranges with most common pitches (darker colour) and extremes (lighter colour) for children aged 7+ (Year 3) and 10+ (Year 6). Middle c (c⁴, 256Hz) is marked with the circle for reference.

With regard to their song singing performance against the two rating scales, there was a general increase in scores across the two age groups. Younger children (aged 7+) had a mean rating of 3.13 on the Rutkowski (1997) scale and 2.71 on the Welch (1998) scale. These scores equate to (a) just below the mid-point on the Rutkowsi scale, i.e. "'Limited Range Singer' [who] exhibits consistent use of initial singing range (usually d^4 to f^4)" and (b) towards the penultimate stage on the Welch scale "Melodic shape and intervals are mostly accurate, but some changes in tonality may occur, perhaps linked to inappropriate register usage. Overall, however, the number of different reference pitches is much reduced" (see footnote for full scales).

Older children aged 10+ had mean scores that were slightly (but significantly) higher on both scales, i.e. Rutkowski $\overline{X}$ 3.34 and Welch $\overline{X}$ 2.88. (Using independent samples two-tailed T-tests, the differences between the means for the two year groups are significant using the Rutkowski rating scale, $t(1151) = 3.34$, $p = 0.001$, at the level of significance Alpha=0.050. Similarly, the differences between the means for the two year groups are also significant using the Welch rating scale $t(1151) = 3.02$, $p = 0.003$, at the level of significance Alpha=0.050).

When the data are investigated for sex differences, females are rated more highly overall on each scale compared to males (Rutkowski: $t(1151) = 4.027$, p<0.0001; Welch: $t(1151) = 4.292$, p<0.0001.) The age trend of higher ratings with increasing age is still present (Rutkowski: female $\overline{X}$ aged 7+ = 3.21 ($\sigma = 0.99$) compared with male $\overline{X}$ aged 7+ = 3.06 ($\sigma = 1.04$); female $\overline{X}$ aged 10+ = 3.51 ($\sigma = 1.04$) compared with male $\overline{X}$ aged 10+ = 3.16 ($\sigma = 1.09$); Welch: female $\overline{X}$ aged 7+ = 2.80 ($\sigma = 0.94$) compared with male $\overline{X}$ aged 7+ = 2.63 ($\sigma = 0.98$); female $\overline{X}$ aged 10+ = 3.04 ($\sigma = 0.92$) compared with male $\overline{X}$ aged 10+ = 2.72 ($\sigma = 0.95$). However, the statistical differences at age 7+ between girls and boys are either non-significant (Rutkowski) or just significant (Welch:

$t(605) = 2.109$, p=0.035 (significant at Alpha 0.05). Whereas, for the oldest age group (10+), there are highly significant differences, with females much better than the males (Rutkowski: $t(544) = 3.841$, p=0.0000; Welch: $t(544) = 3.977$, p<0.0001 (significant at Alpha 0.05).

Data on singer age and ethnicity do not demonstrate any clear differences on either scale, again focused around the mid point on the Rutkowski scale and towards the penultimate point on the Welch scale.

For each age group and variable (sex and ethnicity) on both scales, there is a range of scores. Relatively small numbers of children were rated at the lowest levels (11% [Rutkowski] and 13% [Welch] at age 7+; reducing to 8% [Rutkowski] and 9% [Welch] at age 10+). The majority of each age group were rated as demonstrating intermediate levels of singing competency (57% [Rutkowski] and 64% [Welch] at 7+; 52% [Rutkowski] and 60% [Welch] at 10+). A smaller proportion of children achieved the highest competency ratings and this proportion increased with age (33% [Rutkowski] and 23% [Welch] at 7+, rising to 40% [Rutkowski] and 31% [Welch] at 10+).

In addition, it was noted that children in some individual schools had much higher ratings overall. As an example, one school in the North East of England had an average overall pupil score of 2.2 out of 4.5 (the mean of the two rating scales), whereas a neighbouring school had the highest average pupil score within the whole sample at 3.54 out of 4.5. This suggests that there is a school factor that needs to be investigated further. There is some evidence that high scoring schools tend to have a particular commitment to the development of a singing culture, supported by committed school leadership and often specialist advice from Local Authority or other community-based resources.

DISCUSSION AND CONCLUSIONS

The data on the singing behaviours of these 1,324 represent the opening phase of the baseline profiling for the national Singing Programme. These will be added to in the weeks that follow in order to provide a more composite picture of singing in Primary schools across England.

Initial data collection and analyses suggest that age and sex differences are evidenced, in line with those reported in previous literature; older children and girls tend to have higher mean ratings on the various measures. The evidence of increasing disparity between the sexes in their singing competences from age seven to ten is in line with longitudinal research in the 90s that

demonstrated the emergence of such differences between the ages of five and seven years (Welch, et al, 1997; see Welch, 2006a for an overview). Taking previous studies and the current data set together, it would seem that singing in school is a gendered activity. Girls, in general, tend to increase their singing competency from age five through to eleven, but boys appear to develop less slowly, even though they entered school with identical ranges of singing skills as their female counterparts.

There is no clear evidence that ethnicity is a factor in singing competency development. However, there are wide range of singing behaviours evidenced for sex, age and ethnic groupings.

Younger children (aged 7+) exhibit limited common overlap in their comfortable singing ranges, although there is greater homogeneity in the comfortable singing ranges of the oldest children (aged 10+). These differences in most common comfortable ranges by age group are one of the challenges that will need to be addressed in the publication of new repertoire and the proposed National Song Book.

Overall, the data are in line with previous studies on children's singing behaviour and development that have been published since the middle of the 20th century and suggest that little has changed to alter the underlying singing competencies of Primary school children over the past three decades. Nevertheless, there are pockets of singing excellence in individual schools that demonstrate singing development is possible for all children if they are provided with appropriate educational opportunities in a supportive cultural context. This is a positive basis for the introduction of the National Singing Programme with its emphases on providing structured workforce development, new singing resources, and the identification, celebration and sharing of singing excellence.

ACKNOWLEDGEMENTS

REFERENCES

Green, M. (1972). *The voice and its disorders*. London: Pitman.

Mang, E. (2006). The effects of age, gender and language on children's singing competency, *British Journal of Music Education, 23*, 161-174.

Plumridge, J.M. (1972). *The range and pitch levels of children's voices, in relation to published material for children's voices*. Unpublished Diss. Dip. Adv. Study of Ed, University of Reading.

Rinta, T., & Welch, G.F. (2008). Should singing activities be included in speech and voice therapy for prepubertal children? *Journal of Voice*. *22*(1), 100-112.

Rutkowski, J. (1997). The nature of children's singing voices: Characteristics and assessment. In: B.A. Roberts (Ed.), *The phenomenon of singing* (pp. 201-209). St. John's, NF: Memorial University Press.

Sergeant, D.C., & Welch, G.F. (in press). Age-related changes in long-term average spectra of children's voices. *Journal of Voice*. [Published online 15 July 2007]

Welch, G.F. (1979). Vocal range and poor pitch singing. *Psychology of Music, 7*(2), 13-31.

Welch, G. F. (1998). Early childhood musical development. *Research Studies in Music Education, 11*, 27-41.

Welch, G.F. (2005). Singing as communication. In: D. Miell, R. MacDonald, & D. Hargreaves (Eds.), *Musical communication*. (pp. 239-259). New York: Oxford University Press.

Welch, G.F. (2006a). Singing and vocal development. In: G. McPherson (Ed.) *The child as musician: A handbook of musical development*. (pp. 311-329). New York: Oxford University Press.

Welch, G.F. (2006b). The musical development and education of young children. In: B. Spodek & O. Saracho (Eds.), *Handbook of research on the education of young children*. (pp. 251-267). Mahwah, N.J.: Lawrence Erlbaum.

Welch, G.F. (2007). Om sångutveckling [Singing as a developmental behaviour]. In: G. Fagius, (ed.). Barn och Sång. Hur, vad och varför sjunger vi med barn? (pp. 55-66). [Children and singing. How, what and why are we singing with children] Lund: Studentlitteratur AB.

Welch, G.F., Sergeant, D.C. & White, P. (1997). Age, sex and vocal task as factors in singing "in-tune" during the first years of schooling. *Bulletin of the Council for Research in Music Education, 133*, 153-160.

Williams, J., Welch, G.F. & Howard, D.M. (2005). An exploratory baseline study of boy chorister vocal behaviour and development in an intensive professional context. *Logopedics Phoniatrics Vocology, 30*(3/4), 158-162.

Youth Music (2006). *Omnibus survey*. [Retrieved from http://www.youthmusic.org.uk/news/general.jsp?ID=51 1 27 October 2007.

The Music Education System of a Music Middle School Affiliated With the Shanghai Conservatory, China

Yu Danhong
Shanghai Conservatorium of Music
Shanghai, China
bb07052002@yahoo.com.cn

ABSTRACT

This paper provides a summary of the history, achievements, and position of a Music Middle School that is affiliated with the Shanghai Conservatory, China as well as an analysis of its teaching syllabus and curriculum schedule. The paper evaluates the advantages and disadvantages of this specialized music education system along with its contributions to the development of China's music cause and the cultivation of music talents.

KEYWORDS

specialist music, middle school, curriculum schedule, syllabus, teaching and learning, alumni

The Music Middle School that is affiliated with the Shanghai Conservatory (Affiliated Middle School) was formerly known as the Music Class for Youth that was founded in 1951 by Professor He Luting who enrolled school-age students to receive strict skill training during childhood. The Music Class for Youth had its opening ceremony on September 2 of 1951, with Cheng Zhuoru as the teacher in charge. Later, when the Music Section of the Xingzhi School was incorporated into the class, the school was renamed the Affiliated Middle School. In 1953, the Affiliated Middle School was formally founded with its full name as Middle School Affiliated to the East China Branch of the Central Conservatory of Music. The school offered six years of schooling in the three disciplines of folk music, piano, and strings. For the high school level, composition and vocal training were added. In 1955, the Affiliated Middle School started music training classes for children with its opening ceremony held in the Hall of the Zhenru District Government in Caoyang New Community. In 1956, with the renaming of the Conservatory, the Middle School changed its name to the Music Middle School Affiliated to the Shanghai Conservatory. In this same year, the Music Primary School Affiliated to Shanghai Conservatory (Affiliated Primary School) was founded, thus forming a music education system with primary education, middle school education, and higher education that was altogether in one series. In 1996, the Affiliated Primary School was incorporated into the Affiliated Middle School.

The Affiliated Middle School has two education goals: to provide students for the Conservatory and to train the secondary music talents for the community. As a result, a large number of students in the performing majors of the Shanghai Conservatory are graduates from the Affiliated Middle School who, as a result of their education and training in the Affiliated Primary School and Middle School, guarantee the quality of new students who enroll in the Shanghai Conservatory. Also, the students in the Affiliated Middle School participate in the performing activities of renowned music groups in Shanghai and in China at large, and they have attained a distinguished reputation for their performing skills.

The Music Middle School Affiliated to the Shanghai Conservatory has a unique teaching system featuring a special education pattern oriented toward professional skills training. The uniqueness of the school from ordinary middle schools or primary schools is evident in the great difference in the curriculum schedule (see Table 1).

Table 1: Weekly curriculum schedule of the Affiliated Middle School

Curriculum indicating specific time

Courses/ Grades	Grade 4 (Primary School)	Grade 5 (Primary School)	Grade 6 (Primary School)	Grade 1 (Secondary School)	Grade 2 (Secondary School)	Grade 3 (Secondary School)	Grade 1 (High School)	Grade 2 (High School)	Grade 3 (High School)
Ethics	1	1	1						
Political science	2	2	2	2	2	2			
Chinese	6	6	6	5	4	4	4	4	5
English	3	4	5	4	4	4	4	4	5
Mathematics	5	5	5	3	3	2			
Physics	2								
Geography	2	2	3						
History	2	2	2						
Information technology	1	2	2						
Physical education	2	2	2	1	1	1	1	1	1
Art	1	1							
Class meeting/ school meeting	1	1	1	1	1	1	1	1	1
Solfeggio, music theory	2	2	2	4	4	4	3	3	2 (first semester)
Folk songs	2								
Appreciation	2								
Harmony	2								
Chorus	1	1	1 (first semester)						

Time arranged by teachers of the major

Courses/ Grades	Grade 4 (Primary School)	Grade 5 (Primary School)	Grade 6 (Primary School)	Grade 1 (Secondary School)	Grade 2 (Secondary School)	Grade 3 (Secondary School)	Grade 1 (High School)	Grade 2 (High School)	Grade 3 (High School)
Band	4	4	4	4	4				
Major	2	2	2	2	2	2	2	2	2
Composing piano									
Composing harmony	1	1	1						
Composing appreciation	1	1							
Composing polyphony	1 (first semester)								
Composing mode	1 (second semester)								
Piano accompanying	1-2	1-2							
Concert, unison, ensemble	2	2	2	2	2	2	2	2	2

Table 1 shows the current curriculum schedule of the Affiliated Middle School. Students in this school spend much less time working on general courses. As an example, in the primary school, students learn Chinese for six periods a week, but in middle school they only have four or five periods of Chinese every week, which is about half or even one third of the time in ordinary schools. The time allotted to English and mathematics is even more limited. Seen objectively, this curriculum schedule indicates that the level of students in general courses cannot be compared with the level of students from ordinary schools. In other words, any student who is not admitted into the Shanghai Conservatory will have difficulty passing the entrance examinations for non-music-major comprehensive universities.

Such as situation was not obvious during the starting period of the Affiliated Middle School, in the period of Class for Youth and the years after that period. The general courses in the school were similar to those in ordinary schools with all the courses for arts and science included in the curriculum schedule in similar time periods to those in ordinary schools. It was, therefore, possible for the graduates from the school to apply for admission into comprehensive universities. However, over time, the discrepancy between general courses in the Affiliated Middle School and those in ordinary schools has increased, mainly because of the absolute orientation towards courses in the specialties. Students spend half a day on general courses and fundamental courses in the specialties, and the other half of a day is devoted to their own specialties. All of their spare time is devoted to practicing. Hence their focus is on, for example, practicing the piano, instrumental music, folk music, or composing. Many students in this school system do not seem to care about their performances in general courses. What they do care about is their own specialty area of music as their outstanding performance in music can cover many shortcomings in other aspects.

It can be seen from the curriculum schedule that the emphasis in the curriculum is on three courses involving *solfeggio*, band, as well as concert, unison, and ensemble. These activities take up much time and demonstrate the emphasis of the Affiliated Middle School on the cultivation of the students' basic musicianship. Over the years, students are provided with aural training before classes begin every morning that has greatly enhanced the sensitiveness of their ears. The two courses involving band as well as concert, unison and ensemble are, on the other hand, aimed at improving the personal and social skills of students to prevent them from becoming excessively self-centered and further advancing their music senses.

The specialty of each student is still of the greatest concern in the teaching of the Affiliated Middle School, which has devoted surprising resources in the teaching of specialty courses. A large number of outstanding professors in the Conservatory teach part-time in the Affiliated Middle School including renowned violin teachers such as Yu Lina and Shen Xidi. The professors in the Middle School are exceptionally devoted to their work. In the music education field of the school, the relationship between teachers and students is far beyond that between ordinary teachers and students, and it is similar to the relationship between master and apprentice in a traditional workshop, even with the intimacy and sense of responsibility between a parent and a child. A typical example is the relationship between Professor Fan Dalei in the piano department and his student, Zhou Ting. Prof. Fan not only teaches this student in the regular time of class but also spends much time practicing with him. During the summer vacation and winter vacation, the professor even accommodates the student in his home in order to practice without giving him a break. This example identifies a significant characteristic in the quality of teaching in the education system of the Affiliated Middle School: the personal, selfless commitment and the professional dedication of the teachers. In fact, in the general principles of the syllabus of the piano department offers two principles for the teacher: (a) teaching should be given to each student in accordance with their aptitude, and (b) teachers should constantly make efforts to improve their levels of teaching and education, and pay attention to the ideas, culture, and health of students in an all-round way so as to cultivate qualified talents.

In the piano department, another principle for students requires them to study in a difficult and strict way. This can be seen from the teaching syllabus. The piano lessons in the Affiliated Middle School are divided into seven distinct levels according to different levels and grades with the students of the highest level competent in playing the following pieces when they graduate from the third grade of high school:

- Etude: Chopin Op.10, Op. 20; Liszt: Concert Advanced Etude
- Polyphony: Bach: Chromatic Fantasia, Toccata, and Fugue, Chaconne (transcriptions by F. Busoni)
- Music (partly): Mozart: Concerto K537 etc.

- Beethoven: Sonata Op. 109, Op. 110 etc; Fifth Piano Concerto
- Chopin: Sonata Op. 35, Op. 58, Ballade, Op. 52, Polonaise – Fantaisie Op. 61
- Barber: Sonata Op. 26
- Schumann: Sonata Op. 11 etc., Kreisleriana Op. 16, Symphonic Etude Op. 13, Carnaval Op. 9
- Brahms, Variations and Fugue on a Theme by Handel, Sonata Op. 1, Op. 5, Piano Concerto No.1, Op.15
- Liszt: Mephisto Waltz, Concerto No. 1, Concerto No. 2
- Rachmaninoff: Piano Concerto No. 2, Op. 36, Piano Concerto No. 2, Op. 18, Variations on a Theme by Corelli
- Prokofiev: Sonata Op. 4; Op. 29, No. 6, Op. 82, No. 7, Op. 83
- Mussorgsky: Pictures at an Exhibition
- Debussy: Estampes, Images
- Ravel: Piano Concerto in G major

With the industrious efforts in their specialties and the unremitting dedication of the teachers, the students in the Music Middle School Affiliated to the Shanghai Conservatory have achieved outstanding results in numerous major contests both home and abroad. Statistics show 51 awards in the major international contests from 1962 to 2001, with 21 first prizes (see www.shcmusic.edu.cn). The number of first prizes in national contests is even larger. In May 1993, the Affiliated Middle School was awarded a copper plaque of "Four First Prizes Continuously in International Music Contests in Three Years" to honor the extraordinary achievements of the School in international contests.

Up until now, the Music Middle School Affiliated to the Shanghai Conservatory has remained one of the most prestigious and contested specialized music schools. Large numbers of excellent students, while not the most gifted, have been rejected by the school due to the difficulty of the entrance examinations. This shows the somewhat cruel nature of the entrance examinations. The enrolling principles of the violin and the piano departments show only the basic admission requirements of the Affiliated Middle School for the new students. Normally, all the candidates choose pieces that are more difficult than these stated standards, the candidates typically perform in their auditions with precision and great confidence. In the past years, candidates have typically chosen increasingly difficult pieces, leading to even fiercer competition.

From the original aims of the Music Middle School Affiliated to the Shanghai Conservatory, it is easy to predict the future of the graduates from the school. They may either begin to work as a secondary vocational student or pursue their study at the Shanghai Conservatory. In recent years, few students have begun work after graduation with most of them going on to study in higher education.

In the Shanghai Conservatory, professional music education has had a continuity of teaching from primary education, secondary education, to higher education. The numbers of students at each level display an inverted pyramid of the whole system - the fewest number of students are in the primary school, more are enrolled in the middle school, and most students are in the higher education section of the Conservatory. This structure leads people to ask, "Does the structure of an inverted pyramid show that the Affiliated Primary School is the most difficult to be admitted into, the Affiliated Middle School is less difficult, and the Conservatory itself is the easiest to be admitted into?" Moreover, does this also mean that the quality of students is dwindling as they continue to study at the higher levels?

Judged from the structure, the inverted pyramid structure is contrary to that in ordinary education. Generally speaking, in ordinary education, there are more high school graduates than those enrolled by universities and colleges, indicating that some high school graduates do not go on to study at a university. In contrast, in the Music Middle School Affiliated to the Shanghai Conservatory, the number of graduates is much smaller than that of students enrolled by the Conservatory, and some students from other high schools have to be enrolled in addition to all the students of the Affiliated Middle School.

Concerning this situation, some senior professors in the Affiliated Middle School have pointed out that the education in the school can be regarded as elite education. Students are chosen from millions of children in China to receive the best music education. This means that they are the most talented musicians at their age group. The number of students in middle school is small so as to ensure a high quality education for these students. The education system of the Affiliated Primary School and the Middle School has made it possible for students to gain such deep-rooted ideas about their specialties that their knowledge structure can never be compared with peer students in ordinary schools except music. However, the problem is that if the Conservatory does not admit them, then their future is uncertain. For this reason, the rate of admission into the Conservatory should be very high. Suppose that the State were still responsible for assigning jobs to graduates, things would be better. The fact,

however, is that in China the State does not arrange a job for any graduate, and those who cannot get admitted into a university can hardly have access to a good job. This can only be regarded as a terrible waste. In the past, the Affiliated Middle School did attempt to limit the numbers of students in different levels in accordance with the proportion in the ordinary education system, which has turned out to produce numerous negative factors. One extreme example was a graduate working as a person responsible for boiling water. Some other graduates went to work in the music instrument manufacturing industry. It can thus be seen that the smaller number of students in the Affiliated Middle School than the Conservatory is justified both by the future of students and the current social system. As to whether the Affiliated Primary School, Middle School or the Conservatory is more difficult to be admitted into, the answer is that each has its own difficulties. The quality of education is also displayed in different levels. Some students in the Affiliated Primary School or Middle School may be labeled "child prodigies," while students in the Conservatory are relatively more mature and more comprehensive in their skills.

In recent decades, students graduating from the Affiliated Middles School have tended to pursuing their studies abroad. With the implementation of the reform and opening policy in mainland China, students have an opportunities to participate in increasing cultural exchanges between mainland China and overseas. People overseas have found that China boasts a group of musically gifted students who possess great talent and who have been exposed to a strict training. The renowned American musician Issac Stern once exclaimed when visiting the piano rooms of the Affiliated Primary School, "There is one genius behind every window here!" For the students of the school, the possibility of studying abroad has become much greater. One example can be quite convincing: When the U.S.A. Vice Secretary of State George Schultz and his wife visited Shanghai, Ying Tianfeng, a student of Grade Two in the Affiliated Middle School played *Rhapsody in Blue* at the welcoming party. The performance moved Mrs. Schultz into tears. Also immediately, the U.S.A. Consulate in Shanghai prepared all the necessary procedures for Ying to study in the U.S.A. After the summer vacation, Ying left China, which caused rage from the leaders in the school at the time. Later, more students left the school to study abroad, having obtained patrons or scholarships through all means before or after their graduation. The Affiliated School also

changed from a public school into a school with students who now pay their own tuition fees. More recently, studying abroad no longer creates such a great sensation in the school, with people getting more used to this phenomenon. At its peak, almost all of the outstanding students in the school were enrolled by music teachers in Europe and America who have been devoting unremitting efforts to searching for young musicians in China when it seems difficult for them to find young students with such comprehensive skill training and high music quality in their own country.

There is still room for studying abroad today in the school. Some comment that all the best students have gone abroad with the rest studying in the Conservatory, which has compromised the quality of students in the Conservatory in an objective aspect. On the other hand, among those who have gone abroad with great enthusiasm to pursue their studies, the reality is far from what they have imagined, and some have given up their specialties while some others changed into other majors. Very few of them can advance further in the music field with some achievements. With China's further opening, the difference between Shanghai and overseas has become smaller, and the idea of studying abroad has changed from blind following into a more prudent choice with less students going abroad and increasing students coming back from abroad.

In the past several years, some people began to doubt the education system in the Music Middle School Affiliated to the Shanghai Conservatory. They believed that the strict training of the school might have killed the free imagination and other comprehensive abilities of the children. Some of the young students who achieved major prizes in international contests later had the fate like Zhong Yong, the genius in Chinese history who turned out to be an ordinary person after becoming famous at an early age. Some theorists severely criticize the negligence of the school in the teaching of general courses, which they believe is the culprit of the young geniuses becoming a "nobody" in the end. Great attention should be paid to this point. According to experts, performances in international contests cannot prove everything. The teaching system of the Affiliated Middle School has adopted a professional training mechanism to enhance the skills of students while overseas contestants are all amateurs. The difference between the two is without doubt, and it can be accepted with no wonder even if the Affiliated Middle School can get all the prizes.

Obviously, people have different ideas about the teaching system of the Affiliated Middle School.

Generally speaking, however, the Music Middle School Affiliated to the Shanghai Conservatory, with its central aims of "elite music education" as its teaching system and its strict yet distinctive teaching patterns, is a conspicuous flag in the field of China's professional music education.

First, the school is a key link in the continuous education of primary, secondary, and higher education. The Affiliated Primary School is from the fourth grade to the sixth grade while the Affiliated Middle School includes three years of junior middle school and three years of senior middle school. With all the years of intense training, the students, especially students in performing specialties, have laid a solid foundation for their future pursuit in their own fields.

Secondly, the school provides professional music education with the aim of cultivating professional musicians. In the curriculum schedule, teaching syllabus, teaching methods, and the choosing of students, the school has its own system with everything oriented towards improving professional skills and enhancing artistic quality. The intensified music quality and skill training system is greatly different from the education system of ordinary schools, but it has proved to be very effective in accomplishing its own goals.

Thirdly, the school is the cause of a minority of people. Its ultimate value and significance can be revealed only when it cooperates with the few high-quality, high-level conservatories such as the Shanghai Conservatory.

As a teaching system, the principles and methods of the Affiliated Middle School have been gradually adjusted and improved. Since the 1950s, great changes have taken place in numerous methods and measures with the single common goal of ensuring constant prizes of students so as to allow the school's excellent traditions to keep up and evolve.

There is no doubt that the music education system in the Music Middle School Affiliated to the Shanghai Conservatory is an extraordinary while effective component in China's professional music education system. The achievements of the school have attracted worldwide attention for China's professional music education and have played a remarkable role in improving the overall music level of the whole society. In spite of many aspects that remain to be improved, the music education system of the Affiliated Middle School is still a very successful system.

REFERENCES

Curriculum plan of middle school affiliated to Shanghai Conservatory of Music (2001). Internal document available from the Shanghai Conservatory of Music.

Dai, P., & Chen, L., (Eds.). (1992). *Events of Shanghai conservatory of music*. Shanghai: Shanghai Publishing House.

Ni, R. (Ed.). (1983). *The history of Shanghai Conservatory*. Shanghai: Shanghai Publishing House.

Instrumental Learning in Australian Higher Education

Dr. Katie Zhukov
Sydney Conservatorium of Music, The University of Sydney
Sydney, NSW, Australia
k.zhukov@usyd.edu.au

ABSTRACT

Background

Research has documented that student playing constitutes a large part of applied music lessons. It is a major factor in maintaining student attentiveness during lessons. Student verbal statements include questions and answers. There is conflicting evidence on the frequency of student questions in higher education settings. The quality of students' questions to the teacher is an important indication of their understanding, with higher-order questions having greater educational benefits than lower-order questions. Little evidence exists on the types of questions asked by students in instrumental music lessons. The studies of maestro-teaching provide anecdotal evidence on students' total agreement with teacher directives and lack of initiative in making their own suggestions. These behaviours are yet to be measured and validated.

Purpose

The purpose of the study was to observe student behaviours in higher education instrumental music lessons that contribute to student learning such as playing, asking and answering questions, agreement and suggestions and to ascertain the relative importance of these.

Method

The instrument- and gender-balanced sample consisted of twenty-four lessons of twelve master teachers. These were videotaped, with measures in place to prevent data contamination. Six categories of student behaviour were measured and subjected to statistical analyses. The maker's reliability was established.

Results

The most frequent student behaviour was playing, followed by agreement and answers. Playing and agreement occurred equally frequently in the lessons of the male teachers. There was more playing and less agreement in the lessons of the female teachers. But it was the male students who did more playing and agreed less with the teachers. The female students tended to play and agree at a similar rate. Student answers were uniform across the sample. Questions were a less common activity, with the male students asking slightly more specific questions. Suggestions were minimal and similar across the sample.

Conclusions

Findings support previous research on importance of playing, provide numerical evidence to substantiate existence and significance of student agreement, validate high answers expected in higher education, give new information on the types of questions asked by students and offer numerical evidence on lack of student initiative.

The gender differences depict a stereotypical portrait of instrumental music students, with male students acting in a more assertive manner, playing more, asking and answering more questions, and agreeing less with their teachers and the female students exhibiting more compliant behaviour, playing less and agreeing more with their teachers.

BACKGROUND

The research into instrumental music instruction has largely focused on teachers and their strategies. Little evidence exists of the student learning styles in applied music lessons (Zhukov, 2007). Which observable student behaviours demonstrate the learning processes taking place? The most obvious answer is student performance. Indeed, research has documented that student playing constitutes a large part of applied music lessons. Kostka (1984) found that in piano lessons students performed for approximately half of the total lesson time. Similarly, Speer (1994) reported that student playing occupied the greatest part of piano lessons. In string lessons, Colprit (2000) identified 41% of lesson time as being devoted to student performance.

Student playing is also a major factor in maintaining student attentiveness during lessons. Research has shown that in piano lessons (Kostka, 1984), band rehearsals (Price, 1983; Spradling, 1985) and instrumental rehearsals (Witt, 1986; Yarbrough & Price, 1981) students focused the most when they were performing. It is obvious that students are more directly involved and

challenged when playing by themselves. While teacher/ student verbal interactions are an important part of an instrumental music lesson, students are more easily distracted during such interactions than during music performance activities (Madsen & Geringer, 1983). Students' verbal behaviour needs to be carefully monitored by teachers and directed towards specific musical goals, as it tends to digress into making excuses for poor performance or social chats. Benson (1989) supported this view by suggesting that in order to establish and maintain student concentration teacher verbal directions should be kept to a minimum and student active performance to a maximum.

When students talk in their instrumental lessons, what do their statements consist of? There is a solid body of research suggesting that questioning is one of the teacher behaviours that consistently exerts a positive influence on student achievement (Single, 1991). One might assume that in a higher education setting, such as a Conservatorium, questions flow freely both ways: from the teacher to the student and vice versa (Zhukov, 2002). But this is not always the case. Even at the tertiary education level, adult music students are all too willing to accept the role of an unquestioning apprentice to the maestro (Persson, 1996b). Research suggests, therefore, that it is important to create an atmosphere of trust and rapport in instrumental music lessons, so that students feel at ease to question their teacher's opinions. For example, Tait (1992) found that effective teachers facilitate an environment in which students feel comfortable to initiate verbal interactions with the teacher.

The quality of students' questions to the teacher is an important indication of their understanding. Rosenshine, Froehlich, and Fakhouri (2002) identified two types of questions usually asked by teachers: those requiring factual answers and those calling for an explanation of how the answer was found. Asking students higher-order or open questions helps them to analyse, synthesise and apply material, while asking lower-order or closed questions simply requires an accurate response. Although the idea of the benefits of using higher-order questions in teaching have been generally accepted in education, only one study has been identified that measured the actual use of specific and unspecific questions (Goolsby, 1997). In analysing the questions of 30 band conductors, Goolsby found that the expert teachers asked fewer questions than the student or the novice teachers overall, but the experts asked eight times as many specific questions as non-specific questions. Little evidence exists on the types of

questions asked by students. Zhukov (2002) demonstrated that advanced instrumental music students tend to ask more specific than general questions in lessons, in particular the male students.

Students need to be provided with opportunities to answer teacher questions, such as a sufficient time to respond, and, if no response is forthcoming, more teacher questions leading students to the answer (Single, 1991; Wolfe & Jellison, 1990). Rosenshine, Froehlich, and Fakhouri (2002) highlighted the significance of high rate of correct student responses to teacher questions in effective teaching (approximately 75-80%).

In instrumental lessons teachers give many directives, for example "Play from here," "Play it softly," "Do it again." A recent study by Young, Burwell, and Pickup (2003) found that "command-style" teacher statements were a predominant teaching strategy in instrumental music lessons at university level. How do students respond to these commands? Do they tend to agree or do they counter teacher suggestions with their own ideas? At present we can only guess from research into maestro teaching (Persson, 1994, 1996a, 1996b) that blind faith in these master teachers tends to result in total student agreement with the teacher and lack of initiative.

PURPOSE

The purpose of this study was to observe student behaviours identified by research as desirable for student learning in applied music studio such as playing, asking and answering questions, agreement with teacher directives and students' own suggestions, and to ascertain the relative importance of these.

METHOD

Twelve master teachers from five Australian tertiary institutions participated in the study, four teachers of each piano, strings and winds. The reason for an instrument-balanced approach was to arrive at conclusions that where not instrument specific and applicable to instrumental music teaching in general. Geographical and institutional spread was aimed at reducing the effect of strong institutional culture often present in higher music education. Each teacher selected one male and one female student of varying skill levels for the project, thus avoiding using "star" pupils and producing a random yet gender-balanced sample.

The lessons were videotaped with the camera unmanned on "auto" to minimise disturbance. The students were briefed after lessons to confirm that gathered data were representative of the usual teaching.

Student behaviours were scored under six categories: Playing, Answers, General Questions, Specific Questions, Agreement and Suggestions. Since all lessons varied in duration, a score per hour was obtained by dividing totals in each category into Net Lesson Time (score per minute) and multiplying it by 60. The results were represented in percentages of all student behaviour categories per hour of lesson. These were subjected to various statistical analyses including means and correlations.

Researcher's reliability as a marker was established by re-scoring the same lesson six months after the original analysis. The Pearson's correlation coefficient of 0.99 between the two markings signifies a high degree of agreement between the two scorings.

RESULTS

The most frequent student behaviours in this sample were Playing (M = 41.2, SD = 10.2), Agreement (M = 35.6, SD = 10.8) and Answers (M = 11.6, SD 6.9) (see Table 1). The pattern of the three highest means in student behaviour remained the same when the data were analysed with regard to teacher and student gender, yet some differences emerged between the groups.

Table 1. Summary of student behaviour analyses

Category	Playing	Answers	General Questions
Lessons of Male Teachers Mean (SD)	39.1 (10.7)	12.2 (6.5)	3.5 (3.3)
Lessons of Female Teachers Mean (SD)	43.3 (9.5)	11.1 (7.5)	5.1 (4.2)
Female Students' Mean (SD)	38.5 (9.3)	11.5 (7.3)	4.8 (3.5)
Male Students' Mean (SD)	43.9 (10.6)	11.8 (6.7)	3.8 (4.2)
All Students' Mean (SD)	**41.2 (10.2)**	**11.6 (6.9)**	**4.3 (3.8)**

Table 1, cont.

Category	Specific Questions	Agreement	Suggestions
Lessons of Male Teachers Mean (SD)	4.4 (2.2)	38.8 (10.3)	2.2 (1.7)
Lessons of Female Teachers Mean (SD)	6.2 (4.7)	32.4 (10.8)	1.8 (1.6)
Female Students' Mean (SD)	4.3 (2.7)	38.7 (10.5)	2.1 (1.9)
Male Students' Mean (SD)	6.2 (4.3)	32.5 (10.5)	1.8 (1.4)
All Students' Mean (SD)	**5.3 (3.7)**	**35.6 (10.8)**	**2.0 (1.7)**

Note. Results are shown in percentages of all student behaviour categories per hour of lesson.

In the lessons of male teachers the students scored closely in the categories of Playing (M = 39.1, SD = 10.7) and Agreement (M = 38.8, SD = 10.3). The score was in the category of Answers (M = 12.2, SD = 6.5) was about one-third of Playing and Agreement. In the lessons of female teachers there was an 11 point difference between the categories of Playing (M = 43.4, SD = 9.5) and Agreement (M = 32.4, SD = 10.8). The score in the category of Answers (M = 11.1, SD = 7.5) was one-fourth of Playing and one-third of Agreement.

The differences in student behaviour became clearer when the data was analysed according to student gender. The female students scored closely in the categories of Playing (M = 38.5, SD = 9.3) and Agreement (M = 38.7, SD = 10.5). The mean in the category of Answers (M = 11.5, SD = 7.3) was about one-third of both Playing and Agreement. On the other hand, the male students scored 11 points higher in the category of Playing (M = 43.9, SD = 10.6) than in the category of Agreement (M = 32.5, SD = 10.5). The mean in the category of Answers (M = 11.8, SD = 6.7) was one-fourth of Playing and one-third on Agreement.

Student questions constituted a smaller part of their behaviours, with students asking slightly more General and Specific Questions in lessons of the female teachers. The male students asked slightly more Specific and fewer General Questions than the female students. Student Suggestions were the lowest scores among the

student behaviours overall. The results were similar for both teacher groups and student groups.

It appeared likely that some connections exist between particular student behaviours, for example, if students asked many questions they would also feel comfortable making suggestions. This assumption seems plausible given the significant correlation (.63, p < .01) between student Suggestions and student General Questions. There was a slightly stronger relationship between these two categories in the lessons of female teachers (correlation of .73, p < .01) than in the lessons of male teachers (.65, p < .01). The female students were more likely to make suggestions and to ask general questions than the male students, given the correlations of .87 (p < .01) and .39 (p < .01) respectively.

DISCUSSION AND CONCLUSIONS

As would be expected, the most frequent student behaviour in this study was playing the instrument. This result is consistent with what is generally known about good teaching practice, especially in terms of the need to actively engage students in the learning process. For example, Madsen and Geringer (1983) report that in music classes students are most focused during active participation, such as playing, than during verbal teacher-student interactions. Similarly, in instrumental rehearsals, student attentiveness is often higher when playing than during non-performance time (Witt, 1986; Yarbrough & Price, 1981). The teachers in this sample used the same teaching strategy with higher education adult students in individual instrumental music lessons.

Student agreement was the second most frequent student behaviour, a finding which supports earlier studies on the cult of the maestro in music teaching and a students' blind acceptance of his or her teachers' expertise (Jorgensen, 2000; Persson, 1994, 1996a, 1996b). The high scores in the category of Student Agreement provide numerical evidence to substantiate its existence and significance among student behaviours. Interestingly, no examples of student disagreement with teacher directions were found in this study. Perhaps, the adult students were better at concealing their disagreement with their teachers than younger, less mature students. One possible reason for this would be their acceptance and even reverence of teachers' expertise (many students would have specifically chosen their instrumental teacher for their reputation as a performer and/or teacher). Another explanation is

that to disagree with the teacher would be impolite in many cultures.

The results in student Playing and Agreement suggest that the students found the female teachers to be more facilitating, as they were allowed more playing time and less agreement, than the male teachers who adopted a more authoritarian role. The findings depict a more assertive behaviour by the male students (who played more and agreed less) and a more compliant conduct by the female students, supporting research on student learning styles that classifies students into groups with opposite characteristics (Davidson, 1990; Grasha, 1994; Zhukov, 2006).

Students' ability to answer teacher questions has been linked to student achievement (Brophy & Good, 1986) and to the effectiveness of teaching (Rosenshine, Froehlich & Fakhouri, 2002). Student Answers were the third most frequent student behaviour, with similar results across the sample. The high scores in the category of Student Answers indicate that in a higher education setting students are expected to find many answers to the questions posed by teachers.

Student Questions occupied a smaller portion of lessons, with students appearing to be slightly more comfortable asking questions in the lessons of female teachers than in the lessons of male teachers. This suggests that the female teachers took a more facilitating role in lessons than the male teachers, already noted with regard to student Playing and Agreement. The male students seemed to take a more assertive role in specific questioning the teachers than the female students, which corresponds to their behaviour in the categories of Playing and Agreement.

The findings indicate that in an advanced instrumental music teaching setting students use questions and answers widely, but are not as forthcoming when making their own suggestions. When students ask questions it serves the purpose of clarifying their understanding of teacher directions or explanations, which fits into the master-apprentice model still operating in tertiary music institutions. Students making their own suggestions could be seen as challenging the teachers' expertise, an attitude that is not often seen in higher education. The results show that Student Suggestions were the least frequent student behaviour, with similar scores across the sample. The low scores in this category provide numerical evidence regarding the students' lack of initiative in advanced instrumental music lessons, identified earlier in studies of "maestro-style" teaching.

However, a connection between student use of Suggestions and of General Questions was identified, given a correlation of .63 between these variables. A stronger correlation in the lessons of female teachers supports the image of greater facilitation. Interestingly, the correlation was stronger in the lessons of female students than in the lessons of male students. This suggests that those female students who were confident in asking General Questions also took more initiative with their Suggestions. While overall a more assertive attitude was attributed to the male students, their behaviour in the categories of General Questions and Suggestions was not consistent.

In terms of gender differences, the male students acted in a more assertive manner, playing more, asking and answering more questions, and agreeing less with their teachers than did the female students. A more compliant behaviour was exhibited by the female students, who played less and agreed more with their teachers. The results in student behaviour demonstrate strongly stereotyped conduct.

While the findings represent behaviours of a small sample of higher education instrumental music students and need to be replicated by larger studies, this new information on gender differences in student learning is an important contribution to our understanding of applied music teaching and will assist teachers in developing appropriate teaching strategies.

REFERENCES

Benson, W. L. (1989). The effect of models, self-observation, and evaluation on the modification of specified teaching behaviours of an applied music teacher. *Update: The Applications of Research in Music Education, 7*(2), 28–31.

Brophy, J., & Good, T. L. (1986). Teacher behavior and student achievement. In M. C. Wittrock (Ed.), *Handbook of research on teaching* (3rd Ed.) (pp. 328–375). New York: MacMillan.

Colprit, E. J. (2000). Observation and analysis of Suzuki string teaching. *Journal of Research in Music Education, 48*(3), 206–221.

Davidson, G. V. (1990). Matching learning styles with teaching styles: Is it a useful concept in instruction? *Performance and Instruction, 29*(4), 36–38.

Goolsby, T. W. (1997). Verbal instruction in instrumental rehearsals: A comparison of three career levels and preservice teachers. *Journal of Research in Music Education, 45*, 21–40.

Grasha, A. F. (1994). A matter of style: The teacher as expert, formal authority, personal model, facilitator, and delegator. *College Teaching, 42*(4), 142–49.

Jorgensen, H. (2000). Student learning in higher instrumental education: Who is responsible? *British Journal of Music Education, 17*(1), 67–77.

Kostka, M. J. (1984). An investigation of reinforcements, time use, and student attentiveness in piano lessons. *Journal of Research in Music Education, 32*, 113–122.

Madsen, C. K., & Geringer, J. M. (1983). Attending behavior as a function of in-class activity in university music classes. *Journal of MusicTtherapy, 20*(1), 30–38.

Persson, R. S. (1994). Concert musicians as teachers: On good intentions falling short. *European Journal for High Ability, 5*, 79–91.

Persson, R. S. (1996a). Brilliant performers as teachers: A case study of commonsense teaching in a conservatory setting. *International Journal of Music Education, 28*, 25–36.

Persson, R. S. (1996b). Studying with a musical maestro: A case study of commonsense teaching in artistic training. *Creativity Research Journal, 9*(1), 33–46.

Price, H. E. (1983). The effect of conductor academic task presentation, conductor reinforcement, and ensemble practice on performers' musical achievement, attentiveness, and attitude. *Journal of Research in Music Education, 31*, 245–257.

Rosenshine, B., Froehlich, H., & Fakhouri, I. (2002). Systematic instruction. In R. Colwell & C. Richardson (Eds.), *The new handbook of research on music teaching and learning* (pp. 299–314). Oxford, England: Oxford University Press.

Single, N. A. (1991). A summary of research-based principles of effective teaching. *Update, 9*(2), 3–10.

Speer, D. R. (1994). An analysis of sequential patterns of instruction in piano lessons. *Journal of Research in Music Education, 42*(1), 14–26.

Spradling, R. L. (1985). The effect of timeout from performance on attentiveness and attitude of university band students. *Journal of Research in Music Education, 32*, 123–138.

Tait, M. J. (1992). Teaching strategies and styles. In R. Colwell (Ed.), *Handbook of research on music teaching and learning* (pp. 525–534). New York: Shirmer Books.

Witt, A. C. (1986). Use of class time and student attentiveness in secondary instrumental music rehearsals. *Journal of Research in Music Education, 34*(1), 34–42.

Wolfe, D. E., & Jellison, J. A. (1990). Music and elementary education students' evaluations of music-teaching scripts. *Journal of Research in Music Education, 38*(4), 311–321.

Yarbrough, C., & Price, H. E. (1981). Prediction of performer attentiveness based on rehearsal activity and teacher behaviour. *Journal of Research in Music Education, 29*, 209–217.

Young, V., Burwell, K., & Pickup, D. (2003). Areas of study and teaching strategies in instrumental teaching: A case study research project. *Music Education Research, 5*(2), 139–155.

Zhukov, K. (2007). Student learning styles in advanced instrumental music lessons. *Music Education Research, 9*(1), 111–127.

Zhukov, K. (2002) Use of questioning techniques in tertiary instrumental music lessons. In C. Stevens, D. Burnham, G. McPherson, E. Schubert & J. Renwick (Eds.) *Proceedings of the 7th international conference on music perception and cognition,* Sydney, 17–21 July 2002, 792–95.