School Music and Teacher Education:
A Global Perspective in the New Century

Edited by

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First published in 2006 by:
Department of CAPE, the Hong Kong Institute of Education &
International Society for Music Education (ISME)

ISBN: 962-949-172-9

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Printed in Hong Kong

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Foreword

Hong Kong was a fitting location for the 15th International Seminar of Music in Schools and Teacher Education. The city is regarded as a gateway to the east and is situated in a beautiful geographic location with the Pearl River on the eastern side, the coast of China on the southeast and the South China Sea to the south. In addition, it is a country that has a high regard for education at all levels represented by the government, private and subsidized schools and institutions of higher learning including eight public institutions and a number of private higher education universities. Further, Hong Kong is a place where the arts thrive and where music education is highly regarded. Indeed, the MISTEC Seminar was held at an institution that advocates and supports music instruction and learning for all students.

The 15th International Seminar was held, July 9-14th, 2006, at the Hong Kong Institute of Education. It was sponsored by the Center of Alliance for Educational Innovations and hosted by the organizing committee at the Institute, consisting of faculty, students, and administrators. It was supported by music educators from forty countries who attended the seminar and by local educators from the Hong Kong community. The Seminar focused on the dissemination of recently completed research, as well as workshops on innovative instructional strategies related to teaching music in schools and in out-of-school settings. Fourteen papers and three workshops were presented that related to the main theme "Sentuhan: Crossing Barriers in School Music and Teacher Education." The presentations also addressed two sub-themes 1) pathways into new understandings, technologies and culture and 2) innovations in school music instruction and teacher preparation. Each presentation was followed by small group discussions that gave attendees an opportunity to explore implications for their current teaching situation.

The papers were selected for presentation during a rigorous review process that involved input from all commissioners. Adherence to the topics or evidence of an exceptional, innovative subject was considered in choosing the papers. In addition to the high quality of the research, a broad geographical spectrum of presenters was kept in mind. Most papers met the presentation requirements, but limited space in the program prohibited their inclusion.

Not all of the Seminar time was spent in research and workshop presentations. Indeed, some of the most memorable events were the performances of classical, folk and indigenous music. Of particular note was the outstanding lunchtime concert of

Chinese music presented by the Girls Choir, Chamber Singers and Choraliers of the Hong Kong Institute of Education and the Chaozhou Xianshi Ensemble. On July 10-12, the MISTEC participants enjoyed a choral concert sponsored by the 2006 Hong Kong International Youth and Children's Choir Festival, held at the beautiful Hong Kong Cultural Centre. The Festival consisted of choral competitions, concerts, and workshops for local and overseas participants. The last evening of the Seminar consisted of a banquet where the commissioners were recognized for their dedicated service to the MISTEC Commission and where the hosts were thanked for planning and executing a successful meeting. Our sincere thanks was extended to them for a job well done!

Marvelene C. Moore
MISTEC Chair, 2004 - 2006

ABOUT THE MISTEC

The Music in Schools and Teacher Education Commission (MISTEC) is concerned with every facet of ensuring a quality music education for students in the schools and in the pre-service and in-service of music teachers. MISTEC is the largest of the seven ISME Commissions and is comprised of six music educators who function as Commissioners, representing diverse geographical areas of the world in fulfilling the mission and vision of the Commission. The 2004-2006 Commissioners currently instruct students in colleges and universities and are engaged in teaching and conducting research with students at the primary and secondary levels. They are Jose Luis Arostegui University of Granada, Spain; Veronica Cohen, Jerusalem Academy of Music and Dance, Israel; Gunnar Heiling, Malmo Academy of Music, Sweden; Bo Wah Leung, Hong Kong Institute of Education, China; Denise Paterson, University of Newcastle, Australia and Marvelene Moore, University of Tennessee, USA. As MISTEC Commissioners these educators are charged with the responsibility of assisting in the promotion of music education in all strata of society.

The Commission subscribes to the premise that music should be made available to all students in all schools and at all levels. It further advocates the training of highly qualified future music teachers and supports their continuous professional development. MISTEC is guided by its mission that promotes and supports: 1) the development of research expertise in the field of music teacher education, 2) the development of theoretical innovation and new practical approaches for music teacher education, 3) international collaboration between professionals from different regions of the world, 4) the exchange of multicultural resources and innovative teaching approaches, and 5) colleagues around the world in their quest to establish policies that ensure music for all. Commissioners and members of the organization work towards achieving the mission by actively participating in a) professional music education activities sponsored at the biennial Seminar, b) MISTEC sessions at the ISME Conference and c) the preparation of materials for publication.

Publication, hard copy and on-line, occupy an important place in the work of the Commission. They are a means by which professional activities related to the mission are disseminated. The two MISTEC sources recently published: ***Music Education Entering the 21st Century,*** edited by Patricia Martin Shand and ***Music***

in Schools for All Children: from Research to Effective Practice, edited by Minette Mans and Bo Wah Leung, are the first MISTEC publications of the new century. They are of particular importance because they provide a historical perspective on music teaching in the past, assess the current status of music education and promote a vision for an even greater quality music instruction in the schools and support for teacher education for the future. As co-editor of 2006 publication, I view this source as one that continues the tradition of previous publications while focusing on theoretical and practical innovations in music education, research and methodology designed to meet the global challenges of school music and teacher education in the new century.

Marvelene C. Moore
MISTEC Chair, 2004 - 2006

Acknowledgements

The publication of this book depends on many different individuals and organizations. In recognition of their assistance, we would like to express our gratitude to the Hong Kong Institute of Education and the International Society for Music Education and the 15th International Seminar of Music in Schools and Teacher Education Commission for their contribution to the publication. We express sincere appreciation to Prof. Bernard Luk, Vice President (Academic) of the Hong Kong Institute of Education and Dr. Eliza Au, Project Leader of the Alliance of Educational Innovation Project, HKIEd, who supported the Seminar by attending our Opening Ceremony and delivering a welcoming speech. We are also indebted to the Organization Committee of the International Seminar led by Dr. Paulina Wong with Dr. Allison So, Ms. Zerlina Wong, Ms. Annie Mok, Ms. Wendy Lee, and their capable students who helped so much in organizing the Seminar with great efficiency and quality. We would like to thank the Editorial Board members who spent much time on selecting the articles and making suggestions for refinement. Last but not least, we sincerely thank all authors who have contributed to this book with their recent research.

Bo Wah Leung
Co-Editor
Vice Chair, Organization Committee

CREATIVE LEARNING AND THE NATURE OF PROGRESSION IN MUSICAL COMPOSITION: DO CHILDREN CROSS A WATERSHED?

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In collaboration with university researchers Anna Craft, Open University, Teresa Grainger, Canterbury Christchurch University and practitioner-researchers Andrea Ball, Paul Blake, Dawn Burns, Vanessa Draper, Dominic James, and Jean Keene.

Abstract

The study sought to examine progression in creative learning through exemplary cases of established teaching practices which made use of musical and written composition from Primary to Secondary school levels of Music and English. Methods used within the qualitative frame include: analysis of video, photographic and other archived data, documentary analysis, and interviews with teachers and pupils, along with the use of drawings, video diaries and participant observation. The focus of this presentation was on musical rather than written composition with perspectives of innovative teaching practitioners and pupils being featured. Results and pedagogical implications for progression in musical composition across primary and secondary school music sectors were discussed.

Introduction

This paper focuses on the notion of creative learning and the nature of progression in musical composition involving children from Foundation Stage (Primary or elementary school) to Key Stage 4 (High school). Drawing on existing work in the area of creativity and creative partnership the two foci of this study were to:

- characterise creative learning
- explore aspects of progression in musical and written composition

The area of music composition, being the focus of this paper, provided a mix

of opportunities and demands for creativity with implications for the practice of music education.

The project was conceived of as involving inter-perspectival collaboration between eight collaborating teachers and three university based researchers collaborating closely on data collection and analysis. An additional research assistant joined the study this month. Two of our four collaborating schools were involved in Creative Partnerships, and two were not, but who were featured in the QCA video released May 2005, entitled *Creativity: Find It! Promote It!* (QCAb). The schools were located in three different Local Education Authorities (LEAs) in the South, Midlands and East of England.

What Is Creative Learning?

The literature in the area of "Creative Learning" generally (as opposed to "Creativity"), is patchy and emergent, in part because of the relative novelty of the term, and lack of shared understanding around what it could be deemed to mean. Implied within the term are couched different models of learning depending on the commentator or analyst. The models range from social constructivist models of meaning making (Craft, Burnard & Grainger, 2005, Craft, 2005, Jeffrey, 2001, Jeffrey & Woods, 2003), to those emphasising the formulation of pedagogical strategies (Woods, 1990)[1], to those including both (Craft, 2001, Craft & Jeffrey, 2004, Craft et al, 2005).[2] In some models, such as that developed by the Qualifications and Curriculum Authority (QCAa, it is pupil behaviours (such as asking questions, or making connections) which are particularly emphasised, although these are tied in to pedagogical approaches. The QCA identifies five elements as present during creative learning experiences whilst not yet suggesting *how* this might work across key stages.

Definitions of creative learning are also in development, for example one proposed by Spendlove and Wyse (2005) in their paper on the search for a stable definition, given at an international symposium on Documenting Creative Learning held at Cambridge University by the Creativity in Education SIG in April 2005.

[1] In his work, Woods (1990) emphasises the significance of relevance, innovation, control and ownership, in terms of both how teachers approach their work and also as organising principles for organising learning for children.

[2] The interaction of pedagogy and learning is the focus of other approaches (Craft, 2001, Craft and Jeffrey, 2004, Craft et al, 2005) emphasising the role of the enabling context in which pedagogy and learning interact to nurture the posing of questions, play, immersion, innovation, risk taking, being imaginative and self-determination (Craft et al, 2005)

This was further developed following the symposium by Spendlove and Wyse, Craft and Hallgarten in discussion with others and with reference to NACCCE's (1999) definition of creativity to arrive at: "Creative learning develops our capacity for imaginative activity, leading to outcomes which are judged by appropriate observers to be original and of value" (Spendlove, Wyse, Craft, Hallgarten et al, 2005).

The Cambridge Symposium, which was attended by Howard Gardner and David Henry Feldman, also generated an initial range of key features of creative learning with children aged 3 - 11, drawn from the evidence brought from empirical studies to this forum. These can be represented as a mix of experiential qualities, pupil behaviours, stances and processes, as we see below.

Experiential Qualities:	Multi-modality, a learning leap, experiencing the unknown
Pupil behaviours:	Immersion, playfulness, risk-taking, insightfulness, agency
Pupil stance:	Self-determination, agency
Processes:	Imagination Divergent thinking Ideation

The symposium also raised questions about whether creative learning could be understood as being context free or domain specific, particularly in relation to work done by Gardner, Feldman and developed by Howard Gardner, David Henry Feldman and Mihaly Csikzentmihalyi (Feldman et al, 1994), which emphasizes the individual, the domain and the field.

Development in Children's Musical Creativity

In terms of music, we were cognizant of both developmental and cultural approaches to musical composition. In terms of the developmental literature, over the last thirty years or so there have been various studies on both sides of the Atlantic, attempting to identify developmental milestones in children's musical creativity (probing children's capabilities in musical composition) (Gardner, 1982, Ross, 1984, Swanwick & Tillman, 1986, Hargreaves & Galton, 1992) have theorised about stage-based and age-dependent sequences of development (age-stage version of development) closely based on the work of Piaget. Accordingly, each researcher's progression framework is tied closely to ages and all consider that the symbolic aspect of music depends on maturation and a well developed stage of formal

operational thought. In this view, creative development is normative, stage-based and age-dependent. It should be noted however that the focus of the body of work represented by these researchers is *musical development,* and not the progression of "creativity" or "creative learning", although it could be argued that creative learning and/or creativity are inherent in musical development. The present study sought to focus specifically on *progression in creative learning* in musical composition.

A further area which offered a springboard for this study was the paucity of exploration of the role of culture in progression. For largely unexplored in the existing literature is whether change arises as person-based individual differences or, as Feldman (1993) suggests is *situated* within a *network of cultural systems.* Burnard (Burnard, 2006a, 2006b, 2007; Burnard & Younker, 2004) raises many questions arising from traditional and new concepts of musical creativity and calls for a reconceptualisation concerning the development of a socially and culturally mediated view of musical creativity. The literature tells a story, by no means entirely consistent, of what we know about the ways in which children come to make their own music in individual and social settings, thus highlighting the significance and formative role of culture and environment. Pam has written about reciprocity of individual and social dimensions that shed light on intersections of the "super-culture" (as in big cultures like children's culture), "sub-cultures" (as with ethnicity, age and gender), "microcultures" (of the classroom, the community choir or the garage band) and "intercultures" (that constitute, for example, listeners of mass-mediated popular music), is to specify the vantage points of "how", "what", "who" and "why" specific environments work (Burnard, 2006b).

From the existing literature in musical composition therefore, we were left with questions about the extent to which any of these developmental models can inform our understanding of progression in creative learning in musical composition, and also the interrelatedness of development and learning within various contexts and cultures in which children engage with such progression.

As with progression in writing, we were left with numerous questions ranging from the extent to which compositional progression can be generalised in terms of its theoretical frame, and the roles played by policy and practice in the way that curriculum and pedagogy are influenced, at a macro level through to classroom focused questions which we were able to explore in this study. These include aspects of learner stance and pedagogy, for example the development of agency, the role of the social context including collaboration, and multiple ways in which an environment of "possibility" is developed in the classroom which, whilst leading to

written composition may have their roots in other forms of activity including oral, kinaesthetic and visual.

Methodological Issues

In this study, composing was delimited as an act of forming or constructing something which reflects changes over time. (Burnard, 1999; 2000a,b)

The aim of this study was to:

- record, analyse and document how creative learning is characterised in schools;
- to describe progression in creative learning; and
- through exemplary cases of established teaching practices which make use of musical and written composition from Foundation Stage to KS4 in Music and English (with only music being presented here)

The study worked with a small number of students in each Key Stage, from Foundation Stage through to Key Stage 4, and with 8-10 collaborating teachers, three of whom took leading roles as "anchor teachers".

The methodology involved qualitative methods including:

- interviews and observations
- analysis of video, photographic and other data already archived in the schools
- documentary analysis (audit trail of planning, provision and achievement, including documentation associated with the project; this could include schools' recent and current curriculum planning, provision and pupil achievement)
- use of video and digital photographs – captured by children where appropriate, focusing on what children consider to be significant in learning experiences they have had; this can then form a focus for discussion / exploration
- use of visual-based methods to pupil perceptions of implicit or explicit progression models.

Three children in each class was selected as sample cases according to teachers' judgements, children from the high, middle and lower achievement levels within each subject area being studied. These judgements were based on achievement and on "personal-social" or "literacy-numeracy" criteria rather than specifically musical or written composition skills.

The collection of data was done partially by the teachers themselves and partly

by the university research partners.

In adopting this mix of perspectives and data, and the co-participative approach, the study aimed to overcome the limitations of previous studies which rely on teacher accounts, or observations of classrooms for informing what constitutes creative learning, but which do not necessarily include the processes and outcomes of students' work, or in depth discussion between teachers and researchers. In each class, we aimed to collect data from musical and written compositional activities by three cases. An overview of this dataset is shown below:

Key Stage Summer 05	*Key Stage Autumn 05*	*School*	*Cases*	*Subject*
FS	KS1	CH	Georia Laury Imram	Music English
KS1	KS2	H/ton	Cherry Andrew Briony	Music English
KS2	KS3	NW Primary to High School	Tom Fran Jack	Music
KS3	KS4	NW HS	Keith Teresa Sam	English

The research team strove to achieve validity and reliability through the following strategies.

- use of a theoretical frame to inform the analytical synthesis of written and musical composition;
- defining creative learning provided an appropriate pedagogy, allows integrated and domain-specific engagement in creative learning across phases;
- the adaptation of the QCA framework, providing a potentially fruitful structure for understanding how teachers and pupils perceive creative learning and the relationship to theoretical and policy frames;
- *making* – stimulus, skills in control, generating, holding forms
  presenting – performance, representational media

appraising – subject reflective – self expression, community evaluation
preparing – preparatory tasks- precomposing skill development

- investigating student perspectives and goals as regards creative learning in musical and written composition, in order to provide triangulation with those of the teacher and of the researcher.

The main aim of the analyses was to characterize creative learning in different settings involving musical (and written) composition. Significant, qualitative shifts in pupils' creative learning was not expected to occur over relatively short units of work but was expected across year levels, and setting up constant comparison data sets with the same case studies (3 children per key stage) meant that we could rely on pupil accounts and process-product outcomes to help chart any shifts. Triangulation was assured through combined video records of lessons augmented by observation notes, digital still images where appropriate, teacher and pupil interview transcripts, written work, lesson aims, plans and materials, teacher commentary / diary material, and an overarching descriptive account outlines of prominent pedagogical thematic analysis and charting development of pupil activity and thinking over time.

Findings

The resulting themes relate to issues specific to the following aspects which will be discussed in more detail in the presentation.

- The Composition Process
- Composition Skills
- Composition Knowledge
- Learner Stance
- Creative Learning Processes

The pedagogical implications suggest that even young children are able to talk about and provide evidence of the characteristics and strategies for creative learning and are able to discuss their own thinking processes as well as evaluate learning situations. Creative learning becomes meaningful to students when it supports self affirmation and personal development where they develop a social role as innovator or creator and where creative learning is supports positive social and musical relations in shared musical engagements. What mediates the compositional process across school stages relates to how students experience creative pedagogies. Students bring their perspectives and strategies to learning situation irrespective

of whether teachers intend them to do so and it is how to harness these creatively for both the student and the teaching process which causes most of the challenges. The number of points, phases or ages at which children cross a watershed in their creative learning depends upon a number of factors one of which is what they bring as possibilities into play in terms of musical composition.

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jam2jam: NETWORKED IMPROVISATIONAL MUSICAL ENVIRONMENTS

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Abstract

This paper examines the emerging concept of networked improvisation. In particular it reports on the development of jam2jam software and its associated research projects. These projects offer a proof of concept over a 3-year trail period of the idea of collaborative musical environments on a network and describe the effects on meaningful engagement in music making. The paper follows a structure presented at the practical workshop at MISTEC and highlights the emerging learning opportunities of real-time improvisation using digital instruments connected via electronic networks and the broad range of school and community applications further illustrated by the series of ongoing case studies and its potential as a new concept for music learning. It is proposed that the concept of networked improvisational musical environments adds a new dimension of online music learning that incorporates the advantages of real time ensemble activity into music technology learning experiences. Furthermore the researchers suggest that the emerging learning opportunities of real-time improvisation using digital instruments connected via electronic networks that use algorithmic musical structures become curriculum structures that frame the musical knowledge and focus and engage the learner in an interactive musical experience.

Introduction

The common impression of music technologies is one of individual work at a computer. In contrast to this, networked computers provide a vehicle for collaborative music making with the educational advantages of ensemble experiences. When combined with semi-structured experiential music making practices the result is Networked Improvisation. This paper based upon a practical demonstration presented at MISTEC 2006 describes networked improvisation using networked computers and *jam2jam* software (Brown, Sorensen, & Dillon, 2002). This software

and the associated research projects offer a "proof of concept" over a 5-year period of the idea of collaborative musical environments on a network and the effects on meaningful and engaging music making. The description of the workshop highlights the emerging learning opportunities of real-time improvisation using digital instruments connected via electronic networks and the broad range of school and community applications illustrated by the series of case studies and the ideas potential as a new concept for music learning.

The overall aim of the paper is to introduce and define the concept of networked improvisational musical environments as a new dimension of online music learning that incorporates the advantages of real time ensemble activity into music technology learning experiences. The paper aims to introduce and define these new opportunities for interactive and collaborative aural perception experiences and focuses on demonstrating the emerging learning opportunities of real-time improvisation using digital instruments connected via electronic networks and exploring the use of algorithmic musical structures as curriculum structures that frame the musical knowledge and focus and engage the learner in an interactive musical experience. The research suggests that Networked Improvisational Music Environments (NIME's) that model style and genre in an accessible way as virtual and present collaborative learning spaces are able to exploit the interactive qualities of ICT to provide supportive learning environments for action and reflection.

What is jam2jam?

Computer musicians like Iannis Xenakis (Xenakis, 1991) and David Cope (Cope, 1992) have used generative algorithms to make complex electronic music composition. Advances in computer technology have made it possible to design music algorithms based upon specific pitch, timbre and rhythmic qualities that can be manipulated in real time with a simple interface that a child can control. *jam2jam* is a software program that uses these ideas and involves what is called Networked Improvisation, which *"can be broadly described as collaborative music making over a computer network"* (Dillon & Brown, In Press). With this software users manipulate sliders and dials and influence changes in music in real time. This enables the opportunity for participants to interact with the sound possibilities of the chosen musical style as a focused musical environment. Essentially by moving a slider or dial the user can change the intensity of the musical activity across musical elements such as rhythm, harmony, timbre and volume and the changes they make will respond within the framework of the musical style parameters, updating and

recomposing within the timeframe of a quaver/eighth note. This enables the users to play within the style and to hear and influence the shape and structure of the sound. Whilst real time performance using a computer is not new, what is different about this software is that through utilising a network you can create virtual ensembles, which are simultaneously collaborative and interactive.

jam2jam was developed using philosophical design principals based on an understanding of meaning drawn from both software based and live music experiences (S. C. Dillon, 2001b) and research about how professional composers use technology in creative production (Brown, 2003). New music technologies have for centuries provided new expressive possibilities and an environment where humans can be playful. With *jam2jam* users can play with complex or simple musical ideas interact with the musical elements and hear the changes immediately doing so collaboratively in a virtual ensemble and both live and virtual performances.

What is significant about this case is that it enables music to be present in a conversation about music. Users can focus on the particular configuration of the parameters of musical style that make styles/genres unique. It allows the groups of users and teachers the opportunity to both play as an ensemble and discuss the ensemble performance simultaneously. The performance is continuous and so conversations about the sound can occur with the music present. It also allows a "What if?" scenario: what if there was more bass? What if the tempo was slower? What if we changed the timbre of the keyboard?

The conversation becomes necessarily focused around using musical terms and musical concepts, which pedagogically scaffolds the users reflection in and on the activity of music making (Schon, 1984). For music education pedagogy, creating a networked musical environment allows teachers to focus attention on the expressive qualities of composition and leading to a musical conversation about the music with the music present. Consequently the answer to each of the "what if" questions can be heard and discussed. Whilst we can focus listeners on musical ideas when playing a recording with this approach in this case we create a new kind of experience where the users can interact with the style/genre in a collaborative and safe environment where feedback is immediate. The software establishes a relationship between the users ears, gesture and the musical ideas encapsulated by the algorithm. To date over a thousand children between the ages of 4 and 16 have used this software within moments of its introduction. Many adults too have also been engaged in interacting with the simple interface and music making. What this research has alerted us to is that this kind of music technology allows us to be simultaneously immersed and

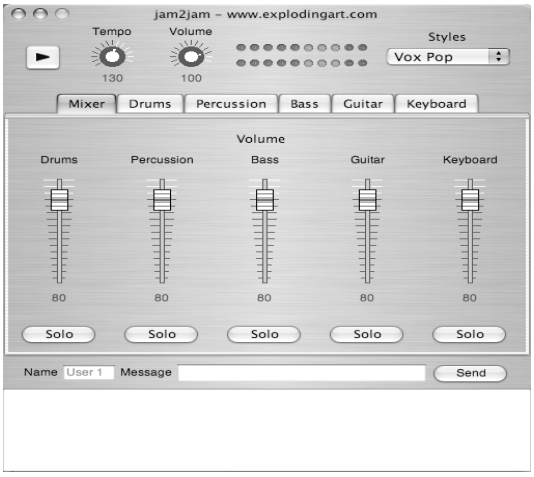
apart from the experience of music making. It allows teachers to focus students' attention in an immersive environment and engage them with collaborative music making. It provides an opportunity to play in a playground filled with musical experiences which can be engaged with meaningfully.

There have been continuous iterations of research case studies process for this research located in Australia, USA and European contexts for five years with the data from each cycle flowing back into the software design and the associated curriculum structure. There have currently been four iterations of field study. The research has been supported by an Apple University Consortium development grant, a philanthropic grant from the USA based Verizon Wireless and more recently it has been included as part of the Creative Communities research at the Australasian Collaborative Research Centre for Interaction Design (ACID.

Background

The initial development of *jam2jam* began with a survey of the musical tastes of a group of children between the ages of 8-14 in a multi racial community in Delaware, Ohio in the USA as part of the Delaware Children's Music Festival. These surveys of "the music they liked" resulted in the researchers purchasing the Compact Discs and completing a rule based analysis of the styles. This analysis was then converted to numerical values and algorithms were constructed and used as a structure for the software. The algorithms propose the intensity of range of each style. For example in the Grunge style the snare drum at low intensity plays a cross stick rim timbre on the second and fourth beat and at high intensity the sound becomes a gated snare sound and plays rhythmic quaver/eighth note triplets. In between these are characteristic rhythmic materials that are less complex than the extreme (triplets). This procedure is replicated across five instruments eg drums, percussion, bass, guitar and keyboard. The melodic instruments have algorithms for pitch organisation within the possibilities of the style. These algorithms became the recipes or lesson plans for interactive music making where the student's gestures control the intensity of the music as it composes in real time. A simple interface was designed (See figure 1) with a page for each instrument and the mixer. The interface primarily uses dials and slider, with radio buttons for timbrel/instrument selection.

Figure 1. A sample interface



Once the software was built and installed we observed students using it videotaping their interaction and interviewing both children and teachers. Observations, which fed into the developmental design, were drawn from these on a daily basis with the interface and sound engine being regularly updated to accommodate students and teacher requirements. The principals of observation and analysis were based upon a theory of meaningful engagement (See: Meaningful Engagement Matrix). These adjustments were applied to the software, the curriculum design and to the teacher's behaviour. The concept of meaningful engagement, which has emerged from this process, provides an effective tool for identifying the location of meaning and describing modes of creative engagement.

Things that surprise you!

When we are involved in qualitative research methods the problems of deep insider research bias is often a concern for the researcher (Edwards, 1999). It is very easy with this kind of research involving both the mathematical aspects of computer programming and the human-social- community interaction to overlook the obvious and play down the negative aspects of the case. In this research a deliberate search for "surprising" observations have provided critical developmental guidance principals. For example in our first iteration we did not consider the implications for literacy for students using jam2jam's chat boxes. The students' engagement with simultaneously listening and influencing musical change and using the chat boxes to talk about music was a profound insight into instructional design.

Furthermore at Brisbane's "Out of the Box" children's arts festival we noticed the need for teachers to be able to conceal radical changes in an algorithm so that the teaching and learning could focus on the music. Our response in software design was to allow functions such as tempo, which potential could damage the experience for the hip hop dancers they were accompanying, to be able to be turned on and off as an option by the teacher. The teacher is able to construct and select the particular areas of musical knowledge that the students are able to engage with. In this case they were able to focus on creating a good dance groove for the hip-hop dancers and a solid bed for the MC's to perform their freestyle raps. It has been divergent and negative case experiences that form part of each iteration and internal cycle of the research that have produced the most interesting changes to the interface and engine, the curriculum and the teachers interpretation of these relationship in practice. The meaningful engagement matrix (Appendix 1) has emerged from this research as a framework for examining the interaction of these factors and provided a language for describing it and feeding back into the practice and design.

A "rinky-dink" MIDI toy

As *jam2jam*'s sound engine uses java MIDI sounds the quality of the timbres available is in music technology slang considered "rinky-dink". Also *jam2jam*'s simplicity of interface design perhaps further trivializes the capacity of the software. The incorporation of a Meaningful engagement and modeling philosophy has however incorporated a more significant factor in the software's use which has demonstrated a robustness of engagement and sustained interaction beyond it's apparent simplicity and lower quality sounds. Whilst the project team are currently constructing a more realistic and high quality audio sound engine and a more "professional" interface, jam2jam in its more basic form allows us to eliminate the variable of quality sound samples as a primary engagement factor in the process and focus on non timbrel qualities of structure and space.

Having provided a background and philosophical perspective for the concept of networked improvisation in this next section I will describe the process of interaction in solo and networked environments presented at the workshop, focusing on their relationship to the Meaningful Engagement Matrix (Appendix 1) and its impact on designing software for collaborative learning.

Solo Jamming

Metcalf (Abbs, 1990) describes the notion of building on the natural aesthetic

responses of children and engaging with the intrinsic qualities of music making. So we believe it should be with generative music making tools like *jam2jam*, playfulness is essential. We believe that the nature of interface design should be like the relationship that a young child has with a drum: the child will make a sound with the drum and get pleasure and perhaps flow (Csikszentmihalyi, 1994) from the sounds they make. What occurs beyond the spontaneous and intrinsic enquiry driven by the users curiosity is the potential for the drum to provide sufficient challenge and limit the boredom of exhausting the possibilities of the relationship with the instrument. It is at this point that the curriculum design and teaching relationship begin. These provide a focus on particular aspects of musical knowledge that can be encountered through playing with the instrument and the opportunity to reflect on the quality and value of the music made.

It has been observed over repeated research iterations that using jam2jam as a performance and interactive aural perception learning tool for individual users builds on the sense of personal meaning that can be experienced using the software (Dillon, 2003, 2004).

The kinds of activities that have been used with jam2jam are:

1) Using the software to learn about concepts of groove/rhythmic feel in contemporary music.
2) Using the software to directly experience the meaning of music and sound elements such as tempo, mixing of volumes, timbrel/instrument choice, chord progressions and density.
3) Using the software as a generative tool for composition of grooves, sequences of MIDI information for later use in other programs or lyrics/ melody writing.
4) As an accompaniment for live performance using acoustic/electric instruments.
5) As an accompaniment or live performance tool for MC/ rap performance.

Solo activity with generative software has the added quality of performativity and qualities of improvisation, which add to the immediacy, and "live-ness" of the interaction. It also enables a novice user to play with a more accomplished instrumental performer and interact successfully without risk of error. Brown's notion of Modes of engagement (Brown, 2000) which has been applied to this solo interaction process identifies the capacity for the process to engage in the

following ways: participation, directing activity, exploration and selection. Whilst this is a solo activity the interactions represent a relationship with a responsive and improvisational- virtual partner that replicates human spontaneous response. It is therefore possible to mimic collaborative activity and practice it. The networked functions of the software take this notion further still.

The Concept of Networked Improvisation

Networked improvisation and its associated environment from a technical perspective can be defined as online multi-user software environment for real-time asynchronous music making (Dillon & Brown, In Press). Designing meaningful interaction promotes a range of modes of engagement (Brown, 2000, 2003). Musical knowledge is encountered through real-time experience constructed and focused by the generative musical algorithm because it directs the "score". Furthermore networked environments provide opportunities for social and cultural meaning (Dillon, 2003, 2004).

Networked improvisational experiences define a contemporary musicianship, which embraces the computer as instrument that can be used in live performance with both acoustic/electric instruments and other network users. The network itself becomes a site for a virtual ensemble where users can experience interaction between "players" in real time. With networked improvisation cyberspace becomes a venue for performance, when the Internet or local area network are used by groups of performers sharing an ensemble instrument perform online. We have also observed a performance in two distant locations where groups of computers on the network simultaneously "jammed" with users in another location alongside "live" acoustic performers in both locations.

Networked experiences promote:

1) Ensemble experience through sonic interaction.
2) Problem solving skills through listening and action.
3) Reflection on sound production and in sound production simultaneously.

These experiences involve all modes of creative engagement involving; participation, directing activity, exploration and selection. Whilst in particular social meaning is evidenced in the ensemble experience the performative aspect draws a reciprocal interaction with the community of peers and wider community engendering culturally meaningful outcomes.

Current Outcomes

From the four iterations of the case studies a number of refereed articles and book chapters have been produced examining meaningful engagement with music technology (Dillon, 2003, 2004, 2005; Dillon & Brown, In Press; Dillon, 2001a) there have been critical reviews from Macworld and Music in Action (Brown, In Press; Holloway, 2003). And Andrew Brown has developed hybrid methodological strategies for case studies involving human and technological communities (Brown, In Press)

What if…?

The idea of networked environments proposes many questions for music education. In this section I would like to simply ask what would happen if the research continued along its present development pathway and what the implications might be for music learning and teaching.

What if…

1) A suite of rule based musical styles/forms was turned into algorithms? For example: a sonata algorithm. Cope has done this (Cope, 1992) Or a chaos algorithm (Xenakis, 1991) or a minimalist algorithm, a medieval algorithm, a Cage algorithm etc.
2) The sound source was a sample engine? Any sound would be possible from a soundscape to an orchestral, to a rock sound.
3) The interface was kinesthetic? And responded to touch and gesture in an expressive refined way.

The Future

The future of NIME's is exciting and lies in the potential for these environments to replicate complex musical systems and engage participants in musical understandings that link gesture and sound with concepts of musical knowledge that are constructed within the algorithm and the interface. The dynamic development of Network Improvisation involve designs which apply philosophical and pedagogical principles that encourage and sustain meaningful and engaging interaction and are sufficiently complex to allow the revisiting of musical knowledge at progressively deeper levels.

Conclusion

In conclusion we propose that *jam2jam* is a proof of concept model of a networked improvisational musical environment. This idea suggests a "contemporary musicianship", which embraces the computer as an instrument, the network as an ensemble and cyberspace as venue for performance. We suggest that these concepts present great potential for music learning as a means of providing access to complex musical structures facilitated through simple interfaces. It provides the opportunity for learners to be creatively immersed in the simultaneous act of listening and performance. *jam2jam* represents an opportunity for music-makers to have interactive experiences with musical knowledge in a way not otherwise previously available. It enables children, adults and the disabled to enter into a collaborative community where technology mediates a live ensemble performance. The experience could be an ostinato pumping out hip-hop grooves or a Xenakis chaos algorithm. What is important here is the access that the users have to meaningful engagement with others in the production of music.

Author's note:

Writing about a workshop experience like this is a difficult process because of the immediacy of the understanding that is obvious in a live sonic participatory demonstration. This article is abstract because of this. Please download a shareware copy of jam2jam from: http://www.explodingart.com/ and play with it. This will give the reader a better understanding of the concept and software that is discussed here. Please email me: sc.dillon@qut.edu.au if you have any questions about the software or the research.

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(Please note the projects presented here are not an attempt to be self-referential but to place the paper in the context of a body of research in these areas.)

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Appendix
Meaningful Engagement Matrix

	Appreciate	Direct	Explore	Participate	Select
Personal					
Social					
Cultural					

- An appreciator – listening carefully to music and analysing music representations.
- A director – managing music making activities
- An explorer – searching through musical possibilities and assessing their value
- A participant – involved in intuitive music making
- A selector – making decisions about the value of music or musical elements
- Personal – the activity is intrinsically enjoyable.
- Social – the activity connects the student with others and these relationships are valued.
- Cultural – the activity is regarded as valuable by the community and, by participating (or succeeding) in it, the student achieves a sense that they too are important.

Meaningful Engagement Matrix. (2006). Devised by Andrew Brown and Steve Dillon as an observation and descriptive research tool.

STUDENT-CREATED MUSICAL MAPS: MEANINGFUL EXPRESSIONS OF CREATIVE LISTENING

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Abstract

This paper focuses on the nature of students' musical expressions as they make meaning while listening to music. Based on the students' natural use of enactive strategies and valued use of visual representations of musical sounds, I developed a series of lessons designed to enable their musical understanding while listening to music by creating their own musical maps. Analysis of data collected through audio- and videotaping of students during regular class periods, my own logs and journals, and classroom artifacts provided insight into the nature of student interaction with music, with each other, and with the map — their evolving representation of the music. Further reflection and continued review of the literature enabled the realization of the notion of listening as creative, as these students demonstrated reflection-in-action through intense and active listening while creating their musical maps and reflection-on-action during the sharing of maps and the ensuing dialogue among peers. Implications for teaching include the need for teachers to engage students in creative listening activities, enabling them to express themselves in meaningful and musical ways.

This research began as a means to study the ways in which students make meaning during listening experiences in the classroom. Initially, several strategies emerged that seemed to enable student success, including the kinesthetic and visual ways that students engaged with music, enacting its sound to both figure out musical problems and to express musical meanings. The observation of student strategies provided the impetus to study relevant literature and seek ways to enable my students to further their musical understanding while listening.

Initial Literature Review

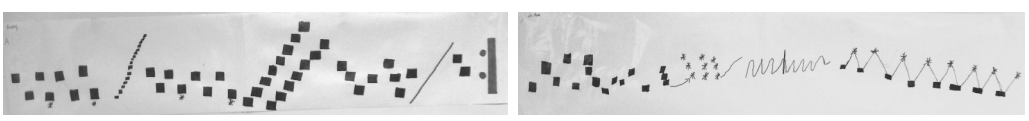
Two studies in particular informed my initial research. Cohen's (1997, 2001)

use of kinaesthetic analogues supported the ways that I had seen my students express themselves musically through gesture. Her students had created kinaesthetic analogues for the music, and had done so in a teacher supported environment. To begin, Cohen created a kinaesthetic analogue, or "musical mirror" which she modeled for her students, providing them with a window into her musical understanding and allowing them, by inviting them to perform it with her, to enter into the experience — *her* listening experience. It was her goal to "let the children mirror my movements and — by entering into my movement analogue — enter into my head, to experience my musical thought process" (1997, p. 2). Later the students were invited to create their own musical mirrors. Working with a new piece of music, the students listened repeatedly to the selection, reflected on its many aspects, and by attending to the ones most salient to each listener, created movements to represent their musical understanding.

Dunn (1997, 2004, 2005) had used graphic representation for the same purposes — exploring ways to enable students to outwardly express what they knew about the music and to create problems that encouraged reflection-in-action (Dewey, 1916) while listening to music. Dunn (2004) identifies the maps that his college students created as "figural maps" that include graphic representations of the mental images created by students while listening, a "visual representation of an individual's intuitive, musical sense of the piece" (p. 4). I termed the graphic representations created by my fifth grade students "musical maps," in which they created more of a graphic musical score representing actual musical ideas and themes within the music, with an emphasis on melodic contour.

With these studies in mind, I developed a series of lessons that would provide the essential groundwork to enable student success in creating musical maps — visual representations of music supported by their own kinaesthetic response to the music. The purpose of the study evolved into a study of the process of the students' creative expression through the designing of musical maps and the product of their listening experience as evidenced in the sharing of their maps and the ensuing discussion with peers (see Figure 1).

Figure 1. Student-created musical map for "Ballet of the Unhatched Chicks" by Mussourgsky



Method

As teacher-researcher, I conducted a qualitative study, observing one of my fifth grade classes informally while teaching and formally through the study of videotapes recorded during class sessions. These students were observed during their regular music classes for approximately seven months (September through March). In addition, two key informants were selected; these students wore small audiotape recorders with microphones, which enabled me to accurately hear their comments as well as their interactions with their peers. Logs and journals provided further data, as well as classroom artifacts. Analysis of the data occurred promptly and regularly throughout the school year. Several important themes emerged from analysis of these data, some of which have been selected to be shared in the remainder of this paper.

Musical Maps as a Conversation with Materials

Bamberger (1991) suggests that as children create graphic representations during multiple hearings of a piece of music, the creation of the written material becomes something that:

> *…holds still so that children can reflect on it. In a conversation back and forth between playing on the paper and looking back at the trace left behind, the children can learn about their own knowledge, their* ***functioning knowledge****, which ordinarily escapes scrutiny as it passes by in action and through time (p. 52, emphasis in original).*

Because music is an art form that is temporal and thus refuses to hold still, it becomes difficult for students, while listening, to hold on to their musical ideas and even harder for them to develop them. Ideas come to mind, but are fleeting as new music is heard and new images replace current ideas. When the music is finished, students have experienced so much that, while they may be able to discuss the most recent musical idea, it may be difficult for them to return to earlier musical images.

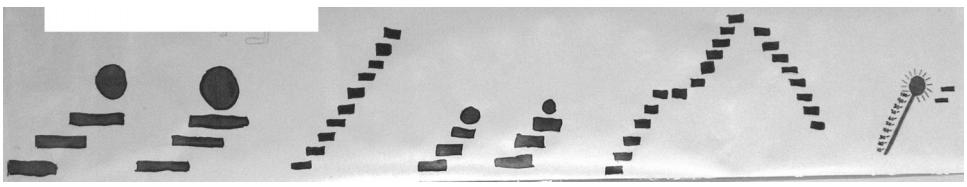
When students are able to listen to the music many times and, with others, recreate their experience through the design of a graphic representation, a conversation ensues (Bamberger, 1991, 2000; Bamberger & Schon, 1991) — individually and socially — that acknowledges and further enables musical understanding.

This conversation with the materials — the materials being, first of all, the

music, but also the concrete materials of the map, the paper and markers—is a constant give and take, a listening, thinking, listening, gesture, listening, singing, listening, thinking about how to draw, listening, drawing, process. It continues with listening, conversing with partners, listening, evaluating what was drawn, listening, changing what was drawn, listening, confirming what was drawn, listening while sharing what was drawn.

Barrett (2004) suggests, "not only do symbol systems represent, manipulate and communicate ideas, importantly they transform human thinking….I suggest that children's use of notation (both invented and conventional) has the potential to transform their musical thinking, as they think about the representation of this thinking" (p. 8). See Figure 2.

Figure 2. Student-created musical map for "Ballet of the Unhatched Chicks" by Mussourgsky, the A section



Creating a musical map requires listening, responding creatively in order to draw a representation of what one hears. Within this process is constant reflection to define, edit, refine, and elaborate, all while collaborating with others, justifying one's ideas or learning from another's ideas. This all occurs while listening, interacting with the music in a real and personal way. By drawing the map, students are able to provide a canvas for the musical frame of understanding that develops within the experience.

Bamberger (1991) argues that:

> *a hearing is a performance; that is, what the hearer seems to simply find in the music is actually a process of perceptual problem solving — an active process of sense-making….[It] is both creative and responsive — a conversation back and forth between the music, as material, and the hearer as he or she shapes its meaning and form in some particular way" (pp. 8-9).*

A student's personal perspective will both shape his or her experience, as

evidenced in the uniqueness of each map, and a student's personal perspective will be shaped by his or her experience as meaning-making generates musical understanding for each individual. The process of conversing with the music, but also with the design of the graphic representation, propels this understanding, refines and defines it, enabling it to be tangible rather than tacit.

Reflection-In-Action

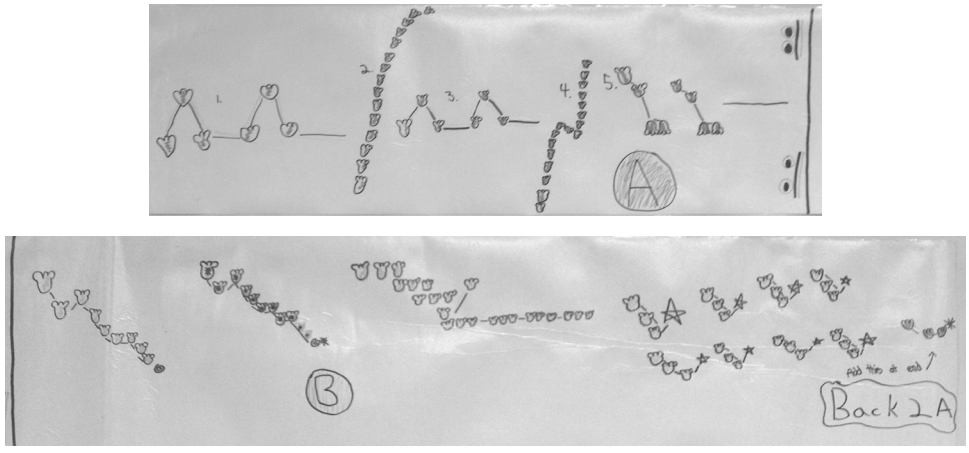
In order to show graphically what students know about the music, they must think and rethink about what they hear in the music. Reflecting on their listening, on their understanding of that listening, of their gestures and how they might be transferred to paper, and whether or not what was gestured and drawn accurately depicts the meaning they are intending, requires reflection-in-action—thinking that informs their doing and doing that informs their thinking. This on-the-spot reflection that informs action, reflexive with actions that enable meaningful understanding, is at the core of these students' experience as they complete their musical maps.

Because of what I have come to understand about reflection-in-action from the literature (Dewey, 1916; Bamberger & Schon, 1991; Schon, 1983, 1987) and from what I have learned through data analysis, I consider the making of musical maps to be a valid and valuable creative listening experience. While not a concert hall listening experience, musical mapping is a compelling music classroom listening experience, because listening and responding to the music through the creation of a visual representation of the music requires "reflection-in-action," and enables students to develop and explicitly share their musical understandings in a socially supportive environment. According to Dewey (1916), learning will occur when reflective thinking is enjoined with experience, in an environment with these characteristics:

> *First, that the pupil have a genuine situation of experience — that there be a continuous activity in which he is interested for its own sake; secondly, that a genuine problem develop within this situation as a stimulus for thought; third, that he possess the information and make the observations needed to deal with it; fourth, that suggested solutions occur to him which he shall be responsible for developing in an orderly way; fifth, that he may have opportunity and occasion to test his ideas by application, to make their meaning clear, and to discover for himself their validity (p. 163).*

Asking and enabling students to create musical maps is a valid musical listening experience as it embraces the components listed here by Dewey. In particular, I would suggest that as a "continuous activity," mapping was particularly meaningful to students "for its own sake." This meaningfulness has many layers. The very act of making the map was an enjoyable creative process. The depth of exploration of a single piece of music, while recreating it in one's mind and finding a way to express that understanding graphically was challenging, interesting, and fun. It required collaboration with others using both verbal and nonverbal dialogue. The project allowed for multiple points of entry with everyone being able to achieve success at his or her own level. See Figure 3.

Figure 3. Student-created musical map for "Ballet of the Unhatched Chicks" by Mussourgsky



Another important aspect of this project is that students were enabled to create a representation of what they knew and felt when engaged with the music. Very few activities in a music classroom allow students to express themselves so fully when listening to music. I am not suggesting that everything a student comes to know about the music is represented on the map, but the map does provides a valuable starting point for the sharing of ideas. The making of the map allowed the music to stand still, to create points of discussion that all could refer to. Finally, it was apparent at the end of the project that students were very eager to share their maps with others, to be able to show others what they knew, in a way that was personally creative and expressive. Students were pleased and intrigued to realize that response to listening to music can be both common and unique. While some

common characteristics of the music appeared on every map, there were also unique elements to every map — things that represent the individual and what she brings to the experience.

Reflection-On-Action

Schon (1983) describes reflection-on-action as a post-event review through which one considers the event's elements and outcomes. Reflection-on-action occurred after the making of the maps, when each student group intentionally shared its map, explained its meaning, and engaged in discussion with those who had viewed it, who were also now engaging in reflection-on-action.

The completed musical map — the graphic representation of musical understanding — serves as a frame, providing the lens for reflection upon the lived experience. Each map is unique, revealing the distinctive nature of each listener and his personal encounter with the music. Yet, the shared listening experience provides points of commonality both in graphic representation and in the meanings discovered through listening. Thus, the map provides a frame for reliving the experience, for further exploration, for the sharing of ideas. It may not represent everything someone experienced when listening to the music, but it is a frame, featuring salient points or things to which the listener especially attended.

When students share their musical maps with the class, the maps become a powerful frame for entering into another's listening experience. Students are incredibly anxious to share their maps and frequently beg to "go next." The sharing of one's map is not a "sit back and watch" experience. Rather, students stand at the ready, waiting for music to begin with a hand ready to begin pointing. As they trace the path of their musical experience, others have the opportunity to witness their response to the music, in the way they have selected to represent it visually, but also in the way they gesture through the map. When finished, other students will use the map as a way to locate the music (for example, with questions like, "in the B, what is that green thing?") but the communication invariably remains musical, re-enacting the sound and their own process as they sing and gesture, and responding with, "oh, that means…" (and then point to the map, singing the corresponding phrase), followed by nodding heads as if all involved understand this type of communication. While some answers may be verbal, they are almost never completely verbal. Singing and gesture, with reference to the visual map, augment what words and the map cannot completely express.

I would suggest that musical maps allow us, as educators, to participate in

a unique world that would otherwise be closed to us—the world of our students' listening experiences. The visual nature of musical maps combined with the kinaesthetic tracing of it, all while listening to the corresponding music, provides a window into another's musical experience. Equally important, the sharing of the maps provides the opportunity for peers (who have been busy making their own maps) to enter into another's musical experience and for the creators of the maps to allow others to enter into their own experience. Observers of another's musical map are recreating the music *and the person's listening experience* through the sharing of that map, extending the scope of musical discourse through listening. The experience is mediated by each students' own lens, but the level of shared understanding from also creating a map for the same music offers valuable common ground for the development of musical ideas.

Conclusion

As the teacher in the classroom, I was able to informally observe this amazing process of student interaction with music. As the researcher, I was empowered to reflexively analyze data, review the literature, and constantly reflect upon what I was experiencing in this classroom. I came to understand the creative nature of listening, the teacher's role in enabling student musical understanding in the classroom, and the unique potential of musical maps to enhance student interaction *with music* while listening. As a music educator, I found this "window in" (Davidson & Scripp, 1988) to the musical process of children's listening, the creation of a map to express ideas, and the ultimate sharing of those ideas to be a valuable and rewarding experience. Witnessing the creative nature of listening, the evidence of musical understanding that the maps provided, and the affirmation that students give to each other as they celebrate the common and unique characteristics of the shared maps was an insightful and transformative experience for me as a music educator.

While not to minimize the importance of product and the follow-up discussion, for me, and it seemed for my students, no matter how intriguing the final product of the map or the resulting discussion that followed, the essential value of the activity was the experiencing of the music in a complete, personal, and intimate way. Cohen (2001) concurs:

> *No matter how impressive the children's ability to discuss compositional devices, it is crucial to remember that analysis is not the ultimate goal. Both the 'in-action reflection' and the conscious awareness of the perceptual process and compositional*

devices lead to maturation in musical cognition. However, this is not the ultimate goal either. The ultimate goal is the ***musical experience*** *(p.16, emphasis in original).*

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THE HOLLAND BROOK PROJECT: INTRODUCING COMPOSITION TO GRADE FIVE STUDENTS

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Canada

Abstract

This paper presents a portrait of a collaborative project that took place between Rutgers University and Holland Brook School in April 2005. Goals of the project included the planning and execution of pre-service field experiences that bridge the gap between theory and practice in the teaching of composition; the development of composition activities that promote elementary music students' musical skills and understanding; the creation of a professional development opportunity for two in-service music teachers; and the beginning of an on-going dialogue between university academics and expert practitioners. Second and third year music education students enrolled in a course called Creativity in the Music Classroom team-taught a series of three forty-five minute composition lessons to two classes of grade five students at Holland Brook School. Students were under the guidance of their professor, who designed the lessons and was the primary researcher, and her graduate assistant. The Holland Brook music teachers taught the same lesson series to the remaining grade five classes. Student-taught lessons were video taped, as were the lessons of two classes taught by the lead music teacher. Assessment consisted of both formal and informal activities. Analysis involved studying the data--videotapes, audiotapes, guided reflections, and an interview transcript to assess the extent to which the project met the initial goals. Findings suggest that all three parties involved in the project — grade five students, music education students, and expert practitioners — benefited from the Rutgers-Holland Brook collaboration.

In the Fall 2005 issue of the *Journal of Music Teacher Education*, Teachout writes: "Music teacher educators are beginning to explore and apply sociologically based theoretical models throughout teacher education curricula that are effectively

prompting undergraduates to assume greater responsibility for their professional development" (Teachout, 2005, p.3). He continues by discussing a number of approaches shared by presenters at the recent *Symposium on Music Teacher Education*. One of these is the concept of the Professional Development School (PDS) (Neirman, Zeichner & Hobbel, 2002), described as "a mutually beneficial partnership among K-12 practitioners, university music teacher educators, and university music education students" (Teachout, 2005, p. 4). Robbins & Stein (2005) refer to work by Darling-Hammond (1994) to further explain the character of PDS projects that have developed in recent years: "Theory that resided in the university classroom was merged with practice in K-12 classrooms in order to produce practicing teachers who were both responsible and responsive (p. 23). Hanley (2002) contends that "many students and teachers believe that there is an unbridgeable gap between theory and practice" (p. 3) and therefore efforts to overcome this perceived chasm are both timely and welcome.

Support for the inclusion of creative activities in music classrooms is widespread (Hickey (Ed.), 2003; Sullivan & Willingham (Eds.), 2002; Sundin, McPherson, & Folkestad (Eds.), 1998; Wiggins, 1990) and yet the reality of the situation is that many music educators do not feel competent or confident to introduce their students to improvisation and composition (Brinkman, 1995; Cohen, 2002, Kennedy, 1999). One avenue of approach to rectify this problem is to include courses that address the issues of creativity and composition in the music classroom in undergraduate music education programs (Cohen, 2002; Kennedy, 2004, Martin, 2002; Morrison, Farrow & Thompson, 2002, Younker, 1998). Integrating the PDS concept with such a course could not only address the issue of teacher reticence with respect to introducing improvisation and composition activities into music classrooms but also aid in dispelling student notions that "theory is impractical, 'pie-in-the-sky,' and basically a waste of time" (Hanley, 2002, p. 3) for future practitioners.

Such was the dual intent of a partnership that developed between Rutgers University and Holland Brook School in April 2005. The purpose of this paper is to present a portrait of this collaborative project. Goals of the project included the planning and execution of pre-service field experiences that bridge the gap between theory and practice in the teaching of composition; the development of composition activities that promote elementary music students' musical skills and understanding; the creation of a professional development opportunity for two in-service music teachers; and the beginning of an on-going dialogue between university academics and expert practitioners.

Method

Context

Holland Brook School houses 700 third-fifth graders in a recently built school situated in an upwardly mobile area of the Northeastern US. The school climate is very open and visitors and special projects are welcomed. Thus it was easy to obtain approval for the project from the school administration. As one would expect in an upper middle class area, resources are abundant—the school boasts three music and two art teachers! The music room is large, bright, and well equipped with a variety of classroom instruments including an Orff instrumentorium and a selection of percussion instruments for beginning band students. Audio-visual equipment, a row of student computers, attractive music posters, a piano, and colourful risers termed "flip-forms" all combine to give the visitor the sense that music education is valued by this community. All students have a general music class once a week for 45 minutes and the opportunity to augment their music education by electing to take a before-school choir and/or "pull out" instrumental small-group lessons. The lead teacher has 20+ years' experience in the field including some time where she taught elementary music methods to pre-service teachers. Her assistant is younger with approximately 5 years' experience and divides her time between teaching small-group instrumental lessons and team-teaching double classes of general music with the lead teacher.[1]

Design, Data, Analysis

In line with practice advocated by Conkling & Henry (2002) and Darling-Hammond (1994), the project followed a collaborative action research model where in-service teachers, pre-service teachers and a university teacher educator all worked together to plan and carry out a teaching unit. Robbins and Stein (2005) outline the benefits of such a collaboration: "Action research, or teacher research, helps to cultivate habits of inquiry, and as a result of conducting research, both pre-service and in-service teachers may become part of a professional culture that values research" (p. 23). Although the impetus and initial design for the project originated from the university teacher educator, both in-service teachers and music education students were involved each step of the way through pre-lesson discussions, post-lesson feedback and reflections, and reflective assessment at the conclusion of the

[1] Holland Brook School is "bulging at the seams" and so has had to resort to double music classes for several groups of children. To alleviate this situation, the school is removing one grade from the building this academic year.

project.

Second and third-year music education students enrolled in a course called *Creativity in the Music Classroom* team-taught[2] a series of three forty-five minute composition lessons to two classes of grade five students at Holland Brook School. Students were under the guidance of their professor, who designed the lessons and was the primary researcher, and her graduate assistant.

Lessons were trial-taught in the university classroom prior to delivery to the grade five students. The first lesson, *Warming up for Composition*, involved students in a discussion of composition and composers and then moved to rhythmic activities, musical conversations, and vocal experiments[3] where students worked in six pre-determined groups of three or four[4]. Lesson two concentrated on ABA form where students worked in four pre-determined groups of five or six using a variety of ethnic instruments[5] as a catalyst for their musical ideas. In addition to the ethnic instruments that were assigned by the lead music teacher[6], group members selected other classroom instruments from a variety that were displayed on the music room floor. Groups were directed to compose an ABA piece in which the "A section moved in 2s and the B section moved in 3s" (Wiggins, 1990). Lesson three, called *Descriptive Music*, had as its main task the composition of sound effects to accompany and describe a set poem.[7]

Students were asked to choose names for their composing groups and were photographed as well as audio taped as they performed their compositions for their peers. The graduate assistant created MP3 files of student group compositions which were later transferred to the Holland Brook music department website to enable students to share their projects with parents and peers.

The Holland Brook music teachers taught the same lesson series to the remaining grade five classes. Some "tweaking" occurred as the lead music teacher adapted the researcher's lessons to suit her situation as the solitary teacher in the

[2] One team had two members and the second had three.

[3] Material for this section was taken from the ideas of R. Murray Schafer (1988).

[4] In a planning session with the two music teachers and the researcher prior to the beginning of the composition unit, it was decided that pre-determined heterogeneous groups would be the most advantageous route to follow.

[5] The four instruments were a Middle-Eastern dumbec, a Zimbabwean mbira, a Tibetan conch shell trumpet, and a Rumanian panpipe.

[6] The lead music teacher set up the groups for success by assigning the conch shell trumpet to a group where one of the members was learning a brass instrument and the panpipe to a group where one of the members was flute player. The dumbec and mbira were then distributed to the remaining two groups.

[7] Ideas here came once again from Schafer (1988) and also from Paynter & Aston (1970).

room in most cases. Student-taught lessons were videotaped, as were the lessons of two classes taught by the lead music teacher.

Assessment consisted of both formal and informal activities. De-briefing after each student-taught lesson occurred in the university classroom later the same day for one team as they shared their experiences during the regularly scheduled course meeting time and at Holland Brook School immediately after each lesson for the other. Formal assessments were conducted at the conclusion of the three-lesson series. All grade five students completed a guided reflection and self-evaluation (Hanley, 1994); university students, who had been directed to view their lesson tapes, the tapes of their peers, and at least one tape of the lead music teacher, completed a guided reflection and self-evaluation (Schon, 1983); and the researcher conducted a post-project evaluative interview with the two music teachers (Fontana & Frey, 1994).

Analysis consisted of studying the videotapes, audiotapes, guided reflections, and interview transcript to assess the extent to which the project met the initial goals.

Interpretation

The existence of written reflections from both pre-service music educators and grade five students plus a transcript from an interview held with the two music teachers provided the researcher with rich data with which to assess the attainment of the project goals. In addition, the videotaped lessons provided a "cross-check" with statements noted in the reflections. Finally, informal conversations held with the music teachers during student-taught lessons and with both the music teacher and pre-service students in post-lesson de-briefing sessions aided in crystallizing the interpretation that follows. The following discussion will be framed in four sections: pre-service teacher views, grade five student views, expert practitioner views, and project goals.

Pre-service Teacher Views

As an end of course in-class "opportunity," students were given a guided reflection designed by the researcher. Analysis of responses allowed themes to emerge despite the fact that the number of participants was small. Student responses will be discussed under two headings: *learnings about teaching* and *learnings about children*.

Learnings about teaching. Students remarked that the team-teaching experience had both aided and abetted their classroom performance: aided in the respect that they had always felt supported in the classroom — "someone to fall back on" — and abetted in that it had been a challenge for groups to establish equal roles and responsibility. This was clearly visible on the videotapes of student-taught lessons. However, once the responsibility for classroom teaching segments was decided upon, the groups experienced and demonstrated more flow in the classroom.

In response to questions about personal teaching style and musical teaching capabilities, themes that emerged concerned the dichotomy between professional and casual teaching manner and the extent to which prior music education foundation and methods courses impacted classroom performance. One student confessed that she tried hard to use professional language and avoid words such as "you guys" and "kids" but that when she watched the tape of her lessons, she was dismayed at the number of instances in which she had used these vernacular expressions. Interestingly, one of the suggestions offered by the expert practitioners concerned the very topic of formality when teaching. Both teachers endorsed a playful approach with their students where they joke and tease and use the vernacular; however, they did remark that this would be a more difficult strategy for preservice and beginning teachers to adopt. With respect to musical teaching capabilities, students who had taken the foundations and elementary methods course (2 of the 5) felt much more confident than those who had not and displayed these qualities in the teaching situation.[8] This news will be welcome for university teacher educators!

Satisfactions concerned the opportunity to teach and also to watch the students as they engaged with the projects. One student felt that the "smiles on [student] faces at the end of each lesson" was a memorable event. Challenges involved the necessity of being able to think on one's feet and the time factor — aiming to complete all segments of the lesson in the allotted time and also knowing how long each activity would take. The time factor was exacerbated by the facts that classes sometimes arrived late and also that lessons were routinely interrupted by lengthy morning announcements on the public address system.[9]

[8] Three of the five students were at various levels of the music education program at the time of the project; one was admitted in late spring, 2005, and the fifth student was taking a BA with a music concentration and electing as many music education course as she was allowed.

[9] Having taught school music for many years, I know that both of these occurrences are part and parcel of a music teacher's life.

When asked about differences students noted in the teaching of the master teacher and their peers, there was clear agreement. Considering the master teacher, students mentioned her clear, concise, and thorough directions; her efficient timing and pacing; her definitive style; and the fact that her lessons just flowed. One student added some perceptive comments:

> *She can tell the difference between student confusion due to lack of clear directions on the part of the teacher and student confusion due to lack of active listening on the part of the students…she also reinforced rhythmic concepts (2s and 3s) with body movements (claps and patsch) using students to suggest the actions.*

Regarding perceived differences in peers' lessons, student comments related to the differences between team-teaching in groups of two and three. One student added that it was interesting to hear the variation in student responses to similar questions.

It is always telling to ask students to reflect on what they would change or improve if given another opportunity to re-teach a lesson or a unit. This group of five shared that they would effect more careful preparation and rehearsal especially with respect to transitions between group members, and that they would like to improve the flow of their lessons. They thought it important to be themselves and to "not stress too much—to relax and have fun!" A couple of students suggested alternations of the lessons and all concluded that this experience was enormously valuable particularly as a prelude to the student teaching practicum.

Learnings about children. Questions concerning the children related to three topics: student capabilities, the social aspects of group work, and aspects of children composing. Students were generally surprised and delighted at the musical capabilities of the grade five pupils. One person attributed this phenomenon to the teacher's expertise while another felt it displayed "the intrinsic motivation that music offers." Students recognized that there was a range in ability, but one remarked that "there were a handful of students who showed a great deal of enthusiasm and musical talent.

There was a wealth of comments dealing with the social aspects of group work, not surprising as considerable attention in the literature has been afforded to the social aspects of music making and music education (cf. Jorgensen, 1997; Small, 1998). Students were in accord with the general notion of group dynamics where

one person (or a small group) emerges "by choice or chance." One student added that the leader was often a girl. Where there are leaders, there must be followers who were described by one student as "students not strong enough to be leaders but who have many ideas to share with the group." He added, "these students often contribute the most." One student added the category of the "lone wolf" figure—a child who would rather work alone. He continued: "Sometimes these students reject the ideas of the group, argue, or may perhaps be quite the opposite—silent and uninvolved." All students remarked on the capability of these students to work in groups, to concentrate intensely at times, and to "get to job done" despite the fact that there were moments when a group member or members would be off task. When this did happen, "the others were quick to get [the straying member(s)] back on track; this type of self-regulation was impressive." Students noted that groups got better as they went along as group members became more comfortable with each other.[10] This increased group efficiency made an impact on the quality of the compositional products, the third topic for discussion.

"The groups got better as they went along and the final songs were much more clear, dynamically stable, and concise" commented one student. As to the compositional process, there was general agreement on how groups began. As one student explained: "It always starts with experimentation." Another added,

> *Each member would pick an instrument he/she liked, decide what type of sound he/she liked best on the particular item, and then as a group, the unofficial leader(s) would have the final say. That is, the leader(s) would decide which instruments sounded best together and what should be played when.*

A third student, who has considerable experience as a song-writer, expressed his observations like this: "The composing process is the same for grade five up to the doctoral level. It's just the end result that will be different. I find the steps to be experimentation, brainstorming, revision, and 'committance.'" A fourth added that "before the performance began, there was usually some sort of rehearsal process."

Grade Five Student Views

All grade five students were given a guided written reflection designed by the researcher at the conclusion of the three-lesson series. The reflection was administered

[10] Students remained with the same groups for lessons 2 & 3.

by the expert practitioners in the week following the student-taught lessons.

The following discussion is based on 36 completed reflections, 22 from one student-taught class and 14 from the other. Students were asked to comment on the activities to which they were introduced, to demonstrate what they had learned about composers and composing through participation in the unit, and to evaluate their progress on specific tasks.

Comments on activities. The favourite activity noted by pupils was the ABA project (15) followed by the program piece (11) and composing (8). Other entries included playing instruments (5), using the ethnic—termed "foreign"—instruments (2), creating sounds or notes from lines and graphics (2), and working with peers (1). When asked what activity had been the most challenging, the responses were somewhat surprising. Nothing (10) received the most entries followed by the graphics exercise (8), the descriptive piece (7), the rhythmic echoes (4), the ABA piece (2) and a trio of one-person related entries (getting people to listen, working together, and composing our music). Pupils were then asked to identify what they felt was their best work and why. Once again, the ABA piece came out on top (15) followed by the program piece (10), playing instruments (4), the rhythmic echoes, musical conversations and graphics (3), and then composing (2), working together (2), "foreign instruments" (1) and no opinion (1).

What was revealing were the reasons students gave for choosing their best work. While there were quite a variety of individual responses, some commonalities emerged. Understanding an assignment was connected to performance for several. One pupil wrote: "The ABA piece because I understood it better; I understood what I really had to do." It is noteworthy that this type of comment was used in reference to both the ABA *and* the program projects. Another theme related to group dynamics. One pupil's words are representative: "Our group worked really well together. We would always do that and we would listen to what the other people in our group had to say." A third theme concerned musical ideas. The sounds pupils picked or thought of were crucial. Speaking about the program piece, one pupil offered: "We picked good sounds for the poem and we got to give different things in the poem voices or sounds of their own." As well as comments that received a measure of consensus among the pupils, there were singular comments that were noteworthy due to the honesty they revealed about the writer. One boy chose the ABA piece as his best work because "I got to play the conch shell. It was like blowing

a trumpet[11] and so it was easy for me." This young boy has expressed the maxim that music teachers and performers so often try to instill in their students: that technical skill is closely related to performance capability.

Composers and composing. Since one of the goals of the project was the "development of composition activities that promote elementary music students' musical skills and understanding," it was key to include questions on the guided reflection that probed student's knowledge about composers and composing. Their responses have been grouped into five categories: age, work, strategies, sound sources, and benefits.

No less than fourteen students commented on the age category. They wrote that composers can be different ages ("20 or 30 or 50 or even 5 or 10") and that anyone can compose. Since this concept was addressed repeatedly during the three-lesson series, it is not surprising that it surfaced in student reflections.

A second category that held strong currency among student comments was the notion that is takes *work* to be a composer. Remarks such as "they have a lot of work to do," "it's not as easy as it seems," "it takes a long time to think go a rhythm," "it's very complicated" were characteristic of student thoughts in this area.

A number of students wrote insightful comments about composing strategies. They mentioned that there are many different ways to compose, that it's better when there are more people and instruments playing but that it can be hard to blend and that everyone will have a different idea for what to compose. One student noted that composers can "make the sounds they want" while another added that "putting music into something [a poem?] can make it more exciting."

With respect to sound sources, students felt that one could use "tons of different instruments" and that "composers make their music from what is around them." Further comments underlined the notion that sound sources abound: "Composers can use anything to make music," wrote one of several. One student wrote a poetic comment: "You can make it [music] in 2s or 3s or ABCs!"

Finally, although not asked directly, students identified several benefits of creative activities. One student named three very succinctly: 'It's fun and easy and it's a way to express yourself." The enjoyment factor was noted by many although some admitted that it was work too.

[11] This boy is learning to play the trumpet.

Evaluating one's progress. Students were asked to rate their progress (G=good; S=satisfactory; NI=needs improvement) on 9 statements that ranged from behavioural (i.e., "I participate actively in group activities" and "I give thoughtful answers to questions about music") to conceptual statements that targeted musical understanding (i.e., "I understand some ways that music can be composed" and "I can recognize ABA form as I listen to a piece of unfamiliar music"). The overwhelming responses were "good" except for "I give thoughtful answers to questions about music," "I listen attentively to music," "I can recognize the sounds of the dumbec, mbira, conch shell trumpet, and panpipe," and "I can recognize music that moves in 2s and 3s as I listen to a piece of unfamiliar music." In these categories, S and NI were present in about 1/3 of the responses.

Expert Practitioner Views

Expert views originated from informal conversations between the researcher and the music teachers before, during, and after student-taught lessons, and from a semi-structured joint interview held at the conclusion of the grade five unit. Issues of importance concerned the "tweaking" of the lessons that occurred by both necessity and design, and the social and musical insights gained by the music teachers as a result of the project.

"Tweaking" of lessons. Most of the lesson alterations were made by the lead music teacher as she taught most of the grade five classes alone. She mentioned the fact that the "initial preparation" for class/group activities had not always been clear in the student-taught lessons and so she made a point of giving specific instructions each step of the way and also of including more modeling. Other changes concerned her own curiosity. As she explains:

> *[In one class] I set the flip forms out in four different places in the room and I had [the students] go to the [flip forms] for their work area. [I] gave them specific instruments instead of having them choose their instruments to see what would happen. I just was curious. And I found that they really performed quite well given a set group of instruments.*

In the double classes, alternations concerned time. As the assistant teacher remarked: "We really want to make sure that everyone gets a chance to participate and in order for that to happen, we have to truncate the activities." Both teachers

lamented the fact that students in the double classes don't receive as rich an experience as those in a single class.

Social and musical insights. In like vein to the pre-service teachers, expert practitioners were asked to reflect on the social and musical behavior of the grade five students, particularly those in the two student-taught classes where both teachers had been afforded the opportunity to observe from the side-lines. Their comments are made the more meaningful due to the fact that they know the children well.

As was mentioned by both pre-service teachers and grade five students, the theme of group dynamics came to the fore with the expert practitioners. The lead teacher explained what she learned this way:

> *One of the things that it showed me, when I focused on a specific group of six children, was watching them work out how they were going to be a group together and the fact that some children gravitated to leadership that frankly I didn't expect.*

Both teachers supported the concept of pre-determined heterogeneous groups because, as one teacher said: "My biggest fear was that heavy-handed group where you would have four very strong personalities and two very quiet children and you knew that they two quiet children would have very little input."

With regard to musical behavior, themes that emerged involved compositional process, the "noise" factor, and performance learning. The assistant teacher commented on the tendency of certain students to latch onto a "germ" of an idea and stick with it rather than to continue experimenting. She continued: "And that can go in a good [or bad] direction. Sometimes they get fixated on an idea…and it doesn't go anywhere. In this case, it happened to be really fruitful." This tendency was clearly obvious on the lesson videotapes as I watched one student's rhythmic riff become the basis of his group's composition.

Both teachers remarked on the fact that the music classroom should be a noisy place, but that there was a clear difference between *productive* and *unproductive* noise. The lead music teacher noted strategies she had used to manage the noise level (i.e., giving time warnings "as in football games") and confessed that she had "made a wrong call" regarding noise in one instance. She had stopped one class' group work early thinking that the excessive noise level was indicative of unproductive behavior only to discover that the group pieces were well constructed and well performed!

With respect to performance learning, the comments concerned rhythmic issues and assessment. Through both observing and teaching the lessons in the unit, teachers were able to notice concepts with which students had difficulty. As the lead teacher said:

> *One of the things that it showed us was something we already knew—that students have a very hard time self-starting in three…I need to incorporate this more often than I think I do because they have not internalized this. They understand it head-wise, but they have not internalized it.*

Although informal class assessment of group activities was initiated by the teacher at the end of each lesson, the expert practitioners remarked on the non-verbal student assessment which they observed. Speaking of class response to group performances, one commented:

> *I thought too that musically, they knew when something really came together. When they heard another group where it really came together musically, you could see it in the faces of everyone in the room…And that's really good education for them—to say, OURS was okay, but what did THEY do that made theirs better. And the teacher doesn't have to say a thing and in fact you really don't want to.*

Project Goals

It remains to determine whether and to what extent the project met the initial goals. Evidence from the views of the three parties yields helpful insights.

Planning and execution of pre-service field experiences that bridge the gap between theory and practice in the teaching of composition. Music education students pointed to the fact that the Holland Brook project afforded them critical classroom experience prior to their student teaching practica and that the team-teaching approach was supportive. Professional teachers remarked on the growth they observed in teaching teams and how this type of learning was invaluable. Bridging the gap between theory and practice in *teaching* is one thing. However, did the project address the gap between theory and practice in the teaching of *composition*? When students noted the compositional processes of the grade five student groups and related these to theories they had been introduced to in class, then one can say, "yes" the project was successful on this level. When students commented on the

significance of group dynamics in the creation of group compositions, then one can echo the above sentiments.

Development of composition activities that promote elementary music students' musical skills and understanding. Fifth grade students mentioned their pleasure at having time to "play instruments" because this gave them needed practice. This fact points to the opportunity afforded by the project to allow students to work at their musical skills. In addition numerous comments on the reflections refer to their increased understanding of composers and the composition process in general. These sentiments were echoed by the two professional teachers who were delighted to have the opportunity to sit on the sidelines and observe their students at work. They mentioned the fact that the project had highlighted students' difficulty of "self-starting in three" and they made a mental note to include more classroom exposure to this meter in the future. Wiggins (1990) suggests that one of the uses of classroom composition projects is to assess student prior knowledge. In this sense, the Holland Brook project did just this for the two music teachers.

Creation of a professional development opportunity for two in-service music teachers. In the joint interview, the Holland Brook music teachers mentioned the value of the project in that it allowed them the chance to view their students from a different perspective. They observed that surprising leaders appeared—children who heretofore had not stepped forward into a leadership role. They were delighted by this occurrence. Elsewhere, the lead music teacher alluded to the fact that the composition lessons gave her a chance to exercise her curiosity and experiment with different approaches. Finally, the project sparked their creative juices and both mused about "the next step" with regard to composition with fifth graders. They told me that "putting it into notation—either standard or otherwise" would be the logical sequel for several reasons: 1) "we put a lot of emphasis on music reading at the school," 2) "it's the traditional way of [preserving] music," 3) "we want to prepare the students for middle school," and 4) it would serve as an *aide-memoire* for the group performances.

The beginning of an on-going dialogue between university academics and expert practitioners. The professional teachers were anxious to continue this partnership and commented that "I hope you enjoyed it enough to want to do it again." They remarked that it would be interesting to replicate the project in a

different setting to see what differences occurred. As far as the music education students are concerned, they recommended that the project continue in succeeding years.

Conclusion

It was the purpose of this paper to present a portrait of a collaborative project that tool place between Rutgers' University and Holland Brook Elementary School in April 2005. Goals of the project included the planning and execution of pre-service field experiences that bridge the gap between theory and practice in the teaching of composition; the development of composition activities that promote elementary music students' musical skills and understanding; the creation of a professional development opportunity for two in-service music teachers; and the beginning of an on-going dialogue between university academics and expert practitioners. Evidence from the three parties—pre-service teachers, grade five students, and expert practitioners would suggest that the project went a considerable way in accomplishing the initial goals. Taking a tip from the professional teachers, an interesting "next step" would be to replicate this project in a different setting. And what of the Professional Development School model? How likely is that to occur with a course such as *Creativity in the Music Classroom* which is not specifically a methods course? As a realistic optimist, I can speculate that the opportunities are as wide as our imagination and determination.

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MUSIC IN A SPANISH SECONDARY SCHOOL: A LOOK AT THE PAST AND A LOOK AT THE PRESENT

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Abstract

This paper inquires into what could have happened in some Spanish music classrooms in the last fifteen years, through questions posed to student teachers about their past school experiences, and into what may be happening today, through an instrumental case study in Madrid. The contrasts between the reported memories and the observed teaching practices provide arguments against mistaking the educational reality for the official curriculum, in favour of investigating extensively with methodologies that take into account both the perspectives of teachers and students, and in favour of promoting reflective strategies in the preparation of music teachers.

Music in the Secondary Curriculum

In spite of its ancient tradition in Spain and its use in private religious schools, music only appeared timidly in the secondary curriculum in 1970, as a course on music history. As the degrees given by the superior conservatories were by the time not accredited as bachelor's degrees – as they would afterwards – and the latter were required to teach in secondary, the new subject started to be taught by teachers who were not musicians until conservatory graduates started to be hired in 1983.

The 1990 reform incorporated music as a compulsory subject in the six years of primary – taught by university graduated primary teachers with specialization in music – and in four years of secondary – taught by conservatory graduates. This constructivist reform included the description of the skills and attitudes that had to be developed through each subject (MEC, 1991), which in music meant at least singing, playing and dancing. However, many secondary teachers opposed a passive resistance to the inclusion of active music making in their lessons and continued teaching history of music. This was possible in Spain because the curriculum is compulsory but neither there are specialized subject inspectors to evaluate what

is being taught in the classrooms, nor do headteachers in public schools have any control over the teachers work: they are civil servants hired through general selection processes after which they cannot be dismissed – even for incompetence – and, moreover, their vote is crucial in the headteacher election.

One decade after, the new party in the government sanctioned a new compulsory curriculum for secondary (MECD, 2000) that returned to concept-based subjects' syllabuses, and to the original historicist approach in music. Again, as there is no music inspection, now there are teachers that have continued or have returned to teaching music history, and there are teachers that are not resigned to not including active engagement in music in their lessons, and thus do not comply with the current curriculum.

Curiously, this conflict between declarative and procedural perspectives about what is musical knowledge is parallel to the philosophical discussions that have been taking place internationally in the last years (Stubley, 1992; Elliot, 1994; Reimer, 1997; Jorgensen, 2003; Small, 1998; Bowman, 2004), but is informed neither by the rich ideas brought out by these and other authors – as their books are not translated into Spanish – nor by research carried out in Spanish educational settings.

What has Happened in the Classrooms since then?

Very few investigations have been conducted in real classrooms not just because of the recent incorporation of music to the curriculum, but because research on music education is just starting: conservatory graduates were only admitted to postgraduate studies since 1994, and even presently doctoral studies in music education are scarce. Given that there are no research reports, I will try to inquire about what happened since the 1990 reform surveying the memories of young people. I asked 131 student teachers – most of them were born between 1983 and 1985 – to write briefly about their music teachers in primary and secondary. Although the data are of course not generalizable, they are important because they open a small window to educational situations in the recent past that have not been documented, and because they show what models could have been internalized by young teachers that could be possibly reproduced if no reflective approach is used in their training.

Only 20% of the students recalled having played the recorder in secondary – approximately between 1995 and 2001 – against 60% that had played it in primary. But 57% recalled having studied history of music:

We dedicated ourselves to study biographies that we had to reproduce in an exam as

parrots. Logically, she obtained our enmity.

Neither musical nor intellectual abilities could have been developed through strategies as this:

She indicated us what we had to underline for each theme and then she put auditions related to them. I remember that in most cases we understood nothing of what we listened to, and that it was the moment to talk among us.

Or this:

The teacher dictated notes about the life and the works of the most relevant composers.

An emphasis on theory was recalled by 13%:

The lessons were very theoretical and the assessment consisted of an exam about all the concepts. Personally, those concepts were forgotten in two days.

Against 80% that remembered having learned history or theory, only 7% remembered having sung, 3% having danced and 2% having composed, showing a continuation of the historicist perspective – in the schools these 131 students attended – after the 1990 reform. Besides the alarming abundance of bad teaching practices reported, it seems that the discursive, memoristic, and teacher-centred tradition of the other subjects was persistent in the teaching of music.

These data were driven from memories of a non-documented past. The problem is whether the memories of nowadays children will be similar or better in the future.

What Happens Today in a Classroom?

The current music teaching practices in schools are also not documented. Three "experiences" related by practitioners (e.g., Sotello, 2002) are published since 1995 in each issue of the quarterly journal *Eufonía. Didáctica de la Música,* one of the three printed journals for music teachers in Spain. But no research report has been published that analyses the musical and human interactions that take place within a Spanish music room, or that relates the perceptions of the pupils about the

subject. Neither usually university lecturers have a glimpse of the situation in the classrooms, that could help to improve the training of secondary teachers, because their teaching practices are not supervised.

I will try to open another small window, but to what happens in a school today, through a case study which I will take in an instrumental way (Stake, 1995). It is the case of Soledad, an experienced music teacher that passed the first competitive exams twenty years ago and since then has been teaching in the same secondary school in Madrid. She is in her fifties, plays the piano and has degrees in Musicology and Psychology. Although she started teaching music history, she eventually changed her approach when the Ministry of Education sent instruments to the schools and, most important, after she started to take Orff courses ten years ago.

Soledad liked the project because she was eager to discuss specific classroom problems with another music educator, and suggested me to observe a second year of secondary class with 30% of Latin-American immigrants. Besides preliminary non-participant observations and non-structured interviews with her, for the case study I used the video stimulated reflection technique suggested by Burnard (2004), first interviewing a small group of students after each of the three lessons I videotaped, and then the teacher. I also interviewed Mary, a visiting lecturer from England that observed one of those lessons and provided enriching cross-cultural perspectives – as Bresler (2002) and Andrews (2005) propound – because she did not take for granted any of the behaviour patterns that were normal for me in a Spanish classroom. Thus, I could contrast my interpretations with three different points of view.

Class Management

The music room had a rectangular shape, and some reverberation because of the absence of absorbent materials. There was a staffed whiteboard, a hi-fi equipment, an electric piano and two bass xylophones at the front. There were thirty impeccably clean folding chairs with arms in a U-shape in the middle, and other thirteen bar-tone instruments at the back. A photocopy with the assessment criteria was stuck on a wall, near the door.

The lesson started with a relaxation activity, and it was really surprising to see a class of 13 year-old usually noisy Spanish teenagers, sitting silent with their eyes closed. After missing a formal, English style beginning like "Good morning, class. Sit down", Mary observed that the relaxation:

...obviously settles the class. [...] And she didn't allow interruptions during that:

there were children outside waiting to come in but she didn't allow them to interrupt the calm atmosphere.

Soledad explained her strategy against the unpunctuality some disaffected children displayed:

When they see that the lesson has started and that music is sounding, they know they may not come in. It's like a theatre!

The room was not big, but the folding chairs allowed extra space for the movement activities, and the pupils folded them in thirty seconds. Mary was surprised to see the pupils wearing jeans and sport shoes instead of uniforms, standing up without asking for permission to throw chewing gum pieces to a bin, or answering all at the same time when the teacher asked a question:

But they didn't shout to gain her attention. They just talked to her at the same time, so she must have chosen who to take the answer from.

This is a cultural habit, encouraged by some television programs and also usual among many Spanish families. Mary observed a management not only effective – when the teacher distributed sticks – but musically fluid:

She just moved into the activity doing it, and they all changed the activity with her. She didn't tell them to stop, which probably would be more frequent in England: "Stop now. Now we are going to..."

Behind that fluidity there was a meticulous planning. Soledad told me:

I anticipate the problems that will occur.

She was really enthusiastic about the possibility of watching herself managing the class:

Everything happens too fast, I don't have time for reflection. Then, when I watch it here, I'm struck by seeing how it happens.

Learning Management

The pupils seemed to be proud of their teacher:

> *The teacher manages to make twenty five pupils do the same. And that is difficult!*

Mary also praises the sequencing:

> *I don't know if they've done it before but from the beginning to the end of the lesson they achieved quite a lot. Quite small steps, but several steps in the same route.*

Soledad gave special attention to evaluating which steps were possible for her students:

> *I never know how difficult an activity that is very easy for me is for them. I think this is a problem teachers generally have.*

Working within the proximal development zone (Vygotski, 1978) of the pupils' musical skills, included twenty minutes of preparation, about which Mary commented:

> *They're doing the same type of activity and translate it in different ways of looking at it: she says the words, then we move, then we do these sounds, then we translate with the drum sticks.*

The teacher explained:

> *I want them to feel the rhythm in their bodies. If they internalise the rhythm, suddenly everything is fluid.*

Mary asked whether the extent of the repetition – which she also observed in lessons at the Faculty of Education – was a cultural trend, and wondered whether

> *...the children in some classes might think "I've just done it once. Why do it again?"*

Her observation coincided with the pupils perceptions:

Sometimes when we have to repeat a melody we feel ridiculous, although perhaps she knows why she is doing so.

They trusted because they could see it was a palliative for the lack of instruments: there were – as in most schools– fifteen bar-tone instruments for twenty five to thirty students. Those who could not play stayed on their chairs practising with the fingers on "paperphones" (photocopies with xylophone bars drawn) and in the following repetition stood up while another group sat. As Soledad wanted every pupil to play all of the four parts of the arrangement, a curious choreography could be seen while they took turns with bass xylophones, alto xylophones, metallophones, glockenspiels and "paperphones". In spite of the at least five repetitions, she said to prefer a variety of activities that keep the pupils attention – an issue about which she was concerned as most secondary teachers are – instead of trying to improve a piece during more than two or three sessions:

Because I don't think that doing it so many times will improve it. It's better to leave it and return to it.

Mary was impressed by the pupils' attention after forty two minutes in spite of the repetitions. They explained to me why Music was the subject where they best behaved:

Many times, in Social Studies [laughs] the teacher says "Nobody is paying attention!" Perhaps we are quiet, like this. What Music has is that as you always have to move or listen to something, you don't get so bored...

Motivation could be related with a climate of error acceptance observed by Mary:

Again, when she was working in the round, if any of them made a mistake they didn't seem worried about it, but they didn't laugh about it either.

Error acceptance is not a cultural pattern, but it could be promoted unconsciously by Soledad's acceptance of her own mistakes:

When you prepare a lesson, sometimes you don't foresee details like this. And I realized I had made some mistakes. It's normal: I always make them.

Motivation could also be related, of course, with the pupils' satisfaction from attainment:

Here is when we more or less start to be happy, because we already know it.

Discussion and Implications

The two set of data described in this paper show opposite realities. The survey tells us about bad educational practices in Madrid during the last decade, such as dictating biographies and music theory definitions, reading from a textbook during the lesson and indicating pupils what to underline, putting music for audition without providing kinaesthetic, narrative or visual strategies for understanding it, or using weird systems instead of standard notation to teach the recorder. Besides, it tells us about a scarce use of singing, playing and dancing, and about an almost non-existent use of creative activities. It also indicates what some people felt when they were at school: boredom, disaffection, disgust and oblivion. This recent past that reverberates as unpleasant – and sometimes traumatic – memories is not revealed, paradoxically, in the Spanish music education journals, perhaps because of the absence among its articles of research reports that take into account multiple perspectives.

Through the case study I try to answer the question about what is happening in a classroom today, also as a proposal for a wider project with researchers from different regions of Spain. By now, the study informs about the existence of good educational practices in one secondary school in Madrid, by an experienced teacher that uses specifically musical teaching strategies, such as body percussion, dancing, singing and playing. Four tensions arise from the analysis of the data.

The first is the divergence between the concerns of Soledad about the order in the class compared with Mary's opinion about a *musically* fluid management and the pupils' trust in their teacher's sequence. This divergence, added to the initial interest of Soledad in a colleague's feedback and her permanent surprise when watching herself on the video, makes me think about the need of a change in pre and in-service training from just providing teachers with teaching strategies to also providing them with tools to reflect on their practice and to corroborate their reflections with those of their students and other educators. This change will not be easy in Spain because of the usual educational perspectives in teacher's colleges, based on the idea of the "didactics of music" – understood as ways of teaching traditionally accepted – instead of being based on curricular debate informed by research.

The second is the contrast between the perceptions of Soledad about the pupils' disaffection and the sustained interest observed by Mary through a lesson corroborated by the pupils' positive opinion about the subject. This makes me think about the need to understand which learning procedures fit with the necessities, capacities and interests of the real adolescents that attend Spanish secondary schools, and about the need that this understanding be the basis for any curricular change, a thought that might be logical elsewhere but probably – although politically correct – inapplicable in Spain. Nevertheless, the pupils' explanations about their motivation provide more arguments in favour of Bowman's (2004) advocacy for music in schools as a pedagogical example of interaction of cognition, body and emotion.

The third is the tension process-product noticed by Soledad when she reflected about repetition while she watched herself on the video. She had decided – and it seems logical provided the lack of interest of Spanish public secondary schools in creating a sense of community through assemblies or performances – not to focus on the result but on the learning enjoyment, taken for granted that the differences in abilities would not allow improvement. Further investigations could analyse different responses to this didactic dilemma, in particular how the pupils' perspectives might change with learning procedures that seek to motivate through a focus on showing a musical result to a community.

The fourth comes from the cross-cultural contrasts when analysing the observed teaching sequence. The teaching sequence included stages of preparation of the activity, presentation of new materials and repetition, it was fluid in the transitions among stages, and kept the students' attention through the lesson permitting them to enjoy their attainments in an atmosphere of error acceptance. Further investigations could contrast different teaching sequences in secondary – in a similar way as Stake, Bresler and Mabry (1991) did – in order to nurture the ideas about teacher training in Spain.

Finally, I argue that the insistence in attacking or defending policies in a country where nobody evaluates their level of accomplishment instead of investigating what happens in the classrooms, indicates that teachers – as politicians and the public opinion – continue thinking mythically that the official curriculum coincides – or is able to modify – the educational reality. In order to understand and improve what happens in the classrooms we must enter those classrooms to document the teaching and learning processes that take place there, and to listen to what the actors of music education – teachers *and* pupils – have to tell us about the musical experiences they

are living, their musical memories and their dreams.

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AFRICAN TRADITIONAL MUSIC IN MODERN EDUCATION AT THE PRIMARY, SECONDARY AND TERTIARY LEVELS – LESSONS FROM KENYA

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Abstract

Music education in Africa has traditionally been an integral part of every child's learning experience. In a nation whose peoples ascribed music for every important event of life, song and dance marked the social functions in which children and adults participated. These functions were the avenues through which the society's worldview, mores, norms and values were transmitted.

When school was established, with colonisation and Christianisation, the continent's economy changed. The chores and activities that marked the child's existence, mode of instruction and socialisation changed. Formal education in the school replaced the quasi-formal instruction that previously encultured him/her into the society. One result of this was the alienation of the learner from his/her culture. In the recent past, attempts have been made to correct this anomaly, by including more scope in African (Kenyan) music in the curriculum at all levels of education in Kenya.

This paper surveys the place of indigenous Kenyan music in the curriculum, examines the rationale and outlines the socio-cultural benefits for its inclusion in the curriculum, and projects a way forward to facilitate the use of indigenous music genres, practices and materials in formal music education.

Indigenous Music in the Kenyan Music Curriculum

For a long time after independence, the school curriculum did not cater to music instruction. The primary school had opportunities for song and 'music' on the timetable, especially in the lower classes. Pupils experienced music concepts and developed performance skills, despite the absence of formal music lessons, including literacy. The song repertoire was heavily Western, comprising singing games and simple folk songs that had been handed down from pre-independence practices.

At secondary school, music instruction was offered as an elective subject to

examination classes in a small number of schools. The Form 4 ('O' Level) 'African music' component of the syllabus I included singing a couple of folksongs from any Kenyan community, knowledge of the classification, distribution and tuning of indigenous music instruments, and some general knowledge of song and dance. This was covered superficially, albeit due to inadequate resource material for instruction. By Form 6 ('A' Level), the bulk of Western versus African music was so skewed toward Western music , that one did not really learn African music. The study of prescribed music in African and Western categories demanded real knowledge of the latter. Proper analysis and score study focused on Bach and concertos, at the expense of the Otuoma's and ***nyatitis***. The historical development of the music, the inter-relatedness of genres, or in-depth analysis of content and context did not feature the study of African music.

In 1985, music became compulsory and examinable in the primary school. Theoretical music literacy was supreme at all levels of education. Knowledge about music was emphasised in the primary schools (Akuno, 2005a), with history and life of musicians added at the secondary school. The tertiary institutions focused on preparation of teachers for primary and secondary schools, so the study of music per say did not receive the attention it could have had.

In terms of curriculum content, there was a spread of the following topics in African music between the primary and secondary schools:

- The role/place of music and musicians in the society
- Types, structure, tuning, social significance, distribution, and role in performance of music instruments
- Types, use, context, form and structure of songs
- Types, context, content and social role of dances

In all this, indigenous music appeared to be handled 'in the past tense', as something that was or had been, and no longer actively in existence.

From the 1990s, universities diversified their programmes, training not only music teachers, but also practising musicians. African music at the two public universities where music is taught is closely tied to ethnomusicology. However, a well designed, clearly articulated programme in African music is yet to materialise, as topics like World music, Anthropology and Ethnography of music and dance from other areas tend to creep into the curricula. The content that ought to be filled with the study, critique, analysis, creation and performance of the music of Kenya somehow includes a lot of other elements, which do not necessarily enrich it, or the learners. What leads to this apologetic handling of the subject? Is it lack

of material, methodology or enthusiasm? One can only imagine one form or other of inadequacy:

- In preparedness of course convener
- In design of programme
- In resource material

In all the areas above, the concerns are interrelated, with lack or inadequacy of knowledge being the common thread. Lack of knowledge has but one remedy – the generation, assimilation and dissemination of knowledge (Akuno, 2005b). Once accomplished, this sets the lecturers free to handle the subject, and to adapt the system of knowledge, here called indigenous Kenyan music, to fit into the current formal education curriculum. Knowledge will lead to packaging of this information so that it is readily available and accessible for teaching (Akuno 2005c). It is clear that the level of seriousness with which the subject is treated is slowly but definitely rising. Its value is immeasurable, and needs to be recognised so that it is made the anchor of music education, for concept acquisition and skill development. It ought to be the stimulus in the presence of which one gets meaning, hence the source of music education.

Rationale for Indigenous Music in Modern Music Education

Indigenous music is useful in enhancing learning in both general and music education. Education is the socialisation of young ones into the society. According to Wawire (2001), education for the individual has three facets:

1. The consumption component that leads to satisfaction from the act of schooling, the ability to communicate to others and the pleasure derived from reading. Consumption leads to the individual's happiness, the happiness resulting from what the individual is able to do as a result of education. The educated is hence a consumer.
2. The investment component is not as immediate as consumption. It leads to a better tomorrow – where the benefits of education result in higher economic ability through increased income;
3. Externality component where others benefit from one's education.

This final component confirms Ojha's (1998) assertion that the truly educated "casts an aura of influence on the audience" (p. 3). Consequently, the educated person exerts some influence on the people with which he/she comes in contact. Modern education is not limited to learning, yet subsumes learning. It is a process,

not a commodity (Akuno, 2004), a quality that goes beyond just learning. It transforms the recipient, expanding him/her in terms of knowledge acquired and skills developed, and consequently possibly assists in adopting new behaviour. Each nation has clearly spelled out national goals, and specific objectives of education. Any discipline allowed into the syllabus is to help achieve ends that enable the nation to meet its goals – both in education and in its national development. Only those subjects that prove useful in meeting the said goals, are versatile enough to be adapted, find a place in the curriculum. Subsequently, it is the role of the educators to confirm or prove the worth of their specific discipline, even at the risk of being accused of promoting territorialism.

In education, indigenous music plays a significant role in the process of producing problem-solving, inter-dependent individuals for the society and in meeting a variety of needs.

Social Needs

At the social level, the learner and individual has at least three needs.

Identity. At personal, cultural and national levels, a person needs to affirm who he/she is and for what he/she stands. Education socialises the learner into establishing oneself, relationships and associations, as well as instilling a sense of patriotism. It is with a sense of who we are that we acquire an identity. The learner, a growing person, is often on a mission of self-discovery. Psychologically and socially, he/she seeks to know their place in the continuum of existence. Our reasons for or against involvement are based on our perception of who we are. The individual is a member of a community, a group of persons with shared values, beliefs and practices. The joint worldview and common behaviour patterns and expressions identify the group. They create a cultural identity enriched by individual behaviour and thought. Yet the cultural identity also guides individual behaviour and thought. At the national level, different cultural groupings converge in a variety of activities of significance to the people. Pride in the events and objects that characterise our nation bond us together, so that despite our cultural and linguistic differences, we still belong together, and have a common, shared identity. Participating in indigenous music of one's own and the culture of others leads to understanding of self and people from other cultures This facilitates appreciation of the same, allowing for embracing of others and relating to them as members of a common unit.

Aesthetics. The sense of order, beauty, proportion and unity is developed through association with objects and events that contain these qualities. Aesthetic education is necessary because mankind generally shuns the ugly, and is attracted to the pleasant – visual, auditory and tactile. Aesthetics is a social need often relegated to a subsidiary position by those who do not recognise its central place in self development, propagation, actualisation, and above all in relationships with others and the environment. An aesthetically informed and aware educator will provide opportunities for learners to develop this vital sense and capacity, which is necessary for the achievement of internal, external, personal and global order.

Association. Man is a social being. Human beings seek the company of others. The biblical story of creation states that at one point, God recognised that it was "not good for man to be alone" (Genesis 2:18), so He made him a companion. That need for relationships, for interaction with others of our kind, is so strong that in the same account, though Adam, the first created man, had named and talked to other creatures, "not a suitable helpmate was found for him", forcing God to create woman – one derived from Adam. As social beings, humans seek and create opportunities and occasions that facilitate association with like persons – schoolmates, workmates, members of club, profession, church and so on. This need for association is so strong that a variety of festivals are started whose other important function is the provision of an opportunity for socialisation.

Economic Needs

Music making activities are not traditionally high-income generators in Kenya. Yet, with education in music, the situation is slowly changing as:

i. The audience learns to attend and pay for public concerts, and to desist from piracy, thus allowing artists to earn a living as a professional musician
ii. The artists learn how to use sound in an aesthetically pleasing and attractive manner, hence raising standards of the music composed, arranged, performed and recorded
iii. The studio technicians learn how to better mix and balance sounds recorded
iv. Producers learn how to best package and distribute the end product

With this in place, music is finally becoming a business as the industry takes shape.

Indigenous music styles and idioms play a significant role here. They enable

artists to reach Kenyan communities when they perform something familiar that is then identified as 'ours'. They also assist in creating an identity – as did the artists of the late 1950s and 1960s with ***benga***. The creation of 'Kenyan' music, popular or art is useful in contemporary society as the world now appears interested in world music. With focus and planning, music will soon be a prime income generator for the nation.

Industrialisation Needs

"Education and training may be defined as the provision of knowledge and skills to trainees required to perform specific tasks" (Kang'ethe & Thairu, 2001, p. 195). In this definition, focus is on the objective of education. The end is to facilitate performance of tasks. This is how education meets industrialisation needs. The education provided is to meet the needs of industry and national development. In Kenya and elsewhere, the job market requires multi-skilled graduates to compete adequately in the new global market. In music, thorough knowledge of one's indigenous music, coupled with conventional music knowledge puts the graduate above others in the global arena. Bi-musicality is now necessary for one to succeed internationally as a musician. Education needs to be made a global and shared commodity. Industry needs new services to come up with new products that will cope with global needs, brought about by technology. Graduates must be equipped with relevant skills and knowledge to keep the industry relevant and meaningful. This creates a challenge for the regular music education programme, because it must produce graduates who will meet the global market needs of the music industry. "… the presence of new technological methods and machines…creates an atmosphere within which traditional institutions are forced to undergo change" (Boadu, 1990, p. 83).

Indigenous music has inherent qualities that will enable it to meet these articulated needs. The following are a few of those qualities (Akuno, 2001):

The Sound of Music. These are "organised by adherence to rules and guidelines created or chosen by the composer, or generated by the society, hence individual styles as well as societal/community idioms of music" (p. 182). Indigenous music has information of socio-cultural significance and material for creating and articulating an identity and character for the industry.

The Structure of Music. The predominant form of Kenyan music (songs) is

call and response. In three different forms, each gives a level of significance to the soloist's role. Where the solo has a short call, and the chorus has a long response, the soloist's position carries little weight. When the chorus repeats the whole of the soloist's line, there is total reliance on the soloist, and the two lines appear to produce an echo effect. Finally, there are long, elaborate solo lines eliciting short, often monosyllabic choral responses. In these, the soloist does most of the work, and the chorus just appears to confirm or support whatever the soloist says/does. These are indicative of the various administrative organisations in our communities, where leaders carry different levels of responsibility, thereby relating differently to the society.

Music making in indigenous Kenya calls for participation of all. This alludes to collective responsibility and helps develop collective problem-solving skills and techniques. This is achieved by encouraging responsibility and inter-dependence, all developed through the experience of the different types of call and response songs mentioned above.

The Text of Music. The purpose of the music is indicated in the song text. The text carries a verbal message that agrees with the tones used in the tune. Through song, there is both entertainment and education. Through the songs, the community's beliefs and practices are articulated, reiterated and reinforced, leading to a clear statement of who the people are. This assists in the articulation of societal needs and development of related intervention strategies, thus the creation of relevant industries.

Music Performance. Folk music performance tends to be inclusive. There is room for amateurs and professionals and every member of the performing community is accommodated. The roles of the composer, performer, and listener are also shared and not distinctly demarcated. The boundaries are temporary. This allows for freedom of interaction, and readiness to stand in and fill any emerging gaps during performance. Responsibility for the final outcome rests squarely on all.

Indigenous music has inherent qualities that enable it to shape society. This music has sustained communities for centuries and unless there is anything better, ought to guide theory and practice in education. The main rationale today for basing music instruction on indigenous music rests on what the music has, what it stands for and what it facilitates. This music is part of the community that practices

it. It has knowledge that helps define members of the community. It also leads to meeting of national goals embodied in a national education policy, while rooting learners in their cultural heritage.

Socio-Cultural benefits

There are social benefits derived from engaging in Kenya music.

Continuity. Oral art is a traditional African institution that has fallen victim to modern technological development. Not only has technology affected indigenous oral artistic expressions, but also the consciousness of the artist. That indigenous music is now transcribed reduces it to an object that can be ignored or discarded. Previously, it was presented as sound, occupying time in space and demanding attention. Yet transcription also facilitates the distribution of the music beyond its 'normal' boundaries of existence, making it available to those who may not have been there to hear it. Music, as other oral arts, depends on sound for transmitting important messages to specific communities. This encourages maintenance of societal continuity from one generation to another, hence the propagation of culture and enhancement of identity. Several societal roles are enhanced in the performance of music activities. Repeated performance reaffirms their value, underscoring the need for their continuation, so that culture survives from one generation to the next.

Adaptability. One of the qualities of the "oral artist is the ability to use and change words according to the dictates of situations and circumstances" (Boadu, 1990:p. 84). Akuno (2005b) talks about indigenous music as being adaptable. The indigenous music idioms and genres move beyond their traditional contexts to serve mankind's new and emerging cultural needs, therefore adapting new forms and roles. Intellectually, oral arts performance, with its call for improvisation, is taxing to the artist who must produce relevant material on the spur of the moment. The artist and art form need to be flexible and versatile enough to generate and express thought. This ability to adapt, a shared quality of artist and art, ensures survival of both artist and art form. Participation in indigenous music, an oral art form, develops the qualities of an oral artist. These include the mental ability to analyse and evaluate a situation and understand how best to respond to it. Concepts or thoughts must quickly be conceived (as sound) in response to the emerging situation. The same must be articulated to the appropriate members of the community in a meaningful way so that it fulfils an assigned function, thereby qualifying to be a significant

experience. The art form and artist contribute to the strengthening of the social bonds that tie the members of the community together.

Selflessness. The artist provides service to the society, contributing to the common good, an act that comes before personal gain. In this age of materialism and commodification of all, the spirit of community service will be achieved through participation in indigenous music. When learners are mobilised to action through performance for a community event, monetary gain is secondary to the provision of service.

Cultural Relevance. Indigenous music, when used in formal education, makes learning culturally relevant (Akuno, 2001). As an art, music is a means through which we express, explore and think about the world and our place in it. Indigenous music, the embodiment of our beliefs, is the eye-lens through which we view life and the world. It helps pupils place whatever they come across in perspective. This music contains the familiar, so it is already a 'known' over which new learning is to be built. Its role in meeting the socialisation needs of identity creation cannot be over-emphasised. How vital is this in education, the process of socialisation!

Philosophical Basis for Including Indigenous Music in Formal Education

The argument here is no longer for including indigenous music in formal music education, but for basing music training on indigenous music. Ekwueme (1988), Kwami (1989), Omibiyi-Obidike (1992) and others before and after them clearly articulate the possibility and need for such a move. They analyse how this music is traditionally handled, its context and content, pointing to how it can fit into the formal structure and confines of modern education.

Any basis for adoption of a subject that is removed from the subject's utility cannot pass the test of time. For a subject to survive the various curriculum reviews, its life-enhancing role and value must be recognised and accepted. It must be seen and presented as facilitating development and socialisation of the community. It must also be presented as relevant to the propagation of societal values. Today, life, and hence relevance of education, is focused on technology and specifically Information Communication Technology. These are erroneously presented to and viewed by developing nations as an end, leading them to feel deficient in some unfathomable way. Rightly viewed as tools, they will be captured and recognised as a medium through which something higher can be attained. They are avenues

and facilitators that must be adapted to enable communities reach their goals. In education, they must be seen as tools that facilitate generation, assimilation and dissemination of knowledge, including indigenous knowledge. They must also be adapted to assist in skill development. So, to what end is knowledge gained and skills developed? The answer to this question is the true purpose of education. Music education must also generate such a response and adapt it as its *raison d'être.* From Ojha's (1998) description of a truly educated person, the final end of education is the creation of an influential individual, one who transcends self and casts an aura of influence on others. The aim is transformation of the person, from ordinary to extra-ordinary, from dependent to inter-dependent, from recipient to giver of knowledge, power and satisfaction.

Indigenous music is capable of facilitating the acquisition of this goal because of its society-given role in education, brought about by its inherent processes and content as reflected in the following:

Involvement in the music leads to development of analytical skills, enabling one to quickly understand their surrounding and the prevailing situation.

a) Participation in the music event requires discernment of specifics – activities, sounds, movements, gestures and formations – that characterise the event, and how they relate to each other, forming the whole. The individual, having analysed a situation (a above), needs to identify the condition. This involves categorisation or classification of the same as bad/good, positive/negative and so on, always involving a value judgement. The good and positive are accepted and accommodated, while the bad and negative are rejected and discarded, because they are discordant with held views, values and beliefs;
b) Performance of the music, with its inherent practices of improvisation and extemporisation, develops creativity. Having analysed the situation (a above) and identified the condition (b above), the individual is in a position to create a solution or way forward. This is informed by an understanding and perception of the situation and the circumstances around it, and a projection of the possible consequences of selected intervention measures.

What then is the philosophy behind using indigenous music as the basis for formal music education? That involvement in indigenous music develops an analytical, articulate and creative person, that this person is an inter-dependent, problem-solving individual, who by his/her presence exudes qualities leading to positive influence on those who interact with him/her.

In justifying the place of indigenous music in the curriculum today, Akuno (2005b) presents the processes of the music as expressing and reflecting the structures that comprise the architecture of the communities that practise it. She further argues that music education is a process of transformation, where the learner acquires knowledge and skills, and the art form undergoes adaptation to continue serving needs of society. She presents a ***psycho-social*** position where music education is seen as "a process of transformation, where the learner interacts with music, resulting in transformation of the learner and enabling him/her to manipulate the music for service and betterment of society" (Akuno, 2005b: p. 16). The music and education, both agents of socialisation, work hand in hand to meet psychological and social needs of learners as articulated above. This music then qualifies to be included in formal education, for its worth surpasses demands of fashion. It fulfils vital needs, and plays a big role in meeting the goals of education and national development.

Way Forward

From the discussion above, the first step in using indigenous music in formal music education is to recognise its value as an agent for transformation. This value is to be captured by assessing the music itself. For this to happen the misconceptions held regarding and excuses given against the music must be corrected and silenced respectively.

It then becomes necessary to:

a) Generate knowledge in order to correct the misconceptions about and wrong conceptualisations of the music. This will reveal its identity, nature and value for today's society, thereby facilitating the rationalisation of its place in the curriculum
b) Assimilate this knowledge so that we, the educators, can develop, adapt or adopt vocabulary that will adequately articulate its characteristic content and processes
c) Disseminate the knowledge in order to facilitate the manipulation of the music to enable it serve a useful purpose in education, the socialisation of the individual.

Conclusions

This paper purposed to present reasons, benefits and bases for having indigenous music in formal music education. To do this, a rationale, based on the content of indigenous Kenyan music was presented, with socio-cultural benefits also articulated.

Through this, it is made clear that indigenous music, just by its very nature and society-given role, making it part of an individual's existence, must participate in the socialisation of that individual. With a wholesome view of the end of education, the place of this music is further articulated and reinforced because involvement with it develops vital requisite skills. Finally, the way forward in making indigenous music a part of school is presented as involving the deliberate act of generating, assimilating and disseminating knowledge in, about and through the music.

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GROUP STRING INSTRUCTION: TEACHING STRATEGIES OF STRING TEACHERS FROM THE OUT-OF-HOURS AND THE ITINERANT MUSIC SCHEMES IN NEW ZEALAND

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Abstract

Music schemes such as the out-of-hours (weekend or after-school) and the itinerant (during school hours) have been the sole provider for music instrumental lessons in the primary and the secondary school respectively in New Zealand. Despite the outstripping demand for such music schemes, budget allocation for staff has been capped and there are further threats of cutbacks on funding. Surprisingly, little is known of what actually happens in these instrumental lessons. This exploratory study examines the teaching strategies employed by seven teachers of string groups within these music schemes. Four out of the seven string teachers agreed to be interviewed and observed during their group teaching sessions. In addition, one lesson from each teacher was videotaped to verify these observations. Initial findings from the observed group lessons revealed that out-of-hours and itinerant string teachers used different techniques of modelling and individualised instructions. Strategies most commonly employed by the string teachers were the "command strategies", which usually address the technical aspects of playing. A high proportion of teacher statement-oriented behaviour created one-way interaction was observed. As a result, students were dependent on the teacher and lacked autonomy of learning. Students that demonstrate high on-task behaviour through their repetitive "playing" act may not necessarily be engaged purposefully in music making. Many teachers teach in groups without realizing the potential of the group learning context.

Introduction

Learning a musical instrument is no longer the privilege of the wealthy few. Musical instruments are more cheaply produced, more widely distributed and

available in greater numbers. In many countries, schools provide musical instruments for students to learn within various music schemes, many of which are subsidised by the government, thus making instruments available to students across economic lines. Group instrumental teaching in New Zealand was established in the 1940s as a direct result of the Thomas Report (1942), which recommended that music should be a compulsory part of a balanced secondary school curriculum. Today, instrumental lessons in New Zealand schools are provided by the "out-of-hours" music scheme (weekend or after-school) for primary and intermediate school students, and the "itinerant" music scheme (during school hours) for secondary students. Despite overwhelming demand for instrumental lessons, budget allocation for full-time staffing is capped. Consequently most instrumental lessons are taught in groups to reduce the burden of insufficient funding. In spite of this long-standing practice, teachers of instrumental music within these schemes continue to express mixed opinion on the effectiveness of group learning (Tait, 1970; Griffin, 1984). Many view group teaching as an imposition rather than something they would freely choose. These views reflect the inconclusive results from various studies into the effectiveness of group versus individual music instruction (Baker, 1937; Seipp, 1980; Brandt, 1986). Rolland posited that the critical difference between group and instrumental teaching lies not in the teaching principles but the application of these principles (Reisman, 1943). In other words, how teaching strategies are applied. While many educators have identified considerable success in the group learning environment in the area of problem-based learning (PBL), comparatively little is written on group teaching for instrumental teachers (Luce, 2001). A recent study conducted by Carter (2003) identifies that much of the itinerant teaching practice in New Zealand schools is perpetuated through ongoing practice and is left unchallenged. The aim of the researcher's study is to describe and examine the strategies used in group string instruction as demonstrated by string teachers, from both the out-of-hours and the itinerant music schemes in New Zealand.

Method

This exploratory study focused on selected string teachers from Christchurch, New Zealand. Christchurch has both a long-standing history and notable success in instrumental teaching in the country. Seven string teachers were interviewed. Of these, only four (two itinerant and two out-of-hours) string teachers agreed to be observed and videotaped during their class teaching. Each of the four string teachers had over twenty years string teaching experience. All interviews and observations were

later transcribed verbatim. One group lesson from each string teachers was analyzed. Pseudonyms have been used to contain confidentially of the participants. The main methodological approach was descriptive and interpretive, taking the form of a case study. To assist with the analysis of the data, a self-developed observation chart was created based on the "teaching styles" suggested by the Music Advisers' National Association (MANA) in the UK context (MANA, 1995). MANA's definitions of the teaching styles are presented in Figure 1.

Figure 1. **Definition of teaching styles (MANA, 1995)**

		Teacher directed
Command style (**CS**):	Teacher directed	
Practice style (**PS**):	Allowing passages to be practised	
Reciprocal style (**RS**):	Working cooperatively	
Self-check style (**SCS**):	Improving own performance	
Guided discovery style (**GDS**):	Teacher leading step by step via questions and demonstration	
Divergent style (**DS**):	Open-ended tasks enabling individual ideas to be developed	Student directed

The teaching styles ranging from command to divergent mode, suggest a continuum of "teacher-led" to "student-led" activities. In this study, the term "strategy" is used instead of "style" as the latter may connote a combination of strategies used over a period of time (Tait, 1992; Gumm, 2003). In each case study, the first twenty minutes of the lesson time was extracted for analysis, tabulating the frequency of sentences pertaining to a teaching strategy.

Results

Case Study 1

(Jackie, an itinerant cello teacher, taught four students aged 13-14 years old. The students had approximately five months of playing experience and received a 20-minute group lesson weekly.)

This lesson was conducted in a light-hearted and enjoyable manner. Approximately 90% of the lesson time was focused on the playing of tunes taken from the students' tutor book. Jackie did not model the playing in this lesson,

but used the piano to provide an accompaniment, which kept the students playing in time. The teacher's casual vocabulary and demeanour minimised unwanted barriers of authority between teacher and students. As a result, the lesson was highly interactive and the students were alert and responsive. A three-way exchange of information between teacher and students, and amongst students themselves was observed. In her interview Jackie admitted that she was consciously moving away from teacher-directed activities to student-directed activities. In many instances she asked her students to decide which pieces they wanted to play and how they wanted these to be performed. She also preferred her students to assess themselves before she provided feedback on their playing. Though welcomed, individual attention to students was time consuming and not every student had equal chance to play a solo. Off-task behaviour generally initiated by one student and picked up by another was observed. In general, students enjoyed their lesson and requested the lesson to be continued even after their allocated lesson time.

Case Study 2

(Peter, a string itinerant teacher, taught two cello students aged 13-14 years old. Both students had two years of playing experience and received a 20-minute group lesson weekly.)

Peter's teaching illustrated a more conservative approach, where the teacher was the "knowledge-giver" and the students were the "receivers". Class interaction was frequently one-way and restricted to "teacher-student" directives. Two-thirds of the lesson time was spent on playing a scale and an arpeggio. Peter constantly corrected the pitch and the fingering of the students while they were playing. For example, he would instruct, "Play your top notes again... first finger E, higher, no too high… again!" This not only affected the flow of music, but the students were also dependent on the teacher for his directions and approvals. In this case study, the two students presented different playing abilities and level of enthusiasm. Each student was given individual tuition. Peter frequently asked the more able student to demonstrate to his peer. While waiting her turn, the less able student demonstrated signs of boredom. When the students play together, they showed no signs of cooperative learning and their playing was unsynchronized.

Case Study 3

(Claire, a Suzuki-trained violin teacher from the out-of-hours music scheme, taught

six violin students aged 6-9 years old. Students had 2 to 3 years of playing experience and group lessons were conducted fortnightly for 30 minutes in addition to their weekly individual lessons)

One of the most outstanding impressions of Claire's teaching was her competency in the use of lesson time. She maintained a quick teaching pace and varied the activities to keep her young students focused. Instructions given before, during, and after students' playing were generally short. Claire stood in front of the class and frequently modelled the playing using big gestures. The lesson was structured and students were aware and familiar with the routine. For example, they waited for the teacher's modelled introduction before they joined in. Students in this class were grouped according to their playing level (Suzuki Book Two) and knew all the pieces. A large proportion of the lesson time targeted the students' performance, usually as a large group. Occasionally smaller groups were formed, each taking turn to perform. There was no individual playing in this lesson. Students displayed a high level of on-task behaviour. One-way interactions (teacher to student) were observed and students were generally non-interactive among themselves.

Case Study 4

(Stephanie, a string teacher from the out-of-hour' music scheme, taught seven cello students aged 8-9 years old. Students had 1-3 years of playing experience. On this occasion, Stephanie's students from various groups were brought together for an hour group lesson)

Stephanie adopted a range of strategies in her teaching. Her students were constantly encouraged to share their thoughts, which were incorporated into the lesson. As a result, the learning was spontaneous and enjoyable. Her emphasis on student-centred learning was evident during the class observation. Stephanie's verbal instructions were minimal and she placed emphasis on non-verbal behaviour such as physical and musical modelling. When instructions were given, analogies or metaphors were frequently used. For example "Imagine you are sitting in a milk shake, let's see can we sit at the milk shake and do nice big bows…Let's hear how thick your milk shake is!" The progression between the activities was cohesive, beginning with warm up exercises to ensemble playing and rounding off with rhythmic card games. Although there were opportunities for students to interact, they remain cautious and interacted little. Nevertheless, despite a longer lesson, the

students remained attentive and participated well in most activities.

Discussion

The Findings reflect the many challenges teachers encounter during group lessons and more particularly, how string teachers might teach in these circumstances. Before comparing the teaching differences and similarities between two groups (itinerant and out-of-hours) of string teachers, a consideration of the context in which each group teaches may be helpful. Itinerant string teachers typically work with high school students in small groups between two to four students and within a shorter time frame, usually 20 minutes. On the other hand, out-of-hours string teachers typically teach younger children between the ages of six to nine in groups of six to ten students. The lesson is longer, approximately 45 to 60 minutes. It is important to note that most of the students in the out-of-hour music scheme have individual lesson in addition to their group classes as compared to the students in the itinerant music scheme who have no other music lesson. All four observed string teachers taught in a distinctive manner, which was shaped by their teaching preferences, content knowledge, and their environment. Efforts to amalgamate teaching strategies based on one aspect, the teaching environment (out-of-hours or itinerant), may not necessarily be effective. However, a general pattern of instruction and the effects it had on the students' learning behaviour could be observed.

There were two main teaching differences between the two groups of teachers. Firstly, the out-of-hours teachers modelled their playing more frequently than the itinerant. Modelling is regarded as an effective tool especially for children. According to Bandura's (1977) social learning theory, children are inclined to watch and listen to their parents and teachers, whose behaviour they later emulate. On the other hand, the observed itinerant teachers asked their students to demonstrate. From Jackie's viewpoint, students of this age group derive pleasure from learning from their peers. For the out-of-hour teachers, task presentation and teacher instructions were addressed to the whole group and seldom to individual students. The momentum of group learning was maintained without breaking the lessons into smaller units of individualised instruction. However, with a smaller group size, there was a greater tendency for itinerant string teachers to teach individually.

Similarities were also found among the four string teachers with reference to the types of task set and instructional strategies used during group instruction. A large proportion of the lesson time was dominated by performance, an activity that repeatedly focuses on technical and psychomotor aspects of learning. These

results are congruent with other studies (Hallam, 1998; Young, Burwell & Pickup, 2003; Ward, 2004). Overall, the pupils played and teacher talked. According to a study conducted in an institution of higher learning, Young et al. (2003) discovered that relationships occur between areas of study (task set) and teaching strategies used during instrumental lessons. Similar to Young's findings, the instructions that address technical concerns are predominantly highlighted in "command strategy". From the observation chart shown in Table 1, it is demonstrated that the four observed string teachers play a central role in working with groups of students. "Command strategy" instructions are prevalent in all the observations, with the exception of case study four. However, this finding also reveals an unexpected drop in the usage of "practice strategy", which is placed relatively high in teacher-led strategies. These teachers possibly limit this strategy as it might create an undesirable cacophony of "sound" in these lessons. Nevertheless, a certain amount of "free play" could be encouraged as was effectively demonstrated in Jackie's improvisation and Stephanie's warm-up sessions.

Table 1

Teaching Strategies Observed During the Case Studies

String Teachers	Frequency Count (%)					
	CS	**PS**	**RS**	**SCS**	**GDS**	**DS**
Jackie	48	7	21	14	5	7
Peter	78	-	17	3	-	3
Claire	70	5	7	5	10	3
Stephanie	29	13	29	16	3	10

It is likely that the teachers teaching strategies could impact the student's learning behaviour. For example, in case study two, Peter's assertive dominance over the students could have caused his students to become passive learners and highly dependent on him for approval. Another example is illustrated in Claire's teaching. When a teacher took a dominant role in class, students were generally less interactive. According to Hetz-Lazarowitz (1984), time on-task is not highly correlated with academic achievement. This raises the issue, that if students are constantly engaged in repetitive playing, how much thought is placed upon musical learning?

Jackie and Stephanie demonstrated a more student-directed approach. With this approach, there is a higher risk of off-task behaviour as observed in Jackie's lesson

when a student took control of the learning. Firm lesson planning is essential for continuity and progression in the lesson. Stephanie's teaching presented a "balanced approach", which allowed for elements of spontaneity within a loose structure. Nevertheless, interaction among students was not obvious. This could be due to many factors. In this case it is highly probable that the newness of the group caused students to be cautious in front of each other.

Conclusion

It is not possible to define the way teachers teach based on a single observation. Further, the extent to which the difference in the four observed teaching strategies may be a result of the teaching context is unclear. Nonetheless, the teaching models represented in the case studies suggests that group string lessons largely mirror the model of the traditional classroom where the teacher is the centre of activity and where the learning task is structured as individualistic or competitive. In defining what makes a group lesson unique, Reist (2002) identified the key ingredient in a successful group lesson is captured in the group dynamics, which involves peer interaction as an alternative to teacher-dominated interaction. The teacher establishes the procedure for the interaction and monitors the process but deliberately avoids keeping direct control over the learning. When teacher centrality is reduced, the frequency of student cooperation increases and produces higher reasoning levels of learning.

Instrumental music teachers working in groups are likely to benefit from class instructional techniques. Good teaching is good teaching, no matter what the subject matter is in regards to planning, instructional strategies and assessment. As complex as group teaching situations may be, teachers can only be effective when they have a collection of success-proven strategies in place to teach in every situation. It is often easier to identify ineffective teaching practices as compared to assessing effective teaching practices. This is because the effectiveness of teaching can only be assessed in relation to the aims of learning. Finally, what would be the ultimate goal for students learning in a group setting? Could it be just for skill acquisition or for merely instilling positive learning experiences - or is there much more to it?

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THE EFFECT OF AGE ON CHILDREN'S PHONOGRAPHIC BEHAVIOR AND MUSIC PERCEPTION AS MANIFEST IN THEIR VISUALIZATIONS OF A RHYTHM EMBEDDED IN A MULTI-SENSORY ACTIVITY

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Abstract

In my former presentation (MISTEC 2004) I considered the effect of learning Standard-Notation on schoolchildren's music perception. The present study explores the effect of age on phonographic behavior and music perception of pre-school and schoolchildren, as manifest in their visualizations of a simple rhythm embedded in a multi-sensory activity. Subjects were 361 pre-school to fourth-grade Israeli children, spanning the ages from 2.5 to 10.5. Children were asked to draw a rhythm embedded in a puppet show that integrates diverse sensory modalities: text, drama, spectacle and music. Invented notations were classified under six categories of perception: O - Out-of-context (unrelated) reactions; A – Associations - story detail; I – Invented subject matter – variations on the story presented; P – Pictograms - instrumentation; F – Formal descriptions of sound-sequences; and G – Gestalt – articulation of musical units. Results show that age affects children's phonographic behavior and music perception: O-reactions disappear as children reach school; A-reactions boost up in primary school-grades; Formal and Gestalt reactions progress consistently at each successive level. Findings bear important educational implications for music education in preschool and elementary school levels.

Theory

Phonographic behavior, namely the invention of visual analogs to music, has increasingly attracted researchers during the last decades.[1] Studies explored the effect

[1] e.g. Vernon, 1930; Goodenough, 1950; Stambak, 1951; Barrett & Light, 1976; Gardner, 1983; Bamberger,

of age, culture, environment and music learning on phonographic behavior and music perception. Findings of prior investigations are sometimes inconsistent.

Certain studies considered the existence of discrete stages of symbolic development (e.g., Davidson & Colley, 1986; Bamberger, 1991; Gromko & Poorman 1998). Bamberger (1991), for example, fashioned a "*typology of rhythm drawings*" that reflects Gardner's view of the stagelike transition between *topological* and *digital* mapping (Gardner, 1983:306-9), which is much in line with Piaget's general view of the transition between pre-operational and concrete operational thought (in Hargreaves, 1992:99) and with Vygotsky's view of the general artistic shift from pre-schematic to schematic organization (Vygotsky, 1978:107). Bamberger's plan suggests the existence of a dual nature of rhythmic understanding, termed "*metric*" and "*figural*",[2] which is described as particular instances of a general developmental dichotomy. This view has been challenged by other researchers, and elements of it have been contested (e.g. Upitis, 1985; Walker, 1992). It was found that figural descriptions and metric actions may be complementary aspects of rhythmic understanding in children and adults (Smith, Cuddy & Upitis, 1994).

Other studies explored the effects of culture and environment on phonographic behavior (e.g., Walker, 1987; Smith & Williams, 1999; Fung & Gromko, 2001; Murphy & Elkoshi, 2004). Smith and Williams (1999), for example, investigated sixth-grade boys in a South African school, who drew musical intervals and undergraduate psychology students from the U.S who evaluated the children's drawings in terms of an adjective list supplied by the experimenters. Results showed similarities and differences between White children and Blacks, indicating that music is influenced by social context; Age per se did not make the difference in the content of the drawings but level of schooling. Murphy and Elkoshi (2004) compared between rhythmic drawings of Irish and Israeli pre-school children. Some similarities were found as well as differences between younger subjects within the two groups (aged 3-5) and Irish Senior Infants (aged 6-7), implying that the content of the drawings was affected by age.

Several studies explored the effects of musical training on phonographic behavior

1991; Wolf, 1981; Wolf & Gardner, 1981; Upitis, 1985-1994; Davidson & Colley, 1986; Wolf et al. 1986; Miller, 1986; Sadek, 1987; Walker, 1987; Davidson & Scripp, 1988; Sloboda, 1988; Smith, 1989; Hargreaves, 1992; Lehmann, 1993; Hair, 1993-4; Gromko, 1994; Smith, Cuddy & Upitis, 1994; Demorest & Serlin, 1995; Barrett, 1997; Vieth, 1998**;** Smith & Williams, 1999; Fung & Gromko, 2001; Kerchner, 2004; Murphy & Elkoshi, 2004; Siu-Lan & Megan, 2004; Elkoshi, 2000-2005.

[2] "*Metric*" understanding depends on the relationship of rhythm to a measured underlying beat; "*figural*" understanding relies on general Gestalt principles.

and music perception (e.g., Walker, 1987; Elkoshi, 2004, 2004a). In a former study I considered the effect of Standard-Notation learning on music perception in second- to ninth-grade students (Elkoshi, 2004). Results showed that Standard-Notation learning does not suppress intuitive thinking in children, in contrast to some claims in the literature about the damage that Standard-Notation learning may cause to students' intuition. In another work I investigated the effects of Standard-Notation learning on students' color expressions. Results showed that color expressions are not affected by Standard-Notation learning and that Synesthesia is affected by age (Elkoshi, 2004a).

Researchers often involved the presentation to subjects of short musical entities, such as elementary rhythms (e.g., Stambak, 1951; Goodnow, 1971; Bamberger, 1991), melodic intervals (Smith & Williams, 1999), familiar and unfamiliar melodies (Upitis, 1990), and songs (Wolf, 1981; Wolf et al. 1986; Davidson & Scripp, 1986). More recent works involved intact compositions, including opera (Elkoshi, 2000) and musical play (Murphy & Elkoshi, 2004), presented in normal classroom listening situations (e.g., Lehmann, 1993; Elkoshi, 2000, 2002; Kerchner, 2004; Siu-Lan & Megan, 2004). Kerchner (2004), for example, studied verbal, kinetic and graphic responses to an expert from a Bach's *Brandenburg Concerto*. Second- to eleventh-graders drew "*Listening maps*" that represent "*what they were experiencing while listening to the music.*" Results showed that with each older age group came students' more diversified and detailed information about the music or topics related to the listening experience.

As far as can be ascertained, no previous study has addressed the effect of age on subjects' phonographic behavior and music perception, as manifest in their visualizations of musical entities embedded in holistic art experiences.

Purpose

This study was designed to examine the effect of age on phonographic behavior and music perception of pre-school and schoolchildren, as manifest in their visualizations of a simple rhythm embedded in a multi-sensory activity that integrates text, drama, spectacle and music.

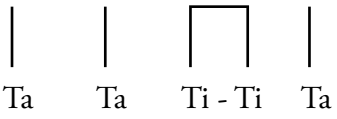
It was assumed that a stimulus that integrates diverse sensory modalities will spawn a multiplicity of symbolic possibilities, which will shed light on children's phonographic development and music perception.

Procedure

Participants were 361 Israeli/Jewish children from a central urban area, with ages ranging from 2.5 to 10.5, drawn from one pre-kindergarten, four kindergartens (6 groups) and three elementary public schools (11 classes). Of these, 2.5-3.5-year-old pre-kindergartners (n=10); 3.0-6.5-year-old kindergartners (n=98); 6.0-7.5-year-old first-graders (n=115); 7.0-8.5-year-old second-graders (n=56); 8.0-9.5-year-old third-graders (n=41); 9.0-10.5-year-old fourth-graders (n=41).

One 45-minutes meeting was held with each group (18 meetings altogether). Each meeting consisted of four segments:

1. Children participated in a puppet show, which had been composed for the purpose of the experiment. [See text and stage setting in Appendix I.] The puppet show functioned as an organizational structure for the introduction of a rhythmic formula entitled *The Magic Rhythm*; it consists of two crotchets, two quavers and a crotchet, played on a drum, while uttering the corresponding syllables:



2. Each child performed the *Magic Rhythm* on a drum and a wooden-block.
3. Children represented the *Magic Rhythm* graphically. The instruction was: "*create in any way you like anything that represents the Magic Rhythm.*"
4. Each child explained his drawing in a private interview which was recorded. [Photos in Appendix II.]

Data Analysis

361 drawings were collected and analyzed by a method entitled MSC,[3] which is based on a procedure progressing in three phases: Material Analysis (M) which engages in morphological descriptions of visual phenomenon; Structural Analysis (S), which examines the drawing as a gestalt and explores the interrelationships between its parts; Conceptual Interpretation (C) which defines the content of the

[3] MSC had been developed and implemented in my doctoral study (Elkoshi, 2000) and has proved validity and reliability in a recent work (Elkoshi, 2005). MSC is based on procedures admissible in graphology, child art analysis and art criticism (e.g. Richardson, 1964; Feldman, 1970; Arnheim, 1974).

drawing and evaluates the subject's reaction. Final interpretations of drawings are supported by subject's verbal explanations of their drawings.

Each drawing is then classified under six categories of perception:

O - *Out-of-context* – unrelated drawings; display of idiosyncratic themes no matter what the textual/musical stimuli.
A – *Association* – representation of story elements, showing evidence of subject's focus on the narrative presented;
I - Invented subject matter – representation of themes that deviate, vary or add to the narrative presented.[4]
P – *Pictogram* - representations of musical instruments used in the experiment, showing evidence of subject's focus on sound-producers;
F - *Formal Response* – representations of sound-sequences, showing evidence of subject's focus on musical sound;
G – *Gestalt* – representations of musical units, showing evidence of subject's focus on figural aspects of sound (e.g., division of a musical phrase into fragments).

Examples

The following drawings, created by pre-kindergarten to fourth-grade children, respectively, demonstrate the use of MSC method for data analysis and drawings classification.

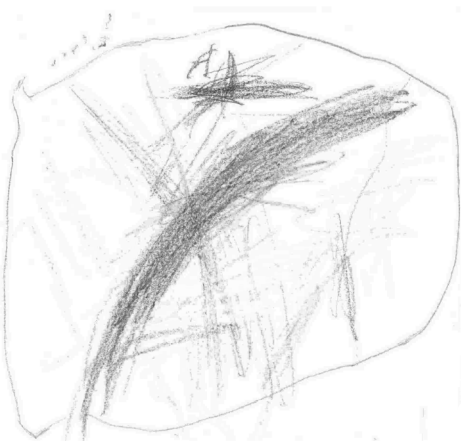


Figure 1
Ely (pre-kindergarten, age 2.9) encapsulates colorful scribbles in a frame and explains, "*This is a rope* (brown curve in center)… *for the princess to moving up and down the roof. The princess holds a door…* (Upper black scribble) …*I wrote the princess' name!* (tiny dots in upper-left corner)… *This is the palace* (encapsulation)". Ely's drawing falls under category AI for representing, respectively, story elements and a "rope"-invention.

[4] Category "I" was instigated in this study as a result of a general tendency of many children to invent subject matter that varied the narrative presented.

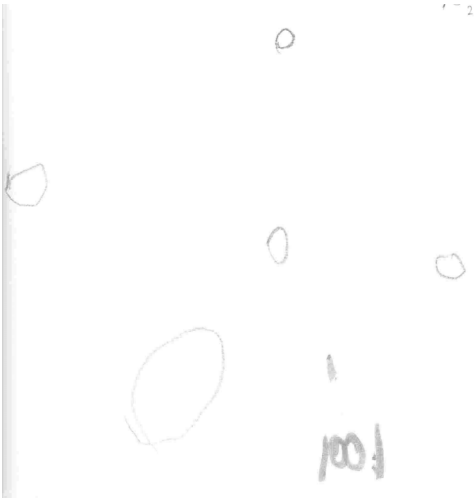


Figure 2

Maitar (kindergarten, age 3.5) draws a bleu circle at the top page saying, "*This is the roof on top of a mountain. I want to show the princess her way down… I make her a map for getting home.*" Maitar draws green circles across the page saying, "*This is a map*". Then she adds a big circle below saying, "*The princess came down… Now I'll draw a drum.*" The bleu double-headed drum below has "*a stick on each side*". The drawing falls under category AIP for including, respectively, story elements, a "map"-invention and sound-producers (drum and sticks).

Figure 3

Noy (first-grade, age 6.11) writes in Hebrew: "*Ta Ta Ti Ti Ta*" (top page) with a note underneath: "*I wrote the Magic Rhythm*". A row of eight diminishing figures below are "*the prince, princess and their offspring*". Noy's drawing falls under category AIF for representing, respectively, story elements, an "offspring"-invention and a sound sequence (syllables).

Figure 4

Sheli (third-grade, age 9.0) draws a robot and tells, "*I made a robot which follows the princess' footsteps, constantly sounding her Magic Rhythm* (Hebrew syllables in bubble), *so that she will never forget it... The robot holds a wooden-block and a mallet in his hands. He plays four beats*: *Ta, Ta, TiTi, and Ta*." Sheli's drawing falls under category AIPFG for including respectively, story elements, a "robot"-invention, sound-producers (wooden-block, mallet) and a sound-sequence (syllables) divided into four beats (syllables are organized accordingly in four top-to-bottom levels).

Figure 5

Linoy (fourth-grade, age 10.5) reports, "*I made a necklace for the princess. The Magic Rhythm is written inside a heart. The princess can read and recall the rhythm as she opens the heart. The necklace is made of two colors, bleu and pink, to remind the princess that the rhythm has two parts: 'ta-ta'* (bleu) *and 'titi-ta'* (pink)". Linoy's drawing falls under category AIFG for including respectively, story elements, a "necklace"-invention, a sound-sequence (syllables) and a division of the phrase into two fragments (expressed by color differentiation).

Summary

Figures 1-2 exhibit the earliest morphological features of visual form (scribbles, circles, and pre-linguistic marks), characteristic to young preschoolers (e.g.,

Arnheim, 1974). As children mature, scribbles are replaced by complex pictures, color specification and written language in syntax (Figures 3-5). This implies that children's morphological development parallels their general symbolic growth. Figures 1 is a metaphoric drawing, while figures 2-5 are composite drawings that focus both on metaphoric elements (AI) and formal aspects of sound (PFG), that is sound-producers (Figures 2, 4), sound-sequences (Figures 3-5) and musical units (Figures 4-5), respectively.

Results

Table 1 shows that O-reactions were most common among pre-kindergarteners (70%); O-reactions declined dramatically in kindergarten (30%) and disappeared in first-grade (1%) and in higher school-grades (0%). A- and I-reactions prevailed in all grades; nearly third of preschoolers provided A-reactions; this boosted up in first-grade (67%), reached a climax in second-grade (73%) and gradually declined in third- and fourth-grades (56%, 46%, respectively). I-reactions were relatively low across levels (average 18%); I-reactions progressed in a wavelike motion, reaching the lowest points in kindergarten, first- and fourth-grades (7%, 5%, 7%, respectively) and the highest points in pre-kindergarten, second- and third-grades, (30%, 25%, 36.5%, respectively). P-reactions were rare across levels (average 15.5%) with a peak in third-grade (27%). Nearly half of the kindergarteners provided F-drawings (46%); F-reactions almost doubled in first-grade (83%) and remained the most common reaction among schoolchildren (86%, 95%, 90% in second- third- and fourth grades, respectively). G-reactions progressed consistently at each successive level from kindergarten to fourth-grade, reaching a climax in fourth-grade (51%).

Table 1

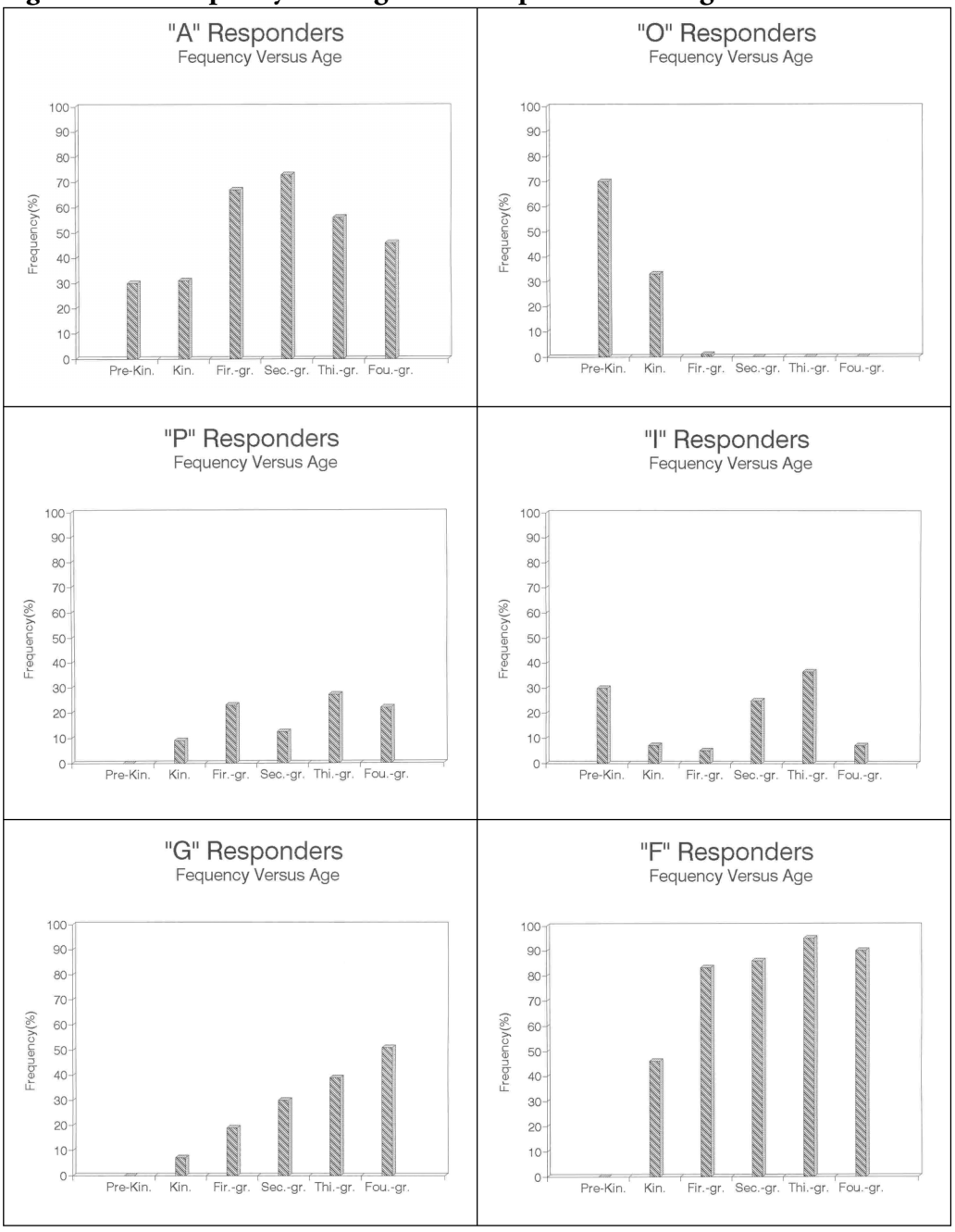
Summarizes the Categorizations of the Drawings in Each Grade (N=361)

	O	*A*	*I*	*P*	*F*	*G*
Pre-kindergarteners (n=10)	70%	30%	30%	0%	0%	0%
Kindergarteners (n=98)	33%	31%	7%	9%	46%	7%
First-graders (n=115)	1%	67%	5%	23%	83%	19%
Second-graders (n=56)	0%	73%	25%	12.5%	86%	30%
Third-graders (n=41)	0%	56%	36.5%	27%	95%	39%
Fourth-graders (n=41)	0%	46%	7%	22%	90%	51%

On the average, F-reactions were most abundant in children across grades (67%); successively less abundant were A-reactions (50%), G-reactions (21%), I-reactions (18%) and P-reactions (15.5%).

Figure 6 shows the frequency of categories of response for each grade.

Figure 6. **The frequency of categories of response for each grade**



We see that as children mature, significant changes occur in O, A, F and G-reactions. O-reactions decline and literally dissipate during school years. As children reach school, a revolutionary growth occurs in A-reactions and in F-reactions;

but whereas A-reactions gradually decline in upper grades, F-reactions progress consistently at each successive grade, and become the most abundant reaction among schoolchildren in all grades; Thus, school years can be described as the flowering of F-reactions. G-reactions progress gradually and consistently at each successive grade, while P- and I-reactions move in zigzag, receiving the least attention among musical elements across stages.[5]

These findings suggest that *age affects children's phonographic behavior and music perception* with regard to four reactions: O-, A-, F- and G; while P- and I-reactions are probably not affected by age.

Conclusions and Discussion

According to this analysis, it is possible to reflect on the development of phonographic behavior and music perception as entailing four successive phases:

1. Around age three, children use simple forms (like scribbles and circles), skillfully ascribing meaning to them. Children may understand the linkage between an artistic activity and their visualizations; but in their representations they focus on nothing but idiosyncratic ideas or story elements.
2. Kindergarteners, around the ages of 4 to 6, may recruit informally acquired symbols like precursors of writing and graphic codes. In their representations they focus on a wider range of associations as well as on formal elements, specifically, sound-producers, sound-sequences, and musical units.
3. In primary school-grades, around the ages of 6 to 8, students resourcefully recruit a large variety of formally acquired symbol systems, like written language in syntax and graphic codes. By writing syllables in syntax they often represent sound-sequences and musical units, respectively. Various combinations of associative and formal reactions are common.
4. In higher school-grades around the ages of 8 to 10, most students instantaneously utilize written language or other standard symbol systems. Formal representations increase, while associative elements and invented subject matter decrease. It appears as if older schoolchildren become more "literal-minded" in their representation of a simple rhythm, in contrast to the metaphoric attitudes of earlier years.

[5] Similar results pertaining to O- and F-reactions had been found in some of my former studies, namely the decline of O-reaction as kindergartners mature (Murphy & Elkoshi, 2004); and the flowering of F-reactions among schoolchildren of various ages (Elkoshi, 2000, 2002, 2004, 2005).

Morphological features of this developmental structure - namely, the transition from simple to complex symbol systems - accord with the symbolic growth described by psychologists (e.g., Arnheim, 1974, pp. 162-217; Vygotsky, 1978). The conceptual growth described in here accords with certain aspects of Gardner's general view on the emergence of "*human intelligences through symbols*". Gardner (1983) reassures:

> *…During early childhood, spanning the ages from two to five, the child acquires basic competence in a range of symbol systems… During school age, having achieved some basic competence in symbolization, the child goes on to acquire higher levels of skill in certain culturally valued domains or 'channels' of symbolization… When children master a symbol system and want to use it just in the proper way they become extremely literal-minded… and so will brook no deviations or experimentation, of notational symbolization… in contrast to the freer if more idiosyncratic works of earlier years. (pp. 303, 309-11)*

Implications for Music Education

Integrated artistic activities, that approach a holistic experience in art, unsurprisingly spawn a multiplicity of symbolic possibilities. By asking children to visualize integrated materials that combine music, drama and text, teachers can lead to prolific outcome. The presence of invented subject matter suggests, however, that children draw not only on the variety of referents presented to them, but on their imagination and personal attitudes. A child's outcome is, therefore, a product both of knowledge gained through education and of an unconscious or intuitive response to artistic referents. Listening to children's reflections of their visualizations provide a deeper understanding about their perceptions and intuitions. As Campbell (1998) asserts:

> *Students' voices…should help to determine something of an educational plan for them, for this is how a musical education can be in touch with their lives and experiences. (p. 5)*

The simplicity of a phonographic task is appropriate to the level of organization at which the mind of children operates. Children as young as three skillfully ascribe meaning to their forms, thus turning their visualizations into valid representational notations (even if the forms bear little analogical resemblance to their referents).

In kindergarten, phonographic activities may constitute an initial introduction to basic facets of standard symbolizations. Through inventing visual analogs to sound, young children develop focused listening, practice in writing mechanics, precursors of writing, printed communication, intentionality and reflective thinking. Pre-school children may build upon these practices in the many symbol-using tasks that lie ahead.

In primary school-grades, when children's metaphoric thinking is supreme, music educators are encouraged to introduce integrated materials that combine music, drama and text (like musical folk-tales, marionette opera-theater etc.). Free phonographic activities can function as accessories to cultivating musical literacy.

Free phonographic activities are particularly constructive in higher school-grades, when students' metaphoric expressions tend to decrease. By liberating the students' activity from too much attention to restricting rules of notation, teachers can facilitate the students' unrestricted flow of self-expression and intuitive thinking. By legitimizing idiosyncratic reactions, teachers can revive metaphoric thinking, self-expression and creativity, which are core tenets in music education (Gardner, 1983; Wiggins, 1999; Campbell, 1999; Hickey & Webster, 2001; Flowers, 2000; Burnard, 2000).

In summary, preschool and schoolchildren are notation creators in their own right and their representations are unique messages for teachers. The aesthetic qualities and cognitive/emotional contents of invented notations are worth studying as **"Pathways into New Understandings"** of children's phonographic behavior and music perception.

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APPENDIX I

Princess Forgetful

(Stage setting: A palace made of blocks; a puppet-princess is stuck on the roof).

Teacher: There once was a princess who lived in a palace. Her name was *Princess Forgetful*. One day, she went up the roof and forgot her way down.

Princess: I forgot the *Magic Rhythm*! How shall I get down?!

Teacher: Alas! On that same day *Princess Forgetful* forgot the *Magic Rhythm* and couldn't get down from the roof.

(Various puppet-animals appear drumming rhythms.)

Teacher: Imagine the princess surprise when a frog came tapping the *Magic Rhythm* on a drum.

Frog: Ta, Ta, Ti-Ti, Ta.

Princess ("forgets" the rhythm): TiTi-TiTi-Twiti…

Teacher: No! This is not the *Magic Rhythm*… Now a duck comes drumming the *Magic Rhythm* correctly.

Duck: Ta, Ta, Ti-Ti, Ta.

Princess ("forgets" again and again…) Tafatefe-Tratatam

Teacher (to Princess): No use, *Princess Forgetful*, You need **children** to teach you the *Magic Rhythm*!

(Class setting: Each child plays the *Magic Rhythm* on a drum and a wooden-block.)

Teacher: Hooray! You were good tutors! The Princess remembers the *Magic rhythm* at last. She comes all the way down to marry a prince. The happy couple invites the class to their wedding. Each child will prepare a wedding present – a drawing. *Create in any way you like anything that represents the Magic Rhythm.*

(Class setting: children are provided with paper, pencils and crayons. Each child prepares a drawing and explains it. Verbal explanations are recorded).

APPENDIX II

		
Pre-school children attend a puppet show.	Each child performs the *Magic Rhythm* on a drum.	Each child creates a drawing. Verbal explanations are recorded.

BUILDING BRIDGES, CROSSING BARRIERS: USING SERVICE LEARNING TO BRIDGE THE GAP BETWEEN TEACHER EDUCATION THEORY AND CLASSROOM PRACTICE IN MUSIC AND OTHER ART FORMS

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Australia

Abstract

Service learning can be used to contextualise what students learn in their teacher education courses, preparing them to work in classrooms by involving them in mutually beneficial school-based projects. This paper describes a service-learning project that involved second year students in an undergraduate teacher education course team-teaching four sessions of music and other creative arts lessons to all classes in a local primary school. After each lesson, the student teachers reflected on what they had learned about teaching, arts education, their children and what they had taught, as well as evaluating how effectively they had achieved the anticipated indicators and outcomes of the lessons. At the end of the four sessions, all teachers, children and students were enthusiastic and positive in their responses to the project, and outcomes included an increase in the student teachers' self-confidence, skills, knowledge, communication and behaviour management strategies, the positive and enthusiastic engagement of all children in a diverse variety of arts learning experiences, and increased positive attitudes and proposed change in practices in relation to the arts, of the teachers involved in the project.

Background

Service learning can bridge the gap between university students and their local community, combining service and learning to meet the mutually defined needs of each of the parties involved (Schaffer, Mather, & Gustafson, 2000). It has been used for many years to enhance and strengthen teacher education courses, to provide authentic learning experiences for the students and to enhance community life, (Swick, 2001). It also allows students to be involved in the active engagement of

the learning process and to interact with other people for authentic purposes in order to achieve definable goals as they develop skills and knowledge not necessarily developed in the normal teacher education lecture/tutorial setting, (Dudderar & Stover, 2003).

As teacher education students engage in service learning they develop their skills in personal reflection, as well as their self-confidence, sense of civic responsibility and their interpersonal skills, (Wells & Grabert, 2004). Involvement in service learning can also be used to help student teachers increase their own language and communication skills as they interact with children from diverse cultures and develop their understanding of the different backgrounds from which these children come, (Meaney, Bohler, Scott, & Hernandez, 2005). Students involved in service learning as part of their teacher education courses have been shown to out-perform similar students who were not involved in service learning, such differences being attributed to the students being able to reflect on, and make explicit connections between what they had learned in their tertiary course and what was happening in the classroom, (Strage, 2004).

Within this project, pre-service teachers enrolled in a teacher education course were given the opportunity to engage in service learning within the area of creative arts education (music, visual arts, dance and drama) in an attempt to bridge the possible divide between teacher education theory and classroom practice. The school involved in this service learning project (named Greentree Public School for this paper) is located in a low socio-economic area with 87% of children coming from a non-English speaking (mainly Arabic) background. Many of the teachers lacked confidence in implementing either a music or other arts program due to the lack of resources, time, training, priority and support in this key learning area. Both national and international research confirms that generally, where the classroom teacher is responsible for the children's arts education, music and the other art forms are not generally taught consistently or effectively in primary schools (Jenneret, 1997; Kim, 2001; Lepherd, no date; Mills, 1989; Russell-Bowie, 1997; Sanders & Browne, 1998) and this appeared to be the situation at Greentree Public School.

Service Learning in the Teacher Education Program

The primary teacher education program at the local university has employed the practice of service learning within their Community Engagement Projects and as such, aims to link a mutually beneficial service to the community with real-life classroom practice guided by reflection. The benefits of service learning within this

context are outlined in the student handbook, viz:

For the system:

Ensures that future teachers have a better understanding of how school communities manage their development over time.

For the school:

Providing opportunities to support future teachers; consolidating university links; continuing to strengthen community links through the project.

For the student-teachers:

Organised access to pupils, classrooms and programs to enhance their ability to understand the translation of theory into practice; real world experiences in long-term aspects of school growth.

General:

Community engagement occurs through a cycle of action and reflection as student teachers work with school and community members through a process of applying their academic and practical knowledge to school and community needs and, at the same time, reflecting upon their experience as they seek to achieve real outcomes for the school and community and deeper understanding and skills for themselves. (UWS, 2004)

Service Learning Links to Creative Arts Unit

Throughout the Creative Arts unit in the second year of their teacher education course, the pre-service teachers covered the theory and practice of teaching music, dance, drama and visual arts in the primary school. As well as the curriculum content included in the tutorials, the students were made aware, through practical experience and theoretical frameworks, of various classroom management and teaching strategies, using the CREATIVE principle, (Russell-Bowie, 2006), i.e.:

Children

Getting to know WHO you are teaching so the content can be presented effectively and can be communicated clearly to these children

Rewards, rules and routines

Setting these out clearly initially and reinforcing them throughout the lesson

Environment

Considering the emotional and physical environment of the arts classroom and how it affects children's learning

Attitudes

Realising the importance of the teacher's attitude to the lesson and the children; how to motivate the children, and how to be a positive, creative and inspiring role model for the children

Time and resources management

Organising the timing of the lessons and using resources effectively

Interactive activities

Realising that children learn through doing and that each lesson should include interactive activities covering a variety of intelligences

Variety

Including a variety of activities within the lesson to motivate and keep children engaged in learning

Enthusiasm

By modelling enthusiasm for the arts, teachers can inspire children to be creative and enthusiastic about using the arts for self-expression and learning.

It was anticipated that as the pre-service teachers experienced teaching and reflecting on their creative arts lessons, they would recognise the need for these strategies, and then consolidate their understanding and practice of them as they took ownership of their own learning.

Aims of the Project

It is within this context that the Creative Arts Community Engagement Project was created. This project aimed to develop the general pedagogical skills of the pre-service teachers by providing them with the opportunity to put theory into practice in a real-life situation, by developing the specific skills of teaching innovative creative arts lessons through practice and reflection and by increasing their confidence in teaching the arts. The project also aimed to give the classroom teachers examples of

how the creative arts could be taught in their classroom and to encourage them to include the arts more regularly in their programs. Thirdly, the project aimed to give the primary school children a variety of integrated, sequential creative arts learning experiences covering the subjects of dance, drama, music and visual arts.

Description of the Project

The pre-service teachers involved were in their second year of a four-year undergraduate primary teacher education course and were enrolled in a Creative Arts curriculum unit, which covered the four art forms of music, dance, drama and visual arts. As part of this unit they participated in a series of practical workshops to develop their knowledge, skills, understandings and confidence in each of the art forms. In relation to the service-learning component of the unit, the students were required to work with a local school and team-teach two sequential, integrated lessons in each of the art forms. This project was seen to be of mutual benefit to both the practising teachers and the pre-service teachers, as the classroom teachers would have a series of creative arts lessons presented to their children on a regular basis, and the student teachers would have access to a class of children with whom they could practise and refine their teaching strategies in relation to music and the other art forms.

The school allocated four Tuesday afternoons for these Creative Arts sessions, with a fifth set aside for the student teachers to meet with the class and the teacher and to discuss their ideas for lessons with them. All the pre-service teachers worked in the one school and all classes in the school had pre-service teachers assigned to them. Three students worked together and team-taught half a class each; with 66 students and 11 classes, this resulted in 22 groups of children being taught visual arts and drama lessons for two Tuesdays, then music and dance lessons for the next two Tuesdays. Each pair of lessons in each art form were to be sequential, the second one building on the initial lesson as the pre-service teachers became familiar with the children, their needs, interests and abilities. Prior to the start of the teaching series, the student teachers discussed with the classroom teacher suggestions they had for the lessons, as well as ascertaining what prior learning the children had in each of the art forms. From this information they planned and implemented music and other arts lessons in the classroom.

After each lesson, the student teachers reflected on what they had learned about teaching, arts education, their children and what they had taught, as well as evaluating how effectively they had achieved the anticipated indicators and outcomes

of the lessons. These reflections were undertaken individually, with their peers and with the classroom teacher. Based on these reflections, the students planned the next lesson to develop learning further in the specified art form.

At the end of the four team teaching sessions, each small group of students interviewed the classroom teacher about outcomes in relation to the cognitive, social, artistic and creative skills of the children as a result of the four creative arts sessions, what effect seeing their children engaged enthusiastically with the arts had on them as teachers and their proposed practice in arts education.

Outcomes of the Project

Pre-service Teachers

As the pre-service teachers team-taught these creative arts lessons within the context of the primary classroom, they were encouraged to work through the cycle of action and reflection as they applied their academic and practical knowledge to the teaching of the arts in the primary classroom. When analysing what the students said they had learned throughout the four sessions of teaching arts lessons, it was noted that their responses could be grouped in categories based on the CREATIVE classroom strategies. Examples of comments about their own learning arising from the service learning experience are as follows:

Children:

Most notable in learning is my increasing awareness that students' knowledge and experiences will not always be ideally in accord with the syllabus stages of learning and in order for the learning to be meaningful, the lesson must reflect the needs and interests of the individual classroom. (TT)

Rewards, rules and routines

- *Throughout this experience I have learned how much harder it is to control a class when there are instruments in their hands. It is more essential in these lessons to set the rules so that the class is under control from the beginning.* (LW)

Environment

- *I learned it is very rewarding to see students discover the things that they can do with music. I like to see students become passionate about music; I have discovered that with music the children in this class work well in small groups as opposed to the whole class.* (TW)

Attitudes

- *I have learned that Music taught thoughtfully and enthusiastically in a safe and encouraging atmosphere (where the teacher joins in) is an excellent medium to use to improve the confidence of all students but particularly for those of lower academic ability and ESL students.* (STO)

Time and Resource Management

- *It was hard to keep the lessons to 45 minutes each. I can only imagine how hard it is for a teacher to get through all the teaching material, administration and extra curricular or miscellaneous events in one day. I realise how important the value of integrating has become because there are not enough hours in the one day to teach each subject on its own!* (ML)

Interactive Activities

- *I have learned that children love Creative Arts as they are able to engage, explore, perform, be creative, role-play, visualise, organise sound, etc. This Key Learning Area (KLA) should be enforced in every school. By engaging students in the four strands of Creative Arts they are able to learn better, because it gives students freedom to experiment and be creative and this is enjoyable. When something is enjoyable, you want to learn more.* (DD)

Variety

- *I have learned that to teach an effective music lesson to early stage one learners the lesson should include a number of short, fun and interesting activities as children's attention span at this level is short and they tend to loose concentration during long lesson activities.* (AL)

Enthusiasm

- *The students really enjoy music. I am now determined to make time for music on a regular basis when I am fortunate to have a class.* (TW)

Other categories of comments included the importance of reflection as part of teaching, a gaining of confidence in teaching the arts and a general appreciation of the importance of the arts in children's lives:

Reflection

I developed the ability to reflect, to maximise my learning from the practicum and accepting responsibility for my own professional development. I took great advantage of reflecting and also reflected on my teaching. In reflecting on my practices and experiences and examining them for their significance, ensured that my growth in teaching is not greatly limited. (DD)

Confidence in teaching the arts

- *Definitely, without this opportunity I would not have the confidence to just walk into the classroom and just teach a creative arts lesson. But through the tutorial and this service-learning project, I think I could have the confidence to give it a good go. I think that fact that this experience was undertaken in a group allowed us to feel more confident.* (MR)

The importance of arts education

- *I learned that young children are action oriented and that singing and moving are not only fun, but they also provide children with opportunities to listen, respond, imitate and use them bodies in ways that are creative and uniquely theirs.* (KS)

Reflections by the supervising teachers

Each group of pre-service teachers were asked to discuss with their class teachers the following points; included are a sample of responses to each discussion starter:

a) How teachers felt the creative arts lessons that were taught engaged their children, especially commenting on the at-risk children

- One teacher was impressed that two boys who had behavioural problems were involved and enthusiastic when involved in the dance lessons and did not misbehave.
- Another teacher commented that she was pleased to see two at-risk students happily and actively engaged in learning through the arts.
- Teachers commented that the children being involved in the arts had a profound and positive effect on the classes' overall behaviour and attitude as they were not as distracted and disruptive as they normally are.

b) If teachers had noticed any children in particular who benefited specifically from being involved in one or more of the art forms

- Children who were generally academically slow, were seen to be excelling in these

lessons, showing confidence and enjoying the creative arts learning experiences.

- ESL children were given a boost of confidence when they achieved success in learning experience that did not rely heavily on speaking or writing English.

c) Whether or not the experience helped teachers to feel more comfortable in using the arts with their children, if they weren't already

- Another teacher commented that being an observer in the arts classroom helped her see how well the children responded to different lesson ideas and how they seemed to actively participate in the arts lessons and enjoy them.
- The student teachers showed the classroom teachers a variety of different approaches to teaching the arts and integrating them with literacy and other KLAs; these ideas were seen to be valuable and would most likely be continued.

d) In what ways they might use the arts with their children in the future

- Several teachers commented that they realised the arts were a great way for children to develop, not only creative arts skills, but also confidence and team work as well as attentiveness and some were keen to use the arts more frequently in their programs.

Conclusions

Involvement in service learning within the local primary school setting provided the pre-service teachers with a valuable opportunity to put into practice what they had been taught in their Creative Arts tutorials on campus, within the non-threatening and supportive context of team teaching. Through the cycle of action and reflection they learned much more than if they had just participated in tutorials without the focussed teaching experience. Although a theoretical and practical framework for teaching the arts in the primary school had been covered in the tutorials, it was not until they actually had the opportunity to teach lessons that they "discovered" these strategies and incorporated them into their teaching.

As the classroom teachers observed the creative arts lessons being taught, they learned skills and teaching techniques from the pre-service teachers as well as gaining ideas and enthusiasm for introducing more creative arts lessons in their programs. All children seemed to benefit from and enjoy the lessons and teachers noted that the at-risk children, the shy children and the ESL children especially benefited from being engaged in these arts learning experiences. As a result of these sessions, over the next few months the school implemented rotating creative arts sessions each week across all stages, as well as offering an After School Arts Program for Year 6 children.

Throughout this Creative Arts Community Engagement project, service learning was used to enhance and strengthen teacher education courses, to provide authentic learning experiences for the students and to enhance community life, (Swick, 2001). It allowed students to be involved in the active engagement of the learning process and to interact with other people for authentic purposes in order to achieve definable goals as they develop skills and knowledge not necessarily developed in the normal teacher education lecture/tutorial setting, (Dudderar & Stover, 2003). All involved with the project felt that it was a mutually valuable and significant learning experience for children, student teachers and classroom teachers alike.

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INTRODUCTION OF THE QIN FOR THE CLASSROOM

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Abstract

The Chinese Qin is one of the Chinese string instruments with a long history, as well as one of the oldest string instruments in the world. As a precious cultural legacy, the Qin should not only be introduced to Chinese students, but should also be made available for appreciation by the people of other nations. This workshop, based on analyzing the artistic characteristics and cultural background of the Chinese Qin, will introduce the teaching method for appreciating the art of the Chinese Qin.

History

The Chinese *Qin* is among the world's oldest plucked string musical instruments and according to complicated legend may date back more than three thousand years. The Emperor Yao bestowed exquisitely beautiful clothes and a Qin along with his two daughters in marriage to his chosen successor, the Emperor Shun. He bestowed the Qin, among his gifts, because Yao expected that his successor would have the same musical appreciation. He deeply loved music and appreciated the positive impact that music could have on human spirituality and morality. As the ancient lyrics in *The Song of South Wind* states, Qin blows southern breezes to cool one in hot summer and brings prosperity to people. This excellent example of strong moral and spiritual influence embodied the widespread impact the Qin had on Chinese music, art, social culture and ideology.

World Recognition

In light of its long history and in-depth culture, the United Nations Education, Science and Culture Organization listed the Chinese Qin among the *Representative Works of Oral and Non-material Heritage* along with other 27 cultural and artistic genres in 2003. As a precious cultural legacy, the Qin is not only the most favored musical instrument among the Chinese people but should also be made available

for appreciation by the people of other nations to potentially acquire a similar appreciation for the music.

Expressiveness

It is generally not so easy to appreciate the Qin music primarily because its musical expression is not as melodic as other instruments. However, its beauty lies not so much in the well-crafted succession of notes but in the artistic abundance in conveying maximum spiritual connotation through minimum sound material. Its music reveals certain spirit from the inner world and its wordless sound expresses emotions as mush as audible words. To those who deeply appreciate the Qin music, playing the Qin becomes a spiritual experience among heaven, earth and mankind, echoing through the man's body and soul. This broad spiritual realm as may be expressed by the Qin music has been pursued for many centuries throughout the Chinese history.

The main feature of the Chinese Qin is its delicate depiction of colorful tones through various articulations, thereby creating different timbres even on one tone. Such variation is closely related to the Chinese language in which one pronunciation has four distinguished tones, the Chinese brush painting in which the sky, earth and water are manifested by clear spaces, the Chinese calligraphy in which reality and virtuality are closely correlated with the making of strokes, and the Chinese garden art in which romantic design imitates nature.

Workshop Objectives

Through multimedia technology including visual art and interactive applications, this workshop presented a vivid comparison between the Qin music and western musical culture. The participants acquired a profound understanding of the historical evolution, expressiveness and artistic forte of the Chinese Qin through this in-depth introduction. Being a precious cultural heritage, not only do the Chinese treasure the Qin, through exposure to the music, but also peoples around the world may understand and profoundly appreciate the Qin music.

THE APPLICATION OF INFORMATION TECHNOLOGY INTO PRIMARY SCHOOL MUSIC EDUCATION IN HONG KONG — A CONTEXTUAL ANALYSIS

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Abstract

This paper describes the context regarding ICT integration in primary music curriculum in Hong Kong. Based upon the related policy, curriculum and administrative documents, the background of implementation, the provision of hardware, software and related facilities, the provision of professional development for music teachers, the provision of curriculum references, and the current situation of ICT integration in class teaching were discussed and analysed.

Introduction

In 1998, a five-year strategic plan in IT education — the *Information Technology for Learning in a New Era: Five-Year Strategy 1998/99 to 2002/03* (the "Strategy") was launched to promote the use of IT to enhance teaching and learning in Hong Kong (Education and Manpower Bureau, 1998a, 1998b). An integral part of the government's IT policy is that comprehensive IT integration across the curriculum has been encouraged by the provision of ample of resources[1] to implement various proposals in the strategic plan including the acquisition of hardware and software, the development of ICT[2] infrastructure, and the provision of IT training for teachers (Education and Manpower Bureau, 1998a, 1998b). Optimistically, the availability of plentiful resources for IT in education will concurrently open up opportunities for the integration of technology in music education. Nevertheless, despite the government's target is to have an average of 25% of the entire school curriculum being taught with the support of IT, it is still in doubt whether equal opportunity for implementation will be available to music under the long-standing attitude of

[1] A total of HK$3,214 million in capital cost and HK$556 million in annual recurrent cost.
[2] Information and Communication Technologies

"neglect" by the majority of primary school heads towards cultural subjects which has been identified by Hiebert (1993). According to Carpenter (1991) and Rudolph (1996), the claim for a positive impact from IT integration in music education is based primarily upon circumstantial factors such as the school curriculum, the available resources, and the teachers' readiness. Given that a comprehensive knowledge of the current context is crucial in projecting success in integration and for the determination of compatible strategies for implementation at school level, the main purpose of this paper is, through an extensive analysis of government documents and review of related literature, to portray the context in Hong Kong for IT implementation in primary school music teaching and learning. In the subsequent sections, the present situation regarding the provision of hardware, software and related facilities, the provision of training for teachers, the current state of IT integration, and the curriculum references related to IT integration, will be presented and discussed.

The State of IT Implementation

Provision of Music-oriented IT Facilities

Since the availability of facilities will have a significant influence on teaching strategies, curriculum structure, and the degree of technology integration (Carpenter, 1991; Rudolph, 1996; Stevens, 1994), the provision of hardware and software will be studied in some detail.

Hardware for teaching and learning. Regarding IT facilities for music teaching and learning, official references can be found in three documents published by the Education and Manpower Bureau (EMB) and the former Education Department namely the *Handbook for Music Teachers — The Application of Information Technology in the Teaching of Music* (the "Handbook"), the *Music Curriculum Guide, and* the *List of Furniture and Equipment for Standard Design Primary School* (the "List"). All three documents provided ample details about the equipment required for IT implementation. In the Handbook, information such as the configuration of music workstation, some illustrations about the structure and components of a music workstation, some suggestions related to the specification of equipment and music software were provided (Education Department, 1999, pp. 94-101). In the Music Curriculum Guide, suggestion related to the acquisition of equipments was as follows:

> *The Music room should have at least one set of music workstation, that includes a computer with sound card, a MIDI keyboard, speakers, a headphone and a printer. If resources, allow other peripherals such as mixer, sound module and a multimedia projector can be installed to reap greater benefits. (Education and Manpower Bureau, 2003a, p. 65)*

Nevertheless, amongst three documents, the List is the only formal guideline that schools will actually adhere to in the acquisition of IT facilities, information provided in other two documents are merely suggestions. The current version of the List indicated that music technology related equipments recommended for typical government or aided primary schools included one set of Multimedia Computer (with Modem and LAN adapter), a Laser Printer, an electronic keyboard (with at least 49 keys, 8-note polyphonic capacity and MIDI in/out ports), and a bundle of Music Software (Education and Manpower Bureau, 2005d). In principle, those new schools equipped with IT facilities which accord with the latest version of the List can immediately set up a basic IT music workstation to support teaching and learning. In the case of older-established schools without the standard provision of IT facilities, they might need to acquire additional IT resource from either the school's internal resources or the Education and Manpower Bureau. However, at the school level, whether these recommended facilities will eventually be acquired for music teaching and learning is highly dependent upon the attitude of the school management towards IT integration in music and the resources available. According to a recent government report (Education and Manpower Bureau, 2004a), on average, each primary school in Hong Kong had 91 computers; nevertheless, in another researches, it had been found only half of music rooms in primary schools were equipped with computer (Cheung & Yip, 2003; Ho, 2004). Therefore, it is obvious that the provision of facilities at the subject level had not been materialized in considerable number of primary schools.

Software for teaching and learning. According to the catalogue maintained by the Information Technology Education Resource Centre (ITERC) and the Hong Kong Educational Software Platform (HKESP) of the EMB, as of November 2005, a total number of 42 software titles are recommended for use in primary school. In terms of the quantity of music software titles available in the market, the figure seems reasonable, but in reality, only small number of these software programs might meet the actual needs of the music curriculum in practice. Large

amount of imported software, often have little or no relevance to the Hong Kong curriculum, are simply unsuitable for class instruction in schools. However, despite some of these software programs are not designed specifically to cover requirements of the local music curriculum, it might still have some relevance to students' music learning if used appropriately and sensibly. It is apparent that the lack of availability in the market place for curriculum-oriented software is the major cause of this phenomenon. Very often, market orientation rather than educational needs have driven the development of software programs. To date, market forces in Hong Kong are still not powerful enough to drive the production of dedicated software to cater for local needs. Minority subjects including music with relatively little potential market occupancy will undoubtedly encounter difficulties in finding suitable software. On top of the software content issue, another influential problem is the delivery language; imported software programs are usually in English or Chinese (narrated in Putonghua). For instance, only 29 titles of the 42 recommended music software in the catalogue of ITERC and HKESP are in Chinese, the rest are in English (Education and Manpower Bureau, 2005b, 2005c); and of these 29 software titles delivered in Chinese language, only 4 titles are narrated in Cantonese. Although those software programs delivered in English or Putonghua are adaptable to provide supplementary information in teaching and learning, their usefulness might inevitably be diminished due to the incompatibility of language. In short, music software for the primary school curriculum should meet both the language and curriculum requirements, and EMB might need to introduce some incentives to promote curriculum oriented software development.

IT Integration in Music Lessons

Despite government's substantial provision of resources for the implementation of IT in education, EMB inspection reports reflected that the use of IT in music teaching and learning was still unfavourable. The two Quality Assurance Inspection of around 100 primary schools in the academic years 1999/2000 and 2001/2002 reported that "computers and music software were available in the music rooms of some schools, but teachers had not put them to use yet" (Education Department, 2001, p. 56), and "it was uncommon for pupils to use information technology for interactive learning in class" (Education and Manpower Bureau, 2002, p. 48). Both reports identified that music teachers' knowledge on the application of information technology in the teaching of music was inadequate (Education Department, 2001; Education and Manpower Bureau, 2002), and recommended that strategic plans to

incorporate Information Technology in the teaching and learning of music should be formulated. Although the observations reported in these earlier documents might not truly reflect the most current situation in Hong Kong, the present state of IT integration can still be projected if the identified phenomena and circumstantial factors prevail.

Provision of IT Training

Information technology competence of teachers is the major determinant of both the outcomes of technology-based teaching and learning in schools and the progress of technology implementation. Bauer, Reese and McAllister (2003) point out that "for teaching to be effective when using technology, a thorough understanding of hardware and software is needed" (p. 290). Also, Reninger (2000) argues that "even the most up-to-date computer labs … will do little good if teachers aren't comfortable using them" (p. 29). In this regard, music teachers need training if they are to make full use of the Information Technology.

Being the key players in the school system, teachers are expected to take up a new role as a guide and facilitator under the Strategy. In this regard, "Teacher Enablement" has been one of the four key components in this strategic document. In fact, to assist teachers transit to the new role, the government pledged to provide a total number of 80,000 training places for serving teachers from 1998 (Hong Kong Special Administrative Region Government, 1997, 1998).

General IT Training

With the launching of the Strategy, the government established a system of in-service professional development for practicing teachers — the IT competency benchmark. Four levels of IT competencies namely "Basic", "Comfortable", "Competent", and "Creative" were established (Education and Manpower Bureau, 1998b, p. 11). Initially the government's target was to have approximately 15,000 primary school teachers trained by the school year 1999/2000. Through the provision of training at different levels, the government's target was to ensure the following competencies:

By the 2000/01 school year:

- all teachers reach at least the "basic" level of IT competency;
- all graduates of pre-service teacher education programmes reach at least the "competent" level of competency;

By the 2002/03 school year:

- about 75% teachers reach at least the "comfortable" level;
- about 25% teachers reach at least the "competent" level; and one to two teachers in each school reach the "creative" level. (Education and Manpower Bureau, 1998b, p.13)

From the information illustrated above, the provision of IT training for teachers seems sufficient in terms of quantity. However, with a closer scrutiny of the requirements of the Strategy, it appears that most music teachers are unlikely to attain a level of competency that can address their teaching needs in music classroom. According to the Strategy, the optimal goal is to enable about 75% teachers to reach at least the "Comfortable" level of IT competence. Teachers who have attained IT competence at this level will only be capable of handling simple computer operations, and using application and educational software. Music teachers with IT competence at this level might encounter difficulties in using information technology in teaching. As only 25% of teachers will be able to attain "Competence" level, it can be projected that, based on this proportion, only one-quarter of all primary music teachers in Hong Kong at best will be adequately trained. Based on this assumption, music teachers who are fortunate enough to have the opportunity to receive training beyond the "Comfortable" level will be few in number. Thus, on the average, general IT training for music teachers under the Strategy might be inadequate with regard to the desired level of IT competence.

Music-oriented IT Training

Since music technology was not included in the course component in the previous programs of music teacher education in the former colleges of education until the establishment of the Hong Kong Institute of Education in 1994 (Yip, 2001), music teachers graduated prior to 1995 had neither training nor experience in IT applications as a newly emerging area of music education. From the school year 1998/99, the former Advisory Inspectorate, Hong Kong Education Department started to organise, in small scale, course related to IT in music teaching and learning. According to the information sheet of an eight-hour workshop on *Application of Information Technology in Teaching of Music* (Education Department, 1998) for primary school teachers, the course content included:

1. Introduction to information technology in music teaching
2. Hardware and software basics

3. Music CD-ROM, websites, and wave station[3] for teaching and learning
4. Basic concepts of MIDI sequencing
5. Introduction to music notation programme (p.1)

The large scale provision of music-oriented IT training started from the school year 2000/2001, to better illustrate the content of training courses provided by the Education Department (now Education and Manpower Bureau), Appendix I summarized the training courses/workshops made available to primary music teachers from school years 2000/2001 to 2004/2005. So far, the highest level of training for primary music teachers available was at the intermediate level. Two training courses of 12 hours' duration focused on Sequencing and on Notation respectively were offered in the two consecutive school years from 2001/2002. Approximately 1240 places were provided for music teachers through the 62 training courses. As of the end of school year 2004/2005, a total number of 155 training courses in music production software (sequencing, notation and multi-track recording) and 65 workshops/seminars in various music-oriented IT applications were organised, and approximately 4792 training places were made available to primary school teachers (Education and Manpower Bureau, 2003b, 2003c, 2003d, 2004b, 2005a). Moreover, regarding the content of these training courses/workshops, the focus had been put on the music production software tools in the early years; however, in last three school years (i.e., from 2002/2003 to 2004/2005), there was a steady trend of moving away from mere training on music production tools towards applications that can be employed directly in classroom teaching and learning, for instance, several different workshops/courses/seminars were organised to introduce the use of IT in supporting creativity, listening and other activities. Therefore, from a pragmatic perspective, in general, the provision of music-oriented IT training for music teachers was practically adequate in terms of both quantity and content.

Curriculum References

To date, official curriculum references regarding IT integration are stipulated in the *Music Curriculum Guide* and the *Application of Information Technology in the Teaching of Music — Handbook for Music Teachers* (the "Handbook").

In the Music Curriculum Guide, explicit requirements for using IT in teaching and students' learning are specified. In Section 2.3.2 — "Learning Objectives Leading

[3] Computer software for the processing of audio files was in digital format.

to the Four Learning Targets", for the achievement of one of the "Learning Targets — Developing Music Skills and Process", the use of IT has been mandated. One of the learning objectives in Key Stage 2 is to "record music through the application of IT" (Education and Manpower Bureau, 2003a, p. 14). Also, one of the nine "Generic Skills" of students — "IT skills" has been advocated to develop through music learning activities. As indicated in Section 2.4 — "Generic Skills", students can "cultivating [their] creativity and IT skills through using music software and create music" (Ibid, p. 15). To further illustrate to what extent IT might be integrated, considerable number of examples were provided in Section 3.3.2 — "Examples of Learning Activities Leading to the Learning Objectives". In developing students' "Creativity and Imagination", suggested activities included "Creating sounds using … electronic means", "Creating short pieces … including electronic means", and "Creating a sound project … including the use of IT" (Ibid, p. 24). Whereas for the development of students' "Music Skills and Processes", suggested activities included "Using … IT to record music ideas and sound projects", "Notating the melody … using notation software", and "Recording music ideas with the use of IT" (Ibid, p.26). Concerning the arrangement of IT-based music activities, according to Section 4.4.2 — "Information Technology for Interactive Learning", for the provision of hands-on experience to students, "it is necessary for schools to arrange about six lessons in … [Key Stage 2] for students to use IT equipment and music software in related activities" (Ibid, p. 65); and music teachers are suggested to "discuss with their own school on the setting up of appropriate peripherals and music software in the multimedia learning centre or computer room to support learning" (Ibid, p. 65).

In the Handbook, reference regarding IT-based teaching and learning was two sets of sample lesson plan (for teaching round and sequence respectively) and a few teaching examples in the area of Music Listening, Aural Training/Music Theory (rhythm, pitch, melody, scale and interval) and Creative Music Making (notating music and writing melodies).

Apparently, related requirements for IT integration were more explicitly specified in the Music Curriculum Guide than in the Handbook. Activity examples and exemplary lesson plans provided in the Handbook were merely ideas that IT can be applied in teaching and learning, details about its relevance to the music curriculum, the grade levels applicable and the teaching requirements had not been provided. Therefore, despite the handbook is informative and provided music teachers with some practical ideas, details were just too brief for music teachers to acquire a

comprehensive understanding for subject integration. On the contrary, information provided in the Music Curriculum Guide was more specific. For instance, skills in using IT to record, to explore and to create music had been singled out to be one of the important music skills that students mandated to develop. Besides, information such as the IT-based activities proposed for integration in various learning tasks, the minimal duration suggested for IT-based activities, and the related instructional arrangements for typical teaching situation in primary schools provided music teachers with a concrete path to follow.

Conclusion and Implications

As reflected in the findings, the provision of IT training for music teachers as a whole is practically adequate in terms of quantity and content, the illustration of curriculum requirements for IT integration are reasonably clear; nonetheless, it appears that the present situation of IT integration in music teaching and learning is still unfavourable. Perhaps the most influential and prominent reason remains the inadequacy in the provision of IT resources for music instruction at the school level, particularly the shortage of both curriculum compatible and language appropriate music software. The unavailability of computer and related facilities in music rooms in half of primary schools in Hong Kong implied that considerable number of students' music learning might not be benefited from IT implementation. To remedy this problem, the most immediate solution will inevitably be the proper utilisation of shared IT facility in schools. In fact, the mandated IT-based music activities recommended by the EMB for inclusion in the school-based curriculum planning are as little as six lessons, the use of shared IT facilities rather than a dedicated computer music lab for group IT-based music activities is obviously much cost-effective and realistic for many schools. Besides, the deliberate description of what music teachers could be done under limited IT resources evidently suggested that IT-based activities conducted in shared IT facilities has been perceived by EMB as a pragmatic model of IT integration.

Given the circumstantial factors identified in this study is a typical and persistent situation in many primary schools in Hong Kong, to assure students' entitlement in using IT in music learning specified in the Music Curriculum Guide and to materialise IT implementation under the Strategy, music teachers are advised to make full and good use of shared IT facilities in schools for conducting group IT-based music activities, in addition, for schools without dedicated IT facility in music room, arrangements should be made at suitable occasions to borrow mobile

IT facilities for conducting IT-mediated music instruction. Moreover, to cope with problems caused by the shortage of music software, the short-term solution for music teachers will be the utilization of some quality freeware and music-learning resources on the Web for students' IT-based activities. All in all, in the long run, negotiation with the school management should be made in the procurement of resources to equip music room with appropriate IT facilities including music software so that the implementation of IT in music education can ultimately be substantiated.

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Appendix I

Summary of in-service music oriented IT training Courses for primary music teachers

School Year	Course Title	No. of Class	No. of Trainee	Class Hours
2000/2001	Workshops on 'The Application of Notation Program in the Teaching of Music'	6	120	8
	Elementary Workshop on 'The Application of Notation Program - Finale 2000'	2	80	2
	Workshops on 'The Application of Sequencing Program in the Teaching of Music'	3	60	8
	Use of Information technology in teaching and learning of Music in Primary Schools	6	120	15
	Application of Music Notation and Sequencing Programs in the Teaching and Learning of Music in Primary Schools	12	240	12
2001/2002	Workshop on 'The Application of Sequencing Program in the Learning and Teaching of Music'	1	20	12
	Seminar on the 'CD-ROM—'The Treasure of Chinese Music: Huqin'	1	100	3
	Application of Music Notation and Sequencing Programs in the Learning and Teaching of Music in Primary Schools (Basic)	23	460	12
	Progressive Courses on the Application of Music Sequencing Programs in the Learning and Teaching of Music in Primary Schools (Intermediate)	30	600	12
2002/2003	Workshop on the 'Setting-up of Music Workstation in Music Room'	2	45	6
	Application of Music Notation and Sequencing Programs in the Learning and Teaching of Music in Primary Schools (Basic)	26	520	12
	Briefing Session on 'The Musical Instruments E-book'	1	70	2
	Progressive Courses on the Application of Music Notation Programs in the Learning and Teaching of Music in Primary Schools (Intermediate)	16	320	12
	Progressive Courses on the Application of Music Sequencing Programs in the Learning and Teaching of Music in Primary Schools (Intermediate)	16	320	12
	The Application of Multi-track Recording Program in the Learning and Teaching of Music in Primary Schools	2	56	12
	Workshop on 'Using Internet Resources in the Learning and Teaching of Primary Music and Physical Education'	15	165	2.5
	Workshop on 'Using VAMP in Teaching Music'	6	132	3
2003/2004	The Application of Multi-track Recording Program in the Learning and Teaching of Music in Primary Schools	10	280	12
	Using Information Technology in Cultivating Music Creativity and Imagination of Students in Primary Schools	4	112	9
	Workshop on 'Creating Web-based Listening Exercises for Primary Music Teachers (Intermediate) '	4	120	3
	Workshop on 'Designing a Music Homepage for Learning and Teaching'	6	120	3
	Workshop on 'The Application of Notation Program in Learning and Teaching of Music'	4	80	5.5
2004/2005	Using Information Technology in Cultivating Music Creativity and Imagination of Students in Primary Schools	14	392	9
	Applications of Multimedia Software and Hardware in Music Education	6	180	3
	Workshop on 'The Application of Notation Program in the Learning and Teaching of Music'	4	80	6

Source: Education and Manpower Bureau 2003b, 2003c, 2003d, 2004b & 2005a

GROWING INTO THE MUSIC EDUCATION IDENTITY

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Abstract

Students come to our collegiate music education programs, presumably to gain core knowledge and pedagogical skills necessary to become efficient and effective music educators. Although they might be enrolled in music education courses or even admitted formally into music education majors, few students' career paths are firmly etched in stone. Many students continue to identify with being collegiate students who are primarily musicians. Yet, it seems that, in order for students to think seriously about pedagogical theory and to cultivate pedagogical skill, they need to identify with the role of music educator. How, then, do students transform their identities from being collegiate students to being pre-service music educators? What implications does their identity development have for music teacher education programs?

The purpose of this study was to explore the nature of female music education students' identity transformation from being first-year collegiate students to graduating prospective educators. Specifically, I investigated whether or not the developmental traits and their corresponding "perspectives" posited by Belenky, Clinchy, Goldberger and Tarule (1986/1997) were evident during the female students' collegiate tenure. In an earlier study (Kerchner, 2006), I pursued the nature of the females' views on themselves as learners, teachers, and creators and beholders of knowledge in relationship to their cognitive and social development. In this paper, I present an analysis of the research participants' development of their identities as music teachers throughout their years of undergraduate study.

Introduction

Students come to our collegiate music education programs, presumably to gain core knowledge and pedagogical skills necessary to become efficient and effective music educators. Although they might be enrolled in music education courses or even admitted formally into music education majors, few students' career paths are

firmly etched in stone. Each year names of first-year music education students are given to me; these students will be my advisees and music education students. Who are they? Who are these names that I have yet to discover as people? What can I expect to encounter in the classroom? Could I really be so presumptuous to think that the whole of their collegiate education — their world view, their philosophy of education, their commitment to music education and the arts, their development of compassion and empathy as a leader — would occur primarily within the walls of the collegiate institution "proper"?

I look at my advisee list and question how I will chart a course for developing the first-year students' ability to assume the role of "teacher." I reflected on my typical, and probably frightening, statements that I make in class, such as telling students to "use your teacher voice and that teacher countenance," to "begin thinking like a teacher, not like a student," and yet to "remember what it was like to be a seventh-grader, or even more difficult, "to think like a first-grader." That's usually when I get the blank stares from the pre-service music teachers!

Most students identify with being collegiate students and musicians. Yet, it seems that, in order for students to think seriously about pedagogical theory and to cultivate pedagogical skill, they somehow need to identify with the role of music educator as well. How, then, do students transform from collegiate students into being pre-service music educators? What implications do the processes of formulating their identity have for music teacher education programs?

Purpose

The purpose of this study was to explore the nature of female music education students' identity transformations from being first-year collegiate students to graduating prospective educators. Specifically, I investigated whether or not the developmental traits and their corresponding "perspectives" posited by Belenky, Clinchy, Goldberger and Tarule (1986/1997) were evident throughout the female students' collegiate tenure. In an earlier study (Kerchner, 2006), I pursued the nature of the females' views on themselves as learners, teachers, and creators and beholders of knowledge in relationship to their cognitive and social development. In this paper, I present an analysis of the ways in which these pre-service females developed their identities as music teachers. While the transformation of students' identity from student to music educator is the primary focus of this paper, I also want to alert the reader of my shift in theoretical perspective as a researcher-learner. Recently, I began wearing different theoretical "lenses," and thus, I began seeing

different developmental and evolutionary facets that surrounded the women's experiences as I reviewed their interview data.

Related Literature

Why would I want to pose research questions about the nature of pre-service music educators' identity development? What was my purpose? Dolloff (2006) suggested that if teacher identities are left unexplored, then music education programs "could hinder growth, empowerment, and success of the individual teacher" in the classroom." Therefore, I sought information from the pre-service music educators' interviews that could provide ways for me to build bridges between my students and me. As a community of higher education, learning about our students affords us valuable information and insight to plan curriculum and practicum experience to insure competent and committed membership in our professional society.

Woodford (2002) defined identity as "the imaginative view or role that individuals project for themselves in particular social positions occupations, or situations" (p. 675). Dolloff (2006) proposed that identity is "how an individual integrates their ever-growing/ever-changing skills, beliefs, emotional response to the teaching/learning act and to students, and subject specific knowledge" (p. 126). Dolloff's definition appeals to me, because it seems to imply a convergence of all that a person has experienced and is experiencing, knowing that these changes last per fleeting moment.

Cox (1997) suggested that by the time music education students reach college, they have been encouraged by influential people from their childhood and adolescents to become musicians much more than to become educators. It is during the time of primary socialization that students begin to develop their identity as musician/performer, based on positive feedback on their musical talent. When they arrive at college, students meet peers who are equally or more talented (Kingsbury, 1988). Therefore, students question their identities as musicians, perhaps even provoked by their private music teachers' critical commentary. For those who remain in music education programs, the socialization to be a performing musician remains stronger than the socialization to become musician educators (L'Roy, 1983). Students practice longer and perform more than they have the opportunities to work on developing teaching skills (Dolloff, 1999). Developing music teacher identity becomes an even more complex process, because music education faculty encourage students to explore the multiplicity of roles assumed by music educators (Woodford, 1996). How do pre-service music educators juggle the many identities that they are called

to explore and assume in and outside of the music education profession?

The assumption, since Perry's 1970 seminal study of collegiate student development, has been that all students, regardless of gender, develop cognitively in a similar manner. Based on interviews and cognitive testing of collegiate males at Harvard, Perry prescribed invariant stages—"positions"—of cognitive and ethical development that all students experience during their collegiate years. Belenky, Clinchy, Goldberger, & Tarule (1985, 1997), however, challenged Perry's view, finding that social context played an important role in cognitive, social, and identity development. The authors also found variance and non-linearity to the process by which females developed cognitively, socially, and in forming their identity. The authors identified five perspectives of learners to exist among their female research participants—silenced knowers, received knowers, subjective knowers, procedural knowers, and constructed knowers.

Silent knowers are those women who are unquestioning and who believe themselves not to have valid "voices" in their own lives. Received knowers rely on "experts" to give them knowledge. Subjective knowers distrust logic and experts; thus, they begin exploring themselves as sources of knowledge through first-hand experience. Procedural knowers realize that knowledge and truth are not always found in first-hand experience. Furthermore, procedural knowers begin to consider the many facets of truth and knowledge. Finally, constructed knowers integrate their own intuition, emotion, experience, knowledge, and others' knowledge in the ways they perceive and formulate concepts.

Procedure

For this study, I interviewed six undergraduate women at the conclusion of each of the four years that they attended a small liberal arts college three of the women were admitted to the conservatory of music, and two attempted to gain entry by the completion of their first semester in college. Five women were Caucasian, and one was Asian-American.

I conducted each interview with individual students, using a semi-structured interview schedule; each interview lasted approximately 45 minutes. The interviews occurred each year, for four years, during the final week of the Spring semesters. I posed the following interview questions (over the course of four years) that pertained to the women's identity of themselves as prospective teachers:

- What prior musical/educational experiences have helped lead you in the

direction of becoming a music education major?
- What motivates you to become a musician/educator?
- What is the primary role as a music teacher?
- What personal and/or musical qualities do you possess that would enable you to become an effective music teacher?
- Can one learn to become a teacher?
- How are you or do you expect to learn how to teach?
- What do you see as the role of the music education professors in your development as a music teacher?
- Describe any teaching (music or otherwise) that you've had this past year. What were the challenges? What were the successes/rewards?
- How has your education and experience influenced your perception of yourself as a "teacher"?
- What influences stand out as key in helping you define self as teacher?

With the permission of each woman, I audio-taped all interview sessions for subsequent transcription and analysis. Verbal protocol analysis was the primary tool that I used to analyze the data. After reading the transcripts several times, I assigned at least one verbal code to every sentence of each transcript. From the verbal codes, larger thematic ideas emerged from the transcript data. Initially, I compared themes from my data analysis to the developmental perspectives prescribed by Belenky, Clinchy, Goldberger, and Tarule (1986/1997).

Data Presentation

Amy, Anna, Lori, Eva, Theresa, and Kira — six young women wishing to pursue music performance and music education. Amy was a violinist; Anna and Lori were pianists; Eva was a French horn player and an environmental science major; Kira was a singer and psychology major. Theresa was a college music major also with an English major. While they desired careers in music teaching, only two of the five women (Anna, and Lori) graduated with a Bachelor of Music degree. Only one woman — Amy — graduated with a Bachelor of Music in Music Education; Anna also earned a minor in music education. Despite changes in the women's collegiate career paths, I continued to explore whether or not music and teaching would remain themes throughout their collegiate years and, perhaps, as professional goals in their futures (Kerchner, 2006).

Table 1 includes excerpts of my interviews with each of the female research

participants. The left-hand column indicates each of Belenky, Clinchy, Goldberger, & Tarule's (1985, 1997) developmental perspectives. I extrapolated representative excerpts from each woman's interview in each of the interview years that pertained to their view of themselves as a teacher, their thinking about the roles of teachers, the role of music education faculty in their development, traits of effective music educators, and skills needed by music educators. Rows that are filled with "xxx" indicate that the woman conveyed no statement about themselves as teachers that fit that particular perspective description.

Table 1

Interview Excerpts: Self as a Teacher

Perspective	Eva	Kira	Theresa	Lori	Anna	Amy
Silent Knower	xxx	xxx	xxx	xxx	xxx	xxx
Received Knower	"I guess for teaching in general, my job would be to inspire students, to make them interested in what you're teaching…I guess transmitting my knowledge in a way that's understandable." (Yr.1)	"I think it's a wonderful thing to enforce and to make a person belong to the music and to express the music…It's a really good idea to get all students involved in music no matter what their background or whether they're willing to get involved. Make them be happy about it." (Yr.1)	"I want to work really hard and make them [students] understand music…I want to enable a kid to express themselves [sic]." (Yr.1) "[The teacher] is to give us examples, give us practice, give us feedback, and tell us what we're doing right or wrong." (Yr.1) "I want the teachers to tell me what I need to improve on to become a good teacher. And to encourage me." (Yr.2)	"I had great teachers. I want to be like them—helping people and teaching them about music and giving them a foundation of what it's [music] about." (Yr.1)	""I think I'll be a good private music teacher, but because of my language and speaking skills, I don't see myself in front of a class." (Yr.1) "A teacher has to be sincere and true. I see someone really trying, and I can sense that he has a passion about what he's doing, then I just respect that teacher. I that's what I should do as a teacher." (Yr.1) "With the little kids, they don't know what I am expecting. So they react in their own way. And I don't	"I've been doing a lot more thinking on my own. Before what my mom said was how I would think." (Yr.1) "It makes you feel more confident, raises your self-esteem if other people like you." (Yr.1)

					know what to do when they react in a way that I'm not expecting. With the older kids, they kind of know what I was going for and…that's easier in that sense. I think I learned more cultural things with the little kids, although they weren't giving me the answers that I was looking for. It was easier to be a part of them. (Yr. 4)	
Subjective Knower	"Lectures are like someone just throwing information at you, and you're to take it all in." (Yr.1)	"I do observe my professors. I actually am really critical of my professors." (Yr.1)	xxx	"You take the ideas that they're [the teachers] are throwing at you and you make your own opinion but you can't really say what is right or wrong, it's just what you think." (Yr.4)	"With every student, I expect that I need to be more prepared. Last year because I was a student, I couldn't imagine myself as a teacher." (Yr.2)	"Experience…the more I do, the more confident I get." (Yr.3)

Procedural Knower	"There's a pattern that you repeat day after day in college. Now that graduation's on the horizon, people are asking serious questions about my future…You have to go out there and actually make it on your own. I've definitely thought about it a lot, but I don't have any concrete ideas." (Yr.4)	xxx	"I've learned that it is very important to not only teach the children music, but to be for them to talk to and to make sure that you don't put too much pressure on them." (Yr.3) "I almost feel like an adult. I learned so much from student teaching about how to teach and about yourself." (Yr.4) "My classes, issues I've dealt with, and experience out of class have made me an adult." (Yr.4)	"I have a student who is seven. Just seeing her accomplish, overcoming problems in the music or technical stuff, I know that I helped them get through it." (Yr.2) "Regardless of the [music education] major or minor, I still want to teach. I think eventually everybody will end up being a teacher. Right now I want to focus on being a private piano teacher." (Yr.2) "I'm gaining more confidence in myself as a teacher, just from experience." (Yr.4)	xxx	"I'm starting to feel like an adult. I view the videotapes of my teaching from the past…even my physical appearance is different." (Yr.3) "I've been trying not to compare myself to people so much and just play the best I can." (Yr.3) "If something feels right and you have a conscience and we have a gut feeling and we think, we are guided." (Yr.3) "College changes the way you think about yourself. You're on your own and you're developing who you are and becoming an adult, and you're questioning things. Like college as made me look at the world in broader terms." (Yr.4) "I'm so much more than a short, blonde, violinist. I'm a Christian, a daughter, a musician, a teacher." (Yr.4)

Constructed Knower	xxx	"I've gone from being a student or teaching assistant, and having a private tutorial to being someone who can work with a group of children on her own and who can conduct my own research. I guess sort of the progression of being able to take things on myself as the leader in a situation has been part of the process of becoming adult." (Yr. 4)	xxx	"I've decided to study in Warsaw, Poland with a teacher I know who teaches private piano to students with special needs. I'll be using stuff from my music education courses and from performance and from my private teaching experience." (Yr.4)	xxx	

Data Trends

As I analyzed the interview data, several trends that were related to the women's development of identity as music educators emerged. Of course, given the small number of women who participated in this study, it is worth additional investigation into meaning that the findings hold for larger groups of women at other colleges and universities.

Unlike Belenky, Clinchy, Goldberger, & Tarule's (1985, 1997) research participants, none of the research participants in this study offered interview responses that were of the silenced knower perspective. Instead, all of the women began their undergraduate collegiate career with "truths" and "understandings" about teaching that were indicative of the received knowledge perspective. Especially in the first two years of college, the women used verbs such as "to make," "to enforce," "to tell," and "to give" as they described the role of music educators in relationship to teaching children music. They perceived adult music educators as the "expert" in their classrooms and rehearsal settings and the students as recipients of the experts' knowledge. Interestingly, during the time of their taking methods courses and student teaching (junior and senior years), two of the women (Anna and Amy) continued to show traits of the received knower perspective, in addition to traits of the subjective knower perspective. These two women were the only ones in this study who did not seem to have developed hints of procedural and/or constructed knower perspectives.

The women progressed through each of the five perspectives proposed by Belenky, Clinchy, Goldberger, and Tarule (1985, 1997) during different times throughout their four or fives years of undergraduate study. Therefore, it seems that Perry's invariant, linear stage theory might not apply to the investigation of women's perceptions of themselves as educators. In this study, the women did not appear to provide statements illustrative of only one perspective. In fact, the women's statements signified characteristics of one or more perspectives simultaneously.

It was during the women's third and fourth years of college that they approached and/or passed through the procedural knower perspective into the constructed knower perspective. It is also during this time that most American universities require undergraduate music education majors to take the bulk of the program's music education methods courses. It seems appropriate that the courses are offered during a time when, at least these women, students are prepared cognitively to consider multiple perspectives and to explore multiple roles assumed by music educators. Furthermore, it is during the final two years as undergraduates that the

women recognized themselves as adults and as educators. The reality that their undergraduate years were concluding signified their renewed quests to act the roles of adults and as educators, even for those women who officially left the music education major.

Three women in this study concluded their undergraduate studies with statements characteristic of the constructed knower perspective. Lori, Theresa, and Kira seemed to have a background experience that facilitated their development to this perspective. Kira traveled to France during her time in college; she described the trip as a "formative experience." Lori's family had lived in several European locations prior to her coming to college to study music. Theresa possessed a love of life that made her curious about many different subject areas, people, and herself. These women had a broader world perspective that might have contributed to their being able to find a balance between multiple perspectives, their own created knowledge about education and teaching, and their connection to others, beyond the sometimes-typical collegiate students' self-absorption.

Intermission

I felt a bit confined and not quite satisfied with the data as I viewed them in light of the psycho-social theories. Could it be that the Belenky, et al. models of identity development were merely new twists on Perry's stage theory of collegiate student development? How much "social" contribution to the pre-service teachers' development did I actually investigate in my study? What if I viewed the interview data in light of Belenky, et al. *and* social learning theory (e.g., Wenger's communities of practice)? I proceeded toward additional literature review and investigation into the core of pre-service music teacher identity evolution.

Etienne Wenger (1998) stated that "we produce meanings that extend, redirect, dismiss, reinterpret, modify, or confirm — in a word, negotiate anew — the history of meanings of which they are a part" (p. 13). He also proposed several premises as to the nature of identity construction:

1. "We are social beings."
2. "Knowledge is a matter of competence with respect to valued enterprises."
3. "Knowing is a matter of participating in the pursuit of such enterprises, that is, of active engagement in the world."
4. "Meaning, our ability to experience the world and our engagement with it as meaningful, is ultimately what learning is to produce." (p.4)

Yet, traditional definitions "development" found in *Webster's Dictionary* are presented as: "Bringing from latency to or toward fulfillment; Aiding in the growth of; strengthen; causing to become more complex or intricate." Inherent in these definitions of development is a quest for an "arrival point" established by someone's values. Whose values and definitions of arrival, I wonder? Considering Wenger's perspective, might we as a profession begin considering students' "trajectories" of evolution as temporal and on-going processes *and* products of learning, following indefinite and variant paths?

From the interview data, the female pre-service music educators highlighted experiences in the following areas that were formative in their thinking about themselves as teacher, even if they knew and had accepted that they were not going to be music teachers certified by this particular institution of higher education.

- Personal and professional connection with some adult from the educational/musical community (i.e., participating annually in this research project, projects and performances with a particular professor, one-on-one professional connection with a professor)
- High-school music teacher model to become music performer
- Family (safety net, pressure to succeed in college)
- Belonging to multiple "communities of practice" (Wenger,1998): dorm, religious organization, teacher's studio, music education classes, collaborative research projects, "cooperative" eating/living arrangement

Most of the women were concerned with developing their role as musicians/performers, rather than as educators, throughout their time in college. Each woman mentioned the importance of family, friends/peer groups, high-school music teachers, private music teachers, and collegiate faculty as primary influences on their developing identities as musicians and as educators. It appears that women received much more support from these "influential" people to be musicians than to become music educators prior to and during their collegiate studies. Furthermore, the women's identity as musicians and perceptions of their successes as and/or potential to be musicians were dependent on the feedback they received from their principal applied (private) music teacher in college. In fact, the women's descriptions of actual professorial mentorships indicated that they, too, were formative in the women's cognitive growth in thinking about learning, teaching, and self.

Wenger (1998) stated that "students go to school and, as they come together to deal in their own fashion with the agenda of the imposing institution and the

unserving mysteries of youth, communities of practice sprout everywhere in the classroom as well as on the playground, officially or in the cracks. And in spite of curriculum, discipline, and exhortation, the learning that is most personally transformative turns out to be the learning that involves membership in these communities of practice" (p.6). Indeed, the women in this study turned to their identity groups or communities of practice, because the members of these communities affirmed their values and confidence, and they provided a venue for acceptance, belonging, and learning. Finally, these communities of practice served as surrogate families away from the women's respective homes.

Implications for Teacher Education Programs

Music education majors spend most of their time during their collegiate years cultivating their musicianship and pedagogical skills, in addition attending to their liberal arts studies. It is interesting to note that these students may or may not be ready to dig into the theories and pedagogies that music educators employ in their careers. The participants in this study suggested that during the first two years of college, pre-service music educators expect music education faculty to "give" them information about teaching. Students' field experiences during that time may or may not result in students' beginning to expect and accept multiple teaching and learning "realities." Therefore, it would benefit the profession to enter discourse regarding concrete strategies for facilitating pre-service music educators' development of their "music teacher" identity. Specifically, questions for professionals involved in music teacher education programs include

- What type of mentorship partnerships (i.e., apprenticeship programs) might be created in order to nurture female's (and males') desire to work with professors on research and teaching projects?
- What might music teacher education program curricula look like if they were to include courses/parts of courses that specifically address collegiate students' "teacher identity" development?
- How might the music education profession foster professional models and mentorship for students prior to their arrival to college?

And looking toward the preservation of the music education profession…

- Do we as institutions ensure future membership into the music education community?
- Who is involved in encouraging and fostering this membership?
- Where and when does it occur?

I conclude this paper with yet another quotation from Etienne Wenger. His statement provides powerful suggestions for nurturing pre-service music educators — male and female — on their journey to grow into the role of music educator. We as educators might act as resources, or at the very least conduits of knowledge, from which the pre-service music educators can make their own discoveries about themselves as music teachers and as adults.

> *Inventive ways of engaging students in meaningful practices, of providing access to resources that enhance their participation, of opening their horizons so they can put themselves on learning trajectories they can identify with, and involving them in actions, discussions, and reflections that make a difference to the communities that they value (Wenger, 1998, p. 10).*

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CONNECTING CULTURES: CHALLENGES AND STRATEGIES TO INTRODUCE INDIGENOUS CHINESE MUSIC TO PRE-SERVICE TEACHERS IN HONG KONG

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Abstract

Contemporary education stresses the importance of constructing links among generations and cultures. In music education this includes the cultivation of students' understanding and valuing toward music of their own and other cultures. While Hong Kong music teachers have recently become more aware of this worldwide development, they have also found this trend to be challenging. Traditionally, Hong Kong music teachers have not sufficiently valued the importance of teaching Chinese music to students in Hong Kong schools. Since the early 20th century, Hong Kong music education has focussed on Western music approaches and repertoire, with indigenous Chinese music rarely being taught across all stages of schooling.

This paper reports on findings from a research project that I undertook at the Hong Kong Institute of Education with a group of pre-service music teacher trainees in 1998-1999. In this project, I had a trial on some teaching approaches and strategies which aimed to enhance the teacher trainees' understanding and acceptance of indigenous Chinese music.

Introduction

From the early decades of the 20th century up until the 1950s and 1960s, indigenous Chinese music was the major form of music that the people enjoyed in Hong Kong. In recent decades, the rapid modernization and the changing structure of modern society has influenced the musical preferences and entertainment of the people. Many traditional genres are facing the risk of extinction in terms of shrinking audiences and a lack of proficient musicians. Many of these genres are unfamiliar to the younger generation who are rarely exposed to them in society more generally.

In addition to the above problem, Hong Kong music education has been

focusing on Western music approaches and repertoire. Research indicated that music teachers generally did not have sufficient subject knowledge, practical skills and pedagogical competence to teach Chinese music (Cham-Lai, 1999, 2001; Ho, 1996; Leung, 2002). In addition, the greatest problem seems to be one of attitude; teachers generally do not valuing Chinese music and they tend to believe that it is difficult for them to motivate their students to learn about Chinese music (Cham-Lai, 1999, 2001; Leung, 2002; Yu, 2001).

Over the past decade educators around the world have sought a new philosophy for their teaching that will serve them in the 21st century. An important goal of education is the need to construct links among generations and cultures. In music education this includes the cultivation of students' understanding and valuing toward music of their own and other cultures.

This paper reports on findings from a research project that I undertook at the Hong Kong Institute of Education with a group of pre-service music teacher trainees in 1998-1999. In this project, I had a trial on some teaching approaches and strategies which aimed to enhance the teacher trainees' understanding and acceptance of indigenous Chinese music.

Methods

A class of 14 first year students (1998-99) from the three-year secondary teacher training programme at the Hong Kong Institute of Education was selected for the study. During the study, a specific indigenous style (i.e., Chaozhou *xianshi)* were introduced and incorporated into the two 12 weeks lectures dealing with 1) Elementary Theory and Compositional Techniques and 2) Basic Aural Skills and Aural Analysis. In usual practice, these two modules use predominantly Western music concepts and approaches. However, in this study, learning activities were redesigned to focus on two different traditions; one was the Chaozhou *xianshi* music tradition and the other the Western art music tradition.

Before the formal lecture a pre-module questionnaire was used to investigate their background knowledge and preferences of Chinese music. At the end of the course a post-module questionnaire was given to evaluate the effectiveness of the two courses. Qualitative data was obtained from these questionnaires which took the form of self-reports, and reflections.

Several research issues were raised for this study:

1. The trainees' previous exposure and preferences in *xianshi* and Chinese music prior to the study of the course.

2. Degree of acceptance by the trainees to *xianshi*/Chinese Music introduced in the course
3. Aspects of the course the trainees' perceived as beneficial in terms of their training to become a music teacher

Before going into details of the results of the research and discussion, some background description concerning the Chaozhou *xianshi* music and the teaching approaches were provided.

Chaozhou Xianshi Music

A specific style of Chaozhou *xianshi* Music was selected as a starting point and a focus of teaching and learning based on the assumption that this indigenous style has distinctive, resourceful features, such as its temperament and scales, notations and repertoire, instruments and performance practice (Ng, 2005).

As a music genre, Chaozhou *xianshi* is a primarily string chamber music genre consists of plucked, bowed and struck string instruments. The genre originated in the Chaozhou area of the Guangdong Province in South China. The genre was also spread across to Hong Kong and some south-east Asian countries such as Thailand and Singapore where there are a concentration of Chaozhou communities. Since the genre evolved during China's imperial period, *xianshi* music reflects ancient Chinese aesthetic values. The genre thus offered a range of teaching materials to facilitate the trainees' understanding of different styles of Chinese music, from which they could draw comparisons among genres and cultures (e.g., Chinese music and Western music).

Approaches and Teaching Strategies

Part of the research focused on investigating "what to teach' and "how to teach" Chinese music. Beginning in early 1996, the researcher took formal lessons and fieldworks and conducted semi-structured interviews with *xianshi* musicians. And from the research findings, I was able to develop approaches and strategies to introduce *xianshi* music into the teacher training programme.

Issues in the Transmission Process

Xianshi music, like many folk music traditions in the world cultures, uses aural-oral transmission process, *xianshi* music has traditionally been played from memory. However, sometimes notations are used to assist music learning.

Traditional Notations of Chaozhou Xianshi Music

Two forms of traditional notation were used in the *xianshi* tradition to assist music learning (i.e., the two-four notation and the *gongche* notation). In this research, I had selected the *gongche* notation as the basic tool for teaching and learning activities because the *gongche* notation is widely used across different genres in China and it is also easier to learn than the two-four notation (Yeung, personal communication, March 8, 1997). Scholars generally consider that an understanding and appreciation of the *gongche* notation is essential to the understanding of the creative process of Chinese music (Du, 1999; Yu, 1998).

The Gongche Notation

The *gongche* is a traditional notation which dates back at least to the Song Dynasty (960-1279). It is commonly used in different genres all over China (see Figure 1). The *gongche* notation started to be employed in *xianshi* music in the early decades of the 20th century, and from the 1930s and 1940s gradually replaced the dominant position of the indigenous *two-four* notation. The *gongche* notation uses certain Chinese characters to represent notes of the scale and at the same time uses the pronunciation of the characters as mnemonic device (see Table 1). Concerning time and rhythm, the Chinese notational systems never notates precise rhythm and usually references to strong beats are given. Since the score provide only skeletal notes, in actual performance the players have to elaborate or "makeup" their phrases. These encourage spontaneous variations and at the same time provide variations of different interpretations.

Tradition of Mnemonic Recitation and Singing

In *xianshi* tradition, the mnemonic recitation and singing is meant to provide a foundation for learning. Literally *xianshi* means string poem (in which Xian stands for string and Shi stands for poems). The score or the notation of the music is also called *xianshi*. Recitation of the *xianshi* is meant to be a faithful representation of the instrumental playing. The effectiveness of the mnemonic sound therefore is very crucial in capturing the *yunwei* of the music. This tradition of mnemonic singing was important for other traditional genres (i.e., Cantonese opera, Chaozhou opera, Dongjing music in Yunnam province).

> *Musician (Ng): Of course, need to do the mnemonic singing of the xianshi repertoire when learning to play xianshi music…In the old times, people said the vocal music*

and instrumental music were strongly related. Like calligraphy and paintings were closely related. When you practiced calligraphy, you learned methods of paintings as well or the other way round. In music, the principle was the same, vocal music and instrumental music was also closely related. When one knows how to sing the qupai, then there is something different when you play instrumental music. This was called 樂中有曲 or 曲中有樂. And the other way round, people who know how to play xianshi music, when they sing, they are different from people who do not play music. They are better…

The two expert musicians I had interviewed stressed the importance of mnemonic singing in the *xianshi* music tradition. During the lessons and interviews with the musicians, I was able to listen to and to learn from these master musicians' singing and explanations. I noticed the richness and distinctiveness of mnemonic singing in capturing the expressiveness of Chinese music, and in particular the nuances (*yunwei*) of the music. I thought the trainee teachers would be motivated to learn about these techniques and similarly, their students in schools. I then decided to introduce the *gongche* mnemonic singing of *xianshi* music into the teacher training courses at the HKIEd.

As one important feature of this study, the researcher introduced the aural-oral tradition of *xianshi* music, including its elements of its transmission process and the various aspects of its theory and practice into the pre-service training course.

Through the rote singing of the *gongche* mnemonics (see Table 1), the temperament and regional tunings of Chinese music (Table 2) can be learned in an authentic and interactive manner. From the research in *xianshi* music, I learned that the short *xianshi* piece, King Chun Luo is considered a good introduction to *xianshi* music (see Figure 1). I considered the simplicity and brevity of this piece a useful resource to introduce *gongche* notation, tones and scales, phrase structure, meter and rhythm and melodic elaboration of Chinese music.

Table 1

Mnemonics of Gongche Notation

Gongche notation	合	士	乙	上	尺	工	凡	六	五
Sol-fa equivalent	sol	la	si	do	re	me	fa	sol	la
Mnemonic sound	hɔ	su	it	siang	tsɛ	gung	huam	liu	wu

Table 2

Measurement of the Chaozhou Temperament Taken by Xie Yongyi (1953) Cited in Su (1995) pp. 11-12

Chaozhou temperament	do	re	mi	fa	sol	la	si	do'
frequency	350	385.314	430.805	476.309	521.385	576.971	638.719	700
cents value	504	670	864	1038	1194	1369	1545	1704
cents-difference		166	194	174	156	175	176	159	
well-temperament	do	re	mi	fa	sol	la	si	do'
frequency	349.23	392	440	466.16	523.25	587.33	659.26	698.46
cents value	500	700	900	1000	1200	1400	1600	1700
cents-difference		200	200	100	200	200	200	100	

Figure 1. King Chun Luo in *gongche* notation

Results

The Trainees' Previous Training in Music and Their Musical Preferences

The results of the pre-module questionnaire revealed that the trainees had very little actual experience with or preference for Chinese music. Almost all the trainees except one had learned a Western instrument and therefore had more exposure to Western music. Ten of these trainees indicated that they liked Western classical music, and among them six also liked listening to popular music. In the entire group, three preferred light music. There was only one trainee, Sally, who was an *erhu* player stated a preference for Chinese instrumental music and popular music:

> *Sally: I like pop music, rock and Chinese instrumental music (Cantonese music, ethnic minority music)…I like music that is rhythmic... For music that is lyrical, I like Chinese instrumental music best because this type of music is very "beautiful".*

That the majority of the trainees expressed their liking for popular and Western Classical music is natural, given the fact that they had had more abundant exposure to these musics either through daily listening or through the experience of learning a Western instrument. Again, the trainees' musical preferences were consistent with the prevalent school music culture and preferences of young people in Hong Kong (Fung et al., 1999).

Deanie: I have no substantial knowledge about Chinese music. In my secondary school years, the music lessons rarely included Chinese music.

Acceptance of Xianshi and Chinese Music

The trainees were asked to describe the extent of their knowledge and acceptance according to four common Chinese music genres familiar to older generations of Hong Kong residents, namely Cantonese Opera, *guoyue*, Chaozhou *xianshi* and *zheng* solo.

The results revealed that with limited direct or indirect experiences of Chinese music, the trainees lacked tolerance of many genres of Chinese music. Despite Cantonese opera being the most accessible Chinese music for older Hong Kong residents, seven trainees expressed a clear dislike of it:

Lee: I dislike Cantonese opera the most because I think the make-up of actors and actresses are too heavy. In addition, when they sing very high, the sound becomes very shrilling. It is not the same as the other common forms of music which gives people a feeling of naturalness and comfort.

Sally: Among the four genres, I have a clearer picture about Cantonese opera, but I do not like it very much because listening to it I don't understand how the music works. Cantonese opera equals a "boring egg and old fashioned", that is no place of interest to me.

For *zheng* solo there were seven trainees who expressed a positive response to the style, even though this was not a familiar genre to many of the trainees. The reasons they stated for liking *zheng* solo did not indicate how well they understood this genre. But it was rather the focus on the timbre and mood of the music that formed a positive impression about the value of this form of music:

Kelly: In my impression, the zheng is poetic. Perhaps, it is because the plot and scenes in the films, the zhengs are often played in elegant surroundings such as by the ponds. That's why when I heard zheng music, there is always a sense of elegance evoked.

Almost all of the trainees neither knew nor had heard of the names of the two genres, Chaozhou *xianshi* and *guoyue* and therefore had no opinion on these kinds of music. For Chaozhou *xianshi* music, this was not surprising since the main Chinese subculture of Hong Kong is Cantonese subculture, and there is less exposure to other regional styles of Chinese music.

Although *guoyue* music has been regularly performed in concerts and featured in the media, it is a genre and term that was only commonly used before the 1980s in Hong Kong. However, the term gradually fell out of fashion and another term *zhongyue* was used (Yu, 2001). It is therefore of no surprise to find that only one trainee who played the *erhu*, had been trained to play the genre of *guoyue*, but had not even heard of that name:

Sally: I have no idea of Chaozhou music and guoyue. It is difficult to give any comments. I had not been drawn any special attention to them before, simply not clear about them.

The Post-module Questionnaire

Degree of acceptance by the trainees to xianshi/Chinese music introduced in the course. Thirteen trainees said that the components on Chinese music knowledge were the most enjoyable of the range of topics covered in the course. Within this category, *gongche* notation and *gongche* mnemonic singing were the most positively accepted topic-content-activities. Twelve trainees indicated that they enjoyed learning *gongche* notation and mnemonic singing because they found this activity fresh and interesting. Some of the trainees even indicated that this activity changed their impression of Chinese music:

Maria: I really enjoyed learning the gongche notation and things and concepts about Chinese music, since beforehand I knew so little about Chinese music. Furthermore, during the learning process, I experienced and could feel some of the essence of the Chinese culture. When learning and practising together with my classmates in the oral singing activity, I was delighted to discover that music works

so well with interpersonal interactions and in such a wonderful way.

Lee: Learning about Mnemonic singing (gongche notation), because I have never come across this before, it is fresh and interesting to me. In addition, gongche notation helps me to understand Chinese music. Before that I did not like Chinese music. After learning the gongche notation, I now realise how to appreciate Chinese music and I am very happy about this.

Aspects of the course the trainees' perceived as beneficial in terms of their training to become a music teacher. Nine trainees stressed that the topics on Chinese music theory and practice were the most beneficial aspects of the course:

Maria: It is the section of Chinese music such as the gongche notation, the knowledge of Chinese Folk music which I think are the most beneficial aspects of the course in my future teaching. It is because in my impression, current secondary school programmes have very little teaching in Chinese music, sometimes even avoiding the teaching of Chinese music altogether. In fact, in Chinese music, there are a lot of valuable materials to teach our students.

Celine: During the course, I have learned more about the knowledge of Chinese music. This would be very beneficial to me as a music teacher. At least I am clear that in the future I would not only concentrate my teaching mainly on Western music.

Lee: It is Mnemonic singing because I guess students would have the interest of learning this topic. In the past, teachers have put too much emphasis on Western music and missed this joyful and interesting component of Chinese music.

Two of these trainees' responses suggested that they were aware of recent trends and renewed interest toward teaching Chinese music in schools:

Deanie: Today's secondary school music programmes show an increasing awareness and interest in the teaching of Chinese music. Learning general knowledge in the course about Chinese music was indeed quite helpful.

Helen: The knowledge of Chinese music is the most beneficial part of the course

because learning about Chinese music is a recent trend and development in education. It is good for teachers to develop a comprehensive knowledge. Besides, there is a need to cater for the new trends. Actually, it is essential for teachers to know a little more about Chinese music.

The trainee who played a Chinese musical instrument regarded the learning of Western music theory as most beneficial, because she needed to develop confidence and competency in this field:

Sally: Although music theory is the part I less enjoyed, it is most useful. Not because it is a "must" in music teaching but by learning this knowledge, I find myself more uplifted and feel more confident when I teach my students.

Two trainees thought that the teaching and learning strategies undertaken during the course were useful to them:

Anita: In addition to the lectures and instruction given by the instructor, there was plenty of time for classmates to participate and to share ideas. There were also plenty of opportunities to sing and play music individually and time for presenting our ideas. All these helped me to build up my self-confidence.

Priscilla: From the lectures, I could learn more about the use of different teaching strategies and methods of motivating students.

Finally, one trainee regarded the listening activity as beneficial and another trainee thought that the oral singing and mnemonic singing activities were the most beneficial.

Discussion

The introduction of *xianshi* music and the use of *xianshi* mnemonic singing proved to be an appropriate teaching resource and strategy for introduction in the course. 13 trainees enjoyed topics in Chinese music, with two of these trainees reporting a change in their attitudes, from negative to positive toward Chinese music, as a result of participating in the course. Twelve trainees indicated that they thought that *gongche* notation and its mnemonic singing was the most enjoyable topic.

The acceptance of this component of *gongche* mnemonic singing is significant as this activity employs the oral-transmission process of Chaozhou *xianshi* music, which is common with other indigenous genres that are widely practised throughout China. The *gongche* mnemonic singing captures the aspects of "*yunwei*" in Chinese music. This involves the subtle inflection, articulation and timbral changes during the process of tone production and execution (Ng, 1998). In fact, one trainee (i.e., Maria) indicated that the *gongche* mnemonic singing activities had led her to a new level of understanding about Chinese music, as she had previously known very little about this genre, and as a result of this exposure, started to feel "some of the essence of the Chinese culture".

To undertake and to introduce new or unfamiliar music genres, the selection of teaching materials and the design of learning activities is crucial. It is because the positive acceptance of a music genre serves as a mediator for subsequent learning. The introduction of xianshi music into the two modules had acted as an initial springboard from which the trainees' skills, knowledge and attitudes about Chinese music, it is recommended that the trainees' competency in xianshi and Chinese music need more extensive exposure in order to be further developed. A holistic approach and design should be adopted spanning their three year training would be beneficial to develop the trainees' fullest potential. There was a need to include learning experiences from (1) the taught modules, (2) experiential activities such as practical musical experience and attending performances in indigenous music, and finally (3) teaching practice experience where trainees would have the opportunity to apply their teaching about xianshi and Chinese music. Through these comprehensive and holistic learning experiences, the trainees would be able to develop their skills, knowledge and attitude toward the teaching of xianshi and Chinese music. It was assumed that the chances of trainees developing attitudes and competence for the teaching and learning of Chinese music might be enhanced through the integration of skills, knowledge, teaching practice experiences and reflections all through their three years of study.

In this study, the trainees had scarcely had any exposure to Chinese music in their school music programmes. This reflects the current situation of an imbalanced teaching content in Hong Kong schools. Future reforms should ensure students acquire basic competency and understanding in music across different genres and cultures within a well-balanced curriculum framework.

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SCHOOL MENTORING SCHEME FOR THE PROFESSIONAL DEVELOPMENT OF STUDENT CHORAL TEACHER

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Abstract

Choral singing is a key feature of musical activity in Hong Kong schools. It has grown from modest beginnings into an important part of extra-curricular work. Even in independent societies and associations, many choral directors possess backgrounds in music education and classroom teaching. The teacher education institutions are responsible for training the majority of music teachers in Hong Kong. Thus it would seem necessary for music teacher courses to feature choral training to properly equip teachers before entering the classroom and taking the role of choral director in class, school and perhaps community. In the past there has been no choral director training programme. It seems important to develop ideas for what might be included for the professional development of the student choral teacher, and this is one objective of the current study. This article reports the implementation of a mentoring scheme carried out in a primary school setting. One of the current authors and an identified school choral teacher worked as mentors to provide professional support for a student choral teacher who was selected as the main participant in the case study. The aim was to investigate the potential of mentoring as a way of training a student choral director in a real school setting. Findings from this study reveal that through the mentoring scheme the student choral teacher was provided with an opportunity to interpret, generate, interact and experiment with the choral teaching theory in a real school choral rehearsal setting. This could be seen as a process of knowing-in-action and reflection-in-action.

Background

Choral singing has become a school activity at primary level and is perhaps one of the strongest extra-curricular major cultural and artistic participatory activities in Hong Kong for young people. Thousands of school choristers participate in the annual Hong Kong Schools Music Festival, but the reality is that there is no formal mechanism in place for a training programme to equip the teacher before embarking upon such a demanding and challenging role. According to Wong (2004), choral conducting modules offered by the higher education institutes in Hong Kong are optional and minimal at both undergraduate and postgraduate level. Given the lack of training, it was decided to undertake a detailed mentoring programme with two expert choral directors and a teacher training student in order to investigate what such a training programme might demand.

An assessment of related literature suggests the construction of a hierarchical model, could be a useful way to develop a training programme. A bottom up view of skills and knowledge development, beginning with the trainee's pre-existing personality characteristics along with their own skills and competencies, offers the base from which the training begins. Building and expanding - in a tailored and personalised way - the new knowledge, techniques and artistry of the student provides means of working upon which the hierarchy of expertise augments. We aimed to try out this model in a mentoring scheme.

Lehmann and Davidson (2002) note that partnership or apprenticeship learning is a powerful and effective mode to develop increasing autonomy and self-regulated learning, a key feature for the choral director in a busy school environment. Zimmerman and McPherson (2002) note that self-regulation is a cyclical process in which the learner reflects on their prior performance along with the feedback obtained and make adjustment on their future performance, in which the constantly changing factors are namely: personal, behavioural and environmental. We believed that this reflective practice was best developed in student mentoring approaches to learning.

Reflective Choral Teaching Practice and Supervision

A reflective way of working for the choral teacher's training model ideally should be a means for the student choral teacher to innovate and reflect on the choral performance practise as a part of this professional development process. Recent research by Willis (1989), concerning the nature and value of professional development of school choral conductors, suggests that the novice choral teacher can

be developed by an experienced choral teacher by providing support to encounter the real demands within a teaching and learning situation. In order to facilitate the choral teaching and learning experience, Wilen, Ishler, Hutchison and Kindsvatten (2000) suggest that a sort of "clinical supervision" and reflective teaching and action research should be conducted in the school-based partnership environment to enhance the effective teaching. Wilen, Ishler, Hutchison and Kindsvatten (2000) view that a type of "clinical supervision" as an effective approach for the development of the beginning teacher or student teacher. The idea is for the learner to work intensively with a designated mentor or support teacher to provide them with feedback on what are effective behaviours. Through the process of supervision, the student teacher and the mentor can work together in an intimate relationship through the teaching practice in a real school setting. Mentoring as a process has structure, form and is hopefully aimed at providing the student conductor with a repertoire of strategies for coping with his/her questions and self-doubts. The mentor functions as a sounding board, not someone simply to follow. It is essential for the mentor or supporting teacher to observe the student teacher teaching dealing with rehearsal and performance. Feedback on this practical process is a major component of the "clinical supervision" and can bring maximum advantage to the student. The steps and procedures for "clinical supervision" vary from case to case. The following four steps procedures are suggested by Wilen, Ishler, Hutchison and Kindsvatten (2000) for the student teacher and mentors to consider.

Step 1: Pre-observation conference
- Goal setting
- Decide the mode for assessment and data collection

Step 2: Observation and data collection
- Observation guideline
- Data collection instrument
- Record of the classroom teaching events
- Information gather for future comparison, discussion and evaluation

Step 3: Analysis of data
- Through the data-collection instrument to provide source for data analysis
- Examination of the data either independently or cooperatively
- Suggestion of the underlying meanings in relation to the reveal patterns
- Draw implication and translate them into appropriate teaching strategies

Step 4: Post-observation conference

- Triangulate teacher and student respective analyses and implications
- Discussion on the underlying meaning and the promising strategies
- Develop a new target and plan for the next cycle of supervision

These steps were adopted and modified in our current study to work towards developing a school mentoring scheme to help us establish what core elements would be needed in a training programme for student choral directors.

Procedures

After deciding on the mentoring approach, it was decided to invite an experienced school choral teacher and the first author (a full-time lecturer on the teacher training programme at the Hong Kong Institute of Education) to work as mentors alongside one student choral teacher, who was soon to complete the final year of the Two-year Full-time Certificate in Education Programme at the Institute. Before the mentoring scheme was implemented, the two mentors met twice for discussion and preparation. A junior choir with 60 choristers was selected to work with the student teacher. The school mentor assigned a two-part choral piece to be sung in Cantonese as the teaching and learning material for the mentoring scheme. Due to logistics constraints, only four 45 minutes rehearsal sessions were scheduled for the mentoring scheme. These took place in the second semester, within the school day.

Before the first rehearsal briefing sessions with the student teacher took place to provide him with information including the selected repertoire, and the characteristics and abilities of the choir. In these sessions the student teacher was also offered some hints and tips for good strategies for the choral rehearsal. The institute mentor also provide him with some reading and theoretical and practical examples on how to work with children at different levels of choir including vocal techniques, choral techniques, conducting gestures and score preparation. The student teacher was required to work out an overview plan for the four choral rehearsals and an analysis of the song that he was to prepare and how he was going to work on it.

One week before the student's practical work, the three participants met to review and discuss ideas for the four sessions. At this meeting, the student teacher was formally introduced to the choir. In the following four weeks of work, the student had brief pre- and post-session conferences with both mentors. Then, when the student teacher had gone, the mentors would then reflect on their work.

The two mentors were present at all rehearsals, though they tried to keep as low a profile as possible, aiming to add to the positivity of the environment, rather than be regarded as negative evaluators. The student teacher seemed comfortable with this procedure. Note that all the rehearsals and briefing and de-briefing sessions were videotaped for the student choral teacher's reflection and for analysis by the two mentors.

In addition to the data collected above, for further triangulation and potential discussion, after each rehearsal, the student choral teacher was required to keep a log-book on the process, including self-evaluation reports as a reflection on his teaching performance with topics that were discussed in previous briefing sessions: rehearsal environment; director-chorister interaction; demonstration of choral knowledge, techniques and efficient direction and artistry behaviour in relation to teaching effectiveness. These documents were to be used as a "window" to display the student teacher's thinking, and providing a means of triangulation to improve the quality and accuracy of findings. Both the mentors also filled in rehearsal observation reports, and all data sources were meant to be shared and used as tools for discussion.

Summary of Findings

Two major themes were developed from different data sources, and provide a way to consider the four rehearsals, the video data, and the continuing and final interviews.

Reflection Achieved through Hands-on Experience and Mentoring Support

Kelvin, the student teacher, was well prepared for the first rehearsal, with a plan illustrating clear rehearsal procedure and strategies to work on the choral material and techniques with the junior choral students. However, there were gaps: no thought about musical expression, and a lack of understanding of the younger children's abilities to sight-read and concentrate. According to the data sources, there were some significant moments for reflective practice and the re- formulation of strategies for the student choral teacher and the two mentors.

Observing the video of the first session, the choristers seemed a little disorientated and did not pay sufficient attention to the student choral teacher. Interestingly, this was clearer on the video than from observing in person. Actually, during the first post-observation conference, the student choral teacher also confessed that he had only worked at half of the plan he had prepared. The mentors noted that he was

rushing and panicking, and felt that in the session they had helped him to cope with this. His logbook later demonstrated some good reflection of the session and the mentoring work with him:

> *I think I was shocked by my behaviour and the way I lost control. Everything seemed to flounder. I think my two mentors were kind to be so positive, but I think I must be prepared to go into detail. I simply cannot understand why I attempted to get the children to sight-read when I knew that they were young. I was speaking too much. I could feel my own temperature rising. I think I shall steady myself, and go back to my notes. But, I have to give myself a chance. I have to start this process more carefully.*

Sensibly, there were some planned activities; like a clapping game, but he did not use these because in the course of the session he had realised that it was beyond the children's abilities. Through the "reality shock" of the first session, it seemed that the student choral teacher learnt that it is important to address the ability and potential of the target choristers, in order for them to accomplish set goals within the rehearsal time. Before the implementation of the second rehearsal, he asked if he could spend some time chatting with the institute mentor about how to modify the rehearsal plan by re-examining the literature. He wanted to make sure that the tasks could be carried out smoothly in view of the choristers' interest and ability.

Just prior to the first post-observation consultation, the school mentor subtly took charge of the choir, briefly, before dismissing them from the rehearsal. He gave a very fine demonstration of how to quieten the children, and engage with them. This was discussed with Kelvin afterwards. The mentors felt the technique worked well, for even if Kelvin did not reflect on the matter of disciplinary control consciously, he nonetheless experienced it happening. In fact, it only appeared as a conscious reflection in his logbook of two weeks later, following the third rehearsal where things had become slightly chaotic during the main part of the session. He wrote:

> *I understand what I am being told. I need to be slightly more on top of things. I sometimes do not communicate myself clearly enough to the children. I do not think it is about shouting to have respect and so on. Well, the school mentor gave me a perfect demonstration of how to control the children after that first shambles of a session. He seemed so quiet, but in control. I must try to model that sort of work.*

Indeed, the two mentors agreed that they should get the student choral teacher to minimize the use of the distracting sound "sh —" to stop the choristers from talking, instead they should suggest positive reinforcement to praise the children's positive attitude and performance. In the beginning of the fourth rehearsal, the student choral teacher tried his best not to use "sh —" to remind the choir to keep quiet; instead he had provided a much clearer definition of what was an ideal rehearsal environment. He discovered that this made a big difference in changing the students' attitude and performance, though this problem was an issue throughout his classroom management. It was as if the student choral teacher was perhaps not sufficiently mature to take on board what was required of him to "control" the children:

> *I find it hard to know how to keep their whole attention. I've tried my best gesture – even with practice – and, being happy. But, I can't seem to get through to them.*

This comment was made, despite modelling behaviours and comments by the mentors on a few strategies to engage the children more fully.

The institute mentor often suggested techniques, especially related to musical effects, but tried to do this through comments to the school mentor, rather than directly to the student teacher. After these sorts of discussion, the student teacher did pick up on ideas, though he did not mention the mentoring strategy in his logbook. After the second rehearsal, the two mentors had an open peer support session, integrating their discussion with the student teacher and points that emerged in his conducting. They talked about the teaching of choral diction. The school mentor introduced four types of choral diction teaching strategies to consider when tackling the diction problems. They included using peer imitation, mirroring, kinesthetic movement, contrasting and isolating method. In the post study-conference interview, the student teacher commented that all these proposed methods for training choral diction sounded extremely effective and practical in facilitating choral teaching and learning. He also noted that at last he realized that diction was very important in singing. But, he never used the techniques in the remaining sessions.

The above illustration seems to demonstrate that more or less formal approaches can help to clarify what the student choral teacher needs to know and reflect upon.

Through the school choral mentoring scheme, the student choral teacher was exposed to the process of knowing-in-action and reflection-in-action, he gradually

became more self-aware. Indeed, when these ideas were presented to the student choral teacher at the end of the study he commented:

> *I think I could use this way of asking myself what I know and do not know. Perhaps I could even video myself from time to time to investigate what is good, bad and apparent to the children.*

The Process of Effective Mentoring and Allied Professional Development

Through the process of the research described above, the two mentors were constantly formulating ideas, looking for ways for Kelvin to feel more comfortable. They engaged in a considerable amount of discussion at the allocated times, and beyond. It was an incredibly rich experience for the two mentors. They learned so much about teaching, but also their own standards, desires and personal development. Their peer support was a form of friendship, developing skills and ideas together.

It is clear that effective teaching involves complex situational decision making, in which the focus shifts from cognitive to experiential engagement. Within the process, the student is required to reconsider how to deliver the subject knowledge by addressing the pre-existing choristers' characteristics, according to the choristers' ability, interest and development to prepare them meaningful choral and teaching activities within the rehearsal. Merely having "content" knowledge is clearly not sufficient to enable the student to facilitate effective direction, there should be a full awareness of the quality of the classroom environment, teacher-student interaction, techniques and teacher behaviours in order to achieve effective teaching outcome. Reflecting on the hands-on choral teaching and learning experience within the school-based mentoring scheme, Kelvin pointed out that:

> *The training on vocal and choral techniques provided by the Institute is not sufficient: not enough lecturing hours and credit points. If the mentoring scheme can extend to every student and increase the numbers of rehearsal teaching, student teachers would definitely benefit more rather than just solely attending lecture to learn the choral pedagogy on paper but without practice.*

The school mentor also commented on the value of the mentoring scheme for the student:

> *It is a valuable experience for the choral direction students in building up their*

confidence and self consciousness within a realistic choral teaching environment, through which to improve their teaching competency and performance.

Through the mentoring process, the student choral director could be nurtured in a highly reflective manner to prepare for the challenging choral teaching profession.

At the end of the post-study conference session, all participants offered one another very positive feedback on the entire scheme. The student teacher stated that the interaction and discussion on his teaching performance with the two mentors turned out to be the most valuable feature of his experience at the Institute. He also suggested that the number of rehearsals, should be increased and scheduled at least within half or the whole of the semester.

Conclusion

Evidently, when attempting to examine the strategies for developing an effective choral teaching and learning, it is important to consider all the related factors, and besides developing a curriculum, a means of evaluating would seem necessary too. This project showed us the value of continual feedback. The in-depth qualitative reports found in logbooks and interviews and conversation provided rich data, ideal for formative assessment, which was the purpose of the scheme. Several people, working closely, seems to be a good way to inspire confidence, models and safety for progress. Through the school choral mentoring scheme, the student teacher experienced the process of knowing-in-action and reflection-in-action, in which, with a thorough understanding of the multi-faceted relationship between the rehearsal environment, the director-chorister interaction, and demonstration of knowledge, techniques and artistry and efficient choral director behaviour was negotiated. By studying the student choral director's teaching effectiveness, the two mentors provided knowledge for teaching pedagogy to enhance the development of the student choral teacher's personal and professional qualities in order to prepare them for the challenging and demanding choral teaching profession. Self-assessment and reflection permitted the student choral director to interpret, generate, interact and experiment with the choral teaching theory in a real school choral rehearsal setting. It was seen as a key to corroborate all the insightful findings in the empirical studies and assessments of the previous literature to confirm the content within the proposed curriculum for choral teacher's training in the previous literature reviewed section. This model was a hierarchy curriculum for choral teacher's training, including

subject knowledge, pedagogical knowledge, reflective rehearsal and performance practical skills, as ways of developing effective choral experiences and professional development for reflection and growth.

The interaction and communication between the school choral teacher, the student teacher and the institute supervisor might be seen as a professional development process toward effective choral teaching and learning. And so, in summary, ideally, it might be that the choral director's work is of a cyclical nature involving multiple, interlocking human and environmental factors.

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COMPLETING THE TRIANGLE: PROFESSIONAL DEVELOPMENT FOR THE CHORAL CONDUCTOR

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Abstract

This paper reports on the impact of a particular choral singing project in an area in the centre of London and the dynamic relationship between a "choral leader" and school teachers. This relationship is enhanced by the third dynamic – that of continuing professional development, in-service training and tutoring within a university environment. This triangular model is intended to promote and revitalise singing in schools, through skill development in effective conducting and rehearsing.

Singing for its Own Sake

Human beings have an innate need to make music, it occurs in all societies around the globe and that a significant proportion of music-making involves the human voice used in what we commonly refer to as singing (Blacking, 1987; Storr, 1991; Durrant & Himonides, 1998). Singing occurs in informal and formal situations, often spontaneously, in response to particular cultural and social events, and sometimes with a conductor. We can look in children's playgrounds around the world and find chanting and singing associated with games; we can find singing used to express our emotions and feelings at times of personal and national grief, for example; we can find singing used at football and particularly at Welsh rugby games and similar celebratory events. Of course, singing is important to us. Expressions of joy, anger, love and anxiety have been part of the human condition since pre-linguistic man (Durrant, 2003). So, there is no need to spend much time in this paper and in front of this audience extolling the virtues of the singing activity and the reasons for its promotion in school and community contexts. It is a social, cultural and often emotional activity.

Its seeming demise as a school activity, at least in the UK and most of

Europe, is offset by pockets of excellence in certain school, youth, church and other community contexts. The broadening of the music curriculum over the last two decades or so has meant that practical music making is often dominated by composing activity rather than performance ensembles, and more especially the advancing technology has given students access to experiences that have changed our definitions of musical experience. Yet, there is now emerging an increasing (even political) awareness, including from government bodies, of the importance of music generally and singing in particular in children's education. It is interesting to note that this appears in the aftermath of a curriculum emphasis on numeracy and literacy at the expense of the arts.

However, the quality of the singing experience in schools, or anywhere for that matter, is dependent on the skills and knowledge of the conductor or teacher who leads it. Is a bad experience preferable to no experience at all? I am not sure. In order to promote better singing, I proposed a series of attributes that contribute to our understanding of better and more effective choral conducting. These attributes are presented under the categories of:

1. Philosophical principles
2. Musical-technical skills
3. Interpersonal skills (Durrant, 2003)

These, in turn, offer a framework for the teaching of choral conducting, which goes beyond the mere teaching of beat patterns.

The Choral Project

The project itself touches upon several issues that are the concern of music educators: (i) the dialectical tension between the music specialist and the generalist teachers particularly in primary schools; (ii) conducting and rehearsing skills; (iii) singing and vocal development; (iv) the school environment and (v) professional development, perceptions and identities of the participants. The project was funded by the City of Westminster local education authority (LEA) in central London as the brain-child of a professional singer, who had for some time been the Head of Voice at a secondary school[1]. She had noticed over time the increasing lack of singing and performance skills in the students with whom she came into contact, as well as a

[1] This was a girls' secondary school with students from age 11-18.

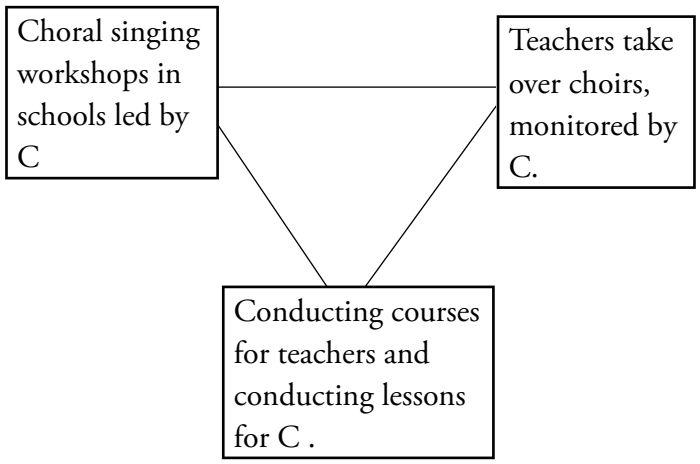
general reluctance on their part to engage in the singing activity. According to her, as the project's choral consultant and leader, the aim was "to provide training for children in singing and performance techniques, as well as opportunities to perform in public, both in their own schools and to come together in massed collaborations" (Lenton-Ward, 2005). She had the courage (and has the dynamic personality and self-confidence) to approach appropriate bodies and people in authority to set up funding for her to visit schools and offer workshops in choral singing. So far (up to summer 2006) over 20 schools have been involved in the project, four in each term of the project's existence, embracing over 400 children, with more schools coming on board each term. Participation in the project was open to all schools that were committed to its operation and continuation. Weekly workshops/rehearsals took place in each chosen school for a term, led by the choral consultant/leader (hereinafter referred to as "C"), on the understanding that a teacher in the school attended the sessions and accepted the responsibility of maintaining the choral practice subsequently when C's regular input had finished. At the end of each term, a collaborative singing event has taken place in Westminster with the schools that have been involved and, therefore, has been cumulative in the numbers of participants.

Key people involved then were C, a designated teacher in each school to attend the choir rehearsals and to agree to take over leadership of the choir after the initial input from C and the head teacher who had to be supportive of the project. Some of the designated teachers were self-perceived and self-attributed as "non-musicians", while others were latent choral leaders who needed prompting and encouragement to believe themselves able to take over the role. The whole project impacted on their professional development, as indicated later.

The triangular relationship came into play through discussion and interaction with us in the School of Arts & Humanities at the Institute of Education University of London, where a relationship was developed in order to evaluate and research the project. The research was funded by the LEA to explore the efficacy and worth of investing in money in the primary schools who took part in the project. A research protocol was devised and a pilot study carried out. However, the triangle was fully connected up by the introduction of professional development courses at the Institute for the teachers involved in the project (and others) on conducing - "Conducting, leadership and communication"- provided both as short in-service and also as credit

bearing masters' level courses. It should be pointed out that choral conducting is rarely featured in university music or music education courses in the UK either at undergraduate or graduate levels (Durrant, 1998). The triangle was then sealed (pushing the analogy a bit here!) by C having individual conducting lessons with the main researcher of the project and teacher of the conducting courses, Colin Durrant (see Figure 1).

Figure 1. **The Triangle**



Methodology

A qualitative design was considered the most suitable paradigm for this evaluative research, as the intention was to assess the impact of the scheme on the various people involved – namely, the children, the teachers, the school and local community and the choral consultant herself. The methods used were extensive observation of rehearsals of the school choirs at different times of the project both with C and eventually the teacher leading the rehearsals. Also, interviews with teachers and school heads (principals) took place as well as other key players involved in setting up and developing the project. A range of interviews was considered appropriate to gauge the full impact (or not) of the project, including on the wider school community as well as on the musical development of the children individually and collectively. The pilot observations and interviews showed the chosen methods to be appropriate for the collection of data that was both useful and significant.[2] Further

[2] It is the findings of the pilot study that are largely reported here, though the project and the research is on-going.

data was collected from teachers' written evaluations of the in-service conducting training at the Institute of Education.

The researcher entered the field as a connoisseur and a subjective and skilled practitioner in choral conducting. Roberts (1994) acknowledges the notion of the researcher as a subjective, involved and informed practitioner and teacher. He states that his own research would have been impossible "if it were not for the fact that I could interact with my subjects as a knowledgeable and skilled musician". Peshkin (1994) also supports this style of research in that "if you can show me somebody who has no values, attitudes or tastes, I will believe there is someone who is not subjective when they do research". I therefore, enter the research field as a knowledgeable and committed choral conductor and teacher - a "connoisseur" if you like (Eisner, 1985). This enabled an understanding of the rehearsal strategies and purpose of particular activities that took place during the observed rehearsals. The researcher was in a position to realise and know how specific strategies that were observed informed and changed children's musical and vocal behaviour during the rehearsal for the short-term and in subsequent observations for the long-term. The triangular dynamic, as illustrated, and my own involvement as researcher and teacher, was considered both an asset and drawback. There were times when teachers seemed somewhat wary, even threatened by my presence in their choir rehearsals, but also, they often wanted to tell me of the impact of the project on them and their school, as well as reveal their enthusiasm for it.

The Context

The local education authority area where the choral singing project is taking place is in the very centre of London. It encompasses a richly diverse population culturally, economically and socially, as within its boundaries lie famous London landmarks – the Houses of Parliament, Buckingham Palace, Westminster Abbey, the West End theatre district, government offices and some of the most expensive residences in the world – and, less obtrusively, poorer housing with distinct elements of social deprivation. On the whole, schools within this area will reflect the diversity and transience of the population.

But what became interesting throughout the observations was the dynamic between all those involved. It might have been perceived as a problematic situation with one so called "expert" coming in to the school to show her expertise and also to encourage the teacher to carry on after the initial term's input; however, on the whole because of the noticeable difference in singing quality in the students over

the period of rehearsing, schools generally appreciated the project and the positive ethos it created.

Findings

The main findings are set out under three main headings, based on the nature of the analyses of the evidence: (i) musical issues, (ii) school issues, (iii) professional development issues.

Musical Issues

A whole series of musical outcomes were in evidence in both rehearsals and performance.

- A notable outcome was the insistence by C, and subsequently the teachers, of a choir "discipline", often promoted by the forewarning of a concert and performing in front of an audience. Performance practice discipline was often referred to.
- There was a clear indication of improving pitch accuracy among the children, with concentration on pitching included in warm-ups and musical games at the start of each rehearsal.
- The customary pattern of warm-up activities include counting, some physical motor-coordination, breathing and relaxing – which led into more focused musical activities – including descending scales, concentration on vowel unification. Overall, a significant proportion of rehearsal time (about 20 minutes out of an hour) were spent on these in a context of both having fun, releasing tensions, yet going over a range of vocal and musical issues efficiently and effectively.
- The concept of choral singing – ("singing nicely" as one head teacher commented) instead of just singing for assembly – was established. Indeed the repertoire involved a great deal of part-singing.

School Issues

Interviews with head teachers and teachers in the schools have shown that they regard the project as beneficial to the school community both musically and more generally. Heads identified some of the outcomes:

- Four pupils within the choral group in once school had no or little English and, by reading and following the choral texts, there was a perception that this had helped their language development.

- One head teacher also commented on the perceived growth of confidence of the children, their improved listening skills, as well as a marked improvement in concentration of one particular boy and two special educational needs (SEN) children.
- A head teacher saw this project as being a means of generating increased involvement and engagement of staff as well as pupils. It had motivated one particular teacher into action.
- One choir was being encouraged to sing in outside events and promote the general ethos, identity and status of the school in the local community (Durrant, 2005).

Professional Development Issues

Tracking the professional development of the teachers within their own school environment and the impact of university in-service showed that many teachers had felt enabled by the project to discover abilities they didn't realise they had.

The provision of in-service courses primarily aimed at those teachers who felt unconfident about leading choral groups and unsure about their conducting techniques and has begun to dispel the myth of conducting and hopefully move towards developing skills and knowledge in the choral conducting area. The aim of all courses is to link conducting gesture with vocal outcome – to explore and feel the relationship between the two phenomena and over time develop a "gesture vocabulary" (Durrant, 2003). Another key aim is to enable teachers to become more confident in all aspects of music making with their children. Written evaluations suggest that courses do in fact help. From one particular course, where many were encountering conducting tuition for the first time, comments included:

- *I know I feel I could have a go at conducting the choir rather than staying behind the piano. Very practical – got to have a good go at everything...*
- *…realising how obvious and simple gestures can be, rather than involved and complicated!*
- *An excellent start – would love to continue and develop further.*
- *More confident about conducting gestures, especially. Thinking about the two hands and changing time particularly.*
- *The course was very informative and has raised confidence*
- *Great course… I would definitely have more confidence and better techniques.*

There was also a realisation that there is more to learn and a willingness to do so. Yet, teachers generally felt optimistic about conducting and continuing to develop this side of their musical skills. There are several examples of teachers (not necessarily music specialists – and including one a head teacher) who have stepped into the choir conducting role with great enthusiasm – some whose self-perception as a "musician" has changed.

The other professional development dimension was with C's conducting lessons, where working on pieces that she rehearses with the school choirs, she began to explore how gesture can impact on vocal outcome. She began to recognise that beating time was not always what conducting was about, and that expressive singing can be inhibited if gesture is mechanical and unvaried, for example.

Conclusions and Implications

C has managed to create a choral singing ethos in the schools that have taken part in the project so far and this has been recognised by head teachers and was perceived to have regenerated interest in this type of musical activity. C had also developed and maintained musical skills (such as a convincing level of pitch accuracy), fostered performance skills (including collective discipline and focus) and also encouraged and provided the opportunity for teachers themselves to lead and conduct during the main concert where schools performed both to each other and all together.

The project's sustainability is clearly dependant on appropriate funding, as well as eagerness from key players believing in its importance both musically and educationally. The real success and musical impact can be enhanced by an acceptance of the concomitant need for professional development in an area that teachers feel less skilled or somewhat unconfident – conducting. Again, funding is central.

Other key issues and implications include:

- the identification of suitable and willing teachers to carry on the choral singing in the school and who feel sufficiently confident to do so.
- the need for a skilled and supportive pianist to accompany the rehearsals if they are to give their prime focus to the development of high quality singing and choral behaviour. This was of particular concern to teachers.
- across the LEA, the teachers need continued support from the Authority, in terms of choral performance opportunities and other collective musical events, as well as assistance in identifying appropriate resources for the continuation of the choral activities that are matched to pupils' needs and

also linked to the particular missions of individual schools.

- in due course, a mentoring scheme could to be developed as more schools come into the project in order to ensure that the choral activity across the LEA is broadly based and grounded in a critical mass of "expert" Primary choral musicians.

The project is worthwhile at a variety of levels – musical, non-musical (such as literacy development), social and cultural (in the sense of fostering a particular "ethos" that is positive towards collective music making and teamwork in music) and it is hoped that it will continue to be a model in the provision of quality music making and choral singing.

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USING OBSERVATION, ANALYSIS AND REFLECTION TO DEVELOP ELEMENTARY CLASSROOM TEACHER SELF-CONFIDENCE TO TEACH MUSIC

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Abstract

A research study with pre-service elementary classroom teachers organized around a structured fixed-term educational program in music that includes both case studies and guided reflection is the core of this investigation. The study has been conducted for five-years with over 200 prospective elementary classroom teacher participants enrolled in introductory music methods courses at three universities. The four-week educational program used in the study utilizes a more constructivist and holistic approach to teacher education than is typical of many music methods courses for elementary classroom teachers, which often rely mostly on skill building and knowledge development. Using case studies and personal reflections, the program takes student understanding of skills and knowledge in music into classroom settings. Through these experiences, it is intended that prospective teachers can build on personal traits to develop their own self-perception of competency to teach music. Research findings from the five-year study illustrate significant growth in the pre-service elementary classroom teacher participant's self-efficacy to teach music. The structured fixed-term educational program in music is described and the effects and implications of using this approach in the development of teacher competency to instruct students in music are discussed.

Universities have a significant role in the formal training and certification of teachers and are consistently challenged to provide instruction for prospective elementary classroom teachers that goes beyond just the acquisition of skills or factual knowledge about music. It has been suggested that this instruction needs to include both a strong theoretical knowledge base and educational experiences designed to develop competencies for teaching a broad curriculum. A primary goal for university faculty involved in teacher education is to develop in prospective

teachers, and practitioners already in schools, the *teacher efficacy* to ensure that their classroom instruction is effective.

Teacher-efficacy is a construct first developed by Bandura (1997). The construct, now accepted as theory (Bandura, 1977, 1983, 1986, & 1993; Pajares, 1995), is used to help explain the "nature" of teaching behaviors. When referring to these teaching behaviors, educational researchers are talking about actions that are based on skills and knowledge, personal traits, and a self-perception of competency. According to Tschannen-Moran, Hoy & Hoy (1998), teachers need to have developed all three of these areas sufficiently "in their own minds" in order for them to "believe in" their own ability to teach effectively.

Research in music education in the last two decades (Gauthier & McCrary, 1999; Kelly, 1998; Morin, 1994; Saunders & Baker, 1991; Vandenberg, 1991) suggests that prospective classroom teachers frequently explore music pedagogy and curriculum development in one or more collegiate music methods courses. It also suggests that in spite of receiving this music methods instruction, classroom teachers report that incorporating music into the curriculum is one area in which they feel least effective or least competent. Venesile (1992) suggests that ultimately without the self-perception of competency, the acquisition of skills and knowledge from a music methods class, even when coupled with appropriate personal traits may be insufficient to produce teacher actions in the elementary classroom that will promote student learning in music. Consequently, identifying effective means for developing self-perceptions of competency within the structure of the university music methods courses we teach becomes crucial in the development of the broader construct of teacher efficacy.

Effective teachers must first be able to see themselves as effective. Consequently, for prospective elementary classroom teachers or practitioners in the classroom to develop as effective teachers of music, they must also be able to see themselves in that role. Accordingly, if university faculty are to advance prospective educators' knowledge and understanding of what constitutes "good" teaching, university faculty must first connect educational theory and classroom instruction with the "realities" and "issues" of the classroom setting. Tunks (1973) suggested providing opportunities for pre-service teachers to observe and reflect on children engaged in successful musical experiences is one means for instilling prospective elementary teachers with positive attitudes about integrated curriculum and music. Boardman (1992) contended that taking initiative in developing collaborative courses of action with in-service elementary classroom teachers may improve the effectiveness of

course curriculum and contribute to positive change in teacher education. DeNardo (1992) suggested that effective music education curriculum in the 21st century and professional development programs must weave and model "what can be" into methods classes and demonstrate the relevance of those concepts to school curriculum. Colwell (1995) recommended providing a series of experiences that promote positive attitudes that shape a value for the use of music in the elementary classroom.

Teacher education research outside of music teaching and learning has identified constructivist and holistic approaches, which leads students to engage in focused observational learning and includes guided reflection, as one means to improve the self-perception of competency to teach a given subject (Browder, Schoen, & Lentz, 1986-87; Hattan & Smith, 1995; Korthagen, 2001; Rowley & Hart, 1993; Taggart & Wilson, 1998; Noordhoff & Kleinfeld, 1990). Researchers in a limited number of studies have investigated the use of observational learning using case studies in music methods courses (Christensen, 1996; Richardson, 1997; Schmidt, 1994; Barrett & Rasmussen, 1996). Barrett and Rasmussen (1996) suggested that use of video-case and observational learning in music methods courses is one means to portray the developmental "fit" of instruction and convey the complexity, spontaneity, and unpredictability of children's responses.

Purpose

The purpose of this research has been to measure the effectiveness of combining participation in authentic integrated curriculum and observational learning through video-cases in music methods courses for elementary classroom teachers. The goal was to determine whether such approaches could improve the professional preparation of pre-service elementary classroom teachers.

Five Year Research Study

The study has been conducted at three universities in California with a combined enrollment over 56,700 full-time equivalent students (FTES). Each of the universities has a very diverse student population. Combined, they credential approximately 1,480 elementary classroom teachers each year. The project began in Fall 2001 with a pilot study at a university in Central California. Instruction was provided by one of the researchers. In Spring 2002, the initial study at a Southern California university took place with a treatment and a control group using seven sections of a music methods course. Each of the course sections were taught by different

instructors employed by the university as part of the teacher preparation program for elementary classroom teachers. The initial treatment group was comprised of three sections of the music methods courses. The control group was comprised of four sections of the music methods courses. The study has continued from the Fall 2002 through Spring 2006 at universities in both Central and Northern California. The courses involved in the study at the Central and Northern California locations have all been taught by one of the researchers. At each of the three universities, the study procedures have been integrated into the "regular" instructional program of the music methods courses for prospective elementary classroom teachers. The data collection for the study has been done as part of the *normal and expected assessment activities* that have taken place in the course.

Research Questions

The primary research questions in the study have asked: "To what extent does participation in, and observational learning about, an authentic cross-disciplinary model music lesson affect and/or contribute to:

1. the attitudes and beliefs of pre-service classroom teachers regarding the value of music in the elementary curriculum?
2. the development of pre-service teacher efficacy and reflection?
3. the motivation of pre-service teachers to include music instruction as a regular part of their own classroom teaching?
4. each pre-service teacher's understanding of integrated curriculum, music teaching and learning in elementary education, and the value of collaboration?"

Informants

There have been a total of 228 subjects in the five-year study, not including subjects in the pilot study. All of these subjects were prospective elementary classroom teachers students enrolled in university music methods courses. At the first university in Southern California, the subjects were divided into two groups: The treatment group, identified as Group A, had 71 subjects. The control group identified as Group B, had 83 subjects. At the second university in Central California, there were 41 students. All of these were only Group A subjects. Likewise, there were 33 Group A only subjects at the third university.

Methodology

The treatment groups in the study all participated in a *structured fixed-term educational program* which took place at the beginning of the third week of classes and extended over a four-week period during each term. In Week 1 of the study, students completed a pre-survey form, *Music in Elementary Schools Questionnaire One,* designed by the researchers. Completion of the survey form was followed by informant participation in an authentic model music lesson taught by one of the researchers. In Week 2, students viewed a video-case showing a veteran elementary music teacher instructing second grade students the same authentic model music lesson presented by the researcher in Week 1. In Week 3, students viewed a video-case showing the veteran elementary music teacher and two classroom teachers reflecting on the connected lessons they developed and their practice in delivering instruction to the second grade students. This video was interspersed with segments of video showing the two classroom teachers delivering the cross-disciplinary curricular lessons, which incorporated music activities, in the classroom. The lessons by the second grade classroom teachers as seen on the videos were taught during the same time frame when the veteran music teacher was instructing second grade students as seen on the video-case for Week 2. As a part of the music methods courses, there was a personal Guided Reflection form included for each day's activities in Week 1 to Week 3 focused around what had occurred that day.

In Week 4, informants completed a special Guided Reflection form which required them to recall from memory what had occurred over the course of the educational program and reflect about their learning outcomes gained from the four-week experience. When forms were completed, there was a class discussion led by one of the researchers. During the discussion informants were asked to share with their peers and the researcher what were their feelings, concerns, and insights based on their experiences from the four-week structured fixed-term educational program. Discussion was followed by administration of the post-survey *Music in Elementary Schools Questionnaire Two*.

The control group did not participate in the structured fixed-term educational program. Subjects in the control group received their regular instruction and only completed the study pre-survey form at the beginning of the four-week period and the post-survey form at the end of the study.

Pre-survey

In Week 1, the first activity in the study was a pre-study survey which established

a baseline of information about informants. This survey is divided into two sections. The first section gathers both demographic information and music background information. Section two gathers data on attitudes and beliefs about the roles and responsibilities of classroom and music teachers in the delivery of music instruction in elementary schools, as well as perceptions about the informants' knowledge and skills in music. Students provided scaled responses to many of these questions. The levels of response categories for each question varied depending on the nature of the question. Certain questions are more broadly focused. For these types of questions, there are numerous lined items which address specific behaviors and abilities. For each specific behavior and ability, students selected a rating level based on their personal assessment of their existing skills. Following are sample question formats including the rating scale used for each.

- *Question Group 17*: "How important are the following reasons for elementary classroom teachers to include music in their instruction?"
  Categories include: "As a tool for teaching other subjects," "To establish mood in the classroom," "To identify the musically gifted," and others. Scaled responses are:
  ⓪ Not at all ① Limited ② Moderate ③ High ④ Vital
- *Question Group 18*: "Please rate your knowledge of the following music concepts." Categories include: "Rhythm," "Melody," "Harmony," and others. Scaled responses are:
  ⓪ None ① Beginner ② Basic ③ Proficient ④ Advanced
- *Question Group 19*: "Please rate your skill level with the following musical behaviors." Categories include: "Moving to music," "Singing," "Playing instruments," and others. Scaled responses are:
  ⓪ None ① Beginner ② Basic ③ Proficient ④ Advanced
- *Question Group 20*: "Please rate your ability to do the following." Categories include: "Locate elementary classroom music materials," "Selection of developmentally appropriate music materials for K-3," "Appropriately sequence music teaching activities for Grades 4-6," and others. Scaled responses are:
  ⓪ Not at all ① Limited ② Moderate ③ High ④ Expert
- *Question Group 21*: "Please rate your ability to include the following activities in your teaching." Categories include: "Singing," "Conducting/leading music activities," "Analyzing/describing music," and others. Scaled responses are:
  ⓪ Not at all ① Limited ② Moderate ③ High ④ Expert

- *Question Group 22*: "Rate the importance of the following in assisting elementary classroom teachers to effectively connect music with other subject areas in the curriculum." Categories include: "Extensive background in music," "Collaborative relationship with other teachers," "College/University course work in elementary music teaching and learning," and others. Scaled responses are:

  ⓪ Not at all ① Helpful ② Moderately ③ Highly ④ Vital

- *Question Group 23*: "Please select a response to the following statements." Statements include: "Music teachers should reinforce curricular concepts taught by classroom teachers," "Classroom teachers should reinforce music concepts taught by music teachers," and "Music teachers should provide release time for classroom teachers." Scaled responses are:

  ⓪ Not at all ① Seldom ② Sometimes ③ Often ④ Always

Model Music Lesson

Following completion of the *Music in Schools Questionnaire One*, informants participated in a model music lesson called the "Pumpkin" Lesson and engaged in an observational learning experience which has a guided reflection component. The reflection process was guided by use of the *Embedded Squares Response Session One* (ESRF1) which was distributed to informants. The students were given five minutes to read through the ESRF1. The Pumpkin Lesson was presented by the researcher. Following the presentation, the informants engaged in reflection about the experience. Once the completed forms were collected, the other instructional content for the regular day continued with the regular instructor of each course section.

Embedded Squares Response Forms

Guided reflection in the structured fixed term educational program was conducted by use of response forms modeled after *The Embedded Squares Diagram* designed by Barrett (Barrett & Rasmussen, 1996) and based on *four commonplaces of the curriculum* identified by Schwab (1983). Four different forms were created by the researcher for the structured fixed term educational program. Each form corresponded to each specific day's activities in the program. The form for days one (ERSF1), two (ERSF2) and three (ERSF3), were designed so that a center interior square was embedded into a larger outside square. The topical heading for the interior square is "The Educational Experience". The larger outside square is

partitioned into four spaces of equal sizes. Each partition was assigned a different topical heading: "The Teacher", "The Content", "The Educational Setting" and "The Learner". Within each partition on the three forms there is a series of questions to which the students are asked to respond. When responding to items on the ESRFs, informants were instructed to respond to the items in the outer squares first before proceeding to answer items in the inner square.

Video-case

Observational learning experiences for the second and third weeks of the study were designed around the use of video-case. The materials were developed from materials collected from three in-service elementary teachers, a veteran elementary general music teacher, a novice elementary second grade classroom teacher, and an experienced second grade classroom teacher. The three teachers collaborated in designing a cross disciplinary curricular unit involving lessons that were thematically and conceptually connected. Their unit of study was situated in mid-October to mid-November.

The in-service teachers who provided materials videotaped themselves in the course of their regular teaching. In addition, the same three in-service teachers agreed to be individually interviewed about their beliefs and practices as teachers. The original videotapes were used as a resource from which a video-case was developed for use in university teacher education contexts.

The first video-case used during Week Two of the study is the Pumpkin Lesson. On this video, the informants in the music methods class saw a veteran music teacher teaching the Pumpkin lesson to a classroom of second grade students. This is the same lesson taught by the researcher to informants the week earlier. The lesson is oriented around the holiday of "Halloween" and conceptually designed around patterns.

The second video-case used during Week Three of the study was of the elementary teachers reflecting on their practice. It shows footage of the second grade classroom teachers instructing students and their second grade students responding to instruction. This is interspersed with interviews where these teachers were asked to reflect on their teaching practices and beliefs about children, the educational process and music as part of the elementary curriculum.

Response Form Session Four & Post Survey

The last session of the structured fixed term educational program was organized

around a classroom discussion which was guided by the Embedded Squares Response Form 4 (ERSF4). Following the classroom discussion, informants completed the *Music in the Elementary Schools Questionnaire Two* which was used to identify changes in base-line information. Most items on this survey form duplicated exactly the items located on Section Two of the Pre-survey. However, the sections and items were presented in a different order to reduce the possibility of a training effect in the responses. The following items were added. The response categories used by informants to assign a rating scale for each of these items was *"none", "less", "the same", "more",* and "*much more*".

- Indicate how experiences in this course have increased your interest in developing your personal knowledge and skills in music.
- Indicate how experiences in this course have increased your interest in developing your ability to connect music with other subject areas in the curriculum.
- Indicate how experiences in this course have increased your interest to actively develop your understanding in curricular subject areas where your current knowledge is limited.
- Assuming you teach in a school that employs an elementary music teacher, indicate your intention to connect what your students are learning in music with what you teach in your classroom.
- Assuming you teach in a school that employs an elementary music teacher, indicate your intention to actively collaborate with the music teacher in connecting music with other subject areas in the curriculum.
- If your future school employs a music teacher who will collaborate with you, indicate your confidence to connect music with other subject areas in the curriculum.
- If your future school does not employ a music teacher, indicate your confidence to connect music with other subject areas in the curriculum.

The last item on the post-survey form was in two parts. The first part asked informants to "Indicate the degree to which your experiences were valuable in helping to confirm or change your beliefs about the place of music in the elementary school curriculum?" The response choices were *"not at all", "some", "mostly",* and *"completely".* The second part stated "If you chose a degree rating other than *"not at all"*, please explain why you selected this rating. Ample space was provided for informants to write a response.

Data Analysis

Demographic variables collected from the pre-survey forms were analyzed using Chi-square descriptive statistical procedures. Paired-sample *t* test procedures were used to calculate the degree and significance level of changes within groups, between the *pre- and post-surveys*. In addition, independent sample *t* test procedures were used to compare numerical data unique to the post-survey forms. In the initial study conducted in the Spring of 2002, after controlling for pretest scores, analysis of covariance was used to compare Groups A (treatment) and B (control) mean scores on post-survey variables that were common to both. ANCOVA revealed significant differences between Groups A and B for *15 of the 56 variables*. This initial analysis confirmed that the treatment was effective as an instructional procedure for classroom use. In the continuing study, paired-sample *t* tests have been used to compare *pre-* and *post-survey* data for the treatment groups as a means to determine the extent of effects over time as a result of the *structured fixed-term educational program*.

Five Year Results

For each discrete pair of variables on the two surveys, a paired-sample t test was calculated with *a two-tailed significance measure.* The variables were also grouped under categories of similar focus and the pre-survey totals were compared with the post-survey totals in each group, using the same procedures. The information presented in this paper focuses primarily on a discussion of the groupings of variables, except as noted. Reference to discrete variables is presented as it helps to clarify the overall results within categories.

There is a general category of questions, located as *Group 17* on the pre-survey form, which focus on "reasons for elementary classroom teachers to include music in their instruction". For this group of 14 variables there was significant difference between the pre- and post-survey results for the group totals for four of the discrete variables. These variables measured "traditional" extrinsic reasons for teaching music. The four variables and results were: "…identify the musically gifted" pre 2.37, post 2.58 ($p < .015$); "…teach American heritage" pre 2.79, post 3.00 ($p < .026$); "… promote teamwork" pre 2.89, post 3.07 ($p < .024$); "…increase performance skills" pre 2.77, post 2.94 ($p < .040$).

A second group of questions, *Group 18* on the pre-survey form, ask informants to rate their knowledge of various "music concepts." For this group of 6 variables,

there was a significant increase in scores on each variable and for the composite pre- and post-test total mean scores (total pre- 8.97, total post- 12.06, $p < .0001$).

The third group of questions, *Group 19* on the pre-survey form, lists a discrete list of 12 "musical behaviors." Informants are asked to rate their skill level with each behavior. Results showed significant increase in scores for all 12 variables and for the composite pre- and post-survey total mean scores (total pre- 11.52, total post- 20.79, $p < .0001$).

The fourth group of questions, *Group 20* on the pre-survey form, asked students to rate their ability to locate, select, sequence, connect, and create lesson plans for classroom use at various grade levels: K-3, 4-6. For this general category of questions, there was a significant increase in scores for all 9 variables and for the composite pre- and post-survey total mean scores (total pre- 11.16, total post- 19.13, $p < .0001$).

The fifth group of questions, *Group 21* on the pre-survey form, lists 12 variables which measured informants' self perceptions about the ability to successfully include "musical" activities in their teaching. There was significant increase in scores for all 12 variables and for the composite pre- and post-survey total mean scores (total pre- 11.23, total post- 24.81, $p < .0001$).

The sixth category of variables, *Group 22* on the pre-survey form, focused on informants' beliefs about what assists elementary classroom teachers in their ability to effectively connect music with other subject areas in the curriculum. There were significant increases in mean scores for 3 out of 5 variables: "Collaborative relationships with other teachers" (pre 2.50, post 2.91, $p < .0001$); "Professional development opportunities" (pre 2.31, post 2.74, $p < .0001$); "Administrative support" (pre 2.60, post 3.07, $p < .0001$).

The last category of variables, *Group 23* on the pre-survey form, measured informants' beliefs about curricular expectations for music and classroom teachers. All three variables showed a significant increase in mean scores: "Music teachers should reinforce curricular concepts taught by the classroom teachers" (pre 2.51, post 2.79, $p < .0001$); "Classroom teachers should reinforce music concepts taught by music teachers" (pre 2.67, post 2.81, $p < .0001$); "Music teachers should provide release time for classroom teachers" (pre 2.12, post 2.20, $p < .0001$).

Additionally, two variables on the pre-survey form which measured beliefs about how much time the music teacher and the classroom teacher should devote to music instruction. There was significant increase in mean scores for both variables, which may suggest that students believed both music and classroom teachers should

devote more time to music: "to what extend are elementary classroom teachers responsible for teaching music?" (pre 2.22, post 2.58, $p < .0001$); "how much time each week should your students receive instruction by the music teacher?" (pre 1.74, post 2.04, $p < .0001$).

Seven items on the post-survey, *Music in Elementary Schools Questionnaire Two* form are not on the pre-survey form. For these variables, the range of mean scores ranged from 2.92 to 3.21 on a 5-point scale. The rating scale used for the six variables identified below was *0=none, 1=less, 2=the same, 3=more, 4=much more*. These variables were the last seven items placed on the post-survey form and are in sequence as presented below.

- "Indicate how experiences in this course have increased your interest in developing your personal knowledge and skills in music." The results showed 82% of the respondents indicated "more" or "much more" as a response to the question.

- "Indicate how experiences in this course have increased your interest in developing your ability to connect music with other subject areas in the curriculum." The results showed 92% of the respondents indicated "more" or "much more" as a response to the question.

- "Indicate how experiences in this course have increased your interest to actively develop your understanding in curricular subject areas where your current knowledge is limited." The results showed 81% of the respondents indicated "more" or "much more" as a response to the question.

- "Assuming you teach in a school that employs an elementary music teacher, indicate your intention to connect what your students are learning in music with what you teach in your classroom." The results showed 87% of the respondents indicated "more" or "much more" as a response to the question.

- "Assuming you teach in a school that employs an elementary music teacher, indicate your intention to actively collaborate with the music teacher in connecting music with other subject areas in the curriculum." The results showed 88% of the respondents indicated "more" or "much more" as a

response to the question.

- "If your future school employs a music teacher who will collaborate with you, indicate your confidence to connect music with other subject areas in the curriculum." The results showed 86% of the respondents indicated "more" or "much more" as a response to the question.

- "If your future school does not employ a music teacher, indicate your confidence to connect music with other subject areas in the curriculum." The results showed *5% of respondents* indicated *"less,"* and 76% selected "more" or "much more."

The last item on the Post-survey form, *Question 22*, asks respondents for a global response about what they have experienced during the four-week structured educational program and is written in two parts. The first part read "Indicate the degree to which your experiences have been valuable in helping to confirm or change your beliefs about the place of music in the elementary school curriculum?" The results were: 5% responded "not at all," 18% responded "some," and, 77% responded "mostly" or "completely." The second part of the question stated: "If you chose a degree rating other than *'not at all'*, please explain why you selected that rating." Ample space was provided for informants to write a response.

Conclusions

The purpose of education is to change student beliefs, intentions and abilities. This program indicates that it can accomplish those goals, at least in the short term. The instructional approach has consistently shown itself to be effective in developing a self-concept of success in the prospective classroom teachers in the treatment group. This does not mean that another approach might not also be effective, nor does it mean that everyone should use this approach. It does show that there may be some value in changing the classroom environment to provide experiences that go beyond just traditional skills and knowledge acquisition, and include authentic model lessons and video cases that take students into real classroom settings to experience students and teachers engaged in the planning, teaching and learning processes.

The majority of students indicated their overall confidence in both their ability to use music in the classroom and their motivation to do so. Even when five percent

of students indicated in the last questions on the post survey that they now had less confidence to connect music with other subjects in their classrooms when a music teacher is NOT employed in their school, this might also be viewed as positive. One of the challenges for all of us as educators is to know our limitations. When we can identify our own weaknesses, it allows us to reach out and seek assistance, which will likely improve our own practice. This was part of the message the two second grade classroom teachers communicated in the video case used in Week Two of this educational program. In that video case the second grade teachers expressed not only their confidence in the music teacher, but also their need to have the music teacher available for collaboration. They also expressed how this type of collaboration and the authentic inclusion of music made their own classroom teaching richer and more effective.

Implications for Further Research

Going forward it is intended to broaden the research and go beyond what happens in university classrooms. It is important to know if and how students use music concepts as teachers once they are in the classroom. This will be important in determining lasting effects from the structured fixed term educational program on actual practices in the classroom and guide the development of professional development experiences that can build on what happens in pre-professional music methods classes.

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