ISME *Established in 1953*

International Society for Music Education

PROCEEDINGS

27th World Conference of the International Society for Music Education
16-21 July, 2006
Kuala Lumpur, Malaysia

Sentuhan

Editors: Dr. Wendy L. Sims
Dr. Ramona Tahir, Ph.D.

Proceedings
27th World Conference of the
International Society for Music Education
Sentuhan
16-21 July, 2006
Kuala Lumpur, Malaysia

All presentations for the 27th International Society for Music Education (ISME) World Conference were selected through peer review by a committee of international experts and authorities in music education.

The Editors and Editorial Board who compiled the Conference Proceedings comprise members of the Publications Committee of the International Society for Music Education, the ISME Board of Directors, and the 2006 World Conference Organizing Committee. All hold senior academic appointments at major universities, as listed below.

Bringing up a teaching musician with broad background

Eduard Abdullin, PhD, Moscow State Pedagogical University, Music Faculty, Chair of Methodology and Methods Teaching Music, Chairman, Professor.

Elena Nikolaeva, PhD, Moscow State Pedagogical University, Music Faculty, Professor

At present prospects of developing music pedagogical education in Russia are being discussed generally and at times critically. The country is switching to a new system of higher education in accordance with Bologna convention. Many people are worried that this process is going to cause the loss of those great traditions that have been accumulated during the past 200 years. Among other things this concerns music teachers' training. What is meant by it? Let us dwell upon the major issues here.

Today in Russia there is a wide network of so-called additional music education taking place at children's music schools or children's art schools. Such schools exist virtually in every part of Russia. They are established not only in cities (Moscow, for instance, boasts over a hundred such schools), but almost in every township. Children study there for seven or eight years. They get to choose the instrument they are going to play (piano, violin, accordion, wind instrument, etc) which they learn to play twice a week under a teacher's supervision for one school period. Besides, every student has one sol-fa and basic music reading class per week. From the third year students begin to study history of music (in the form of "Music listening"). Throughout their school years students sing in a choir. Those who learn to play strings, brass or percussions perform as an orchestra.

Learning to play a musical instrument consists of obligatory studies of classical, modern and folk music and includes students' gradual mastering of more and more complex samples of polyphonic music, works composed in the form of sonata (in senior school) and pieces of many different styles and genres. High emphasis is also placed on teaching students

the technique of playing instruments with the help of etudes, sight reading and performing in an ensemble with a teacher.

Those who wish to continue their music education after leaving children's music school in order to prepare themselves for future professional musical activities are given an opportunity to have one more (the eighth) year of deeper studies.

The next level of systemic mastery of musical art connected with professional education is made up of music pedagogical colleges (four years studies) and regular colleges (five year studies). The contents of education in such specialized institutions are in many aspects the continuation of the system used in children's music schools. At the same time certain theoretical subjects are introduced, such as harmony, polyphony, analysis of music works; studying Russian and foreign music as part of history class. Performing classes include studying solo singing, conducting and other classes. Pedagogical classes include studying music education methods and teaching practice in schools.

Thus students entering Russian institutes of higher education in order to obtain professional skills of a music teacher have quite solid music and music pedagogical background. We consider this fact to be an invaluable advantage of Russian educational system. It allows us to set and achieve fundamental goals of training future music teachers of high qualification and competence from the very moment of students' entering an institute of higher education.

Next thing to consider is great volume of musical art studies including performing art while attending an institute of higher education. During the four years of studies, beginning with the first year, undergraduates have main musical instrument classes twice a week (as a rule it is piano, bayan or accordion) and learn to conduct. One hour a week is dedicated to solo singing class. The contents of education include multiple music pedagogical practical training (working as a choirmaster, managing music listening, pedagogical management of moving to music activities, managing children's orchestra of elementary instruments,

improvisation and music composition). Great deal of time is spent on studying theory and history of music. All of this does not include a number of non-musical classes, such as philosophy, aesthetics, law, physical training, physiology, general psychology and others. They are all part of the learning process and are not covered in this publication.

Getting to know foreign systems of higher education on the Bachelor of Arts level has shown us that unlike Russian educational system undergraduates in many countries do not have music classes during the first two years of studies. We believe that such approach is impossible if we are to train a teaching musician, including a music teacher, since it leads students to losing their professional skills. That is why when switching to a new system of music pedagogical education it is so important for Russia to preserve the traditions of systemic and uninterrupted training of musicians that goes on from the beginning of basic education to its end.

We would also like to note that training a music teacher at an institute of higher education includes mastery of the so-called 'specialization' (major) which an undergraduate chooses for himself. This may be deeper studies of one or several subjects concerned with history and theory of music, music performance, as well as theoretical and methodic subjects. Such studies are aimed at preparing a graduate for teaching this class or several similar classes in institutes of additional music education, as well as professional music pedagogical colleges.

As a result of changed situation on labor market in this country we have surplus of musicians specializing in performing or theoretical subjects. At the same time we have lack of qualified music teachers and teaching musicians working in the system of additional music education. We also have extremely large volume of musical training proper that students receive as a result of 16 to 17-year-long uninterrupted purposeful music studies starting at an early age. Now there is a need and chance to address the issue of training *teaching musicians of broad background* within the framework of professional education. By this we mean

training such musicians who would be able not only to skillfully conduct music lessons upon graduating from an institute of higher education, but also to teach most music classes that they have attended in the framework of additional education.

This task seems to be quite feasible if we consider one important condition. Studying each musical subject must include mastering the methods of teaching it (before that it was true only for one or several related subjects of one and the same major). This fact radically changes our view on the essence of competence, since from the point of view of its contents it should be based not only on the need to master a certain musical subject, but also on the need to master the principles and methods of teaching it.

As a result the level of significance of subjects belonging to theoretical and methodical disciplines increases.

In Russia, just like in many other countries, we used to have only one course concerned with theoretical and methodical, as well as practically oriented music teacher's training. It is "Methods of music upbringing" by O.A. Apraksina, Yu.B. Aliev and other authors. Since 1990 the methodology and methods of teaching music chair at Moscow State Pedagogical University has worked on fundamentally changing the contents and management of music teachers' training at institutes of higher education in this direction. At present the cycle of professionally oriented theoretical and methodical subjects of pedagogical profile includes a complex of disciplines:

The theory of music education;

The history of music education;

The methods of music education;

The music pedagogical practical training;

The methodology of music education pedagogics;

The teaching practice at school.[1]

The authors of the present report have developed and published textbooks on most of the abovementioned disciplines that have been recommended by Russian Ministry of Education and Science). Nowadays they are employed when teaching those undergraduates who are going to receive the "music teacher" qualification at institutes of higher education in this country. Let us describe each of them briefly.

The textbook on the *theory of music education* (by E.B. Abdullin and E.V. Nikolaeva) is the first one to view it as an independent branch of scientific knowledge. The textbook includes such sections as "The theory of music teaching as a subject", "Musical art in educational process", "Child's personality as an epicentre of music education system", "The aim, tasks and principles of music education", "The basic elements of the contents of music education", "Kinds of musical activities", "Methods of music education", "Forms of music education", "Music teachers' musical and pedagogical activities", "Music teacher's personality and his/her priority professional qualities".

Each section (as in all other textbooks) is supplemented with questions and tasks for independent work, as well as recommended reading. Besides, the textbook has appendices that contain excerpts of works by prominent specialists in the field of the theory of music education.

E.V. Nikolaeva's textbook on the history of music education (Ancient Russia. The end of the 10th to the middle of the 12th century) is the first one to view it not only as an independent subject, but also as a branch of scientific knowledge that rests upon such laws of this science as intonation, paradigm and pedagogical, and civilization approaches. From this point of view the following are considered: Orthodox-oriented and folk-oriented music education, peculiarities of their interrelation and mutual complements in the period concerned; correlation between spiritual and musical sources in the contents of education at

---

[1] The discipline „The psychology of music education" isn´t considered in this paper.

different phases of historical development; transformation of the contents and methods of education in the process of their evolution; management of professional and general music education in ancient Russia; peculiarities of passing musical experience from one generation to the next in folk pedagogics, and many other issues.

The textbook on the methods of music education (by E.B. Abdullin and E.V. Nikolaeva) sets the goal to get future music teachers acquainted with the following: methods, forms and means of music education in their relation to the kinds of schoolchildren's musical activities and taking into account differentiated approaches to education and upbringing; contents of those music curricula, textbooks and teaching aids for schools of general education that exist on the federal level; techniques of planning, conducting and analyzing a music lesson; methods of managing extracurricular and out-of-school music upbringing activities; means and methods of developing students' ability for self-education; ways to pedagogically control schoolchildren's musical development; individual style of a music teacher's pedagogical activities.

As a result of completing this course undergraduates should acquire the following abilities:

- to design, manage and analyze the contents and process of music education and upbringing taking into account developing children's interest in music, in highly artistic music works of various forms, genres and styles; the need to communicate with music; their perception of deep and various feelings and empathy caused by musical imagery; students' realization of the role of music in a person's spiritual life and the bond between music and life; the degree to which schoolchildren's creative potency and aesthetic taste are developed;

- to perform instrumental and vocal works expressively and competently; to professionally manage schoolchildren's listening, performing and "composing"

activities; to encourage and direct children's creative manifestations in all kinds of musical activities;

- to analyze the process and results of music education.

What is fundamentally new in the contents of the textbook is many DVD-video fragments of music lessons that were conducted by music teachers and undergraduate students from 12 different countries that took part in three "Music Teacher of the 21st Century" contests-festivals dedicated to Dmitry Kabalevsky. These lessons were conducted by the participants on the days of competitive demonstrations that took place at Moscow State Pedagogical University and Tchaikovsky Moscow State Conservatoire. Making videos part of the textbook has allowed us to create a "live" method of music education that includes showing different systems and approaches to music education, as well as various music pedagogical techniques (about 90 fragments), including management of music listening at music lessons, choral and solo singing, intoning when moving to music, playing musical instruments, improvisation and students' and music teachers' music composition, as well as showing the process of extracurricular music studies.

Those undergraduates who have received the Bachelor's degree can then, according to Moscow State Pedagogical University's concept choose one of the two ways of improving their professional music pedagogical education. They can continue their studies to receive either Specialist's or Master's degree.

Specialist's program (one year) presupposes deeper studies of one or several musical subjects and methods of teaching them.

Master's program chiefly presupposes mastering scientific research, as well as music creative activities.

Both programs pay special attention to the contents and management of undergraduates' scientific research activities.

One of a kind "Methodological culture of a teaching musician" textbook (edited by E.B. Abdullin, written by E.B. Abdullin and E.V. Nikolaeva) lets undergraduates get acquainted with the fundamentals of music pedagogical research. Appendix to the textbook contains publications of prominent scientists in this field, as well as samples of work by undergraduates of music department at Moscow State Pedagogical University where they have shown results of their research, including graduate theses.

Literature

Apraksina, O.A. (1983). *Methods of music upbringing at school*. Moscow: Prosveschenie.

Abdullin, E.B., Nikolaeva, E.V. (2004). *Theory of music education*. Moscow: Academia.

Abdullin, E.B., Nikolaeva, E.V. (2005). *Methods of music education*. Moscow: Prometey.

Abdullin, E.B., Nikolaev,a E.V. Chelkovnikov B.M. and etc. (2002). *Methodological culture of the music teacher*. Edited by Abdullin E.B.   Moscow: Academia.

Aliev, Yu.B. (2000). *The Handbook of the music teaher*. Moscow: Vlados.

Bezborodova, L.A., Aliev, Yu.B. (2004). *Methods of teaching music in educational institutions*. Moscow: Academia

Krasilnikova, M.S., Kritskay, E.D., Schkoliar, L.V. etc. (2001). *Music Education at school*. Edited by L.V. Schkoliar. Moscow: Academia.

Nikolaeva, E.V. (2003). *The History of music education. Ancient Russia. The end of the 10th to the middle of the 12th century*. Moscow: Vlados.

Students' social representations of "musical child" and "music education"

A. R. Addessi,* F. Carugati,** B. Santarcangelo,**

*University of Bologna

Department of Music and Performing Arts

addessi@muspe.unibo.it

**University of Bologna, Department of Education

Abstract

This paper deals with a research project currently being undertaken at the Faculty of Education, University of Bologna, about the training of the university students studying to become music teachers. The research deals with the interesting relationship between the students' implicit conception of "music", "musicality", "musical child" and the concept and the practice of "music education". We observed that the students' "implicit" and "tacit" knowledge of music (Olsson 1997a, 2002) affect their concept of both music education and professional role identity, and also their way of learning to teach music. We believe that teaching and learning to teach may change according to the implicit meaning given to these concepts. The general hypothesis is that the implicit conceptions work as social music values (Baroni 1993, Bourdieu 1983) affecting music education and teaching practice. According to this perspective, music knowledge could have its development in the crossroads between different Social Representations of music (Moscovici 1981). We focalized our research on the following topics: music, musicality, the musical child, the music teacher and music education. Our aim is to describe the students' representation of these concepts, and to analyse how their music knowledge changes during the university curriculum. A questionnaire was submitted to the university students. The data are currently being processed. We will show the results concerning the topics of "Musical child" and the "Music teacher".

Background

This paper deals with a research project currently being undertaken at the Faculty of Education, University of Bologna, about the training of the university students studying to become music teachers. The research deals with the interesting relationship between the students' implicit conception of "music", "musicality", "musical child" and the concept and the practice of "music education". We observed that the students' "implicit" and "tacit" knowledge of music (Olsson 1997a, 2002) affect their concept of both music education and professional role identity, and also their way of learning to teach music. We believe that teaching and learning to teach may change according to the implicit meaning given to these concepts. The general hypothesis is that the implicit conceptions work as social music values (Baroni 1993, Bourdieu 1983) affecting music education and teaching practice. According to this perspective, music knowledge could have its development in the crossroads between different Social Representations of music (Moscovici 1981). Studies on the music knowledge of music teachers have been based on different theories and methods: the theory of personal construct (Olsson 1997a/b), the theory of social construction (Hallam & Shaw 2002), the epistemological approach and the analysis of language (Kruger 1998), the theories of professional role identity (Bouji 1998; Ferrari 1994; Hargreaves et al. 2003). An other model to study the relationships between music knowledge and training music teachers is the *Theory of Social Representations*. This theory was first elaborated by the French socio-psychologist Serge Moscovici (1981), who defined SRs as "appropriate and legitimate objects of social psychology". Our project refers in particular to the research carried out in Italy and Swizerland by Mugny and Carugati (1989), which studied the social representations of intelligence held by parents and teachers. The hypothesis of our project is that "music knowledge" (Olsson 1997a, 2002) can be investigated as a social and psychological construction as described by the theory of Social Representations.

Aim

The main aim of this research project is to study the impact of the Social Representations of music on students studying to become music teachers, to study the implicit and tacit music knowledge of these students, and to analyse how their music knowledge changes during the university curriculum. The expected impact of the results will be a contribution to the elaboration of the university curriculum for music teachers: to know the student's conceptions on music and music education, and to know how, where, and when these conceptions change and develop, is important in order to

formulate contents, methodologies and aims of university courses of training music teachers. We focalized our research on the following topics: *music*, *musicality*, the *musical child*, the *music teacher* and *music education*. Our aim is to describe the students' representation of these concepts (for example: music as expressive language, or sound structure, or basic element of their own life, etc.); compare these concepts and observe any types of correlations: for example, how the different representations of the "musical child" interact with those of music, and/or music education ? To study their constitutive elements: for example how, where and by what means the students build up their SRs of music: e.g. school, TV, Radio, etc, everyday life, newspaper. To observe the changes: are there some "Turning points" during the university training ? Do the university courses affect or change the student's social representations of music ?

Method

A questionnaire was submitted to the university students of the I and IV year of the degree in Scienze della Formazione primaria, that is the university degree preparing students to became general teachers in kindergarten and primary school, at the beginning and end of the course of Music Education. We collected 596 questionnaires. The students were asked to complete some sentences (e.g. Music is... ; Musicality is….), and answer some questions (e.g. In your opinion, is child musicality different from that of the adult? In your opinion, does the musical child exist? If so, What are the characteristics of the musical child? What should the competences be of a general teacher that also teaches music? What are the main aims of music education ?

Data analysis

We are classifying the answers into different categories. We are analysing these categories by means a specific software in order to observe any correlations between these conceptions, and between these conceptions and the different groups of participants.

Results

Some examples of categories about 2 topics will be show: the "Musical child" and the "Music teacher".

The Musical Child

The students were asked the following questions: *In your opinion, does the musical child exist ? If so, what are the characteristics of the musical child ?*

Some answers concern the problem of whether musicality is a gift or the result of development. We divided these answers into 3 groups:

The first group states that the musical child doesn't exist because "all children are musical". We interpreted this kind of answer as a manifestation of the conception of the "genetic origin of music". Music and musicality, in this case, are a sort of human gene, possessed by every human being. (Trevarthen 2000). We call it the *Natural Child*. For the 2nd group, the musical child is the child that has a particular bent for music. We can see here the conception of music as a talent or gift. We call it the *Gifted Child*. Examples from this category are: "The child is particularly gifted and interested", "the child sings in tune, in a spontaneous way". For the third group, the musical child is the child with most musical experience and education. We call this child the *Educated Child* and it represents the developmental conception. Some examples: "They are the children that had the occasion to "meet" music in various experiences (radio, tv, cassettes, cd, etc).

Another category of answers concerns musical abilities. In this case, the musical child is defined as the child who possesses more musical skills and stylistic competences: sings in tuning, listens with attention, recognises genre and musical styles, etc. The most quoted is the rhythmic ability: "he/she moves in time, possesses sense of rhythm". We call it the *Able Child*. The musical child is the *Creative Child*: he/she shows most creativity in his/her relationship with music and instruments in general. Finally, the last category describes the *Enjoying Child*, that enjoys making and listening to music. An example of answer from this category is: "you see that he/she loves musical activities".

The Music Teacher

An other topic is the "music teacher". The question was: *What should the competences be of a general teacher that also teaches music?*

We can observe that the answers concern the following 3 competences:

1. *Basic competences,* that is the musical competences: to know the basic elements of music: "to know the notes", "how to read music", "basic knowledge about music theory", "listening abilities"; to be a Music maker: "to play an instrument, to improvise, to know the Orff instruments". Finally,

general musical knowledge: "Sensibility to different musical forms", open mind to music of different cultures, historical musical knowledge.

2. The second kind of competence is the *Professional competence*, concerning music teaching. The teachers have "To do specific professional training for music teaching"; to know the musical development of children and "the music knowledge of the child"; to be able to stimulate the curiosity of the children towards music: "to guide the children to experiment the world of sounds and music"; they have to be able to teach an instrument, the rhythm, to listen to, to sing, to write and read the notes.

3. Finally, the third category describe the *General teaching competences*. They have to possess socio-psycho-educational competences, relationships abilities, and they have to be able to guide a working group. In this category we find an interesting reference to the interdisciplinarity: the teacher has to possess body and motor competencies, ability to use music like a game, for relationships and communication.

Conclusion

This paper presented a research project being carried out at the University of Bologna, about training student music teachers. The aim is to study the implicit and tacit music knowledge of these students, and to analyse how their music knowledge changes during the university curriculum and if it affects how to teach music. We think the theory of Social Representations give the theoretical and analytic tools to investigate this field. We believe that by making explicit their own social representations of music, the students will have a better awareness of their own future professional role and will act more deeply during the university training. Paraphrasing Schön's concept of "reflective practitioner" (1983), we would like to use the term of "reflective musical teacher practitioner", that is the student/teacher that build up his/her own musical knowledge and professional competencies, reflecting and operating at the same time, in a spiral process.

References

Addessi, A.R. (2004). Training of Music Teachers. Music Knowledge as "Social Representations".
In *Proceedings of the ISME Conference*, Tenerife Canary Island, July 12-18, 2004.

Addessi, A.R. (2004). "Il profilo musicale e professionale dell'insegnante della scuola di base", in *REMUS. Studi e ricerche sulla formazione musicale, Atti del Convegno*, edited by Coppi A., Perugia: Morlacchi.

Baroni, M. (1993). Linguaggio musicale e valori sociali, *Quaderni della SIEM*, **4**, Milano, Ricordi, 33-71.

Bouij, C. (1998). Music - My Life and Future Profession: A study in the professional socialization of music teachers. Doctoral dissertation at Department of Musicology, Göteborg University, Sweden, 1998, Skriften frön Institutionen för Musikvetenskap, Göteborg Universitet nr. 56.

Bourdieu, P. (1983). *La distinzione. Critica sociale del gusto,* Bologna : Il Mulino (orig. fr. 1979).

Ferrari, F. (1994), "Ripartire dall'identità musicale", in *Pedagogia della musica: un panorama*, edited by Piatti M., Bologna: Clueb, 131-145.

Gattullo, M. (1990), "Il profilo professionale dell'insegnante", in *Insegnanti: formazione iniziale e formazione continua*, edited by Corda Costa M., and Maghiragi S., Firenze: La Nuova Italia Scientifica, 99-127.

Guirard, L. (2002). La place de la créativité dans la représentation des compétences musicales chez les professeurs d'école. *Escom Conference « La créativité musicale ». Proceedings.* Liège, 5-8 April 2002.

Hallam, S., and Shaw, J. (2002), "Construction of musical ability", in *A world of music education research*, The 19th ISME Research Seminar, edited by Welch G., and Folkestad G., Göteborg, Sweden, August 3-9, 2002. Proceedings, pp. 103-110.

Hargreaves, D.J., Welch, G., Purves, R., and Marshall N. (2003), *The identities of music teachers*, in, *Proceedings of the 5th Triennal Conference of the ESCOM*, September 8-13, 2003, edited by Kopiez R. at al., Hanover University of Music and Drama (on CdRom).

Hookey M.R. (2002). "Professional development", in *The new handbook of research on music teaching and learning*, Colwell, R.J., and Richardson, C.P., New York: Oxford University Press.

Kruger T. (1998). *Teacher Practice, pedagogical discourses and the construction of knowledge: Two case studies of teachers at work*, Bergen, Bergen University Vollege.

Lindgren M., Folkestad G. (2005). The construction of 'aesthetic learning' in contemporary Swedish schools. RIME Conference Proceedings, Exeter University.

Mugny G., Carugati F. (1989). *Social representations of intelligence*, Cambridge, New York, Port Chester, Cambridge University Press (*L'intelligenza al plurale. Rappresentazioni sociali dell'intelligenza e del suo sviluppo,* Bologna: CLUEB 1988).

Moscovici, S. (1981). "On social representations", in *Social Cognition*, edited by Forgas J. P., London: Academic Press.

Olsson B. (1997a). "Il sapere musicale è di tipo estetico o sociale?", in *L'autovalutazione nella didattica della musica e altri studi*, edited by Addessi A.R., Quaderni della Siem, **12**, 110-111.

Olsson B. (1997b). "The social psychology of music education", in *The social psychology of music*, edited by Hargreaves D. J., and North A. C., Oxford: Oxford University Press, 290-305.

Olsson B. (2002). "Research as strategy for professionalization", in *Research in and for music education,*edited by Hanken I. M., Nielson, S.G., Nerland, M., Oslo: NMH, 2.

Reimer, B. (2003). *A philosophy of music education*. Upper Saddle River, N.J. : Pearson Education (-3. ed.)

Schön D. A. (1983). *The Reflective Practitioner: How Professionals Think in Action*, New York: Basik Books.

Trevarthen, C. (2000). Musicality and the intrinsic motive pulse: Evidence from human psychobiology and infant communication. *Musicae Scientiae*. Special Issue 1999-2000, 155-215.

Music and Culture in Situ

This is a field study of an undergraduate academic course designed to provide opportunities for global arts understanding through an immersion experience in an international context. Cross fertilization takes place in the interchange of educational ideas and gives birth to new ways of thinking about and creating musical arts. In summer 2004, ten undergraduate American students spent three and a half weeks in Ghana, West Africa, participating in the music traditions of Akatakyiwa village and *Nyame Tsease: African Traditional*, a cultural group in Cape Coast, the capital of the Central Region of Ghana. They studied traditional teaching approaches and presented a concert performance of their work to the general public.

In Africa, the arts are integrated and expressed in multiple ways and combinations across and within its cultures. Arts integration, being both a concept and process, is defined as the procedure of arts learning wherein themes, either topical or conceptual, are addressed from unique, disciplinary and complementary perspectives (Addo, Miya, & Potgieter, 2003). The purpose of this paper is to highlight the similarities and distinctive approaches to arts learning as evidenced in the field and to identify some transformations that took place in the lives of the students and their arts understandings.

The research questions are:

1. *What elements of the arts did the students consider as global?*
2. *What procedures did Ghanaian artists use for teaching music and culture?*
3. *What transformations took place in the lives of the students and how did they articulate their personal transformations*?

Conceptual Framework

This paper is informed by Mezirow's (1991) perspective transformation, Bank's (1996), transformative knowledge for social action in multicultural education and Agawu's (2003) contestation of difference in African music.

Mezirow's (1991) theory of perspective transformation is about making meaning from experiences that lead to change. Meaning making is informed and constrained by implicit psycho-cultural assumptions, frames of reference, perspectives and biases. Perspective transformation demands a shift in thinking and the rate of this shift varies from person to person.

Critical reflection is important for personal and group emancipation. We witness in children a freedom that is birthed in the recreating of art. Logically, I argue that creativity is located in transformation. The students on the summer program, like wise, would experience perspective transformation if they through participation, contextual references, critical reflection and awareness begin to respond to arts and people in new ways. With a shift in thinking the students take a step towards and "the emancipatory process of becoming critically aware of how and why the structure of psycho-cultural assumptions has come to constrain the way they see themselves and their relations" (Mezirow, 1991). I would posit that these assumptions also constrain the way we respond to and create works of art.

Banks's (1996) work on teachers as change agents in multicultural America encourages transformative education. For transformation to occur learning must lead to social action, that is, students will take on important issues in the arts and help to solve them. In multicultural education increased focus on resource identification, collection, and publication, though lucrative for publishing companies and authors alike, has not directed us towards teachers and students as transformative (Banks, 1996) critical or reflective learners. What teachers know and present in classrooms is not neutral but rooted in social stratification. Transformative knowledge that leads to action, after Banks, is nurtured in collaboration, self-awareness and critical thinking. Content, process and experience of the summer program were not like anything the students would experience in their home country. These students' future classrooms will be transforming even if the level of change differs from student to student.

Agawu (1992, 1995, 2003) has contested difference in African music presented, confirmed and indeed heralded by scholars of all related persuasions and disciplines. He argues that in our bid to demonstrate that African music or non-western music is so different we uncomplicate western music (2003). Difference is constructed to create scholarship. The logical process for constructing meaning is experiencing the music, contextualizing it in scholarship, and then identifying difference. We miss the whole and the similar, he argues. His treatise is pertinent to this immersion experience for it documents how students respond to music that is for so long perceived as very different and how the label of "difference" in itself constrains their responses to the musical arts of the "other."

Study design and methodology

Describing American students transformations in international education, it was especially important to adopt a research methodology that encouraged self-disclosure. Therefore, focus group method is appropriate for this qualitative study (Krueger, 1988). The students read critically about Ghanaian musical arts, discussed and experienced it as an integrated art in context. Participating in concerts and writing reviews, they learned the way Ghanaians organize the arts as a unified expression of music, language and movement. They kept a journal of their observations and interactions with Ghanaian people and music.

These students were in music therapy, music education, communications, journalism, advanced placement and psychology programs. Pre-departure meetings and readings provided a transition from classroom to applied learning in the field and a context and sense of purpose for the development of teamwork and communication skills. A short on-the-plane quiz results showed students personal preparation for the experience. At informal class sessions and during a re-entry debriefing session, individual and focus group interviews gave the participants the opportunity to express feelings, attitudes, and ideas. Course content provided international perspectives for making interdisciplinary connections and developing sustainable solutions demonstrating mature understanding of participants' lived experiences.

All students registered in the program received a request for consent to conduct the study. Criterion sampling helped produce rich information on the purpose of the study rather than to generalize to a larger population. LeCompte (2001) argues that agency is socially constructed and historically mediated. Thus, to combat any power structure, I made it clear that students were under no obligation to participate in the evaluative study. I conducted observations of all site events and interviews. Students written journal reflections, audio-recorded interviews, educational events and performances were transcribed, analyzed using top down and bottom content analysis (Schensul, Schensul, and LeCompte, 1999). Descriptive, inferential and evaluative observational codes will be identified and patterns constructed from coding information. The focus of this research is change in the lives of participants, thus in my interpretation, the student's voices in written reflections and interviews situate the findings. Interpretations are not only situated in socio-culturalism but are also critical in that I foreground praxis and stress action towards change in world or multicultural arts knowledge education.

Presentation of results

On global elements of the arts:

As students developed a unified sense of arts processes and contexts, and made real world connections, the similarities in global arts cultures became evident. Empathy for Ghanaian culture grew as they experienced the universal aspects of global arts -costume, and solo/group dance, rehearsal, choreography, and a performance mode that separates audience from performance. They observed the arts transcend national and cultural boundaries. Millicent spoke about the music she heard:

> *on the bus: bob marley, christian songs and hip/highlife.*
>
> *at arts events: traditional ghanaian music including the orchestra of drums*
> *and bells and the voices of the dancers*
>
> *in restaurants: pop American music (mostly R&B) and hiplife, and sometimes*
> *some soft romantic songs from the nineties (i.e. beauty and the beast*
> *theme, phil collins, etc)*
>
> *on my walkman: latin, rap, classical, 80's, 90's, 70's music, and more*
>
> *in the markets: at the music stores where they sold cds and such it was*
> *hiplife, otherwise it was the music of things being shuffled, women selling*
> *or talking, kids calling out bronis with "hello, how are you. i'm fine*
> *thank you and you"*

On Ghanaians teaching music and culture procedures

Ghanaian teachers use both aural and oral approaches. In response Louise's words: "He used drum language, repetition and imitation whereas I am used to reading notes on a page. Realizing these factors made a huge difference in how I was adjusting to the culture as well as my performance of African music." Learning here is only possible if one listens. To listen well is to have no inhibitions, and through self-awareness and personal reflection embrace the unknown.

Teachers used humor and seriousness for Abena described teachers as "very tough and also very nurturing." While teaching arts culture, distinctions between right and wrong are very clear. Learning was uninhibited and shared.

Spontaneous individual expression was clearly a cornerstone of Ghanaian arts teaching and learning. Teachers called on individuals to lead in a musical experience generating moments

of vulnerability, self-exposure and panic. Everyone had an opportunity for arts expression for true to the culture, learning grows when everyone is involved.

Situated repeated circular learning describes repeat and drill-tactile approach of the Mpintim drummers of Akatakyiwa. For example, when students needed clarification on a rhythmic pattern, Mpintim teachers would not address the pattern but play the complete piece of music.   Circular learning demands critical close and attentive listening.

Corrina's response:

> *"I know that many of the students did not completely enjoy the experiences with the village musicians. I found it very challenging at times to be in a small crowded room with clumsy men trying to teach us their complex drumming. Yet, the challenge was enlightening. I felt that those tense moments were a "cultural clash" that revealed how different we are from one other. Our time in the village was extremely valuable because it demonstrated the function of music in its most natural setting (which is not always so pretty and polished.) I was fascinated by the energy of the women dancers, some so elderly, which could move in their circle singing for hours. As an outsider, I wasn't able to feel the passion that shook them, but it was an incredible opportunity to see the cultural traditions."*

On the articulation of personal transformations.

Interpersonal interactions showed student efforts to confront their cultural fears, and to make a paradigmatic shift from an ethnocentric frame of reference to a more ethno relativist. Operating at an intercultural level consistently, I was shifting identities, as were the students. Loretta's awareness of her transformation were in these words: "I will not always be able to immediately interpret my feeling or have complete control over the; I use my new found Ghanaian phrase "Practice patience"; saying the Serenity Prayer, realizing the drumming was taught in a different way than my own and that it was an adjustment I had to get used to, I remind my self of why I am here-that is to experience something different. Learning from Auntie Naana to not hold biases but to ask questions in order to understand why the culture is the way it is." No matter how sensitive they were about being respectful, and their actions were always informed by their transformations. On return to the US three students signed up for African

Music Ensemble and another makes and sells earrings for an arts for development project. They continue to enhance their initial experiences creating new transformative possibilities.

Concluding thoughts.

Transformation is not possible without first "becoming undone." African musical arts are accessible to all who embrace the "risks' of transformation. The students' experiences demonstrated that creativity is birthed in the transformative process. They expressed varying levels of personal and inter-personal transformation. The transformational nature of international education nurtures creativity. Patient self-awareness through personal reflection nurtures creativity. African musical arts are not difficult or different from any other musical arts if experienced with a shift in thinking. Teaching and learning African arts are available to all who are ready to embrace transformation. Making sense of African musical arts is requires an unhurried process therefore takes time.

As role models, teacher educators need to confront personal biases and assumptions about the world arts cultures. International education encourages risk taking and personal transformation through self-reflection and needs to be promoted. All students need opportunities for international education thus teacher educators acknowledge the importance of international education in the creative process.

I close with Loretta's post departure reflection:

> *"The experience opened my eyes, mind, and spirit to new and exciting people, ideas, and convictions. I am continually changing as I mentally evaluate and re-evaluate the learning experiences I had while in Ghana. I not only feel that I learned a great deal about the music (that I built up my confidence in learning that I can accomplish many tasks that seem impossible at first i.e.: dancing "kpatsa" but that I also changed my view on how I see people in the united states. We all come from different cultures and backgrounds. I hope to be more aware of this when conversing with others and have more respect for those who carry different views from my own. I hope to explore the world around me in a more wide-eyed awake and observing matter and always remember "something is not necessarily bad or good, but that it may simply be just different from my own."*

References

Addo, A. O., Potgieter, H & Miya, F. (2003). Integrating the Arts in Africa. In Herbst, A., Nzewi, M & Agawu, K (Eds.) *Musical Arts in Africa: Theory, Practice and Education*. (pp. 236-260). Pretoria: Unisa Press.

Agawu, Kofi (2003). *Representing African Music*. NY: Routledge. ISBN:0-415-94390-6

Agawu, K. (1995). *African Rhythm: A northern Ewe Perspective*. Cambridge: Cambridge University Press.

Agawu, K. (1992). "Representing African Music." *Critical Inquiry*. 18:2, pp. 245-66.

Banks, J. A. (1996). The Canon Debate, Knowledge Construction and Multicultural Education. In J. A. Banks (Ed). *Multicultural Education, Transformative Knowledge and Action: Historical and Contemporary Perspectives*. (pp. 1-29). New York: Teachers College, Columbia University.

Graue, M.E. & Walsh, D. J. (1998) *Studying Children in Context*. Thousand Oaks, Sage publications.

Krueger, R. A. (1988). *Focus groups: A practical guide for applied research*. Newbury Park, CA.: Sage.

LeCompte, M. D. (2001, April). The value of authenticity: Ethnography as a catalyst to effective educational policy and practice. Paper presented at the annual meeting of the American Educational Research Association (AERA). Seattle, WA.

Mezirow, J. D. (1991). *Transformational Dimensions of Adult Learning*. San Fransisco: Jossery-Bass.

Schensul, Schensul, and LeCompte's (1999) *Analyzing and Interpreting Ethnographic Data*. Walnut Creek, CA: AltaMira Press.

NOTATING TRADITIONAL AFRICAN MUSIC FOR GLOBAL USE: ISSUES AND METHODS

'Femi Adedeji, Ph.D
Department of Music
Obafemi Awolowo University
Ile-Ife, Osun State
Nigeria
E-Mail: femiadedeji@oauife.edu.ng
olufemiadedeji@yahoo.com

KEYWORDS

i). African Music, ii). Notation, iii). Theory, iv). Ethnomusicology,

v). Intercultural Music

ABSTRACT

It is a generally accepted fact that the Western staff notation is inadequate for the notation of traditional music of Africa and other cultures with peculiar musical sounds. Secondly, Both Western and African musicologists have not been able to come out with a generally acceptable system although there have been individual efforts. This problem is carried over to this era of globalized and computer music and puts African music at a disadvantage because ideal notation software is still a dream. Most of the existing notation softwares make a nonsensical interpretation of African music when used for its notation. (Adedeji, 2004). Despites all the problems that surround the notation of African music, this paper takes a bold step to re-examine its peculiar characteristics, to review existing notation methods and to recommend workable system and modalities for the notation of African music. The paper posits among other things, a combinative method; encompassing Western staff notation, graphic notation, some of the existing notations

and African derived methods so as to cater for the diverse peculiar sounds and rhythm of Africa. The paper concludes and recommends to music educators and musicologists, to make minor adjustments and additional solutions where there is any inadequacy or as the need arise from the usage of the methods. In addition, working notation textbooks or manuals of African music, wherein all the useful methods are explained with adequate illustrations, should be produced by African music educators and musicologists as it will enhance the possibility of notating African music for global purposes and enhanced the effective pedagogy of African music theory. Finally, an ideal computer music programme for African music that is based on the recommended method, should be embarked upon by African musicologists, music educators, computer music experts and programmers if African music should take its rightful place in World music cultures in this era of computer technology and globalization.

INTRODUCTION

This paper, from a Nigerian perspective, is an attempt to solve some of the major problems encountered in notating African music, by presenting some workable systems, with the purpose of enhancing the transformation of African oral music to a meaningful written art, on the hand, and on the other, to pave way for writing an ideal computer music programme for African music and to make "real" African music more accessible to the World. This is necessary in order to boost the multiculturality and interculturality of music. The paper therefore makes use of grammatical, prescriptive theory (Fiagbedzi, 1989), employing musicological, ethnomusicological and historical approaches. Generally speaking, popular music notations of non-African musics that are well

established and widely used include various forms of Western notations, such as mensural notation, alphabetical, numerical and solmization notations, tablatures, vocal notation, 20th century non-mensural notation, graphic notation, cryptography, Braille notation, cheironomy, Ekphonetic notation, Neumatic notations, pitch notation, shape-note hymnody, tonic solfa, melograph and electrical pitch determiners (New Grove). Other non-Western notational systems are Indian (Powers et al 1992, Subramanian 1999), Chinese (Chao, 1992), Greek (Winnington-Ingram, 1992), Japanese (Kishibe, 1992), Indonesian (Hood, 1992) and Arabic (Wright, 1992). Also a detailed explanation on the notation systems of Ancient and Oriental music are found in Wellesz,Egon (1957). All of these and others not mentioned, could adequately represent their respective musics of their periods and societies.

The study on the notation of African music is not an easy task, judging from the experiences and findings of past theorists. A major problem encountered in this work is that the symbols and musical examples of various notations examined in the study could not be illustrated because most of them are not catered for in the music notation softwares available to me. It is also intriguing to observe that the section on African music in *New Grove Dictionary of Music and Musicians*, excludes discussion on its notation. What is found there is a circular notational model of a Zhosa wedding song which is based on Western notation (Wachsmann, Klaus & Cooke, Peter, pp. 144-153).

Some of the Western Ethnomusicologists and Africans that have identified and studied the problem of notation in African music and related issues include International Folk Music Council (1952,), Phillips (1953), Herzog (1957), Jones (1958, 1959), Wolff (1962), Pantaleoni (1968), Lomas (1968),Blacking (1973), Ekwueme (1974, 1975, 1976),

Seeger (1975), Green (1975), Locke (1982), Agawu (1984), Kubik (1968, 1972, 1989), Subramanian (1999), Ekwueme (2001) and Adedeji (2004, 2005). While most of them have indicated the problems and prescribed one method or the other, I have in addition, called for the formulation of generally acceptable methods of notating traditional African music as a matter of urgency (Adedeji, 2004).

THE ISSUES

In earlier works, (Adedeji, 2004, 2005), I have identified the peculiarities and complexities of African music. These from all indications, have never been fully understood by foreign music educators, musicologists, theorists/ writers of African music theories and others who have proposed one form of notation or the other. For instance, African World of sounds encompasses a variety of pitches wider than that of the West. It includes definite and indefinite pitches of all sorts, tempered and untempered sounds and conventional and unconventional pitches. The definite pitches however, in some cases, feature tones which values do not correspond to their Western counterparts. For instance, doh-ray which is a whole tone interval in Western music may be more than a tone but less than 1½ in such cases. Also what is interpreted as a semitone in African music may be more than a semitonal step but less than a tone. The indefinite pitches can be categorized as Speech tones, Instrumental pitches, Exclamatory pitches, Indefinite speech glissandos, Vocal kicks and Hiccup sounds, Declamatory pitches, Wailing sounds, yodeling sounds, ululation sounds, imitation of animals' cries, nature sounds, and reproduction of various sounds of the gods or spirits. I wish to restate that the difficulty encountered in notating African music which has been responsible for the delay in having generally acceptable methods of notation is fundamentally caused by the peculiar

difficult nature of certain elements of the music and "the vast size of the African continent and the diversity of its cultures" (Kofie 1994:27). The elements concerned include pitch, rhythm, metricalization, tone colours, performance practices (which is largely improvisatory and non-static in nature), and in some cases, the ever changing patterns in the sequence of speech tones (Agawu as quoted in Ekwueme, 2001). The notation of these elements could be approached basically under two major mediums – vocal and instrumental, an approached which had been used by Nketia (1974) in analyzing various elements of African music.

There are two areas under the vocal medium which should be considered in this study. These are -songs and chants, both of which make use of definite and indefinite pitches of various types, complicated rhythms, peculiar tone colours and different metrical structures. The problem is not pronounced in the song mode as in the chanting mode. The speech and poetic modes which are themselves modes of verbal communication of music in Africa constitute a category of pitches to be examined.

Under the instrumental medium, we shall examine melodic instruments which feature peculiar scale patterns and rhythmic instruments which employs varying pitches such as single, two, three or chant-like pitches.

SOME OF THE EXISTING METHODS

To be candid, African and other traditional musical cultures of the World should be eternally grateful to the Western staff notation method, without which, we might not be talking about the topic of this study. And it needs to be stated categorically here that there is no method we can device today that would be adequate still without reference to Western staff notation. This is because it, gives clues to understand basic musical

elements in musics of the World and it stands as a standard and universally acceptable method of notating the "art" musics of most traditions.

One of the early methods devised for the notation of African music was Phillips'(1953) notation for Yoruba speech tones and rhythm which was based on his theory of Yoruba music. His system adopted a three-line staff, using both the lines and spaces. The method used a shaded letter "o" for the pitch that falls on line and " _" for a pitch that falls on space. The notation accommodated the three language tones and their variables while the Western staff was used for the rhythm. Both the theory and application of this interesting notation method is contained in Phillips' thesis on *Yoruba Music* (pp. 1-3, 37).

The tablature system suggested by Pantaleoni (1968) was designed for the notation of Ewe drumming. The system included different symbols to indicate different beating patterns such as striking the drum at the edge, centre or head and the method of striking, such as "with open or cupped palms etc." (Ekwueme, 2001).

Lomas (1968) used computerized techniques employing cantometics, choreometrics, phonotactics and concept analysis for a comparative analysis of various folk song styles of World cultures. His methods dealt with the most comprehensive analytical issues which are too technical for general notation of African songs and chants.

Another method was the one posited by Koetting (1970). His Time Unit Box System which was specially devised for West African drumming, is very comprehensive, highly scholarly but complex, It catered for diverse features of African drumming some of the symbols used are shown and explained in his work (pp. 128-139).

Vidal (1971)'s notation system which was devised for notating Yoruba chants was in reaction to Wolff's notation which did not consider the linguistic determinants of African

music. Vidal's notation method for Yoruba chants (1971, 1980) also adopted the Western staff of five lines, the treble and bass clefs and time signatures and Western notes (in metricalized chants only).   The method which is profoundly theoretical and musicological, structured out the modes (as scale patterns) on which various chanting styles are based and catered for short and long syllables by using a shaded and open letter "o" respectively. Indefinite pitches are notated as "x". Other symbols used are found in his work (p. 101).

Nketia's method (1974) employed the Western staff notation, speech tones represented by "__" symbols His method also accommodated speech rhythms, which he also categorized as short and long syllables. The musical examples which make use of this method are illustrated in Nketia, pp. 181, 184-187.

African *vuwo* which was devised by Green (1975), employed phonetic sound languages in graphic form with various pictures.

Adegbite (1978)'s notation system was also designed to score Yoruba chants and speech. In his method, adopted the Western staff of five lines only, on which he put simple symbols to cater for the pitches in their intervallic relationship in approximation. The method however did not show distinction of indefinite pitches, did not cater for rushed syllables and in addition did not consider the mode system on which the chanting is based. However the method is very helpful in solving the problem at hand. Some of the symbols used in Adegbite's system of notation are shown in figure 1 below:

,   Pause
⌒ Slur or Glide

—   Short duration

——   Long duration

[ ]   Spoken interjection

/   High tone

\   Low tone

—   Mid tone is not usually indicated in written language when no high or low tone level is indicated in a syllable, it is assumed that it is in middle tone.

^   High-low tones combined

___   Low-mid tones combined

——/   Mid-high tones combined

Figure 1: Symbols in Adegbie's system of notation

Oyelami (1982)'s Yoruba drumming notation which has been used by him for years but was not formally and scholarly systematized nor documented, is another unique method. It catered for both linear and multilinear patterns, pitch levels and beat patterns to certain extent but does not include other durations such as half beat and rushed or roll beats. The method which is very effective, also featured "keys" and instructions on tempo and dynamics. Some of the notation symbols used by Oyelami are shown in figure 2 below:

O   Unit of beat

_   Rest

E   Beat at the edge

M   Beat at the middle

/   Accent

H   High

L   Low

Figure 2: Notation symbols used by Oyelami

Kubik's models (1989) for notating African folktale songs, although worthwhile and interesting, is cumbersome and may not be necessary since most of the features of African folktale songs can be catered for in Western staff notation. However Kubik's philosophical theory, which prompted his method, is useful if the "real", that is, the actual representation of African music is not attainable. His theory which expresses this statement is presented below:

> With regard to the transcription of 'alo' songs, the main problem has been how to transcribe them "emically correct". On the emic/etic dichotomy in cultural research (See Pike 1967: with regard to music, Simon 1979, Kubik 1983, 1985). Working from this background, my present transcription methods are based on the following reflexions: Any musical culture of performance style operates within an intraculturally accepted margin of tolerance, allowing for variation or deviations from an unstated norm to the extent that the identity of the tradition is not lost. From one performer to the next and even in performances by the same persons on consecutive days, there are allowances for deviations. There may be differences in pitch intonation (sometimes up to a semitone), in rhythm, in the order of text lines, in the tempo, in the accentuations and so on (p.156).

Most of the notations examined above although already tested, could not be sustained as a result of not utilizing and spreading the usage to the wider audience.

SUGGESTED METHODS

The best approach to the notation of traditional African music, considering its peculiar features and problems, is a combinative method, encompassing various methods that have been proved to represent the exact musical performance and the exact realization of the intention and aesthetics of the "owners" of the music. This method is particularly apt, considering the divergent nature of African musical cultures and practices. Since the music is in pluralistic the notational method cannot be anything different. The

combinative method will include Western mensural (staff) and graphic notations, other methods specifically devised for traditional African music, borrowed systems from other traditional cultures and the ones to be suggested in this paper.

For Songs

Definite pitches in a metricalized setting, should continue to make use of Western staff notation, and where the values of the pitches do not correspond to their Western counterparts, explanatory notes should be provided in form of "KEY".

For definite pitches in non-metricalized settings, Vidal's models for rhythm, which is based on linguistic determinants, should be employed; thus avoiding time signature and regular bar lines. Bar lines may however be used to demarcate phrases.

For speech and poetry modes, Philips' and Adegbite's models are adequate for the tonal inflections and the sequences. Minor variations and additions might be necessary to cater for other variables.

As for the indefinite pitches, the Vidal's method should be developed upon to cater for the diverse sounds. The use of glissando sign will especially be appropriate to notate many of them as it could be curved according to the contour of the sounds.

For Chants

Vidal's models which adequately notate Yoruba chants, could be adopted for most chants in the sub-Saharan Africa while Arabic system of notation for various Arabic chants would cater for North African and other Arabic influenced chants.

Melodic Instruments

Some of the melodic instruments are xylophones, various types of flutes and the talking drums. Notation for melodic instruments should make use of a flexible application of

Western staff notation, employing basic elements such as the staff, clefs, time signatures and the notes (where applicable). The number of pitches or the scale in use should determine where to place the notes on the staff. It should be noted that Nketia (1974) had successfully used the Western staff notation in his descriptive analysis of African musical instruments. Also the Pantaleoni (1968) tablature system specifically designed for Ewe drumming should be used in addition and most especially to cater for the drumming techniques.

In addition, keys to guide the performers should be included to cater for differentials in note values in comparison with the West, as already suggested in the vocal medium.

Rhythmic Instruments

Rhythmic Instruments which feature single pitches, two, three or more pitches should make use of a combinative method comprising of Koetting's Time Unit Box System (TUBS), Pantaleoni's tablature system and Oyebami's notation forYoruba drumming , all of which work towards the same direction. Although the TUBS looks the most complex, but it could be developed and standardized along with others as one of the generally acceptable methods. Stems and tails may be adopted in Oyelami's method to cater for rushed syllables or fast beats.

General

i).Where quarter or microtones exist; the use of 20th century Western models employed in Cope (1977), besides, the Indian system may be borrowed.

ii). "Key" serving as interpretative guide is indispensable in African music notation. This will reduce misinterpretation and prevent wrong application. In addition, peculiar tone colours such as guttural, grunting, gravelling, vibrato etc. should be indicated

appropriately along with dynamics, tempo, mood and other performance techniques at the right places. They should not be assumed.

iii).The indefinite pitch signature in some music notation softwares would be appropriate for passages of indefinite pitches that employ the Western staff notation.

iv).In applying the combinative method, flexibility and adaptability should be considered. This indeed is necessary to cater for cultural arts which are both flexible and improvisatory in nature.

CONCLUSION AND RECOMMENDATION

Having examined various issues and existing methods of notating African music, it could be concluded that we have got enough clues for the systematization of the notation of African music. The notation of African music that is adequate in representing exactly what the music means to the users could therefore no longer be impossible with the combinative method posited in this study, since what is deficient in one is taken care of in another. Where there is still any inadequacy, minor adjustments and additional solutions could be made in future as the need arise from the usage of the methods.

One of the challenges for African musicologists, African music educators is to prepare working notation textbooks or manuals of African music wherein all the useful methods will be explained with adequate illustrations. Other useful methods, which are not included in this study could be integrated there. A research grant should be devoted to this special project. This will enhance the possibility of notating African music for global purposes and enhanced the effective pedagogy of African music theory. In this regard, this method should be given the widest possible publicity by International Bodies such as

I.S.M.E., PASMAE and International Council on Folk music, so as to create awareness for all.

Another challenge for African musicologists, composers and music educators is to effectively and consistently make use of this method so as to gain a mastery of it. While a method does not have to be widely acceptable before it is recognized as authentic (Akpabot, 1998), the decisive step has to start from somewhere.

Lastly, a computer music programme that is based on this comprehensive method, is not only necessary, but a *sine qua non*, if African music should take its rightful place in World music cultures in this era of computer technology and globalization. An ideal computer music programme for African music should make adequate provision for its World of "sounds", various complex rhythmic structures, including polyrhythmic and polymetric settings. This as another project, which would have to come after the first project suggested above, should be undertaken by African musicologists, music educators, computer music experts and programmers.

ACKNOWLEDGMENT

A lot of thanks to Prof. Augustus Olatunji Vidal and Ademola Adegbite of the Department of Music, Obafemi Awolowo University, Ile-Ife, Nigeria: for providing some materials used for this study and for the useful discussions we held together on the subject.

REFERENCES

Adedeji, S. O. (2004). African music notation and the computer technology. In S. Akinrinade et al. (Eds.), *Locating the local in the global: Voices on a globalised Nigeria*, (pp.159-166). Obafemi Awolowo University Press: Ile-Ife, Nigeria.

_____. (2005). Pitch and tonality in contemporary African music. *Research Review*. (in press).

Adegbite, A.M. (1978). *Oriki: A study in yoruba musical and social perception.* Doctor of Philosophy, Unpublished doctoral dissertation, University of Pittsburgh.

Agawu, V. K. (1984). The impact of language in musical composition in Ghana: an introduction to the musical style of Ephraim Amu. *Ethnomusicology, XXVIII*(1).

Akpabot, S.E. (1986). *Foundation of Nigerian traditional music.* Ibadan: Spectrum Books.

_____. (1972). Theories in African music. *African Arts, 6*(1), 59-62.

Blacking, J. (1973). *How musical is man?* Washington: University of Washington Press.

Chao, P.R. et al (1992). China. N*ew Grove Dictionary of Music & Musicians. 4*, 245-283.

Cope, D. (1977). *New music composition.* New York: Schirmer Books.

Ekwueme, L.A.N. (1974). Concepts of African music theory. *Journal of Black Studies, 5*(1), 35-64.

_____. (1975). Structural levels of rhythm and form in African music with particular reference to the west coast. *African Music, 5*(4), 27-35.

_____. (1976). Towards preserving and presenting African music: A theory of notation and transcription. *The World of Music-International Music Council (UNESCO), XVIII*(4), 20-26.

_____. (1980). Analysis and analytic techniques in African music: A theory of melodic scales. *African Music, 6*(1), 89-106.

Ekwueme, L. (2001). Documentation of folk music: Trends, challenges and prospects for Nigerian indigenous music. *Nigerian Music Review, 2*, 17-28.

Engberg, G. (1992). Ekphonetic notation. *New Grove Dictionary of Music & Musicians, 6*, 99-166.

Fiagbedzi, N. (1989). Toward a philosophy of theory in ethno-musicological research. In J.C. Djedje (Ed.). *African musicology: Current trends, Vol.I* (pp. 45-58). African studies center, University of California: Los Angeles.

Gerson-Kiwi, E. (1992). Cheironomy. *New Grove Dictionary of Music & Musicians*, *4*, 191-196.

Green, D. (1975). *Africa Vuwo.* Unpublished Manuscript.

Herzog, G. (1975). Music at the fifth international congress of anthropological and ethnological sciences. *Journal of the International Folk Music Council,* 9, 71-73.

Hood, M. et al (1992). Indonesia. *New Grove Dictionary of Music & Musicians*, *9*, 167-220.

International Music Council. (1952). *Notation of folk music, recommendation of the committee of experts.* Geneva.

Jones, A. M. (1958). On transcribing African music. *African Music*, *2*(1), 11-14.

_____. (1959). *Studies in African music (2 Vols.),* London: Oxford University Press.

Koetting, J. (1970). Analysis and notation of West African drum ensemble music. *Selected Reports of the UCLA Institute of Ethnomusicology, 1*(3), 115-146.

Kofie, N. N. (1994). *Contemporary African music in world perspectives,* Accra: Ghana Universities Press.

Kishibe, S. et al (1992). Japan. *New Grove Dictionary of Music & Musicians*, *9*, 504-552.

Kubik, G. (1968). Alo – yoruba story songs: Excerpts from material collected in Nigeria. *African Music, 4*(2), 10-32.

_____. (1972). Oral notation of some west and central African time-line patterns. *Review of Ethnology, 3*(22), 169-176.

_____. (1989). Alo – yoruba chantables: An integrated approach towards West African music and oral literature. In J.C. Djedje & W. G. Carter (Eds.), *African Musicology: Current trends Vol. 1*, (pp.129-182). African studies center, University of California: Los Angeles.

Locke, D. (1982). Principles of off beat timing and cross-rhythm in South Ewe dance drumming. *Ethnomusicology, 2*(1), 16-22.

Lomax, A. (1968). *Folk song style and culture.* New Brunswick: Transaction Books.

Nketia, J.H.K. (1974). *The music of Africa.* London: Mgbo Publications Ltd.

Oyelami, M. (1982). Unpublished notes for practical instructions on African drumming. University of Ife, Nigeria.

Pantaleoni, H. (1968). Three principles of timing in Anlo dance drumming. *African Music*, *5*(2), 50-63.

Phillips, E. (1953). *Yoruba music: Fusion of speech and music.* Johannesburg: African Music Society.

Powers, H.S. et al (1992). India, sub continent of. *New Grove Dictionary of Music & Musicians*, *9*, 69-166.

Seeger, C. (1975). Accurate measurement of pitch in songs. *African Music*, *1*(4), 55-56.

Subramanian, M. (1999). Synthesizing carnatic music with a computer. *Journal of Sangeet Natak Akademi*, *Nos.133-134*, 16-24.

Vidal, A. O. (1971). *Oriki, praise chants of the yoruba.* Unpublished M.A. dissertation, University of California, Los Angeles.

_____.(1980). Music in yoruba chants. In O.O. Olatunji (Ed.), *Readings in yoruba chants* (pp.2-47, 482-492). University of Ibadan, Nigeria.

Wachsmann, K. & Cooke, P. (1992). African. *New Grove Dictionary of Music & Musicians*, *1*, 144-153.

Watson, E. & Spanner, H.V. (1982). Braille notation. *New Grove Dictionary of Music & Musicians*, *3*, 190-193.

Wellesz, E. (Ed.). (1957). *Ancient and oriental music.* London: Oxford University Press.

Winnington-Ingram, R.P. et al (1992). Greece. *New Grove Dictionary of Music & Musicians*, *7*, 659-682.

Wolff, H. (1962). Rara: A yoruba chant. *Journal of African Languages*, *I*(i), 45-56.

Wright, O. et al (1992). Arab music. *New Grove Dictionary of Music & Musicians*, *1*, 514-539.

WORD COUNT
Main body (excluding abstract & references) - 2,947
Figures -- 2

Changes of Student Teachers' Confidence
in Teaching Secondary Music

Myung-sook AUH
University of New England, Australia

ABSTRACT

Background

Albion points out two key ideas of self-efficacy theory by Bandura: "The most powerful influence on self-efficacy is 'enactive experience' in which self-efficacy for a behaviour is increased by successfully performing the behaviour. The second most powerful influence is 'vicarious experience' in which other similar people are seen to perform a behaviour successfully." Auh's previous findings support Albion's ideas. She found that when primary preservice students improved their confidence in teaching music significantly due to a 10-week music teaching methods course, their most frequently mentioned reason was their teaching presentations in front of their peers. And their second most frequently mentioned reason was seeing how others teach music in class.

Purpose

The purpose of the study was 1) to investigate whether student teachers' confidence for teaching secondary music can change significantly due to a 4-day intensive teacher training course, 2) to examine whether student teachers' change of confidence is significantly related to their pretest confidence scores, and 3) to examine what aspects of the intensive teacher training course influence student teachers' confidence in teaching singing in secondary schools.

Method

Participants were 27 student teachers enrolled at a university in New South Wales, Australia. Two questionnaires were used to collect data: 1) the Secondary Music Teaching Questionnaire (SMTQ); and 2) the Musical and Teaching Experiences Questionnaire (MTEQ). Both quantitative and qualitative analyses were used: i.e., paired t-test, correlation, qualitative data coding, and rank orders.

Results

The results showed the following:

1) Student teachers' confidence for teaching secondary music significantly improved due to the intensive teacher training course ($t = -7.26$, $p = < .0001$).

2) Student teachers' change of confidence was significantly negatively correlated with their pretest confidence scores ($r = -.697$, $p = .0001$), indicating that the lower their pretest confidence, the greater their change of confidence in teaching secondary music.

3) In the pretest, their main reasons for being less confident in teaching singing were: lack of experience teaching singing, lack of resources for teaching singing, lack of experience with singing and choir. However, in the posttest, their main reasons for being confident in teaching singing were: teaching presentations in front of their peers, learned singing pedagogy, and seeing their peers teaching singing.

Implications

First, an intensive teacher training course can make a difference in student teachers' confidence in teaching secondary music. Second, secondary music teaching methods course should include teaching presentations and focus on music pedagogy.

I. INTRODUCTION

Current Trends in Teacher Education in Australia

Teacher education in Australia, especially in New South Wales (NSW), is currently going through dramatic changes. Since the Review of Teacher Education in NSW in 2000, called Ramsey Review, the NSW Institute of Teachers was established in 2004 to validate the training of teachers in Faculties of Education at universities in NSW. The National Framework for Professional Standards for Teaching (NFPST) (2003) was developed to provide a framework for assessing teaching of new and experienced teachers. Then, the NSW Institute of Teachers developed the Professional Teaching Standards (2005), based on the NFPST. All these changes and reform efforts are to develop quality teachers and quality teaching in schools.

Row (2003), in his extensive research for Australian Council for Research in Education, found that teacher quality is a key determinant of students' experiences and outcomes of schooling; the effects of other variables, such as socio-economic status, cultural backgrounds, age, gender, literacy skills can be insignificant. He said what matters most for school education is "quality teachers and teaching, *supported by strategic teacher professional development* [italics mine]" (p. 1). Developing confident and competent teachers is the key to successful school education. Therefore, this study focuses on student teachers' confidence in teaching secondary music and examined whether a 4-day intensive teacher training course can make a significant difference in their confidence.

Self-efficacy and Confidence

Many studies of developing student teachers' confidence in teaching in schools (Albion, 1999; Barnes, 2000; Telemachou, 2003) have used Bandura's (1986, 1994, 1995, 1997) self-efficacy theory as their theoretical basis. Albion (1999) pointed out two important ideas in self-efficacy theory, as follows:

> Self-efficacy beliefs develop in response to four sources of information. The most powerful influence on self-efficacy is 'enactive experience' in which self-efficacy for a behaviour is increased by successfully performing the behaviour. The second most powerful influence is 'vicarious experience' in which other similar people are seen to perform a behaviour successfully. (p. 3)

When the self-efficacy ideas of enactive and vicarious experiences are applied to teaching secondary music, the following is feasible. When student teachers experience teaching music successfully, they develop self-efficacy for it. Also, seeing their peers teaching music successfully influences their own self-efficacy positively.

However, Albion (1999) noted that the enactive experience should be successful in order to build self-efficacy beliefs, but school situations involve many people, such as students, cooperating teachers, and colleague teachers, and things could go wrong. This suggests that including student teachers' teaching presentations in music teaching methods courses is an effective strategy to develop their confidence in teaching music.

Auh's studies (2004a, 2004b) support the self-efficacy ideas of enactive and vicarious experiences and the effectiveness of teaching presentations in a music teaching methods course. She found that preservice students' confidence in teaching primary music significantly improved by a 10-week primary music teaching methods course. The primary reason for change of confidence was teaching presentations in front of their peers, which provided supportive environment for them to try their music teaching ideas. The secondary reason for their change of confidence was seeing how their peers teach

music, from which some students realized that their own teaching is not too bad and others make the same mistakes as they do.

Several researchers (Barnes, 2000; Lanier, 1984; Narang, 1990; Walker, 1992) support Albion's (1999) view of the vulnerability of student teachers in classroom situations. For example, in Barnes' (2000) study, student teachers came with some levels of musical and teaching experiences and thus high levels of self-efficacy. However, as they did regular teaching assignments in a community program for a year, their self-efficacy levels slightly declined by the end of the year. Barnes (2000) interpreted this as students becoming realistic of their teaching competence from overconfidence.

Selected Variables

Six independent variables were selected for this study: musical experience, teaching experience, age, gender, current degree enrolled at university, and music education course achievement. Musical experience, teaching experience, and music education course achievement were selected, because they have been investigated only in primary music teaching context but not in secondary music teaching context (e.g., Auh, 2003, 2004a, 2004b; Jeanneret, 1997; Russell-Bowie, 1993). Age and gender have not been investigated in most previous studies, which had primary education participants of similar ages and mostly-female (e.g., Auh, 2003, 2004a, 2004b; Jeannert, 1997). Currently enrolled degree at university is a unique situation of the current study.

Purpose

The purpose of the study was 1) to investigate whether student teachers' confidence for teaching secondary music can change significantly due to an intensive teacher training course, and 2) to examine what aspects of the intensive teacher training course influence student teachers' confidence in teaching secondary music.

The following research questions were raised in this study:

1. Are there significant differences in student teachers' confidence for teaching secondary music due to an intensive teacher training course?

2. Is there a significant relationship between student teachers' pretest confidence scores and their change of confidence in teaching secondary music?

3. Are there significant relationships between change of student teachers' confidence in teaching secondary music and selected variables?

4. What are the reasons for being confident or less confident in teaching singing by student teachers before and after an intensive teacher training course?

In the above, 'pretest' means before the intensive teacher training course. This study is one of a series of studies by the investigator examining student teachers' confidence and competence in teaching secondary music.

Importance of this study

First, there are many studies investigating lack of confidence in teaching primary music by student teachers (Auh, 2003, 2004a, 2004b; Jeanneret, 1997; Russell-Bowie, 1993). However, there are few studies investigating student teachers' confidence in teaching 'secondary music' in relation to their competence. Secondly, there are many studies investigating the effect of a music teaching method course on student teachers' confidence in teaching music, but few studies with a 4-day intensive teacher training

course in distance education program investigated its effects on student teachers' change of confidence. Finally, few studies did in-depth analysis of the reasons for affecting student teachers' confidence in a pretest-posttest research design with the intensive teacher training course as treatment.

Definitions

Confidence and competence are different in the sense that the former refers to subjective opinions about ones' ability, while the latter refers to objective facts about one's ability. That is, confidence refers to one's feeling that one is able to do something well, while competence refers to the ability to do something well.

II. METHOD

Participants

Participants were 27 student teachers ($N = 27$; 12males, 15 females) enrolled in a secondary music education course at a university in New South Wales, Australia. The course was for students in Diploma of Education (DipEd; $n = 19$) and Bachelor of Music/Bachelor of Teaching (B.Mus/B.Tch; $n = 8$) degrees. Their Mean age was 29; age range was 20 – 51. The course was 1-year long and was offered by distance education with an intensive teacher training course (called 'residential school') held for 4 days in April. The students had strong musical backgrounds through their previous or current music degrees. Although many of them were already teaching in schools full-time, part-time, or in casual employment, they were required to take the course in order to obtain teaching qualifications from the state government.

Instruments

Two questionnaires were used in this study, which were designed by the investigator based on previous studies (Auh, 2003, 2004a, 2004b). First, the Secondary Music Teaching Questionnaire (SMTQ) asked about student teachers' confidence levels for teaching secondary classroom music in schools, focusing on singing, playing instruments, composing, and listening. The SMTQ employed 5-point rating scales ranging from 5 (very confident) to 1 (not at all) and open-ended questions about why they are confident or not confident. The maximum score of SMTQ is 20 points, and the minimum score is 5 points.

Second, the Musical and Teaching Experiences Questionnaire (MTEQ) asked about their background information, musical experience, and teaching experience, using questions for short answers and detailed descriptions. Background information asked about their age, gender, current degree program enrolled. Musical experience concerned choir, private singing lessons, instrumental ensembles, band, private instrumental lessons, composing, private composition lessons, musicals performances, and critiquing music recordings. Teaching experience included secondary music classroom teaching, primary music classroom teaching, private singing teaching, private instrumental teaching, conducting a choir, conducting an instrumental ensemble, and directing musical productions.

Procedure

Participants were recruited from the secondary music education course, taught by the investigator, during its 4-day intensive teacher training course in April. The intensive teacher training course focused on practical pedagogical skills focusing on teaching singing, teaching playing instruments, teaching composing, and teaching listening, which were based on the NSW music curriculum. Student teachers were required to present teaching singing during the intensive course as part of their assignments. The SMTQ was administered at the beginning and the end of the intensive course as pretest and posttest, respectively. The MTEQ was administered to the student teachers at the beginning of the intensive course.

Analysis of Data

Scores of change of confidence were calculated by deducting pretest confidence scores from posttest confidence scores. Nominal data, such as gender and current degree enrolled, were transferred into numbers in order to facilitate correlation analysis; i.e., male = 0, female = 1; DipEd = 1, B.Mus/B.Tch = 2. Quantitative data were analyzed using *Pearson product-moment correlations*. Qualitative data were coded using keywords and grouped into meaningful categories.

III. RESULTS

Research Question 1

Is there a significant difference in student teachers' confidence for teaching secondary music due to an intensive teacher training course?

t-test result (see Table 1) showed that student teachers' confidence for teaching secondary music in schools changed significantly from less confident to moderately confident due to the intensive course of teaching secondary music. Changes in confidence for each teaching area, teaching singing, teaching playing instruments, teaching composing, and teaching listening, were also examined. *t*-test results showed that student teachers' confidence in all of the four teaching areas significantly improved due to the intensive course of secondary music teaching (see Table 1).

Table 1: *t*-test result of significant difference in student teachers' confidence for teaching secondary music

Confidence Areas	*df*	*M*	*SD*	*t*-value	*p*
Total Confidence Scores:					
Total Pretest Confidence		12.89	2.43		
	26			-7.26	< .0001
Total Posttest Confidence		15.86	1.79		
Teaching Singing:					
Pretest Confidence		2.60	.92		
	26			-6.75	< .0001
Posttest Confidence		3.72	.62		
Teaching Playing Instruments:					
Pretest Confidence		3.88	.93		
	26			-2.077	.0478
Posttest Confidence		4.15	.77		
Teaching Composing:					
Pretest Confidence		2.79	.87		
	26			-6.024	< .0001
Posttest Confidence		3.61	.75		
Teaching Listening:					
Pretest Confidence		3.62	1.04		
	26			-4.575	.0001
Posttest Confidence		4.38	.60		

Notes: 1) Total confidence scores: 20 – very confident, 5 – not confident at all. 2) Confidence scores for singing, playing instruments, composing, and listening: 5 – very confident, 1 – not confident at all.

The percentile plot in Figure 1 shows the change of confidence for teaching secondary music by the student teachers graphically.
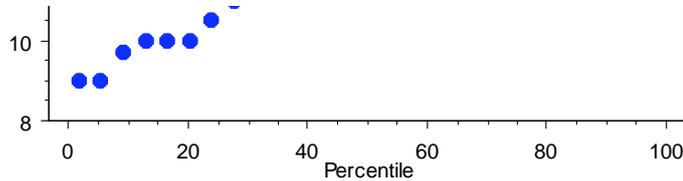
Figure 1: Percentile plot for pretest and posttest confidence scores.

Research Question 2

Is there a significant relationship between student teachers' pretest confidence scores and their change of confidence in teaching secondary music?

Relationships between change of confidence scores and their pretest confidence scores were computed. The result showed a significantly 'negative' correlations between the two; $r = -.697$, $p = .0001$. This indicates that the lower the student teachers' pretest confidence levels, the greater the change of confidence due to the intensive teacher training course.

Research Question 3

Are there significant relationships between change of student teachers' confidence in teaching secondary music and selected variables?

Relationships between change of confidence scores and the six selected variables, i.e., musical experience, teaching experience, age, gender, music education course achievement, and current degree program enrolled, were computed. None of the selected variables were significantly related to student teachers' change of confidence in teaching music. Correlation coefficients with the variables were as follows: 1) musical experience, $r = -.135$; 2) teaching experience, $r = -.224$; 3) age, $r = -.283$; 4) gender, $r = .225$; 5) music education course achievement, $r = -.013$; and 6) current degree, $r = .147$.

Research Question 4

What are student teachers' reasons for being confident or less confident in teaching singing before (pretest) and after (posttest) an intensive teacher training course?

Rank orders and frequency of the reasons for being confident and less confident in the pretest and posttest measures of confidence in teaching singing are shown in Table 2. The result showed that the main reason for being less confident in teaching singing was their lack of experience of teaching singing. However, in the posttest responses, student teachers' main reason for being confident was "they actually did teaching singing in front of peers". The result suggests that the student teachers' low confidence in teaching singing came from their lack of experience in teaching singing, and when they actually

taught singing in front of others in the intensive course, their confidence improved

significantly.

Table 2: Rank Orders of the Reasons for Being Confident/Less Confident for Teaching Singing

Reasons for being less confident	P/S	Rank Order	Frequency
Pretest:			
Lack of experience teaching singing	P	1	(9)
Lack of resources for teaching singing	P	2	(3)
Lack of experience with singing and choir	S	2	(3)
I am not good in singing.	S	2	(3)
Lack of singing pedagogy	P	3	(1)
Lack of understanding of what details to teach	P	3	(1)
Lack of formal training for singing	S	3	(1)
Posttest:			
Need more experience of teaching singing	P	1	(1)
Need more information about teaching singing	P	1	(1)
More experience of singing in front of others	S	1	(1)
Reassurance by more experienced people	P	1	(1)
I am not good in singing	S	1	(1)

Reasons for being confident	P/S	Rank Order	Frequency
Pretest:			
Taught singing in school	P	3	(1)
Have a good understanding of vocal pedagogy	P	3	(1)
Enjoy teaching singing	P	3	(1)
I am confident in singing.	S	1	(5)
I can sight-sing to a reasonable degree.	S	3	(1)
I can sing confidently.	S	4	(1)
Posttest:			
Actually teaching singing in front of peers	P	1	(9)
Learned singing pedagogy	P	2	(3)
I have seen others teaching singing in Presentation	P	3	(2)
Teaching presentation inspired me to do more	P	4	(1)
Understand details of what to teach	P	4	(1)
Taught choirs before.	P	2	(2)

Note: P = Pedagogy. S = Subject skills & knowledge.

Other important reasons for being less confident was lack of resources for

teaching singing, lack of singing pedagogy, lack of experiences with singing and choir,

and their own sense of not-being a good singer. In the posttest measure, however, they mentioned that they learned singing pedagogy during the intensive teacher training course, and thus improved their confidence in teaching singing.

IV. DISCUSSION

The finding of a significant difference in student teachers' confidence in teaching secondary music due to an intensive teacher training suggests that the course was appropriate to boost the student teachers' confidence in teaching music and was not one of those teacher education courses that are "inadequate and lack relevance to the specific task of preparing students for the realities of teaching" (Brophy, 2002, p.1).

Also, the findings of significant differences in all of the four teaching areas, i.e., teaching singing, teaching playing instruments, teaching composing, and teaching listening, suggest that the course contents provided practical pedagogical knowledge and skills for the student teachers. Research showed that secondary preservice students lack pedagogical skills while they have excellent musical skills; on the other hand, primary preservice students lack musical skills, while they develop excellent pedagogical skills. Thus, the findings demonstrate that the teacher training course provided them with effective pedagogical skills and knowledge, e.g., music teaching resources (what to teach) and music teaching strategies (how to teach). This finding can be compared with Barnes' (2000) that student teachers' self-efficacy slightly declined after 1-year field teaching experiences in a community music program. The decline of student teachers' self-efficacy beliefs is probably what Albion (1999) talked about in terms of the vulnerability of student teachers' self-efficacy in complex teaching situations.

The finding of significant relationship between student teachers' pretest scores and their change of confidence scores is very interesting. The result means, the lower the student teachers' pretest confidence, the greater their change of confidence in teaching music. Also, the finding could mean that the course was aimed at student teachers with low levels of confidence in teaching music, who benefited greatly from the course. However, the course did not challenge highly confident student teachers sufficiently enough. If that is the case, an implication is either that the student teachers should be taught in two separate groups to meet their different needs, or, if they are taught in one group, the course should be taught with a wide range of challenging and easy tasks. Since the student teachers come with diverse musical and teaching backgrounds (some are great musicians, while some have taught in private schools for 5 years or longer), it is important to challenge them with updated information in music IT, new teaching resources, and theories of creativity applicable to their own music teaching.

The reasons for being confident in teaching singing supports Albion's (1999) idea of building self-efficacy beliefs through enactive experience. The main reason that student teachers were not confident in teaching singing before the teacher training course was that they had never taught singing before. However, after they taught singing in front of their peers, they realized that they can do it. That implies they have had the potential to do it well, but they were not sure until they actually did it. For some other students, seeing how other students teach, comparing others' teaching singing with their own, and also seeing other students making the same mistakes gave them confidence to teach singing.

Currently teacher education in NSW of Australia is under spotlight with dramatic changes probable through the NSW Institute of Teachers and the new Professional Teaching Standards. Rowe's (2003) discussion paper on behalf of the NSW Institute of

Teachers emphasized the importance of teacher quality and quality teaching as the key to changes in public education. To achieve this, he said we should start with teacher education. Producing confident music teachers is one of those first steps for quality teacher education. The next steps involve teacher educators mentoring student teachers for successful school teaching practice in collaboration with cooperating school teachers – the essential triad of supervision, i.e., collaboration of student teachers, university supervisors, and school's cooperating teachers.

Implications

Implications for teaching are, first, music teacher education courses should aim at improving student teachers' confidence in teaching secondary music. Second, student teachers with high levels of confidence and musical and teaching experiences should be provided with challenging tasks, updated music IT information, and practical ideas of creativity theories that they can apply to their own teaching in order to develop creative music teaching approaches. Third, quality teacher education should not end at the stage of improving student teachers' confidence, but should be connected to mentoring them for successful school practicum experiences by ensuring the essential triad of supervision.

The following research questions should be investigated further. First, is there a significant relationship between student teachers' confidence and competence in teaching secondary music? Second, what are predictors of student teachers' competence in teaching secondary music? Third, what are effective ways to build the essential triad of school supervision in order to induce student teachers' successful school practicum experiences?

REFERENCES

Albion, P. (1999). Self-efficacy beliefs as an indicator of teachers' preparedness for

    teaching wit technology. Association for the Advancement of Computing in

    Education. Retrieved 29 October 2005 from:

    http://www.usq.edu.au/users/albion/papers/site99/1345.html

Auh, M. (2003). Pre-service students' self-perceptions of confidence in teaching music

    and their relations to liking music and musical experiences. *Proceedings of the*

    Fourteenth Australian Society for Music Education National conference, July 4 –

    8, 2003, Darwin, Australia.

Auh, M. (2004a). Changes in perceptions of confidence in teaching music by pre-service

    students. *Bulletin of the Council for Research in Music Education, 161/162,* 11-

    18.

Auh, M. (2004b). Changes in perceptions of confidence in teaching music by pre-service

    students. *Proceedings of the 2004 International Research Seminar of the*

    International Society for Music Education (ISME), July 4 – 10, 2004, Las Palmas

    de Gran Canaria, Spain.

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

Bandura, A. (Ed.) (1995). Self-efficacy in changing societies. New York: Cambridge

    University Press.

Bandura, A. (1994). Self-efficacy. In V. S. Ramachaudran (Ed.), Encyclopedia of human

    behaviour (vol. 4, pp. 71-81). New York: Acadmic Press. Retrieved 31 October

    2005 from: http://www.des.emory.edu/mfp/BanEncy.html

Bandura, A (1986). *Social foundations of thought and action: A social cognitive theory.*

    Englewood Cliffs, NJ: Prentice-Hall.

Barnes, G. (2000). Self-efficacy and teaching effectiveness. Journal of String Research, vol. 1. Retrieved 29 Oct 2005 from:

http://arts.music.arizona.edu/jsr/jsrbarnes/barnesindex.html

Brophy, T. (2002). Toward improving music teacher education. *Arts Education Policy Review, 104*(2), 3 – 8.

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

Lanier, J. (1984). *Research on teacher education.* (ERIC Document Reproduction Service No. ED251450).

Narang, H. L. (1990). *Beginning teachers' perceptions of their proficiency in teaching skills.* (ERIC Document Reproduction Services No. ED 328515).

National Competency Framework for Beginning Teachers. (1996). Sydney: Australian Government Publishing Service.

National Framework for Professional Standards for Teaching. (2003). Carlton South, VIC: The Ministerial Council on Education, Employment, Training and Youth Affairs (MCEETYA). Retrieved 29 Oct 2005 from:

http://www.mceetya.edu.au/pdf/national_framework.pdf

NSW Institute of Teachers. (2005). *Professional Teaching Standards.* Sydney: Author.

Review of Teacher Education in NSW: the Ramsey Review. (2000). Sydney: NSW Department of Education.

Rowe, K. J. (2003). *The importance of teacher quality as a key determinant of students' experiences and outcomes of schooling.* Canberra: the Australian Council for Educational Research. Retrieved 29 Oct 2005 from:

www.acer.edu.au/research/programs/documents/Rowe_ACER_Research_Conf_2 003_Paper.pdf

Russell, T., McPherson, S., & Martin, A. K. (2001). Coherence and collaboration in

teacher education reform. *Canadian Journal of Education, 26*(1), 37-55.

Russell-Bowie, D. (1993). Where is music education in our primary schools*? Research

Studies in Music Education, 1*, 52-58.

Walker, L. (1992). *Perceptions of preservice teacher efficacy.* (ERIC Document

Reproduction Services No. ED 354230).

Author's contact details

Dr. Myung-sook AUH, Centre for Research on Education in Context, School of

Education, Faculty of Education, Health, and Professional Studies, University of New

England, Armidale, NSW 2351, AUSTRALIA

Tel: 61-(0)2-6773-2917. Fax: 61-(0)2-6773-2445. E-mail: mauh@une.edu.au

The art-therapy at lessons of music at school

Tatiana Baklanova, PhD, Moscow State University of Culture and Arts, Professor.

In the intense welfare conditions it is necessary to use actively opportunities of the general music education in preventive maintenance various psychosomatic diseases and unhealthy dependences of children. Attempt to realize the art-therapeutic potential of art at lessons of music at school is undertaken by us in the textbook and the program „Music" for the 1st year of instruction in ordinary school. They include the set of various art-therapeutic tasks and exercises for work with common children adapted by experts. Among them - listening and imitation of sounds of the nature, is musical-plastic improvisations on themes of the elements, various exercises of folklore therapy, fairy tale therapy, respiratory gymnastics, etc.

Let's consider the various directions of the art-therapy reflected in named above program and in the school textbook on music.

Music therapy

This direction of the art-therapy is most deeply developed. The connections of music therapy with musical pedagogic are actively developed last years. Not casually Kasselsky theses from July, 1998 determine a music therapy science as the discipline which is guided on a practice and closely connected especially with medicine, social studies, psychology, musicology and pedagogic.

During ancient times it has been noticed, that music possesses huge force of spiritual transformation and healing of physical illnesses.

Antique wise men paid attention of contemporaries that music establishes the proportional order and harmony in all Universe including the broken harmony in a human body and a soul.

In India since ancient times music was the important part various meditative practices. An example can serve so-called ragas - the brief melodic formulas reflected various emotional conditions, arising in various seasons, day (ragas a dawn, a decline, night ragas, etc.), and also caused as a rain, a wind, heat, etc. Such music name is „mantra". Hindus applied it since olden days for organism improvement.

In ancient China music was already widely used in accordance to rules of traditional Chinese medicine. Salutary power of music was emphasized in treatises of Confucius and in „the Book of songs" made by him. The music that brings to the person pleasure and rest was considered to be medical. Not casually ideogram of pleasure is a part ideogram, designating music and medicines. The elements (the tree, fire, the ground, the metal, the water) have been correlated with five sounds of Chinese sound line and musical instruments. They got out depending on medical indications. Rate and loudness of medical music also were defined depending on a condition of sick body.

From a great canon of the Chinese medicine „Nei Czin" has come to us a method of aspiration and singing the words. Its essence consists in performance of the certain sounds for a relaxation of a throat by creation of resistance to air passing through it. Sounds stole up in conformity with interrelation with five sounds and five dense bodies, fixed in „Nei Czin". Was considered, that „gon" - a sound of a spleen, „shen" - a sound of lungs, „guo" a-sound of a liver, „chen" - a sound of heart, „yu" - a sound of kidneys. Each sound is divided into two sounds - high and low further.

Use of the certain sounds for normalization of work of different bodies practiced in acupuncture - the doctrine about active points and twelve meridians of an organism.

At selection of pieces of music for patients the Chinese physicians were guided by a principle „Bu" - „Se". The Chinese „Bu" means to raise or tone up, „Ce" - to brake. They

considered necessary to consider the following: toning up effect possesses major music, a vigorous rhythm, and loud enough, neutral effect major music of the moderate rate, a rhythm and loudness possesses and, at last, braking, calming effect minor music, slow, quiet, silent possesses. Thus for good medical effect music should be pleasant on hearing.

Ancient Chineses on own experience were convinced, that music and respiratory gymnastics (in Cigun-therapy) relieves of those illnesses, which are not subject to doctors.

In Russia in the end XIX - the beginning of XX century there were first scientific publications on problems of music therapy. In works of V. M. Bekhterev, I. M. Dogel, I.R. Tarhanov and other Russian scientists contain data about beneficial influence of music on the central nervous system, breath, blood circulation, gas exchange.

Researches in the field of L.S.Brusilovskiy musical therapy, V.I. Petrushin, M.L.Lazarev, in which is musical-therapeutic exercises are developed for lessons with children not only with the purpose of their treatment, but also for preventive maintenance psychosomatic diseases are widely known.

Folklore therapy

Tasks widely presented by our textbook on performance and listening of folklore music are developed and selected on the basis of principles of folklore therapy.

The important advantage of folklore consists of it's embodies national images of the world, and also ethnic values, ideals and norms of behavior. In folklore those steady norms of behavior and interaction of the person with an environment and surrounding people who promoted preservation of its physical and sincere health were kept. These norms were transferred from generation to generation in the form of the stereotypes of behavior verified by centuries.

Especially valuably, that means of the folklore penetrated „archetypes collective unconscious „ (K.Jung), teachers can actively influence formation and development of cultural

wealth-moral and ideals of the person in a context of the best traditions of national culture.

Well-known properties of folklore - collective character of creativity, variability, improvisation open wide open space as for regulation of interpersonal dialogue, removal of a mental pressure, realization of creative potential of the person and overcoming of its destructive qualities leading to illnesses of dependences.

Salutary opportunities of folklore are widely reflected in old Slavic and Russian cultural tradition. The songs, created by people, played a special role for a country family, giving to its live an emotional „painting". They accompanied with everyone from a birth and about the latest days: lullabies, game, comic, lyrical, dancing, labor, wedding, soldier's, crying songs, historical, etc.

The role of folklore in development and improvement of children is conclusive. It assisted children to grow healthy (pestushki), „clarified" their emotional sphere (humorous catchphrases, poteshki), removed an emotional pressure, calmed (lullabies of a song). Simultaneously by means of songs of children taught to make good, beauty, national wisdom, to wit, love to the nature, to animals, to the family, to native territory, to the Native land.

The rhythm of the ancient Russian songs, at times constructed all on two-three notes, the unison singing replaced national by polyphony is an original model of harmonization of a private world of the person and its interaction with world around.

In Russian singing folklore there is a plenty of „rough" songs which rate can increase and decrease very strongly (a pressure - a relaxation – a dump). As show researches, due to such differences at people the chronic muscular pressure is gradually removed.

Scientists believe, that collective church chanting during a feast, traditional in Russia should, on representations of our far ancestors, drive away malicious force from the house, clear dwelling. They helped to create collective aura - a bio-power protective environment of the whole

collective, to clear channels of mental energy. People became healthy and strong, assured and emotionally satisfied.

As to national tool music it has been since olden days noticed, that game on wind instruments (for example, clay penny whistles, pipes, pipes) helps to strengthen respiratory function of an organism. Development of a fine motility of fingers is promoted by game on string and keyboard musical instruments (for example, a psaltery, a balalaika, a harmonic).

The musical folklore was primary an integral part of ancient magic ceremonies and national holidays. Round dances with singing is some kind of the moving closed bio-power circle, original оберег, played, on representations of modern scientists, a protective role.

Within the limits of ancient festively-ceremonial culture music occurred in synthesis with national dances, games, сценками, with national arts and crafts creativity (manufacturing and an ornament of national suits, ritual masks, musical instruments, etc.).

Thus, at folklore initially there was an integration of different kinds of is art-creative activity which is today one of mainstreams in development of the art-therapeutic of techniques.

Fairy tale therapy

One more actual direction of the art-therapy is Fairy tale therapy. Musical fairy tales and fantastic situations at lessons of music allow to generate feeling of psychological security at the child. In fact an attribute of a kind fairy tale is a happy-end. Listening or executing a musical fairy tale, the child „gets used" to a narration. It can identify himself not only with the protagonist, but also with other animated characters. Thus ability of the child to decentralize develops, to rise most on a place of another, to feel many-sided nature of the World and the Unity with it.

Dancing-impellent therapy

Some works are devoted to this direction of the art-therapy. In them it is marked, that

movements are connected with nervous system, it basically is engaged in movements of muscles, the bodies that are not under control to consciousness of structures. To qualitative graceful movements there meets a qualitative life. The art-therapists concern to a body and reason as to a single whole, defining their mutual influence as the mortgage of healthy mentality. Movements are one of alarm systems of the person. Besides by free movements of hands it is removed loneliness a humeral belt that helps to get rid of anger; through movements of brushes the collected clips, etc. Since ancient times the salutary effect of magic, ritual dances and movements under music is known are dumped. It was widely applied in meditative experts of people of the East.

Color therapy

Many modern techniques of music education are based on integration of music with different kinds of art. In our textbook of a reproduction of pictures, figures and is musical-graphic tasks are selected in view of existing techniques of color therapy. In an antiquity people have noticed, that color can be the indicator and a regulator of emotional conditions of the person. Researchers XX of a century have paid attention to opportunities of color diagnostics and color therapy. W. Wundt connected white color with an emotional discharge, black - with a pressure, and gray - as the most neutral. J. Frezer cutter designated black color unconscious, and white - rationalism. Lusher's color test is widely known. However, it is necessary to consider, that attributing of colors to corresponding emotional conditions and mental functions depends on many ethnic, cultural-historical, social and individually-psychological factors.

Integration of music with other arts, first of all - the fine arts and national arts and crafts creativity, is the important feature of our textbook strengthening its pedagogical and art-therapeutic potential.

One more feature of the textbook: its orientation on revealing, actualization and development *of creative potential* of younger schoolboys. It is promoted by numerous vocal it numerous vocal, tool, is musical-plastic improvisations, tasks for the composition of melodies and rhythms, etc.

Following feature of the textbook: an opportunity to use a number of its materials with the purpose *of psycho-pedagogical diagnostics* of the person during art activity. So, some musical tasks (for example, on A.Ljadova's product „Fright“) are variations of widely known graphic test „the Nonexistent animal“, and Lusher's graphic - color test. There are also other diagnostic tasks: on revealing of emotional conditions of children (for ex., in a theme „ At a silent pond „), on revealing of their creative abilities and endowments of the child (for example, tasks for the composition of melodies, melodic and plastic improvisations), etc.

Thread of the textbook: „Travel on music world“. It enters children in the game, figurative form into the boundless, polyphonic and colorful world of music in which all is filled by sounds: a field, a wood, the river, the sea, mountains. In this world from separate sounds there are various rhythms and melodies, musical intonations and images are born.

This imagined travel begins in „the Fairyland of sounds“ (1 part) and proceeds in „the Fantastic country“ (2 part). In the third part („On native open spaces“) to „travelers“ the fine world of a folk music and traditional national culture opens. The textbook comes to the end with fantastic voyage in the distant countries, on „Island of musical treasures“ (4 part).

Thus, the textbook is structured in the form of four educational routes. Each route includes some themes among which meet completely вариативные. Each route comes to an end with a training sheet („the Way to Top of Creativity“), and also creative projects.

The maintenance of the textbook opens interrelations of music with the nature and with a life of people in the best, its most worthy spiritually-moral displays. The internal logic of the

textbook is developed from sounds and images of the nature to musical sounds, images, means of musical expressiveness, and then - to kinds and genres of musical art.

Thus, the art-therapeutic component of the textbook and the program is inseparable from the decision of the musical-pedagogical tasks certain by the State educational standard. This component is aimed, first of all, at preventive maintenance (instead of treatment) by means of art of illnesses and the unhealthy dependences connected with emotional and spiritually-moral problems of the person. Besides it is included while only in various part of the program and the textbook as the teacher using it, should have some preparation in the field of the art-therapy.

It is necessary to recognize, that application of the art-therapeutic of approaches in a modern practice of art education is while difficult enough. As any new direction in a science, the art-therapeutic pedagogic requires the further theoretical and applied researches.

'Singing for the Brain': reflections on the human capacity for music arising from a pilot study of group singing with Alzheimer's patients and carers

Nicholas Bannan
Oxford Brookes University/University of Western Australia

Abstract

This paper considers the nature of the human capacity of group singing, and especially the contribution to understanding this field that may emerge from documenting the vocal participation of people with Alzheimer's disease.

The paper reports the activities of a pilot study of group singing with people with Alzheimer's and presents data arising from the study. A subsequent project designed to share skills and perceptions developed during the pilot is then discussed. Conclusions relating singing in old age and dementia to the acquisition of the capacity to sing in childhood are placed in the context of an evolutionary explanation for the role of singing in human culture.

Introduction

The ability to sing is viewed as anatomically universal in the human species while neurologically different from speech (Mithen, 2005; Peretz and Coltheart, 2003; Morley, 2002; Bannan, 2000). Those who claim not to be able to sing are often constrained by inhibitions conferred by culture or education (Buttolph, 1993; Knight, 2000). Singing can represent an opportunity to engage actively in a form of communication which may enhance social interaction where language has been affected by illness or trauma (Aldridge, 1996; Morgan and Tilluckdharry, 1982).

Singing, in comparison with language, can exhibit the features of instinctive behaviour (Tinbergen, 1951; Plotkin, 1994) more holistically than speech (Mithen, 2005); social in its capacity for 'recruitment arousal' (Deacon, 1997); a lifelong extension of the means by which human infants first engage with their environment

(Trevarthen, 1994), representing meaningful retrieval of 'the child within' (Bannan, 2000). Thus group singing might offer opportunities for the non-verbal exchange and communication of emotion, and for vocal engagement that complements the use of language in adult social participation.

A pilot project was devised in the spring of 2003 to investigate in what ways group singing involving people with Alzheimer's disease and their carers might represent a means of retrieving memories, activating new experiences and providing a medium for communication. The outcome of the pilot provided evidence of the benefits of group singing that led to the funding and development of regular *Singing for the Brain* sessions, as well as to a training project in the autumn of 2005 to prepare some 30 musicians and health workers for the role of co-ordinating new *Singing for the Brain* communities.

Background

Alzheimer's disease is a degenerative condition that affects neural connections in the medial temporal lobe of the brain (Greenfield, 2001). Its progress is divided into three phases: early, middle and late. Amongst the symptoms most commonly associated with the dementia caused by Alzheimer's are loss of word retrieval and the capacity for grammatical construction in speech; loss of articulacy in speech; and progressive loss of short-term and medium term memory. For these reasons, it becomes increasingly difficult for people suffering from Alzheimer's to retain the channels of communication that allow them to maintain social relationships.

Music therapy approaches in the care of people with Alzheimer's have a long history, since responses to music seem to remain active where other perceptive and communicative abilities are deteriorating. Thus work with Alzheimer's patients may both provide means of offering better care to those with dementia, and also furnish information about the neural nature of musical responses, especially differences in processing between the vocalisations involved in singing and those required for language.

Recent research has tested some of these assumptions. Yannou et al (2003) devised laboratory-based perception tests that illustrate the deterioration of musical perception in Alzheimer's patients consistent with overall cognitive impairment. It is results such as these that suggest that there may differences between 'passive' musical perception and the kinds of active participation we planned for the Pilot, in which singers are able to see one another, hear one another's voices, and co-ordinate in the healthy kind of simultaneous, social behaviour that is characteristic of active engagement with music (Kreuz et al, 2003).

In examining the value of music therapy for people in the advanced stages of dementia, Ridder (2003) argues that:

> The clinical effect of using familiar songs is strong, as the songs function with constitutional, regulative, dialogical, as well as integrative aspects. The narrative and musical elements in the songs make it natural working with para-linguistic elements such as timbre, tempo, volume, pitch, and timing, and create a condition where nonverbal and social elements in a natural way becomes part of the communication.

The discussions held in advance of the project *Singing for the Brain* focused on whether people with Alzheimer's would be able to participate in group singing; whether any progress would be identifiable in participants' singing or in their response to the activity; and whether participating carers would find the activity worthwhile. In this respect, it has been an encouragement to this work that definitions of research and development in this field have benefited from an evolving consensus along the traditional frontier between music education and music therapy in the establishment of Community Music Therapy (Pavlicevic and Ansdell, 2004).

The author became involved in the *Singing for the Brain* project at the invitation of Chreanne Montgomery-Smith, of the West Berkshire Branch, The Alzheimer's Society, who had encountered his work on the role of singing in human evolution and his practical leadership of creative vocal workshops with children.

Funding was secured from the Alzheimer's Society to permit the initiation of the *Singing for the Brain* Pilot. A series of three vocal workshops was arranged for people with dementia, carers and health workers. Nicholas Bannan devised and led activities which allowed the maximal experience of musical communication and

interaction, including games, songs and movement routines. These were recorded on video, while Chreanne Montgomery-Smith also conducted questionnaire research after each session.

Vocal activities included well-known songs and unfamiliar material, 'singalong' items as well as rounds and opportunities for more sophisticated interaction. The sessions took place in a resonant hall which provided participants with an acoustic reward that motivated confident responses. Participants sat in a circle in order to be able to make eye contact and identify easily with one another in the group.

Research Questions

With initial funding that only permitted a pilot of three weekly sessions, we limited the scope of what we anticipated discovering to data that might become evident through video and audio recording and by the use of a series of simple questionnaires. The research questions addressed in the pilot were:

- Would people with Alzheimer's would be able to participate in group singing?
- Would progress be identifiable in participants' singing?
- Would responses to the activity be positive?
- Would participating carers find the activity worthwhile?

Nicholas Bannan, as musical leader for the pilot sessions, adopted the protocol that he would not be briefed prior to the first session regarding who were patients with Alzheimer's, who were carers, and who were health workers supporting the venture. Rather, he would plan a flexible session designed to provide opportunities for vocal participation through games and songs for everyone present. In this respect, the conduct of the sessions might be seen to conform more to, in the broadest sense, educational than to therapeutic procedures. After discussion, it was decided to select songs that were likely to be well known to people over 40 years of age: with one exception, a round of his own composition that would be attempted only if he judged it might be likely to succeed. This permitted a comparison to be made between responses to songs that participants already knew and one that none of them could

ever have sung before. If it appeared appropriate to attempt this, a further research question would thus arise:

- Within the supportive environment of group singing, might people with Alzheimer's be able to participate in a song that they had to learn?

Method

The pilot project at Newbury was carried out in three weekly sessions of about an hour in which vocal exercises and songs were employed to develop group participation. These were videoed in order to allow subsequent analysis of the musical features of developing participation. In analysing the video material, we were interested in rates of achievement of learning (especially in material which participants could not have encountered previously); motivation arising in relation to familiar material; and quality of sound as participation developed (volume; flexibility; expressiveness; clarity; enthusiasm, etc.). These observations were compared to information arising from the use of questionnaires in which participants were able to comment on what they had experienced in the sessions and what they recalled subsequently.

Initial reflections on the first session of the Pilot study suggested that group singing may have clear benefits for carer-patient relationships and for providing a varied channel of communication between them; and a means of their engaging effectively with strangers. This position gave us the confidence to continue with the pattern of activity set during the first session, and especially to persevere with the introduction of new material that participants could not have sung before.

The sessions were all filmed on video tape with a separate digital audio feed. Three cameras were employed so that, in subsequent analysis, the responses of all participants could be viewed. The sound recording was made from a microphone placed at the centre of the circle in which participants were seated, so that no voice

was likely to dominate on the recording. Participants were provided with word sheets for the songs if they wished to employ them. Some songs were accompanied by the group leader on an electric piano placed at the side of the circle.

Limitations of the Research

The documentation of work with people with Alzheimer's disease, especially those in the late stage, can make little use of direct questioning of subjects. Clinical judgements can be made, and these may be supported by the use of techniques such as brain scans. This project was designed to allow reflection on the practice of singing in a non-clinical environment, and its documentation relies largely on the opinions of carers and health workers involved as participants and who were also able to report the effects of participation on Alzheimer's patients subsequent to sessions. The data assembled is real, but difficult to submit to clinical testing, relying as it does on the judgement of participants regarding any changes or reported recall of the content of sessions on the part of people with Alzheimer's.

Results

Data arising from the Pilot comprised: 9 hours of video recording (3 hours from 3 camera angles); 3 hours of audio recordings; 3 questionnaires filled after sessions in by carers and health workers, where possible with the participation of those for whom they cared.

Repertoire was selected on the basis of it providing opportunities for people to participate instantly: the degree of 'teaching' required of the group leader varied. No decisions were made in advance about how much ground to cover: songs were made available, but the pattern by which a given song was introduced was allowed to arise according to judgement at the time. During the three sessions, participants worked on the following material:

1	A greeting game, based on melodic versions of participants' names;
2	Simple rhythmic clapping routines;
3	Simple rhythmic vocalisation routines to act as a 'warm-up';
4	The game-round *First You Make Your Fingers Click*;
5	The song *Swing Low, sweet chariot;*
6	The song *Ilkley Moor;*
7	The song *Home on the Range;*
8	The song *Yellow Bird;*
9	The song *It's a long way to Tipperary;*
10	The song *Pack up your troubles in an old kit bag;*
11	The songs *It's a long way to Tipperary* and *Pack up your troubles in an old kit bag* combined simultaneously;
12	The song *Edelweiss;*
13	The song *Michael row the boat ashore;*
14	The song *Alexander's Ragtime Band;*
15	The round *I wanna Sing;*
16	The round *Shalom, my friend.*

Many, but by no means all, of these songs are fairly slow and repetitive, and with texts that dwell on peaceful subjects. The three rounds, including the new composition *I wanna sing* that would have been entirely unknown to anyone in this group, all proved singable in three parts; and at the end of the final session we performed *Shalom* standing and walking around the space so that its meaning as a greeting to others present could be fully shared. This arose spontaneously because participants seemed ready to attempt it, and it felt like the right thing to do at that point.

Amongst responses to the sessions captured by the recording were:

- One participant with Alzheimer's found it difficult to sing words, but performed beautifully through whistling;
- Confidence grew over the three sessions, with a traceable development in the alertness of many of the people with Alzheimer's and a clear increase in volume and resonance in the singing;
- It proved possible to teach an unknown song;

- It proved possible to divide the group so as to sing two songs simultaneously, and also so as to perform 3- and 4-part rounds;

- Participation benefited from participants' social interaction, eye-contact etc. made possible through sitting in a circle;

- Progress was made swiftly, as the repertoire list illustrates.

Questionnaire results (N=25) included comments such as:

Were you surprised in any way ?   Yes - 23 No – 1

Comments on above: "Singing so well with group", "everyone enjoyed it", "How much everyone joined in", "more interesting than I thought it would be", "much better than I expected", "Yes - at how well the group sang together from the start", "much more enjoyable even than anticipated", "better than I expected", "Pleasantly", "in how everyone joined in" (x2), "by the way everyone relaxed and joined in", "Agreeably so", "At the rapid cohesion of the group and the development achieved", "only how bad my voice is!!!"

Other questions included:

[to all participants]

Did you enjoy the singing?	Lots - 21	Somewhat -3
Did singing make you feel more lively	Yes – 22	No – 1
Enjoy the variety-Humming chanting?	Lots – 20	Somewhat – 4
	A bit 1	Not at all - 1
Would you like *Singing* to continue?	Yes – 23	No - 1

[to carers/health workers]

Did your companion seem to enjoy it?	Lots -13	Somewhat - 2
	A bit –1	Not –1
Did your companion become more lively?	Yes – 16	No – 1
Have you enjoyed socialising with your companion?		
	Yes - 17	No – 1

Initial reflections on the Pilot thus suggest that group singing may have clear benefits for carer-patient relationships and for providing a varied channel of communication between them; and as a means of patients' engaging effectively with strangers (such as, for instance, the session leader).

Follow-up

Singing for the Brain continues to this day, led by Liz McNaughton and administered by Chreanne Montgomery-Smith under the auspices of the West Berkshire branch of the Alzheimer's Society. In assembling the grants that have permitted the initiative to flourish, Chreanne Montgomery-Smith devised the following criteria for its activities:

- To improve and maintain neurological pathways through gentle aerobic activity;

- To help carers and persons with dementia see each other in happy circumstances where both have been stimulated to enjoy communication;

- To lift or prevent depression through the use of elements which will surprise, reassure, support, inspire and mediate reframing a negative life viewpoint into a positive one;

- To represent something that GPs can recommend to patients as an exercise and thus provide a positive aspect to diagnosis;

- To help families with dementia "come out" and feel part of society where they have a right to artistic and social stimulation;

- To encourage carers and people with dementia to be pro-active in looking after themselves, to network with others in the same position who might exchange help;

- To give families a view of themselves as managers of their lives, not victims of fate.

As a consequence of public interest in the *Singing for the Brain* project, BBC News (Elliott, 2005) conducted interviews with some of the participants. Jean Bundock volunteered to take part in the programme with her husband, Bill. Both had been

present at the very first sessions of the Pilot. Jean's comments, as follows, are taken from the transcript of the programme:

> *The first time we went to Singing for the Brain he did not join in. On the second session he was starting to join in and by the third he was thoroughly taking part.*
>
> *It was wonderful for us. The singing had started to change something. It really did make a tremendous difference. He started to come out of himself.*
>
> *His personality started to change and he became much as he was before, and he was able to hold a conversation.*
>
> *He is 82 and likes all the old-time songs, but he also started singing some Beatles songs and songs from the Broadway shows and even some modern stuff as well.*
>
> *He seemed to be able to slowly learn things again. I would take the song sheets home after the sessions and we would sing them at home. It enlivened him and he really enjoyed doing it.*
>
> [Bill, from west Berkshire, has been in hospital recently after having a stroke, but Jean kept up the singing and said it has given them both a focus, even helping his slurred speech recover following the stroke].
>
> *I don't know what it is that changes in the brain when people with Alzheimer's sing, but obviously something does change and there is something very beneficial about it. It seems to kick-start something in the brain and has made such a difference to Bill.*

Conclusions

In subsequent discussion of the *Singing for the Brain* pilot sessions and the regular sessions that have been held since led by Liz McNaughton, a set of questions has emerged which need to be addressed in future research. These include:

> a   What are the neurological features of participation in group singing?
> b   How might participation in group singing provide a stimulus to the neurological processing of the person with dementia which might contribute to quality of life?

c   How might participation in group singing contribute to the social relationship between people with dementia and their carers?

There are difficulties - ethical and practical - in obtaining data from people with Alzheimer's, both in subjecting them to activities that they might not enjoy; and in devising experimental methods that employ brain scanning techniques.   One important issue in researching *Singing for the Brain* is that it is essentially a **group** activity wherein (as in choirs generally) it is difficult within the collective endeavour to be certain how the overall effect arises from the interaction of individuals. Nevertheless, it is the overall effect that is unique about the experience, in comparison with the very different nature of one-to-one music therapy on the one hand, or listening to recorded music on the other.

In the autumn of 2005, over two years after the initial Pilot was completed, a *Singing for the Brain* Facilitator's Course, funded by Adult and Community Learning at West Berkshire Council, was devised by Chreanne Montgomery-Smith to provide training for health workers, teachers, community leaders and interested individuals who wanted to become involved in providing opportunities for group singing. Key to the programme of activities that this training involved, led by a variety of singers and conductors with experience in both education and music therapy, was developing an understanding of the different **goal orientation** that *Singing for the Brain* involves in comparison with conventional choral work. In singing with people with Alzheimer's, every session is a performance; progress from one week to another takes place against the background of potential deterioration in faculty; the singing happens for its own sake, in-the-moment, rather than as a preparation for a subsequent event. Yet the holistic, tangible nature of this activity depends on the survival of channels of musical and social intelligence on which participation depends. These seem to outlive the verbal and logical domains that so easily represent the means by which we label people as active, social beings. Perhaps one of the evolved properties of the human capacity to sing is that it permits this extension of purposeful and quality lived experience beyond the point at which the faculties that permit self-reliance have begun to depart – just as musical vocalisation represents the means by which we first make sense of the world as infants. These musical, affective bookends to the human

lifecycle, articulated in social song, give cause for reflection on whether the patterns of music education we provide are fit for the purposes that link these experiences: infancy; parenthood; the role of carer; the role of cared-for. All those involved with music education have a role in the nourishing of the human songline.

References

Aldridge, D. (1996)   *Music Therapy Research and Practice in Medicine: From Out of the Silence.* London: Jessica Kingsley

Bannan, N. (2000)   'Instinctive singing: lifelong development of 'the child within''. *British Journal of Music Education* 17: 295-301

Buttolph, K. (1993)   'Tone-deafness: the myth explored'. *Sounding Board,* Spring, pp. 10-13. Sound Sense

Deacon, T. (1997)   *The Symbolic Species*   London: Allen Lane

Elliott, J. (2005)   http://news.bbc.co.uk/1/hi/health/4448634.stm

Knight. S. (2000)   'Exploring a cultural myth: What adult non-singers may reveal about the nature of singing', in B. A. Roberts and A. Rose (Ed.s) *The Phenomenon of Singing 2,* pp.144-154.   St Johns NF: Memorial University of Newfoundland

Kreutz, G., Bongard, S., Rohrmann, S., Grebe, D., Bastian, H.
& Hodapp, V (2003)   'Does singing provide health benefits?' Proceedings of the 5th Triennial ESCOM Conference 8-13 September 2003, Hanover University of Music and Drama, Germany

Mithen, S. (2005)   *The Singing Neanderthals.* London: Weidenfeld and Nicholson

Morgan, O. S. and
Tilluckdharry, R. (1982)   Presentation of singing function in severe aphasia. *West Indian Medical Journal* 31, pp. 159-61

Morley, I. (2002) 'Evolution of the Physiological and Neurological Capacities for Music' *Cambridge Archaeological Journal* 12: 195-216

Pavlicevic, M.
and Ansdell, G. (2004) *Community Music Therapy.* London: Jessica Kingsley.

Peretz, I.
and Coltheart,. M. (2003) **'**Modularity of music processing'. *Nature Neuroscience* 6, 688 – 691

Plotkin, H. (1994) *Darwin machines and the nature of knowledge.* London: Allen Lane

Ridder, H. (2003) 'Communication and dialogue – music therapy with persons in advanced stages of dementia', in Proceedings of the 5th Triennial ESCOM Conference, 8-13 September 2003, Hanover University of Music and Drama, Germany

Trevarthen, C. (1994) 'Infant semiosis', in W. Nöth (Ed.) *Origins of Semiosis* Berlin: Mouton de Gruyter

Yannou, D., Baloyiannis, S., & Tzedaki, K (2003) Kostaridou-Eukleides, A., Klonaru, D., Nakopoulou, E. 'Music perception in patients with dementia due to Alzheimer's disease' Proceedings of the 5th Triennial ESCOM Conference, 8-13 September 2003, Hanover University of Music and Drama, Germany

Professional Musicians and the Music Education Programs of Arts Organisations

Louise Barkl
Musica Viva Australia

Abstract

This paper reports on the findings of an investigation into the music education programs of two major arts organisations. The education program of the London Sinfonietta and Musica Viva Australia's education program, Musica Viva In Schools provide a context in which to examine the roles of professional musicians in education programs. Each of these programs requires the musicians to interact and communicate with students in a number of ways. The study identifies the range of skills, knowledge and expertise required of musicians to work in interactive music education settings and the implications for the training of musicians to work in this context. The favoured program model from each organisation is examined using qualitative data including document analysis, observation, interviews and a survey of a small sample of musicians. The study shows that the musicians from each program enter into a number of partnerships in their work within education programs. These range from presenting to interacting with students and teachers through program models involving concerts, workshops and artist-in-residence programs as well as professional development for teachers. Musicians utilise a wide range of musical, pedagogical and communication skills, knowledge and expertise and combine them in a flexible way. The acquisition of these competencies occurs through training provided within the context of the organisation and through other means in both formal and informal ways. The findings of the study have implications for the programs of the two organisations examined, other arts organisations and the broader arts and education communities, including the tertiary sector.

Key words: arts organisations; skills; training; concerts; artist-in-residence

Introduction

Music as a discipline is uniquely placed to allow for collaboration between professional musicians and educators because "the fundamental processes inherent in music learning – performing, listening, moving, and creating – are the same processes in which professional musicians engage in their daily life" (Myers, 2004, p. 154). Increasingly, the education sector is looking to the arts sector to support it in the

delivery of relevant, high-quality arts education programs, thus bringing schools into contact with professional musicians.

The expectation that arts organisations are involved in the design and delivery of music education programs for schools "portends important changes in the operation of institutions such as symphony orchestras and opera companies, as well as in the preparation of professional musicians" (Myers and Brooks, 2002, p. 927). To ensure that issues of quality are addressed, Myers and Brooks state the need to examine the roles of artists, the education of artists both before and during their involvement with schools, as well as the "development of high-quality classroom models" (p. 927).

Case studies of the London Sinfonietta education program and Musica Viva Australia's education program, Musica Viva In Schools, were conducted from 2003-2005 to gain insights into the role of professional musicians in the education programs of music organisations. Documents such as publicity material, teaching and learning materials, internal reports and other studies on the organisations were examined. Participant and non participant observation of three projects from each program was carried out, encompassing some 23 events delivered by 20 musicians. Key personnel from each organisation were interviewed, and selected participating musicians were also interviewed and all asked to complete a survey, with 13 returned. Events were selected for observation that were typical of each program and accessible to me in terms of time and location, and provided a reasonable overview of each model. The study was designed to overcome any bias I may have, as I am employed by Musica Viva Australia. Focus on the role of the musicians and the skills required to fulfil these roles was selected in order to overcome being in a position of evaluating the program on which I

2

work. The design of the research, which used multiple sources of data, also assisted in overcoming my bias.

The case studies aimed to identify the skills and knowledge that musicians need to bring to music education program models run by arts organisations where musicians take on a multi-dimensional role. They also examined the implications of developing and nurturing such skills and knowledge through the training of musicians within the arts organisations and in a broader context. The findings of this study will be examined in this paper. These findings have implications for the organisations investigated, and for other individuals and organisations, including tertiary institutions, concerned with the training of professional musicians. While little data is readily available that shows the extent of employment prospects for professional musicians in schools, a number of programs in England and Australia indicate there are many opportunities. These programs include Arts Council England's Creative Partnerships program (2003), London Guildhall School of Music and Drama's Arts and Community Development program (2003), and Music Manifesto, an organisation dedicated to creating opportunities for young people to engage in music (www.musicmanifesto.co.uk). In Australia, state education departments assist in the coordination of arts programs in schools delivered by professional artists. These include Authorised Performances for Schools in New South Wales (www.schools.nsw.edu.au/ecm_i/pfs/), Playfull in South Australia (www.playfull.on.net/), Arts Edge in Western Australia (www.artsedge. dca.wa.gov.au/8_5_links_music.asp) and Arts Queeensland's education program (www.qac.org.au/htm/inschools.asp), all of which list numerous professional musicians available to work in schools.

3

Program Models

Education programs run by arts organisations in Australia, England and the USA are well-established. Two such programs are the London Sinfonietta (LS) education program, operating since 1983, and Musica Viva Australia's Musica Viva In Schools (MVIS) program, established in 1981. The LS was the first British orchestra to develop an education program, which "marked the beginning of a revolution in the way in which orchestras see their role" (London Sinfonietta, 1999, p. 2). The Australian Major Performing Arts Group, an advocacy group representing 28 Australian arts organisations, describes MVIS as "a world leader in developing exciting and inspiring performances for schools, given by exemplary musicians" (Australian Major Performing Arts Group, 2004, p. 1).

The education program of each organisation demonstrates a distinct approach to music education programs delivered by professional musicians. Both organisations offer several different types of education programs to schools, with one preferred program model in each case emerging and selected for investigation. In the case of the LS education program, the most common is one where a composer-animateur[1] linked to the orchestra leads a small team in an artist-in-residence program with support of musicians from the orchestra. The team works with one class of school students or a number of classes over a period of time and, in most cases, the outcome of such residencies is the creation and performance of a collaboratively devised piece of work, using current LS repertoire as inspiration or a springboard. Most projects are held in London, yet some

---

[1] An animateur is a facilitator, such as a professional musician or composer, who leads or co-presents workshops in community settings; in this case, the setting of a music classroom in schools.

4

operate in other parts of the United Kingdom, usually in conjunction with a tour of the orchestra.

The MVIS program model examined in the study involves concerts in schools by a wide range of small ensembles that are supported by detailed teaching and learning resources and professional development for teachers. The program operates throughout Australia and in Singapore. Each of its programs is designed to support implementation of the relevant music syllabus or curriculum framework.

The two models have different requirements of the professional musicians that deliver the programs, yet both require musicians to engage with school students in a number of ways. The musicians need to be adequately equipped with communication and pedagogical as well as musical skills and other competencies to work effectively in each setting.

Musicians' Skills, Knowledge and Expertise

Musicians of the LS and MVIS education programs use a range of musical, communication, pedagogical and other skills, knowledge and expertise. In both contexts, musicians are expected to have a high level of expertise in their craft as performers or composers before they commence working with the organisation. LS composers must have detailed knowledge of repertoire used as a basis for workshops and the compositional elements and devices employed which provide the focus for children's exploration of the music. They require the ability to develop creative skills of students, and lead the LS team to fulfil the project aims by devising and leading the performance of a work with the students within the time frame of a residency. Supporting LS performers require solid performance skills that enable them to perform with students with a wide range of abilities; be able to provide a clear model to the

5

students; have the ability to express musically what the leader requires; and draw upon a wide musical vocabulary. Where teams divide into smaller groups, performers need to be able to develop the creative ideas of children. Support musicians' knowledge of project repertoire was not seen to be important, but would almost certainly enhance the musicians' contributions to LS residencies.

While LS workshop leaders inevitably interact with the students more than supporting players, all LS musicians were found to require skills and expertise in using appropriate pedagogical competencies such as systematic instructions, questioning and responding, and conducting techniques. It is vital that they are able to communicate effectively with students in ways that are appropriate to the students' age and musical knowledge. The ability to motivate students by using strategies to gain and maintain student interest and attention is required. Composers and performers are all involved in the creative process throughout the workshops. Team work and flexibility are of paramount importance. The study found that many LS musicians lack suitable pedagogical skills, thorough understanding of how children learn in music and general developmental characteristics of learners to ensure greater impact of the residencies.

MVIS musicians are required to be able to combine music performance skills with strategies that engage audiences. At times they must be able to perform while, for example, a group of students performs with them or the whole audience participates. Strong ensemble skills are required as is the ability to adapt to a range of often unpredictable school concert venues. Highly developed communication skills that engage audiences from 150 to 300 students are indispensable. Musicians need to utilise a range of verbal and non verbal communication techniques such as the use of eye contact and body language, and to be succinct and precise in their communication.

6

Techniques for motivating and managing a large audience, with attention to pacing and time allotment are required. The importance of modelling performance and ensemble skills, and of being authentic in performance are desirable characteristics. Musicians must also be able to contribute to the selection of appropriate repertoire, understand how children may perceive the music and reflect this understanding in the ways they engage children in the music. Often MVIS musicians engage students in the creative process of improvising or composing; therefore it is essential that musicians understand appropriate ways of achieving this. The study found that MVIS musicians possess different levels of expertise in these areas that reflect their level of experience with the MVIS program and, to a lesser extent, other related work experience and training, with the less experienced musicians generally lacking the ability to adapt to different students' responses in a range of contexts.

In both the LS and MVIS education programs, flexibility is required of musicians, who must have the ability to call upon a range of skills and techniques at any one time. Team work is essential. An overarching knowledge of how children perceive and learn music is of importance. Musicians must also be able to reflect knowledge and understanding of each program's aims. Commitment and passion for working in an interactive music education setting is of paramount importance, as is the ability to be sympathetic to the conditions of working in schools. A strong interest in communicating and interacting with wide-ranging students is required. The desire to be reflective about the work and a willingness to learn, including through the input of others, are also essential qualities of musicians in both contexts. These findings align with those of other studies (Animarts, 2003; Gradel, 2001; Myers, 2004; Peggie, 1997).

7

Training of Musicians

Musicians from the LS and MVIS education programs have acquired relevant skills, knowledge and expertise in a number of ways. These include through: formal training; related professional work; workshops and other structured learning opportunities provided by the organisation; and learning on the job.

Within the context of the LS and MVIS education programs, all musicians must begin by having excellent skills within their own craft. Working in a schools' environment is not an opportunity to develop performance or composition skills as a stepping stone to working in other contexts, although skill acquisition is a natural development of the work. Within the LS context, it is assumed that all players and composers have a minimum of a bachelors degree in music performance or composition respectively. This is not the case with MVIS musicians who have more diverse musical backgrounds than LS musicians. However, tertiary training in music performance provides a valuable foundation of musical skills and knowledge required of MVIS musicians. Tertiary qualifications in music education were also found to be beneficial, often giving musicians a 'head start' to the work with MVIS.

The strength of the training opportunities provided by the LS lies in the organisation's partnership with the London Guildhall School of Music and Drama. The student placement scheme involves a student being mentored by the education program's Creative Director. This scheme has assisted the organisation to identify a number of composers with whom they now work, including the current Creative Director, Fraser Trainer.

The study also found that care is taken in the formulation of LS education teams, and that less experienced players are partnered with more experienced team leaders and

8

support players, allowing opportunities for musicians inexperienced at this type of work
to observe best practice of others, and model their participation on their colleagues. This
is an informal form of mentoring and allows the less experienced musicians to be
inducted into the work and gradually take on more responsibility within the team.

The LS approach to developing workshop leadership skills and the skills of
support players is to learn by doing in a controlled environment of workshops for
musicians. While this addresses a number of important areas like developing knowledge
and understanding of program aims and procedural knowledge of how these aims may
be fulfilled in a project, little attention is paid to developing an understanding of the
characteristics of music learners at different stages of development, nor to the range of
pedagogical and communication skills that may be applied in this setting. In addition,
structured training opportunities for musicians within the organisation are very limited.

Evaluation of the work of LS musicians does little to improve the skills of the
musicians. The gathering of evaluations from schools is haphazard, and feedback from
LS staff and project leaders is rarely passed on to the musicians. This provides little
opportunity for musicians to assess their own work from different viewpoints, which
may assist them to identify areas of strength and weakness, and to reflect on how to
improve their skills, knowledge and expertise.

The strength of the support MVIS gives its musicians is through the provision of
structured learning opportunities through the organisation's musicians' days and
program development workshops. Musicians' days provide opportunities for the
performers to gain deeper understanding of the program's aims and how they can be
applied and implemented by each ensemble. They aim to develop musicians' skills,
knowledge and expertise, particularly in terms of pedagogical and communication

9

skills, and provide opportunities for musicians to observe the work of other MVIS ensembles. Structures put in place during the program development phase with the support of MVIS education staff were found to be beneficial, particularly to ensembles new to the MVIS program. While events such as workshops and trial performances enable musicians to develop strategies and skills to employ in their work for MVIS, the data indicate that further support during this critical stage may be required by some ensembles from, for example, a specialist in their field or a theatre director.

The data suggest that observation of best practice is a valuable method of learning new skills. Although this is done to a certain extent through musicians' days, it could be achieved more systematically. Richard Gill, Advisor to MVIS, states that "watching other groups is really powerful" (Interview, 23 April, 2004) but doubts whether musicians will actually do this voluntarily, without payment. In addition, further involvement of musicians at organisation's professional development courses for teachers may also enhance the skills of the musicians which may help in "building a common vocabulary and set of experiences" (Gradel, 2001, p. 21).

The study found that evaluation of the work of MVIS musicians is integral to the program and its ongoing development. Effective evaluation relies on the musicians' willingness to learn. Evaluation of MVIS musicians becomes an effective learning tool when feedback is received from all parties and discussed with musicians so that further developments can be made in future work.

Both organisations face difficulties working with musicians on a contractual basis, where the work is not continuous. This is especially so for the LS and for MVIS ensembles in states other than NSW (ensembles in NSW have more extensive opportunities for work due to the size of the program in that state). In addition, both

10

organisations engage musicians with widely differing levels of experience of working

on their programs.

Broader Implications of the Study

Findings from the study may have implications for tertiary institutions, the

education sector and the arts community, and any arts organisations interested in

engaging artists in education programs with schools. One important factor is the

question of who is responsible for the training of musicians and who should pay for the

training (Animarts, 2003). If training is to be provided by interested parties or if artists

themselves are expected to pay for training, there needs to be employment opportunities

where all key stakeholders recognise the application of this training.

Tertiary institutions can play a role in the preparation of performers, composers

and other facilitators to work in interactive education settings. Several studies

(Animarts, 2003; Myers, 2004; Renshaw, 2002) recommend that tertiary institutions at

both an undergraduate and postgraduate level need to address a broad range of

employment opportunities that graduates may pursue, including working in an

education setting and to develop partnerships with the arts industry to ensure the

relevance of training provided (Renshaw, 2002). Gill believes that all tertiary music

performance courses should include a pedagogical element, and that students should be

given the opportunity to develop a wide range of related skills "so that they can be

presenters, they can be teachers, they can be chamber musicians, they can work with

other people, they have a vast knowledge of the repertoire" (Interview, 2004).

The arts and education sectors must ensure that artists working in schools have

suitable training and support. Both the arts and education communities must recognise

11

the level of involvement of musicians at the planning stages, the skills and knowledge required to ensure musicians can achieve project aims, and ensure provision of appropriate training for professional musicians to assist artists and schools to work together. The publication of guidelines in England and the USA suggest ways in which artists and schools can work in partnership with one another (Dreeszen, 1992; Gradel, 2001; Peggie, 1997; Woolf, 1999, 2000), and similar publications are required to cater for the needs of artists working in other countries. Education departments can also ensure that artists working in schools have access to training that informs them of contemporary issues and practices in arts education.

Through analysis of the data and related literature (Animarts, 2003; Gradel, 2001; Myers, 1996, 2004; Winterson, 1998, 1999; Woolf, 1999, 2000), the study found that the training of musicians within the context of each organisation should incorporate a number of elements. Musicians must be trained to understand and apply knowledge and understanding of the program aims and approaches. They need to be able to demonstrate an understanding of how children learn in music and the developmental characteristics of learners of different ages. This is reflected in their ability to develop and deliver programs through content that is appropriate to the learners. The training of musicians should encompass the use of appropriate pedagogy methodologies and effective communication strategies. Organisations must also ensure that the musicians with whom they work have an adequate understanding of school culture. The use of assessment and evaluation needs to be incorporated into the training of musicians. The training should recognise the different learning needs of the musicians with whom they work. The Animarts study (2003) also recommends that organisations assist musicians to work with students with special needs, and issues related to health and safety

12

(Animarts, 2003). Training within the organisation should occur in both structured ways as well as on the job (Myers, 2004) through; for example, the mentoring of musicians, opportunities to observe best practice, or building in evaluation as a form of training.

Recognition of the impact of reflection and evaluation on the work of musicians in schools is also essential (Animarts, 2003; Gradel, 2001; Woolf; 1999). Organisations should ensure that adequate structures are in place to encourage musicians to critically reflect on their own work and consider the feedback of others in order to continue to develop their skills.

The relationship between all key stakeholders in the partnerships that form between arts organisations, artists and schools provides challenges for the development of music education programs of arts organisations. Deasy (2002) states that "it is through the persistent and reflective refinement of the practices of the partnership – the design and implementation of the instructional program – that the partners find common ground for their work and the insights that stimulate their personal growth and development" (p. 906).

Conclusion

There is increasing interest in how the arts and education sectors can work together more effectively. Central to partnerships between music organisations and schools are the musicians who deliver the programs. Key stakeholders must be aware of the complexities of these partnerships and that the preparation of professional musicians to work in music education settings requires ongoing support and training (Myers, 2004). The education programs of arts organisations that reflect this have the ability to

13

change the way music (and other art forms) is practised by professional artists, teachers

and students.

References

Animarts. (2003). *The art of the animateur. An investigation into the skills and insights required of artists to work effectively in schools and communities.* London: Animarts. Retrieved February 25, 2005, from http://www.lonsas.org.uk/artsdocs_details.asp?DocID=68

Arts Edge. Retrieved March 30, 2006 from www.artsedge.dca.wa.gov.au/8_5_links_music.asp

Australian Major Performing Arts Group. (2004). *Information sheet, September 2004.* (Available from PO Box 393, Northbridge NSW 2063, Australia)

Authorised Performances for Schools. Retrieved March 30, 2006 from http://www.schools.nsw.edu.au/ecm_i/pfs/

Creative partnerships. (2003). Retrieved November 29, 2004, at http://www.creative-partnerships.com/aboutcp/

Deasy, R. (2002). Introduction: The Growing Impact of Partnerships. A Reason for Research. In R. Colwell & C. Richardson (Eds.), *The new handbook of research on music teaching and learning* (pp. 905-907). New York: Oxford University Press.

Dreeszen, C. (1992). *Intersections: Community-based arts and education collaborations.* Amherst: University of Massachusetts, Arts Extension Service, Division of Continuing Education.

Gradel, M. F. (2001). *Creating capacity. A framework for providing professional development opportunities for teaching artists.* Retrieved February 28, 2004, from http://www.kennedy-center.org/education/partners

London Guildhall School of Music and Drama. (2003). *Music. Prospectus for entry in September 2003* [Brochure]. London: London Guildhall School of Music and Drama.

14

London Sinfonietta. (1999). *Education. Making musical history* [Brochure]. London: London Sinfonietta.

Music Manifesto. Retrieved March 30, 2006 from www.musicmanifesto.co.uk

Myers, D. (1996). *Beyond Tradition. Partnerships among orchestras, schools, and communities.* Atlanta: Georgia State University.

Myers, D. (2004). Preparing professional musicians for effective educational work with children. In Musomeci, O. (Ed.), *Proceedings of the ISME Seminar of the Commission for the Education of the Professional Musician. Preparing musicians – making new sound worlds* (pp. 149-163). Barcelona, Spain: Escola Superior de Música de Catalunya.

Myers, D. & Brooks, A. (2002). Policy issues in connecting music education with arts education. In R. Colwell & C. Richardson (Eds.), *The new handbook of research on music teaching and learning* (pp. 909-928). New York: Oxford University Press.

Playfull. Retrieved March 30, 2006 from www.playfull.on.net/

Peggie, A. (1997). *Musicians go to school: Partnerships in the classroom.* London: London Arts Board in association with Yamaha-Kemble Music.

Renshaw, P. (2002). Remaking the conservatorium agenda. *MCA Music Forum, 8*(5) *(June/July),* 24-29.

Winterson, J. (1998). (Electronic version). *The community work of orchestras and opera companies: principles, practice and problems*. Unpublished doctoral dissertation, University of York, England.

Winterson, J. (1999). *The community work of orchestras and opera companies: the experiment is over*. Retrieved June 15, 2003, from Royal College of Music, Professional Integration Project. Website: http://pipdbs.rcm.ac.uk/com.htm

Woolf, F. (1999). *Partnerships for learning. A guide to evaluating arts education projects.* London: The Regional Arts Board and the Arts Council of England.

15

Woolf, F. (2000). *From policy to partnership. Developing the arts in schools.* Retrieved September 13, 2004, from Arts Council of England. Web site: http://www.artscouncil.org.uk/information/publication_detail.php?browse=recent &id

Video footage

Short video excerpts (less than 5 minutes) of observations of the LS and MVIS will be

shown to reinforce points from the paper.

16

Professional Musicians and the Music Education Programs of Arts Organisations

Louise Barkl
Musica Viva Australia

Abstract

This paper reports on the findings of an investigation into the music education programs of two major arts organisations. The education program of the London Sinfonietta and Musica Viva Australia's education program, Musica Viva In Schools provide a context in which to examine the roles of professional musicians in education programs. Each of these programs requires the musicians to interact and communicate with students in a number of ways. The study identifies the range of skills, knowledge and expertise required of musicians to work in interactive music education settings and the implications for the training of musicians to work in this context. The favoured program model from each organisation is examined using qualitative data including document analysis, observation, interviews and a survey of a small sample of musicians. The study shows that the musicians from each program enter into a number of partnerships in their work within education programs. These range from presenting to interacting with students and teachers through program models involving concerts, workshops and artist-in-residence programs as well as professional development for teachers. Musicians utilise a wide range of musical, pedagogical and communication skills, knowledge and expertise and combine them in a flexible way. The acquisition of these competencies occurs through training provided within the context of the organisation and through other means in both formal and informal ways. The findings of the study have implications for the programs of the two organisations examined, other arts organisations and the broader arts and education communities, including the tertiary sector.

Key words: arts organisations; skills; training; concerts; artist-in-residence

Introduction

Music as a discipline is uniquely placed to allow for collaboration between

professional musicians and educators because "the fundamental processes inherent in

music learning – performing, listening, moving, and creating – are the same processes in

which professional musicians engage in their daily life" (Myers, 2004, p. 154).

Increasingly, the education sector is looking to the arts sector to support it in the

1

delivery of relevant, high-quality arts education programs, thus bringing schools into contact with professional musicians.

The expectation that arts organisations are involved in the design and delivery of music education programs for schools "portends important changes in the operation of institutions such as symphony orchestras and opera companies, as well as in the preparation of professional musicians" (Myers and Brooks, 2002, p. 927). To ensure that issues of quality are addressed, Myers and Brooks state the need to examine the roles of artists, the education of artists both before and during their involvement with schools, as well as the "development of high-quality classroom models" (p. 927).

Case studies of the London Sinfonietta education program and Musica Viva Australia's education program, Musica Viva In Schools were conducted from 2003-2005 to gain insights into the role of professional musicians in the education programs of music organisations. Qualitative data were used including interviews, observation, document analysis and a survey of selected musicians. Due care was taken to overcome any bias I may have, as I am employed by Musica Viva Australia. The case studies aimed to identify the skills and knowledge that musicians need to bring to music education program models run by arts organisations where musicians take on a multi-dimensional role. They also examined the implications of developing and nurturing such skills and knowledge through the training of musicians within the arts organisations and in a broader context. The findings of this study will be examined in this paper. These findings have implications for the organisations investigated, and for other individuals and organisations, including tertiary institutions, concerned with the training of professional musicians.

2

Program Models

Education programs run by arts organisations in Australia, England and the USA are well-established. Two such programs are the London Sinfonietta (LS) education program, operating since 1983, and Musica Viva Australia's Musica Viva In Schools (MVIS) program, established in 1981. The LS was the first British orchestra to develop an education program, which "marked the beginning of a revolution in the way in which orchestras see their role" (London Sinfonietta, 1999, p. 2). The MVIS program is described as "a world leader in developing exciting and inspiring performances for schools, given by exemplary musicians" (Australian Major Performing Arts Group, 2004, p. 1).

The education program of each organisation demonstrates a distinct approach to music education programs delivered by professional musicians. Both organisations offer several different types of education programs to schools, with one preferred program model in each case emerging and selected for investigation. In the case of the LS education program, the most common is one where a composer-animateur[1] linked to the orchestra leads a small team in an artist-in-residence program with support of musicians from the orchestra. The team works with one class of school students or a number of classes over a period of time and, in most cases, the outcome of such residencies is the creation and performance of a collaboratively devised piece of work, using current LS repertoire as inspiration or a springboard. Most projects are held in London, yet some operate in other parts of the United Kingdom, usually in conjunction with a tour of the orchestra.

---

[1] An animateur is a facilitator, such as a professional musician or composer, who leads or co-presents workshops in community settings; in this case, the setting of a music classroom in schools.

3

The MVIS program model examined in the study involves concerts in schools by a wide range of small ensembles that are supported by detailed teaching and learning resources and professional development for teachers. The program operates throughout Australia and in Singapore. Each of its programs is designed to support implementation of the relevant music syllabus or curriculum framework.

The two models have different requirements of the professional musicians that deliver the programs, yet both require musicians to engage with school students in a number of ways. The musicians need to be adequately equipped with communication and pedagogical as well as musical skills and other competencies to work effectively in each setting.

Musicians' Skills, Knowledge and Expertise

Musicians of the LS and MVIS education programs use a range of musical, communication, pedagogical and other skills, knowledge and expertise. In both contexts, musicians are expected to have a high level of expertise in their craft as performers or composers before they commence working with the organisation. LS composers must have detailed knowledge of repertoire used as a basis for workshops and the compositional elements and devices employed which provide the focus for children's exploration of the music. They require the ability to develop creative skills of students, and lead the LS team to fulfil the project aims by devising and leading the performance of a work with the students within the time frame of a residency. Supporting LS performers require solid performance skills that enable them to perform with students with a wide range of abilities; be able to provide a clear model to the students; have the ability to express musically what the leader requires; and draw upon a

4

wide musical vocabulary. Where teams divide into smaller groups, performers need to be able to develop the creative ideas of children. Support musicians' knowledge of project repertoire was not seen to be important, but would almost certainly enhance the musicians' contributions to LS residencies.

While LS workshop leaders inevitably interact with the students more than supporting players, all LS musicians were found to require skills and expertise in using appropriate pedagogical competencies such as systematic instructions, questioning and responding, and conducting techniques. It is vital that they are able to communicate effectively with students in ways that are appropriate to the students' age and musical knowledge. The ability to motivate students by using strategies to gain and maintain student interest and attention is required. Composers and performers are all involved in the creative process throughout the workshops. Team work and flexibility are of paramount importance. The study found that many LS musicians lack suitable pedagogical skills, thorough understanding of how children learn in music and general developmental characteristics of learners to ensure greater impact of the residencies.

MVIS musicians are required to be able to combine music performance skills with strategies that engage audiences. At times they must be able to perform while, for example, a group of students performs with them or the whole audience participates. Strong ensemble skills are required as is the ability to adapt to a range of often unpredictable school concert venues. Highly developed communication skills that engage audiences from 150 to 300 students are indispensable. Musicians need to utilise a range of verbal and non verbal communication techniques such as the use of eye contact and body language, and to be succinct and precise in their communication. Techniques for motivating and managing a large audience, with attention to pacing and

5

time allotment are required. The importance of modelling performance and ensemble skills, and of being authentic in performance are desirable characteristics. Musicians must also be able to contribute to the selection of appropriate repertoire, understand how children may perceive the music and reflect this understanding in the ways they engage children in the music. Often MVIS musicians engage students in the creative process of improvising or composing; therefore it is essential that musicians understand appropriate ways of achieving this. The study found that MVIS musicians possess different levels of expertise in these areas that reflect their level of experience with the MVIS program and, to a lesser extent, other related work experience and training, with the less experienced musicians generally lacking the ability to adapt to different students' responses in a range of contexts.

In both the LS and MVIS education programs, flexibility is required of musicians, who must have the ability to call upon a range of skills and techniques at any one time. Team work is essential. An overarching knowledge of how children perceive and learn music is of importance. Musicians must also be able to reflect knowledge and understanding of each program's aims. Commitment and passion for working in an interactive music education setting is of paramount importance, as is the ability to be sympathetic to the conditions of working in schools. A strong interest in communicating and interacting with wide-ranging students is required. The desire to be reflective about the work and a willingness to learn, including through the input of others, are also essential qualities of musicians in both contexts. These findings align with those of other studies (Animarts, 2003; Gradel, 2001; Myers, 2004; Peggie, 1997).

6

Training of Musicians

Musicians from the LS and MVIS education programs have acquired relevant skills, knowledge and expertise in a number of ways. These include through: formal training; related professional work; workshops and other structured learning opportunities provided by the organisation; and learning on the job.

Within the context of the LS and MVIS education programs, all musicians must begin by having excellent skills within their own craft. Working in a schools' environment is not an opportunity to develop performance or composition skills as a stepping stone to working in other contexts, although skill acquisition is a natural development of the work. Within the LS context, it is assumed that all players and composers have a minimum of a bachelors degree in music performance or composition respectively. This is not the case with MVIS musicians who have more diverse musical backgrounds than LS musicians. However, tertiary training in music performance provides a valuable foundation of musical skills and knowledge required of MVIS musicians. Tertiary qualifications in music education were also found to be beneficial, often giving musicians a 'head start' to the work with MVIS.

The strength of the training opportunities provided by the LS lies in the organisation's partnership with the London Guildhall School of Music and Drama. The student placement scheme involves a student being mentored by the education program's Creative Director. This scheme has assisted the organisation to identify a number of composers with whom they now work, including the current Creative Director, Fraser Trainer.

The study also found that care is taken in the formulation of LS education teams, and that less experienced players are partnered with more experienced team leaders and

7

support players, allowing opportunities for musicians inexperienced at this type of work to observe best practice of others, and model their participation on their colleagues. This is an informal form of mentoring and allows the less experienced musicians to be inducted into the work and gradually take on more responsibility within the team.

The LS approach to developing workshop leadership skills and the skills of support players is to learn by doing in a controlled environment of workshops for musicians. While this addresses a number of important areas like developing knowledge and understanding of program aims and procedural knowledge of how these aims may be fulfilled in a project, little attention is paid to developing an understanding of the characteristics of music learners at different stages of development, nor to the range of pedagogical and communication skills that may be applied in this setting. In addition, structured training opportunities for musicians within the organisation are very limited.

Evaluation of the work of LS musicians does little to improve the skills of the musicians. The gathering of evaluations from schools is haphazard, and feedback from LS staff and project leaders is rarely passed on to the musicians. This provides little opportunity for musicians to assess their own work from different viewpoints, which may assist them to identify areas of strength and weakness, and to reflect on how to improve their skills, knowledge and expertise.

The strength of the support MVIS gives its musicians is through the provision of structured learning opportunities through the organisation's musicians' days and program development workshops. Musicians' days provide opportunities for the performers to gain deeper understanding of the program's aims and how they can be applied and implemented by each ensemble. They aim to develop musicians' skills, knowledge and expertise, particularly in terms of pedagogical and communication

8

skills, and provide opportunities for musicians to observe the work of other MVIS ensembles. Structures put in place during the program development phase with the support of MVIS education staff were found to be beneficial, particularly to ensembles new to the MVIS program. While events such as workshops and trial performances enable musicians to develop strategies and skills to employ in their work for MVIS, the data indicate that further support during this critical stage may be required by some ensembles from, for example, a specialist in their field or a theatre director.

The data suggest that observation of best practice is a valuable method of learning new skills. Although this is done to a certain extent through musicians' days, it could be achieved more systematically. Richard Gill, Advisor to MVIS, states that "watching other groups is really powerful" (Interview, 23 April, 2004) but doubts whether musicians will actually do this voluntarily, without payment. In addition, further involvement of musicians at organisation's professional development courses for teachers may also enhance the skills of the musicians which may help in "building a common vocabulary and set of experiences" (Gradel, 2001, p. 21).

The study found that evaluation of the work of MVIS musicians is integral to the program and its ongoing development. Effective evaluation relies on the musicians' willingness to learn. Evaluation of MVIS musicians becomes an effective learning tool when feedback is received from all parties and discussed with musicians so that further developments can be made in future work.

Both organisations face difficulties working with musicians on a contractual basis, where the work is not continuous. This is especially so for the LS and for MVIS ensembles in states other than NSW (ensembles in NSW have more extensive opportunities for work due to the size of the program in that state). In addition, both

9

organisations engage musicians with widely differing levels of experience of working

on their programs.

Broader Implications of the Study

Findings from the study may have implications for tertiary institutions, the

education sector and the arts community, and any arts organisations interested in

engaging artists in education programs with schools. One important factor is the

question of who is responsible for the training of musicians and who should pay for the

training (Animarts, 2003). If training is to be provided by interested parties or if artists

themselves are expected to pay for training, there needs to be employment opportunities

where all key stakeholders recognise the application of this training.

Tertiary institutions can play a role in the preparation of performers, composers

and other facilitators to work in interactive education settings. Several studies

(Animarts, 2003; Myers, 2004; Renshaw, 2002) recommend that tertiary institutions at

both an undergraduate and postgraduate level need to address a broad range of

employment opportunities that graduates may pursue, including working in an

education setting and to develop partnerships with the arts industry to ensure the

relevance of training provided (Renshaw, 2002). Gill believes that all tertiary music

performance courses should include a pedagogical element, and that students should be

given the opportunity to develop a wide range of related skills "so that they can be

presenters, they can be teachers, they can be chamber musicians, they can work with

other people, they have a vast knowledge of the repertoire" (Interview, 2004).

The arts and education sectors must ensure that artists working in schools have

suitable training and support. Both the arts and education communities must recognise

10

the level of involvement of musicians at the planning stages, the skills and knowledge required to ensure musicians can achieve project aims, and ensure provision of appropriate training for professional musicians to assist artists and schools to work together. The publication of guidelines in England and the USA suggest ways in which artists and schools can work in partnership with one another (Dreeszen, 1992; Gradel, 2001; Peggie, 1997; Woolf, 1999, 2000), and similar publications are required to cater for the needs of artists working in other countries. Education departments can also ensure that artists working in schools have access to training that informs them of contemporary issues and practices in arts education.

Through analysis of the data and related literature (Animarts, 2003; Gradel, 2001; Myers, 1996, 2004; Winterson, 1998, 1999; Woolf, 1999, 2000), the study found that the training of musicians within the context of each organisation should incorporate a number of elements. Musicians must be trained to understand and apply knowledge and understanding of the program aims and approaches. They need to be able to demonstrate an understanding of how children learn in music and the developmental characteristics of learners of different ages. This is reflected in their ability to develop and deliver programs through content that is appropriate to the learners. The training of musicians should encompass the use of appropriate pedagogy methodologies and effective communication strategies. Organisations must also ensure that the musicians with whom they work have an adequate understanding of school culture. The use of assessment and evaluation needs to be incorporated into the training of musicians. The training should recognise the different learning needs of the musicians with whom they work. The Animarts study (2003) also recommends that organisations assist musicians to work with students with special needs, and issues related to health and safety

11

(Animarts, 2003). Training within the organisation should occur in both structured ways as well as on the job (Myers, 2004) through; for example, the mentoring of musicians, opportunities to observe best practice, or building in evaluation as a form of training.

Recognition of the impact of reflection and evaluation on the work of musicians in schools is also essential (Animarts, 2003; Gradel, 2001; Woolf; 1999). Organisations should ensure that adequate structures are in place to encourage musicians to critically reflect on their own work and consider the feedback of others in order to continue to develop their skills.

The relationship between all key stakeholders in the partnerships that form between arts organisations, artists and schools provides challenges for the development of music education programs of arts organisations. Deasy (2002) states that "it is through the persistent and reflective refinement of the practices of the partnership – the design and implementation of the instructional program – that the partners find common ground for their work and the insights that stimulate their personal growth and development" (p. 906).

Conclusion

There is increasing interest in how the arts and education sectors can work together more effectively. Central to partnerships between music organisations and schools are the musicians who deliver the programs. Key stakeholders must be aware of the complexities of these partnerships and that the preparation of professional musicians to work in music education settings requires ongoing support and training (Myers, 2004). The education programs of arts organisations that reflect this have the ability to

12

change the way music (and other art forms) is practised by professional artists, teachers

and students.

References

Animarts. (2003). *The art of the animateur. An investigation into the skills and insights required of artists to work effectively in schools and communities.* London: Animarts. Retrieved February 25, 2005, from http://www.lonsas.org.uk/artsdocs_details.asp?DocID=68

Australian Major Performing Arts Group. (2004). *Information sheet, September 2004.* (Available from PO Box 393, Northbridge NSW 2063, Australia)

Deasy, R. (2002). Introduction: The Growing Impact of Partnerships. A Reason for Research. In R. Colwell & C. Richardson (Eds.), *The new handbook of research on music teaching and learning* (pp. 905-907). New York: Oxford University Press.

Dreeszen, C. (1992). *Intersections: Community-based arts and education collaborations.* Amherst: University of Massachusetts, Arts Extension Service, Division of Continuing Education.

Gradel, M. F. (2001). *Creating capacity. A framework for providing professional development opportunities for teaching artists.* Retrieved February 28, 2004, from http://www.kennedy-center.org/education/partners

London Sinfonietta. (1999). *Education. Making musical history* [Brochure]. London: London Sinfonietta.

Myers, D. (1996). *Beyond Tradition. Partnerships among orchestras, schools, and communities.* Atlanta: Georgia State University.

Myers, D. (2004). Preparing professional musicians for effective educational work with children. In Musomeci, O. (Ed.), *Proceedings of the ISME Seminar of the Commission for the Education of the Professional Musician. Preparing musicians – making new sound worlds* (pp. 149-163). Barcelona, Spain: Escola Superior de Música de Catalunya.

13

Myers, D. & Brooks, A. (2002). Policy issues in connecting music education with arts education. In R. Colwell & C. Richardson (Eds.), *The new handbook of research on music teaching and learning* (pp. 909-928). New York: Oxford University Press.

Peggie, A. (1997). *Musicians go to school: Partnerships in the classroom.* London: London Arts Board in association with Yamaha-Kemble Music.

Renshaw, P. (2002). Remaking the conservatorium agenda. *MCA Music Forum, 8*(5) *(June/July),* 24-29.

Winterson, J. (1998). (Electronic version). *The community work of orchestras and opera companies: principles, practice and problems*. Unpublished doctoral dissertation, University of York, England.

Winterson, J. (1999). *The community work of orchestras and opera companies: the experiment is over*. Retrieved June 15, 2003, from Royal College of Music, Professional Integration Project. Website: http://pipdbs.rcm.ac.uk/ com.htm

Woolf, F. (1999). *Partnerships for learning. A guide to evaluating arts education projects.* London: The Regional Arts Board and the Arts Council of England.

Woolf, F. (2000). *From policy to partnership. Developing the arts in schools.* Retrieved September 13, 2004, from Arts Council of England. Web site: http://www.artscouncil.org.uk/information/publication_detail.php?browse=recent &id

Video footage

Short video excerpts (less than 5 minutes) of observations of the LS and MVIS will be

shown to reinforce points from the paper.

Word count: 3,054 words

14

Title of Paper

Always the bridesmaid? A gendered study of the working patterns of classical musicians

Author and Affiliation

Dawn Bennett   The University of Western Australia

Contact Details

60 Bruce Street

Nedlands

Perth WA 6009

08 9386 2225/043 999 0467

dbennett@cyllene.uwa.edu.au

Biographical Note

Dawn Bennett works as a music education lecturer and ARC project manager with The University of Western Australia, and as a freelance violist. She holds postgraduate degrees in education and performance, and her PhD study, which asked: 'What is a musician?' was awarded with Distinction in 2005. Dawn has worked extensively as a musician and teacher in the school and university sectors. She held positions as a violist in England, Adelaide and Canberra prior to lecturing for seven years with Curtin University, where she was Academic Team Leader for Art and Design. Research interests focus on professional practice in music, and the effectiveness of education, training and policies which affect the sustainability of that practice.

Declaration

I hereby assign to the International Society for Music Education (ISME), copyright of the Contribution (full paper article) I am now submitting for use by the Society in all formats and through any medium of communication. I understand that the Contribution I am submitting will be refereed for inclusion in the Commission Proceedings and that it may also appear on the ISME web site. I confirm that the Contribution is original and has not been published previously or is currently under consideration elsewhere, that I have obtained all necessary permissions for the reproduction

of content (e.g., illustrations, photographs, charts, and other visual material, etc.) not owned by me, and that the Contribution contains no unlawful statements and does not infringe any rights of others.

Always the bridesmaid? A gendered study of the working patterns of classical musicians

Abstract

Despite an increase in participation at all levels of the music profession, women continue to experience less opportunities to forge careers in music and are less likely than men to apply for leadership positions. This paper discusses a study in which 152 instrumental musicians reflected upon their professional practice and career aspirations. The study examined differences in the professional practice of male and female musicians, and found female musicians to be more likely to teach, and less likely to sustain performance positions due to the difficulties associated with managing family and other commitments whilst maintaining an uninterrupted career in music. It is proposed that educators have a crucial role to play in the development of curricula reflective of the realities of professional practice in a profession where interrupted careers can result in inadequate skills and outdated curricular and methodological knowledge.

Keywords   Gender, professional practice, career structure

Background

In the current climate of industrial reform, it is interesting to review women in their traditional roles as supporters of the arts; as the player rather than the concertmaster, as the teacher and not the professor, and as avocational player and organiser (Neuls-Bates, 1996; Whitesitt, 1991). Feminist research in music is comparatively recent, and is therefore mostly third-wave or reflective research; the third-wave component addressing the 'lived' experience of women who "juggle jobs, kids, money and personal freedom in a frenzied world" (Vitale, 1999, p. 2). Although the music profession is years behind many others in this respect, it benefits from the plethora of research now available from within other disciplines (Lamb, Dolloff and Howe, in Colwell & Richardson, 2002).

Writing about women in music from a historic perspective, Jezic (1994) cited Naumann's 1882 history of music, in which it was written that "all creative work is well-known as being the exclusive work of men" (in Jezic, p. 4). Historically, women in the Middle Ages were excluded from guild occupations and therefore performed with itinerant musicians whose social status was very low. Writing about music in the nineteenth century, Salmen (1983/1971) suggested that women "shared the economic uncertainties of the profession with their male colleagues, yet were usually paid less and treated with more disdain" (p. 268).

Educational opportunities in music were traditionally quite different for men and women (Rieger, 1985/1976). For example, it wasn't until the foundation of music conservatories in the 1880s that women performers were able to access advanced level music education and training, and few conservatories accepted women composers (Pendle, 1991). Men were also able to undertake training in the armed forces, which was an option not available to women until after World War II.

Allmendinger and Hackman (1995) described orchestras as "relatively elite and traditionally male organizations" (p. 2). The exclusion of women from professional orchestras led, in the late nineteenth-century, to the formation of many all-women orchestras, and opposition to women's involvement in mainstream orchestras continued into the twentieth-century. The rise of women in orchestras has historically been the result of external factors such as the loss of male musicians due to war (Rieger, 1985/1976); for instance, in 1942 the number of women musicians in the Sydney Symphony Orchestra rose to thirty-two from a pre-war total of twenty (Sydney Symphony Orchestra, 2004). The exception to the rule regarding women in orchestras came traditionally in the form of the harpist, described by Smyth as "this solitary, daintily-clad, white-armed sample of womanhood among the black coats, as might be a flower on a coal dump" (in Fuller, 1995, p. 27). As late as 1969, applications from women musicians for a position in the Berlin Philharmonic were returned with the answer: "Following an old tradition, the Berlin Philharmonic does not accept any

women musicians" (Rieger, 1985/1976, pp. 151-152). It was not until 1982 that the Berlin Philharmonic accepted women.

In 1997, female harpist Anna Lelkes became a full member of the Vienna Philharmonic Orchestra. It was the first time since the orchestra's foundation in 1842 that a woman had been admitted. The same year, the Czech Philharmonic Orchestra also admitted women for the first time. The Vienna orchestra's reposition followed constant lobbying by women's groups, and a directive from the German Chancellor. There were also threats of boycotts and demonstrations during the orchestra's next major tour, scheduled to begin the week following the historic decision, and a more sceptical observer would note a dire shortage of male harpists! Elena Ostleitner, professor at the male-dominated Vienna conservatory, described the admission of women to the orchestra as a "difficult and delicate issue … as if the Pope were going to be a woman" (Eakin, 2003, p. 1).

Men continue to dominate leadership roles such as the orchestral conductor or section leader (Australia Council, 1987; Banks, 1993; Jepson, 1993; Lawson, 1991). There have been a number of lawsuits triggered when women musicians secured principal roles during 'blind' auditions (where the audition is conducted behind a screen to preserve anonymity), only to be demoted once the director realised her gender. The ethnicity of musicians has led to similar legal action (Rochlin, 2003).

The past twenty years has seen an increase in the number of women within the fields of performance, management and composition as women have competed with their male counterparts for available positions (Rochlin, 2003). In 1977, Margaret Hillis became the first woman to conduct in Carnegie Hall when, hours before the concert, the orchestra's scheduled conductor was unable to perform (Stremikis, 2002). In 1994, Melbourne-born Nicollette Fraillon became the first Australian woman to conduct an Australian Broadcasting Corporation (ABC) orchestra, and the first woman to be chief conductor of a major European symphony orchestra. Another Australian, Simone Young became the first woman to conduct in the opera houses of Paris, Munich, Berlin and Vienna.

Despite an increase in participation at all levels of the profession, women continue to experience less opportunities to forge careers in music and are less likely than men to audition for positions in traditionally male-dominated orchestras; particularly for wind, brass and percussion positions (Crouch & Lovric, 1990). A contributing factor is that musical instrument preference is gendered: fewer girls choose to play instruments perceived as instruments for boys (Gould, 1992; Green, 1997; North, Colley, & Hargreaves, 2003; O'Neill & Boulton, 1996). For instance, when trombonist Megumi Kanda won the principal position with the Missouri Symphony Orchestra, only seven of the 76 applicants were women (Schmidt, 2003).

Throsby and Hollister's (2003) analysis of Australian artists found that female artists earn appreciably less than men in all categories of income. Throsby reported "a long history of disadvantage experienced by women artists" (p. 60), and found the financial support of a spouse to be more important for women artists, and "a substantially larger proportion of females than of males believe that caring for children restricted their careers as artists" (p. 61). The lack of women in leadership positions would in part explain the salary difference between male and female musicians indicated by several recent economic studies (Weissman, 1990).

Procedure

A survey of musicians (*N*=152) was conducted with musicians ranging in age from 18-25 years to >65 years, and in experience from 0-5 years to >30 years. Most responses were received from female musicians (62.5%), and from musicians aged from 36-45 years (29.6%). Australian respondents constituted 88.8% of the sample. With a gendered focus, the survey sought to identify how musicians proportioned their working time, the extent to which musicians worked full-time or part-time, and factors influencing changes in primary roles.

The target population for the study was musicians who were currently undertaking, or had previously undertaken work as primarily classical instrumental musicians, and graduates of formal, university-level education and training predominantly in classical, instrumental music. Taking into

account the multifaceted nature of musicians' work, the term *musician* referred to an individual directly or indirectly involved in the performance of music. This included performers, instructors, directors, composers, and those whose supporting role is integral to the performance itself. Performance was defined as the use of practical music skills to realise a musical work, and the term *classical* referred to the western classical tradition.

Results and Discussion

The study identified a gendered difference in the amount of work for which payment is received: over three times more female than male respondents received payment for only 0-25% of their work as musicians. Payment for 26-50% and 51-75% of work was received respectively by 2.3 times and 2.2 times more males than females. Correspondingly, males were more likely to receive payment for 76-99% of their work. Of the musicians who received payment for 100% of their work, there were clear differences between the primary roles held by male and female musicians; performance being the primary role of 35% of females and 55% of males, and teaching the primary role of 58% of females and 41% of males. Australian Government data on extra-systemic teachers in music, art, dance and drama showed a similar gender breakdown of teachers, 69% of whom were female and 32% male (Commonwealth of Australia, 2002).

The longitudinal pattern of primary roles was analysed by gender, and revealed contrasting patterns in the performance and teaching patterns of male and female respondents. For clarity, longitudinal patterns by gender were separated for the two most common roles – performance and teaching. Illustrated in Figures 1 and 2, data indicate that female musicians increase the extent of their performance role until somewhere between their mid-thirties and mid-forties, at which point it is much less likely to be their primary role. It is possible that the drop in performance role reflects interrupted careers due to child rearing. In contrast, male musicians appear to continue their performance role until their mid-fifties. Primary teaching roles become less common with age for women and more common for men. Administrative roles were common for both male and female

musicians, although it was more common for women to have an administrative primary role. Administrative roles included human resource management, ensemble management, marketing and the financial administration of a small business.
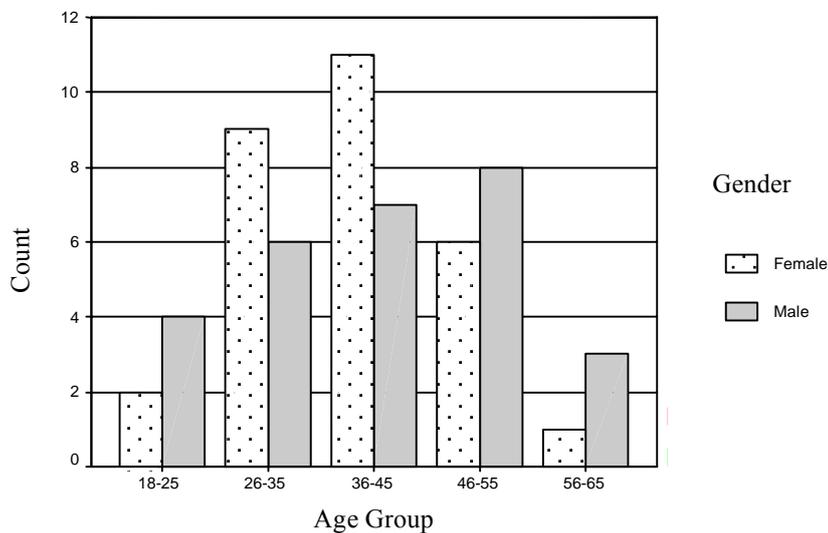
Figure 1   Performance as the Primary Role by Age Group and Gender
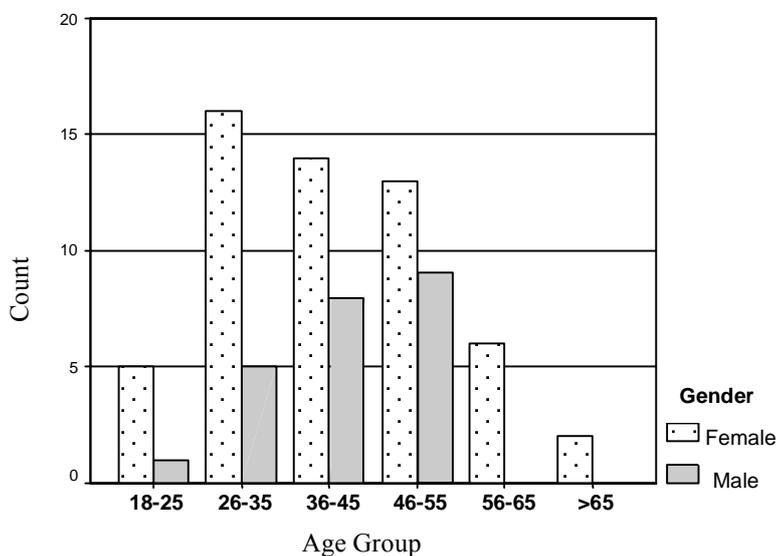
Figure 2   Teaching as the Primary Role by Age Group and Gender

Analysis was undertaken of the distribution of musicians' time. Figure 3 shows the mean percentage of time that respondents spent in industry roles, separated by gender. Conducting featured strongly for female respondents; however analysis of qualitative data indicated that this was due to the number of female respondents who directed student ensembles.

116

Figure 3   Mean Percentage of Musicians' Time Separated by Gender
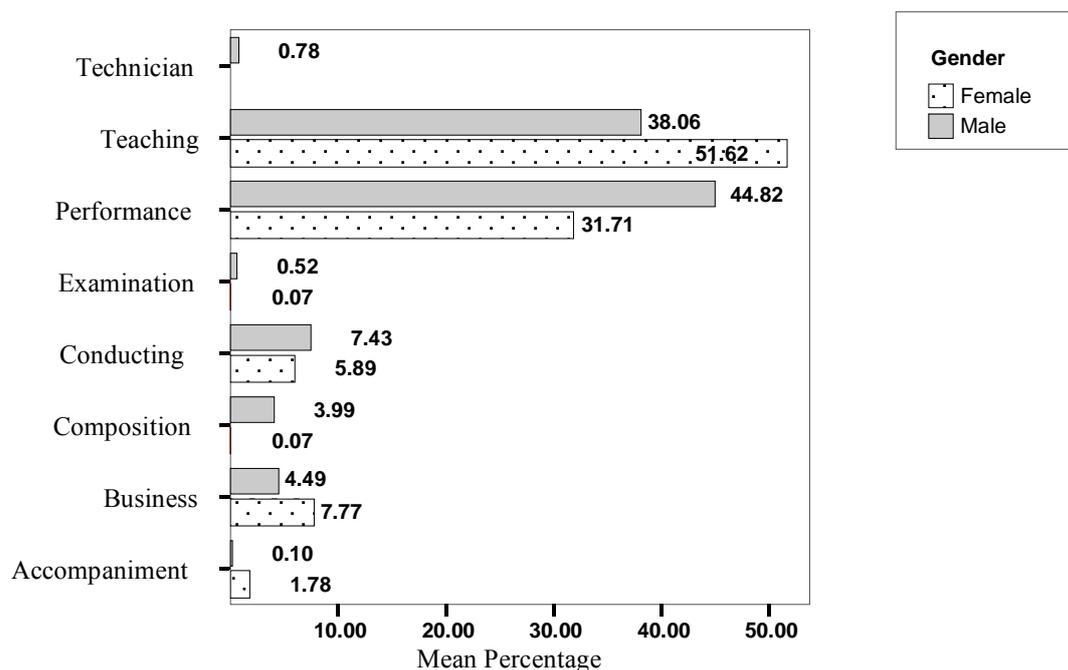
Of the 152 respondents, 79.3% of males compared to 60.8% of females worked full-time, with part-time work particularly prevalent for females aged 26-46: the time most likely for child rearing. Conversely, the likelyhood of male musicians retaining full-time work rose steadily from age 18 until the 56-65 age group.

The impact of unsociable and irregular hours contributed considerably to changes in career structure for all musicians, but the impact was felt most keenly by women, who were strongly influenced by family circumstances. The majority of female musicians who indicated a change of role due to their family situation emphasised their intention to return to or to increase the extent of their performance work once family circumstances permitted. Characteristic of interrupted careers, performance ambitions had been deferred rather than forgotten: for example, "I have chosen to focus on teaching at present, as I am able to set my own working hours. ... In the future I can see myself changing [the extent of my] performance roles if the opportunity arises at a time I feel it will be mutually beneficial for both me and my family" (R52). The desire for increased job satisfaction, stable employment and a higher salary were the three most common factors influencing musicians to change the extent of their performance role.

Many women have left, and more continue to leave the profession due to a lack of opportunities and the difficulties associated with managing family and other commitments whilst maintaining an uninterrupted career in music. Orchestral work could provide women with opportunities to maintain a professional performance role. The use of casual players is increasingly common in Australia's orchestras, and yet despite the apparent lack of performance work for graduates, orchestras struggle to secure casual players of a high enough standard. The question arises as to how there can be a shortage of players at the same time as there is a shortage of work. It is proposed that the difficulty is situated in the inflexible and inconsistent nature of orchestral rosters, which render it impossible for many musicians to be available for freelance orchestral work at the same time as meeting the obligations of other more regular work. Likewise, women with child rearing responsibilities or regular teaching commitments find it difficult or impossible to retain a presence in the orchestral field. More consistent rostering of orchestras would enable both permanent and casual players to be involved in other vocational and avocational activities, lessening the stress of uncertain work hours and increasing personal career satisfaction.

Stremikis (2002) suggested that women musicians need to think independently, not conform to stereotypes, and overcome gender-related career difficulties. The presence in leadership roles of females such as composer Peggy Glanville-Hicks and conductor Simone Young is facilitating a change in the traditional image of composers and conductors as bewigged old men (Fuller, 1995); however one still is unlikely to find a poster of a female composer or conductor on a classroom wall.

Concluding Comments

The acceptance of women into the more male-dominated music institutions and leadership roles continues to make headlines; yet reports of successful integration serve as a reminder that inequity and marginalisation remain major problems in the music profession. The ability to access multiple roles is particularly important for women trying to maintain professional practice in a field where

increased success corresponds with increased travel and longer periods away from home. The implications for university music educators, employers and government include: (1) to design programs that effectively equip musicians for sustainable, composite careers; (2) to re-think workplaces to facilitate job-sharing and more regular hours; and (3) to recognise composite careers as common practice in the arts. In particular, there is a critical demand for the provision of quality professional development and mentoring opportunities for women who wish to regain and retain the currency of their skills and qualifications. These needs remain unmet in Australia, and require urgent consideration.

References

Allmendinger, J., & Hackman, R. J. (1995). The more, the better? A four-nation study of the inclusion of women in symphony orchestras. *Social Forces, 74*(2), 423-460.

Australia Council. (1987). *Women in the arts - a strategy for action*. Sydney, NSW.

Banks, R. (1993, June 19). Study backs new deal for women in art. *The West Australian,* p. 46.

Colwell, R., & Richardson, C. (Eds.). (2002). *The new handbook of research on music teaching and learning*. New York: Oxford University Press.

Commonwealth of Australia. (2002). *Australian job search*. Retrieved February 14, 2002, from http://jobsearch.gov.au/joboutlook/ASCODesc.asp?ASCOCode=249

Crouch, M., & Lovric, J. (1990). *Paths to performance: Gender as a theme in professional music careers. A pilot study of players in two orchestras*. Sydney, NSW: Australia Council.

Eakin, H. (2003, June 4). Women are as scarce as change at Vienna orchestra. *New York Times*.

Fuller, S. (1995). Dead white men in wigs. In S. Cooper (Ed.), *Girls! Girls! Girls!* London: Cassell.

Gould, E. (1992). Gender-specific occupational role models: Implications for music educators. *Update: Applications of research in music education, 11*(1), 8-12.

Green, L. (1997). *Music, gender and education*. Cambridge: Cambridge University Press.

Jepson, B. (1993, August 8). Women seek new visibility in the pit - on the podium. *New York Times,* p. H27.

Jezic, D. P. (1994). *Women composers: The lost tradition found* (2nd ed.). New York: Feminist Press.

Lawson, K. (Ed.). (1991). *Women conductors: Credibility in a male-dominated profession* (Vol. 3). Westport, CT: Greenwood Press.

Neuls-Bates, C. (Ed.). (1996). *Women in music* (2nd ed.). Boston, MA: Northeastern University Press.

North, A. C., Colley, A. M., & Hargreaves, D. J. (2003). Adolescents' perceptions of the music of male and female composers. *Psychology of Music, 31*(2), 139-154.

Pendle, K. (Ed.). (1991). *Women and music*. Indiana: Indiana University Press.

Rieger, E. (1985). Dolce semplice? On the changing role of women in music (H. Anderson, Trans.). In G. Ecker (Ed.), *Feminist Aesthetics*. London: The Women's Press Limited. (Original work published 1976)

Rochlin, H. (2003, Fall). Living Room. *Ms. Magazine, XIII,* 57-60.

Rogers, V. (1989). *A study of women in orchestral music in Perth*. Unpublished manuscript.

Salmen, W. (1983). Social obligations of the emancipated musician in the 19th century (H. Kaufman & B. Reisner, Trans.). In W. Salmen (Ed.), *The social status of the professional musician from the middle ages to the 19th century* (pp. 265-281). New York: Pendragon Press. (Original work published 1971)

Stremikis, B. A. (2002). The personal characteristics and environmental circumstances of successful women musicians. *Creativity Research Journal, 14*(1), 85-92.

Symphony Orchestra Musicians' Association. (2004). *The Australian government review of orchestras*. Sydney, NSW: Symphony Orchestra Musicians' Association.

Throsby, D., & Hollister, V. (2003). *Don't give up your day job: An economic study of professional artists in Australia* (No. 331.7617). Sydney, NSW: Australia Council.

Vitale, S. M. (1999). *The 3rd WWWave: What's all this, then?* Retrieved April 23, 2003, from http://www.3rdwwwave.com/display_article.cgi?144

Weissman, D. (1990). *The music business: Career opportunities and self-defence* (2nd ed.). New York: Crom Publishers Incorporated.

Whitesitt, L. (1991). Women's support and encouragement of music and musicians. In K. Pendle (Ed.), *Women and music*. Bloomington, IN: Indiana University Press.

Word Counts

1. Abstract: 140

2. Text: 2,212

3. Number of Figures/Tables: 3

Teacher training for teaching music

in specialized English classes

Tatiana Blaginina, Moscow State Pedagogical University, Music Faculty, Senior Lecturer.

Modern socio-cultural conditions promote strengthening and expansion of contacts between Russia with foreign countries. Russia is becoming more and more open for the world community that promoted and the English language strongly effects on our life, way of life, work. Training   English language is becoming an important direction of school education. In the type of institutions of general education: grammar schools, lyceums, author's schools a significant place is given to teaching two and more foreign languages, including English. The number of comprehensive schools and specialized English classes is increasing. Development of schoolchildren's language skills as a means of communication is the purpose of teaching English at the present stage.

It is known, that immersing pupils in an English-speaking culture is achieved   naturally and harmoniously when introducing schoolchildren to the music of English-speaking countries (for example, children's musical folklore, folk songs etc.), participation of schoolchildren in musical - theatrical performances, competitions and the festivals, devoted to musical traditions, customs of these countries (Great Britain, the USA, Canada, Australia etc.)

The above confirms the idea that there is a necessity training of the future music teacher for this particular specified aspect of school education.

Specialization „Teaching music in specialized English classes" that is conducted at musical faculty of Moscow State Pedagogical University is called upon to solve the mentioned range of problems. It is a two-year course 4-th and 5-th year students.

The main principles of structuring this course are: cultural studies approach to the investigated phenomena, bilingual and methodical approach. So, a wide cultural background is created in the context of various communications, in linking English-speaking musical culture with other musical cultures, in particular with Russian culture. Thus the problem bilingualism (the English language and the Russian language) is treated as a valuable interaction and enrichment of cultures that enables to consider language as phenomena of culture, thinking, consciousness of people.

The principle of a methodical orientation in studying a material is realized by means of development of the contents of specialization from the position of modern requirements of music-pedagogical education.

Specificity of the contents of the given educational program is also shown in inherent interaction of the following directions of study:

- Development of positive motivation of students to teaching music in specialized English classes;

- Mastering the knowledge of musical culture and music education in the English-speaking countries, and also the knowledge of leading ways of teaching music in specialized English classes;

- Inclusion of a singing musical material in English and musical samples in the contents of training intended for listening to music at school;

- The systematical and methodically proved use of the English language in musical - pedagogical work of students;

- Specialized orientation of language training intending teachers-musicians.

The contents of the given program is structured in three sections: training in musical-cultural studies, methods and language.

We shall briefly characterize the contents of these sections of training.

I section: training in musical-cultural studies

The purpose of studying the discipline „Musical culture in the English-speaking countries" is to give special knowledge reveals specific features of the development of musical culture in the UK, the USA, Canada and Australia. The main tasks of the course are: mastering the knowledge of the basic stages of the musical culture of the English-speaking countries; using the comparative historical analysis of musical cultures of the English-speaking countries; development of students' skills to adapt a musicological material about musical culture of these countries for school with specialized English classes.

During studying the given discipline the following topics devoted to, for example, musical culture of Great Britain such are taught: the sources of musical culture in Great Britain; English musical folklore; origin of professional musical art in Great Britain; The English Renaissance in music; formation of the English musical theatre; English musical life in XVII – XVIII centuries; the English composers of XIX century; London in XIX century as the center of European musical life; specific features of the development of English musical culture in XX century and many other topics.

The musical culture of USA, for example, is introduced to in such topics as: specific features of the of musical culture formation of the USA in XVII century; the centers of various musical cultures in USA in XVIII century; kinds and forms of musical culture of the European type in USA in XIX century; occurrence of the American forms of musical culture of the USA in XIX century; specific features of creativity „ Boston's classicists „; generalization of music traditions of the USA in works of the composers; musical performance in XX century; modern composers of the USA and many other topics .

As for musical cultures of Canada and Australia they are also given in their historical development.

The purpose of the discipline „Music education in the English-speaking countries" - is to study the contents of music education in these countries, its becoming and development, and also working out the directions of it at the present stage. The tasks of the course include: historical-pedagogical knowledge of musical and musical - pedagogical systems of education in the English-speaking countries; the comparative analysis of musical - pedagogical concepts in these countries; creative use of the received knowledge in musical – teaching activity of students. It is necessary to emphasize the importance of students' individual work and reading specialized papers when preparing for seminars.

In the given discipline the following topics are taught the basic historical stages of music education in the English-speaking countries; music education at different levels: "pre-school ", "primary-school " and " secondary - school "; musical-pedagogical education at the present stage; and many other topics.

The program of the discipline „ English musical terminology „ is directed on studying its specificity and features of its usage at musical classes in specialized English classes. Topics of this subject are connected with music education goals of schoolchildren such as: the development of skills to use musical terminology correctly. Learning English singing repertoire assumes knowledge English musical terminology. Studying this discipline is also directed on the decision of the tasks connected with making music by Russian and English-speaking schoolchildren. It can be, for example, singing in chorus where the head uses English musical terminology, an absolute system of the notes names accepted in Great Britain, the USA, Canada, Australia, etc. We would like to emphasize once again that the given course is called to prepare future teachers to solve the above-mentioned tasks of music education in specialized English classes. We shall

also note the necessity to study the main methods of teaching the elementary music theory which are used in music education in Great Britain, the USA, Canada and Australia.

II section - methodical preparation

The discipline „Methods of teaching music in specialized English classes" - is called to show various kinds of music teacher activities in these classes.

This course is connected with disciplines mentioned above and is based on the knowledge and the skills received by students during studying other subjects of this specialization. The topics of the course are the following: the goals and tasks, the main principles of teaching music in specialized English classes; the contents of musical classes in primary and secondary schools; specificity of vocal-choral work, the contents and organization of listening to music; extra-curricular musical work; musical theatre in English at school; schoolchildren's musical self-education; author's programs and methodical development of teaching music in specialized English classes and other topics.

The tasks of the discipline „Musical - pedagogical practicum „ are: application of theoretical knowledge in students' practical activities; formation creative attitude in students' work. The students study to plan musical lessons, model various kinds of musical activities, select English musical repertoire.

During teaching practice professional qualities are being developed. The aim of a student-teacher is to find ways of introducing music to children. It is important to select what he or she is going to teach and how is going to accomplish the methods and materials. Finally a student is to determine how well he or she has taught it.

II section: language preparation

The discipline „Practical course of the English language" is based on knowledge and the skills of students already received when studying the basic course of the English language. This

discipline develops, first of all, the ability to the professional communications and helps to conduct musical classes in English. In this connection a profound studying of different aspects of the language by means of active application of music, songs and a special musical - didactic material is carried out. The contents this Practical course includes three parts; Essential Course; Exercises in Intonation; Grammar Exercises.

Essential Course contains original texts of art criticism, musical - pedagogical subjects. The main stress is done on development of speech patterns, studying and retelling of the text, enriching student vocabulary, the analysis of investigated lexical units.

Section Exercises in Intonation consist of a series of exercises directed on the development of skills to reproduce and use specially selected intonation patterns. It is known, that the mode of operation of the voice function in English pronunciation is close to singing sound-forming, therefore, English songs are used.

Grammar Exercises contain a training material on English grammar to develop correct speech.

„The practical Work on translation from Russian into English" finishes the training in English course. The purpose of the practical work – practical is to translate from Russian into English language special texts intended on the use at musical lessons.

The given specialization includes research activity of students. The spectrum of works of scientific - methodical character covers the problems of musical culture, history, theory, techniques of music education in the English-speaking countries, and also techniques of teaching music in specialized English classes. We shall name some themes of the degree works successfully protected at Moscow State Pedagogical University recently: music education in Great Britain; music-pedagogical education in the USA at the present stage; development of English musical styles by teenagers studying English; development of folklore of Great Britain at

school; development of modern music of the USA in the senior forms in specialized English classes of secondary school.

Finally we shall emphasize, that the declared specialization „Teaching music in specialized English classes" is at the stage of formation and search of the most effective forms and methods of work, and also requires an establishment and strengthening of professional communications between Russian teachers - researchers and their colleagues in the English-speaking countries.

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

1

1. 'Making ideas go on in time': tracking the sounds and structures of a multi-model task design for class composition at upper primary level

2. Diana Blom (University of Western Sydney) and Anne Bischoff (SCEGGS Darlinghurst)

3. Key words: class composition, composer-in-the-classroom, composing process, musical ideas, primary composition

4. Abstract

This paper attempts to track what John Paynter refers to as 'the invention of musical ideas and making the ideas go on in time', in a class composition project for upper primary students, with the teacher and a composer-in-the-classroom. The project adopted a multi-model (multi-media) composition task design. Findings suggest that the sounds and structures of a multi-model task design (including the Malay Trengganu gamelan as a prescriptive task design), while evident in the early stages of the composition, progressively combine with previous and current student classroom experiences and musical experiences outside the classroom to become reflections rather than obvious aural features in the final composition; that while musical ideas initially came from the gamelan, as each stage of the multi-model task design was introduced, ideas came from a wide range of musics; that there was a growing awareness of how musical ideas fitted together in the composing process with student thinking becoming more sophisticated as ideas were added and the piece changed, and that students' comments (drawn from a composition journal) moved from the general to a more specific focus on musical concepts. These findings suggest approaches for all involved in the upper primary class composing experience.

5. Article

This paper attempts to track what Paynter (1982) refers to as "the invention of musical ideas [and] making the ideas go on in time" (p. 100), in a class composition project

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

2

for upper primary students which adopted a multi-model (multi-media) composition task design. Our four research questions ask:

1. what happens to the sounds and structures of a multi-model task design in the compositional journey (and outcomes) of the students' project?

2. where do the musical ideas come from in the group composing process?

3. how do the ideas fit together in the composing process?

4. what can we do with this knowledge in the classroom composing experience?

Methodology
Participants
The participants were female Year 6 (upper primary) students (19 gave consent out of a class of 26) in a general music class at a private, denominational girls' school. The two researchers were the participants' primary music teacher (Anne Bischoff) and a composer (Diana Blom).

Data collection
Data was collected through:

i. observation notes (field notes, reflective notes, joint discussion notes) made by the two researchers in their role of participant-as-observer, observing in a "natural…situation … in the field of interest" (Flick 2002, p.135);

ii. recordings of the class compositions;

iii. access to individual entries in a group composition process journal designed to encourage reflective thinking (Towell, Snyder and Poor 1995; November 1996; Ronalds 2004) via three prompts:

   a. where did your ideas come from?

   b. how did the ideas fit together in the composing process?

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

3

    c. write some comments about the composing process.

Participants were also invited to add other written comments about the composition process thereby creating another space, away from the 'verbal' group composing environment, for students' voices to be heard "generating, analysing, synthesizing, and evaluating musical choices…" (Younker 2003, p.32).

Analysis
Data from these sources was analysed by:

   i. coding information drawn from the journals, seeking:

      a. evidence of the sounds and structures of the material introduced in the multi-model composition task design;

      b. where ideas came from;

      c. how ideas fitted together in the composing process;

  ii. investigating the recording for:

      a. evidence of the material introduced in the multi-model composition task design;

      b. evidence of other musical influences from in and outside the classroom music environment;

 iii. coding information drawn from the teacher/researcher notes for how the material was being used compositionally.

The class composition project
During a ten week group project the teacher introduced students to class composition through a multi-model (multi-media) task. It alternated listening, improvising/composing activities and performing (singing and instrument playing) interspersed with journal writing; some models were established and defined (*Gamelan*, the

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

4

Sculthorpe work) in style, others open-ended, improvisatory and introduced as composition exercises (*Snake*, *Shimmering, Chords*) (see Table 1).

Table 1: Timetable and content of the group composition project with Year 6

Week 1
Listening: Movement 1 from *Tabuh Tabuhan* by Peter Sculthorpe - observe structure, timbre, instrumentation, melodic patterns; discuss Australian composition and influences of the Asia-Pacific region (Robinson 2003)
Listening: Balinese music for gamelan & flute – compare and contrast
Organising sounds: improvise on tuned percussion using the 2 melodic patterns from *Tabuh Tabuhan* – EGA & BDE - discuss
Week 2   **1st composition workshop with composer (80 minutes)**
Performing: learn & perform *Perang,* a piece for Malay Trengganu gamelan   Observe: pitch; one melody (5 note scale); structure - introduction, ending; time - pulse, metre, rhythm; tone colour; texture; role of percussion markers;   Record
Organising sounds: *Gamelan* - using numbered notation (as in Malay gamelan), class composes a gamelan piece for tuned percussion, drums & gongs; record
Week 3
Write-up: write about gamelan workshop in composition journal
Organising sound: *Snake* composition exercise - in a circle, each create a sound which overlaps one after the other (2 at most sounding at a time); use Japanese 'In' pentatonic scale (e f a b c e);   1.untuned percussion; 2. tuned percussion   Observe: timbre, structure, dynamics, texture, contrast   Record
Week 4
Write-up: write about both *Snake* lessons in composition journal
Listening: *Antarctica* by Nigel Westlake (movt 6 Canyons of Ice)   Observe: chord pattern, dynamic contrast, tremolo, use of silence, contrast in timbre, layering of parts

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

5

(that is, texture)
Organising sound: *Chord* composition exercise - using 'In' scale (e f a b c) create chords; repeat given pattern (drawn from Westlake work) varying dynamics from ppp – fff; record, observe & discuss
Performing: choir - *Inanay* – traditional aboriginal song in 3 parts Observe: layered structure
Listening, organising sound, performing: Introduce *Gabagong* by Stephen Leek Observe & discuss graphic notation used; experiment with sound ideas suggested by graphic notation; sing one of the themes in canon
Week 5
Organising sounds: *Shimmer* composition exercise - shimmer (tremolo) on 2 notes; vary notes & use of silence between tremolo patterns; experiment putting chords and tremolo together with improvised melody over the top - (use students' own orchestral instruments, voice or piano) (aspects of prescriptive and choice task design); record, observe & discuss
Write-up: write about *Shimmer* & the following exercise in composition journal
Performing: choir – *Gabagong*; perform more of the graphics; put together combinations of themes; observe & discuss effectiveness; make choices
Week 6
Organising sounds   **2nd composition workshop with composer (80 minutes)**
Perform: play latest experiment to Diana; record; discuss and evaluate; make changes; concentrate on joins between sections (dovetailing, use of silence between sections); adopt graphic notation to score the work
Week 7
Write-up: write about the 2nd workshop in composition journal
Organising sounds: continue to refine & make changes; practise reading graphically notated score; record work often and listen critically
Week 8
Year 6 away on excursion
Week 9
Organising sounds: continue to refine & make changes; practise reading graphically notated score;

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

6

record work often and listen critically
Week 10
Performing: composition performed for parents at Open Afternoon; composition performed to other Year 6 class; record. Composer present.
Write-up: write a final response about composition for composition journal. Write a review of other class's (same level) composition.

Findings from the project and the literature review

Because information on where musical ideas come from, and how ideas fit together in the group composing process, is usually embedded within each description of group or class composition experience in relevant literature, the findings from the project and the literature review are discussed together. Student responses in the composition journal are referred to by their timing in the composing timeline (see Table 1) - *Gamelan* entry, *Snake* entry *Shimmer* entry and 'performance' entry.

What happens to the sounds and structures of a multi-model (multi-media) composition task design

We found that the sounds and structures of the multi-model (multi-media) task were clearly evident in the early stages of the composition, but progressively combined with previous and current classroom experiences and musical experiences outside the classroom to become reflections rather than obvious aural features. A multi-model task design immediately offers "opportunities to make decisions and choices and enable[s] exploration beyond pastiche writing" (Blom 2003, p.91) and allowed us to introduce students to different musical concepts within short class time periods, which could be developed over several weeks, a strategy adopted by Miller (2004) for class

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

7

composition with fifth grade primary students for the same reason and to allow a "less hurried atmosphere" (p. 64).

The Trengganu Malay gamelan[1] [2] served as a composition starting point and performance task in the first composer workshop. All students played the traditional piece, *Perang*, substituting Orff and professional keyed percussion instruments for gamelan instruments plus large drums playing simplified rhythms (see Table 2).

Table 2: Instruments of the Trengganu gamelan with classroom equivalents

Bonang	Bass xylophones, metallophone
Gambang	Xylophone
Sarong Peking I	Glochenspiel
Sarong Barong II	Alto glochenspiel
Gendang	Double ended drums
Kenong	Piano, vibraphone
Gong Kecil	Small gong
Gong Besar	Large gong

Composition task designs play a large part in determining the compositional outcomes of students' work. One task design can offer different experiences according to whether students are working as individuals or in groups. A prescriptive task design is characterised as "as a high degree of control operating on, and governing decision making" (Burnard 1995, p.37). For Burnard this resulted in isolated instances of divergence, but overall a similarity of music was created; for

---

[1] The Trengganu gamelan uses a pentatonic scale (slendro) with the nearest western equivalents 1-2-3-5-6.
[2] The composer learnt to play the Trengganu gamelan in 1987-88 in Kuala Lumpur.

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

8

Tichavsky (1989) this represented "…adult experience which [does] not correspond with the child's mentality" (pp.162-163) with Major (1996) finding standards of work often unsatisfactory (p. 189).

In our project, the gamelan as a defined prescriptive composition task offered students a chance "to conceive of a whole, create individual parts…" (Kaschub 1997, p.26) and generate a whole piece in one 80 minute workshop, an experience shared by Kaschub in group song writing with upper primary students. After playing *Perang*, students were asked to invent short melodies using the five notes of the 'Westernised' slendro scale, adopting what composer MacGill (1988) describes as "instant composition" – writing down (for us, on the board) simple ideas so that the raw material can be altered, expanded or discarded. The pentatonic scale imposed limits which Cain (1985) suggests gives students "a sense of direction" (p.11), especially during their first attempts at composition. Through this process a class piece, *Lagu 6F* [3] emerged which was a 'pastiche' copy of 'lagu' *Perang*. However, by changing the shape of the melody, rhythm and pitch set yet retaining the structure (while encouraging consideration of the introduction, ending and instrument textural roles), students were able to play a traditional gamelan piece, a newly composed piece and experience the composing process. This new composition for gamelan reflected a move towards new music for a traditional ensemble heard on the CD *Rhythm in Bronze* (2001) featuring the Trengganu gamelan playing works written by contemporary classical and jazz Malaysian composers, plus traditional pieces.

Snake, Chord and *Shimmer* (see Table 1) were also prescriptive in design, although each progressively less defined and more open-ended and improvisatory in character. The two choral works offered opportunities for observation and composing

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

9

exercises. At primary level, Moore (1990) recommends introducing a variety of contemporary listening experiences in class that expose students to the musical expressions and techniques similar to or suggestive of those with which they are experimenting. In our project the teacher played a movement from the works of two Australian composers plus Balinese music for gamelan and flute (see Table 1) to show, among other things, how gamelan sounds can emerge in a Western composition, and to borrow a short rhythm pattern from which the composition "chord exercise", *Chord*, was developed.

The final composition that resulted from our project could be described as 'derivative' (ideas were guided, rather than governed by stylistic conventions) and 'independent' (self-generated and independently worked) rather than 'modelled' (musical decisions governed by modelling a musical style, or applying specific rule-embedded conventions) (Burnard 1995). The teacher and composer heard several aspects of the gamelan in the final composition – metallophones and xylophones, interlocking rhythm patterns, pentatonic scale, tone colour of cymbals, sleigh bells and gong at start and finish and the shimmering sound on tuned percussion. The unison rhythm drawn from the Westlake work reminded us of the drum part in the gamelan, and the flute melody over the top reflected the Balinese music for bamboo flute and gamelan played early in the project. The structure/process of *Snake* became a river of metallophone sound in the middle of the final composition and the overlapping of ideas was heard augmented in the superimposed joins of larger sections within the work.

Where the musical ideas came from in the group composing process

---

[3] 'lagu' is the Malay word for tune.

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

10

We noted that while musical ideas initially came from the gamelan, as each stage of the multi-model task design was introduced ideas came from a wider range of musics. These included those introduced during the composing project, from listening to their peers during the project, from suggestions made by the teacher and the composer and musical ideas from the children's musical experiences in and outside the classroom environment.

Students' responses overwhelmingly named the gamelan as the source of their ideas in the *Gamelan* journal entries, yet individuals also referred specifically to "rhythms that worked well", "listening to the instruments play" and the register and timbre of the "sharp and high tunes" indicating awareness of specific musical aspects of the gamelan experience.

Responses after the *Snake* lesson showed influences of the previous gamelan workshop, of *Rainmaker* [4] from the previous term and "from my head". From the *Snake* lesson itself, ideas frequently came "from everyone around me", but also the Japanese 'In' scale. Several students referred specifically to the "different ways the instrument could play", drawing their ideas from what Derek Bailey (1992) describes as the "exploitation of the natural resources of the instrument" (p. 99). A few students drew on the imagery of the snake, "other animals with that sort of noise" and the jungle ("I like the beat of the drums"), especially in the untuned version of *Snake*. Although Paynter (1982) warns against using a poem, picture or story as a starting point for composing because of the tendency for children to try and 'translate' poetic and visual images into music rather than "developing the potential in the sounds

---

[4] In the *Rainmaker* composition exercise, individual students, in a circle, play body percussion (this also works well with percussion instruments), the leader starting a sound – for example, finger clicking - which is passed around the circle then another sound (rubbing palms or stamping on the floor) is passed around.

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

11

themselves for *musical* reasons" (p. 107), our experience was closer to that of Davies (1986) who found that for young students a topic provided a strong impetus for the students' creativity. We found our students adopted 'indicating' (using musical elements to indicate the mood of the piece – e.g. drums and battles) and 'recreating' (copying sounds rather than abstracting them e.g. spaceship landing) but were steered away from 'mimicking' (borrowing a melodic idea from another setting) (Hewitt 2002), especially when a student wanted to include *Donkey Funk* late in the composition process. In a multi-model task design, we found that ideas drawn from imagery and imitating can add to, rather than dominate, a larger palette of ideas from many other sources in the composing process.

After the *Chord* and *Shimmer* lessons, students were introducing ideas from many experiences including music heard and played before (piano playing, "my piano and clarinet teachers' compositions"), from the teacher and the group, and specified rhythm (playing "with the rhythm but different notes"; from Mary's rhythm pattern), harmony (taking ideas from chord and playing "two notes at a time"); the instruments ("the cool sounds of the instruments and what sounds they could make"); and the pitch set ("the notes we could play"). This reflected Miller's (2004) work with fifth grade students composing as individuals, who drew on their current and past musical experiences.

How the musical ideas fitted together in the composing process

There was a growing awareness of how musical ideas fitted together in the composing process and student thinking became more sophisticated as more ideas were added and the piece changed - moving from the pitch set in *Gamelan*; through dynamic shaping, and rhythmic textures (without a pitch set) in *Snake*; to the addition of

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

12

instrumental timbre, listening to others, texture and silence as a structural device after *Shimmer*. Students' comments moved from the general (a high proportion of "the ideas fitted together well") to a more specific focus on musical concepts ("putting ideas into sections", silence, "contrast of tuned and percussion instruments"). *Snake* was liberating because it drew on some use of image association and idiomatic exploration of instrument. We found that students engaged with many activities in Hickey's (1997) compositional strategy, SCAMPER, an acronym for substitute, combine, adapt or add, minify (diminution) or magnify (augmentation), put to other uses (other instruments), eliminate and reverse or rearrange.

Journal entries after *Gamelan* named the pentatonic pitch set and the teamwork required to fit the instrumental roles together as the predominant reason why ideas fitted together, with several identifying different rhythms sounding "great together" because of the pitch set, and one commenting on register ("close range"). Many students commented on the listening required for *Snake*, noting issues such as register change from one person to the next, cooperation of class members and dynamic shaping as a way of fitting ideas together. The 'untuned' version drew out comments about the placement of instruments and their different timbres making ideas fit together and still sounding good.

The *Shimmer* responses show a developing interest and understanding of how different ideas fit together in one piece. The teacher commented on how "the project is making its own pace and making the next step clear as it unfolds". At primary level, Moore (1990) suggested the strategy of individuals inventing short improvisations within larger forms performed by the group and the different composition exercises which were parts of the multi-model task design, especially *Snake*, *Chords* and *Shimmer,* played this role in our class composition project,

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

13

building texture blocks which became part of a larger composition. The teacher wrote of how the class "started putting together some ideas like shimmering, chords and silence…made decisions about timbre, dynamics etc; then added solo instruments over the shimmering…one by one – oboe, clarinet, flute, violin, cello". This work with structure at a 'meso' level was reflected in the students' comments about joining ideas, following "a sort of pattern", placing a solo instrument over the top of a group of instruments. Again, dynamics, pitch set, "listening to what other people played around us…then join[ing] our ideas and creat[ing] a piece" were identified as ways ideas fit together.

We encouraged students to play the instruments they learn, reflecting the advice of MacGill (1988) and Moore (1990), and journal entries commented on instruments blending, "sounding nice together", contrasting with "different ideas and different instruments", in particular contrasting "tuned and percussion instruments" and "orchestral instruments as well as tuned percussion".

Although the composition was ready for a performance to parents, continual thinking about the composing process appears in the students' final written comments with many showing little sense of the composition being finished. Several wanted to add new ideas ("a bit of a jazz theme"), take out existing ideas and add new instruments. This ongoing revision of material concurred with Kaschub (1997) who found that the group composition experience ensures revision of material occurs. Some student responses embraced both composition and performance especially dynamic intensity in sections and for individual instruments. Several 'meso' structural aspects were addressed including silence as a 'join' between sections (too short or too long); beginnings and endings and the gong in this role; deleting material.

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

14

One student enjoyed the different sounds "that we don't usually use in our music lessons" indicating entering a new sound world.

Conclusions

The findings of the study suggest approaches for the upper primary classroom composing experience – for teachers, students and the composer in the classroom.

The multi-model style of task design, with different model media and styles can:

i)   lead students from pastiche composition through to original composition;

ii)   allow prescriptive composition tasks plus ideas drawn from imagery and imitating to become part of a wider mix of ideas rather than dominate;

iii) help students understand that some composing is practice for something further to come (not an endpoint) and this encourages ongoing thinking about musical ideas;

iv) help students acknowledge the ongoing nature of the composing process.

There needs to be an understanding that everyone brings different knowledge to the composing process. In our project the students brought a knowledge of melodic shapes, rhythms, metre, timbral change, instrument exploration, combining tuned and untuned instruments, combining classroom and their own instruments (including bass guitar, flute, clarinet), flourishes and gestures (what they often called 'sparks'), and register and articulation awareness (for example, low clarinet, high tremolo violin bowing). The teacher introduced notions of texture (including unison, overlapping melodies (*Snake*)), 'shimmering' (tremolos and glissandi), boxed structure, layering ideas, sudden dynamics and more articulation ideas (piano played very low, short and softly). The composer discussed different ways of joining sections to make a

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

15

cohesive piece – juxtaposing, dovetailing, ragged ending dovetailing, superimposing – offered silence as a 'divider' and an effect, suggested unison chords and introduced extreme dynamics.

Students learnt:

- of new musical parameters and new ways of working with known musical parameters including different textures, ways of joining sections, and structural issues;

- to think about how ideas fit together in a musical whole;

- there is a point in the composing process when new material cannot be introduced but refinement and small adjustments are required;

- that some material really will not fit into the aesthetic of the developing work.

They experienced the richness of classroom and orchestral/popular music instruments playing together and the resulting variety of register and timbral colours. The teacher learnt about the research process - the importance of recording the developing piece, the value of written student and teacher observations – and found that through these recordings and writings, the girls approached their work in a more serious and committed way. The composer discovered the wealth of musical ideas possible from a class of Year 6 students, found silence can be difficult to play in a class ensemble, realised composing and performing are tightly bound together in the class composing experience, rethought the many ways sections of music can be joined and admired the way students could play what became quite complex entries and overlaps, at times pulsed and free together.

After a performance of the composition for parents, one mother asked, 'what could this music be used for?' The range of titles offered by 6F for their piece should

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

16

begin to suggest answers – Kailong, Balasia, The Rain Cycle, Through the mist, Hypnotism, and Tropical Storm.

7. References

Bailey, D. (1992). *Improvisation – its nature and practice in music.* USA: Da Capo Press

Blom, D. (2003). Engaging students with a contemporary music – minimalism – through composing activities: teachers' approaches, strategies, and roles. *International Journal of Music Education*, 40, 81-99.

Burnard, P. (1995). Task design and experience in composition. *Research Studies in Music Education*, 5 (December), 32-46.

Cain, T. (1985). Teacher as guide: the teacher's role in the secondary school music lesson'. *British Journal of Music Education*, 2(1), 5-18.

Davies, C. (1986). Say it 'til a song comes (reflections on songs invented by children aged 5 to 7 years. *British Journal of Music Education*, 3(3), 279-293.

Flick, U. (2002). *An introduction to qualitative research* (2nd ed). London:Sage.

Hewitt, A. (2002). A comparative analysis of process and product with specialist and generalist pre-service teachers involved in a group composition activity. *Music Education Research*, 4(1), 25-36.

Hickey, M. (1997). Teaching ensembles to compose and improvise. *Music Educators Journal*, May, 83(6), 17-21.

Inanay (traditional aboriginal song in 3 parts) (1993) Australia: Mark O'Leary Music Publishing YVM040

Kaschub, M. (1997). A comparison of two composer-guided large group composition Projects. *Research Studies in Music Education*, 8, 15-28.

Leek, S. *Gababong* (a workshop piece for treble voices), published by Stephen Leek PO Box 462 Palmwoods Q4555 Australia.

Major, A. (1996) Reframing curriculum design. *British Journal of Music Education*, 13(3), 183-193.

MacGill, A. (1988). Composing in the school: composing for the school'. *British Journal of Music Education*, 5(1), 35-43.

Miller, B.A. (2004). Designing compositional tasks for elementary music classrooms. *Research Studies in Music Education,* 22, 59-71.

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

17

Moore, J.L.S. (1990). Strategies for fostering creative thinking. *Music Educators Journal,* May, 38-42.

November, P. (1996). Journals for the journey into deep learning: a framework. *Higher Education Research and Development,* 15(1), 115-127.

Paynter, J. (1982). *Music in the secondary school curriculum.* Cambridge: Cambridge University Press.

Perang (no date) in *Warisan seni gamelan*, Malaysia (no publisher given).

Rhythm in Bronze – new music for the Malaysian Gamelan (CD) (2001) Kuala Lumpur, Malaysia: Five Arts Centre & The Actors Studio

Robinson, A. (2003). *Sydney Symphony Years K-2 Resource Kit* (23-28). Sydney: Sydney Symphony Orchestra Holdings Pty Ltd.

Ronalds, J. (2004). Five steps for creative music making. *Music in Action,* Spring, 2(2), 33-35.

Tichavsky, R. (1989). Contemporary composition teaching with children. *Canadian Journal of Research in Music Education*, 30, 162-168.

Towell, G.L., D.W. Snyder, and A. Poor (1995). Listening to the past: using student journals in a music education course. *The Quarterly Journal of Music Teaching and Learning*, VI(3), 18-29.

Westlake, N. (c1992) *Antarctica – the film music.* Glebe: Tall Poppies

Younker, B.A. (2003). Fifth grade students' involvement in composition: a teacher's intentionality. *Music Education International*, 2, 22-35.

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

1

Web-based Composition: Removing barriers to increase composition opportunities in upper primary classrooms

Jan Bolton

Victoria University of Wellington College of Education

Key words:

Composition, computer, online, primary, generalist

Web-based Composition: Removing barriers to increase composition opportunities in upper primary classrooms

Jan Bolton

Victoria University of Wellington College of Education

Perspective and Purpose

Music Education is recognized worldwide as being able to provide students with opportunities for self-expression, creativity and development of potential. Within music education, composition is acknowledged as a core activity that helps to achieve such opportunities. This emphasis is consistent across current national documents of Australia, Canada, England, New Zealand and the United States. The common intent is that children in upper primary school should have quality ongoing opportunities to develop their composition skills in their schooling. However, so far in the case of New Zealand, national monitoring data (Flockton & Crooks, 2005) resulting from three studies in 1996, 2000 and 2004, of year 8 (twelve-year-old) students, indicate little or no increase in composition progress. Similar trends have been reported in England by Barnes (2001) and in the United States by Reese (2001).

Reasons for the lack of progress appear due to several barriers. Specifically documented relevant international issues include low primary teacher confidence and competence in music (Young, 2001), the decline of pre-service primary music teacher education (Bolton, 2002; Doddington, 2004; Stevens, 2003) and a lack of time in the primary school programme for music education (Barnes, 2001; Doddington, 2004; Stevens, 2003).

Innovations are needed to increase composition opportunities for children. This paper reports on a proposed New Zealand approach to resolve issues through a web-based

3

Abstract

In recent years there has been a trend towards music curriculum documents giving emphasis to composition in upper primary school levels. This emphasis is consistent across current national documents of Australia, Canada, England, New Zealand and the United States. However, while this trend is prevalent, there are counter trends that pose barriers for classroom implementation of composition opportunities for students. These include low primary teacher music confidence and competence, a rarity of specialist music teachers in primary schools, and a lack of time allocated for music education in the primary school programme. The focus of this presentation is an investigation into a proposed approach to resolve these counter trends through a web-based system.

The approach involves a New Zealand project called 'Compose'. The project is a three-way web-based partnership of composition learning and teaching between a music specialist/composer, a generalist teacher and participating students.

An initial study has been undertaken to evaluate 'Compose' as a way to increase composition opportunities for year 8 (twelve-year-old) students. Pre- and post-data were gathered that estimated the effects of the 'Compose' project, using quantitative and qualitative measurements.

Data analyses showed increases occurred in student composing opportunities. A specialist's provision of resources and support strategies enabled the involvement of the generalist teacher in appropriate ways, and acquisition of composition skills and knowledge led to improved student attitudes and confidence about capacity for composition. The flexible delivery afforded by the web-based system contributed to increasing composition outcomes.

The initial data indicate that the 'Compose' project offers a potentially viable way to increase composition opportunities. Further testing of the project's viability and wider application is planned. Additional aspects to be examined are the infusion of the project

1

into teacher education by having student teachers work alongside the specialist as co-mentors to the school students, and the role of the specialist/composer as perceived by the school students.

2

partnership of composition learning and teaching between a music specialist/composer, a generalist teacher and participating students. Data about the effects of the project are presented and indicate robust viability of increased learning and attitudes of students.

Defining the problem: The case of New Zealand

The case of New Zealand (NZ) can bring a perspective to the international problem. There are three general barriers to composition opportunities occurring in NZ upper primary classrooms.

One, primary school music is for the most part delivered by the classroom, generalist teacher. While some of these generalist teachers instigate very effective music programmes, many undertake the minimum of music delivery (Education Review Office (ERO), 2004). Activities often centre around singing with composition clearly under-represented (Flockton & Crooks, 2005). The continuing demise of NZ pre-service generalist music teacher education (Bolton, 2002) has meant there is little chance of most new generalist teachers having the desirable level of skill and knowledge required to offer appropriate compositional programmes in their classrooms.

Two, there is low priority for the provision of specialist music teachers in primary schools. Where specialist music teaching (ie. teaching delivered by people with music skills and pedagogical knowledge) has occurred in primary schools it has often produced quality, varied music experiences for children (ERO, 2004). These improved opportunities occur on an 'ad hoc' basis however, and are unequally accessible by many schools.

Three, there is a lack of allocated time for music education in the primary school programme. An increasingly crowded primary school curriculum, an expansion of the traditional arts curriculum delivered (music and visual art) to multiple arts (eg. addition of

4

dance and drama) and increasing prominence given to numeracy and literacy learning all contribute to a lack of time for music education.

Proposed solution: A design to increase composing opportunities

ICT developments

Running parallel to the series of issues for music education and composition outlined above is the increasing prominence given to ICT resourcing in NZ primary schools (Ministry of Education, 2005).

This trend, along with the acknowledged disposition of NZ children towards such technology (Dye, 2005) is making for some successful web-based projects of learning in science, social sciences and technology curriculum areas (Learnz, http://www.learnz.org.nz; Trewern & Fry, 2001). Some success is also being achieved with web-based, interactive professional development initiatives for primary teachers (Trewern, 2001).

The continuing emphasis given to ICT work in NZ primary schools presents potential for the development of better composition opportunities in our classrooms.

The ability to be equipped with computer technology means primary schools potentially provide access for students to music composing software. Accumulated international literature indicates that music computer technology can make composition more accessible for children (Blane, 2003; Ellis, 1995; Hickey, 1997; Ho, 2004; Jennings, 2003; Reynolds, 2002; Stauffer, 2001; Webster, 1998). It has been recognised that children have minimal difficulty in operating/navigating a computer and software for composition (Hickey, 1997; Stauffer, 2001) and that children are highly motivated to work autonomously on computer-based composition with teachers in more facilitary roles (Jennings, 2003).

5

There is also increasing evidence internationally, that meaningful web-based partnerships in music composition learning can exist for students (Reese, 2001; Reese & Hickey, 1999; Vermont Midi Project http://www.vtmidi.org).

Three-way partnership: A web-based system

A range of the positive developments in ICT were combined with specific attempts to address some of the composition issues. A project called 'Compose' was the result. The web-based system had three online components: the specialist, the generalist and the student composers as represented in Figure 1.
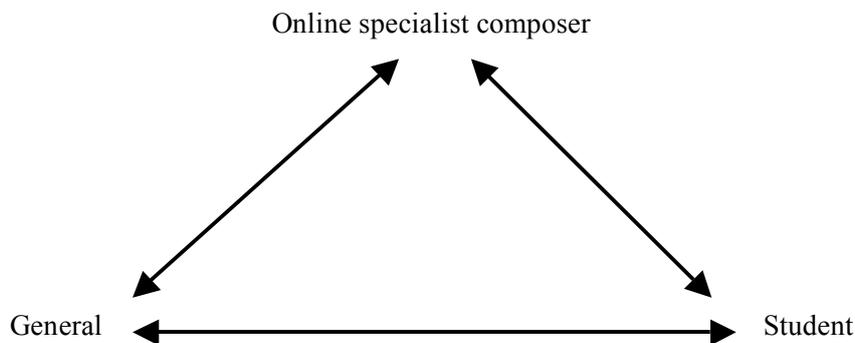
Figure 1: 'Compose': a three-way online partnership of learning and teaching

The project was implemented over approximately twenty school weeks. It involved year 8 students and their generalist teacher exploring at flexible times within a school day, compositional techniques with an online, asynchronous specialist music composer/teacher through a specially designed web-based teaching and learning music programme and the Apple software *Garageband 2*. Students created their own compositions using *Garageband 2*, facilitated and mentored by the ongoing relationship with the online specialist and assisted by their generalist teacher. Students' own compositions eventually contributed to a school production. The production also consisted of music especially created by the composer involved in the project.

6

The web-based interaction occurred through two 'vehicles': (1) learning material, discussions, feedback and emails were communicated through *Learn OnLine* (Victoria University of Wellington College of Education's e-learning platform) where all 'Compose' participants were grouped like a class in a course; and (2) student compositions were placed as full *Garageband 2* files in iDisk (Apple server storage) where the specialist had a public folder accessible to the students and their teacher. Files were shared between all participants in 'Compose'.

Central to the design of the project (and what appears to be an innovative approach in NZ music education) was the support by a *virtual* music specialist of the generalist teacher in the classroom. The specialist support included providing all learning resources, encouraging participation in the same skill building that the students were experiencing and continuous engagement in 'discussion' of issues with solutions offered.

There were four other key aspects to the project's design and implementation: easy web accessibility for the students to the specialist teacher; the establishment of a positive specialist teacher-student relationship; the use of a user-friendly, intuitive music software program such as *Garageband 2*; and a carefully structured, sequential, interactive program of composition learning.

Research design and methodology

Implementation of the 'Compose' project was examined by the collection of pre- and post-test quantitative and qualitative data. The school participants were a non musically-skilled generalist teacher and eight of her ordinary year 8 students who chose to be involved in 'Compose'. There was no music programme operating in the classroom, only year-level, mass singing. A year 8, eight-student control group (not participating in 'Compose') from

7

another classroom with similar characteristics was established for some data comparisons. The researcher was the specialist and composer.

The school was well equipped with eMac computers, a school network and broadband internet connection. It had one usb music keyboard shared around the computers.

Quantitative and qualitative data collected focused on learning and attitude benefits for students. Also examined were the potential empowerment of the generalist teacher and the impact of flexible delivery afforded by a web-based system on increasing composition opportunities. The methods of data collection were as follows:

Student learning and attitude

Three measurements were used:

Vocabulary test

A multi-choice, 33-item vocabulary test of musical/*Garageband*/composition terms was administered to both the 'Compose' and control groups, pre- and post-project, to measure possible knowledge gain. The project had not set out to teach this vocabulary as such. Rather, it was embedded in the experiences.

Self-concept rating and comments

Four different statements about self-concept in composing with computers were rated by both 'Compose' and control group students, using an 8-point rating scale (ranging from 0 'no idea' to 7 'really make it work'), pre- and post-project. Students had the opportunity to comment on each statement. Teacher observations were also sought.

8

Student music opportunity rating

'Amount of in-school music opportunity received' was rated by both 'Compose' and control group students, using a 6-point rating scale (ranging from 0 'not at all' to 5 'a lot'), pre- and post-project.

Empowerment of the generalist teacher

Pre- and post-project, the teacher rated 'own composing skill level' and 'amount of opportunity to work with students making their own music' using a 6-point rating scale (ranging from 0 'no progress made' to 5 'considerable progress made'), and 'the extent to which she wished to familiarize other people with the progress and process of facilitating 'Compose' using an 8-point rating scale (ranging from 0 'irrelevant' to 7 'very true of me now'). Open-ended question responses were also gathered.

Impact of flexible delivery

This was measured in observations recorded by the classroom teacher and the specialist.

Data Analysis and Findings

Student learning and attitude

Vocabulary test

The mean scores obtained in the vocabulary test are shown in Table 1.

Table 1: Mean vocabulary test scores

| | 'Compose' group ($n = 8$) | | Control group ($n = 8$) | |
	Pre	Post	Pre	Post
Mean score	10.87	14.37	10.62	10.25
Difference	+3.50 (gain)		-0.37 (loss)	

9

For the 'Compose' group, the 3.50 score increase was a gain in music vocabulary knowledge of 32%. The post-test difference between the 'Compose' group and the control group was 4.12. The statistical significance of this difference was evaluated by calculating the student's t value (Swinscow, 1983). The t value was 2.962 (14 degrees of freedom). We concluded that the main difference between the post-test scores was statistically significant with probability between 0.02 and .01. That is, the 'Compose' group had significantly greater post-test music vocabulary knowledge than the control group.

Self-concept rating and comments

The mean self-concept scores are shown in Table 2.

Table 2: Mean self-concept scores

	'Compose' group ($n = 8$)		Control group ($n = 8$)	
	Pre	Post	Pre	Post
Mean score	2.69	6.63	4.17	4.06
Difference	+3.93 (gain)		-0.11 (loss)	

The post-test difference between the 'Compose' group and the control group was 2.57. The statistical significance of this difference was evaluated by calculating the student's t value. The t value was 2.57 (14 degrees of freedom). We concluded that the main difference between the post-test scores is statistically significant with probability between 0.05 and 0.02. That is, the 'Compose' group had significantly greater post-test self-concept than the control group. For the 'Compose' group, the 3.93 score increase was a gain in self-concept of 146%. The gain was substantiated by 'Compose' group comments such as the following:

> When I first started I didn't really know what to do but I think now I can do real well. (Student G)

10

> I am a lot better at composing now. Jan (specialist) has helped a lot with the
>
> Compose. (Student A)

> I think that composing music with Garageband is fun. I think I learnt a lot.
>
> (Student C)

> It was quite easy and it paid off with the work. I learnt it helps with a great
>
> teacher. She's cool. (Student D)

Gain in self-concept was also implied in the following comment about student progress
from the generalist teacher:

> They ('Compose' students) have developed into teachers as students from
>
> other classes who watched in the library during lunchtimes have asked them
>
> to teach them how to compose using Garageband. Also other students in the
>
> class have got into it in a more structured way, ie. some 'Compose' students
>
> have shown them how to add things one at a time, listening then adding more.

Music opportunity rating

The mean music opportunity scores are shown in Table 3.

Table 3: Mean scores of 'amount of in-school music opportunity received'

	'Compose' group (*n* = 8)		Control group (*n* = 8)	
	Pre	**Post**	**Pre**	**Post**
Mean score	2.33	3.38	2.33	2.25
Difference	+1.05 (gain)		-0.08 (loss)	

11

Given that the pre-test mean score was the same and the two groups were otherwise receiving very similar in-school music opportunities, the 45% gain made by the 'Compose' students was noticeable. Most of the 'Compose' students also post-test rated the 'Compose' project as their most-liked, in-school music activity.

Empowerment of the generalist teacher

The teacher's rating of her 'own composing skill level' increased from 0 to 3 and her rating of 'amount of opportunity to work with students making their own music' increased from 1 to 4. The teacher's rating of the extent to which she wished to familiarize other people with the progress and process of facilitating 'Compose' increased from 0 to 6. These increases were also evident in the specialist's observations of the generalist's activities.

The results indicate a gain in the teacher's composition awareness and are substantiated in the following, typically positive open-ended question responses she offered:

Learning alongside students was invaluable.

The confidence I have gained during this project has been considerable.
Next year it is my intention to continue with this type of composing.

Impact of flexible delivery

Observations recorded by the generalist teacher and the specialist are shown in Table 4.

12

Table 4: Observations regarding flexibility of delivery

Composition work and its associated necessary web-based interaction occurred within varying times of the school day for different combinations of 'Compose' students while other class members continued with different schoolwork.

The computers were keenly sought at lunchtimes to continue composition progress and some students also chose to continue web-based interaction out of school hours at home.

The generalist teacher found she could offer some of her students quality music education experiences while simultaneously facilitating other subject learning.

The online specialist/composer could continue her university lecturing responsibilities in a totally different location, yet be a reliable, accessible teacher for the school students.

These observations suggest that the flexibility afforded by web-based learning/teaching contributed to increasing composition activity. The only issue cited by the teacher was the pressure placed on the availability of computer time for general student use when enthusiastic 'Compose' students increasingly used more than their share.

Discussion and Conclusion

International music curricula place priority on composition opportunities in children's schooling. However, there are barriers to upper primary classroom implementation of such opportunities. The 'Compose' project, described above, offered a proposed solution to the problem by focusing on removing three barriers to composition opportunities specifically identified in the NZ setting: (1) generalist teacher lack of music confidence and competence; (2) low level of specialist teacher involvement in primary music education; and (3) lack of time for music education in the primary school programme.

13

Bearing in mind the small-scale nature of the study, the evidence showed that increases *can* occur in composing opportunities for students. The 'Compose' project led to students acquiring composition skills and knowledge, and improved attitudes and confidence about their capacity for composition. The project also led to an increased awareness of composition by the generalist teacher and a positive attitude towards facilitating compositional programmes in the classroom. The flexible delivery afforded by the asynchronous, web-based learning/teaching partnership was seen to contribute to increasing composition activity.

The results indicate that the combination of: (1) composition learning incorporating music software and structured, sequenced, interactive resources provided by a specialist; (2) a web-based partnership of learning revolving around a knowledgeable, empathetic, virtual specialist teacher; and (3) a generalist teacher who feels empowered to facilitate composition work at flexible times within the school day, is a potentially viable formula for increasing students' opportunities in composition. Further research is to be undertaken in other schools to confirm or otherwise, the viability of the project.

The research focus will be extended to include more data about the impact of the web-based partnership, as a way to address Rees' (2002) call for more substantive information about collaborative distance learning in music education. The intention is to also gather data about primary students' perceptions of working with a composer as a way to meet Sanderson & Savva's (2004) call to increase knowledge about children's perspectives of artists working in schools.

The role of the specialist is an integral, obligatory part of 'Compose'. If the project is to have effective wider application, it will be necessary to increase the 'pool' of specialist mentors. It is intended that future versions of the project will involve music teacher education students (including future primary generalist teachers) in a tutored co-mentoring role. Precedents for this model exist in the work of Reese & Hickey (1999) and

14

the Vermont Midi Project. The asynchronous, online nature of the role means it can be carried out largely at a time and location that suits the student mentor. It is hoped the model could become one way of partially addressing both the low music confidence and competence of primary generalist teachers and the diminishing time given to music teacher education coursework.

New Zealand is currently undergoing school curriculum review. In line with current international thinking, connectedness of learning and a move away from distinct curriculum subject delivery are favoured trends. Music education is required to make clear what contexts it provides for delivery of holistic key competencies such as 'making meaning' and 'using knowledge and information'. Perhaps a multi-faceted project like 'Compose' has the potential to not only provide such contexts but also still offer 'music specific' learning opportunities that most of us in school music education so desire.

Acknowledgements

References

Barnes, J.M. (2001). Creativity and composition in music. In C. Philpott & C. Plummeridge (Eds.), *Issues in music teaching* (pp.92-104). London: RoutledgeFalmer.

Blane, D. (2003, September 5). Rhythm without blues. *Times Educational Supplement*, 21.

Bolton, J. (2002). A multi-arts creative approach to music education: Its impact on generalist primary teacher education students' confidence and competence to teach

15

music. In *A community of researchers. Proceedings of the AARME XXIInd annual conference* (pp.31-38). Melbourne: Monash University.

Doddington, C. (2004). Are we in time? Some comments arising from recent research into the initial training of primary teachers in the arts. *Music Education Research*, *6*(1), 97-100.

Dye, S. (2005, July 16). Kiwi children the world's greatest 'cyber athletes'. *The Weekend Herald*, A16.

Education Review Office NZ (ERO). (2004). *Quality of teaching in years 4 and 8: Music.* Wellington: Author.

Ellis, P. (1995). Designing sound: Developing computer support. *Research Studies in Music Education*, *5*, 11-23.

Flockton, L., & Crooks, T. (2005). *Music assessment results 2004*. (National Education Monitoring Report 32). Dunedin: Otago University, Educational Assessment Research Unit.

Hickey, M. (1997). The computer as a tool in creative music making. *Research Studies in Music Education*, *8*, 56-70.

Ho, W.C. (2004). The use of information technology and music learning in the search for quality education. *British Journal of Educational Technology*, *35*(1), 57-67.

Jennings, K. (2003). Toy symphony: An international music technology project for children. *Music Education International*, *2*, 3-21.

Ministry of Education. (2005). *Overview of ICT programmes in schools*. Retrieved 16 August 2005 from:
http://www.minedu.govt.nz/index.cfm?layout=document&documentid=7219&indexid=6919&indexparentid=1024

16

Rees, F. (2002). Distance learning and collaboration in music education. In R. Colwell & C. Richardson (Eds.), *The new handbook of research on music teaching and learning* (pp.257-273). New York: Oxford University Press.

Reese, S. (2001). Tools for thinking in sound. *Music Educators Journal*, *88*(1), 42-46, 53.

Reese, S., & Hickey, M. (1999). Internet-based music composition and music teacher education. *Journal of Music Teacher Education, 9*(1), 25-32.

Reynolds, N. (2002). Computers, creativity, and composition in the primary school: An analysis of two compositions. *Australian Journal of Music Education*, *1*, 16-26.

Sanderson, P., & Savva, A. (2004). Artists in Cypriot primary schools: The pupils' perspective. *Music Education Research*, *6*(1), 5-22.

Stauffer, S. (2001). Composing with computers: Meg makes music. *Bulletin of the Council for Research in Music Education. 150,* 1-20.

Stevens, R. (2003). *National report on trends in school music education provision in Australia*. The Music Council of Australia with Australian Society of Music Education and the Australian Music Association. Retrieved 2 February 2005 from: www.mca.org.au/StevensReport.htm

Swinscow, T.D.V. (1983). *Statistics at square one*. London: British Medical Association.

Trewern, A. (2001). Classroom adventures: Supporting technology integration for classroom teachers with online collaborative projects. In K.W. Lai, (Ed.), *E-learning: teaching and professional development with the internet* (pp.129-154). Dunedin: University of Otago Press.

Trewern, A., & Fry, M. (2001). Venturing into uncertainty: Different perspectives on involvement in an online curriculum project - Rescue Me! *Computers in NZ Schools*, *13*(1), 11-22.

Webster, P. (1998). Young children and music technology. *Research Studies in Music Education*, *11*, 61-76.

17

Young, V. (2001). Teacher development in music. In C. Philpott & C. Plummeridge.

(Eds.), *Issues in music teaching* (pp.209-223). London: RoutledgeFalmer.

18

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

1

Spirituality in Music Education

Dr June Boyce-Tillman, Professor of Applied Music, University of Winchester, UK

Key Words: Spirituality, Religious, Philosophy, Liminality, Aesthetics

ABSTRACT

This paper examines a phenomenography of spirituality in the music experience examining the internal relationship between the experiencer and the experienced and its diverse awarenesses (Marton and Booth 1998). It will examine these questions:

- Is all music is a sacred experience?

- Is there a secular music?

- Is the aesthetic a contemporary version of spirituality?

- Can spirituality be freed from a particular religious tradition?

The model proposed is based on five domains that can be identified in accounts of the musicking experience, the way the phenomenon is reviewed in research traditions, how it appears in the literature, treatises and textbooks and how it has been handled in different cultures. This will be linked with the wider curriculum, particularly the area of personal, social, cultural and moral education. By approaching music through the experience of the experiencer rather than through the experienced - in this case, music - it will show how traditional musicology on which the schools curriculum is based has concentrated only on certain domains of the musical experience. It will draw on interviews around a performance of a piece called *The Healing of the Earth* which was a work that involved children in the composing as well as the performing – in an ecological approach to music (Boyce-Tillman 2004). It seeks to re-establish a notion of spirituality as relationality within the musical experience based on Buber's (1970)

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

2

notion of the I/Thou experience , drawing theorists such as Dewey (1929, 1934), Maslow (1967), Turner (1969, 1974a & b, 1982), Csikszentmihalyi (1993), Jackson (1998), Hay and Nye (1998) and practitioners such as Custodero (2002, 2005). It will examine the implications of this for music education in terms of practical strategies.

Introduction

There is a fine Jewish story that describes the origins of the Nigun the wordless Jewish song tradition:

> The rabbi goes to the woods to celebrate his ritual. He finds the place, lights the fire, and sings the service. God says: 'It is enough.'
>
> The rabbi goes to the woods to celebrate the service. He finds the place but has forgotten how to light the fire. God says: 'It is enough.'
>
> The rabbi can no longer find the wood but he sings the service. God says: 'It is enough.'
>
> The rabbi can no longer remember the words of the service. But he sings the tune. God says: 'It is enough.' (Shillor 1999)

The story represents the move from the time when music was inextricably bound up with religious ritual to a freestanding music independent of the ceremony. And yet in this story, this now wordless song is still conceived of as a religious experience.

- Does this mean that all music is a sacred experience?

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

3

- Is there a secular music?

- Is the aesthetic a contemporary version of spirituality?

- Can spirituality be freed from a particular religious tradition?

Research in this area is limited and concentrated in two areas. One is linked with particular religious traditions and another with music in visionary experiences. These are not the subject of this paper. It will engage more with an area of research based around Victor Turner's notion of 'liminality' – an intense, transformative experience.

Theoretical Framework

Throughout the history of Western music spirituality and music have been associated – from the ancient goddess traditions (Drinker 1948/1995), through Plato (Godwin 1987 pp3-8) and Hildegard (Boyce-Tillman 2000b). In the hands of the philosophers of the Enlightenment the link between music and the spiritual became weakened and the search for the spiritual became an essentially human search located in the unconscious (Harvey 1999). It became associated with notions of self-fulfilment and self-actualisation (Maslow 1967, hooks 1994).

This paper draws on this history to establish the five domains of the music experience (which I have written about elsewhere).[1] Other sources are:

---

[1] To take Allegri's choral piece *Miserere* from sixteenth Italy, in the area of Materials it consists of a choir. In the area of Expression it is peaceful with fluctuations as the plainchant verse come in. In the area of Construction it is an alternating psalm with full harmonic verses and plainchant alternating verses. This is intimately related to its role as a psalm liturgically. In the area of Value it is held as a masterpiece within the western canon of music and is frequently recorded and achieved a place in classical music charts and it represents an important statement about the Christian's attitude to

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

4

- The way the phenomenon is reviewed in research traditions

- How it appears in the literature, treatises and textbooks

- How it has been handled in different cultures

- Discourses and accounts of unreflected experience

- Interviews and accounts where an interviewee is in a state of 'meta-awareness'

(based on Marton and Booth 1998 p129)

Drawing on these it is clear that the musical experience is one of encounter and I am using the frame of the 'I /Thou' experience described by Martin Buber (1970) included by Nel Noddings (2003) in her category 'spiritual': "But it can also happen, if will and grace are joined, that as I contemplate the tree I am drawn into a relation, and the tree ceases to be an it."(Buber 1970 p57). The philosopher, Levinas, saw the questioning of the Same as the basis of ethics. The encounter with the Other is an encounter with infinity and calls the Self into question. In the welcoming the Other but not reducing it to the Same as the self there is in the experience of encounter which he calls transcendence (Levinas 1969 p33). This also links with Derrida's notion of 'differance' (Derrida 1972 p19) and situates the musical experience as difference-in-relationship reflected in Dewey's view of an experience as "interaction of organism and environment which, when it is carried to the full, is a transformation of interaction into participation and communication "(Dewey 1934/1980 p22).

---

penitence based on a Jewish psalm, especially as expressed at the beginning of the penitential season of Lent. It has a declared Spiritual intention.

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

5

The domains that I have developed reflect the varied focus of the experiencer during the experience (which here includes a variety of ways of musicking – listening-in-audience, composing/improvising, performing/improvising). They are:

Expression – anOther self

Values – anOther culture

Construction – the world of abstract ideas

Materials - the environment

All music consists of organisations of concrete Materials drawn both from the human body and the environment.   These include musical instruments of various kinds, the infinite variety of tone colours associated with the human voice, the sounds of the natural world and the acoustic space in which the sounds are placed. This area, associated as it is with technical skill, has been often been considered as the bottom of a hierarchy of musical skills and yet it is possible with the most basic technical skills to enter the totality of the musical experience if these areas are regarded as interlocking and not hierarchical. A good example of this is the instrument called the singing bowl which with limited technique can produce in both player and listener a sense of calm and peace described as spiritual.

The area I have called Expression is concerned with the evocation of mood, emotion (individual or corporate), images, memories and atmosphere on the part of all those involved in the musical performance. This is where the subjectivity of composer/performer and listener intersect powerfully. The listener may well bring extrinsic meaning to the music – meaning that has been locked onto that particular

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

6

piece or style or musical tradition because of its association with certain events in their own lives. Popular music, in particular, often conjures up a range of associations. The phrase 'They are playing our tune' reflects the association of certain emotional events with certain pieces. Downplayed by classical theorists (Rahn 1994 p55) this area has been rediscovered in texts such as Green (1988, 1997).

The experience of encounter in music may be the music itself or another person within the musical experience as this is an area of empathy, imagination and identity creation. Singing songs from different cultures can, for example, give children a chance to empathize with cultures different from their own. I set a prayer from the black township of Gugulethu in *The Healing of the Earth* and when I ask to children to sing it I tell them the story of how I collected it. One child said: "When I sing that song to myself I think that somehow I am part of those people you talked about so far away."

In the area of Construction, effectiveness often depends on the right management of repetition and contrast within a particular idiom. The way in which contrast is handled within a tradition – how much or how little can be tolerated – is often carefully regulated by the elders of the various traditions – be they the composers or theoreticians of the Western classical tradition or the master drummers of Yoruba traditions. For example, the degree of repetition in the pop tradition is often much greater and more overt than in avant-garde Western classical music. This is one reason why the audience for the two traditions is so vastly different. Construction issues are well documented in the pieces that make up the classical canon (Goehr 1992), and most courses in musicology in the West have concentrated their teaching

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

7

in this area. It is in this is the area where many claims for a spirituality associated with order have been made by traditional writers on aesthetics and spirituality linked with James's view of the religious experience associated with harmony (James 1903/1997 p59, James 1993).

The area of Values is related to the context of the musical experience and links the experience with culture and society. All musical experiences are culturally related and need to be recontextualised in a different culture. The individual constructivist model of education has often ignored this area (Westerlund 2002 p227). The musical experience contains both implicit (within the music) and explicit (within the context) Value systems. However, these two areas of Value interact powerfully. Notions of internal values are a subject of debate in musicological circles (McClary 1991, 2001) but as soon as a text is present – either in the music or associated with it (Blake 1997 p7), Value systems will be declared, like the heterosexual values of the traditional love song and the maternal love of the lullaby. Music mirrors the structures of the culture that created it and people's ways of being in them (Shepherd and Wicke 1997 pp138-9).

Whereas these four domains exist as overlapping circles in the experience, Spirituality, I am suggesting, exists in the relationship between these areas. I am defining it as the ability to transport the audience to a different time/space dimension - to move them from everyday reality to 'another world'. The perceived effectiveness of a musical experience – whether of performing, composing or listening - is often situated in this area (Jackson 1998 Chapter 2). Indeed some would see music as the last remaining ubiquitous spiritual experience in a secularised Western culture

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

8

(Boyce-Tillman 2001b). Here, I have subsumed within my own thinking the

following ideas:

- flow, coming in from psychologists of creativity (Csikszentmihalyi M. and

  Csikszentmihalyi I.S. 1988, Csikszentmihalyi, 1993, Custodero 2002, 2005)

- ecstasy, often associated with idea of 'the holy' coming from the

  religious/spiritual literature (Otto 1923, Laski 1961)

- trance coming from anthropological (Rouget 1987), New Age (Collin 1997,

  Goldman 1992, Stewart 1987) and psychotherapeutic literature (Inglis 1990)

- mysticism, coming from religious traditions, especially Christianity (Underhill

  in Rankin 2005)

- peak experiences (Maslow 1967)

- the religious experience (Rankin 2005)

- the spiritual experience of children (Hay and Nye 1998, Erricker, Erricker,

  Ota, Sullivan and Fletcher, 1997, Hay, 1982, Robinson 1977)

- liminality (Turner 1969, 1974) [2]

These five domains enable us to examine a musical experience through five different

lenses and see the focus of the experiencer at any given point in the process as central

(Marton and Booth 1998 p108-9). What accounts by composers, listeners and

---

[2] In the latter term, Turner draws on an analysis of ritual. The notion of transformation is central to religious ritual whether it is a Christian Eucharist or a shamanic healing rite (Driver 1998). It can be personal or communal or both. Van Gennep (1908 quoted in Roose-Evans 1994 p6) saw parallel stages in any ritual. This he entitled: 'severance, transition and return'. Severance he associated with leaving everyday life by means of ritual gestures like holding hands or lighting candles. In the transitional or liminal phase contact was made with the transpersonal; and this might take the form of change of consciousness. The Return phase signalled a coming back to earth and the beginning of a new life. It is possible to identify these moments in a musical piece even when not associated with ritual and to relate accounts of transformation through experiencing music with this concept. This has developed by Anthea Agrotou in relation to music therapy (1993).

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

9

performers show is that the domains interact within the experience (Marton and Booth 1998 pp112-3). But it can start or be concentrated in one of the areas. The domains reflect the complexity of the relationship between the experienced and the experiencer. Some of them like Materials and Construction appear to sit more tightly in the experienced (although the experiencer's perception of them will be different); others express more clearly the subjective interaction between the experiencer and the experienced.

If we regard the Spiritual domain as central to the musical experience, how can we best facilitate it? What constitutes a relationality that will facilitate the entry into the Spiritual domain? The Spiritual domain is defined as a time when in the experience of the experiencer there is a perfect fit between all the domains.[3] This can happen gradually as this account shows:

> For the first twenty-five minutes I was totally unaware of any subtlety…. whilst wondering what, if anything, was supposed to happen during the recital.
>
> What did happen was magic!
>
> After some time, insidiously the music began to reach me. Little by little, my mind all my senses it seemed- were becoming transfixed. Once held by these soft but powerful sounds, I was irresistibly drawn into a new world of musical shapes and colours.   It almost felt as if the musicians were playing me rather than their instruments, and soon, I, too, was clapping and gasping with everyone else….I was unaware of time, unaware of anything

---

[3] This is an area where spirituality, religion and culture interact powerfully (Ainsworth Smith 1998, Sullivan 1997 pp9-10)

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

10

other than the music. Then it was over.   But it was, I am sure, the beginning
of a profound admiration that I shall always have for an art form that has been
until recently totally alien to me. (Dunmore 1983 Pp20-1)

We see here the Materials of the sound and the 'shapes' of the Construction gradually
begin to be integrated into his/her own being so that the experiencer and the
experienced become fused. It can be represented like this:

MATERIALS

EXPRESSION

CONSTRUCTION

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

11

VALUES

174
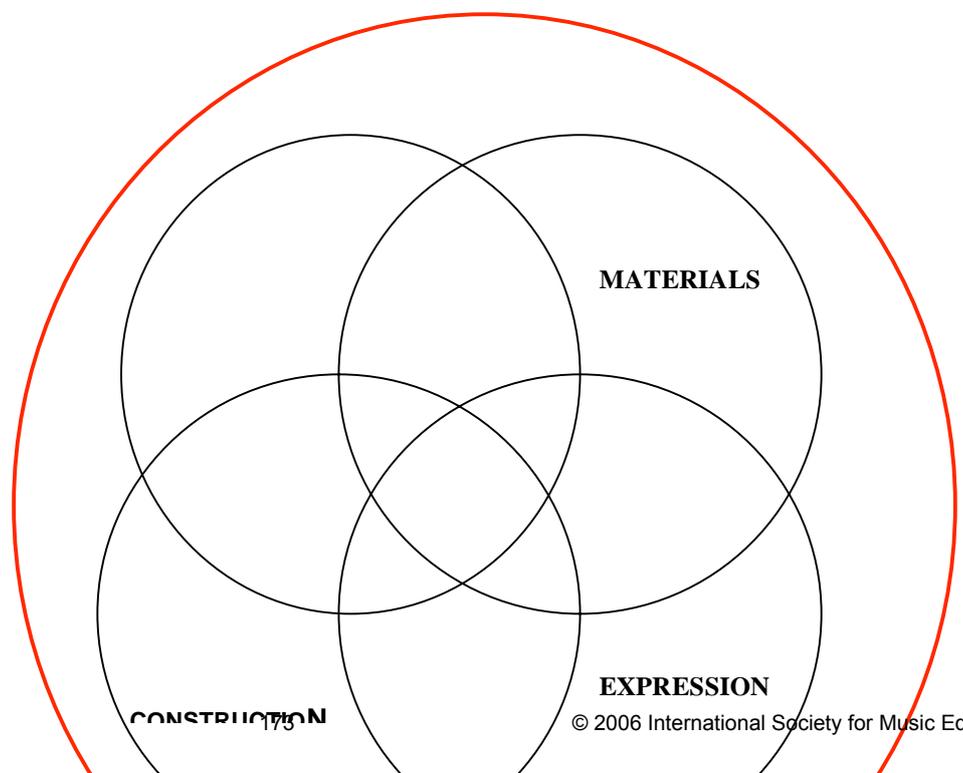
SPIRITUALITY

FIGURE ONE showing the complete entry into the Spiritual domain

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

12

The converse of this is where this is so much dissatisfaction in one area or between

two areas that means there is no spiritual experience at all. [4]

---

[4] For example, while in Greece I encountered a group of Greek orthodox worshippers who were deeply racist and homophobic. When I turned on television on the Sunday morning there was Greek orthodox chanting. I had in the past found this a wonderful experience but now the value systems that I had encountered interfered with the experience. In this story we encounter the distinction made above by Marton and Booth (1998) between reflected upon and unreflected-upon experience and the role of meta-awareness in the musical experience. So this meta-awareness or reflection which expands our knowledge about the music can disrupt a piece that previously could be relied upon to produce a spiritual experience. It makes a case for musical experiences unmediated by words. On the other hand there is the social/cultural/life-history dimension which will expand our meta-awareness like the incident described above. The area of the effectiveness of values is at least partly dependent on the context which will set up various associational processes which will resonate with all the domains of the experience. Further reflective processes will make these links stronger so that a certain set of associational patterns will be linked with that piece or the style of that piece. They can similarly be

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

13

FIGURE TWO showing the failure to enter into the Spiritual domain
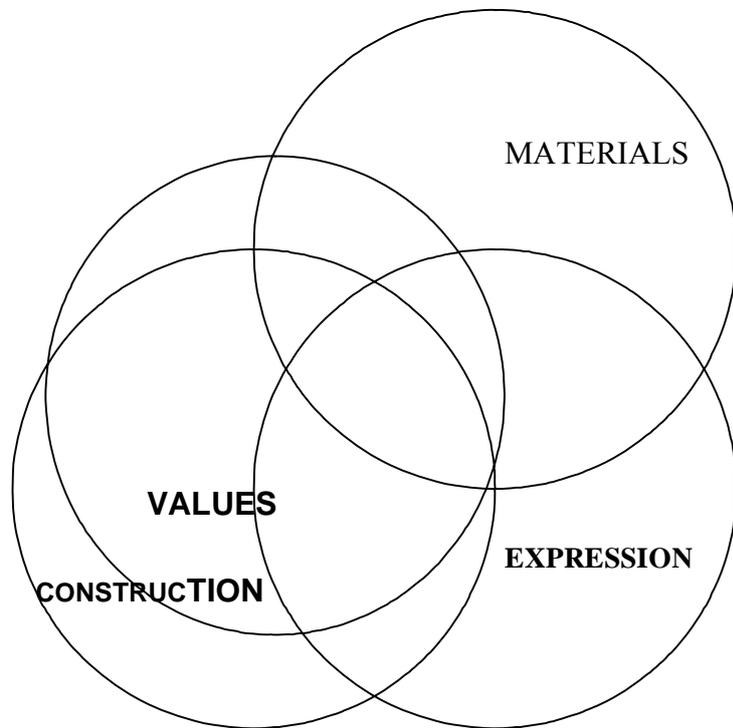
Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

14

The model can also show us how different intensities within the experience arise. They appear to start with a close relationship between two of the areas. The more areas resonate together with the experiencer, the more intense the experience will be. Dewey suggests that it is in the intensity that the Spiritual lies (1929 p188), an experience in which "we are carried out beyond ourselves to find ourselves" (1934 p199).

Other examples show how the degree of intensity might be affected as various domains interact in an experience. Here is an example which might be a parent watching a child playing their first piece. The grasp of Materials on the part of the child may be minimal but the powerful interaction between the Values and the other areas causes them to enter the Spiritual domain:

FIGURE THREE showing the Spiritual domain is entered by a fusing of the domains of Expression and Values

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

15

MATERIALS

VALUES

EXPRESSION

SPIRITUALITY

CONSTRUCTION

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

16
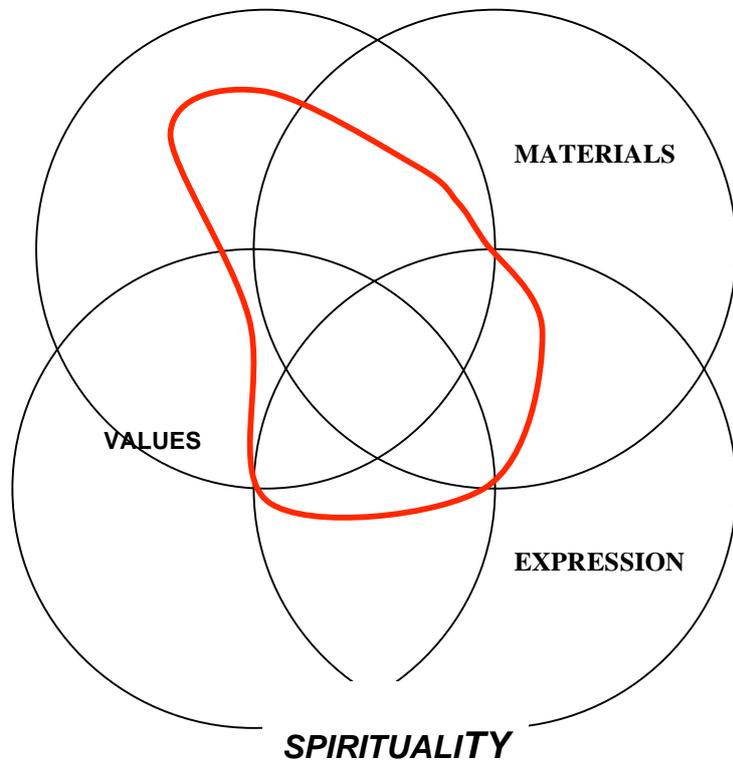
The example of 'they are playing our tune' is one where Expression and Values come together powerfully when the Construction may be simple or even weak in the eyes of musicologists, as in a popular song. Other experiences, used powerfully by the marketers of classical recordings of composers like Mozart and Beethoven, is where the entry to the Spiritual starts by a powerful interaction between Construction and Expression.

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

17

Here is an example of a piece where the listener is taken up with the technical

prowess of the performer which gradually comes together with the other areas:

FIGURE SIX showing the entry to the Spiritual beginning with the fusing of the

domains of Materials and Construction.

MATERIALS

VALUES

EXPRESSION

SPIRITUALITY

CONSTRUCTION

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

18
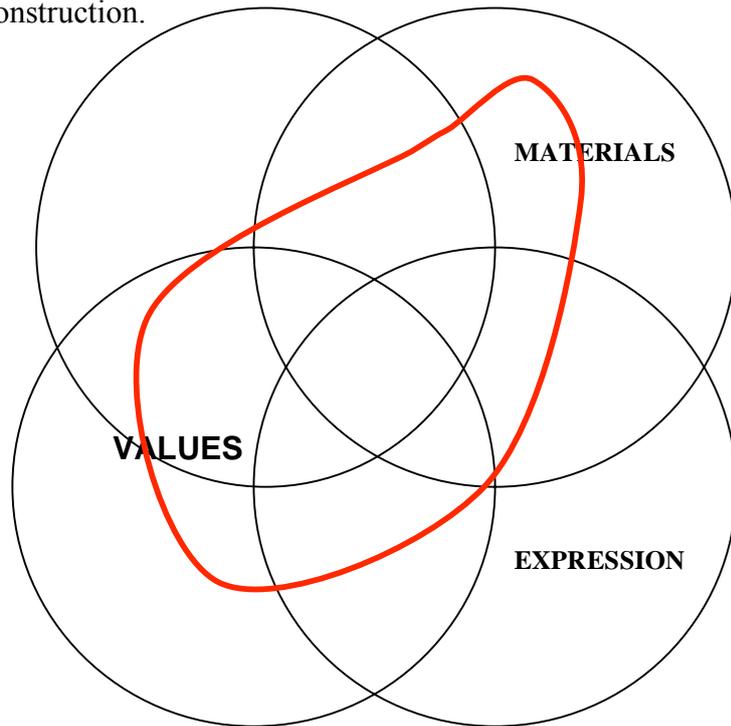
The spiritual domain can be entered through the three activities central to music making:

- Performing/improvising (Gonski 1999)

- Composing/improvising (Paterson and Odam 2000, Downes 1998)

- Listening-in- audience (Moody 1999, King 1992)

The starting point of the experience may tend to be different in the three differing activities, because the process of the experiencer is different. So a performer may be acutely aware of the domains of Materials and Expression, whereas the composer by the handling of Construction and Expression and the listener in an audience may be taken up with Expression and Values. The other domains then come into play later.

Implications

This phenomenography of the musical experience explains it in a way that might be useful for music educators. There is not space to give anything more than a few examples:

- Setting performances in beautiful contexts

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

19

- Setting experiences of listening-in-audience in comfortable contexts where the body can be relaxed

- Making students aware of musicians' writing about their experiences of composing. Karlheinz Stockhausen, for example, wrote widely on religion and music drawing heavily on eastern traditions especially the notion of the chakras (Godwin 1987 p288-9)

- Reconnecting the body/mind and spirit within educational philosophy [5] into the experience. [6] Ethnomusicology reconnected the Material with the Spiritual (Blacking 1977, pp. 22-3) and this was taken up by David Elliott in his praxial approach (1995).

- Restoring communality as an important musical value (Westerlund (2002) following Dewey (1934). This links back to the work of Buber (1970) and the deep intrinsic relation between self and the principle of Other, which may be universal, although there may be cultural differences in the way this is interpreted.

- As words play such a significant part in the way we approach music today (Blake 1997 p7), using them carefully to enable pupils' experience in all the domains.

There is much more work to be done here in illustrating the possibilities for education in this phenomenography of the musical experience in such areas as music, emotion

---

[5] Bennett Reimer's *A Philosophy of Music education* (1970) followed the concept of the divorce of mind and body, seeing the aesthetic experience centred primarily in the mind of the passive listener. Feminist musicologists have emphasised the need for healing the split (Subotnik 1996).
6 Carl Orff saw the physical as a significant element in the musical experience and reconnected it with the Spiritual as an essential part of his Elemental Music (Hamel 1998 p18).

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

20

and identity, experiences of transformation through music including those from music therapists' accounts and so on.

Summary

I have suggested that there is a domain of Spirituality within the experience of music that can be interpreted as the fusing of other domains. This is related to the notion of the encounter experience of difference-in-relationship:

- It can be approached through all music making activities, although the domain in which the experience starts may differ.
- It can be related to a universal spiritual frames but is often linked with a particular traditions culturally
- The aesthetic may be a secular term for this domain of the musical experience.
- Its social nature causes it to be identified as closely linked to spirituality like ethics, identity, personal and social development including citizenship.
- The unitive nature of the experience leads to feeling connected with something beyond and outside the self - the wider community of human beings and/or the natural world and/or spiritual beings.
- The spiritual experience is born of the right relationship between the experiencer and the experienced.

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

21

The ability to meet the Other with empathy and respect is a crucial faculty in a quickly globalising world. The notion of Spirituality within the musical experience, facilitated and reflected upon in education could play a significant part in the development of this faculty.

References

Ainsworth-Smith, Ian (1998). The Spiritual and Pastoral Dimensions of Chaplaincy Work. *Journal of Interprofessional Care Vol. 12 No 4,* November pp383-387

Agrotou, Anthi (1993). Spontaneous Ritualised Play in Music therapy: A Technical and Theoretical Analysis. In Heal, Margaret and Wigram, Tony (Eds.), *Music therapy in Health and Education* (pp 175-191), London: Jessica Kingsley

Blacking, John (1976). *How Musical is Man?* London: Faber and Faber

Blacking, John (1977). *The Anthropology of the Body.* London: Academic

Blake, Andrew (1997). *The Land without Music: Music Culture and Society in twentieth century Britain.* Manchester: Manchester University Press

Boyce-Tillman, June (2000a). *Constructing Musical Healing: The Wounds that sing.* London: Jessica Kingsley

Boyce-Tillman, June (2000b) *The Creative Spirit- Harmonious Living with Hildegard of Bingen* Norwich: Canterbury Press

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

22

Boyce-Tillman, June (2004). Towards an ecology of Music Education. *Philosophy of Music Education Review,* Vol. 12 No 2 Fall, Pp102-125

Buber, Martin, trans Walter Kaufmann (1970). *I and Thou*. New York: Charles Scribner's Sons

Collin, Matthew (1997). *Altered State: The Story of Ecstasy Culture and Acid House.* London: Serpent's Tail

Csikszentmihalyi M. and Csikszentmihalyi I.S. (1988). *Optimal experience. Psychological Studies of Flow in Consciousness.* Cambridge: Cambridge University Press

Csikszentmihalyi, Mihaly (1993). *The Evolving Self.* New York: Harper and Row

Custodero, Lori A. (2005). Observable indicators of flow experience: A developmental perspective of musical engagement in young children from infancy to school age. *Music Education Research, 7*(2), 185-209.

Custodero, Lori (2002). Seeking challenge, finding skill: Flow experience in music education. *Arts Education and Policy Review*, 103 (3), 3-9

Derrida, Jacques (1972). *Margins of Philosophy.* Chicago: University of Chicago Press

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

23

Dewey, John (1929). *The Quest for Certainty.* New York: G. P. Putnam's Sons

Dewey, John, (1934). *Art as Experience.* New York: Capricorn Books

Downes, Andrew (1998). *Meditation – its value to composers…and other musicians?*
Unpublished paper

Drinker, Sophie (first published 1948, reissued 1995). *Music and Women, The Story
of Women in their relation to Music.* City University of New York, The Feminist
Press.

Driver Tom F. (1998).*Liberating Rites: Understanding the Transformative Power of
Ritual.* Boulder, Colorado: Westview

Dunmore, Ian (1983). Sitar Magic, *Nadaposana One.* London: Editions Poetry

Elliott, David (1995). *Music Matters: A New Philosophy of Music Education.* Oxford:
Oxford University Press

Erricker, C., Erricker J., Ota, C., Sullivan D. and Fletcher, M. (1997). *The Education
of the Whole Child.* London: Cassell

Goehr, Lydia (1992). *The Imaginary Museum of Musical Works: An Essay in the
Philosophy of Music.* Oxford: Clarendon Press

Godwin, Joscelyn (1987). *Music, Magic and Mysticism: A Sourcebook.* London:
Arkana

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

24

Goldman Jonathan (1992). *Healing Sounds – The Power of Harmonics.* Shaftesbury,

Dorset: Element Books

Gonski, Richard (1999). Symphonic Mind: States of Consciousness in Orchestral

Performance. In Steer, Maxwell (ed.), *Contemporary Music Review: Music and*

Mysticism (I), Vol. 14 Parts 3-4, pp55-64

Green, Lucy (1988). *Music on Deaf Ears: Musical Meaning, Ideology and Education.*
Manchester and New York: Manchester University Press

Green, Lucy (1997). *Music, Gender, Education.* Cambridge: Cambridge University

Press

Hamel, Peter trans Peter Lemusurier (1978). *Through Music to the Self – How to*

appreciate and experience music anew (first published in German in Vienna 1976).

Tisbury: Compton Press

Harvey, Jonathan (1999). *Music and Inspiration.* London: Faber and Faber

Hay, David (1982). *Exploring Inner Space.* Harmondsworth: Penguin

Hay D. and Nye R. (1998). *The Spirit of The Child.* London: Fount

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

25

hooks, bell (1994). *Teaching to transgress: Education as the Practice of Freedom.* NY and London: Routledge

Inglis, Brian, (1990). *Trance: A Natural History of Altered States of Mind.* London: Paladin, Grafton Books

Jackson, Philip W. (1998). *John Dewey and the lessons of Art.* New Haven and London: Yale University Press

James, Jamie (1993). *The Music of the Sphere: Music, Science and the Natural Order of the Universe*. London: Abacus

James, William (originally published 1903, this edition 1997). *The Varieties of Religious Experience.* NY: Simon and Schuster

Laski, Marghanita (1961). *Ecstasy: A Study of some secular and religious experiences.* London: Cresset Press

Levinas, Emmanuel, trans Alphonso Lingis (1969). *Totality and Infinity: An Essay on Exteriority*. Pittsburgh: Duquesne University Press

McClary, Susan (1991). *Feminine Endings.* Minnesota: University of Minnesota Press

McClary, Susan (2001). *Conventional Wisdom.* Berkeley: University of California Press

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

26

Marton, Ference and Booth, Shirley (1997). *Learning and Awareness.* Mahwah NJ:

Lawrence Erlbaum Associates, Publishers

Maslow, Abraham. H. (1967). The Creative Attitude. In Mooney and Razik (Eds.)

*Explorations in Creativity (*pp40 –55), New York: Harper and Row

Moody, Ivan (1999). The Mind and the Heart. In Steer, Maxwell (Ed.) *Contemporary*

Music Review: Music and Mysticism (I), Vol. 14 Parts 3-4, pp65-79

Noddings, Nel (2003). *Happiness and Education.* Cambridge: Cambridge University

Press

Otto, Rudolf (1923). *The idea of the Holy: An inquiry into the non-rational; factor in*

the idea of the divine and its relation to the rational. Oxford: Oxford University Press

Paterson, Anise and Odam, George (2000). *Composing in the Classroom: The*

Creative Dream. Bath: National Association of Music Educators

Rankin, Marianne, (2005). *An Introduction to Religious Experience.* Lampeter,

Wales: Religious Experience Research Centre

Reimer, Bennett, (1970). *A Philosophy of Music Education.* Englewood Cliffs, New

Jersey: Prentice Hall

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

27

Robinson E. (1977). *The Original Vision: A Study of the Religious experience of Childhood.* Oxford: RERC

Roose-Evans, James (1994). *Passages of the Soul.* Shaftesbury: Element Books

Rouget, Gilbert trans Brunhilde Biebuyck (1987). *Music and trance: A Theory of the relations between Music and Possession.* Chicago and London; University of Chicago Press

Shepherd, John and Wicke, Peter (1997). *Music and Cultural Theory.* Cambridge; Polity press

Shillor, Irit (1999). Story told during a conversation

Simon, Paul (1994). quoted in White, Timothy *Lasers in the jungle: the conception and maturity of a musical masterpiece* CD 9 46430-2 Warner Brothers

Stewart, R. J. (1987). *Music and the Elemental Psyche: A Practical Guide to Music and Changing Consciousness.* Wellingborough: The Aquarian Press

Subotnik, Rose Rosengard (1996). *Deconstructive Variations: Music and Reason in Western Society.* Minneapolis: University of Minnesota Press

Sullivan, Lawrence E (1997). *Enchanting Powers: Music in the World's Religions.* Harvard: Harvard University Press

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

28

Turner, Victor (1969, 1974a). *The Ritual Process: Structure and Anti-structure.*

Baltimore: Penguin Books

Turner, Victor (1974). *Dramas, Fields and Metaphors: Symbolic action in human*

society. Ithaca NY: Cornell University press

Turner, Victor (1982). *From Ritual to Theatre: The Human Seriousness of Play.* NY:

Performing Arts Journal Publications

Turner, Victor (1986). *The Anthropology of Performance.* New York: Performing

Arts Journal Publications

Westerlund, Heidi (2002). *Bridging Experience, Action, and Culture in Music*

*Education.* Studia Musica 16, Helsinki: Sibelius Academy

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

Valeri Brainin, Moscow Pedagogical State University, Laboratory for New Technologies for Music Education, Director of the Department of Research, Development, and Training.

Using graphics is nothing new for music educators. Traditional music notation is in itself graphic representation. Models of the musical scale of common renowned look in fact just like a staircase or a flight of steps. Included in this kind of model we find the Bulgarian "stolbitza" as well. There is another category of pictorial models and this one includes the image of the piano keyboard, antique "tabulature" and also the graphic representation of guitar chords designed specially for amateurs. All these models have the one and the same flaw, i.e. they do not express the reciprocal relationship of attraction and repulsion between the degrees of elevation on the musical scale. The author of this treatise intends to propose the following model, easily used with all tonal scales, but for the sake of clarity represented here in C major (C minor) (see Figure 1).

1

Figure 1
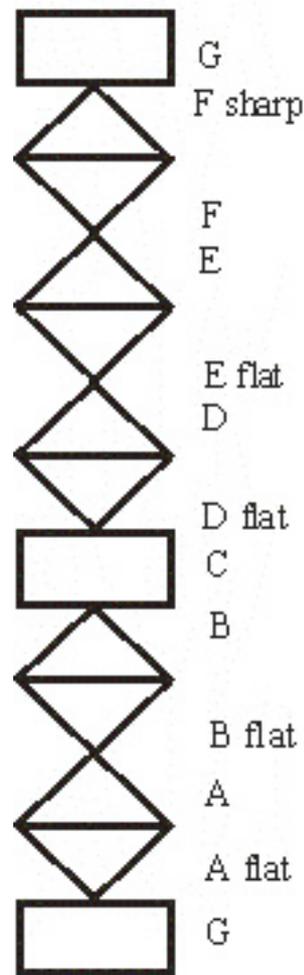
The fact that the tonic is located in the centre of the system should not create confusion. This model (intended for children) is used for solfeggio practice (ear training through singing), and the tonic could be anywhere: it could be the lowest of a concrete melody, the highest or the centre note. This model serves as the base reference for all the natural authentic modes: Ionian, Lydian, Mixolydian, Aeolian, Phrygian, Dorian and also for the scales that contain sharps or flats. In everyday practice the author uses the model for major mode and natural minor mode (see Figure 2).

2

Figure 2
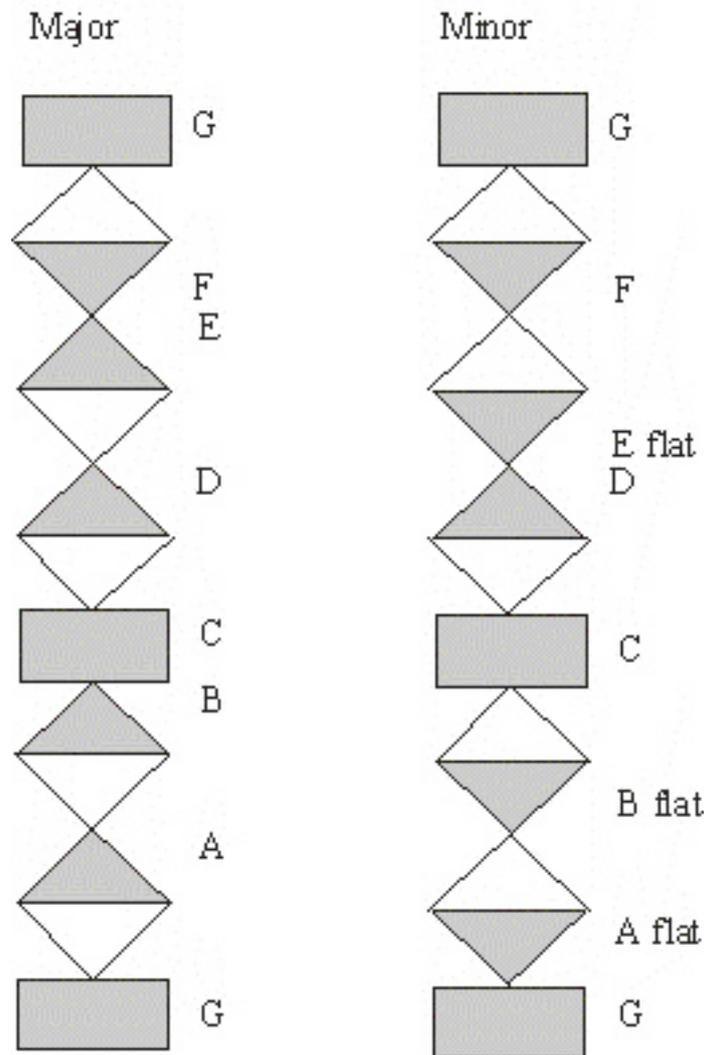
In the first year of teaching with specially gifted children, five-year old children became acquainted with those three models, which we call "major house", "minor house" and "everybody's house". The first year program for "normal" children includes only a "major house" [2]. The repertory to be used for solfeggio is arranged such that the tonic assumes a central position in the melody. These models get more complicated later on and become chromatic, and are no longer used as solfeggio diagrams, but as a pictorial representation of a system based on note pitches. The introduction of chromatic sounds is explained using the following picture (see Figure 3).

3

Figure 3
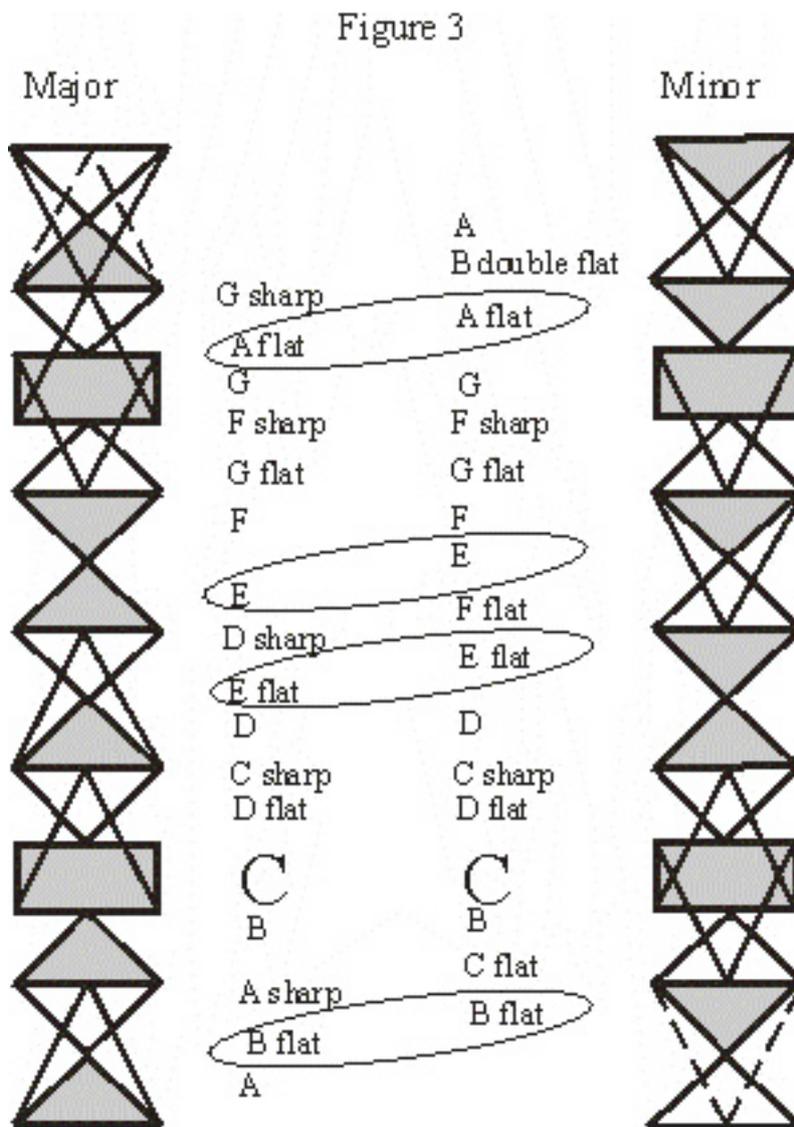
The model takes its inspiration from an apartment house. The coloured sections are the "apartments" while the blank sections are the "elevators". When we take the elevator, we can only go to the next floor up or down. Hence, from the "D" floor to the "C" floor, the "elevator" can move only downwards, which in the diagram is expressed by the tip of the corresponding triangle pointed downwards (I use the relative names for the degrees on the scale, but in certain cases this is not necessary). In order to go in the opposite direction, you must take the proper elevator, designated C sharp. Notice that in the diagram C sharp is higher that D flat, and D sharp is higher than E flat (the top of the triangle symbolizes the chromatic degree, the centre of the triangle or the rectangle, the diatonic degree). The entire major

4

model, and the minor one as well, comprise 17 different notes for every key (in the diagram you can see the reciprocal symmetry of major and minor and the weight differences of each note – for example, E in C major is a diatonic degree and therefore its graphic position is in the centre of the triangle; the same E on the other hand in C minor is a chromatic degree, and hence is placed graphically at the top of the same triangle). These same 17 individual degrees will be found in the complete Lydian, Phrygian, etc. models.

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

Figure 4
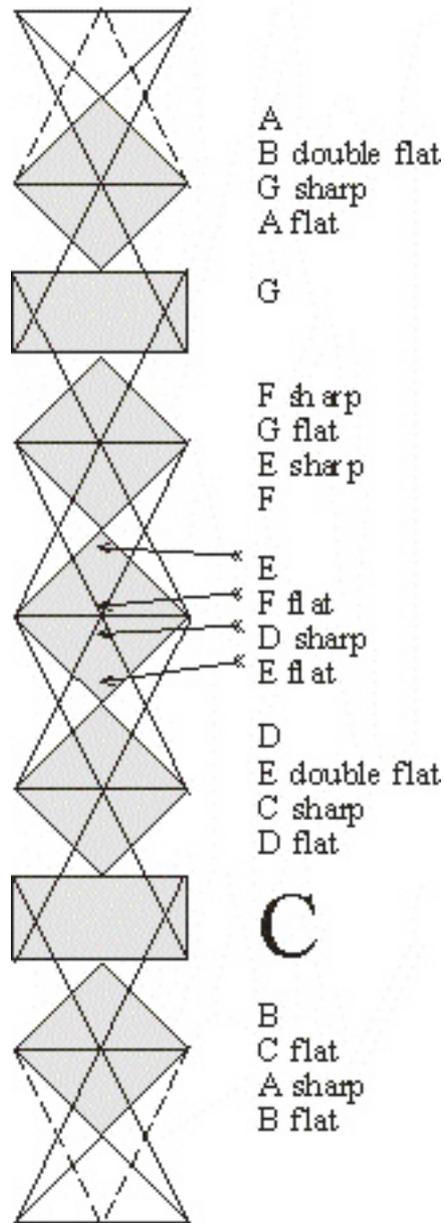
It is clear that this model, elaborated in all the scales, would give rise to a system of notes that is inordinately complicated and confusing. In fact it does. But temperament simplifies the situation, as we all know. What then should a temperament be like if it is to make possible the use of all the different notes of every scale? A necessary and sufficient condition for the problem would be a 29-tone equal temperament. Alexey Ogolevets suggested a similar idea in 1941 [6]. How would the piano keyboard appear with 29 notes? (See Figure 5).

6

Figure 5
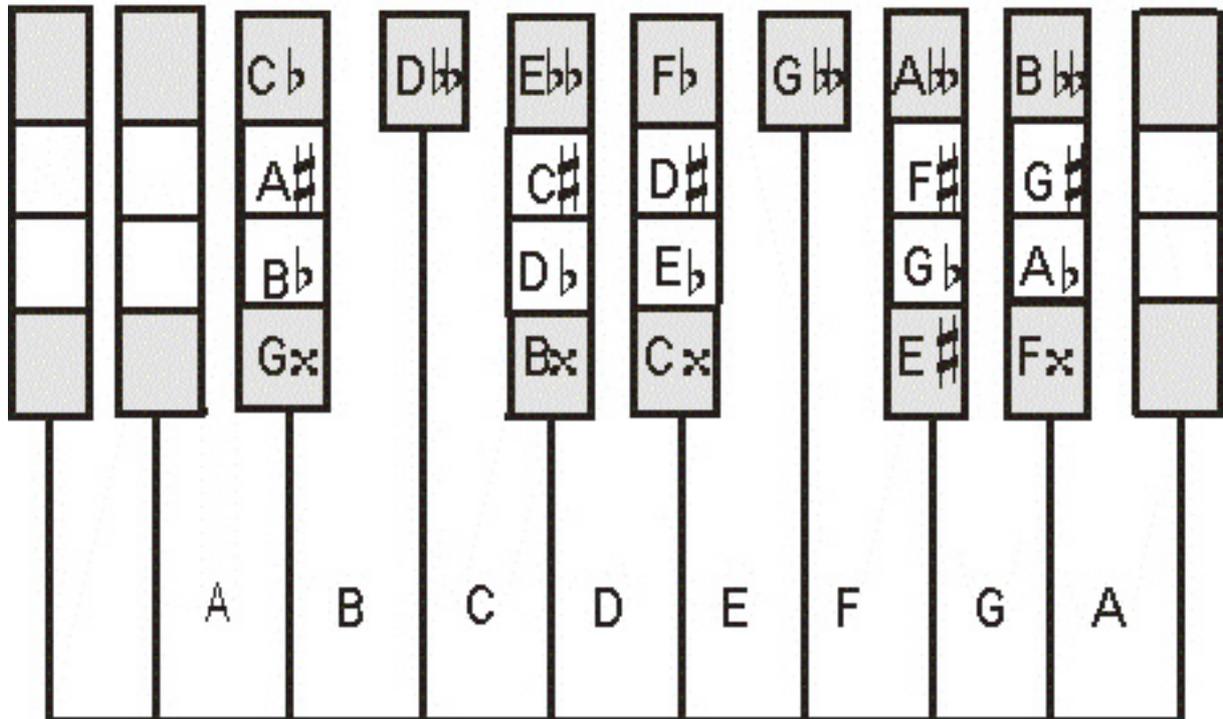
We have posed the problem of creating a musical system of pitches that are not strictly European but universal, which logically encompass all the systems that are actually manifest in diverse musical cultures. The 29-tone equal temperament encompasses the pentatonic, the heptatonic, the European chromatic, the Arab-Iranian system and the Indian system 'sruti'. However that may be, a keyboard instrument having a 29-tone temperament could be an excellent support for teaching, both in harmonic-tonal ear development in the traditional sense as well as for microchromatic ear development. The michrochromatic systems, which exist in the composition practice, are built from structural amorphous, artificial material, from evenly subdivided halftones (e.g. Alois Haba). A system, which consists of equal connections of his elements, is grammatically amorphous. The 12-tone equal temperament has grammatical meaning for us only because it is interpreted in our subconscious in a system of two different elements: of the diatonic and the chromatic halftones. We don't have such an interpretation e.g. for quartertones, because it was not provided from the passed music culture [1].

7

The author of this paper has built in 1977 in Moscow a guitar with a 29-tone temperament solely for the purpose of convincing himself that these ideas are valid. With help of this instrument ten-year old children could differ and precise name 17 degrees in octave. When attempting to work on ear development however, the guitar is not really the most suitable instrument. Today, with the aid of electronics, intentions of this type can be actuated quite easily.[1]

It might seem that I am avoiding mentioning certain scales that are not shown in the chart, such as the Javanese "slendro" and the "pelog", not to mention the Turkish scale composed of 24 tones. This is not the proper place to take up these questions, but given that we are talking about a system of universal notes, it is necessary to note that I believe that the Javanese scales are an executive variation − if not a Pythagorean execution − of the penta- and the heptatonic scales, but unfortunately I do not possess sufficient experimental material (and above all no instrumental material) to verify the hypothesis of a "metric", "spatial temperament" or in any case a symbolic one in this musical culture. As far as the Turkish scale is concerned, it would be intriguing to see in it a non-tempered variation of the 12-note system, which should include in its globality the authentic heptatonic. However, it is an executive variation of the 22-note chromatic scale, which is either not at all systematized or, at the opposite extreme, a continuation of the development of the system of pitches in this direction: in the former and in the latter case, it is part of the 29-note tempered system, but this is already the topic for a self-contained paper.

To wind up this discussion, I would like to put forward a few things about the problem of the "coloured" ear and its possibilities of development. It is well known that the phenomenon of synaesthesia is something we run into all too often. Regarding the coloured

---

[1] On July 27th, 2003, I received from Dr. Peter Trubinov a computer program created and written by him which allows to tune any electronic keyboard into various equal temperaments (including 29-temperament). The description of this program and the theoretical idea behind it have not yet (2005) been published.

8

ear of Rimsky-Korsakov, we know something from the Yastrebtsev's [10] testimonials from 1908. Sabaneyev [7] published a table of Skriabin's "colour-sound" correspondences in 1911. Despite all the apparent casualty that occurs in the matching up of tone and colour, the sensations of Skriabin and Rimsky-Korsakov agree with each other. Both composers perceived in colour not so much single sounds as tonal scales. First of all the major scales. In those scales with flats, the cold colours, meaning those colours which are located in the blue section of the spectrum, turned out for both composers to be prevalent while the scales having sharps were associated with warm colours. Naturally however, there are a few exceptions, though here we are speaking only of tendencies. I am departing from the premise that in their perception of coloured scales, the composers express the structure of the piano keyboard with C major in the central position. We can represent C major as the super-tonic in a system of tonal affinities, in which the other scales are situated more or less at the same distance from C major. The nearby scales are located at intervals of a fifth, a fact, which corresponds to the greater proximity of fifth-interval sounds (the slightest interference of sound waves arises in contemporary resonance). The first ones to have written about the dependence of the degree of amalgamation of the notes making up an interval on the correlation of the frequencies were Strumpf: [9] and Helmholtz [3], who counted the theoretical oscillations, something which was proven experimentally later on. Taken rigorously, the greatest proximity between notes is in the octave and not in the fifth; however, the octave does not generate any new function.

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

Table 1

Scarlet, fire-engine red	F sharp
Red	B

9

Orange	E
Yellow	A
Lemon yellow	D
Yellow-green	G
Green	C
Aquamarine, blue-green	F
Light blue	B flat
Blue	E flat
Blue-violet	A flat
Violet	D flat

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

Figure 6

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

10
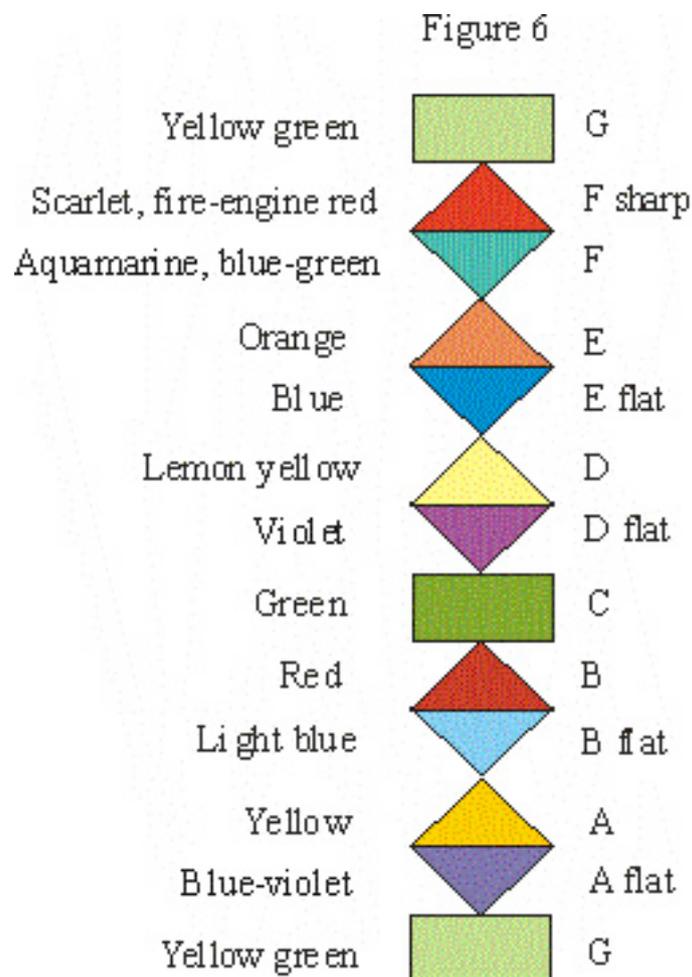
We intend to devote our attention to the circumstance whereby C corresponds here to the colour green. The characteristic of the colour green is that it produces a sense of repose, so psychologists tell us. The very same characteristic is to be attributed to the main tonic in the process of modulation and to the tonic in a non-modulating passage. Considering the scales first of all as the notes making them up, and hence as a series of degrees, we obtain a relative sound-colour system.

For my purposes I use 12 colours, and I use the so-called "complementary elevators" only by convention: those that go up are scarlet while those that go down are violet. After several years in which children have uninterrupted contact with coloured representations of a musical system of differentiated notes, they begin to have relative associations as regards the "coloured" ear. The question is: are such associations really necessary? Don't they lead the perception of music outside of the musical field itself? The phenomenon of synaesthesia – the associations made among different sense organs – does not pertain solely to the connection between sound and colour. Guido d'Arezzo's idea about the link-up between sounds and the different parts of the palm of the hand appears at first glance to be solely indicative. This is not true. The area of the cerebral cortex, which is responsible for the signals that depart from the hand, occupy a disproportionately large part of the area of the human brain that is delegated to movement. Furthermore, we know from the practice of Chinese acupuncture that on the palm of the hand there actually are points corresponding to the ear. As in the case of the "Guidonian hand", the question touches upon the formation of determined reflex connections between auditory sensations and tactile ones.

The gestuality of John Curwen [2] also belongs to a similar kind of; it's just that here we are looking at the connection between kinaesthetic (motion) sensations and auditory ones. And the very same idea of solfeggio with conventional syllables pursues this purpose, i.e. to actuate a connection between articulatory sensations (and sensations of movement) and

11

auditory ones. The articulatory zone of the human cerebral cortex occupies a part of the motorial zone that is not comparable to the other ones [5].

As for the names of the notes of the scale, forming the basis of the relative system we use those names proposed by the Estonian pedagogue Hejno Kaljuste. Their point of departure is do-re-mi-fa-sol-la-si (yoh-leh-vee-nah-zoh-rah-tee). The vowels are the same, but the consonants have been substituted with others. This came about in order to avoid the confusion caused in the former Soviet Union by the use of the Guidonian syllables as absolute names. Following Agnes Hundoegger (Tonic "do" Method) [4] we end all the sharped notes with "ee" and all the flatted notes with "uh". The "forward" vowels require an enormous effort on the part of the articulatory apparatus and are naturally connected more with attractions that go upward ("dominanting"); the only minor second connection in the hexachordal Guidonian system – "mi-fa" – has turned out to be extraordinarily rich in potentiality ("Mi et fa sunt tota musica." – Guido d'Arezzo).

In this respect the Maestro of Arezzo stakes a first claim. Most external information reaches us by means of visual analyzers; of these analyzers, the perceptors of colour play an essential (emotional) role. Therefore, we pose the following question: why should we turn our backs to the training and education of a further connection – a connection, which has been proven by this objective pattern? The idea of an arbitrary association consists in the fact that one part of the brain is sustained by another part. Which areas of the brain are to be considered dominant in a particular child cannot be determined in advance. Therefore, the best strategy is to enact in the child a process of intake that comes from many different directions, and of these associations between colour and music are to be considered not only useful but, in certain cases, fundamental [8].

12

References:

[1] Brainin, V. (1997). About some possibilities of microchromatic composition with regard to probable perspectives in evolution of the musical language (Pis'mo uchyonomu sosedu o nekotoryh vozmozhnostyah mikrohromaticheskoi komposicii v svyazi s predpolagaemymi perspektivami evolyucii muzykal'nogo yazyka), *Muzykalnaya Akademiya* (3). Moscow.

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

[3] Helmholtz, H. (1896). *Die Lehre von den Tonempfindungen.* (5. Auflage). Berlin.

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

[5] Nazajkinskij, E. (1967). Experience of speech and musical perception. In *Aesthetic sketches* (Recevoj opyt i muzikal'noe vosprijatie. *Esteticeskie ocerki*). Moscow.

[6] Olgolevets, A. S. (1941). *Fundamentals of the language of harmony (Osnovy garmoniceskogo jazyka)*. Moscow-Leningrad.

[7] Sabaneyev, L. (1911). On sound-colour accordance. *Music* (O zvuko-tsvetovom sootvetstvyy. *Muzyka*), *9*(29 of Jan.), 196-200.

[8] Scetinskij, A. (1993). Il sistema di pedagogia di Valeri Brainin. *Be Quadro, 49-50*. Fiesole.

[9] Strumpf, C. (1890). *Tonpsychologie, Bd.II.* Leipzig.

[10] Yastrebtsev, V. (1908). On N. A. Rimsky-Korsakov's colour-sound contemplation. *Russian Newspaper of Music* (O tsvetnom zvukosozertsanyy N. A. Rimskogo-Korsakova. *Russkaya muzykalnaya gazeta*), *39-40*, 842-845.

13

'Learning to Perform': two years of a longitudinal study

Rosie Burt and Janet Mills

Royal College of Music, UK

Abstract

How are musical performers created? Are there better ways of creating them? And can we apply our findings to other learners in different fields? Research considering the development of expertise has not always been directly applicable to musicians, partly because of the partial truth of the idea that 'practice makes perfect'. *Learning to Perform: instrumentalists and instrumental teachers* looks much further than the practice room, as we strive to discover exactly how musicians learn. At the heart of the project is a three-year longitudinal study of students and teachers at an internationally renowned UK conservatoire, whose alumni have helped to shape the course of western classical music; this paper reports on the first two years of this study.

Learning to Perform aims to build theory of expertise in musical learning. We are informed in this process by diverse theoretical models, and during our first year have drawn especially on sociological notions of career. We study students and teachers at a conservatoire that is a rich and exciting place to be in, and we work with students to ensure that what we are doing remains 'student-centred' at all times. Over one hundred students are already involved in the study through a system of questionnaires and interviews: we begin our paper by presenting our research design and methodology.

1

The first year of data collection and analysis has yielded fascinating results, some of which have surprised us, and some which have not. We have dispelled the myth that conservatoire students spend all their time practising, and have confirmed that they see their higher education as vocational. We know that different students have very different experiences of the transition period from school to a higher education in music, and that for some there will be a collision of learning culture. We present more findings from the first year of the study and by July 2006 will have built on these further through the findings of our second experimental year, and will present these accordingly. Learning to Perform aims to improve the learner's lot – this paper will present how we are going about achieving this, and what we have discovered so far.

Keywords

Career; conservatoire; expertise; learning; performance

Introduction

How are musical performers created? Are there better ways of creating them? And can we apply our findings to other learners in different fields? Research considering the development of expertise has not always been directly applicable to musicians, partly because of the partial truth of the idea that 'practice makes perfect'. *Learning to Perform: instrumentalists and instrumental teachers*[i] looks much further than the practice room, as we strive to discover exactly how musicians learn. Over a four-year period, and through gathering large amounts of data, this large-scale longitudinal project considers musical learning from all its different perspectives.

2

Learning to Perform began in February 2004, and stretches until the beginning of 2008. At its heart lies a three-year longitudinal study of students, teachers and institutional managers at a UK conservatoire (Conservatoire A). Conservatoire A is one of nine conservatoires in the UK and provides musical training for gifted undergraduate and postgraduate students specialising in western classical music. Parallel strands of the project investigate musical learning at other higher education music institutions in the UK and in musical genres such as jazz, popular music and traditional Scottish music. Our developing research is informed and critiqued by experts in mathematics, sports and the visual arts, so that we ensure that we use our findings to the best possible advantage for learners in all subject areas. This paper reports on the development of the research conducted to date at Conservatoire A.

Background to the theoretical basis of the study

Learning to Perform builds on research that has already moved away from the premise that expertise in musical learning is to do with the number of hours spent in a practice room. Recent studies, for example, have investigated the *quality* of practice (Williamon and Valentine, 2000) as well as the *quality* of students' learning (Mills, 2002). We endeavour to collect large volumes of rich and detailed information that will enable us to build innovative models of learning for musicians and other learners, which add to those that already exist, but that also say something new.

In building this theory we draw on existing theoretical models (predominantly) from the fields of education, sociology and psychology. In particular, we consider the sociological notion of career as a blend of subjective and objective (Stebbins, 1970; Cochran, 1991). Career becomes an overarching construct that 'people use to organise their behaviour over the long term' and which 'gives meaning to the

3

individual's life' (Collin and Young, 2000). Of particular importance to this study is the notion that career allows 'people to construct connections among actions, to account for effort, plans, goals, and consequences, to frame internal cognitions and emotions, and to use feedback and feedforward processes' (Young and Valach, 1996). We draw on students' feedback processes as we ask them to report on, for example, their musical histories and their progress since they entered Conservatoire A. We draw on their feedforward processes as we ask them to consider their aims for the months ahead (short-term), and for their professional lives (long-term).

As we have begun to model expertise in musical learning we have drawn on Engestr m's concept of expansive and restrictive learning (Engeström, 2001). Students in music conservatoires may be typically expected to learn in a restrictive way (focused on practising for many hours a day, on one specialism, and in one learning style). Learning to Perform investigates whether this is in fact the case, and if not whether those who engage in more expansive learning may in fact achieve more highly in their specialism and be more prepared for a diverse professional life. Bransford et al (2000) observed that experts 'notice features and meaningful patterns of information' that others miss, and organise their extensive subject knowledge in ways that reflect their deep understanding. We draw on this as we consider whether students connect with deep or surface learning (Entwistle, 2005), and the impacts that this may have on their learning.

Where expertise researchers have drawn in the past on the fields of chess, ice-skating, poetry, and so forth (see Ericcson, Krampe and Tesch-Römer, 1993), and proposed general theoretical models that can be applied usefully in many fields, we seek to immerse ourselves in one – complex – field, that of music, and to develop a

4

basic theoretical framework that may be applied in many fields, to explain expert performance generally and to enhance students' learning outcomes.

The context of the study: Conservatoire A

So why have we decided to base a three-year study of musical learning in a music conservatoire? Firstly, this allows us to work with students and instrumental teachers who are highly skilled musicians, and who either work or wish to work in the music profession. In terms of building theory of expertise, then, this is an ideal environment. But it is also one that is special in many other respects. It is an institution where some particularly highly achieving students study with scholarships named after the late Queen Mother, where HRH The Prince of Wales is a regular visitor, and where everyone learns with an instrumental teacher who is an eminent performer and who spends at least an hour a week for four years training younger musicians who share the ambitions that they once had. It is a physically impressive Victorian building, which has portraits of affiliated famous performers and composers adorning the walls. As one stands outside the building one hears snippets of music from all directions, and as one walks through the corridors high-quality music making can be heard from all sides. In short, it is a remarkable institution that offers an incredibly rich – and under-researched – environment in which to base our study.

Research design and methodology

Figure 1 illustrates the study's research design. As the research progresses, the symbiotic relationship between research at Conservatoire A and that at other institutions and in other subjects shifts slightly, as collaborators move from informing the developing research to benefiting from it.

5

Figure 1: the research design of the study at Conservatoire A

Learning to Perform

Conservatoire A

University music department
Western classical

Conservatoire B
Jazz, popular

Conservatoire C
Traditional Scottish

Private practice
Western classical

Informing the research and benefiting from the research

Overarching 3-year longitudinal strand

Western classical

100 reference students, including 20 focus students. Instrumental teachers. Institutional managers.

Focus student strand
20 focus students in the reference group of 100. Instrumental teachers.

Experts in mathematics, sports and visual art

Learning to Perform uses a methodology that is built partly on pre-existing research tools and partly around those devised specifically within the project. This allows us to test existing theories against our own dataset, as well as to develop and refine new tools as the research progresses. A central concern is that what we do remains 'student centred' at all times. This ensures that the research feels relevant to the students, that we do not miss out on an aspect of learning that we – as researchers – had not thought to investigate, and that our research is ecologically valid (see, for example, Mills and Burt, 2005). Within these boundaries, Learning to Perform uses quantitative and qualitative methods of data collection and analysis, as summarised in figure 2.

6

Figure 2: research method at Conservatoire A

	Prelim.	Year 1	Year 2	Year 3
Cohort 2004 (entered Conservatoire A in 2004)	Pre-course Q	BMusY1	BMus Y2	BMus Y3
Cohort 2002 (entered Conservatoire A in 2002)	BMus Y2	BMus Y3	BMus Y4	Postgraduate study
				Into profession
Quantitative. 100 students.		Q Q	Q Q	Q Q
Qualitative. 20 students. Instrumental teachers.		I I I	I I I	I I I
		Lesson observations. Interviews with instrumental teachers. Analysis of learning culture discussed with members of the institution.		

Key: Q – questionnaire; I – interview; BMus – Bachelor of Music

Learning to Perform tracks two groups of students longitudinally through three years of their learning. By drawing on students from two cohorts, we also track students quasi-longitudinally from before they enter the conservatoire until they complete their first year in the profession. We began our fieldwork in June 2004 with a semi-structured questionnaire that asked students to write freely about their hopes and fears (musically, academically and socially). This questionnaire was sent to students entering the three collaborating music higher education institutions in August 2005. The first of our questionnaires in Year 1 comprised published, pre-piloted and specially written materials, as did the first in Year 2. The second Year 1 questionnaire drew on the transcripts from the first student interviews, in order to devise rating scales that fit our 'student-centred' criteria, and that are specific to the environment that we are researching.

Our interview schedules range across students' careers, drawing on feedback and feedforward processes. We have experimented with different theoretical frameworks for different interview schedules, drawing on research conducted into informal learning in work-based environments (Eraut, 2004), music in everyday life

(DeNora, 2000), and the use of a score as mediating artefact (Engeström, 1995). Our investigation of learning culture is developed through a link with another ESRC TLRP project *Transforming Learning Cultures in Further Education* (www.education.ex.ac.uk/tlc/homepage.htm), which led to a preliminary analysis of the learning culture of the conservatoire that is now used as a mediating tool for discussions with institutional managers.

Learning to Perform also aims to build research capacity[ii] among students who are the teachers and researchers of tomorrow, among professional musicians who work for part of their time as instrumental teachers, among the researchers working on the project, and more generally in the institutions in which the project is based. The conservatoire's main objective is to provide practical training for musicians. As researchers, then, it is important that we ensure not only that our sample is reflective of the cross section of students who study at the conservatoire, but also that we help to establish a research ethos which is sustainable after the formal end of the project.

Ways in which we have begun building this capacity include: 1) targeting groups of students who, despite prompting, have not completed the questionnaire. For example, third-year scholarship students were underrepresented in our sample. With the support of institutional managers we targeted this group, and drew students into both the questionnaire and interview surveys; 2) working with instrumental teachers who may have no prior experience of research, and in a parallel project offering them the opportunity of co-writing for a peer-reviewed scholarly journal (Mills and Moore, in press); 3) offering substantial professional opportunity for the contract researchers working on the project (Burt and Moore, 2005).

So what have we found out so far?

The first year of Learning to Perform at Conservatoire A has been full of fascinating findings – some of which have surprised us, and others which have not. We have begun to delve inside the 'secret garden' of the conservatoire, and have already bust many myths about the students who study at such an institution. For example, let us pursue the idea that musicians can become experts simply by doing a certain number of hours practice.

Without dismissing the obvious need for practice, we already know from our findings that students at the conservatoire do far more than this. Eighty percent of the students, for example, frequently deliberately undertake activities outside of music in order to 'become a better musician' (Mills, Burt and Moore, 2005). This may include reading, writing, doing sports or socialising with friends in and out of music. The students also expect and hope to teach when they graduate from the conservatoire (Burt and Mills, submitted), and as they progress through the conservatoire more and more of them start to teach alongside their studies.

We have also confirmed that the conservatoire is perceived as vocational higher education: from a list of twelve jobs in music, the students rank performer/composer as their first choice of professional occupational (Mills, Burt et al., 2005). At the beginning of the study, students at the conservatoire reported that they do not listen to, or play, music from outside of their specialism on a frequent basis, but that they do believe that playing contemporary western classical music or jazz would improve their performance on their specialism (Mills, Williamon and Burt, 2004). A 'typical musical history' of a student at the conservatoire indicates that students begin learning their current specialism at the age of eight (Burt and Mills,

9

2005), but we know also that some will start learning much later, and some much earlier.

Another focus of the first year of the study has been on the transition from school to a higher education in music. Data from a preliminary study conducted in 2002 (using the same 'hopes and fears' questionnaire) were analysed in our planning period in order to inform our preparation, particularly of the interview schedules. Three 'pivot points' were identified as potential barriers that a student needs to pass through in order to have a smooth transitory period (Burt and Mills, in press). One of these points is overcoming feelings of inadequacy that may be brought about by the sudden concentration of highly skilled musicians that converge into one institution at one time.

Indeed, students entering the conservatoire in September 2004 (part of the Learning to Perform cohort) look forward most to making friends and meeting like-minded peers, yet are paradoxically most anxious about the high standards that they imagine they will encounter – as well as being able to manage their finances (Mills, Duffy and Burt, 2005). For some students there is a collision of learning culture, while for others the transition is more seamless. One first year student, for example, told us how she had stopped worrying about the standards of others: "now that I've got started I just feel as though it's ok to just concentrate on what I'm doing, I don't really need to worry at the moment how I compare".

Perhaps surprisingly, the type of institution is more important than the musical genre to be studied in determining students' approach to the transition from school to higher education. Students entering different conservatoires share musical hopes and fears, academic hopes, and social fears, while those entering a university music department do not. A student entering Conservatoire A, for example, writes of

10

looking forward to being "immersed into a great atmosphere, with as many opportunities for performance as possible, particularly new music and chamber music", and those entering the other two conservatoires share many of these sentiments. Those entering a university music department may be more focused on the holistic experience of studying music (Burt and Mills, in press).

Conclusions

Learning to Perform aims to improve the learner's lot (Desforges, 2000). By choosing to focus our research on a conservatoire of music we are able to investigate the musical learning of those who have achieved highly and who are pursuing music to professional levels. This allow us to identify areas for potentially enhanced learning at the conservatoire and to act on these, to expand this to students in other music institutions, and possibly in other genres of music, and to build theory of expertise that has emerged from learning in music but that is relevant to learners in many subject areas.

The project's advancement of theory of expertise in music is already developing. Models of students' approaches to building their careers (Burt and Mills, submitted), and of students' differing expectations when entering a higher education in music (Burt and Mills, in press) have already been developed. By the time of the ISME conference, our thinking will have moved forward to build on the results from our first year with those from our second, and we will be even further towards our aim of enhancing the learning experiences and outcomes for musicians as well as for learners in general.

Acknowledgements

Notes

---

[i] A partnership between the Royal College of Music, Leeds College of Music, the Royal Scottish
Academy of Music and Drama, University of London Institute of Education and University of York
Music Department. Co-directors: Janet Mills and Graham Welch.

[ii] To draw more people into research, to establish a research ethos in institutions where this is not the
main objective and to disseminate findings to a wide audience of researchers and practitioners.

12

References

Bransford, J. D., & Brown, A. L. (2000). *How people learn: brain, mind, experience and school*. Washington: New Academic Press.

Burt, R., & Mills, J. (2005). Charting the musical histories of students who aspire to become professional performers. *Performance matters! International conference on practical, psychological, philosophical and educational issues in musical performance*, Escola Superior de Educação, Porto Portugal, 14-17 September 2005.

Burt, R., & Mills, J. (in press). Taking the plunge: the hopes and fears of students as they begin music college. *British Journal of Music Education, 23*(1).

Burt, R., & Mills, J. (in press). The transition from school to higher education in music: four UK institutions compared. *TLRP annual conference 2005*, University of Warwick, 28-30 November 2005.

Burt, R., & Mills, J. (submitted). "Music students at a UK conservatoire: building portfolio careers whilst in higher education."

Burt, R., & Moore, H. (2005). Music education research: broadening horizons and enhancing research capacity for, and through, contract researchers. *Building Research Capacity - special issue: contract research staff and the TLRP*, *9*.

Cochran, L. (1991). *Life-shaping decisions*. New York: Peter Lang.

Collin, A., & Young, R. A. (2000). *The future of career*. Cambridge: Cambridge University Press.

DeNora, T. (2000). *Music in Everyday Life*. Cambridge: Cambridge University Press.

Desforges, C. (2000). Familiar challenges and new approaches: necessary advances in theory and methods in research on teaching and learning. *The Desmond Nuttall/ Carfax Memorial Lecture*. Southwell, BERA.

13

Engeström, Y. (1995). Objects, contradictions and collaboration in medical cognition: an activity-theoretical perspective. *Artificial Intelligence in Medicine, 7, 395-412.*

Engeström, Y. (2001). Expansive learning at work: toward an activity theoretical reconceptualization. *Journal of Education and Work, 14*(1), 133-156.

Entwistle, N. (2005). Teaching and learning in diverse university settings: Findings from the ETL project. *What a difference a pedagogy makes: researching lifelong learning & teaching*, University of Stirling, 24-26 June 2005.

Eraut, M. (2004). Informal learning in the workplace. *Studies in Continuing Education***,** *26*(2), 247-273.

Ericcson, K. A., Krampe, R. T., & Tesch-Römer, C. (1993). The role of deliberate practice in the acquisition of expert performance. *Psychological Review, 100*, 363-406.

Mills, J. (2002). Conservatoire students' perceptions of the characteristics of effective instrumental and vocal tuition. *Bulletin of the Council for Research in Music Education*, 153/154.

Mills, J., & Burt, R. (2005). Making music education research musical: a discussion paper. *TLRP RCBN methods and methodologies in teaching and learning research*, University of Cardiff, 22 February 2005.

Mills, J., Burt, R., & Moore, H. (2005). 'Professional performer' - or 'professional musician'? *Performance matters! International conference on practical, psychological, philosophical and educational issues in musical performance*, Escola Superior de Educação, Porto Portugal, 14-17 September 2005.

Mills, J., Duffy, C., & Burt, R. (2005). Learning to perform: do learning cultures collide when western classical, or Scottish traditional, performers enter music

14

college? *What a difference a pedagogy makes: researching lifelong learning & teaching*, University of Stirling, 24-26 June 2005.

Mills, J., & Moore, H. (Eds.) (in press). Instrumental teaching in higher education. *Special Issue of British Journal of Music Education*, *22*(3).

Mills, J., Williamon, A., & Burt, R. (2004). The musical breadth of western classical performers. *Proceedings of the 8th international conference on music perception and cognition* - Northwestern University, August 2004.

Stebbins, R. A. (1970). Career: the subjective approach. *Sociological Quarterly*, *11*, 32-49.

Williamon, A., & Valentine, E. (2000). Quantity and quality of musical practice as predictors of performance quality. *British Journal of Psychology,* 91, 353-376.

Young, R. A., & Valach, L. (Eds.) (1996). Interpretation and action in career counseling. *Handbook of career theory and practice* (pp. 361-375). Palo Alto, Davies-Black.

Word count of main body (including abstract): 2, 925

Word count of notes: 70

Innovative Vision for Early Childhood Music Teacher Education in Hong Kong: Perspectives of Pre-school Principals, Teachers and Pre-school Teacher Educators on Education Reform

Abstract

One of the aims of the recent education reform in Hong Kong sought to improve and build a new culture of quality early childhood education (ECE) that fulfils the vision of enabling students to attain all-round development. With early childhood education being recognized as the foundation for life-long learning in the education reform, this vision requires a new approach to building teacher professionalism capable of enhancing the whole-person development of children for both pre- and in-service education. This paper presents the findings of a study which involved twelve principals, teachers and teacher educators. From the data gained from focus group interviews, the salient features of an innovative approach to ECE music education that would meet the new challenges of the education reform are described. The key issues of music teaching in ECE settings, essential competencies of ECE teachers, and the professional development needs of in-service teachers are highlighted. The paper also provides an overview of music training in four ECE professional teacher- training institutions.

Overview of Early Childhood Education in Hong Kong

In recent years, pre-schools in Hong Kong have proliferated and enrolments have increased dramatically. Today nearly 95% of children between the ages of three and six years attend pre-schools in Hong Kong (Honig & Lim, 2003) and recently there are 726 kindergartens and 336 childcare centers (EMB, 2005) serving around 220,000 children (Hong Kong Government, 2000). With this huge population in mind, early childhood education in Hong Kong aims to provide children with a relaxing and pleasurable learning environment and promote the development of the whole person in the social, cognitive, physical, emotional and aesthetic domains (EMB, 2005). As academic excellence and achieving success in examinations have been the ultimate aspirations of parents for their children (Chan & Chan, 2002, 2003), many schools have placed strong emphasis on formal academic subjects. The Hong Kong education system is highly competitive and rigid, with an academic-oriented approach that dominates early childhood education in Hong Kong at the expense of child development in learning areas such as music.

Early childhood education in Hong Kong is provided by kindergartens (KG) and child-care centers (CCC). Kindergartens are registered with the Education and Manpower Bureau (EMB) and provide education for children from three to six years of age. Child-care centers, including nurseries, are registered with Social Welfare Department (SWD); cater for children aged two to six. Infants from birth to two years of age are catered by crèches. The harmonization of kindergarten and child-care centers had been implemented from the 2005/2006 school year and now they are all under EMB (EMB, 2005). EMB provides guideline to school principals and teachers on curriculum, teaching approaches and school administration. However, all pre-schools in Hong Kong are run by the private

sector, with little financial support from the Government (Chan & Chan, 2003). The major income source of school is generated from the tuition fees. Since parents decide their preschoolers' enrollment, schools' development and teaching approach are greatly influenced by the market forces. Hence, teachers' pursuit of professional development also depends on their schools' particular needs and direction.

Education Reform in Hong Kong
In 2000, a blueprint for the development of education in the 21st century was planned to for fully implementation in three phases: 2001/2 to 2005/6; 2006/7 to 2010/11; and beyond 2011 (CDC, 2001). For the first time early childhood education had been given a special status in the educational reform (EC, 2000), which aims to improve and build a new culture of quality early childhood education that fulfils the vision of enabling students to attain all-round development (EC, 2001). To fulfill this vision, arts education has been identified as one of the eight key learning areas in the reform. The status of music as part of arts education has been raised and recognized for its potential to contribute significantly to students' aesthetic, social, cognitive, physical and emotional development (EMB, 2005). Four ways to achieve the goals of education reform have been identified:
(1) enhancing the quality assurance mechanism,
(2) enhancing the interface between early childhood and primary education,
(3) enhancing the professional competence of early childhood educators, and
(4) unifying the regulatory mechanism.   (EMB, 2001).

One of the major strategies to implement these requirements is to raise the qualifications of early childhood practitioners and increase the places of professional training for kindergarten principals and child-care center supervisors (EC, 2001). As early childhood has been affirmed as the foundation of lifelong learning, in order to prepare children to be the starting point of lifelong learning, ECE teachers are expected to be engaged in continuous professional development to upgrade their professional competence and knowledge (ibid), especially in the subjects that they were not so well equipped during their initial teacher training. Lifelong learning is one avenue which helps in-service teachers advance beyond their existing knowledge level, and to continuously consolidates and upgrades their knowledge and ability (Nardo, 1996).

Music Teacher Education in ECE Professional Teacher Training
Music training in ECE professional teacher training is one major source that ECE teachers receive necessary music skills and knowledge before they enter the field. The existing system requires ECE teachers in Hong Kong to undergo a minimum of the basic training course called 'Qualified Kindergarten Teacher' certificate (QKT). This includes passing five subjects in the Hong Kong Certificate of Education Examination (HKCEE) in both Chinese and English. The one-year mandated amount of professional training is very limited and is unlikely to be adequate in preparing ECE teachers for the expectations of the educational reform. Currently, the four different institutions offering QKT courses provide between 544 to 900 contact hours, excluding the field study. Music-related training modules are usually the core modules in a QKT course, except in the program organized by Hong Kong Polytechnic University. A comparison of the four programs is

shown in Table 1, which summarizes the current limited offerings of music education component in the basic ECE teacher training programs offered by four institutions.

Table 1: Music education component of qualified kindergarten teachers program (QKT)

HKBU (Two year part-time or one year full time)	POLYU (One year distance learning)	HKIED (one year full time)	IVE (Two year full time)
Expressive Art: Music & Movement • Core module • offer 22 hours music & movement training	*Creative Music for Young Children* • Elective module • Offer 42 hours training	*Enhancing creativity and self-expression* • Core module • Offer 20 hours training	*Play activities* • Core module • Offer 25 hours training

Table 1 shows that ECE teachers undergo about 20-25 hours of music training in their basic training before entering the field. One institution offers more music training but in the form of an elective course. Upon completion of the limited music training, pre-school teachers are expected to develop the ability to design a curriculum and possess adequate skills to lead class music activities. A survey which investigated the general performance of ECE teachers who had completed the advanced training in Hong Kong found the music teaching to be unsatisfactory (Wong, 2000), and declared that ECE teachers needed further professional training in both music knowledge and music teaching pedagogy.

Focus Group Interviews

As part of a larger study, three focus group interviews of key stakeholders of ECE were conducted. The focus group interview is an established method of data collection in social research (Kleiber, 2004; Fowler, 1995). The main purposes of the focus group interview are to draw upon participants' attitudes, feeling, beliefs, experiences and reactions (Gibbs, 1997) related to ECE music education in Hong Kong and through their responses construct questions for a survey that is not reported in this paper. The interviews would elicit information in three areas: (1) ECE music in classrooms, (2) music teacher education, including essential competencies that ECE teachers should acquire when teaching music to young children in Hong Kong pre-schools, and (3) professional development needs of ECE teachers.

A key benefit for using focus group is to facilitate interaction between the selected participants, encouraging them to share and critique their professional and personal perspectives of ECE music education in Hong Kong. It provides opportunities for participants to explore the topic in focus and to work collaboratively with the researcher; and it can become a forum for change (Goss & Leinbach, 1996). The focus group interview is by nature open-ended and cannot be entirely predetermined. The researcher has less control over the data produced than in either quantitative studies or one-to-one interviewing (Gibbs, 1997), and it may be difficult for the researcher to know if the individuals in a focus group are expressing their own definitive individual view or other context.

Purposeful sampling was used to ensure that the informants were more likely to give a wealth of information with respect to the study (Patton 1990). Twelve members of the

ECE professional fraternity were invited to participate as focus group members. These included four pre-school principals, five pre-school teacher-educators and three pre-school in-service teachers. Four principals and three in-service teachers had completed ECE advanced training organized by the four different government-accredited ECE professional training institutions, and the five pre-school teacher-educators represented the four government-accredited ECE professional training institutions with one from the private sector (with church support) ECE professional training institutions.

The twelve participants were contacted by telephone initially, followed by a formal invitation letter which explained the purpose and details of the study including the research questions. Altogether three meetings were conducted – one for each group of principals, teacher educators and in-service teachers. The meeting venue, date and time were arranged by the researcher and confirmed by the participants. The principals' group met at a school conference room of one of its members and the meeting lasted for two hours. The teacher educators' and in-service teachers' groups met at the meeting room of a private ECE professional institution, and each lasted for one and a half hour. The groups were assured of strict confidentiality of all that transpired and were reminded to maintain confidentiality of information exchanged during the meeting. Group discussions were taped and transcribed, with the data analysis done through coding, memoing and developing propositions (Miles & Huberman, 1994; Punch, 1998). The transcripts were then sent to the participants for verification. Following minor revisions and confirmation, the validated content was analyzed. As the interviews were conducted in Cantonese, participants' responses have been translated into English for the purposes of this paper.

Findings and Discussion

As stated earlier, the focus group interviews were opportunities for the key stakeholders of ECE to discuss and provide insight into four areas: (1) ECE music in classrooms, (2) music teacher education, including essential competencies that ECE teachers should acquire when teaching music to young children in Hong Kong pre-schools, and (3) Professional development needs in music of ECE teacher. (4) A new approach of professional development to ECE music teacher education. The data gathered are reported below under their respective subheadings. Participants are coded as P for principals, T for teachers and E for teacher educators.

ECE music in classrooms

Participants revealed that music is an important component in the preschool education in Hong Kong and is scheduled as one of the daily activities in pre-schools. They generally felt that the music teaching of ECE teachers was unsatisfactory although they believed music should play an important part in children's learning. Typical descriptions of ECE teachers' music teaching included: "not so good", "too traditional", "and too weak". Two comments illustrate the need for further training:

> "The teachers are frantic and nervous when they teach music because they don't think they are competent. (T-A)

> "I feel that the skills required leading music activities and music appreciation is extremely inadequate". (P-D, T-B)

Although appointing a music specialist may be an alternative to improve the quality of the ECE music education, it would require extra funding that is not common in pre-school. However, a music specialist tends not to have frequent contact hour with children and is a problem in early childhood settings (Fox, 1991). Moreover, they usually lack training in teaching very young children. One of the pre-school teachers comments that:

> "Music trained specialist are not the good choice to teach children in the classroom. They don't have ability and experience to handle a group of young children." (T-B)

Participants believed that ECE teachers should deliver music education for early childhood. Hence the initial professional teacher training plays an important part in ECE teacher training to fulfill the vision of educational reform.

Essential Competencies for ECE Music Teacher Education

Both the principals and teachers in the focus group felt that the initial ECE professional teacher training courses (PTT) did not adequately prepare their graduates to teach music. Typical comments were:

> Student interns in my school told me that they would attend the music training near the end of their study and there would be only a few lessons. (P-A)

> The PPT cannot provide enough training for us to teach music in the classroom. We always depend on on-the-job training. The experienced teachers take the responsibility to train up the inexperienced ones (T-B)

Participants felt that the music training provided in the PTT program has been too theoretical, focusing on music theory and resources instead of equipping teachers to be ready to teach music in preschools. In reality, music teaching in preschools requires teachers to be engage students in practical music activities:

> The content of music training in PTT provides a lot of theories and resources but not practical enough. I think you all understand learning music needs practical experience more than anything else. (P-A)

PTT has little room to include more training for music due to its current program structure and short duration of the basic course. The basic QKT course – one-year full-time or two-year part-time – has time to cover only the basic knowledge which teachers need to 'survive' in classroom teaching. Moreover, the PTT program is more focused on the ECE teaching approach, such as "Project Approach", "High Scope", etc., rather than on a 'minor' subject such as music.

One of the teacher educators pointed out that teachers would need to undertake a degree program to go deeper in a specific subject. However, some in-service teachers did not express interest in seeking further studies as they believed the structure of the current degree programs at all four institutions were similar to that in the advanced certification.

> I would not consider studying the degree program because they are all the same (QKT and advanced certification program). All focus on teaching and learning or some teaching approach. I prefer to learn something specific that I feel interested." (T-B)

Because of the limited training included in the PTT programs, many graduates from the PTT programs have not been fully equipped to conduct music lessons in preschools. Hence preschool principals had to develop in-house training programs for the new graduates, who are assigned to be mentored by experienced teachers, from whom they would learn how to lead music lessons in the classroom and expand their knowledge of song repertoire. All the teachers in the focus group felt that a new approach to professional development (PD) in music education for ECE teachers is a viable solution to achieve the quality teaching that would benefit young children.

Professional development needs in Music

The limited training in music received in their initial certification program meant that many in-service teachers needed professional development (PD) which is currently very limited. A teacher educator reported receiving a very good response when a one-day workshop for ECE teachers was organised. Participants generally believe that there is great demand for PD in music education, but the short courses occasionally offered by the private sector had been very expensive. They believed teachers would look forward to have access to new PD programs to further equip their musical knowledge and skills.

> I really hope that they will have some new music program for ECE teachers. I am sure there is a need in the field and it will benefit children in return." (E-B)

There was consensus that education reform requires a new approach to build teacher professionalism so that teachers are capable of facilitating the whole-person development of children. A new approach of professional development in ECE music teacher education would provide a solution to meet the new challenges.

A new approach of professional development for ECE teachers

The views of focus group members contributed to the development of a new approach of professional development in ECE teachers. Participants cited six areas that ECE teachers would need in their professional development:
- basic music theory (at least Grade 5 level)
- incorporate music concepts in musical activities
- singing technique
- instrumental accompaniment skill (at least one instrument)
- music appreciation knowledge and teaching technique
- integrate music with other subjects.

Because schools do not have the level of government funding to send all their teachers to attend professional development courses in one specific subject, a more experienced teacher who had received advanced PD training should go on to be trained as a *teacher developer*. In this way, schools would be more willing to support those teachers who attend the PD and at the same time can be the trainer to help other teachers in their school.

"Training the trainer" should be another aspect of a new professional development approach to early childhood music education.

Besides the content of professional development courses, teachers would also consider the fees, duration and structure to determine if they would attend. Teachers expressed that if they could receive financial support from the Hong Kong Government, such as through the continuing education fund (EC, 1997), more teachers would enrol in PD courses. It was also suggested that dividing the PD training into several phases would provide more flexibility for ECE teachers and pre-schools.

By having a combination of Government's initiatives, schools and parents' support and teachers' commitment, a more effective range of PD training would be made accessible for practising teachers. The important role played by the government in promoting music education and its recognition and support of pre-schools which commit their teachers to professional development were highlighted by focus group participants. These key stakeholders believed that the government should fund government-accredited ECE teacher-training institutions, non-government organization or other private organisation to provide professional development in music for ECE teachers. Participants also noted the importance of schools strongly encouraging their teachers to seek further music education training in practical ways such as offering financial support or time off, and words of appreciation. The critical influence of parental support of music on schools' development plans and government support was also brought up. Parents should be educated so that they can understand and support the growing demand of children's whole-person development (Chan & Leong, 2005). Through the synergistic co-operation between government, schools and parents, ECE teachers would be empowered to further develop their music knowledge and skills during their professional life span. This is illustrated in Figure 1 below.

Figure 1: Relationship between government, parents, and teachers

Government initiation

School encouragement   Parental support

Teacher involvement in PD
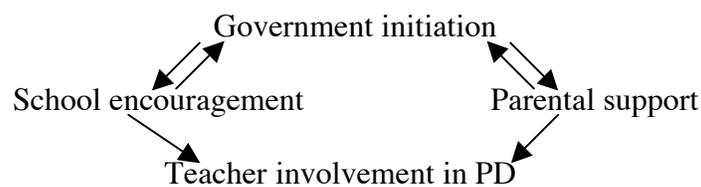
Conclusion

Music, as part of the aesthetic development of young children, has been considered an essential learning area under the education reform in Hong Kong. Its significance in contributing to the quality of early childhood education and to help the attainment of all-round development of children's full potential has been recognized. However, the level of existing ECE music teaching was not considered to be satisfactory by key ECE stakeholders who believed the amount of core knowledge and skill of music teacher education within the current professional teacher training system should be increased.

However, the present structure of the professional teacher training system would not be able to accommodate this need.

The appointment of music specialists in early childhood education was not considered to be an appropriate alternative in early childhood education. Neither only music-trained nor only early-childhood-trained teachers would have received the proper training to deliver quality music education in ECE. Hence a strong professional teacher training in music should be required of all pre-school music teachers. Their initial training should be followed up by quality professional development programs characterised by a new innovative approach to ECE music teacher education.

The findings from the focus group members have important implications for government, professional teacher training institutions, pre-schools and parents who are genuinely concerned about quality ECE education within the education reform. To fulfill the vision of an increased quality education for and all-round development of young children, priority should be set to build teacher professionalism during initial teacher training followed up with ongoing professional development as part of teachers' life-long learning. The responsibility to make this successful lies not only on teachers but the entire society. The key issues and recommendations put forward in this paper offer a way forward for ECE stakeholders to work together to achieve an innovative vision for an effective early childhood education for all children in Hong Kong.

ABBREVIATION

ECE   – Early Childhood Education
QKT   – Qualified Kindergarten Teacher
CCW   – Child-care Worker
EMB   – Education Manpower Bureau
CDC   – Curriculum Development Council
EC   – Education Commission
HKIEd   - Hong Kong Institute of Education
Poly U   - Hong Kong Polytechnic University
HKBU   - Hong Kong Baptist University
IVE   - Hong Kong Institute of Vocational Education
P-A   – Pre-school Principal A
P-B   – Pre-school Principal B
P-C   – Pre-school Principal C
P-D   – Pre-school Principal D
T-A   - In-service Teacher A
T-B   - In-service Teacher B
T-C   - In-service Teacher C
E-A   - Teacher Educator A
E-B   - Teacher Educator B
E-C   - Teacher Educator C
E-D   - Teacher Educator D
E-E   - Teacher Educator E

PTT   – Professional Teacher Training
PD   - Professional Development

REFERENCE

Chan, C. W. & Leong, S. (2005*). Educational reform & early childhood music education in Hong Kong: Perspectives of pre-school principals.* Paper presented at the ASME XV National Conference – A Celebration of Voices.

Chan, K. S. & Chan, L. (2002). Reforming early childhood education in Hong Kong: meeting the challenges. In K. S. Chan & E. J. Mellor (Eds.), *International developments in early childhood services*. New York: Peter Lang Publishing.

Chan, K. S. & Chan, L. (2003). Early childhood education in Hong Kong and its challenges. *Early Child Development and Care,* 173(1), 7-17.

Curriculum Development Council. (2001). *The way forward in curriculum development: Learning to learn, life-long learning and whole-person development*. Hong Kong: Hong Kong SAR Government.

Education and Manpower Bureau. (1997). *The 1997 policy address*. Hong Kong: Hong Kong Government.

Education and Manpower Bureau. (2001). *Reform of the education system in Hong Kong (Summary): Learning for life, learning through life*. Hong Kong: Hong Kong Government.

Education and Manpower Bureau (2005). Available at http://www.info.gove.hk/emb/eng/welcome/index.html. Accessed on Oct 15, 2005.

Fowler, F. J. (1995). *Improving survey questions: Design and evaluation*. London: SAGE Publications.

Fox, D. B. (1991). The musical education of early childhood majors: All God's critters got a place in the choir. *The Quarterly Journal of Music Teaching and Learning, 2*(3), 27-35.

Gibbs, A. (1997). Focus groups. *Social Research Update Online*, Issue 19. http://www.soc.surrey.ac.uk/sru/SRU19.html.

Goss, J. D., L & Leinbach, T. R. (1996). Focus groups as alternative research practice. *Area,* 28 (2), 115-23.

Hong Kong Government (2000). *Hong Kong year book*. Hong Kong: Hong Kong Government Printer.

Honig, A. S & Lim, S. E. (2003). Early childhood education in Hong Kong: New directions. *Early Child Development and Care,* 173(1), 3-6.

Kleiber, P. B. (2004). Focus groups: more than a method of qualitative inquiry. In K. deMarrais, & S. D. Lapan (Eds.), *Foundations for research: Method of inquiry in education and the social sciences.* London: Lawrence Erlbaum Associates.

Miles, M. B. & Huberman, A. M. (1994). *Qualitative data analysis: An expanded sourcebook.* Thousand Oaks, CA: Sage.

Nardo, R. L. (1996). *California survey of music in early childhood: Teacher preparation and the role of the community college.* Unpublished PhD dissertation, University of Southern California.

Patton, M. Q. (1990). *Qualitative evaluation and research methods.* NewburyPark: Sage Publication Ltd.

Punch, K. F. (1998). *Introduction to Social Research.* London: SAGE Publication Ltd.

Wong, N. C. (2000). *A study on the provision of early childhood teacher education for serving teachers in Hong Kong and graduate performance of QKT and CE (KG) courses (1996-1999) of the Hong Kong Institute of Education.* Hong Kong: Hong Kong Institute of Education.

Research in Synthesized Pedagogy of Hakka's Nursery Rhymes in Taiwan

Yu-Yuan Chang, Shu-Ling Wu   and   Yu-Huei Su

Hulin Primary school, Hsinchu city, Taiwan

e-mail:cyuyuann@ms27.hient.net

Abstract

Taiwan is a diverse ethnic community composed of Southern Min, Hakka, indigene and Mainlanders, in which Hakka is regarded as an ethnic minority, and Hakka language and culture is lost rapidly on account of promotion of Mandarin Chinese. In general, Hakka children can not speak their mother tongue fluently due to an inadequate environment of Hakka language. In recent years, Taiwan Government is giving every effort to promote native education because the teaching of mother tongues is particularly significant in the education of elementary schools. Therefore, this research provides more opportunities for Taiwanese Hakka children to learn their mother tongues by means of pedagogy of Hakka's nursery rhymes.This research also applies Howard Gardner's Theory of Multiple Intelligences combining with subjects of seven fields in Taiwan to carry out the synthesized pedagogy of Hakka's nursery rhymes.In addition, we established "Learning Resources Website of Taiwanese Hakka's nursery rhymes" because we hope to provide a joyful learning environment for Hakka children to learn their mother tongues through multiple synthesis and application of information.

1

Preface

Taiwan is a diverse ethnic community composed of Southern Min, Hakka, indigene and Mainlanders, in which Hakka is regarded as an ethnic minority, and Hakka language and culture is lost rapidly on account of promotion of Mandarin Chinese. In general, Hakka children can not speak their mother tongue fluently due to an inadequate environment of Hakka language. In recent years, Taiwan Government is giving every effort to promote native education because the teaching of mother tongues is particularly significant in the education of elementary schools.Z. Kodaly, a music educator once said, "Music should be learnt from its mother tongue just as the way we learn languages." It proves that nursery rhyme is an efficient way to learn a mother tongue. This research would like to promote the synthesized pedagogy in application of Howard Gardner's Theory of Multiple Intelligences, such as: Linguistic, Musical, Logical-mathematical, Spatial, Bodily-Kinesthetic, Interpersonal, Intrapersonal, Naturalist Intelligences and the concepts of seven teaching fields in Taiwan's elementary schools and junior high schools, such as: Languages, Mathematics, Natural Sciences, Social Sciences, Arts and Humanities, Health Education and Physical Education, Synthetic Activities. It is expected that Hakka children can have a joyful learning environment to learn their mother tongues through multiple synthesis and application of information.

Types of Nursery Rhymes of Taiwanese Hakka

Nursery Rhymes of Taiwanese Hakka can be categorized into: entertaining and educative ballads. Entertaining rhymes include six types: games, riddles, questions and answers, amusement, reverse, and chains while educative rhymes involve three types: baby's nursing, pronunciation training and knowledge (Chen ,2005):

Game songs: A kind of children's song which improves the atmosphere while children are playing games and reciting and chanting songs during game times. Certain songs should be sung before the game starts(Feng, 2002:189), for example: a game of role playing. To read a word accompany one person pointed out. The one who will be the ghost when the last word is read out. (Chih diam rin vong, shui chim ma tong, ma vui i fin, fin chuan nai chah?)

Riddles: Riddle is a literary form and also an interesting game material(Chen, 2005:32), for instance: a riddle to introduce some special hakka phrases, (Ma gaih gong, pei gong gong, ma gaih gong, da gu tong tong tong? Tai ha gung, pei gong gong, luwi gong da gu dong dong dong.)

Questions and answers: A kind of nursery rhymes created for satisfying children's mentality of curiosity. This kind of rhyme employing questions and answers mostly adopts the mode of "one question and one answer" (Feng, 2002:162). For example, a bird with

2

black shoes to visit a cow but the cow was sold, (vu liao go, chio vu haih, chio niu loei? Niu dou nai hi lei? Mai tieh lei.)

Amusement: Amusing Hakka's nursery rhymes refer to those which have witty sentences and interesting contents. This kind of ballad can make people have a sidesplitting laughter or a knowing smile. Most of this type of ballads lay emphasis on derision and make sarcastic remarks on life phenomena. (Feng, 2002: 170) For example, a man without front tooth is digging sand, (keh nah pa, pa nai shah)

Reverse: There is a lot of discrepancy between this type of nursery rhyme and the reality. This type of nursery rhyme applies absurd and disorderly sentences to create a semantic contradiction, conflict and confusion and accomplish a ridiculous effect(Liu, 1992:122), for example: the night without moon in the sky but with moon light. And a blind man sees someone stealing rice seedings, (San shi an bu chui neih gong, chian miang kan dou tsie tieo zon).

Chain songs: The feature of this type of nursery rhyme is adopt one of Chinese rhetoric's manner named "ting chen", which uses the last word of a previous sentence as the first word of a following sentence. It can link up one sentence to another and create interesting rhetoric, I take a Hakka's nursery rhymes below as an example(Liu, 1992:122): a cow tilling lands is married a man playing bamboo flute. And the man is then married a mouse, (Vong niu gang tien, ga bun pun bi, pun bi liao gu, ka bun lou shu.)

Baby's nursing: Songs of Baby's Nursing is always favorable to sing while nursing a baby when it is in the swaddling clothes, bathing a baby, dressing a baby or embracing a baby. The lyrics contain the menings of blessing for children, expel misfortune and pray for auspiciousness(Feng, 1989: 30.). For instance: a mother touches her baby to show her love to her baby, (Ta tu ta tu, ki ma gu, ta puei ta puei, zah sei zah oei.)

Pronunciation training: The words of similar pronunciation or of the same rhyme or similar things are gathered together for children to differentiate their similarities and differences. The greatest functions of it are training children's pronunciation and correcting their pronunciation mistakes(Chen,2005:50). For instance: there are a dram at east side and the other one at west side, a deaf man plays the drams to broken and then repairs them with cloth, (Tong mun zi chia gu, shi mun zi chia gu, ni long da po gu, na bu tsiou hi bu.)

Knowledge: The main functions of this type of nursery rhyme are enriching children's knowledge, broadening their horizons, inspiring their minds, and enable children to understand principles, to absorb knowledge and concepts. Its coverage is very

3

comprehensive which includes: animal songs, plant songs, utensil songs, color songs and number songs, such as: a fire bug, "Fuo zam Chong, Chi Chi Chong" and a dragonfly, "Zong muei n". (Feng, 2002: 99.)

Relevant Activities of Synthesized Hakka's Nursery Rhymes

Hakka's nursery rhymes can be combined with various subjects and fields to teaching. As to education style, "synthesis" refers to gathering various subjects together and constituting a new individual pedagogy. For example, synthesizing languages, art and humanities by a unit theme and constituting "big unit pedagogy" or dividing and constituting different works according to the characteristics of different subjects, both of which can achieve "team teaching" of the teaching goal and can be regarded as the education style- "synthesis" (Huang, 2005). This research addresses "Celebrate the New Year Happily" as the theme of a pedagogy example in the first place (see Chart 1), and also has established "Learning and Resources Website of Taiwanese Hakka's Nursery Rhymes", the contents of which include four divisions: audio-video, singing, composition, and teaching plan (see Chart 2).

Report the income of lucky money and the consuming plan

Make the properties of Dragon Dance and Lion Dance and learn to sing a Hakka's nursery rhyme which is relevant to color.

Tell a story which is relevant to the theme.

Learn to sing a Hakka's nursery rhyme which is relevant to the theme.

Mathematics Field

Art and Humanities

Language Field

Logical/ Mathematical Intelligence

Spatial Intelligence

Linguistic Intelligence

Art and Humanities

Musical Intelligence

Relevant Fields and Activities of Hakka's Nursery Rhymes

Observe the growing process and manufacturing methods of Hakka rice, and learn to sing Hakka's nursery rhymes which are relevant with the theme.

Naturalist Intelligence

Bodily- Kinesthetic Intelligence

Art and Humanities, Health Education and Physical Education

Learn to perform Dragon Dance and Lion Dance based on the theme.

Natural Science Field

Intrapersonal Intelligence

Interpersonal Intelligence

Synthetic Fields

Social Science Field

Take New Year as the theme, send your classmate a greeting card and share your ideas with classmates.

Report how you paid relatives and friends a courtesy call on New Year's Day and share your ideas with classmates.

Chart 1: Celebrate the New Year Happily

4
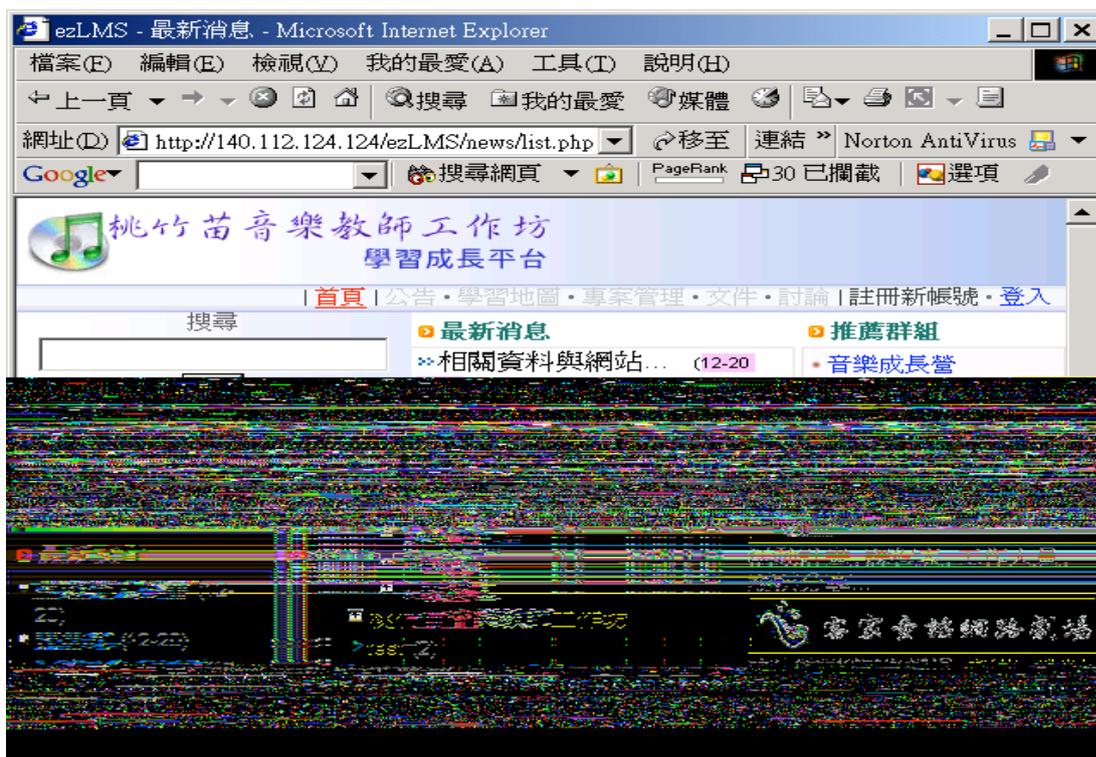
Chart 2: Learning and Resources Website of Taiwanese Hakka's Nursery Rhymes

Conclusion

On account of rapid social changes and the advanced development of technology, we should regard multiple values and multiple cultures as the education goal of leaning knowledge. We are now in a brand new era of multiple cultures, it is indeed a meaningful thing for educators and instructors who take the responsibilities of guiding children to think profoundly how to inspire and cultivate students' potentials of multiple thinking abilities. It is hoped that by applying the synthesized courses combined with the teaching of mother tongues, which are integrated with music, children can cultivate interests and learn knowledge joyfully.

References

Feng, Hui-yueh (1989). Research of Children's Song. Taipei: Business Affairs Publisher.

Feng,Hui-yueh (2002). Let's Sing Hakka Children's Ballads Together. Taipei: Wu-ling Publisher.

Liu,Chia-Ting (1992). Analects of Hakka Children's Ballads. Taipei: Chi-sheng Film Limited Company.

Feng,Hui-yueh (2004). Analects of Hakka Ballads and Proverbs. Taipei: Wu-ling Publisher.

5

Cheng, Fang-ching (1993). Four Music Mainstreams and Their Pedagogy in This Century. Taipei: Orff Education Publisher.

Chen,Shu-hui (2005). Research in Hakka Children's Ballads in Taiwan. The MSc dissertation of National Taiwan Normal University. Not published.

Huang,Shu-ying (2005). Kids' Favorite: Analysis and Creative Pedagogy of Children's Story Books. National Taiwan Arts Education Center.

6

Effects of Music Training on Music Aesthetic Experience in College Non-musicians

Hwei-Hwei Chang

professor of music education

National Hsinchu University of Education in Taiwan

Abstract

The study is to examine college non-musicians of different majors and different music training backgrounds after school on the expression of musical aesthetic experience.   Dependent variables were students' questionnaires. Independent variables were two musical excerpts by E. Grieg and B. Smetana, art majors versus education majors, training.   Quantitative and qualitative methods were used.   81 subjects (art n= 35, education n=46) were undergraduate students at a National university. 23 art majors and 21 education majors had music training after school, the rest of both majors did not have.   After listening two excerpts respectively, subjects separately chose an item from four categories: music perception, emotion experience, content imagination, and style feeling and wrote out their liking and reasons. Results showed different majors had greater impact on musical aesthetic experience, while musical training was not visible.   However the judgment of musical sounds was the same between majors and training, while the impression of emotion, imaging, and style was rather confusing.   That is to say, aesthetic experience of subjects reached unanimity sometimes, but comparatively divergent still exist, varied with excerpts. Through this study, the relation between music aesthetic and liking of students was found, thus it will be beneficial to teaching and guidance further.
Key Words: Music Training, Music Aesthetic Experience, Major.

Hwei-Hwei Chang is a professor of music education in Music Department at National Hsinchu University of Education, Taiwan

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

1

Effects of Music Training on Music Aesthetic Experience
in College Non-musicians

Aesthetic values depended upon cultural background, musical training, and the general attraction of music (Hahn, 1954). LeBlanc (1982) considered training in a particular instrument may sensitize the listener to music literature featuring that instrument. People with great amount of musical training and experience who were willing to spend the time required for concentrated listening (Keston and Pinto, 1955). Therefore the main purpose of this study is to examine college students (sophomore and junior) of different majors and different musical training background on the expression of musical aesthetic experience. Hoped hereby can understand whether majors or music training after school have effects on music aesthetic, take it as a base for improving music.

Quantitative and qualitative methods were used. Qualitative inquiry was through open-ended questions on students questionnaires. Dependent variables were student questionnaires. Independent variables were two musical excerpts by E. Grieg and B. Smetana, art majors versus education majors, training (strings, wind, percussion, Chinese instruments, keyboard/piano, voice, and other).

81 subjects (art n = 35, education n = 46) were undergraduate students at a National university. 23 art majors and 21 education majors had music training after school, the rest of both majors did not have. Both of them were non-musicians, while art and music are similar in nature, education is rather different in character.

The excerpts used were 'morning mood' from *E. Grieg's Peer Gynt Suite* and the '*vltava*' from B. Smetana's *ma Vlast*. They were nationalism program music, which both portrayed the scene for nature, the pitch of the sound be distinct, the expression of emotion be rather clear, the space of imagination be wider too. There were similarities and differences between both, thus two excerpts was used as research instrument, but for the research objectivity, while all subjects listened to the stimulus tapes, the related information of music excerpts was not given. In view of these two excerpts, survey questionnaires were designed, which comprised of four categories: music perception, emotion experience, content imagination, and style feeling. Owing to musical sounds be the form of music, the perception of musical sounds is based on musical aesthetic, emotion experience and content imagination are the major parts of program music, while style feeling after synthesizing the feeling of form and content. In various elements of music aesthetic, these four were the most important undoubtedly. In order to exact understand the experience of students, each category was further divided into seven items, which were: A. music perception (clear, hazy, gorgeous, honest, vigorous, profound, and other). B. emotion experience (joyful, sad,

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

2

indignant, excited, gentle, calm, other).   C. content imagination (scenic, religious, love, conflictive, playful, combined and varied of musical tones, other).   D. style feeling (benign, grandioso, majestic, lively, mysterious, elegant, other).   Finally, with open-ended questions, asked students about liking or disliking of excerpts and the reasons in order to understand the preference, and complementary remarks.

Practicing the questionnaires, the researcher personally played two excerpts at class respectively, and then filled questionnaires on the spot by two different majors separately, took back 81 available questionnaires.   All data proceed the statistic analysis.

In the 'morning mood' from Peer Gynt Suite, both majors got to a common view. In each small items chose from four music aesthetic experience, the greatest percentage of subjects was as follows (Table 1):

Table 1

Effects of Musical Training on Musical Aesthetic

	Art	major	Total	Education	major	Total
	Training	Non-training		Training	non-training	
	N=23	N=12	N=35	N=21	N=25	N=46
Vigorous	N 18	N 9	N 27	N 18	N 23	N 41
	% 78.26	% 75.00	% 77.14	% 85.71	% 92.00	% 89.13
Excited	N 16	N 9	N 25	N 17	N 13	N 30
	% 69.57	% 75.00	% 71.43	% 80.95	% 52.00	% 65.22
Conflictive	N 12	N 8	N 20	N 9	N 15	N 24
	% 52.17	% 66.67	% 57.14	% 42.86	% 60.00	% 52.17
Grandioso	N 20	N 8	N 28	N 16	N 21	N 37
	% 86.96	% 66.67	% 80.00	% 76.19	% 84.00	% 80.43

'morning mood' from E. Grieg's Peer Gynt Suite.

The excerpt begins with the flute playing an unruffled scenic theme, with third interval modulation symbolizing the sight of the rising sun from the east, gave a sense of upward mood.   Therefore subjects considered that the music were 'vigorous', while the emotion be 'excited', the content be describing 'conflictive', the style be grandioso, these views were quite different from the pastoral and madrigal style that the composer intended to express.   20% art majors could experience the excerpt describing scene for nature, while only 4.35% education majors could experience the feeling of 'gentle' or 'calm', yet the 'benign' style was not chosen, it revealed that the content experience was more difficult than the form experience.   While with vigorous music sounds, it is rational to make listeners experiencing 'excited', 'conflictive', 'grandioso'.   In these four categories, no matter whether both majors

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

3

having musical training or not, we did not find out the obvious distinction between majors. (Table 1)

Table 2

Effects of Musical Training on Musical liking

	Art	major	Total	Education	major	Total
	Training	Non-training		Training	Non-training	
	N=23	N=12	N=35	N=21	N=25	N=46
Like	N 11	N 10	N 21	N 14	N 17	N 31
	% 47.83	% 83.33	% 60.00	% 66.67	% 68.00	% 67.39
No opinion	N 5	N 1	N 6	N 2	N 5	N 7
	% 21.74	% 8.33	% 17.15	% 9.52	% 20.00	% 15.22
Dislike	N 7	N 1	N 8	N 5	N 3	N 8
	% 30.43	% 8.33	% 22.86	% 23.81	% 12.00	% 17.39

'Morning mood' from E. Grieg's Peer Gynt Suite.

Above 60% subjects of two majors liked the excerpts, the reasons were bold, vigorous, rhythm compact, wide vision, inspiring, release emotion, and this suggested that vigorous music sounds more evoked sympathy.　In the liking of excerpts, education majors were higher than art majors, while the percentages of no music training were some higher than having music training, especially art majors having wide gap between them. (Table 2)

In the'*vltava*' from B. Smetana's *ma Vlast*, the view of both majors was very divergent (Table 3).　In each small items chose from four music aesthetic experience, the first two items of the greatest subjects were as follows:

Table 3

Effects of Musical Training on Musical Aesthetic

	Art	major	Total		Education	major	Total
	Training	Non-training			Training	Non-training	
	N=23	N=12	N=35		N=21	N=25	N=46
Gorgeous	N 9	N 6	N 15	Lower	N 13	N 14	N 27
	% 39.13	% 50.00	% 42.86		% 61.90	% 56.00	% 58.70
Vigorous	N 6	N 3	N 9	Hazy	N 4	N 5	N 9
	% 26.09	% 25.00	% 25.71		% 19.05	% 20.00	% 19.57
Joyful	N 7	N 4	N 11	Sad	N 8	N 9	N 17
	% 30.43	% 33.33	% 31.43		% 38.09	% 36.00	% 36.96
Excited	N 6	N 1	N 7	Calm	N 7	N 3	N 10
	% 26.00	% 8.33	% 20.00		% 33.33	% 12.00	% 21.74

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

4

Playful	N	9	N	3	N	12	Religious	N	6	N	6	N	12
	%	39.13	%	25.00	%	34.29		%	28.57	%	24.00	%	26.09
Conflictive	N	7	N	2	N	9	Love	N	2	N	8	N	10
	%	30.43	%	16.67	%	25.71		%	9.52	%	32.00	%	21.74
Lively	N	9	N	5	N	14	Mysterious	N	17	N	13	N	30
	%	39.13	%	31.67	%	40.00		%	80.95	%	52.00	%	65.22
Grandioso	N	7	N	1	N	8	Benign	N	1	N	4	N	5
	%	30.43	%	8.33	%	22.86		%	4.76	%	16.00	%	10.87

'*vltava*' from B. Smetana's *ma Vlast*

The excerpt begins a forest rill (represented on flutes, gently murmuring and gurgling), then it grows into a mighty stream (a broad violin theme, with its roots in folk music); eventually the river resumes its flow, passing stormily through rapids and finally streaming broadly and majestically on to Prague.   It didn't sound like vigorous of 'morning mood', thus education majors considered the musical sounds were lower, the timbre be like a gentle and unmixed watercolor picture, while art majors thought the sounds were gorgeous, the view of both majors were reasonable respectively.   But imaging the content is related with playful or religious, that is different from the original intention of the composer.   Only 8.57%nart majors and 13.04% education majors comprehended that it was describing the scene of nature. As to experience the emotion be joyful or sad, the style be lively or mystical, both majors were more different each other.   In the same majors, no doubt the distinction between music training and no music training is less, yet the percentage was different in degree.   This showed that the lower music in aesthetic experience was not easier to get the common view.

Table 4

Effects of Musical Training on Musical liking

	Art	major	Total	Education	major	Total
	Training	Non-training		Training	Non-training	
	N=23	N=12	N=35	N=21	N=25	N=46
Like	N 9	N 5	N 14	N 7	N 7	N 14
	%39.13	%41.66	%40.00	%33.33	%28.00	%30.44

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

5

No opinion	N5	N 2	N 7	N3	N 5	N 8
	%21.74	%16.66	%20.00	%14.29	%20.00	%17.39
Dislike	N 9	N 5	N 14	N 11	N 13	N 24
	%39.13	%41.66	%40.00	%52.38	%52.00	%52.17

'*vltava*' from B. Smetana's *ma Vlast*

Only 30-40% of two majors 'like' the excerpt, while 'dislike' up to 40-52%, not related to music training, especially education majors.   The reasons of 'dislike' were: closeness, dull, strange, more variety, difficult to ascertain, short of stable, lake of shock.   Some of these were contradictory each other, it revealed that abstract music can give being far different feeling sometimes.   Synthesizing the above analysis and discuss, we could get the following conclusions:

1. Effects of different majors on musical aesthetic were greater, and the influence of different training on musical aesthetic was less visible.   The same majors, no matter whether music aesthetic experience or music liking, were rather unanimous basically. Yet students of different training after class showed the result was rather complicated, no distinction and various difference.   Also different items selected displayed difference; it is unable to get certain law.

2. Students are unanimous basically to the judgment of musical sounds, and vigorous sounds were apter to receive students' common understanding than the low-spirited music, easier to be liked too.

3. Owing to music abstractness, uncertainty and cultural difference, students' views were rather diverging to music perception, emotion experience, content imagination, and style feeling.   The emotion expression of program music was more violent than that of absolute music, its musical images were rather concrete, but if didn't reveal any relevant data, students' aesthetic experience might not be tally with the original meaning of the composer greatly.

Reference

Hahn, M. E. (1954).   A proposed technique for investigating the relationship between musical preferences and personality structure.   Unpublished doctoral dissertation.   University of Kansas.

Keston, M. J., & Pinto, I. M. (1955).   Possible factors influencing musical preference.   *Journal of Genetic Psychology, 86,* 101-113

LeBlanc, A. (1982).   An interactive theory of musical preference.   *Journal of music Therapy, 19,* 28-45.

Hong Kong Vocal Students: An Exploratory Study of the Effects of Verbal Imagery on Vocal Intensity As Measured By a Computerized Speech Laboratory Program

Ti Wei Chen
Hong Kong Baptist University

Keywords: voice teaching, computer vocal analysis, verbal imagery, vocal pedagogy, computerized speech laboratory program

ABSTRACT

The purpose of this study is to examine the effect of verbal imagery on vocal intensity as measured by a computerized speech laboratory program. Specifically, this study answers the following question: under controlled conditions, what is the efficacy of selected verbal imageries on vocal performance with a particular focus on vocal intensity, i.e., sound pressure level, pitch accuracy, and singing power ratio, as processed by a computer program for vocal analysis?

Four classical singers, all females, served as subjects for the study, and the four selected verbal imageries presented to the subjects were placed on a pre-recorded videotape. Subjects' singing was recorded on a DAT machine. These collected data were then analyzed using CSL 4100 computerized speed laboratory program (Kay Elemetrics, 1998). The differences between pre- and post- verbal imagery performance was analyzed with special attention on vocal intensity.

1

A series of paired *t* tests were used in determining if there is statistical significance between means and standard deviations of pre- and post verbal imagery.   Group means on posttest (post verbal imagery exposure) were compared to pre-test group means for pitch accuracy, format frequency, and singing power ratios.

Although no significant difference between pre- and post- treatment of verbal imagery for group data was detected, individual subject data, however, shows that verbal imagery can be effective on a case by case basis.   Given that this was an exploratory study, subsequent research will incorporate longer and more diverse samples in further investigations of the effects of verbal imagery in teaching voice.

INTRODUCTION

Voice pedagogues suggest that verbal imagery plays a vital part in voice teaching and training (Burgin, 1973, Bradshaw, 1996, and Emmons and Thomas, 1998).   Vocal researchers (e.g., Rosewall, 1961) note that verbal imageries, such as "sing with your mind, not your throat" are frequently used by voice teachers in the vocal studio.   And Günter (1992) states that, "great singers have a perfect model of perfect sound in their brain" (p. 6). Others also stress the centrality of verbal imagery.   According to Welch (2002) "singing is all about mental imagery," and Ewing (1950) notes that "the act of singing is primarily a mental process" (p. 46).

Thus, while vocal pedagogues stress the importance of verbal imagery, there is a dearth

2

of objective and systematic research concerning verbal imagery in vocal instruction.   In fact,

there are only a few extant studies which relate verbal imagery to music education (see, for

example, Funk, 1982; Carter, 1993).

PURPOSE

The purpose of this study is to examine the effect of verbal imagery on vocal intensity as

measured by a computerized speech laboratory program.   Specifically, this study answers

the following question: under controlled conditions, what is the efficacy of selected verbal

imageries on vocal performance with a particular focus on vocal intensity[1], i.e., sound

pressure level, pitch accuracy, and singing power ratio, as processed by a computer program

for vocal analysis?

RELATED LITERATURE

Research in Verbal Imagery

Funk (1982) used a case study approach in observing the role of verbal imagery in choir

rehearsals.   His study focused on how aesthetic language can be applied by choral

conductors and how verbal imagery can be used effectively in choral rehearsals.   He

observed three well-known choral conductors in order to determine the extent of their use of

---

[1] Vocal intensity was recommended, as the focus for computer vocal analysis, by Dr. Esther Mang, Hong Kong
Baptist University.   She noted that vocal intensity was the means of evaluating three fundamental factors in
vocal production and musical interpretation, i.e., sound pressure level (SPL)/energy level, pitch accuracy (PA),
singing power ratio (SPR), so-called singer's ringing tone.

3

verbal imagery in the rehearsal and to analyze the circumstances under which this verbal imagery language system was used.   Subsequently, choral rehearsal sessions and interviews with these three choral conductors were recorded, and later transcribed in order to establish the rate and frequency of the use of verbal imagery.   Funk also categorized verbal imagery into twelve types based on philosophical and linguistic principles.   Funk recommended that further research should focus on: a) the correlation between verbal imagery effectiveness and the age of the performers; b) the correlation of high verbal imagery use and speed of learning in technique-building situations; and c) the correlation between high verbal imagery use and the constancy of technical musical learning.

Moreover, Carter (1993) recommended that further study should be undertaken on how verbal imagery may enhance successful singing.   Since Carter found that verbal imagery has been used broadly among so many singers, he specifically suggested that voice teachers and their use of verbal imagery should be the focal point of further study.

In order to enhance the understanding and knowledge of singing, vocal scientists and pedagogues have used a variety of medical and technological devices in assisting singing teachers, voice students, and professional singers.   According to Omori and his colleagues (1996), the "singing power ratio" (SPR), has been described as a quantitative measure of the resonant quality of the singing voice.   Omori and his colleagues studied 37 trained singers, including 21 professional and 16 non-professional singers.   Data were recorded on digital

4

audio tape recorder (DAT), and acoustic analysis was performed using a software (C language) program developed by Ames Vocal Dynamics Laboratory.

As for findings, Omori *et al* (1996) has identified SPR as an objective representation of the "ringing" quality of the trained singing voice, and he further indicated that the singer's formant is between the third and fourth formants, which means that professional singers can be heard without amplification over a large orchestra and still project vocal richness and musical intensity.   Further, statistical analysis also showed that singers with more than four years of vocal training have greater SPR than those who has less than four years of formal singing lessons.   While computer vocal analysis has been used in analyzing the vocal characteristics of the singing voice, it is apparently been utilized in examining the efficacy of verbal imagery in affecting vocal intensity.

PROCEDURES

<u>Subjects</u>

Four classical singers, all females, served as subjects for the study.   These singers included four year-one voice major students of the Department of Music, Hong Kong Baptist University.   All the subjects were between 19- and 21-years-old, and in their first year of bachelor music degree course.   All subjects had soprano or mezzo-soprano voices, possessed similar musical backgrounds and vocal training before attending university, and had the same amount of music training in the first semester for voice lessons and

5

participation in music activities in the university.

The reason for selecting year one voice major students was because they had some basic voice training prior to studying bachelor music degree, yet their vocal ability was in the preliminary stage of learning and performing.   All subjects showed no indication of medical (throat) conditions, which was examined and confirmed by a university physician prior to the actual data collection.   None of those subjects were aware of the content of this study prior to their participation.   However, the researcher contacted them initially by expressing an interest in exploring their vocal quality and voice teaching in general.   Appointments were set up, and each recording session was scheduled to last for 15 minutes.   Each subject was also asked not to talk to the rest of the subjects after the individual recording session.

Selected Verbal Imageries

Classification and categories of verbal imagery were initially formulated based on Overby's (1990) research on the use of imagery by dance teachers.   In Overby's work on of the use of verbal imagery in dance and movement, four categories of verbal imagery were identified: visual imagery, kinesthetic imagery, direct imagery and indirect imagery.   These categories of verbal imagery used by Overby were adapted and applied to this study.

"Visual imagery" is defined by Overby as memory representation of physical object used by dance teachers.   Applying visual imagery to voice teaching, physical-object imagery was adapted.   An example of physical-object imagery is, "think of the breath as a long slim

6

thread on which the voice floats." Another example of physical-object imagery is, "feel as though you are filling a deep well when you inhale."

Overby defines "kinesthetic imagery" as memory representation of physiological-comprehended movement in dance. As applied to singing, physiological imagery was utilized. For example, voice teachers use, "feel as the lower ribcage is broadening sideways" and "open your back" to suggest or encourage better breathing technique. To enhance correct phonation, voice teachers sometimes say, "keep the soft palate lifted, the jaw and the tongue relaxed and let the sound flow."

As adapted from Overby, "non-musical conceptual imagery" is defined as verbal representation of an idea or concept used in the teaching of voice. Two examples of non-musical conceptual imagery are, "sing as if you are in love" or "let your voice travel." "Your body is your instrument so breathe from the floor up" is another non-musical imagery, which suggests a low breathing pattern.

"Musical conceptual imagery" is defined as verbal representation of musical idea or concept used in the teaching of voice. An example of musical conceptual imagery is, "sing as legato as you can" or using other musical terms, such as, dolce, animato, grazioso and so on.

Based on this researcher's experience in voice teaching along with consultation with Dr. Esther Mang, Hong Kong Baptist University, the strongest and clearest verbal imageries

among each category were chosen for the study, so that subjects could fully understand the

selected verbal imageries.   Each of the four selected verbal imageries was then translated

into Cantonese, and the exact wording/translation is shown in Figure 1.

Types of Verbal Imagery	Description (English/Cantonese)
A Physical-object Imagery	Sing as if you are biting an apple 想像你一邊唱一邊咬一顆蘋果
B Physiological Imagery	Sing as your diaphragm is expanding sideways 想像你一邊唱你的橫隔膜往左右兩側伸展
C Musical Conceptual Imagery	Sing forte 用強有力的音量唱
D Non-Musical Conceptual Imagery	Sing as if you are singing to the last person in the hall 想像你唱給坐在音樂廳最後一排的觀眾聽

Figure 1: Selected Verbal Imagery for Acoustic Analysis

Equipment

Before beginning the recording for acoustic analysis, each subject, one at a time, was

asked to stand at the same position in the room, which was marked close to the piano.   The

unidirectional professional microphone (an electrets condenser microphone – AKG C391B)

was placed between the piano and the subject.   The distance between the microphone and

mouth of the subject was fixed at 15 cm.   Each subject's sung samples were recorded on a

portable DAT recorder (Sony TCD-D10 PROII), and vocal input level was constantly kept

between -40 to 40 dB, which was monitored by a sound-level meter positioned on the DAT

8

machine.   Digital audiotapes (Sony 10DT-90RA) were utilized to record the vocal signals.

First, upon the arrival of the subject, the researcher greeted her by expressing an interest in exploring the subject's vocal quality.   Second, the pre-recorded videotape was played, and the pitch of third space C was given on the piano and each of the subject's respond. Third, each sung sample was recorded on the DAT machine.   Fourth, when each subject completed data collection, the researcher thanked the subject, and asked the subject not to discuss the study with the rest of subjects.

Presentation to Subjects

The four selected verbal imageries presented to the subjects were placed on a pre-recorded videotape.   The prepared script was read in Cantonese by a native speaker and recorded (on videotape).   The order of verbal imagery exposure was rotated (in a different order for each subject) to avoid practice effect.   For the recording of each subject the following protocol was used:

(1)   Student was asked to sing /a/ (pre- verbal imagery response)

(2)   Verbal imagery administered (see Figure 1 and 2)

(3)   Student was asked to sing /a/ (post- verbal imagery response) (see Figure 1 and 2).

9

Subject	Order of Selected Verbal Imagery				
1	Pre-test	A	B	C	D
2	Pre-test	B	C	D	A
3	Pre-test	C	D	A	B
4	Pre-test	D	A	B	C

Figure 2:   Order of Selected Verbal Imagery vs. Four Subjects

Subjects' singing was recorded on a DAT machine.   These collected data were then analyzed using CSL 4100 computerized speed laboratory program (Kay Elemetrics, 1998). The differences between pre- and post- verbal imagery performance was analyzed with special attention on vocal intensity.

Data Analysis

All sung samples were downloaded (from the DAT machine) to a computer fitted with a digital signal processing board and subsequently analyzed with the Computerized Speech Laboratory (CSL) software (Kay Elemetrics, 1998).   Each sample was captured as sampled data, and thus made ready for analysis focusing on three major components of vocal intensity, i.e., sound pressure level, pitch accuracy, and singing power ratio.

10

FINDINGS AND CONCLUSIONS

Detailed descriptive analysis for each subject is presented below.

Subject #1

a) Sound pressure level (SPL) / energy level (see Table 1)

Since the SPL (post-verbal imagery) scores of this subject are nearly identical to the

pre-test score, selected verbal imageries were not effective in producing greater SPL (vocal

energy).   However, subject #1 sings with more stable energy when asked to "sing as if your

diaphragm is expanding sideways (verbal imagery B," i.e., pre- verbal imagery standard

deviation .86; post- verbal imagery standard deviation .49).

b) Pitch accuracy (PA) (see Table 2)

When asked to "sing to the last person in the hall (verbal imagery D)," subject #1's PA

score increased rapidly (pre- verbal imagery standard deviation 2.59; post- verbal imagery

standard deviation 6.12).   Thus, her pitch accuracy became unreliable after exposed to

verbal imagery D.

c) Singing power ratio (SPR) / singer's ringing tone (see Table 3)

Although subject #1 has a stronger voice in terms of volume (see Table 1), however, her

scores in singing power ratio were seemingly weak, which means she produced more of a

speaking tone than singing tone according to her SPR scores.   Thus far, this finding shows

that subject #1 sings with greater volume. However, her singing presents less ringing tone.

11

<u>Subject #2</u>

a) SPL (see Table 1)

Subject #2 sings with instability in energy level when asked to "sing to the last person in the hall (verbal imagery D)," i.e. pre- verbal imagery standard deviation 2.00; post- verbal imagery standard deviation 2.88.   When asked to "sing as if your diaphragm is expanding sideways (verbal imagery B)," she sings with stable energy level (pre- verbal imagery standard deviation 2.00; post- verbal imagery standard deviation 1.35).

b) PA (see Table 2)

The increase in values of standard deviations for post verbal imageries B and D represent pitch instability.   When subject #2 was exposed to "sing as if your diaphragm is expanding sideway" and "sing to the last person in the hall," her PA scores (standard deviation) raised reflecting less control in maintaining target pitch (when exposed to verbal imagery B and D) (see Figure 1).

c) SPR (see Table 3)

Subject #2's scores for post verbal imageries A and D exposure were higher than the pre-test.   That is, when subject #2 was asked to "sing as if you are biting an apple" and "sing to the last person in the hall," her singing produced greater ringing tone and better vocal quality.

12

Subject #3

a) SPL (see Table 1)

When subject #3 was asked to "sing forte (verbal imagery C)," her SPL mean score

increases (i.e., pre- verbal imagery 64; post- verbal imagery C 73).   Thus, for subject #3,

"sing forte" worked most effectively among all the verbal imageries in producing greater

energy level in singing.

b) PA (see Table 2)

When asked to "sing forte (verbal imagery C)" and "sing to the last person in the hall

(verbal imagery D)," her PA scores (standard deviation) increase dramatically (i.e.,

pre-verbal imagery 2.65; post- verbal imagery C 10.53; post- verbal imagery D 11.67).   For

pitch contour, such significant differences in scores of standard deviation between pre and

post verbal imagery exposure demonstrate that for subject #3 as more energy is produced,

pitch accuracy becomes increasingly difficult to achieve, and thus the subject is more likely

to sing out of tune.

c) SPR (see Table 3)

Subject #3's post-test score (following exposure to verbal imagery B) had the highest

value in SPR, that is, greater vocal intensity and ringing tone as compared to the pre-test.

This particular score of post verbal imagery B exposure increased as compared to the pre-test

data of other subjects; verbal imagery B had undoubtedly a strong effect on subject no. 3 in

13

b) PA (see Table 2)

When subject #4 was exposed to verbal imagery B ("sing as if your diaphragm is expanding sideways"), she achieved the lower standard deviation score in PA as compared to pre verbal imagery exposure.   Thus, pitch accuracy increases (for subject #4) using the verbal imagery, "sing as if your diaphragm is expanding sideways."

c) SPR (see Table 3)

Based on the data of pre-test of subject #4, her pre-test shows that F4 (fourth frequency formant) was not available for analysis, i.e., this particular data presents entirely singing voice rather than speaking voice.   With the exposure of selected verbal imageries, SPR scores were then available, which means selected verbal imageries were effective and beneficial for subject #4 in attaining a singer's "ringing tone."   Moreover, when subject #4 was asked to "sing to the last person in the hall,' her singing produced greater singer's ringing tone as compared to no verbal imagery exposure (pre-test).

Statistical analysis: t tests

A series of paired t tests were used in determining if there is statistical significance between means and standard deviations of pre- and post- verbal imagery.   Group means on posttest (post verbal imagery exposure) were compared to pre-test group mean; for pitch accuracy, format frequency, and singing power ratios.   All of the p-values are summarized (see Table 4).   According to Table 4, since all the p-values are larger than .05, there are no

15

significant statistical differences between the performance of pre and post verbal imagery

exposure for SPL, PA, and SPR.

Table 4

P-values for SPL, Pitch Contour, and Ratios of F1 & F4 of t-test

	p-values		
	SPL	Pitch contour	SPR between F1 & F4
Pretest – verbal imagery A	0.710	0.167	0.290
Pretest – verbal imagery B	0.500	0.509	0.429
Pretest – verbal imagery C	0.191	0.325	0.299
Pretest – verbal imagery D	0.152	0.221	0.356

Although no significant difference between pre- and post treatment of verbal imagery

for group data was detected, individual subject data, however, shows that verbal imagery can

be effective on a case by case basis.   Overall speaking, each individual subject responds

differently following exposure to verbal imageries.   Given that this was an exploratory study,

subsequent research will incorporate longer and more diverse samples in further

investigations of the effects of verbal imagery in teaching voice.

16

Table 1

Means and Standard Deviations for Sound Pressure Level Scores (dB):

Pre- and post exposure to verbal imagery (N = 4)

	Pretest		Verbal Imagery A		Verbal Imagery B		Verbal Imagery C		Verbal Imagery D	
	M	SD	M	SD	M	SD	M	SD	M	SD
Subject 1	79	.86	76	.69	76	.49	78	.77	78	.85
Subject 2	69	2.00	63	1.72	67	1.35	71	1.62	73	2.88
Subject 3	64	1.31	69	2.32	70	1.92	73	1.45	71	2.70
Subject 4	61	1.46	71	1.07	68	1.67	78	1.06	75	2.74

Note: Verbal imagery A: "sing as if you are biting an apple"

Verbal imagery B: "sing as if your diaphragm is expanding sideways"

Verbal imagery C: "sing forte"

Verbal imagery D: "sing as if you are singing to the last person in the hall"

17

Table 2

Means and Standard Deviations for Pitch Accuracy Scores (Hz):

Pre- and post exposure to verbal imagery (N = 4)

	Pretest		Verbal Imagery A		Verbal Imagery B		Verbal Imagery C		Verbal Imagery D	
	M	SD	M	SD	M	SD	M	SD	M	SD
Subject 1	523	2.59	525	3.06	523	4.45	528	5.32	524	6.12
Subject 2	525	3.63	523	4.42	523	6.99	524	5.03	529	7.95
Subject 3	524	2.65	528	7.26	525	4.51	525	10.53	526	11.67
Subject 4	521	4.31	519	5.44	524	1.35	524	2.11	524	1.90

Note: Verbal imagery A: "sing as if you are biting an apple"

Verbal imagery B: "sing as if your diaphragm is expanding sideways"

Verbal imagery C: "sing forte"

Verbal imagery D: "sing as if you are singing to the last person in the hall"

18

Table 3

Singing Power Ratio between F1 and F4 for Format Frequency Scores:

Pre- and post exposure to verbal imagery (N = 4)

		Pretest		Verbal Imagery A		Verbal Imagery B		Verbal Imagery C		Verbal Imagery D	
		Bandwidth	Ratio	Bandwidth	Ratio	Bandwidth	Ratio	Bandwidth	Ratio	Bandwidth	Ratio
Subject 1	F1	31	.086	24	.057	22	.055	38	.103	23	.002
	F4	358		416		399		368		353	
Subject 2	F1	36	.104	97	.219	47	.125	35	.147	35	.219
	F4	346		441		375		238		238	
Subject 3	F1	166	.432	223	.588	245	1.55	250	.684	221	.595
	F4	384		379		158		365		371	
Subject 4	F1	54	N / A	48	.11	53	.24	26	.106	25	.55
	F4	N / A		401		220		245		451	

Note: Verbal imagery A: "sing as if you are biting an apple"

Verbal imagery B: "sing as if your diaphragm is expanding sideways"

Verbal imagery C: "sing forte"

Verbal imagery D: "sing as if you are singing to the last person in the hall"

19

REFERENCES

Bradshaw, S. (1996). It's the thought that counts. *The Singer, Oct-Nov*, 11.

Burgin, J. C. (1973). *Teaching Singing.* Metuchen, New York: Scarecrow Press.

Carter, M. R. (1993). Mental imagery in the science and art of singing: an inquiry into

imagery use by a select group of professional singers. *Dissertation Abstract*

International. 54 (05), p. 1644. (University Microfilms No. AAT 9328911)

Emmon, S., & Thomas, A. (1998). *Power Performance for Singers: Transcending the*

Barriers. New York: Oxford University Press.

Ewing, J. R. (1950). The source of power and expression in singing. *Music Journal, 8*

(March-April), 46.

Freed, D. C. (2000). Imagery in early twentieth-century American vocal pedagogy. *Journal*

of Singing, 56(4), 5-12.

Funk, G. D. (1982). Verbal imagery : illuminator of the expressive content in choral music.

Dissertation Abstract International. 43 (05), p. 1339. (University Microfilms No. AAT

8216433)

G   nter, H. (1992). Mental concepts in Singing: a psychological Approach, part I.   *NATS*

Journal, 48(5), 4-8+.

Kay Elemetric Corporation. (1998). CSL 4100 *Computerized Speech Laboratory (CSL)*

Program. Lincoln Park: New Jersey.

20

Omori, K., Kacker, A., Carroll, L. M., Riley, W. D. & Blaugrund, S. M. (1996).Singing

power ratio: quantitative evaluation of singing voice quality. *Journal of Voice, 10 (3),*

228-235.

Overby, L. Y. (1990). The use of imagery by dance teachers — development and

implementation of two research instruments. *Journal of Physical Education,*

Recreation and Dance, February, 24-27.

Rosewall, R. (1961). *Handbook of Singing*. Evanston, Illinois: Summy-Birchard

Publishing Co.

Seashore, C. E. (1938). *Psychology of Music*. New York: McGraw Hill.

Welsh, G. F. (2002). Personal conversation with Prof. Welsh in Hong Kong.

Total word count of the main body of the paper: 2846

Word count for the notes including abstract, tables, figures, and references: 936

enhancing vocal intensity and singer's ringing tone.   Moreover, when consulting other tables

of scores in SPL and PA for post verbal imagery B exposure, subject #3 produced relatively

strong energy level, stable pitch accuracy, as well as excellent result in singer's ringing tone.

Hence, for subject #3, verbal imagery B, "sing as if your diaphragm is expanding sideways,"

is the most effective verbal imagery among other selected verbal imageries in achieving

overall aspects of voice learning.

Subject #4

a) SPL (see Table 1)

When subject #4 was exposed to verbal imagery D ("sing to the last person in the hall),

higher score means of SPL was produced.   Her energy level, however, fluctuated as shown

by rapidly increasing score of standard deviation (i.e., pre- verbal imagery 1.46; post- verbal

imagery D 2.74).   That is, the higher energy level achieved, the more difficult to maintain

steady energy level.   On the other hand, she sings with greater and stable energy level when

asked to "sing as if you are biting an apple (verbal imagery A)" and "sing forte (verbal

imagery C)," (i.e., pre-verbal imagery mean 61 and standard deviation 1.46; post- verbal

imagery A mean 71 and standard deviation 1.07; post- verbal imagery C mean 78 and

standard deviation 1.06).   Thus, verbal imageries A and C are most effective for subject #3

in singing with strong and stable energy level.

14

A comparative analysis between the creative process of computer-assisted composition and multi-media composition

Chi Wai Jason Chen
Hong Kong Institute of Education

ABSTRACT

Music technology, composition, creativity and multi-media are the four main components of this paper. The linkages between these four main components are synthesized through the study of creative processes and products in two different tasks provided to the music students at the Hong Kong Institute of Education (HKIED). The first task is a computer-assisted composition and the second task is multi-media composition with a computer-animated movie. A comparative analysis between these two tasks is presented to observe the students' composing practices, problem-solving techniques, composing strategies, and modes of thinking developed throughout the creative process.

The study utilizes a combination of qualitative and quantitative data collected through MIDI file observation, interview scripts, written reports and reflective journals. Data from a group of 45 students and 10 selected individual case studies of students are used to highlight the similarities and differences that arise between the models of creative process in computer-assisted and multi-media composition. Three stages of creative processes were found in both tasks: 1. exploration stage/ imagination stage 2. application stage and 3. reflection stage. Issues associated with the application of music technology and computer software are discussed with reference to the adopted pedagogy and findings. Findings are discussed in the adaptation of the creative thinking model in music of Webster (2003), and the research implications for teaching and learning composition with the assistance of music technology to enhance creativity are suggested. Recommendations for the use of using sequencing software with digital audio workstation to teach composition are made to extend the application of teaching and learning musical elements, such as pitch, rhythm, timbre, texture, and form.

BACKGROUND TO THE RESEARCH

Over the past two decades, there has been a significant move in research associated with music technology and the teaching and learning of music. Music technology-based composition has been regarded as a specific major area in the study

of creativity in music (Williams & Webster, 2005); the teaching and learning in music technology (Rudolph, 2005); musical thinking and music technology (Moore, 1989); teaching and learning model of hardware and software design (Collins, 1992); the use of MIDI in composition (Reese, 1995); balance of structure and freedom in compositional process (Ladanyi, 1995); horizontal and vertical approaches in composition (Folkstad, 1996); autoethnographic approach that used composing with computers and journaling (MacInnis, 1996); thinking aloud while composing at the computer (Younker, 1997); intrinsic motivation (Cheung, 2001); self-efficacy (Merrick, 2003); the pedagogical approaches in multi-media composition (Chen, 2005). All these research studies reveal that music technology-based composition plays a significant role in creativity and music education.

This paper compares the composing strategies in the creative processes of two different tasks. Studies in creative process are regarded as the procedure that a person is involved with when generating a creative product. This procedure may include problem-solving, collecting ideas, generating, selecting, rejecting and verifying the creative product, such as the four-stage theory of Wallas (1926); sketches and manuscripts of professional composers (Sloboda,1988); adaptation of Amabile's componential model of creativity (Hickey, 1995). Based on the literature, the study of student responses, analysis of works, reflective journals and thinking skills will be examined in computer-assisted composition and multi-media composition.

AIMS OF THE STUDY

This research focused on how music technology can enhance and develop musical ideas of students in the creative process of computer-assisted composition and multi-media composition. In this study, students have to hand-in a written report with musical analysis after the creative process. Reflective journal were written by the participants during the creative process. Individual interview were conducted after the task was completed. MIDI files of their composition were observed to compare the different musical approaches to the tasks after the creative process. From the 45 participants, a preliminary survey was conducted to select 10 individual students as case studies in order to highlight specific factors associated with the creative process.

Research questions addressed in this study were:
1. How does music technology enhance the creative process of computer-assisted composition and multi-media composition-visual image and music?
2. How do the selected participants respond to the computer-assisted composition?
3. How does the visual image interact with the musical elements in Multi-Media

composition?

4.   What developmental patterns emerge as a result of research questions 1, 2 and 3 above?

METHODOLOGY

For the purpose of this study, participants' written reports were established including the use of musical elements: a) theme (melody and rhythm) b) harmony c) instrumentation d) texture, and e) form. Participants' reflective journals were recorded on paper after each lecture considering two issues: problems encountered during the creative process and solutions they employed to solve the problem. An individual interview was conducted after the task was completed. Fifteen open-ended questions were asked to the participants and 10 participants gave response to each of these questions. The researcher observed the MIDI file on the student approach to their musical skills to compare their compositional trends in terms of musical elements in the written report.

RESULTS OF THE STUDY

In this study, Webster's (2003) model of creative thinking is adapted. The rationale is to investigate and observe how the spiral development of computer-assisted composition and multi-media composition further developed into models of the developmental patterns in computer-assisted composition and multi-media composition. The relationships between the creative processes of computer-assisted composition, and multi-media composition and creative thinking in music are discussed. The terms such as "Convergent thinking", "Divergent thinking", "Product intention", "Creative Products", "Exploration", "Revising", "Editing", "Enabling skills", "Enabling conditions" are emphasized in the discussion. Webster's (2003) model is designed to be representative of creative thinking by both children and adults, although certain aspects of the model might be qualitatively different at various stages of development. The stages include:

1. Product intentions: composition performance, improvisation and analysis (written and listening) can be considered at the outset of creative thinking as goals or intentions of the creator

2. Thinking Process. This includes a) enabling skills: A set of skills that allow for the thinking process to occur. One is convergent thinking skills and the other is divergent thinking skills. Convergent thinking skills are the ability to recognize rhythmic and tonal patterns and musical syntax. Divergent, imaginative skills are critical such as musical extensiveness, flexibility, originality. b) enabling

conditions: A number of variables involved that is not musical in the creative thinking process. Motivation could help keep the creator on task. Personality, describes factors such as risk taking, spontaneity, openness, perspicacity, sense of humor and preferences for complexity. Environment, define the creator's working conditions such as financial support, family conditions, musical instruments, acoustics, media, societal expectations and peer pressure, etc.

3. Creative product: composition performance, written analysis, recorded improvisations, mental representations of the music heard (Webster, 2003, p.21)
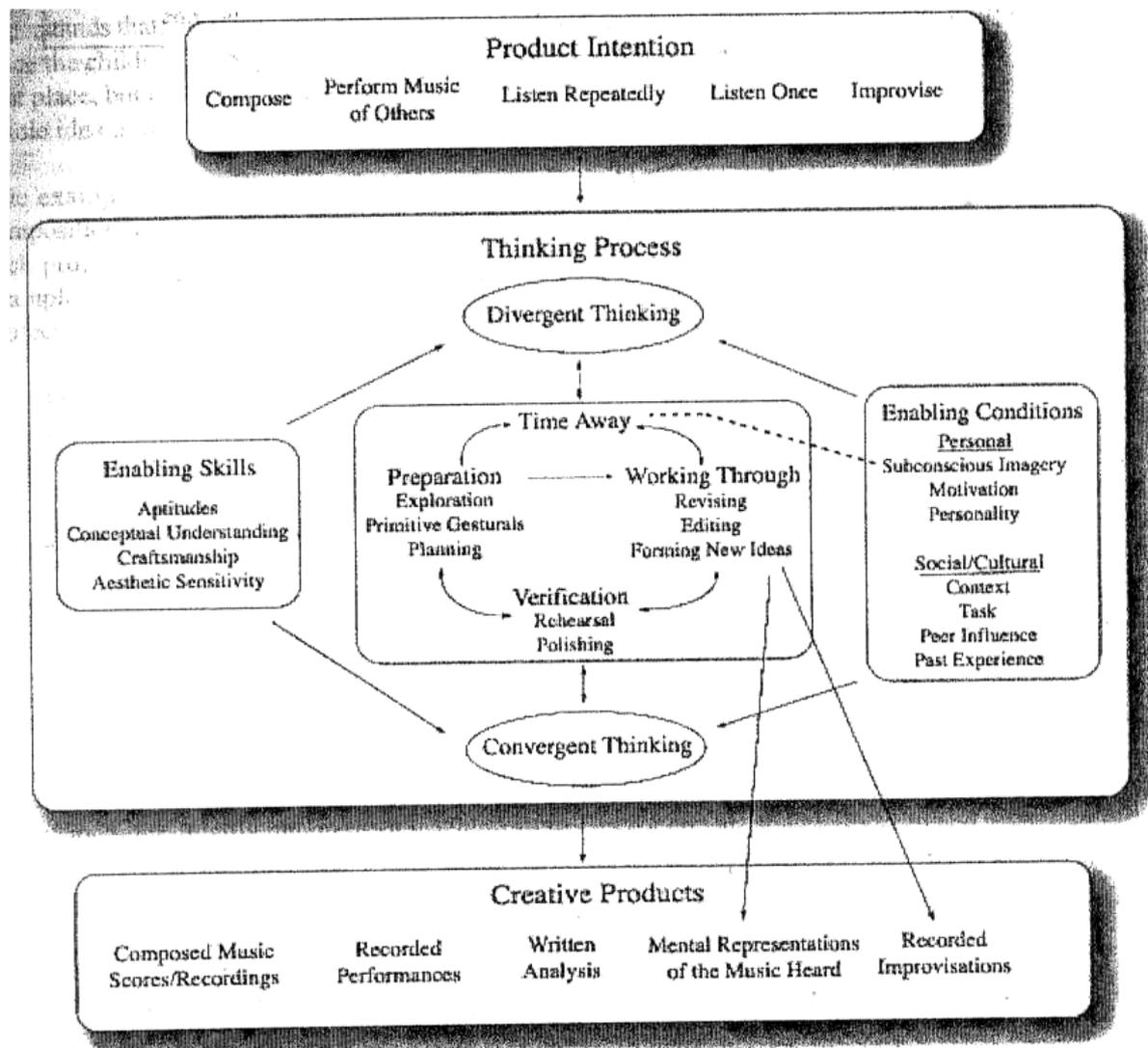
Figure 1.1. Model of Creative Thinking in Music (Webster, 2003, p.21)

The significance of the model indicates movement between divergent and convergent thinking. These stages involve time to play with ideas (preparation), time to have away from the tasks (incubation), and time to work in structured ways through the ideas (verification) after solutions have presented themselves (illumination). The most

important implication for music teaching is to allow enough time for creative thinking to occur. The 'preparation' stage in Webster's model matched the findings of exploring musical elements and ideas in the "exploration" stage in the developmental pattern of computer-assisted composition and exploring visual and musical elements in the "imagination" stage of multi-media composition. The 'incubation' stage in Webster's model relates to the findings in the creative process of improvising and evaluating in the application of music technology at this stage. Time that allowed students to think away from the task was important in both tasks. Therefore, students can keep on composing using their own laptop or PC at home or in school to work out the solution. The 'working through' stage matched the findings of using the software for editing in a humanized way or quantized way as a decision-making process in computer-assisted composition and for editing in an aligned way or intuitive way as a decision-making process in multi-media composition. The final stage is 'verification' used to polish or revise the composition into the creative product.

There are a number of connections between the creative process and the enabling skills and conditions. In computer-assisted composition, the findings of the written reports reveal that the working through of different parameters of musical elements is important in designing the piece. It connects with the enabling skills suggested by Webster in craftsmanship and aesthetic sensitivity. The student has to work with the different musical elements 'inside out' in dealing with the composition tasks. In enabling conditions, the setting of the task is essential. It was important to keep the task simple and give room for the student to create some original music. The findings of MIDI file observation reveal that 'musical style' is a crucial factor in the application stage in computer-assisted and multi-media composition. The relationship between setting the task and the social and cultural context of the student can affect the musical style of the composition, especially with the visual stimulus in multi-media composition. Even though the students use the same notation or sequencing software, the diversity of musical style can be generated in the application stage, even with the same movie.

In computer-assisted and multi-media composition, both convergent and divergent thinking are required. Tonal center, rhythmic imagery and musical syntax are mostly connected with convergent thinking. Craftsmanship and aesthetic sensitivity are also connected with convergent thinking because they require careful manipulation of musical material in sequential ways. It closely relates to the use of musical elements in the exploration stage. The aptitudes of extensiveness, flexibility and originality are clearly connected to divergent thinking. It closely relates to the manipulation of

musical style in the application stage and editing/revising in the reflection stage.

Developmental Patterns during the Creative Process in Computer-assisted Composition

Following the adaptation of Webster's model, considerations of musical elements are further refined in the exploration stage. The arrows indicate the flow of the creative process. The reflection stage includes the process of editing, revising into creative product.

```
                    ┌─────────────────┐
                    │     Editing     │
                    └─────────────────┘
           ┌─────────────────┐      ┌─────────────────┐
           │ Contextualized &│  Musical Experience   │  Formalized &   │
           │    Humanized    │ ⟵──────⟶ │    Precise      │
           └─────────────────┘      └─────────────────┘
                    ┌─────────────────┐
                    │ Problem - solving│
                    └─────────────────┘
                            │
                    ┌─────────────────┐
                    │     Revising    │
                    └─────────────────┘
                            │
                    ┌─────────────────┐
                    │ Creative product│
                    └─────────────────┘
```

Reflection Stage
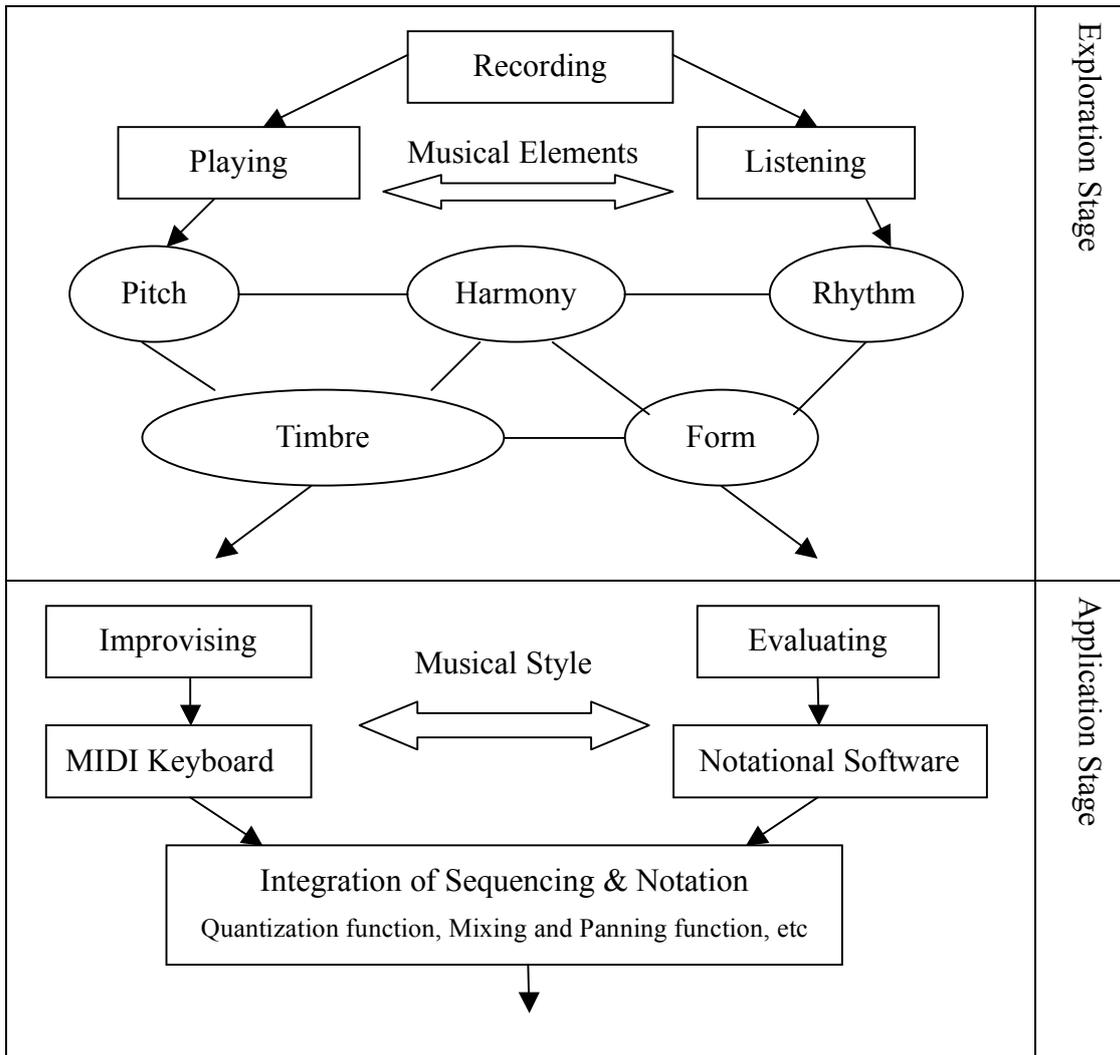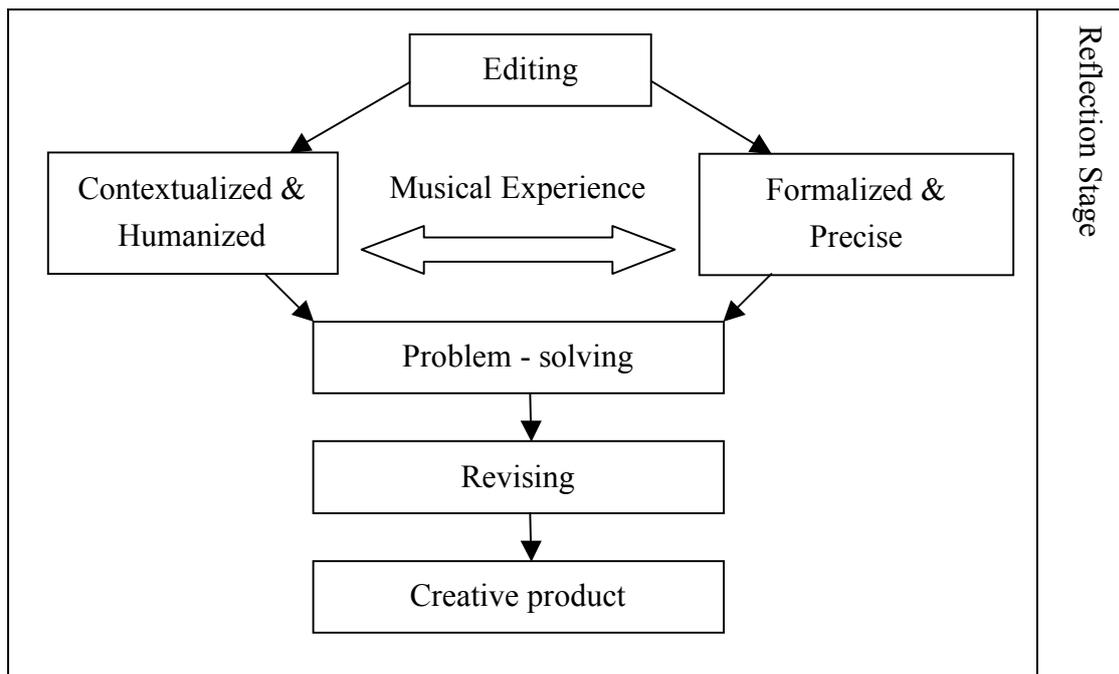
Figure 1.2. Developmental Patterns during the Creative Process in Computer-assisted Composition.

In the exploration stage, students developed the theme with harmony, rhythm, instrumentation, textures and improvisation. In the MIDI file observation, the student continuously changed between two perspectives: playing and improvising on the keyboard, and listening and evaluating from the software. While using the music technology to compose, the students constantly switch between the two perspectives: of improvising and composing. Once the musical ideas were decided within these parameters of musical elements, the draft of the composition would be recorded in the MIDI sequencing software. The benefits of the computers were that the student could save their work as MIDI file as 'real sound' rather than 'notation'. It would particularly enhance the creative process at the first stage for a musician to be a composer. Musicians would think of 'creating sound' more than 'creating notation'.

In the application stage, students refined their musical ideas from the exploration stage. By using the computer, students could further work on the details of the composition. Quantization, Mixing and Panning were important functions in the computer-assisted composition. The quantize function was a great tool for rhythm section and complicated rhythms. Mixing and Panning functions created a new musical element- spatial element in using music technology to compose. It was useful especially for the balance of sound and tracks and spatial effect with panning functions. In this stage, students could gain the musical experience of listening and responding to the overall sound of the musical style in the composition. Again, the

complexities of the composition would not be bounded by the competent level of the performance of the students.

In the reflection stage, students develop problem-solving and compositional techniques. They develop musical thinking through organizing musical elements in the task and provide solutions to link up or connect musical ideas between sections because most of the students encounter the issues of connecting musical ideas. The music technology can transform musical ideas into creative product because it is fairly convenient for them in layering the music track by track, section by section to solve any problems. The students continuously worked out the creation of shifting around these two kinds of composing practices: formalized and precise, contextualized and humanized. The decision-making process was an aural perception of sound. The student decided whether the musical phrase should be played in an exact way or in a humanized way. They could change the instrument instantly on the computer to speed up the process of inviting players to perform. This would enhance the accuracy and realism of the creative product- music composition. The score could be printed out for the professional players to perform as a real performance.

Developmental Patterns during the Creative Process in Multi-media Composition

Considerations of musical elements are further refined with visual stimulus during the imagination stage in multi-media composition.
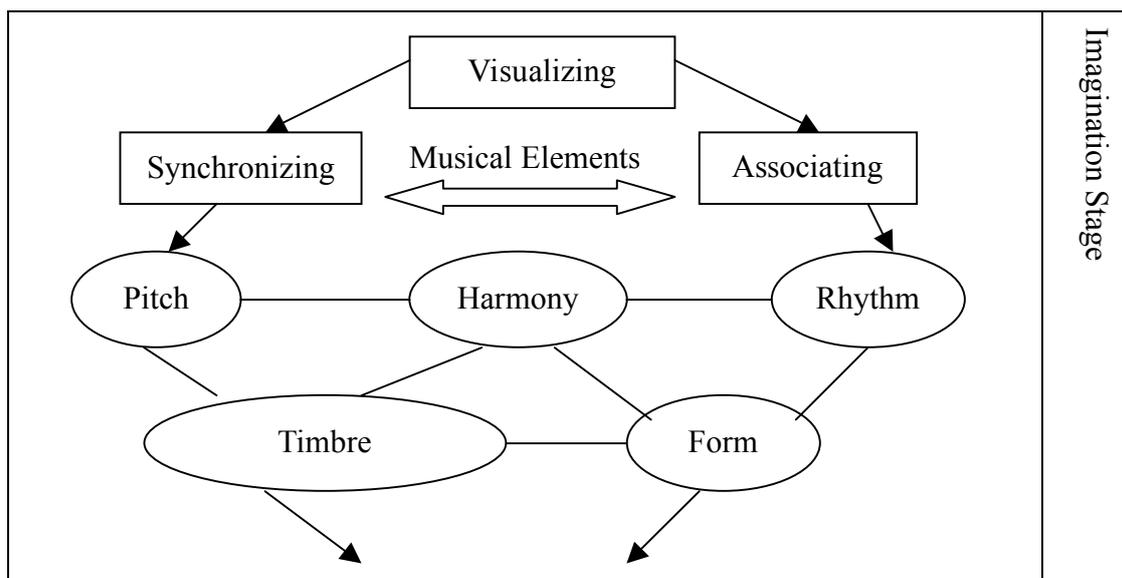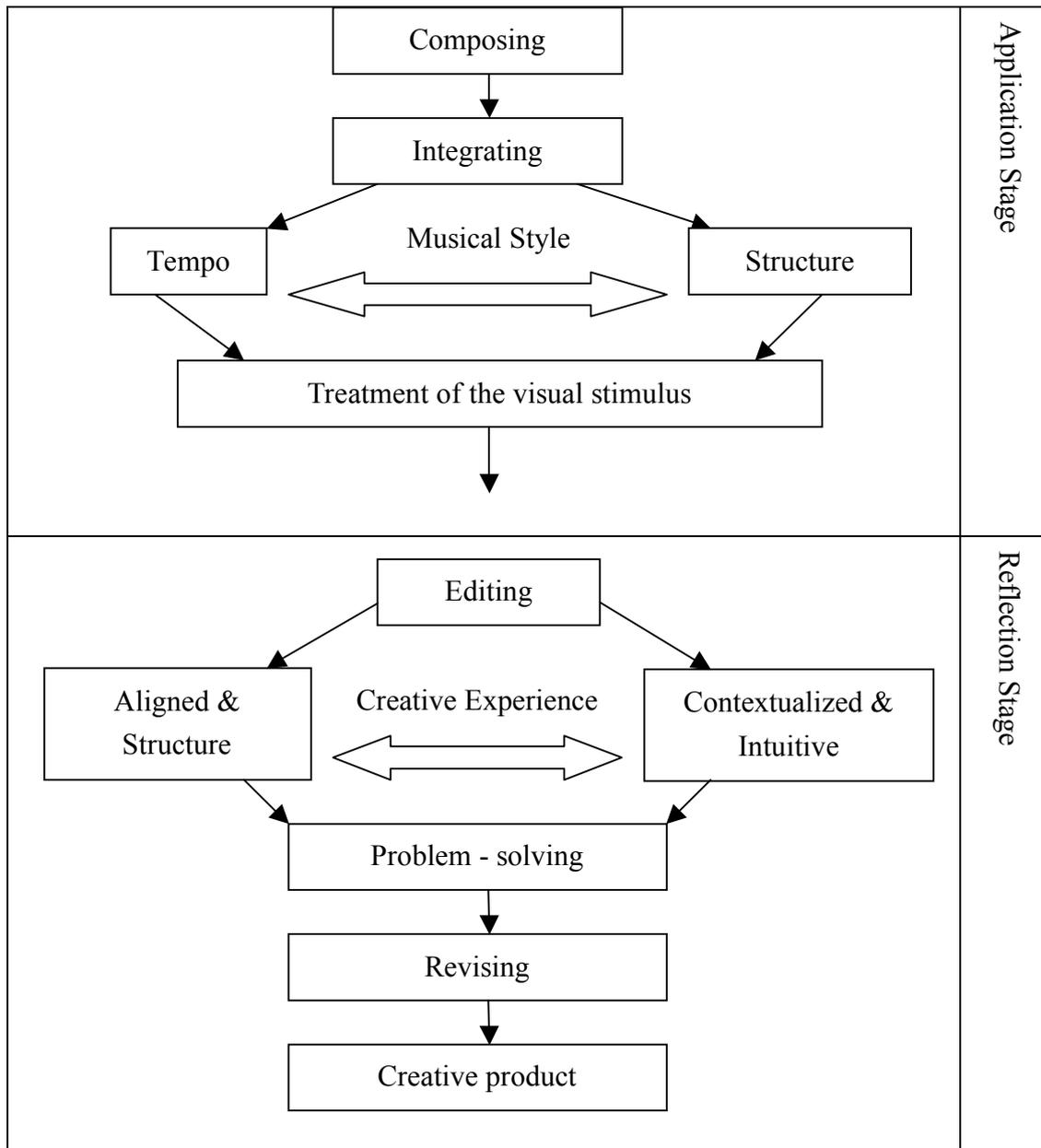
Figure 1.3. Developmental Patterns during the Creative Process in Multi-media Composition.

In the imagination stage, all students agreed that extra-musical ideas can stimulate the composition and the relationship between visual images and musical ideas are closely related. During the inspiration process, students identified that they preferred to use their imagination and intuitive thoughts to approach the visual image rather than calculating a chain of sync points. Since the software could easily align the movie and music, students could concentrate on the creative and musical thinking process. Students developed the theme with harmony, rhythm, instrumentation, textures and improvisation. In the MIDI file observation, the students continuously changed between the two perspectives of synchronizing and associating. The decision-making

process was that the students could choose an overall mood of the scenery or mapping of musical accents in structure.

In the application stage, the students work with different musical styles in order to align the visual stimulus and musical accent in the MIDI file observation. Musical styles became the most important issue in the decision-making process. Students decided on the appropriate tempo in order to fit most of the sync points on the down beat or strong beat in synchronizing. Furthermore, the change of scenery in the movie could strongly affect the students' perception in organizing musical sound in associating. In terms of form, the structure of the movie would strongly affect the structure of the music. The treatment of the visual stimulus as musical accent could be summarized as follows:

1. change of meter, pitch, harmony, dynamics, and texture
2. use of ascending, descending scale and appreggio passage
3. use of musical phrase
4. use of percussion instruments

In the reflection stage, students continuously worked out the creation of shifting around these two kinds of composing practices: aligned and structured, contextualized and intuitive. In the first category, students used the tempo to shift the time frame to fit the downbeat of the music as a musical accent and used the software markers to figure out the tempo and structure of the piece. In the second category, students were concerned with the musical style and mood in multi-media composition. Students decided on the style with their intuitive thoughts and they edited the length of each section and then connected different musical ideas to fit the music into context. As a problem-solving technique, students shifted around these two categories and ended up with the following solutions during the revising section in the creative process:

1. making amendments of rhythm, melody, instrumentation, texture, form.
2. changing the tempo
3. correcting or deleting and re-composing the section

COMPARATIVE ANALYSIS BETWEEN TASK ONE - COMPUTER-ASSISTED COMPOSITION AND TASK TWO - MULTI-MEDIA COMPOSITION

To conclude, the similarities and differences between the ways the students learnt the ideas and concepts in using music technology to compose in both tasks will be discussed in three stages: 1. exploration/imagination stage, 2. application stage, and 3. reflection stage. The difference n how the student approached the two tasks during the

creative process were shown in the Table 1.1.

Table 1.1

Comparative Analysis of the Creative Process in Computer-assisted Composition and Multi-media Composition

Task One - Computer-assisted composition (without visual images)	Task Two - Multi-media composition (with visual images)
Differences: - open-ended task - first phase of the research - start with recording, playing, listening - apply music technology in improvising with MIDI keyboard and evaluating through notation - apply quantization function, mixing and panning function to refine the musical ideas - edit the musical ideas between contextualized and humanized versus formalized and precise	Differences: - prescriptive task - second phase of the research - start with visualizing, synchronizing, associating - apply music technology in integrating the visual image and music - apply synchronization function, insert marker with appropriate tempo to design the structure of the piece - edit the musical ideas between aligned and structure versus contextualized and intuitive
Similarities: - deal with musical elements in the exploration stage - apply music technology to compose with a specific musical style - apply decision-making in the editing process - problem-solving in connecting musical ideas between sections (musical experience with musical thinking) - revise the work into a creative product	Similarities: - deal with musical elements in the imagination stage - apply music technology to compose with a specific musical style - apply decision-making in the editing process - problem-solving in aligning between visual image and music (creative experience with convergent and divergent thinking) - revise the work into a creative product

The exploration/imagination stage, in Task One, it was an open-ended task which allowed students to become familiar with the software and hardware in MIDI sequencing. Task Two was a prescriptive task to compose music for a computer-animated movie. In the first phase of the research, students started with recording, playing, and listening to musical elements. In the second phase of the

research, students started with visualizing, associating, and synchronizing the visual images with musical elements.

In the application stage of Task One, students applied music technology in improvising with the MIDI keyboard and evaluated with music notation. In Task Two, students applied music technology in integrating the visual images and the music. In Task One, students applied the quantization function, along with the mixing and panning function to refine the musical ideas. In Task Two, students applied the synchronization function, inserting markers with the appropriate tempo to design the structure of the piece.

In the reflection stage of Task One, students edited the musical ideas between contextualized and humanized, and formalized and precise as a decision-making process using the sequencing software. In Task Two, students edited the musical ideas between the two composing practices of aligned and structure, and contextualized and intuitive as a particular decision-making process using the sequencing software.

The similarities in the way the students approached the two tasks during the creative process were identified in Table 1.1. In the exploration/imagination stage, students dealt with musical elements in both Task One and Task Two. In the application stage, students applied music technology to compose with a specific musical style in both of Task One and Task Two. In the reflection stage, students applied the skills of decision-making in the editing process in both tasks. Students experienced the problem-solving skills in connecting musical ideas between sections with the experience in musical thinking in Task One and experienced problem-solving in alignment between visual images and music with the experience in creative thinking in Task Two. Both tasks involved the revision of work as the final stage into the creative products.

DISCUSSION OF FINDINGS AND IMPLICATIONS
Creativity, Creative Process and Product

Findings from the present research reflect the patterns depicting from a "novice" (Year two music student) to and "expert" (professional composer) approach as described in the research of Davidson and Welsh (1988), and Younker and Smith (1996). These researchers seeking the approaches of novice and experts, as a result, employed subjects representing those entities and outlined composing processes or stages in which students experience while composing. These stages are dynamic and recursive, and include exploring, decision-making, practicing, and performing. Not

only were these processes observed in the present study, but they also indicated that those students who manifested expert behaviors were involved in more of the processes than those who manifested novice behaviors.

The findings from the developmental patterns in both tasks related to the work of Wallas (1926), Webster (2003), Hickey (1995) and Amabile (1996). According to Wallas, four different stages namely, preparation (convergent thinking), incubation (musical technique), illumination (Problem-solving), and verification (Conclusion) are involved in the creative process. All four stages were consistent with the findings in both of the tasks and product intention with or without visual images (convergent thinking), working with musical elements (musical techniques), problem-solving in the reflection stage, and revising before the creative product.

The consideration of "exploration" and "reflection" in the developmental pattern in this research was reported in several empirical studies have focused on compositional process. The work by Kratus (1985) on time use by children demonstrated reliably the presence of exploration and development. In more qualitatively based studies, Younker and Smith (1992) showed how inexperienced and more experienced composers worked with musical ideas by naturally using revision and extension techniques. Folkstead (1996) reported similar behaviours in his participants when working with music technology.

Composing Strategies

Findings in the exploration and imagination stages from the developmental patterns from both tasks concur with composing strategies from Paynter (2000) and Hogg (1993) include how students respond imaginatively to a stimulus. The students are not concerned with issues such as structures and forms so much, but they discover and they enjoy playing, and making patterns. It is a matter of feeling and emotion. Paynter concluded that "the surest way to help students to get better at composing is to encourage them to think about the essentially musical process, not as abstract rules, but directly in relation to what they themselves create. Composing is different. From the start, students must try to judge the success of what they make. Their composing decisions are vitally important" (pp.7-8). Therefore, decision-making in the creative process is highlighted in the framework at the reflection stage for both tasks.

Musical Styles

Findings in the application stage from the developmental patterns from both tasks concur with the compositional development in professional composers from Bennett (1976) include how students expected to compose in a musical style that is familiar. Bennett suggested that the fostering of experience in music composition carries important education considerations. Developing germinal and internal musical ideas relies heavily on long-term memory and past experience. Thus students cannot be expected to compose in a style or medium which is unfamiliar. Musical styles were involved heavily in the application stage when the students improvised on the MIDI keyboard in the computer-assisted composition and when the students used different musical elements to treat the visual stimulus in the multi-media composition. The teaching of a musical style is vital in the creative process of student composers and professional composers suggested by Bennett. The implication in the music education aspects is to provide some previous musical examples in a specific style for music analysis, performance and historical understanding. The entire process suggests that students must be made conscious of the various aspects and operations inherent in producing a creative product. Students will need guidance and practice in monitoring their own creative musical behavior. This means that students must have the opportunity to listen to their compositions in both draft and final forms through live performance or music technology. Composition as a thinking process provides learners with a means to apply a wide variety of cognitive operations toward musical conceptual and skill areas.

REFERENCES

Amabile, T.M. (1996). *Creativity in context.* Boulder, CO: Westview.

Bennet, S. (1976). The process of musical creation: Interview with eight composers. *Journal of Research in Music Education,* 24, 3-14.

Burnard, P. (1995). Task design and experience in composition. *Research Studies in Music Education*, 5, 32-46.

Burnard, P. (1999a). *"Into different worlds": Children's experience of musical improvisation and composition.* Unpublished doctoral thesis, University of Reading.

Burnard, P. (2000). Examining experiential differences between improvisation and composition in children's music making. *British Journal of Music Education*, 17(3), 227-245. Cambridge: Cambridge University Press.

Chen, C.W. (2005). Pedagogical framework in the creative process of Multi-Media composition: visual stimulus and musical accent. *Proceedings of the ASME (Australian Society for Music Education) XV National Conference Melbourne*

2005, pp.55-62.

Cheung, J. (2001). *The effects of computerized music instruction on the attitude and achievement of children: with special reference to strong and weak framing.* Unpublished PhD thesis, Institute of Education, University of London.

Collins, D. (1992). Creativity and special needs in Spruce, G. (ed.) *Teaching music.* London: Routledge in association with the Open University

Davidson, L & Welsh, P. (1988). From collections to structure: The developmental path of tonal thinking. In J.A. Sloboda (Ed.), *Generative processes in music: The psychology of performance, improvisation, and composition.* New York: Oxford University Press.

Folkestad, G. (1996). *Computer Based Creative music Making. Young People's Music in the Digital Age.* Sweden. ACTA UNIVERISITATIS GOTHOBURGENSIS

Hickey, M. (1995). *Qualitative and quantitative relationships between children's creative musical thinking processes and products.* Unpublished doctoral dissertation. Northwestern University, Evanston, IL.

Hogg, N. (1993). Strategies to facilitate student composing. *Research Studies in Music Education*, 1, 1-17.

Kratus, J. (1985). Rhythm, melody, motive, and phrase characteristics of original songs by children aged five to thirteen. Unpublished doctoral dissertation, Northwestern University.

Ladanyi, K. (1995). *Processes of musical composition facilitated by digital music equipment.* Unpublished doctoral dissertation, University of Illinois at Urbana-Champaign.

MacInnis, P. (1996). *Experiencing and understanding a computer-based music curriculum*: A teacher's story. Unpublished doctoral dissertation, University of Toronto, Canada.

Merrick, B. (2003). Self-efficacy and prior musical experience as an indicator of self-regulatory skills in a music technology based composition task. In L.C.R. Yip, C.C. Leung, & W.T. Lau (Eds.) *Curriculum innovation in music* (pp. 253-257). Hong Kong: The Hong Kong Institute of Education

Moore, B. (1989). Musical thinking and technology. In E. Boardman (Ed.), *Dimensions of musical thinking* (pp. 111-116). Reston, VA. MENC.

Paynter, J. (2000). Making progress with composing. *British Journal of Music Education*, 17 (1), pp.5-31.

Reese, S. (1995) Midi-assisted composing in your classroom in Spruce,G. (ed.) *Teaching music.* London: Routledge in association with the Open University

Rudolph, T, (2005). *Teaching music with technology.* (2nd ed). Chicago: GIA Publications.

Sloboda, J. A. (Ed.) (1988). *The musical mind: The cognitive psychology of music.* Oxford: Oxford University Press.

Wallas, G. (1926). *The art of thought*. New York: Harcourt Brace and world.

Webster, P. (2003). Asking music students to reflect on their creative work: encouraging the revision process. In L.C.R. Yip, C.C. Leung, & W.T. Lau (Eds.) *Curriculum innovation in music* (pp.16-27). Hong Kong: The Hong Kong Institute of Education

Williams, D. and Webster, P. (2005). *Experiencing music technology.* (3rd ed.). New York: Schirmer Books.

Younker, B. & Smith W. (1992). *Modeling the thought processing structure of high school and adult expert and novice composers.* Poster session presented at the annual meeting of the Music Educators' National Conference, New Orleans, LA.

Younker, B. (1997). *Thought processes and strategies of eight, eleven, and fourteen year old students while engaged in music composition.* Unpublished doctoral dissertation, Northwestern University, Evanston, Illinios.

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

Localization of Orff-schulwerk in China   1

Localization of Orff-schulwerk in China

Localization of Orff-schulwerk in China

Hong Chen

Henan University

Ding Nan

China Conservatory

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

Localization of Orff-schulwerk in China   2

Abstract:

Since Orff-schulwerk was introduced to by a Chinese scholar named Dana Li in 1981, It. developed rapidly in China over the past years. The success of Orff-schulwerk, in terms of its conception and pedagogy, lies in whether it can be integrated into Chinese music culture and be taught in a native way or not in a country or region. Hence, the focus of this paper will be localization of Orff-schulwerk in China. There are four stages explaining the process of localization of Orff-schulwerk in China. They are the introduction of document to China---preparatory stage for localization, extension of teaching methodology---exploring stage for localization, combination with native language teaching---practicing stage for localization and the integration of Orff-schulwerk into Chinese musical educationl system.

Key words: Orff-schulwerk   Locolization   Naixiong Liao   Danna Li

Introduction

Although Orff-schulwerk has been in China for only over two decades, it has been greatly developed. Then what changes has Orff-schulwerk brought to Chinese music education, what is the function of Orff-schulwerk in the reform of music education in China? In order to find out or explore the development of Orff-schulwerk in China, its function and influence in Chinese music education system , this paper surveys the extension process of Orff-schulwerk in China. There are four stages stating the extension as well as the practice of Orff-schulwerk in detail. The purpose is to help readers understand the process of localization of Orff-schulwerk in China and the current situation of music education in China.

Stage one (1982-1986) introduction of document --- preparatory stage of Orff-schulwerk in China

In early 1980s, Mainland China started to issue the policy of reform and opening to the outside world. Chinese government sent Professor Dana Li, who worked in Shanghai conservatory, to German Federal Republic for over three months' first-hand investigation. Mr. Liao had an audience with the German composer and music educator --- Carl Orff. During the six-hour meeting, Mr. Orff introduced his music educational conception to Prof. Liao and also gave him the whole orff-schulwerk textbooks and a present and invited Prof. Liao to visit Orff College.

Mr. Liao returned to China in 1981 and began to introduce Orff's educational concept in Shanghai city, Chengdu city, Kunming city and Guizhou city,and then went to German Federal Republic again to study in 1982. After Returning back at the end of 1984, his main task is to spread orff-schulwerk conception in China. He gave lectures called "Orff music education class", which lasted several days or even two weeks, in Shanghai and other cities. furthermore , He also wrote a number of papers for introducing Orff conception. In 1985, he invited well-known Orff teacher Mrs. Schneider to give lectures in Guangzhou(in April),   Nanjing (in May), Shanghai (from June to July)and also gave lectures in Beijing when she went by. All her lectures ran three months and inspired Chinese people a lot.

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

Localization of Orff-schulwerk in China   3

Mr.Liao attended international conference in Orff Institute of the Univercity Mozarteum in 1985, the main topic is relevant to the development of Orff-schulwerk in future world. During the conference , Mr.Liao came into realization that Orff-schulwerk must be adapted to Chinese music culture and become a new one that differ from the ones in other countries as well as in Germany. Chinese government, however, had not carried out the music education reform yet at that time, and Orff-schulwerk had not put into comprehensive practice in general music education in China, thus the consideration about the localization of Orff-schulwerk was only kept in music educators' mind and the research on it had not been carried out in this stage. This generalization of Orff l concept set theoretical base for the further experimental practice of Orff-schulwerk in China.

Stage two (1986-1995): Extension of Teaching Methods ---Exploring stage

for localization of Orff-schulwerk in China

In 1986, Mainland China effected educational reform and restarted to emphasize the importance of aesthetic education in general education system, Music course became the important part of aesthetic education curriculum. It is an opportunity for Orff-schulwerk to put into practice and to carry out research on localization.To motivate music educational reforms, Education Committee of Chinese Musician Association in China invited Mrs. Mrs.Schneider to China again and gave lectures in Beijing and Xi'an to set an example for live operation of teaching methods. Especially, when she was in Beijing, about nine hundred people from almost all over the country took part in her training, and it was a big success. The chairman of present Chinese Orff Association Mrs. Dana Li was the secretary of Education Committee in China then. Mrs. Li participated in the organization of this activity with Prof. Liao and also made contributions on the spread and practice of Orff-schulwerk in China.

Furthermore, from August 15th.to 25th in 1988, with the sponsor of Orff Foundation and Orff College, Musician Association, Music Education Committee and Beijing Normal Institution (Capital Normal University) united to hold large scale training for both the teachers and students. The famous teachers such as Mr. Hartmann were invited to teach. Representatives from all provinces and cities except Taiwan province and Qinghai province attended the training. Especially participant of the over graduates and young teachers from Central Conservatory, China Conservatory and other universities added new concept to the proficient teachers' courses. Orff-schulwerk became popular on mainland.

This series of lectures given by the experts and the foundation of the Orff Institute motivated the practice of Orff-schulwerk. In 1993, Mainland China officially founded the Chinese Orff-Schulwerk Association. Orff-schulwerk was practiced widely in normal institutions, primary and middle schools. Introduction to Orff-schulwerk made the class atmosphere more active than ever before. It liberated the physical and mental bodies of the students and welcomed by the teachers and students.

As time went by, some problem appeared. Because of the limitation of understanding ability, China scholars over-emphasized the importance of rhythm in the early process of introduction and spread of Orff-schulwerk and put forward the notion of "rhythm first". Under the instruction of this notion, music teachers misunderstood rhyme as the center of Orff-schulwerk, so music lessen changed into rhythm lesson, the neglect of other dimensions made students gradually be fed up. At that time some teachers were

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

Localization of Orff-schulwerk in China   4

confused with the Orff-schulwerk original translated textbook so that they suspected whether it worked in China or not.

Besides, many Chinese scholars had negative ideas to this new foreign pedagogy. Over the last century, more and more Chinese worshiped the western music culture, the scholars were worried about the future of Chinese music culture. In 1993, national science of education—"8,5" research group and music educational institute in China held a conference in Hangzhou, the topic is "Comparison of art education between China and foreign countries ". Chinese music educator Prof. Xie Jiaxing proposed the question "where is China"? It caused the question of establishing its own music educational system. They are afraid that if china didn't use the foreign educational ideas as reference but use it directly would result in the ruin of Chinese music culture. For this reason, some scholars criticized Orff-schulwerk and suspected its feasibility in China. Then the comprehensive research on localization of Orff-schulwerk in China became more and more urgent. If there was no one exploring ways to combine it with Chinese culture, Orff-schulwerk might disappear from Chinese educational system.

Mrs. Li studied the Orff concept combining with the successful experience of her coteries and found it was not only possible but necessary to combine Orff-schulwerk with Chinese culture. To the question why Chinese music education was dominated by foreign culture, she thought that Chinese music education exactly followed the teaching method in 1920s and the teaching content and method were dull. In addition, China closed herself for a long time and it was difficult to find solution to the problem of music education. Brave learning of foreign educational system would shorten the distance between China and the world outside. Otherwise, it would lose the chance and drew behind. Then the quality education would lose an important part. Use of the foreign experience as reference was not to dominate our own culture but to combine with our own. Lead by this idea, Mrs. Li and her Colleagues started to explore Orff-schulwerk in china.

Stage three (1995-2001): combination with the teaching of mother tongue---

localized practicing stage of Orff-schulwerk in China

Conference of Reform and Study on Chinese General Music Education was held in Guangzhou from 10th to 15th Dec. 1995. The topic of the conference was "on the basis of Chinese culture as mother tongue, we should fully bring the active role of music education in quality education." It advocated everyone to protect traditional Chinese culture. In 1995 at the 100 anniversary of Orff's birth, Mrs. Orff proposed her expectation. She hoped her Chinese coteries could understand that Orff-schulwerk emphasized the importance of native culture. They could find the way to carry on Orff-schulwerk in China on the basis of Chinese culture. With the support and instruction of these theoretical ideas, Mrs. Li and her coteries devoted to exploring the way of establishing Chinese music educational system based on its own culture and reference to the advanced foreign theory.

Mrs. Li and her coteries thought that localization not just referred to the teaching materials but we needed to solve all the problems caused by culture, customs and tradition. These needed the Chinese music educator to explore and practice. Two Chinese Prof. Pei Liu and Jianhua Guan offered the theory of multi-culture、the course theory and psychological theory for their research. Their exploration was on the

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

Localization of Orff-schulwerk in China   5

following three aspects.

Chiefly: the localization of teaching materials. First of all, it is important to seek native teaching material from rhyme intonation. Introduction of languages to teaching is the creation of Orff. It is also the best starting point of native teaching. The content can be the children's names, Chinese nursery rhythm, idioms, mountains and rivers, the places of interests and so on. then, in the process of action practice, apart from Orff's classic actions it is better to let the children choose their familiar ones or add some movements of folkloric dancing. Third, besides Orff instruments, it is better to find some native instruments as implement. Finally, the listening practice, singing songs or the play teaching all need native teaching materials. After studying multi-culture, in addition to the native contents, Mrs. Li extended the teaching materials to cover works of different styles, different periods and different countries.

Second: localization of teaching concept. The key point of mastering orff-schulwerk is to understand the meaning of Elementar, which was advocated by Orff in his teaching practice. The purpose of localization of teaching concept is to make the teachers thoroughly understand the Orff's concept, use it flexibly and develop it creatively. Maybe it is the most difficult step. The way to solve this problem is to hold a training course or give specialized explanation through the TV, course example or direct the learners to design teaching plan and practice them. It is important to let learners experience the spirit of orff-schulwerk through action.

Third: localization of teaching methods. The meaning of localization of teaching methods is that everyone fully exert his or her own advantages according to own character and specialty. They should develop their own teaching styles or features on the basis of orff-schulwerk concept but not to depend on the books or others' method solely. The solution to this problem is to provide opportunities to practice and direct learners in teaching practice and let them experience different types of teaching plans so that they can understand themselves properly.

Besides the three points mentioned above, Mrs. Li also emphasized that Orff was an open system. It is improving itself constantly and there is no final definition to it. Thus, music educators should keep an open mind to other music educational concepts or teaching methods such as Kodály Kabalensky， and imply them as implements to Orff.   She herself attended the training of the teaching methods above and made use of them in his teaching activities.
In order to motivate the process of localization of Orff in China, the members of Chinese Orff committee tries their best to expand the result of their study by means of attending international conferences to exchange experience with the foreign coteries so that they could keep pace with the international advanced teaching concepts.

In this process they took part in the following activities such as, in 1995, as the representative of China the children's music dance group took part in the international conference of music and dance, which was held to celebrate 100 anniversary of Orff. Mrs.Li was the leader of the Delegation. They represented their localized teaching methods in public at the conference. and they took part in the international Orff educational conference and international training course. During this process, there were the following activities for exploring, practicing and spreading.

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

Localization of Orff-schulwerk in China   6

Since 1989, short term training courses or activities have been held in Beijing, Xi'an, Guangzhou, tianjin and many other cities. It usually lasts three to seven days and highly welcomed by the teachers and students.

In the mid 90s, when the teaching through the TV or long-distance teaching just began, Central TV University first began the course for teaching music and it was given by Chen Beilei who was one of the best teachers.

In the mid 1990s, the Orff specialized committee was started to unite with some kindergartens, and early educational institute to train teachers and students. These cooperation inspired the early art education in a large scale and at the same time inspired the development of orff-schulwerk.

Since 1996, Chinese Orff Association has been holding training course for the teachers. There are 2oocourses in the elementary class. By now, it has been the 11th, which will be held from 2005 to 2006 and there will be more than thousand learners. About 80% of these learners are teachers in kindergartens. The rest are the teachers from primary or middle schools, teachers who teach music pedagogy in music teacher training institute and the graduates who are majored in music education or music therapy

In 1996, Shanghai Conservatory founded Music Education Department and Central Conservatory in 1998. These departments directly introduced the music education systems, which is the most important and also has world-wide popularity, as a compulsory course. Especially, they invite the excellent specialist to teach. The newly opened department of further education in Central Conservatory formally started the course named music pedagogy in Orff music teaching class in 1999. This course is taught separately by Dana Li and Li yanyi as compulsory class for half a year and optional class for half a year. It has become one of the most popular classes to the students.

In 2000, the first 0rff music educational web (www.chinaorff,com) which was set up by the Orff specialized committee was established. It has sped the spread of information about orff-schulwerk. With the hard work of the whole Orff committee and the coteries in education, localization of orff-schulwerk initially has come true.

Stage four (2000--): Integration of orff-schulwerk in Chinese music education system

In 2000, Mrs. Dana Li and a number of musical workers who took part in the spread of orff-schulwerk and other music teaching system became members of the art and music course research group which belongs to the national reform project of foundational education curriculum. Then they participated in the work of setting standards to music curriculum and art curriculum in general music education.

In 2001, the mainland China issued the new Music Curriculum Standards and Art Curriculum Standards which were made by the education department of people's Republic of China. Its basic concept is much similar to orff-schulwerk. Take music class for example, its basic concept are: first, taking aesthetic appreciation as its center; second, taking interest as motivation; third, music for all students; forth, the

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

Localization of Orff-schulwerk in China   7

emphasis on the development of personality; fifth, the emphasis on music practice; sixth, promoting the ability to music creation; seventh, advocating integration of all subjects; eighth, popularizing folk music; ninth, developing the sense of multi-culture; tenth, improvise assessment system. Orff's ideas are reflected clearly by these concepts. It is fundamentally coherent with the art and music class in foundational education. The definition and issue of those tow standards symbolize the initial mixture of Orff and other advanced foreign teaching concepts and methods into the music education system in China.

In 2002, "Orff's music educational concept and practice", which was written by Li danna xiu hailin and Yi aiqing, was published by Shanghai Educational Press. This book introduced the localization of Orff's music education concept and it concluded the long term experience of exploration in China. It also revealed the 71 music course examples which were made in the process of localization of Orff in China and most of the teaching materials were from China. The publication of this book symbolized that localization of Orff in China has been theoretically mature.

Conclusion

Since Orff was introduced to China in 1981, it has experienced the process of being praised, being restrained and being re-approved. Its success depends on the hard work all Chinese educators have been done in applying Orff philosophy and pedagogical ideas to Chinese music education. This prescribed that Orff-schulwerk and other education system would be sure to contribute enormously to the music education in China in the 21st century.

About authors:

Hong chen
Graduate Student of Henan University, her major is music education
Address: China Conservatory, An xiang Rond, Choayang Distri Beijing China   100101
Email: chenhong651@163.com

Ding nan
Graduate Student of China Conservatory, her major is music education
Address: China Conservatory, An xiang Rond, Choayang Distri Beijing China   100101
Email: **nandingai@sohu.com**

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

Localization of Orff-schulwerk in China   8

Reference

Dana Li   Xiu haili   Yi aiqing   *Orff   Music   Education   Concept   and   practice*2002.2

Dana Li   *Orff-schulwerk in China*   http://www.bh2000.net/special/orff/detail.php?id=13

Dana Li   *Orff   Music Education in   Mainland   China*   http://www.chinaorff.com/lunwen/fortw.htm

The Growth of Chinese Orff-schulwerk Association

http://www.preschool.net.cn/ShowArticle.asp?ArticleID=673

The music career of Dana Li   http://www.chinaorff.com/lunwen/lnx.htm

The   Comparison   between   Orff-Schulwerk   and   Other Music Pedagogies

Shttp://www.preschool.net.cn/ShowArticle.asp?ArticleID=2134

Yu wenwu   Xie jiaxing   *Music Education and Pedagogy*   Higher Education Press 1991.10

Title: The palette of music, from representation to abstraction: The visual-auditory perception of Debussy, Whistler, Kandinsky and Schoenberg.

Author: Kalaly Chu, a current PHD research candidate in the University of New South Wales.

Five key words: psychology, psychoacoustic, musicology, visual arts

Abstract

The interaction of arts and music often project a melange of sensations to the spectator which evoke a new perspective and dimension in perceiving the world. According to Marks (1975), "photism" (sounds evoking visual images) is a by-product of auditory-visual interactions. In ancient times (around 4th B.C), Aristotle had already mentioned that the harmony of colours were similar to the harmony of sounds. Marks(1975) asserts the regularity and consistency between the relationship of colour and sound. For instance, Debussy (Lockspeiser, 1980) once asked "why could we not use the means that Claude Monet, Cezanne, Toulousse/Lautrec and others had made known? Why could we not transpose these means into music?" (p.49) Also, Kandinsky (Lindsay & Vergo, 1982) asserts that 'line' is one of the greatest expressive medium in music. Kandinsky (ibid, 1982) argued that "line operates in exactly the same temporal and spatial way as is to be seen in painting (p.618)."

The above sayings demonstrate that cross-modal transfer (or the transferability of information within sensory modalties) exist in human perceptual experience. Aristotle (Cytowic, 1994) asserted that our senses give us different images and knowledge of the world, such as the objects' size and shape, whether they are in motion or rest. Therefore, our sensory experiences include different facets and qualities of a perceived subject, such as their sounds, colour, texture and so forth.

The aim of this paper is to demonstrate that the "visual kaleidoscope of sound is the direct product of a creative mind" (Hanslick, 1974, p.68). The paper will start from the impressionist movement, which unfolded a new era in the perception of modern arts and music. The impressionist period demonstrated the various cross-modal perceptions (such as visual-auditory, visual-tactile) through the studying the effect of "light" in the process of art making. This paper will also mention Kandinsky and Schonberg's artistic development and their aesthetic concept towards the path of abstraction in music and visual arts.

The palette in music: from representation to abstraction

The visual-auditory perception of Debussy, Whistler, Kandinsky and Schoenberg

A. The purpose of the paper

Kandinsky (1982) regards music as an abstract art while Schoenberg (Hahl-Koch, 1984) concludes that the arts travel alongside the road of human nature. Then, Hanslick (1974) asserts that the visual pattern of sound is the by-product of a creative mind". Both Kandinsky and Schoenberg, and Debussy acknowledge the visual attributes in music. The significant of this paper lies in the discussion of cross-modal perception (such as visual-auditory, visual-tactile) during the process of art making by using Debussy, Kandinsky and Schoenberg's artistic development as illustrations. The originality and core of the paper lies in the application of Marks Lawrence's visual-auditory studies to illustrate the dimension of brightness (attributes which are common to most sensory domains) as a common perception experience between music and visual arts.

According to Marks (1975), "photism" (sounds evoke visual images) is a by-product of auditory-visual interactions. Aristotle insists that the harmony of colours are similar to the harmony of sounds in the 4th century B.C.. Marks (1975) asserts that cross-modal transfer (information shared between different sensory modalities) occur in our daily perception experiences in a regular and consistent manner, especially in the visual and auditory domains. Marks proclaims the inter-relationship among brightness, loudness and pitch (high/low) in the human visual-auditory experiences. In the following section, I will examine the representative power of music, especially in

its visual attributes, to see how it depicts the image of the world, from representation to abstraction.

B. The picturesque element of Debussy: Music as a representation of the external objects

The cultural soil that nurtured Debussy and shaped his aesthetic temperament owed much to the golden period of the impressionist movement (last two decades of 19th century). Referring to Roberts (1996), the impressionist movement is regarded as the greatest revolution in visual arts ever since Renaissance period. The ripple effects of the impressionism existed within the life time of Debussy. Impressionism re-moulded the 'language' of perception in the modern art history as this is the first movement in which music and visual arts (not either music or art, but they work simultaneously) bring the status of 'brightness' to such a prominent position. For instance the brightness of the sea waves of Monet, Van Gogh, Whistler in the music of Debussy and Ravel. This is a monument of new sensory perception in experiencing arts, as the interaction between eyes and ears become more consciousness and obviously.

I will argue that the picturesque character of Debussy's music is built on his cross-modal compositional concept as he concludes: "why could we not use the means that Claude Monet, Cezanne, Toulousse/Lautrec and others had made known? Why could we not transpose these means into music?" (Lockspeiser,1980, p.49) First, he asserts that auditory elements can fuse with visual elements within a composition to create mood and atmosphere. Second, Debussy shares the same background with Hanslick's (1891) philosophy that music does have the ability to express adjectives (such as gentle, delicate and powerful) to depict objective phenomena. The depiction

of 'objective phenomena' is a distinctive feature in Impressionist paintings. As Dunstan (1983) states, the impressionists aimed at capturing the atmosphere infused upon the depicted object, rather than accurate depiction of the object itself .Therefore, as Schopenhauer concludes, music acts as a representation and reflection of the outside world, which carries the symbolic qualities of the depicted objects.

Debussy's visual-auditory music perception is reflected in his *Pr   lude Books I* and *II*, for the titles in these two volumes of piano music have already suggested a moment of cross-modal sensory interaction. For instance, the piece such as "*Le vent dans la plaine*"(The Wind on the Plain) suggests tactile and visual correspondent. In "*Les sons et les parfums tournent dans l'air du soir*" (Sounds and perfumes mingling in the Evening Air), Debussy depicts the odour and auditory-visual image of the evening air, whereas in *Brouillards* (Mists), the veil of mists (visual) is being portrayed. Further, the "Feux d'artifice" (Fireworks) in the last piece of the *Pr   lude* series, is a synthesis of visual, auditory and movement.

The following section will use Marks' audio-visual principals of brightness to examine the visual attributes of sound. According to Marks' (1978, 82, 87), the intensity of brightness will affect our perception towards the object. Also, Marks (1978) concludes in his empirical studies that there's an inter-relationship between brightness and loudness as it's a universal tendency for people to match brightness of lights to loudness of sounds in their perception experiences. Though mismatch of loudness and brightness through training and learning is possible, Marks (1987) proves that the subjects need time to adjust their behaviour since by nature humans tends to pair loudness with brightness instead of loudness with dimness.
I will suggest that Kandinsky's perception about the auditory attributes in art share common background with Marks' visual-auditory (brightness and loudness) in

sensory perception. For Kandinsky (Lindsay & Vergo, 1982) believes that "the scale of values from pianissimo to fortissimo can be expressed by increasing or decreasing intensity of line, or by its degree of lightness" (p.572). In the other words, Kandinsky asserts the relationship between brightness and loudness between music and visual arts. The following two repertoires, Debussy's *Fireworks* and *Mists* will demonstrate how the visual-auditory experiences correspond in music and visual arts.

In *Fireworks*, the attribute of brightness is manifested by the manipulation of loudness and softness by Debussy. The alternation and variation of loudness and softness add vibration and energy to the facets of the fireworks. Hanslick (1891) suggests that the force or intensity attached upon a note or chord change the timbre (colour) of the tone.

In the beginning section of the *Firework*, Debussy uses the dynamic level *pp* and the expression marking, *léger, égal et lointain* (light, even, equal and far away from the distance) to depict the spatial distance of the fireworks. Starting in bar 12 and onwards for a moment, the expression sign shifted to *en se rapprochant peu à peu* (gradually coming closer, little by little). The reduction and enlargement of the fragment moment (a visual image) is depicted by Debussy's sensitivity towards dynamics (manipulation of softness and loudness). For instance, the *glissando* (sliding) in bar 17 is stressed by *forte* (loudness) and then suddenly piano (softness).

The contrast of the loudness and softness cooperated like a camera zooming the object (fireworks) from near to far. Referring to Marks' principal of loudness and brightness, the louder the sound, the brighter the image will be created. Also, loudness will affect our perception about the spatial distance and brightness of an object. We usually identify the remoteness of an object according to its relative loudness and brightness. The softer the sound, the more distant an object we perceived to be; the louder the sound, the closer of the existence of the object.

For instance, the word '*strident*'(strident) in bar 53-54 and the word, *éclatant* (brilliant, dazzling, bursting out) in bar 79 are accompanied by increasing loudness, which illustrated the different aspects of the fireworks. Finally, everything disappears in abrupt silence which implies that the fireworks are over and dissolved into the darkness.

Further, in *Brouillards* (Mists), *extrêmement égal et léger* (extremely even, equal light) is used as performance direction in the opening section, which require special attention on the intensity of touch. The evenness and lightness of the tone act like the veil (mists) covering the entire surrounding. The dynamic level, *p, pp* penetrated almost the whole piece of music, except in bars 29-30 where *f* is temporary used and vanished. The softness and quietness of the sound aroused soft, light and dim photism within the whole piece of music. Towards the end in *Brouillards* (Mists), *en retenant et en s'effacant* (slowly fading to nothing) is depicted by the dynamic level *pp and* the *8a bassa* in the bass part. The tied notes within the chords created a static moment (like the mists hanging around) and eventually dissolved into the silence.

Further, I will use Debussy's *Fireworks* and Whistler's painting in *Nocturne in Black and Gold: The Falling Rocket* (Figure 1) to discuss the commonalities in experience of brightness in music and visual arts. Among all impressionist painters, Whistler is the one who frequently employs different musical terms as the titles of his paintings, such as nocturnes, symphony and variations. Besides, Whistler's painting often consists of auditory and visual elements, such as *Symphony in White* series. The brightness of Whistler's *Nocturne in Black and Gold: The Falling Rocket*, once harshly criticized by John Ruskin as 'a pot of paint', (Holden, 1976) contributes much to its contrasting colour, such as red, yellow as foreground against the dark green,

blue and black background. The warm colours (yellow, red) are like staccatos and glissando notes winking against the cold dark-green blue sky. The fireworks have been highlighted by these contrasting effects. Whistler chooses the brighter colours to illustrate the sparkling moments (sounds) of the fireworks, whereas the darker colours portray the silence of the sky and the contemplation of the observers.

I will comment that Whistler, like Kandinsky (which I will discuss in a later section), study and understand carefully about the characteristic of colours, especially their contrasting effect. They understand the dimension of brightness (or darkness) and the inner voice (e.g. blue is quiet than vermillion) which through a colour may alter their spectators' perception. Besides, Whistler's *London Bridge*, which I will correspond with Debussy's *Brouillards* (Mists), demonstrate to us a sensory transfer experience when perceiving the misty atmosphere, which express in terms of brightness in both the visual and auditory domains. Hornbostel (Marks, 1978) argues that brightness penetrates in lights, sounds, odors and touches. They also demonstrate another principal that the dimension of brightness corresponds with the dimension of loudness, or vice versa, louder sounds evoke brighter images.

The impressionist era not only influenced the musical development of Debussy, but also the artistic development of Kandinsky. Kandinsky once recalled that when he saw Monet's Haystack, he re-recaptured the power of colour (which often indicates different shadings and layers of brightness in the impressionists) as the tool and 'language' of perception. Both Kandinsky and Schoenberg acknowledge the auditory attributes in colour, especially the psychological effect which it lays upon the beholders.
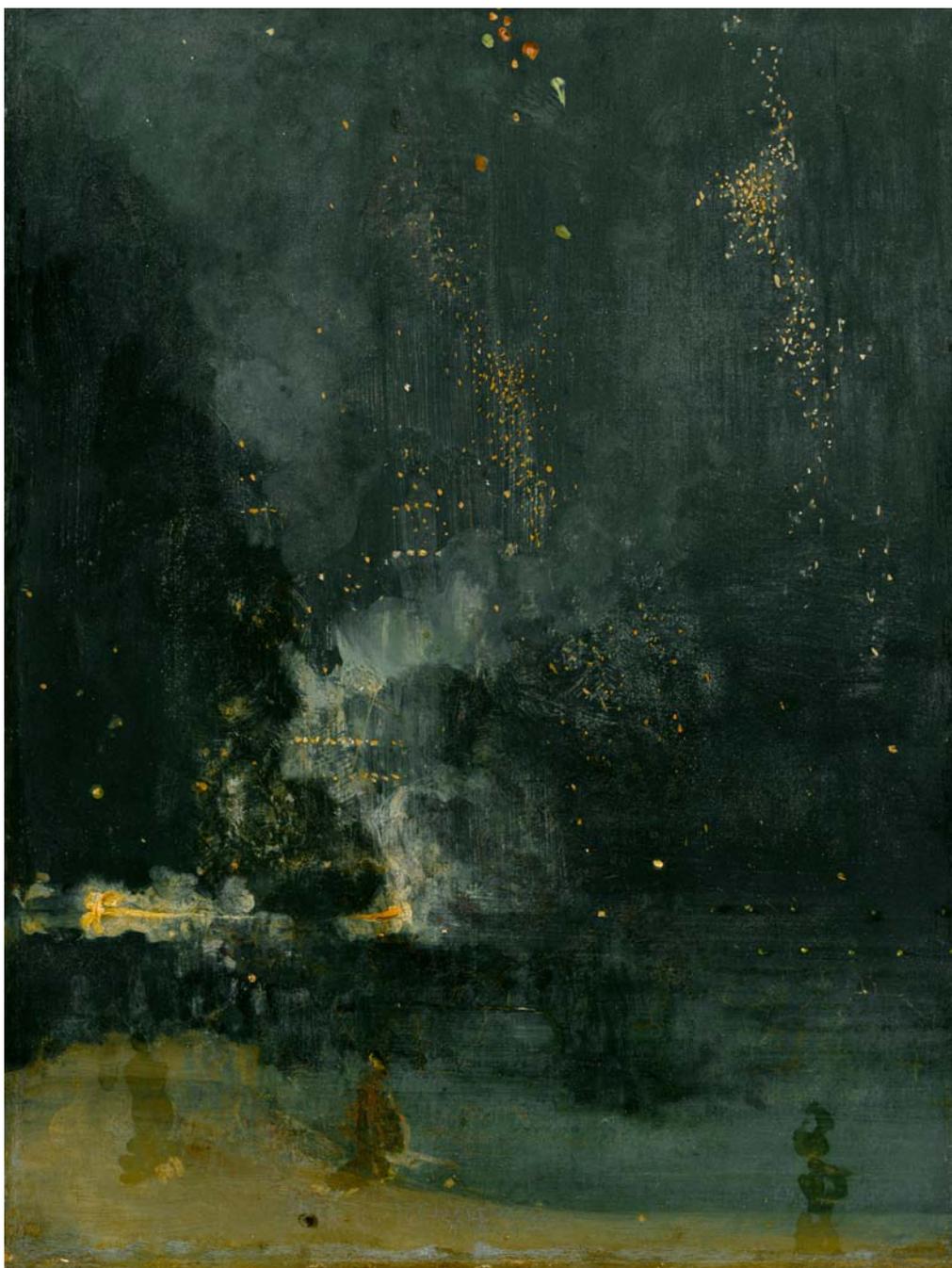
Figure 1

Nocturne in Black and Gold: The Falling Rocket, 1875

James Abbott McNeill Whistler

Gift of Dexter M. Ferry, Jr.

Photograph 1988 The Detroit Institute of Arts

C. The palette of Kandinsky and Schoenberg: Music as a tool to depict inner vision

Kandinsky (Lindsay and Virgo, 1982) insists that each tone (sound) in music and each dot in painting have their own individual colour (voice). Whenever the tone or dot changes, the colour (voice) varies. As for Schoenberg (Boretz and Cone, 1968), his concept of colour in music can be summarized in his *Harmonielehre* as follows:

I cannot unreservedly agree with the distinction between colour and pitch. I find that a note is perceived by its colour, one of whose dimension is pitch. Colour, then, is the great realm, pitch one of its provinces … If the ear could discriminate between differences of colour, it might be feasible to invent melodies that are built of colours (klangfarbenmelodien). But who dares to develop such theories (p.16).

In this section, I will argue that Marks' perception about brightness in the visual-auditory domain is prominent in the musical and artistic treatment of Kandinsky and Schoenberg. Marks' concludes that brightness and pitch share inter-relationships in visual-auditory perception. For instance, higher pitch evokes brighter and sharper image (photism) whereas lower pitch elicits dimmer, softer image.

Schoenberg's *Five Orchestral Op.16 No.3* is the crystallization of his colour concept. Schoenberg uses colour as dominant music entities instead of pitch in this piece, which paves a new perspective of colour in music. The colour lies in the timbre (tone colour). The term timbre refers to tone-colour (Kennedy, 1990), which distinguishes the quality or of a tone or voice.

According to Gulik (1969), timbre has the ability to suggest to infuse mood and atmosphere within the depicted objects. Two thousand years ago, the qin players deliberately use different combinations of timbre (tone colour) to depict a natural scene, or the floating pictures of the world. Timbre has also been used by Debussy

tactfully to create colour for his composition. Debussy (Roberts, 1996) once demanded Camille Chevillard in 1901 to conduct the piece Nocturnes in a much more 'hazy' manner. Haziness is the sound which Debussy would like to have for his piece. Both Schoenberg and Debussy assert the visual attributes and capacities of sound. Schoenberg uses different combinations of instrumentation (consisting of various high/medium/low registers) to create different colour/sound effects to the spectator.

The pitch of this piece is composed mainly from a five-note chord, without any melodic theme. The piece of music is a prolongation of chordal progressions in which various instruments play the same pitches. Besides, the dynamic level of every instrument is carefully measured and designed by Schoenberg. Schoenberg even demanded the conductor not to emphasis any note but rather to be loyal to the score; in the other words, timbre (tone-colour) is the focus. Therefore, it's the characteristic of the timbre, the subtlety of brightness of the instrument (which moves along from strong, medium, weak dimension according to their specific tone register and quality).

The *Five Orchestral Op.16. No.3* is Schoenberg's visual-auditory sketch of his impression on the Traunsee at dawn. Therefore, within the whole piece, the music progressions transformed themselves in a slow yet nevertheless changing manner, which similar to the 'quivering reflection of the sun on a sheet of water' (Dahlhaus, 1988). At the same time, Schoenberg projects the kaleidoscope of the changing brightness (shading of colour) to the viewer's auditory experience.

As for the auditory attributes in Kandinsky's painting, I will use *Impression III (Concert)* as further illustration. After watching Schoenberg's concert in 1911, Kandinsky accomplished this painting as a reminiscence of the concert, which also marked his mutual correspondence with Schoenberg. The black in the upper right section of the paintings represents the grand piano in Schoenberg's concert.

Kandinsky's *Impression III (concert)* is mainly composed of two major colours: of black and yellow. According to Becks-Malorny (1994), the auditory quality of yellow is described by Kandinsky as 'brighter tones', like the sound of the trumpet playing consecutively loudly and the high-pitched fanfare. As for black, Kandinsky (ibid, 1994) insists that black is a silent colour, the most toneless colour against all other colours. Even within the same hue, Kandinsky concludes blue, from lighter blue das a flute, whereas the darker blue as cello, thereafter, the contrabass, then, the deep, solemn bass organ. As for a bright colour, such as red, Kandinsky perceived it sounds like a tuba, which has a powerful, intrusive tone colour. Kandinsky's colour concept illustrates the idea that a brighter colour usually associated with brighter sound. Also, higher register instruments usually related to brighter colours while the lower register instrument seem to pair with darker colours.

On the other hand, Kandinsky's colour perception shares common background with Hornbostel's concept (Marks, 1975) that bright sounds evoke bright photisms (sound elicits colour). Marks (1974, 78, 87) concludes that the dimensions of intensity and brightness are significant in auditory-visual relationship. Kandinsky and Schoenberg share the concept that 'colour' is an order for arranging art and music entities. Kandinsky and Schoenberg proclaim that colour is sufficient to convey abstract ideas and can portray moods in the artwork (include music). They are not discussing the colour effect from either music or painting side, but in both music and painting. They acknowledge the visual and auditory commonalities of colour in human perception, in which colour can be seen by the eyes and also can be heard by the ears.

In conclusion, the watershed between the palette of Debussy, Kandinsky and Schoenberg lies on the fact that that Kandinsky and Schoenberg use music and art as a

representation of abstractness, a tool to depict matters beyond the sensory modalities but towards a spiritual contemplation of inner truth. On the other hand, Debussy perceives music as a representation of sensory experiences into fragmented impressions. As Schopenhauer (1968) asserts, art (including music) is like the 'language of perception' (p.406) which reflects the fleeting image of the world, an expression of life. Finally, Whistler's treatment of colour, especially his exploration of brightness and darkness within a single colour coincides with the idea of Kandinsky, Schoenberg and Debussy in a sense that all the above figures respect the individuality, the unique 'inner sound' of colour and sound. They try to preserve the individuality of the tone colour by using specific colour or instrumentation arrangement.

I conclude that the four of them base on cross-modal experiences in the making of art. Moreover, they conclude a fact to us that, the 'visual kaleidoscope of sound is a direct product of a creative mind' (Hanslick, 1974). Lastly, the visual-auditory transfer, as Marks proclaims the suprasensory attributes, such as brightness (and the connection between brightness and loudness), I assert, is obviously manifest in music and visual arts and in our perception experiences.

Acknowledgement

Deeply thanks to Robert Walker and the people who directly and indirectly inspire me in the making of this paper.

References

Ackerman, Diane. (1995) *A Natural History of the Senses*. United States of America: Vintage Book Edition.

Arnheim, Rudolf. (1969). *Visual Thinking.* Berkeley, Los Angeles, London: University of California Press.

Becks-Malorny, Ulrike. (2003). *Wassily Kandinsky, 1866-1944: the journey of abstraction*. K ln; London: Taschen.

Boehmer, Konard. (1997). *Schönberg and Kandinsky: An Historic Encounter.* The Netherlands: Harwood academic publishers.

Boretz and Cone. (1968). *Perspectives on Schoenberg and Stravinsky*. Boretz and Cone (eds), *Robert Craft, Schoenberg's Five Pieces for Orchestra* (p.3-24). Princeton, New Jersey: Princeton University Press.

Cytowic, Richard E (1994). *The man who tasted shapes.* London: Abacus.

Dahlhaus, Carl (1988). *Schoenberg and the New Music.* London: Cambridge University Press.

Debussy, Achille-Claude. (1980). *Lettres, 1884-1918.* Paris: Hermann.

Dunstan, Bernard (1976). *Painting methods of the Impressionists.* New York: Watson-Guptill Publication.

Fubini, Enrico (1990). *History of music aesthetics*. Translated by Michael Hatwell. London: Macmillan.

Glennon, James.(1972). *Understanding Music.* Hong Kong: Rigby Limited, 1972.

Hahl-Koch, Jelena. (2001) *Arnold Schoenberg, Wassily Kandinsky: letters, pictures and documents.* Translated by John C.Crawford. London, Boston: Faber & Faber.

Hanslick, Eduard. (1981). *The Beautiful in Music*. London & New York: Da Capo Press.

Holden, Donald (1976). *Whistler: Landscapes and Seascapes*. United Kingdom: Phaidon Press Ltd.

Jacquette, Dale.(1996). *Schopenhauer, philosophy, and the arts.* Great Britain: Cambridge University Press.

Lindsay and Vergo (1982). *Kandinsky*: *Complete writings on art, volume two (1922-1943).* Boston: G.K.Hall & Co.

Lockspeiser, Edward (1980). *Debussy (3rd edition).* London: Dent.

Marks, Lawrence.E (1975). *On coloured-hearing synesthesia: Cross-modal translations of sensory dimensions*. Psychological Bulletin, 82(3), 303-331.

Marks, Lawrence.E (1978). *The unity of the senses*: *Interrelations among the modalities*. New York: Academic Press.

Marks, Lawrence.E (1982). *Bright Sneezes and dark coughs, loud sunlight and soft moonlight*. Journal of Experimental Psychology: Human Perception and Performance, 8(2), 177-193.

Marks, Lawrence.E. *Synesthetic perception and poetic metaphor*. Journal of Experimental Psychology: Human Perception and Performance, 8 (1982) 15-23.

Marks, Lawrence.E. (1990). *Synaesthesia: Perception and metaphor.* In F. Burwick and W. Pape (Eds.), Aesthetic Illusion: Theoretical and Historical Approaches (28-40). Berlin: de Gruyter.

Nichols, Roger. (1987). *Debussy letters*. London. Faber and Faber Limited.

Reich, Willi. (1971).*Schoenberg: a critical biography*. London: Longman.

Roberts, Paul (1996). *Images: The piano Music of Claude Debussy*. Portland, Oregon: Amadeus Press.

Schopenhauer, Arthur. (1966). *The World as Will and Idea*. *In two volumes: Volume 1.* New York: Dover Publications, Inc, 1966.

Schopenhauer, Arthur. (1966), *The World as Will and Idea. IN two volumes: Volume 2.* New York: Dover Publications, Inc, 1966.

Wellesz, Egon (1969). *Arnold Sch nberg.* Translated by W.H. Kerridge. New York: Da

Capa Press.

Zwimpfer, Moritz (1988). *Colour, light, sight, sense: an elementary theory of colour*

in pictures. Translated from Germany by Edward Force. West Chester, Pa.: Schiffer

Pub.

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

1

The Wind Band Ensemble, Music and Education; A perspective from Singapore,

Eugene Dairianathan, Nanyang Technological University, National Institute of Education, Singapore

Abstract

Concerts for the Wind Band ensemble account for the vast majority of the annual concerts in Singapore, attended by people from all walks of life. Of all the Co-Curricular Activities conducted for schools, the Wind Band movement claims the lion's share of participants to date. Yet in an entry on Singapore in Groves (2001, 421-423), musical activities of the band are noticeably absent. Similarly, an overview of the musical scene in pre-independence Singapore (Tan 2002, 80) suggests that it remained largely an amateur activity, save the relatively few professionals such as military bandsman or Chinese opera singers and musicians trying to eke out a living.

Given the coruscating profile of the wind band ensemble in the present context in Singapore, gaps in its history beg questions: What is this social and musical phenomenon we identify as and with the Band? When do we learn of its presence? Who supported it? What were the means of support and how was support given and sustained? Who were involved in its practice? What was the musical dimension of this practice? How did teaching and learning for it take place? Did the Band have an audience? Who was the audience? What was the role of the Band among communities in Singapore? This paper is an attempt to reconstruct a narrative of the Wind Band ensemble in Singapore and use it for further discussion.

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

2

Of all the Co-Curricular Activities conducted for schools, the Band movement claims the lion's share of participants to date. Band Concerts account for the vast majority of the annual concerts in Singapore, attended by people from all walks of life. Band Concerts can at least lay claim to a wide-ranging audience appeal. Recital programmes in Band Concerts have also shifted focus from familiar and traditional favourites to a wide ranging and eclectic repertoire and even works by local composers. The movement in the schools reveals the supportive role school teachers, principals, students and their parents also play in sustaining the momentum and engendering growth of the band movement in schools and beyond. Yet in Lee Tong Soon's entry on Singapore (Groves 2001, 421-423), musical activities of the band are noticeably absent.

Similarly, an overview of the musical scene by composer and long time champion of Singapore music, Bernard Tan (2002, 80) makes the following reference to the band:

Pre-independence musical activity in Singapore remained largely an amateur activity, save the relatively few professionals such as military bandsman or Chinese opera singers and musicians trying to eke out a living.

Given the coruscating profile of the wind band ensemble in the present context in Singapore, gaps in its history beg questions: What is this social and musical phenomenon we identify as and with the Band? When do we learn of its presence? Who supported it? What were the means of support and how was support given and sustained? Who were involved in its practice? What was the musical dimension of this practice? How did teaching and learning for it take place? Did the Band have an audience? Who was the audience? What was the role of the Band among communities in Singapore?

Music: A working definition

My explorations are reliant on a conceptual framework of the Band as a **musical practice** (Elliott, 1995) where music-making reveals, at deeper structural levels, social and practical realities, regardless of their individuality or non-utilitarian purposes. Musical practices encompass not only musically-specific elements but also reveal their involvement and association with site-specific social and historical contexts. Since the conceptual framework begins with the practice, my explorations are first phenomenological. At this initial level of exploration, however, much of the evidence has appeared in a variety of written sources or documentary evidence; primarily newspapers, memoirs, as well as oral interviews with current practitioners, among other sources. It is from this evidence that presences and practices are deduced. This paper is an attempt to reconstruct a narrative of the presence and practice of the Band and use it for further discussion.

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

3

Brief Chronology

Since the founding of Singapore as a British Colony by Stamford Raffles in 1819 and arrival of the first military regiments in Singapore in 1823 starting with the Bengal Native Infantry, the band was prominent in European social life. The earliest available copies of the Singapore Chronicle reveal sufficient newspaper accounts, albeit brief, of bands from some of these regiments. At the celebration was held at Government Hill (Fort Canning today) to mark the birthday of King George IV in 1827, there is an account (April 26, 1827) of the dinner being prefaced by performances by Javanese musicians and dancers and then followed by:

The "fair arrivals from Madras" and the other ladies of the Settlement had an opportunity of indulging in the most delightful recreation **quadrilling***, which was kept up with commendable spirit to a very late hour when the party separated much delighted with the entertainment of the evening.* (emphasis mine)

The *fair arrivals from Madras* could have been either the Band of the 35th Madras Native Infantry or the Band of the 3rd Battalion Madras Artillery stationed in Singapore, at least according to the register of Bands at St. Andrew's Cathedral. Evidence of the reception of Band performances in Singapore can be found in a letter of regret to the Editor of the Singapore Chronicle (January 22, 1834). This letter clearly displays the prominent role that the band had come to assume in introducing music to the European community in the early days of Singapore as a British port. If anything, the music performed by the band could well also have been the most made available to the population at large. Further evidence of political support of a military band is found in a statement dated 3rd December 1829, of the presence and cost of the appointment of Governor and its appendages for the united Presidency (Penang, Singapore and Malacca) of the Straits Settlement. Expenses listed under the Band, including instruments {r}ations and dress amounting to 1 500 Sicca Rupees which accounted for about 0.66% of the total expenditure (227 030 Sicca Rupees).

English newspapers in 19th century Singapore contained occasional listings of when and where the band of the regiment stationed in Singapore would perform and repertoire performed, aside from the band's appearances in public spaces such as either the Esplanade or Botanic Gardens. Buckley (1965, 496-497) writes of band performances at Masonic functions while the Singapore Free Press (3rd September 1857) records incidental performances to commemorate the King's birthday. The *Straits Times* and *Singapore Free Press* also publicised performances by visiting bands. For instance, The Royal Inniskilling Fusilliers, the Band of HMS Invincible led by Captain Buckle and Officers, "The Buffs" The Band of the Battalion and the Band of the 5th Fusilliers counted among the most press-worthy bands not because they performed their

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

4

obligatory military duties extremely well, but because they were seen and heard to provide entertainment at homes of Municipal Council members and as well as at the Botanic Gardens and the Esplanade.

Beyond its public performances, the band also provided support or accompaniment to theatricals or orchestral concerts even from the early days of the settlement. For instance, tucked away in a review in the Singapore Free Press, of a performance of *Damp Beds and My Young Wife and Old Umbrella* on the 27 September 1846, was a brief acknowledgement that *the excellent music of the 21st Regiment's Band added not a little to the evening's entertainment.*

Bandsmen acting in the name of the British Empire were actually personnel from the Indian Native Regiments, the most notable in Singapore being the Madras Native Infantry at least till about the British annexation of the Maratha kingdom around the Madras area into the Presidency of Madras. Subsequently, the reorganisation of the Madras Army in India created an anxiety more deeply felt in Singapore. A letter in the Singapore Free Press (7 December 1865) informs us of the concerns since it entailed the loss of free band performances to the community at large.

Bands continued to play an important role in ways unique to the Singaporean context. A newspaper report (14 February 1896) tells us exactly the impact in Singapore of a decision to change the concert pitch in London: *From a home paper we learn that...it has been announced that this year the Philharmonic society in London will lower its pitch to the **diapason normale** or French pitch. Again, by the Queen's regulations, all military bands are required to conform to the Philharmonic pitch...**Here in Singapore the matter is of great importance in the interest of local music. For it has been felt that if the changes were not to come soon into effect, it might be advisable to contemplate the idea of purchasing orchestral instruments at the French pitch so as to improve the conditions under which orchestral music has at present to be played**.* (emphasis mine)

An explanation for this rather curious excerpt is found in one particular occasion involving the preparation for a Popular Orchestral Concert on 8 April 1899, (Singapore Free Press 5 April 1899) featuring the second and third movements of Mendelssohn's Second Piano Concerto in d Minor, besides selections from Wagner's *Tannhauser* and two movements from a Haydn symphony. Orchestral forces for the concert, a comparatively large one, totalling 43, 27 amateurs and 16 members from the band of the King's Own Regiment, the regiment stationed in Singapore then, who supplemented the wind section of the orchestra for it was "*naturally impossible to find in any musical community in the Far East more than a small*

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

5

number of Amateur players of wind instruments...". We are informed that a special "Children's Concert Fund" (Singapore Free Press 6 December 1898) was set up based on donations of $1 or more from adults who wished to attend to cover expenditure on gas, **bandsmen's fees and transport**, printing and incidental expenses. (emphasis mine)

This continued into 20th century Singapore. The Cathedral Monthly Paper of St. Andrews, March 1928, had this to report:
*The three performances of the Messiah on February 17, 20 and 21 were well patronised and were very well rendered...the conductor was Mr. E.A. Brown. The chorus of about 100 strong did excellently and **the orchestra with the help of members of the Duke of Wellington's Band are to be congratulated on their efforts.*** (emphasis mine)

Here we have evidence of the King's Regiment stationed here (though hardly audible in print-news space) and we learn of their 'additional' role; supplementing of wind instrumentation in amateur orchestral concerts and rehearsals. More importantly, in the face of a lack of wind instrumentalists, members of the wind band provided vital orchestral support in Singapore.

The next most prominent Band to appear was the **Second Straits Settlement Police Band** reportedly formed in 1925. Its function was to *add to the atmosphere and provide entertainment at police functions. Following an audition held in India, successful candidates-all of them with musical background –were brought to Singapore to form a 32-instrument band* (Singh, 2003, 16). 33 Punjabi bandsmen made up an ensemble configuration of eleven woodwinds, twenty brass, single side-drum and bass-drum (http://www.spf.gov.sg/sites/spfband/index.htm). The band was directed by a F.E. Minns till 1935 and was succeeded by J.Hitch. Paul Abisheganaden (1997, 6) believes that for an ordinary Singaporean, the band of the Singapore Police Force in the 1920s was one of the sources of Western music available to the public at large: *the earliest influences - shall we say, for the ordinary people was the **Police Band***; *for the people who went to church it was the Anglican and Catholic church influences; those who went to neither of these places went to the cinema where they could hear music. So maybe in this way a love for what we call "Western music" became ingrained in the people.* (emphasis mine)

Alec Dixon's undated memoirs, recalls how F.E.Minns *succeeded in transforming a gang of somewhat tatty Sikhs into a highly efficient military band in a remarkably short time.* What also reads as remarkable was a concert repertoire, within a short space in time of Minns *described as a 'Malay Medley' during a band concert given at Tanjong Katong. A large crowd of Malays and Straits-Chinese turned out to hear the music, and its delight was expressed in a great ovation for*

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

6

Minns and his band when the 'Medley' concluded with the familiar and haunting rhythm of Bandoeng. The Police Band was to retain its basic formation even during the Japanese Occupation. Re-named **Syonan Police Band**, it continued to perform at concerts conducted by a Mr. Ganda Singh. One such instance appears in the Syonan Times 17 June 1942. The Syonan Times reported that on Thursday, 15 June 1944, *The Syonan Police Band will perform at Hong Lim Green from 7-8 pm on Sunday* offering repertoire such as *Kogun No Sieka and Military Band I*. Information was also provided in relation to scheduled venues for performances in June 1944, for instance one on the 11th June at Jalan Besar and another on the 14th June at the Botanical Gardens.

Following the Japanese surrender in 1945, Syonan Police band was renamed the **Singapore Police Force Band**. This was when local bandsmen were first enlisted and the band master was J.Hitch. By 1950, Mr. J. Hitch retired and Mr. R.E. House was appointed as the next bandmaster. The Band had by this time a total strength of 32 bandsmen and 20 boy learners. The Singapore Police Force Band's strength had grown to 56 and was composed of 75 percent Malay bandsmen. Mr. R.E. House retired early to join the Police Band of Brunei as its bandmaster. In 1958**,** Mr. J. E. Boyle was transferred from the Prisons Service to serve as the Police Band's next Bandmaster. By 1960, Mr. J.E. Boyle retired and Mr. Ridzwan Salmy Bin Mulok, sent on a Departmental Scholarship to undergo a 3-year Bandmasters Course at Kneller Hall in 1957, became the first local Bandmaster, marking the beginning of a new era for the Police Band. (http://www.spf.gov.sg/sites/spfband/index.htm).

Bands from Clan Associations were also prevalent in early 20th century Singapore. Presence of the **Yeung Chin Primary School Band** before the First World War, supported by the Cantonese clan associations. Matthew Chua (A678), a member of the Mayflower Minstrel Party from the Peranakan community, describes amateur music-making activities and mentions the participation of:

Good musicians from the Cantonese clan – Yeung Chin[g] High School had a brass band, so they would join us. Even the band master would come along when his students were inside the band and we played dance music! We would get all our orchestrated sheets form London. If not, we have our local music suppliers. We would get the latest hits and before they sell, they would pass [to] *us to try. So, we made use of the music for our dance and orchestra.*

The Hokkien clan association initiated the formation of **Ai Tong Primary School Band** before the Japanese Occupation. Usually after their primary school education, alumni of the Band would join the **Ai Hwa Old Boys Band**. According to Ho

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

7

Hwee Long, *in the 1950s.....some of the Hokkien Clan Associations had a very big military band for funerals, weddings, mainly for social events.*(Ho, 2004)

The third most prominent wave of the Band came again in the form of political support but this time in the domain of Education. The Ministry of Education, in response to a direct call from the then Prime Minister Lee Kuan Yew, set up the formation of the **Band Project** in 1966 and had for its rationale, a committed artistic and cultural endeavour, awareness and education of a general public, and a tradition that could resonate a national identity. The **Band Project** was launched as part of the extracurricular activity programme in both Primary and Secondary Schools beginning with four bands in aided secondary schools and nine bugle bands functioning mainly under the banners of the Boys' Brigade and Boy Scouts. Bands at this stage were mainly bugle and fife and marching and military in nature.

The Ministry of Education went further to organise annual indoor concerts in addition to the annual outdoor marching band competitions. Additionally, in 1966, the Music Department of MOE was charged with the responsibility of forming and training school bands. The Music Bulletin of Yamaha informs us that *in 1965, when the idea was first started, British servicemen (bandsmen) were employed to train brass band instructors. (Yamaha, 1973-75).* By 1971, Inche Mohd. Ghazali Ismail, Parliamentary Secretary to the Ministry of Education (Programme 30 December 1971) was able to say, "*....no school, primary or secondary would consider itself a complete entity if it did not possess a marching Band*", a revelation of how the Band movement had "*...developed at a dynamic rate...*" given that there were in that year, 88 Brass Bands in Secondary Schools and over 100 Bugle and Fife Bands in Primary Schools. Its support within the school system has been consistent and has been increasing at an incredible rate.

During the 1970s, a special committee was formed to ensure highest quality of marching in addition to band performance. The former Extra Curricula Activities Branch (ECA for short), Police Academy, and Singapore Armed Forces were involved in the training and Band leaders from the various schools were trained in footdrill, conducting and leadership before returning to their respective bands. As a consequence of the highly competitive school system in Singapore, one of the largest and most prominent spheres of activity and discussion has always surrounded Band competitions in Singapore. According to Ho Hwee Long, one of the most prominent figures in the Band movement Singapore...*from 1971 up to early 1980s, it was an annual event...indoor and outdoor...the same band must do outdoor display and indoor concert to show their versatility...in the early 1980s...parents complained that it was too time-consuming...then the indoor and outdoor*

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

8

alternated...outdoor competitions have dropped in terms of numbers...this year [2004] *there were only 5...but in the early days, the National stadium was full...40 bands taking part...preliminary rounds and final rounds...*(Ho, 2004)

Given the move from scratch and beginning with bugle and fife as well as initially brass band instrumentation in the 1960s through the 1990s into the present, there was inevitably a transition in instrumental configuration. From *flutes, clarinets, trumpets trombones, alto and tenor horns, sousaphones* [depending] *on function, financial support and the availability of the students to military band* [configuration] *based more on an American model to European and Japanese music in the 1990s competing with the American repertoire today.* (Ho, 2004)

By 2000, there were reportedly 44 primary schools, 132 secondary schools and 14 junior colleges with their own bands. A total of 7, 709 students from 117 secondary school bands and 14 junior college bands were involved at the Singapore Youth Festival Central Judging Competition in 2001. We are also informed that while *in 1997, there were reportedly 13, 613 students participating in military or brass bands, by 2002, this number had increased to 18,023.* (http://www.mica.gov.sg/pressroom/press_0507113.html)

Currently, approximately 27.5% of students taking part in CCA music activities are involved in the Band. In the present context, The Ministry of Education today, which oversees the Band movement in the school system, makes financial provision of S$ 132, 000 for a Primary school band with minimum numbers of 53; S$ 203, 000 for the formation of a Secondary school band with a membership of 65 students; and S$ 207, 000 for Junior Colleges with memberships of not less than 65. This grant is based on what it would cost in terms of standard instrumental equipment for a wind band.

More schools and tertiary institutions are also setting up alumni bands. Anecdotal evidence suggests much of the supporting audience base comprises friends, family and loved ones. More innovative wind ensembles even set up their own wind ensembles to experiment with interesting and challenging repertoires, programmes and instruments. This development has helped to provide more avenues for school band members to continue with their interest in band-related activities once they have left the school system. (Mohd Rasull, personal communication, June 2002). But it hardly needs reminding that it is the schools that provide the critical mass of wind ensemble players in the post school community.

That many school bands are coached by free-lance band directors has prompted moves for a support system. One such avenue was the formation of the **Singapore Band Directors Association** in 1995 with its stated objectives:

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

9

- To develop, promote, organise and co-ordinate the band programme in schools, junior colleges and centralised institutes

- To strive for balance in the band programme and to maintain a perspective for the total educational development of the learner.

The formation of the Association has been to develop and improve the band programme, curriculum, supervision and instruction. A concomitant task has been to encourage and find ways for band directors to upgrade and improve their skills through workshops, clinics, courses and competitions. To date, there is no specific tertiary programme in Music that allows for studies in the Band movement besides the Music Specialisation undergraduate programme at the Nanyang Technological University, National Institute of Education. Since 2004, the Music Department, in the above-mentioned university has been running a Band Directing programme to enable free-lance band directors opportunities for a more rigorous study and reflection of their skill and craft in practice. The same Music department is active in postgraduate supervision and there are on record two theses written on the Band Movement in Singapore. Additionally, faculty members are engaged in research in the band from Composition to Musicological studies.

Studies of the recent history of Band movement in Singapore (Tan 1999) have enabled their categorisation into:

- School bands (primary, secondary and junior colleges)

- Tertiary bands (polytechnics and universities),

- Amateur groups (all Community Club-based bands),

- Peoples Association Military Band – from the Canton and Hokkien Clan associations.

- Independent groups such as the Singapore Wind Symphony (Formerly NTSB), Philharmonic Winds, Paradigm Wind Ensemble, and others,

- Professional bands (SAF Central and Police Bands). Except for this last group, members who join these groups will come from various walks of life, from being a student in the school to a fully-fledged working professional.

- Singapore Youth Wind Orchestra-entry by auditions and expected performance in WASBE 2005 and beyond.

- **Clan association Bands**

  - Yeung Chin Primary School Band (Canton Clan);

  - Ai Tong Primary School Band (Hokkien);

- **Service Bands**

  - Police Band

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

10

- SAF Central Band

- PA Military Band

- PA-Pipers Band

- Overseas Service Bands

- **Visiting Bands**–Overseas bands active in the 1960s and 1970s were:

  - Royal New Zealand Infantry Regiment band

  - Military Band of the First Gordon Highlanders – the only bagpipe & drum band

  - Band of the Royal Highland Fusilisers of UK

  - First Battalion, Royal New Zealand Regiment

  - Australian Army Band

  - Far East Air Force Band

  - Gordon Highlanders of UK

  - United States Seventh Fleet Band

  - Royal Marine Band (Far East) of the UK

  - Royal Australian Air Force Band

  - Royal Artillery Band founded in 1962, formed with eight players and resident in Singapore during the 1960s. (Ho, 2004)

It is clear that the wind band ensemble has had a long presence in Singapore. From the Indian Native Regimental or Royal Regimental or even visiting bands in the 19th century, the Second Straits Settlement Police Band (Punjabi in all but name), the Syonan Police Band, Band of the Singapore Police Force and later the Band Project, brainchild of the Ministry of Education in the 20th century, the wind band was and is, seen as an institution capable of transforming its participants, albeit varying degrees of adaptation. The wind band exemplifies a symbiotic relationship between music and social settings. In Mannheim's (1968, 188) words, *"Each idea acquires a new meaning when it is applied to a new life situation. When new strata take over systems of ideas from another strata…the same words mean something different to the new sponsors…This social change of function, then, is … also a change of meaning."*

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

11

Here it is not the words but the sounds that are the subject of this transformation. Its chosen medium of expression, in this case, music, rendered it the authority of an artistic institution which historically found favour with political and military institutions. This is significant, given the variety of communities and variety of participatory strategies throughout the processes of colonisation in Singapore.

Gayatri Spivak (1993, 103) informs us certain practices of...*arts in the broadest sense are said to inhabit the private sector. But institutions of...art, as well as the criticism of art, belong to the public*. Questions abound; was the Wind Band a political phenomenon mediated through music or was it an artistic phenomenon mediated through a political *esprit des corps*? Was the Band so powerful a colonial gift that the only strategy to sustain its practice would have been to render it a political commodity in contemporary history? The gaps left behind between the **Madras Native Infantry**, **Second Straits Settlement Police Band** and the **Band Project** inform us of the necessity of robust patronage for sustainability of the Wind Band.

Despite the changes in adapting to political, social and cultural realities, the Wind Band in Singapore seems to have survived, if not thrived towards its prominence. I believe this is because the Wind Band as a political and artistic institution was accorded, has been accorded and on balance, deserved its spatial prominence, pervading and permeating much of the traditional and contemporary performing spaces, in terms of personnel, musical resources and musical instruments.

A historical account of the wind ensemble in Singapore could well have been an account by which *Band Music* underwent a transition towards *Music for the Band*. What are the processes that engendered such a change? What were the motivations for them? Responses to these questions are best left to pursuits in future and further scholarship.

Acknowledgement

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

12

References

Abisheganaden, P. (1997). The Arts interview, *The Arts*, *4,* p6. Singapore: Centre for the Arts, National University of Singapore

Buckley, C. B. (1902). An Anecdotal History of Old Times Singapore. Singapore: Fraser & Neave, Singapore: University of Malaya Press, 1965 (Reprint 1969). pp.496-497.

Dixon, A. (undated). Entertainment Only.

Elliott, D. J. (1995). Music Matters: A New Philosophy of Music Education. New York: Oxford University Press.

Lee Tong Soon. (2001). In Sadie, S., and Tyrrell, J. (eds.) *The new Grove dictionary of music and musicians*, (vol. 23, pp.421-423). New York, NY: Macmillan.

Mannheim, K. (1968). Fragments. In Kecskemeti, P. (ed.), *Essays on the Sociology of Knowledge*. (p.188). London, UK: Routledge & Kegan Paul.

The Music Bulletin, an in-house magazine, published by Yamaha Music (Asia) Pte. Ltd., 1973-1975.

Singapore Ministry of Education (2005) Finance Circular for the Funding Policy for School Bands

Singapore Ministry of Information, Communication and the Arts, (2005) Opening Speech by Dr. Lee Boon Yang, Minister for Information, Communication and the Arts at the Opening Ceremony of the 12th WASBE International Conference.

(http://www.mica.gov.sg/pressroom/press_0507113.html)

Oral Inteview with Matthew Chua of the Mayflower Minstrel association by Dr.Daniel Chew. Reel A678, transcribed by Joy Chen, July 2004.

Oral Interview with Ho Hwee Long, May 29 2004.

Programme Booklet: Goodwill Performance by Secondary School Bands in Kuala Lumpur on the 30 December 1971, at the 5th Anniversary Dinner of the School Band Project which was included in a programme leaflet. I am indebted to A/P Ho Hwee Long for his loan of programme leaflets.

Singapore Chronicle, April 26 1827

Singapore Chronicle, 3rd December 1829.

Singapore Chronicle. January 22 1834, Letter to the Editor

Singapore Free Press, 27 September 1846.

Singapore Free Press, 3rd September 1857.

Singapore Free Press, 7 December 1865.

Singapore Free Press, *Concert Pitch*, 14 February 1896.

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

13

Singapore Free Press, *The Children's Concerts*, 6 December 1898.

Singapore Free Press *Popular Orchestral Concert* 5 April 1899.

Singapore Police Force website, http://www.spf.gov.sg/sites/spfband/index.htm accessed 25 October 2005.

Singh, S. (ed) (2003). They died for all free men. Malaysia: National Heritage Board Sikh Missionary Society of Malaya.

Spivak, G. (1988). Explanation and Culture, Marginalia, in Other Worlds, New York, NY: Routledge.

Syonan Times, June 17 1942.

Syonan Times, 15 June 1944

Tan, B. (2002). Sounding Board: Music and Cultural Heritage. in Venka Purushothaman (ed.) *Narratives: Notes on Cultural Journey*. Singapore: National Arts Council.

Tan, P. (1999). A history of the band movement in Singapore. Unpub. MA thesis, Nanyang Technological University, Singapore.

The Cathedral Monthly Paper, March 1928, Vol. XV, no.171, p.3, Singapore: St. Andrew's Cathedral records.

Improvisation as real-time thinking and rehearsing; an exploratory study in Singapore
Dairianathan, Eugene and **Stead**, Peter
Nanyang Technological University, National Institute of Education, Singapore

Abstract
The skill of improvisation is seen to be important in the development of any musician, although its relative importance varies according to period and genre. Christopher Azarra (2002, 171) asserts that as *an essential component of music throughout history...improvisation involves an ability to make music spontaneously within specified musical parameters*. Improvisation is then dependent on the condition that performers are able, first of all, to be *'proficient in the language they speak'*. Musical improvisation, therefore, seems comfortably positioned in the training of those who are well-versed "in this language". As language differs from culture to culture, so do expectations of musical improvisation. John Blacking (1973, 100) argues what is ultimately of most importance in music cannot be learned like other cultural skills: it is there in the body, waiting to be brought out and developed, like the basic principles of language formation.

Much of the discussion in the literature on improvisation is addressed to those who are already facile in instrumental (including vocal) skills as well as those who will be trained to be. What we have chosen to explore is the impact of improvisation on the non-music specialist; defined here as one who possesses little or no prior formal or certified musical training. Such an exploratory study has implications first for the teaching and learning of improvisation for non-music specialist, and secondly how such a skill acquired through learning to improvise is seen within a larger context.

Improvisation and Music; a working definition

In this study, our working definition of musical improvisation consists of an amalgamation of **Music** (Blacking, 1995, pp.224-225) and **Improvisation** (Ferand, 1957, vol.6, pp.1093—1135), as **an observable human intentional mode of thought and action in the course of performance**. This study views the ability to improvise as an important identifier of musical

ability and, by extension, as an identifier of a broader ability to "improvise" in the sense of to think creatively, fluently and originally.

It is clear that the ability to improvise is far more than high-level quality of performance and 'fidelity' of performance. R. Anderson Sutton draws on two areas of musical performance in which such strategies amounting to improvisation take place in Javanese gamelan practices. Since musicians often perform for many hours at a stretch, Sutton points out that **one** of the measures of a good musician is the ability to execute a quick recovery, via improvisation, to get back on track after loss of concentration, slips and errors of various kinds. Another instance of improvisation happens with a musician who is insufficiently familiar with the piece being played, makes false starts towards certain erroneous goal tones, all the while striving to reveal as little of his confusion as possible; identified as **ngawur**. **Ngawur** may not be particularly complimentary for a performer in such a situation, but it is acknowledged in practice.

Improvisation as an epistemological problem

Improvisational ability needs to consider at least two dimensions. The first concerns the extent to which we should pay *homage* to the material, in the sense of respecting norms and retaining aspects of what is "given" to improvise upon; the second comprises ways in which improvisation departs from such material. The ability to improvise has represented a balancing act between imitation and non-imitation whilst beginning from something which is a *given*. Improvisational ability in music poses epistemological challenges as well. Consider a situation in free improvisation where melodies, harmonies, rhythms, textures, timbres appear as gestural

fragments in narrative strategies, images, patterns and texts – among a host of other possibilities. Consider performers whose musical instruments include hand-clapping, scraping, woks, chopsticks and even basketballs.

Theoretical positions on improvisation

Michel Foucault (1988, 36-37) recalls how in the philosophical tradition dominated by Stoicism, principle features of askesis included exercises characterized by two terms **meletē** and **gymnasia**. Meletē (meditation) referred to work undertaken in thought in order to prepare a discourse or an **improvisation** to anticipate the real situation by memorizing responses and reactivating those memories by placing oneself in a situation where one can imagine how one would react. **Gymnasia** involved training in a real situation despite having been artificially induced.

Foucault's distinction between **meletē** and **gymnasia**, which serve a different purpose in his late essay **Technologies of the Self**, is instructive in this context. Much of its spirit, of mental and performance preparation, contradicts meanings attached to improvisation as *creation without much preparation*. Berliner (1994, 241) prefers *reworking precomposed material and designs in relation to unanticipated ideas conceived, shaped, and transformed under the special conditions of performance, thereby adding unique features to every creation*. Gilbert Ryle (1979, 123) expresses an interest in improvisation in the general notion or notions of thinking. As he points out *that impromptu but well-timed joke, that swift, pertinent and unrehearsed reply to a question, that on-the-spur-of-the-moment twist of the steering wheel…to the request for a chronicle of its*

component steps we have nothing to say, except, "Oh, it just came to me". Ryle (1979, 129) discusses improvisation as one means to convert knowledge and doubt into adaptive action. He argued that virtually all behaviour has an ad hoc adroitness akin to improvisation, because it mixes together a partly fresh contingency with general lessons previously learned. Ryle describes this mixture as "paying heed". If Blacking (1973, 101) informs us that musical ability is a biological predisposition, we argue that an ability to improvise – to mix partly fresh contingency with lessons previously learned – is therefore not reliant on site or technique-specific skills but open to a much larger community who can be enable through music-making.

Context of Study

At the National Institute of Education (NIE), Nanyang Technological University (NTU), Improvisation is found in the music curriculum and its programmes in the following ways:

1. Improvisation is part of a musicianship programme intended for future music classroom teachers. The students selected for these modules usually are expected to possess certification of practical instrumental facility as a prerequisite.

2. An elective module called "Improvisation" which is open to all students in the undergraduate programmes at NIE and NTU (the main university). Prerequisites for this module do not require students to possess prior musical facility (although those who do are not turned away if they decide to register for it). It is this module that has generated interest, particularly in the processes and outcomes of this module together with student responses, on acquiring skills of improvisation, almost as it were, from scratch. This module has drawn substantial numbers of

students and student-teachers from other programmes. Very few have formal practical music qualifications or training, but not an absence of prior musical experience.

This module has been run on a framework using a variety of keywords and media. Each week for instance, students work towards performances, which are responses to: Sonic States; Situations; Text/s; Images; Patterns; Responses and Free Improvisation. Cross-cultural and historical perspectives on improvisation are introduced via listening excerpts.

Much of the module was based on experiential learning—students work in groups (some work with those they know while others work with new group members); try out their strategies and are required to respond via performance based on whatever stimulus has been given to them to work. They have at their disposal free choice of musical instrument/s, voice, and are allowed to bring along their own musical instruments. Module assessment involves a journal which documents their experiences during the module; an essay chosen from a list of questions given; and a final performance, which occupied the bulk of the assessment weighing. Group performances were video recorded for two reasons; a resource for assessment; and documentary evidence of the journey taken in improvisational ability.

Evaluation of Study

Performances from three runs of the module have been recorded and assessed to gain feedback on studying assessment procedures and parameters to triangulate it against their learning experiences. This study then attempts to evaluate the way/s musical improvisation by a mature beginner correlates with what Ryle (1979) describes as a *behaviour with an ad hoc adroitness*

akin to improvisation, because it mixes together a partly fresh contingency with general lessons previously learned.

The issues here are worth a reminder. These are students with little or no formal training, playing instruments either for the first time or using objects to make purposeful activity which we identify (for better or worse) as music. These are not new concerns. Campbell and Scott-Kassner (1985) and Paynter and Aston (1970) tend to focus on pre-school as well as adolescent groups respectively. The NIE group of mature beginners are tertiary level students, some of whom are student teachers bonded to teach in the Singapore school system upon graduation.

One way to evaluate what the students themselves were able to get out of these experiences. When asked to describe the impact of learning *of* and *about* improvisation during the module, respondents were able to provide considerable information. For the purposes of this paper, only some aspects are given attention:

♦ *This module has squashed my notion of "Improvisation requires no practice as it is totally impromptu". I guess this is my biggest misconception about improvisation…. Although improvisation is (to me) an "experimental action the outcome in which is not foreseen", we still need to rehearse aspects of these experiments so that the outcomes, although not foreseen, still remain within our scope of expectations…. At the same time improvisation is also important to my music-making explorations because it taught me that although "practice makes perfect" sometimes it is better to be imperfect and just have fun creating music!*

This view resonates strongly with an account by Berliner (1994, 492) on improvisation...*popular definitions of improvisation that emphasise only its spontaneous, intuitive nature—characterising it as the making something out of nothing—are astonishingly incomplete.* The respondent's understanding of it as an experimental action of which the outcome is not foreseen, impinges on the issue of imperfection, which implies two possibilities. The first deals with deviation from pre-rehearsed decisions; commonly referred to as errors, either of commission or omission. At another level, imperfection could refer to a tension. Stephen Nachmanovitch (1990, 143) refers to this tension as splitting *ourselves into controller and controlled.* However, little mention is made of such imperfection posing a threat. Richard Orton argues that despite the demands of total involvement made of the improviser/s, its *ephemerality of performance may suggest it does not matter too much, it may encourage greater adventurousness and risk-taking in exploratory venture....the immediate failure in improvisation can be turned around; an accident, an error, can be made musically meaningful; a 'wrong note' can become a new impetus for expression.* At one level, it could suggest a process of recovery or one which the unexpected does take place to avert the instance of a breakdown during performance. Alternatively, the fun part is in realising, that there is a surrender, varying from musical and human levels, to a process which makes creating music fun rather than making it sound controlled and could well refer to an intuitive or informed awareness of how much more important it is to the respondent to succumb to the fun and creating music part.

♦ *Improvisation has shown me the importance on being creative 'on cue'...our creative juices will only flow when we are given the cue to do so...from our own team members who are*

performing with us, or from audience response. Importance of teamwork. The performances that we put up for this module are never single-handedly choreographed.(emphasis in original)

The conviction that improvisation is arrived at by being put *'on cue'* implies a process not just of problem solving but problem finding; a common trait in composing processes. There is also an indication of how improvisation involves "others" and the awareness of the importance of improvisation in social bonding, social cohesion and negotiation, being task oriented and an understanding of how that is effected in teamwork.

The respondent here seems to echo remarks by John Blacking (1973, 100):

What is ultimately of most importance in music cannot be learned like other cultural skills: it is there in the body, waiting to be brought out and developed, like the basic principles of language formation. You cannot really learn to improvise, but that does not mean that improvisation is random...all aspects of his behaviour are subject to a series of interrelated, structured systems, and when he improvises, he is expressing these systems in relation to the reactions he picks up from his audience.

The perception of being creative *on cue*, suggests another dimension; of being put 'on the spot' to deliver. Stephen Blum offers a pertinent example of the motivation for improvisation from a historical perspective. The translations and commentaries of Near Eastern and European writers on Aristotle's (Blum 1998, 35) view as *the initial, improvised activities as directed toward the perfected form of tragedy invites commentators to elaborate on what missing from the improvised activities, or what is 'natural' according to their own conceptions. Ibn Rushd* (12th

century AD)*, echoing the earlier commentary of Ibn Sina, finds evidence of natural inclinations in what his own contemporaries do in response to one type of challenge: "He said: a sign that these kinds are the first to occur to souls, is that in disputes people **improvise** these kinds of hemistichs for their arguments **when hard pressed**"* (emphasis mine).

♦ *The greatest improvisers do not make everything up "out of thin air" everytime they play. They are constantly recycling materials they have used many times before.... they have their own personal vocabulary.... so familiar...that they are able to let themselves respond freely...letting all those "prefab" ideas flow out spontaneously.*

This perception by the respondent is explained in more detail by Neil Sorrell that in order to be able to improvise one needs *a through training in the* <u>*models*</u> *(emphasis mine) and the ability to add something of one's own. This may prove to be only a very small part, but the balance is crucial...The factors that guide the expert...are intuition and imagination, which help produce that indefinable prerequisite: inspiration.*

Paynter and Aston advise that the listening of musical excerpts by the professionals, of the activities set for the students, should take place after the experiment. Doing it before potentially threatens to turn the experimental activity into a model of the example. All the listening excerpts took place after the activity and experimentation. The listening excerpts on free improvisation made the class comment that what they shared with the "professionals" (in the CD listening excerpts) was the fundamental processes of thinking leading to the performance. The respondent thought that the only difference between him/her self and the "professionals" would have been

more character and form. The comparison however, did not dampen self-assessment. John Blacking made a similar comment in relating the *tshikona* in the Venda adult community to fledgling attempts by the Venda children, which as he suggested appeared *contrasting on the surface but identical in substance.*

♦ *The module made me realised that improvisers, including myself, are not much different from the professional musicians. We are similar, in our ability to think the way we make music and the way we absorb sounds and claim ownership and them refer to it as music…. In my case, done by way of improvisation.*

Paynter and Aston make a similar point: *we allow our pupils the kind of freedom in music that we allow them in other creative work, not surprisingly we find obvious parallels between the music they make and the music of professional composers, especially 20th century composers...all art, at any level, is the product of its own times*. Paynter and Aston note in the later half of the 20th century, *composers have been finding the traditional notation inadequate: they are evolving new systems, many of which use graphic symbols. Notation is not music. The sound comes first. It might be better to let them invent their own notation or to adapt the conventions in some way.*

♦ *Improvisation involves real time activity. In reality, we have been composing. The difference is that in composition, it is deliberated and taken out the context of real time activities. In improvisation, we experience success and failure firsthand. There is no time to be embarrassed. The series of successes may just be considered as failures and vice versa.*

The respondents perception match what all writers have said about Improvisation. Richard Orton offers a viewpoint from the opposite direction: *The evident immediacy of the creation-feedback cycle in the improvised performance* (what Orton refers to as **A**ction, **E**valuation, Preparation and **D**ecision or **A-E-D** for short), *is however, surely embodied to a considerable extent in the compositional process too….composition, then may be viewed in terms of an extended series of improvisations in which certain short-circuiting takes place.*

Jeff Pressing (1998, 51-52) provides a detailed account of human information processing and action demanded of the improviser, who *must effect real-time sensory and perceptual coding, optimal attention allocation, even interpretation, decision-making, prediction (of actions of others), memory, storage and recall, error correction and movement control, and further must integrate these processes into an optimally seamless set of musical statements that reflect both a personal perspective on musical organisation and a capacity to affect listeners. Both speed and capacity constraints apply.* Given such demands and expectations, it should not be surprising that failure should predominate, particularly since the respondent with the others would be considered novices in this respect. However, the writings reveal greater occurrences of a sense of success rather than failure. It must be qualified that the success in the effort was largely due to their own perceptions as participants (there were no invited guests or concerts of their performances) rather than what their audience would have thought or received the work.

Christopher Azarra (2002) cites Nardone's phenomenological and psychological analysis in an attempt to understand the meaning of improvisation as a distinct form of artistic activity in the life-world of musicians. Nardone reported the findings of his analysis as 'lived meanings' that

constitute the experience of improvisation and the musical context in which it takes place, which appear as follows:

1. ensuring spontaneity while yielding to it;

2. being present and not present to musical processes;

3. exploring familiar and unfamiliar musical terrain;

4. drawing from a corporeal and incorporeal source of musical inspirations;

5. having trust and confidence in oneself and musical others in musical risk taking;

6. extending toward the listening other in musical risk taking;

7. perceived temporality as altered;

8. attending moment to moment to temporality.

Dairianathan (2003) makes the observation that reflections by non-music respondents in his study of their learning experience in free improvisation compare favourably with 'lived meanings' for trained professional musicians from a musical and socio-cultural perspective. It needs to be articulated that respondents in this study do not possess certifiable musical skills nor formal training in music.

The study reveals that improvisation is arguably a mindset and a mode of operation with meaning not only in the way it allows for the discovery of potential innate ability, but also with ramifications for these persons in their future endeavour either in music or beyond it. Although "music" was the general consensus of the end-result of considerable exploration, learning through improvisation yielded processes beyond those which are usually learned through music.

Final Words

The selected excerpts by the respondents inform us that improvisation is characterised by:

1. Real time composing

2. Real-time music-making activity

3. Reflexive behaviour- being creative 'on cue' and speed of activity

4. Reflective behaviour- involving rehearsal

Speed of activity notwithstanding, reflexive behaviour in improvisation should not be misunderstood as 'creation with little preparation'. In the NIE study, the respondents are non-music students. Their reflections bear out their experiences in musical improvisation as musical **outsiders**. Yet their heightened sensitivity made them acutely aware of details of perceptual and receptive experiences. These mature beginners knew from listening to professional improvising musicians that they were not comparing aspects of technique or virtuosity or levels of instrumental sophistication. They were, however, able to aurally track and trace, in the CD recordings, gestural and motivic patterns the professionals were engaging in and interacting with one another. It was in realising that they were capable of understanding, applying and attending to similar substantial thinking processes that gave them the confidence to articulate their heightened awareness, vindicate their self-esteem, not to mention have fun and enjoy themselves.

Although the efforts and experiences of the respondents in the NIE study are in stark contrast to what professional musicians are trained to do and capable of doing, the **basic substantial** processes remain the same. Gilbert Ryle (1979, 121) makes the point here when he suggests improvising *is not something that is peculiar to a few distinguished persons but something that is*

shared in very different degrees in very different forms, and with very variable frequencies by all non-infantile, non-retarded, non-comatose human beings...which, just qua thinking beings, we all essay everyday of the week, indeed in every hour of the waking day.

For Ryle (1979, 129) *to be thinking what he is here and now up against, he must both be trying to adjust himself to just this present once-only situation and in doing this to be applying lessons already learned. There must be in his response a union of some Ad-Hockery with some know-how. If he is not at once improvising and improvising warily, he is not engaging his somewhat trained wits in some momentarily live issue, but perhaps acting from sheer unthinkable habit. So thinking, is at the least, the engaging of partly trained wits in a partly fresh situation. It is the pitting of an acquired competence or skill against unprogrammed opportunity, obstacle or hazard. It is a bit like putting some new wine into old bottles.*

What does the thinking serve? Schön, 1990 informs us that *Improvisation is making something out of previous experience, practice and knowledge during those moments when one surfaces and tests intuitive understandings of experience phenomena – while the ongoing action can make a difference.* Michel Foucault's (1988, 36-37) recollection of the concept of *askesis* is understood as the progressive consideration of self, or mastery over oneself, and has as its final aim not preparation for another reality but *access* to the reality of this world. It is a set of practices by which one can acquire, assimilate, and transform truth into a permanent principle of action. Principle features of *askesis* include exercises in which the subject puts himself in a situation in which he can verify whether he can confront events and use the discourses with which he is armed. It is a question of testing the preparation.

Respondents' reflections reveal ways of *thinking in* and *knowing of* music. This has ramifications for the way in which a larger more inclusive meaning of improvisation is identified. John Blacking (1973:7) discusses the view that *music–making is an inherited biological predisposition, which is unique to the human species.* We would like to suggest that improvisation is an inherited biological predisposition, common to all living organisms capable of converting knowledge and doubt into adaptive action, to mix together a partly fresh contingency with general lessons previously learned. Perhaps the respondent's words are apposite in this context and worth the repeat:

Improvisation…taught me that although "practice makes perfect" sometimes it is better to be imperfect and just have fun creating music!

References

Azarra, C. (2002). Improvisation. In Colwell, R. and Richardson, C. *The New Handbook of Research on Music Teaching and Learning; A project of the Music Educators National Conference* pp.171-187.. New York: Oxford University Press.

Bailey, D. (1996). Classroom Improvisation. In G. Spruce (ed.) *Teaching Music., pp 227–32.* London: Open University/Routledge.

Becker, H. (1982*). Art Worlds.* Los Angeles, CA: University of California Press.

Berliner, Paul F. (1994*). Thinking in Jazz: the infinite art of improvisation.* Chicago: University of Chicago Press.

Blacking, J. (1973). How musical is man*?* Seattle: University of Washington Press.

Blacking, J. (1995). Music, Culture & Experience: Selected Papers. Chicago: University of Chicago Press.

Booth, G. (1995). The Transmission of a classical improvisatory performance practice. *International Journal of Music Education* 26:14-26.

Clayton, M. Herbert, T. and Middleton, R. (eds.) (2003). The cultural study of music: a critical introduction. New York: Routledge.

Colwell, R. and Richardson, C. (eds.) (2002). The New Handbook of Research on Music Teaching and Learning; A project of the Music Educators National Conference. New York: Oxford University Press.

Cross, I. (2003). Music and Biocultural Evolution. In Clayton, M. Herbert, T. and Middleton, R. (eds.) *The cultural study of music: a critical introduction.* pp.19-30, New York: Routledge.

Dairianathan E. (2003). Improvisation for non-music specialist teachers; an exploratory experience in the teaching and learning of improvisation at tertiary level in Singapore, in

Leong, Samuel (ed.) *Musicianship in the 21st century: Issues, trends and possibilities*. Sydney: Australian Music Centre.

Elliott, D.J. (1995). Improvisation and jazz. implications for international practice. *International Journal of Music Education* 26: 3-13.

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

Ferand, E. (1988). Improvisation. Cited in Nettl, B. *An Art Neglected in Scholarship*. *In the Course of Performance: Studies in the world of musical improvisation*. Chicago: University of Chicago Press.

Foucault, Michel, (1988).Technologies of the Self. In Martin, Luther H., Gutman, Huck, and Hutton Patrick H., (eds*.) Technologies of the Self* pp.16-49. University of Massachusetts Press,.

Green, L. (2000). Music as a media art. In *Evaluating creativity.* London: Routledge.

Hall, E.T. (1992). Improvisation as an acquired, multilevel process, *Ethnomusicology*, Spring/Summer 1992, pp. 223-235.

Hallam, S. and Welsh, G. (2004) Mapping music education research: international perspectives. *Psychology of Music* 32(3): 239-290

Horsley, I., Collins, M., Badura-Skoda, E. and Libby, D. (1980). Improvisation: Western Art Music. In Sadie, S. (ed). *New Groves Dictionary of Music and Musicians*. vol.9, pp.31-32London: Macmillan..

Kratus, J. (1991). Growing with Improvisation. *Music Educators Journal,* 78(4):35-40.

McMillan, R. (1999). To Say Something that was Me.: Developing a Personal Voice through Improvisation, *British Journal of Music Education* 16(3): 263-74.

Nardone, P. (1997). The experience of improvisation in music: A phenomenological psychological analysis, (Doctoral dissertation, Saybrook Institute), Dissertation Abstracts International, 57 (11), 7246B

Nettl, B. (1998). An Art Neglected in Scholarship, in Bruno Nettl (ed.), In *The Course of Performance: Studies in the world of musical improvisation*. Chicago: University of Chicago Press.

Orton, R. (1992) From improvisation to composition. In Paynter et al., *Companion to Contemporary Musical Thought*. pp.762-776. London UK: Routledge.

Paynter, J. et al. (1992), Companion to Contemporary Musical Thought. London UK: Routledge.

Pressing, J. (1988). Improvisation, Methods and Models, in J.A. Sloboda (ed.), *Generative processes in music: The psychology of performance, improvisation and composition,* pp. 129 -78. Oxford: Clarendon Press.

Ryle, G. (1979). Improvisation. In Ryle, G. (ed.) *On Thinking*. Cambridge, Mass.: Blackwell,.

Schafer, R. M. (1986). The Thinking Ear; Complete Writings on Music Education. Toronto: Arcana Editions.

Sudnow, D. (1993). The ways of the mind: The organisation of improvised conduct. Massachusetts: Massachusetts Institute of Technology.

Weick, K. E. (2001). Improvisation as a Mindset for Organizational Analysis in *Making sense of the organization* (pp.308-329). Malden, UK: Blackwell Publishers.

Basic Information
Type of contribution: Paper
Title: Sounds of resilience
Connections to Conference themes or focus areas:
Author: Dr Steve Dillon
Job Title: Senior Lecturer in Music and Sound media and Music education.
Address: 37 Stanhope St Mt Gravatt, Queensland Australia 4122
Email: sc.dillon@qut.edu.au
Website: http://www.explodingart.com
Ph: 617 38643691
Fax: 617 38643735
Mob: 0418127788

Title: Sounds of resilience
Connections to Conference themes or focus areas:
Author: Associate Professor Don Stewart
Job Title: Director, Queensland Centre for Public Health
Address: 33 Dornoch Tce, West End, Brisbane, Qld. 4101
Email: de.stewart@qut.edu.au
Website: http://www.resiliency.qut.edu.au
Ph: 617 3864 5874
Fax: 617 3864 5875
Mob: 0419 745 047

Abstract
Songs of resilience explores the growing need for health and music education researchers to collaborate in projects that examine the connections between community and recreational music making and health and well-being. This paper reviews the design of a research methodology for a project that proposes to build transferable, culturally appropriate and inclusive models for active music making for young Australians in schools and community contexts. Primarily this research documents the need for more compelling and practice based methodologies that enhance community music initiatives and are able to capture the essence of music experience, meaning and resilience in a rigorous and accountable way. Furthermore it discusses the need for guidelines and a conceptual framework for the training of music 'coaches' and project leaders as different from those of 'school music teachers'. It proposes to investigate the use of dynamic links between music making, connectedness, health and well being/social inclusion and cognitive development as evidence based advocacy materials. The proposed methodology seeks to combine research methods and tools from both a large-scale community health project that examined resilience as an aspect of mental health promotion and a series of music education research projects that utilises rich media qualitative methodologies in an attempt to capture the 'essence' of music experience in it's symbolic form. The argument presented in this paper suggests that when these methodologies are combined a powerful multi level connection can be made between the research and the dissemination process that can be used for advocacy and change.

Songs of Resilience
Don Stewart & Steve Dillon

Introduction
Winner and Cooper (2000) in the journal of Aesthetic Education argue convincingly from evidence based on a large meta-study that we should limit the claims of evidence for a causal link between arts study and academic achievement. A similar lack of compelling evidence is apparent in other research studies which link arts making with health and well being in the same journal. Whilst this does not negate the argument for causal links, what it does suggest is that the studies are small, shallow and unconnected by a reasonable conceptual framework. Most music educators and community arts workers have anecdotal evidence of the value of active music making and effects on health and well being. Indeed the authors have undertaken a number of studies where these 'effects' have been demonstrated (Dillon 2003; Dillon 2004; Dillon 2005; Dillon, Stewart, Brown, Arthurs, Dodge and Peacock 2004; Dillon 1995; Lemerle, Kate and Stewart, Donald 2004; Lemerle, K. and Stewart, D. 2004). However, we are uncomfortable with the capacity of either quantitative or qualitative methodologies to capture the essence of musical experience and meaning in compelling ways. It is this discomfort that motivates us to investigate new forms of research methodology in music education and community health research presented below.

The context of this paper lies within a current research proposal which requires an approach to methodology that sits at the interface between qualitative and quantitative methods and between the discipline practice of music education and community health. We will outline the background that facilitated this collaboration and describe the connection to the music industry who are our partners in this research project. From here we will examine the idea of creative case studies in music education and the model for measuring community resilience utilised in health research. We will then discuss the adjustments needed for these methodologies to enable a more compelling, rigorous and accountable approach to our community music research. In conclusion we will argue that this methodology has the capacity to counteract the problems of research dimension, connection and compelling and appropriate modes of capture inherent in trans-disciplinary research.

Background to the study
Societal changes are frequently manifest as challenges to the classroom and community in terms of pedagogy, values, teaching strategies and teaching materials, as well as initial teacher training and in-service training. Music can have a crucial role in dealing with the problems of postmodern multi-cultural societies –and therefore in preventing social exclusion and promoting connectedness – since it has the capacity for functioning as aim and means when creating an effective learning environment for multicultural communities. The most common arguments for intercultural music education are:

- All cultures use music as a way of expressing their traditions and most countries have a multiplicity of cultures within their society, children can have access to those cultures by engaging in their music practices.
- Studying music is a way of learning to understand people, because of the social nature of music practice.
- When confronted with other sets of approaches to teaching and learning, teachers and pupils realise that there are different ways to look at their own world.

Music teachers and community music coordinators working with children of Indigenous, migrant or refugee origins and disaffected learners in areas where there is risk of social exclusion are confronted with difficulties. Most teachers have not been professionally trained for the present situation and lack materials, methods and support for reflection. They are also confronted with possibilities: for example, creative teachers/coaches, understanding the potential of music as a unifying force, can use their diverse contexts to develop methods with relevance for all learning contexts. As a nation with high levels of international migration, many so-called multicultural music projects have been carried out across Australia, but still most music teachers and community project leaders lack relevant research, good models and shared expertise and knowledge.

In terms of mental health promotion, the concept of resilience can reflect a socio-ecological model of research that acknowledges the interactive influence of individual-level and environmental-level factors on health (Department of Family and Community Services, 2004). This approach is not yet widely adopted in research relating to social and cultural determinants of mental health research. Most studies examining, for example, the relationship between music making and mental health have conceptualised creative activity as an individual characteristic. A theoretical framework is required that takes up this challenge and seeks to build resilience based both on strengths within the student, but also within the family, school and community. (Antonovsky 1996) terms, a 'salutogenic' approach provides a theoretical understanding of the potential influences of environments and contexts as producers and shapers of mental health in young people.

While the significant contribution of good social relationships and strong supportive social networks to health is not new and is very well evidenced (Berkman and Kawachi 2000), what is now recognized, however, is that the protective nature of supportive social networks on health operates at both the level of the individual and at the broader social environment level. Belonging to a social network of communication and mutual obligation makes people feel cared for, loved, esteemed and valued. This has powerful effects on health, especially mental health.

Health care like music education has in the past imposed particular social and cultural values on a community that represent the dominant culture. The kind of model proposed in the resilience research and the approach to music education in communities, which involves understanding how that particular community expresses itself in sound and perhaps how a diverse community might evolve syncretic expressions, is also about evolving a relationship with a community that involves respect, trust, mutuality and sustainability. The notion that both health and music researchers experience transformative (Dillon 2004) effects when applying these methodologies provides it with a powerful potential to achieve and effect positive social and cultural change.

The problem: designing methodology for curriculum/health outcomes.
Winner's meta study clearly suggest that music education research which is able to provide links between music making, health and cognitive development in participants is often too small, too shallow in scope and number and relatively unconnected to national and international research agendas that might unify it. Furthermore, there is a suggestion that alphanumeric research strategies alone may

not be capable of capturing the essence of music experience and meaning in a compelling, rigorous and accountable fashion. The authors believe that these issues need to be attended to in the development of a hybrid method that is able to embrace quantitative measures utilising validated instruments, case study methods and the emerging use of rich media and database technology to manage and connect multifarious data forms.

Innovation in design: Designing a hybrid methodology
The significance of research into music education in schools and communities is emerging as a critical issue both nationally and internationally. See for example: The (Stevens 2003), Australians and the Arts (Saatchi and Saatchi 2000) and www.musicplayforlife.org). In the USA, the Champions for Change (Fiske 2000), The Chicago Arts Partnership in Education (CAPE) (Burnaford, Aprill and Weiss 2004). It is evident that the International Music Products Association is aware of the declining involvement with music making with two of the five recommendations from it's 2005 Global Economic summit citing investment in recreational music making and research that connects music making, health and well being as its prime objectives (Robertson, Walker and Wilson 2004).

The proposed research seeks to actively create models for recreational music making based on the critical components of music making that affect social inclusion, resilience, health and well being. Despite observations that music making is significant in these areas, rigorous evidence of a connection between cultural health and social capital in this age group is relatively slight. Winner's studies (Winner and Cooper 2000; Winner and Hetland 2000) suggests that the existing research lack significance, length of engagement, appropriate methodology and connections to one another. Such evidence is essential for advocacy and needs to be compelling, easily understood and based upon rigorous and accountable research.

The project proposes a broadly conceived health-based approach which has not been used before to investigate expressive community music making. This innovative concept offers important opportunities for developing a new awareness of the links between music making and vibrant, sustainable communities. It also addresses the important problem of identifying and measuring significant positive effects on the health and well being of individuals and communities that can be attributed to music making. It seeks to provide proof of causal relationships between cultural and social capital (Marmot, 1998; Putnam, 2000) and clear indicators of well being that link meaningful music making with quality of life.

The significance of schools in the creative lives of young people
The project recognises the significance of the role of schools in the creative lives of young people. The role of schools in promoting the development of health and wellbeing in children and young people is recognised worldwide through the 'health promoting school' (see Figure 1) approach, which arose from the World Health Organization's Global School Health Initiative (1995). The HPS framework analysis entails a comprehensive approach to curriculum development, establishment of wide-ranging partnerships between the school and broader community, and systematic approaches to promoting a health-focused school ethos and environment. Evaluations of the HPS model consistently demonstrate effectiveness in providing schools with a set of principles to integrate strategies delivering a comprehensive, "whole-school"

organisational approach with positive outcomes for children's health(Lister-Sharp, Chapman, Stewart-Brown and Sowden 1999).

Figure 1: The 'Health Promoting School'
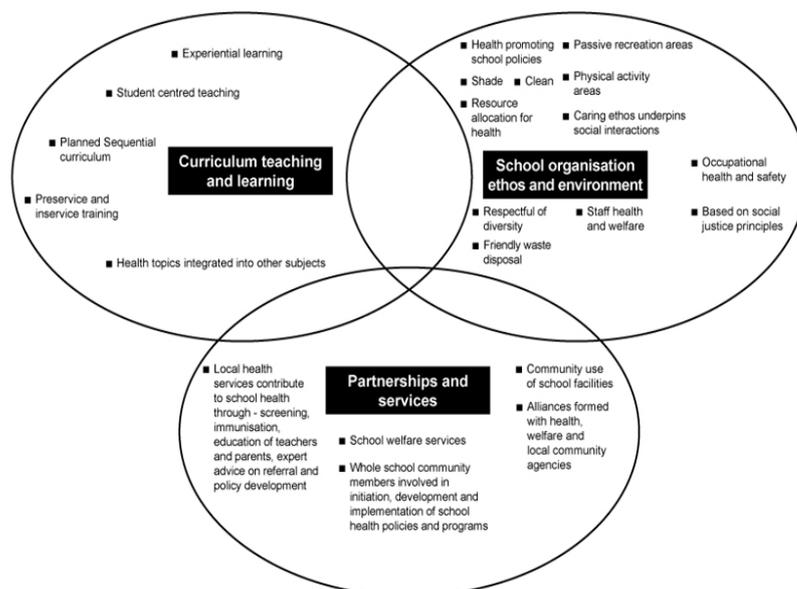
Building social capital

The project also promotes evidence relating to the theoretical debate about 'social capital'. Recent evidence from Australia confirms that the HPS model builds social and organisational capital within the school setting, creating a work environment that promotes teachers' health. (Berkman and Kawachi 2000; Lemerle, K. and Stewart, D. 2004) argue that it is important to note the concepts of social cohesion and social capital are collective or ecological characteristics of communities that are external to the individual. That is, social capital is not possessed by individuals, rather is a structural feature of social relationships surrounding that individual. In this case, social networks and indeed social capital lodged within those networks involved in creative music making should be considered a feature of the community to which the individual belongs.

There is ample anecdotal and observable evidence of the power of culturally relevant music making and education programs (See for example http://www.thepowerof music.co.uk). In Queensland, as in other States of Australia, many schools and communities where there are significant numbers of Aboriginal and Torres Strait Islanders as well as South Sea Islander and refugee communities provide exemplary cases where music has played a significant role in unifying and increasing the social resiliency of those communities. The distinct demographic features of the school community, with diverse values and economic circumstances, have been adopted as providing positive opportunities for understanding and learning.

The intersection of methodologies

This project lies at the intersection of methodologies. It combines the adaptation of a validated model for researching resilience (Health Promoting Schools) and a direct and applied qualitative methodology that acts within community structures to build

models and evaluate the cultural health of communities, which is unique. The first phase of the project involves the investigation of contextual notions of good practice in music education and development of models and conceptual frameworks, illustrated by action research, in-depth observations and interviews, analysed across cultures and contexts, covering teacher/coaches and student perspectives as well as other parties like parents, school leaders, educators and curriculum designers. The teachers/coaches that are involved in this phase are active agents and co-researchers. This actor-oriented perspective is emphasised and applied in all phases of the project, hence promoting professional change through arts based tools for documentation and reflection combined with validated methodologies for community health. Most projects and research on multicultural community music making have been conducted by top-down strategies, either from national policies or researchers' pre-assumptions and methods. This project, however, emanates from the communities needs, and involves the teachers /coaches as active agents through all phases, from the pilot studies to dissemination.

In summary, this project proposes to:
- build transferable models of programs that will operate in complex and multi cultural communities;
- focus upon sustainability of systems evaluating social structures where music-making has a significant influence on social inclusion, resilience and health and well being;
- establish a replicable research concentration that focuses upon meaning and engagement, creates transferable models and tools for evaluating music making practice in a variety of social contexts;
- add an important dimension to health research by establishing clearer connections between social and cultural capital, which this projects proposes as an outcome;
- set up an ongoing documentation process and generate models for research and practice that have commercial and research outcomes.

The research is linked internationally to the US CAPE project (Burnaford, Aprill and Weiss 2004) and the replicates many aspects of the European PROSIME project (Rusinek, Burnard, Evelein, Economidou-Stavrou and Sæther 2005) and similar research led by Dr BoWah Leung in Hong Kong. The similarity of these projects presents the opportunity for the development of international comparison which will advance the knowledge base of music education in contemporary society. These kinds of International collaborations provide connectivity, cultural diversity and large-scale data to research about promoting social inclusion in music education.

The proposed methodology
The following research methodology has been designed to achieve the research aims:

1) **Participant observation case study** utilising documentary film/DVD making as a means of capture of music making/creative data. Employing ethno musicological strategies for examining music making in context. This will provide important insights into process evaluation (Jorgensen 1989).

2) **Case control pre/post intervention study**. The methods used in the Resilience project (Stewart et al. 2004) will be replicated, with added dimensions to specifically observe music making. This evaluation approach will involve both active sites and control groups where no intervention takes

place other than the application of a modified pre- and post-test questionnaire. The validated Resiliency project tools will be used, with additional questions that focus on the influence of music activity and its meaning in participants' lives. The pre-/post-intervention measures will allow us to determine the differences across the school population between the time before the project started and at a point about 2 years after the project got under way. This will provide important insights into impact evaluation.

3) **Comparative analysis**, with access to *ex post facto* data from the Resiliency project. A major strength of this Study Design is the capacity to make comparisons with well-validated data from a major health project.

The project will be conducted in three phases:

Phase 1: case study documentation of what constitutes good practices on teaching methodologies and pedagogical strategies (live observations and video recording) to identify the characteristic ways in which "good practice" is conceptualised and achieved in five socio-economically diverse contexts. Monitoring of the validity of the observations will be achieved by a process of interrogative discussions involving intercultural and cross cultural exchanges through interviews with parents, principals, local authorities and curriculum designers and comparative triangulation between partners. This monitoring (or reflective-analytical process) will be maximised through the multiple observations across sites and will yield identification of what constitutes specific methodologies and strategies of practices considered most effective within each context. The pre-intervention measurement of resilience strategy will also be used.

Phase 2 involves the development of a **descriptive framework** for comparing practices and alternative pedagogic and curricular models of good practice for understanding and selecting episodes from the five sites observed representing culturally transferable exemplifications of what constitute good practices across contexts. This will involve the selection of video excerpts for inclusion on the DVD, development of accompanying booklets and design of in-service and on-line training courses. These selections will be made as negotiated and agreed from stakeholders "interrogative discussions" about what constitutes good practice informed by their respective pedagogic traditions and culturally informed norms, and assessed with the collaboration of the five participants observed in Phase 1.

Phase 3 involves the evaluation of the materials through a post-intervention measurement of resilience survey and interviews with participants in the coach training courses and on-line training, evaluations of in-service training course using the developed materials and of on-line training using the interactive website, and a final on-line survey. The innovation produced by the collaborating teachers/coaches exchanging visits to learn first-hand, by the teachers attending the in-service training courses and by the teachers that learned on-line will be documented in order to compare the efficacy of each training strategy.

Dillon's (Dillon 2004) identification of indicators of 'healthy' and sustainable access to meaningful music education will provide key foci for the investigation and be used as a basis for the adaptation of the HPS questionnaire for pre and post review of

contexts and comparison across intervention and control sites. The development of a conceptual framework will form the central focus for cross case analysis. The creation of working models forms the basis of the proposed study, which will build internal alliances with funding bodies, community, industry partners and a cohort of postgraduates over the three-year life of the project.

Participants:

A purposive sampling methodology has been selected for this project as we wish to specifically assess certain types of music-making agencies. This approach is agreed upon by most qualitative researchers as providing the best approach to understand the deep structure of the creative enterprise. However, to increase the scientific validity of the study, we will use a matched control sample (that does not receive the planned intervention) as a yardstick for comparison against our intervention sites. The intervention sites will consist of:

1) Brisbane Powerhouse music programs.
2) A multi cultural state high school
3) Brisbane City Council Youth music projects: Stylin Up
4) Urban Indigenous school/community.
5) An Independent school

The control group will consist of 5 similar sites.

These sites are demographically diverse, in ethnicity, culture and economically which adds a dimension that counteracts the Hawthorn effect that suggests that any intervention will have an effect. The use of a music and meaning variation of a case control pre/post intervention study instrument also has potential to examine connections between the social and the musical.

Conclusion

To suggest that the problems in public health and in music education might be simply a result of imposition and colonisation being replaced by consultative models of delivery seems to resonate with both disciplines. Both have observed and documented social and personal change as a result of programs employing these methods. What this project and proposed methodology hopes to achieve is deep, comparative and long-term research that utilises both validated models and audio visual/rich media enhanced qualitative methodologies in a unique combination. It is methodology at the intersection of paradigms and discipline and will provide multiple lenses on the phenomenon of interest. These differing perspectives will allow the investigation of social inclusion in music education, whilst also building functional approaches to implementing effective programs that promote social inclusion in music education and documenting the effect and the relationship between music experience and health and well being.

Winner suggests there is no evidence of a causal link between arts study and academic achievement. There is, however, good evidence of a link between connectedness and positive mental and emotional health and emerging evidence of the link between resilience and mental health (Stewart, Sun, Patterson, Lemerle and Hardie 2004). The sense of connectedness seems also to be a feature of creative community music making, so there is a *prima facie* case to investigate that creative music making which draws on the cultural interests and strengths of the community

can foster a sense of belonging, of mutuality and identity that can be highly positive in building resilience. Yet we need to develop methodologies and strategies for ongoing research about these relationships between music, health and cognitive development. Furthermore in Music education perhaps we can learn from sport and health education and shift our focus from the elite athlete to the 99% who need access to expressive music making as a recreational activity that may affect social inclusion and overall personal health. This approach to building and documenting such music making experiences for young people represents the beginnings of these shifts in focus and an attempt to create more rigorous and accountable approaches to music education research which can be used as evidence based advocacy.

References

Antonovsky, A. (1996). "The salutogenic model as a theory to guide health promotion. ." Health Promotion International **11**: 11-18.

Berkman, L. F. and I. Kawachi (2000). Social Epidemiology. New York, Oxford University Press.

Burnaford, G., A. Aprill and C. Weiss (2004). Renaissance in the Classroom: Arts Integration and Meaningful Learning. New Jersey, Lawrence Erlbaum and Associates, Publishers.

Dillon, S. (2003). jam2jam-Meaningful music making with computers. Artistic Practice as Research: 25th Annual Conference of the Australian Association for Research in Music Education, Brisbane, Queensland, Australia, Australian Association for Research in Music Education (AARME).

Dillon, S. (2004). Music, Meaning and Transformation. 26th International Society for Music Education Conference, Tenerife, Spain, ISME.

Dillon, S. (2005). "Assessing the positive influence of music activities in community development programs." Research in Music Education.

Dillon, S., D. Stewart, A. Brown, A. Arthurs, G. Dodge and C. Peacock (2004). Building culturally sustainable communities through expressive music making. , Queensland University of Technology**:** 69.

Dillon, S. C. (1995). The Student as Maker: An examination of making in music education and the implications for contemporary curriculum development. School of Education. Melbourne, Australia, Latrobe University.

Fiske, E. B. (2000). Champions of change: The impact of the arts on learning. USA, Arts Education partnership, The presidents Committee on the Arts and the Humanities.

Jorgensen, D. L. (1989). Participant Observation: A Methodology for Human studies. CA USA, Sage Publications.

Lemerle, K. and D. Stewart (2004). "Emerging Issues in the Development of Resilience In Children: A Review of Contemporary Literature." PHSSA Journal.

Lemerle, K. and D. Stewart (2004). Health Promoting Schools: A Proposed Model for Building School Social Capital and Children's Resilience. 18th World Conference on Health Promotion and Health Education Conference, Melbourne,.

Lister-Sharp, D., S. Chapman, S. Stewart-Brown and A. Sowden (1999). "Health promoting schools and health promotion in schools: two systematic reviews." Health Technology Assessment **3**(22): 1-209.

Robertson, S., R. Walker and K. Wilson (2004). Final Report from the Fifth Global Economic Summit of the Music Products Industry. S. Robertson, R. Walker

and K. Wilson Carlsbad, California NAMM, the International Music Products Association 1-32.

Rusinek, G., P. Burnard, F. Evelein, N. Economidou-Stavrou and E. Sæther (2005). PROSIME: Promoting Social Inclusion through good practice in Music Education, Universidad Compluense de Madrid.

Saatchi and Saatchi (2000). Australians and the Arts. Australia, Australia Council.

Stevens, R. (2003). Trends in School Music Education Provision in Australia, The Music Council of Australia,

Australian Society for Music Education

Australian Msuic Association: 190.

Stewart, D. E., J. Sun, C. Patterson, K. Lemerle and M. Hardie (2004). "Promoting and building resilience in primary school communities: evidence from a comprehensive 'health promoting school' approach." International Journal of Mental Health Promotion **6**(3): 23-33.

Winner, E. and M. Cooper (2000). "Mute those claims: No Evidence (Yet) for a Causal Link between Arts Study and Academic Achievement." The Journal of Aesthetic Education **34**(Numbers 3-4): 11-75.

Winner, E. and L. Hetland (2000). "The Arts in Education: Evaluating the Evidence for a Causal Link." Journal of Aesthetic Education **34**(Numbers 3-4): 3-10.

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

Application of Music Therapy in Chinese Mainland's Medical Care Undertaking   1

Application of Music Therapy in Chinese Mainland's Medical Care Undertaking

Lili Du

China Conservatory

1

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

Application of Music Therapy in Chinese Mainland's Medical Care Undertaking   2

Abstract

This thesis primarily discusses the characteristics, practices, documentation outcomes of different phases of music therapy, from three aspects, namely practical and burgeoning period, practical prevalence period, and research period, in line with the current status of its applications in Chinese mainland's medical care community. The specific practice fields mainly focuses on the application and development of music therapy in China's medical care undertaking, from three perspectives, namely the music therapy of mental diseases, the music cure of psychosomatic disease, and music electrical treatment. It analyzes representative and typical research outcomes and published articles in the areas of music therapy of both psychopathic illnesses and psychosomatic diseases. In the fields of psychopathic mental disorders, music therapy is mainly applied in the cure of mania, depression, schizophrenia, patients' recovery, and other fields, while in terms of the cure of psychosomatic diseases, music therapy is primarily applied in hypertension, insomnia, diabetes, and so on. The relevant research approaches, formats, cure solutions and interference orientation exercised in the practices of these two areas along with reports on curative effects are discussed in this thesis.   By introducing the music electrical treatment with Chinese characteristic and outlining related operational mechanism and adoptive diseases, it studies currently existing issues to be addressed in the application and development of music therapy in China's medical care cause, putting forward the practical solutions from both external environment and internal elements. Externally, China needs to further reform its current existing medical care system to create a favorable developmental environment for the music therapy. Internally, on one hand, related state authority should formulate the relevant certification standards on competence of therapists; on the other hand, a better talents pool at national level should be established to meet the surging demands in music therapy. Least but not last, China needs to borrow advanced experiences from overseas counterparts in this area.

Key words: Music Therapy, Mental Disorder, Psychosomatic Disease, Music Electrical Treatment, Application

Foreword

The curative effects of music have been acknowledged even since China's ancient times. *Music Discrimination on Multiple String Music Instrument*, an ancient book, depicts that music is a solution for cure. *The Yellow Emperor's Canon* of Chinese Traditional Internal Medicine also makes systematic description on the corresponding correlations among the five internal organs, five notes, seven emotions, and the curative theory of five notes (Yanming Song& Xiangyi Chen, 1994, 57). However, Chinese people have long been attaching far less importance to music's curative effects than its esthetical, educational, and entertainment functionalities in terms of awareness throughout the ancient times and modern ages. It was in 1980 that Prof. Bangrui Liu, an American expert on music therapy, delivered an academic speech in China Central Conservatory, which marks that music therapy has been reestablished as a systematic subject (Hongyi Zhang, 2000,8). From then on, domestic scholars have been widely involving into the beneficial exploration in music therapy and other relevant fields. The easiest area studied in relation to music therapy is medical care. With the application of music therapy in China's medical care undertaking as the major research orientation, this thesis on one hand reflects its historic evolution in China, and on the other hand outlines multiple issues universally existed.

2

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

Application of Music Therapy in Chinese Mainland's Medical Care Undertaking   3

1. Executive summary on the development of music therapy in Chinese mainland's medical care community

Since Prof. Liu Bangrui delivered his speeches in Central Music Conservatory in 1979, vision-driven professionals have been launching their positive explorations in Chinese medical care community, which could be classified into three major developmental periods.

1.1 Practical and sprouting period of music therapy ranging from 1979 to 1989

During this period, professionals and scholars with strong interests and great passions for music therapy from medical care, musical, and psychological circles began their inter-disciplinary exchanges and corporations, focusing their exploration orientation onto the combination of music therapy with Traditional Chinese Medicine (TCM) and national music. In 1981, PLA Hospital of Shengyang Military Division conducted the music therapy of converting music signal into electrical signal, and then successively aligned it with traditional acupuncture, which initially featured Chinese music therapy with the Chinese characteristics, rather than western ones. In 1984, Mawangdui Nursing House in Hunan Province's Changsha City conducted psychological music therapy to better address domestic patients' needs. Under such unique cultural context, a great number of Chinese melodies were adopted, such as *A Spring Night with Flowers Burgeoning Beside the Tranquil River, Liang Zhu, Moon's Reflection on the Two Streams of Water*, and others. Then, this nursing house jointly developed the psychological music therapy devices with Changsha Medical Device Plant, which were popularized across the entire country (Hongy Zhang i, 1994, 39). From 1985 to 1986, medical staff from Beijing Anding Hospital and Huilongguan Hospital along with professionals from Central Music Conservatory joined together and respectively performed the active therapy upon the seniors' depression and operational music therapy upon chronic schizophrenia. To date, more than a hundred medical units have launched music therapy programs. In 1988, Central Music Conservatory established music therapy department, which recruited its first batch of junior-collegiate students from medical care terms of psychological hospitals (Hongyi Zhang, 2000). In Oct 31st, 1989, China Music Therapy Society was formally established and a group of scholars from medical, musical, psychological communities both at home and abroad were organized to translate a considerable number of overseas academic works and experimental reports. During this period, *Music Therapy (*Juliet Eriven, 1989)*, Entertainment Rehabilitation Therapy* (Ziyou Zhang, 1987*),* and others could be referred for academic purposes.

1.2. Practice prevalence period of music therapy ranging from 1990-1999

After a 10-year period of exploration, practices of music therapy in medical care community primarily featured with approaches upon mental diseases, and then gradually expanded into other complementary fields in relation to cardiovascular diseases, internal secretion, and malignant tumors and other illnesses.

Incomplete statistics show that, out of 434 members of China Music Therapy Society (hereinafter as CMTS), 90% are from medical colleges, hospitals, and nursing homes nationwide, which lay a favorable condition from the dissemination of music therapy. This Society edited and published 4 series of *Music Therapy Discipline Info, Documentation Collection of the 1st Academic Seminar of CMTS, Thesis Collection of the 5th Academic Annual Session and Memorial Ceremony Marking the 10th Anniversary of CMTS*, from which 60 articles full into the category of medical field. From the perspective of discourses

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

Application of Music Therapy in Chinese Mainland's Medical Care Undertaking   4

like *Psychological Effect of Pre-treatment and Post-treatment of Participation Music Therapy upon Chronic Schizophrenia* (Baosen Qiu, 1999)*, Clinic Observation of Music Therapy by Electrical Device upon Cerebral Thrombosis* (Mingyan Huang 1996, 79), *Preliminary Application of TCM Five-element Music upon Late Malignant Tumor* (Yufei Yang etc, 1999)*,* and so on, practices of music therapy in the medical field with a 10-year history were gradually shifting from previously dominated field of mental diseases onto other complementary fields such as cardiovascular diseases, internal secretion diseases, and malignant tumor diseases and so on.

1.3. Research and developing period of music therapy ranging from 2000 to date

During this period of time, professionals from medical care, musical, psychological circles paid more attention to the application of music therapy of comprehensive hospitals. By doing so, they could have more meditation on the characteristics of musical instruments, the selection and updating of technological solutions, and the influence of the improvement competence of musical therapists. Meanwhile, the integration of music therapy and healthcare and the publication of documentations related to fundamental theories provide theoretical guidance and practical reference for the development of music therapy in the medical care circle. The referential books involve *Music Therapy* (Xinsheng Fan, 2002), *Music and Healthcare* (Jiexu Hu, 2004).

2. Specific areas of practices of music therapy

From the perspective of medical care, the research activities and practices of music therapy solution mostly embody in the therapy of mental diseases and psychosomatic illnesses and the developmental profile of related facilities.

2.1. Music therapy on psychosomatic diseases

China's music therapy initially was launched in the 1980's when the reform and opening-up policies were adopted as state policies. At that moment, a great portion of madhouses consecutively established their own music therapy sectors. The medical care staff put high emphasis on the research and practices of curative effects. Task teams composed of psychiatrics experts and medical care personnel made effective observations and analysis upon the curative effects (Hongyi Zhang, 2000,8).

Among the academic papers collected in *Music Therapy Subject Information* and *Documentation of the 1st Academic Seminar prepared by China Music Therapy Society*, representative papers in the cure of mental disorder diseases include *Active Music Therapy on the Seniors' Depression, Primary Study of Participative Music Therapy upon Chronic Schizophrenia, Skills and Approaches of Music Therapy upon Chronic Schizophrenia, Recovery Effects of Music Therapy upon Residual-Type Schizophrenia,* and *Observations of 38 Music therapy Cases of Schizophrenia Patients with Violence Trend and Depression Symptom,* and so on (Hongyi Zhang, 2000,8).

These above-mentioned experimental reports show a number of experiments utilize the approach of application-specific auto-control or pairing. A collective therapy strategy is adopted. The techniques applied could be classified into Respective Music Therapy①, Recreative Music Therapy②, and Improvising Music Therapy③. The interference orientation focuses on patients' emotional adjustment and mitigation of morbid behaviors, their social functions and interpersonal capabilities, and others. The

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

Application of Music Therapy in Chinese Mainland's Medical Care Undertaking   5

curative effects of music therapy are positively acknowledged in these experimental reports. *The Observations of Improvising Music therapy upon Gerontic Depression Symptom* shows that the mitigation rate of curative group stands at 94%, while 67% for pairing partnership group, with a less-than-0.01 P value, which accounts for higher performance of curative group over the pairing partnership group. (Fengqin Liu, Xin Ma,& Xueshi, Chen, 1996) The Recovery Effects of Music Therapy upon Residual-type Schizophrenia shows that SANS measurement outcomes indicate marked difference exists between the negative symptoms of curative group and pairing counterpart with a less-than-0.01 P value; that significance variance on the severity of negative symptoms remains between pre-treatment stage and post-treatment stage in terms of curative group's auto-control with a less-than-0.05 P value. Moreover, SDSS measurement outcomes indicate that the social function of curative group is obviously superior to that of pairing counterpart after the music therapy.(Wenzhong Tang, Xinwei Yao& Zhanpei Zheng , 1990, 269)

To integrate music therapy into the therapy of mental diseases is conducive to the benefits of patients, the improvement of curative effects of medications, and the hospitals' administrative management of in-patients (Qiuling Lu & Shiqiang Zhu, 1990). A series of experimental research have triggered music therapists' mediations on interference orientation, focus groups, and adaptive symptoms of mental disorder diseases. This has laid a solid framework for the combination of the competence requirements of therapists and the design of cure solution with Chinese music (Hongyi Zhang et al, 1990). The practices and explorations of music therapy in the psychopathic field also lay a favorable foundation for the therapy of physical and psychical diseases through the application of music therapy.

2.2. Music therapy over psychosomatic diseases

Domestically, medical care staff and music therapists are increasingly aware of the supplementary effects of music therapy over psychosomatic diseases. To date since 1990, the relevant research practices are constantly expanding the range of target psychosomatic diseases suitable for music therapy application. Important discourses published include *Clinic Application of Psychological Music therapy --------Observations of Curative Effects over 120 Psychosomatic-related Cases, Clinic Analysis of Psychological Treatment over 80 Insomnia-related Cases, Study of Acupuncture Point Therapy over Diabetes through Music Healing Devices,* and others (Hongyi Zhang, 2000,8). Since 1995 when the practice range of music therapy was expanded to the therapy of patients with malignant tumors, a series of typical discourses have burgeoned, such as *The Influence of the Combined Therapy of Music Therapy and Imagination & Relaxation Approaches upon the Improvement of Life Quality of Cancer Patients under Chemical Radiation Therapy(*Zhong Xie,2001*), Application of Music Therapy in Tumor Clinic Cure*and(Guangrong Cai, 2001) and so on.

In the practice of music therapy, a collective therapy approach is adopted in most occasions. Respectful listening is the major means applied. Some of experimental reports show this means could serve as a complementary method for relaxation exercises. The interference orientation primarily focuses on the mitigation of patients' physiological reaction intensity (Wu Zhang, Jinggui Deng&Gangui Zhou, 1990), the adjustment of patients' emotions, the improvement of patients' quality of life (Zhong Xie et al, 2001), the enhancement of patients' immunity system (GuangRong Cai et al , 2001). The practices of music therapy in psychological diseases have greatly increased its presence in the medical area, which paves the way for comprehensive hospitals' formal introduction of music therapy for the benefits of the

5

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

Application of Music Therapy in Chinese Mainland's Medical Care Undertaking   6

overwhelming majority of people.

2.3. Music electrical treatment

Music electrical treatment is a kind of the music therapy uniquely developed in China. From the late 1970's to the early 1980's, Thermal-spring Coal-mine Resort in Shandong Province' Lingxi, PLA's No. 202 Hospital, Dalian No.1 Nursing Home under PLA Shengyang Division, and other units, respectively delicately combined acupuncture point, music, and electrical pulse into the clinic application, based on original pure music therapy. Therefore, a number of innovative skills, such as music electrical treatment, music electrical acupuncture, music electrical acupuncture analgesia, are gradually applied nationwide. Favorable curative effects in psychological and physical treatment, acupuncture therapy, acupuncture analgesia, fetal education, and health care, have even since been achieved, which arouses great attentions from people of all walks of life (Yumin Zhao, 1998, 38).

Music electrical treatment is a therapy combining electrical treatment with acupuncture treatment, as well as an outcome aligning Chinese Traditional Medicine with modern scientific technology. It basic principle goes as follows: Music, which is the synthesis wave consisting multiple sound waves with different frequencies under specific complex physical rules, could transfer music signals into synchronized voltage and electric current signals with enough energy in harmony with music rhythm, force, pace, tonality through energy transformation, which will hence apply to the patients' bodies through plate electrode or filiform needle (Yuming Zhao, 1994, 462). By doing so, on one side, the weakness of fixity of frequency of electrical pulse in the traditional electrical treatment that would generate adoptability of patients' bodies and then reduce the curative effects; on the other side, patients could diversify their won psychological and physical reception on music while receiving music electrical therapy.(Yumin Zhao & Delin Li, 1994)

Music impulse could be decomposed into multiple sine waves with single frequency ranging from 20 to 20, 000 Hz. The less-than-1, 000 Hz impulses are low frequency wave, which could activate blood circulation and promote the absorption of exudation and significantly reduce pain. The 1,000-2,000 Hz waves could penetrate deeply into human body, the 6,000 Hz-and-above waves could make muscle fiercely shrink but trigger no pain, ameliorate local blood circulation (Yuming Zhao, 1990).

Music electrical treatment aligns acupuncture, music, physical treatment, psychological adjustment, and massage, with broad focus adoptive symptoms. All the diseases that acupuncture and middle- and low-frequency electrical treatment are applicable to could be well treated. Cervical spondylopath, pain in waist and lower extremities, nervous debility, sequela of cerebrovascular accident, and others, are all focus symptoms suitable to be treated with music electrical therapy. Published papers, like Observation of Neurosis Long-range Curative Effects by Music Electrical Treatment, Clinic Observation of Hemipegic Cerebral Thrombosis upon Music Electrical Therapy, Observation of 516 Cases of Cerebral Apoplexy Mentality and Music Electric Cure and other (Hongyi Zhang, 2000, 8), draw conclusion that music electrical therapy proves itself a effective treatment solution backed up by its sound clinic effects.

3. Issues and prospects

During the past 20+ years since 1980, the scientific research activities and practices of music therapy in the fields of psychosis and psychosomatic diseases could be at large described as lunching with tremendous

6

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

Application of Music Therapy in Chinese Mainland's Medical Care Undertaking   7

difficulty. Such status quo is caused by both internal and external elements. Externally, relevant state authority does not acknowledge the competence of curative therapists. Except for patients in psychiatric hospitals, patients with mental diseases have to cover their own expenses rather than enjoy free medical care services on receiving music therapy. This, to some extent, curbs patients' acceptance for music therapy, as well as its development in medical care sectors and prevalence in social lives. Because most of operators of music therapy are medical care staff, their knowledge on basic theory and research capabilities urgently need to be improved (Hongyi Zhang, 1994). China's music therapists should broadly participate in the mutual communication and academic exchanges with their foreign counterparts and peers. By absorbing and learning from advanced overseas technologies and solutions, they will surely give rise to unique music therapy with Chinese characteristics while combining China's local cultural features.

As for the clinic practices, more study and research should be performed in the curative mechanism. Observations and generalizations on curative effects should be enhanced so as to seek a more objective rating system of related standards.(Wansong Zhou, Yongzhou Zhao, Guohong Li& Chao Gao, 1990) By constantly improving the performance of curative facilities, therapists would make them more stable, efficient, good-looking and multiple-functioned. Meanwhile, the music options during the music electrical treatment will be more personalized and flexible.

With the rapid expansion of China's domestic economy and the constant improvement of social well-off degree, Chinese people will certainly lay high emphasis on their physical and psychological health and the improvement of life quality in an all-round way. Music therapy, as an effective curative solution, will surely be embraced and favored with each passing day.

About authors:

Lili Du
Graduate Student of China Conservatory, her major is music therapy
Address: China Conservatory, An xiang Rond, Choayang Distri Beijing China   100101
Email: lilyskater@sina.com

Notes:

[1] The Respective Music Therapy is to adjust people's body and mind through listening special music to drive away illness. It includes Gandharva Veda, Music Meditation, Guided Imagery and Music, and so on. (Hongyi Zhang, 2000, P)

[2] The Recreative Music Therapy is to lead people joining in music activity so that improving their behaviors. It includes six methods, such as singing method, drumming method, and so on. (Hongyi Zhang, 2000, P)

[3] The Improvising Music Therapy is to choose simple percussion instrument and people may perform at their pleasure. It includes musical psychodrama, Orff's improvisational creation, and so on. (Hongyi Zhang, 2000, P)

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

Application of Music Therapy in Chinese Mainland's Medical Care Undertaking   8

References

Baosen Qiu, 1999, "Can Yu Xing Yin Yue Zhi Liao Dui Man Xing Jing Shen Fen Lie Zheng Zhi Liao Qian Hou De Xin Li Xiao Ying" [*Psychological Effect of Pre-treatment and Post-treatment of Participation Music Therapy upon Chronic Schizophrenia, Clinic Observation of Music Therapy by Electrical Device upon Cerebral Thrombosis*] *Zhong Guo Yin Yue Zhi Liao Xue Hui Shi Zhou Nian Hui Qing Ji Di Wu Jie Xue Shu Nian Hui(Documentation Collection of the 1st Academic Seminar of CMTS, Thesis Collection of the 5th Academic Annual Session and Memorial Ceremony Marking the 10th Anniversary of CMTS)* published by China Music Therapy Society.

Fengqin Liu, Xin Ma,& Xueshi, Chen.(1996). "Ji Xing Yin Yue Zhi Liao Dui Lao Nian Qi Yi Yu Zheng De Liao Xiao Guan Cha"[The Observations of Improvising Music therapy upon Gerontic Depression Symptom],*Yin Yue Zhi Liao Xue Ke Xin Xi(Music Therapy Subject Information*), China Music Therapy Society, 4, P53.

Guangrong Cai et al, 2001, "Yin Yue Liao Fa Zai Zhong Liu Lin Chuang De Ying Yong"[Applying Music Therapy for Patients with Malignant Tumors], *Zhong Guo Xin Li Wei Sheng Za Zhi(China's Psychological Hygiene)*，15，3，P179。

Hongyi Zhang, 2000, Yin Yue Zhi Liao Xue Ji Chu (The Foundational Theory of Music Therapy), China Electronic Music and Recording Publishing Company.

Hongyi Zhang, 2000, "Fa Zhan Zhong De Yin Yue Zhi Liao"[Developing Music Therapy], *Zhong Yang Yin Yue Xue Yuan Xue Bao* (*Journal of Central Conservatory of China),* 2, PP85-88, published by Central Conservatory of China.

Hongyi Zhang, et al, 1990, "Yin Yue Zhi Liao Man Xing Jing Shen Fei Lie Zheng De Fang Fa Ji Qiao"[Skills and Approaches of Music Therapy upon Chronic Schizophrenia], *Zhong Guo Yin Yue Zhi Liao Xue Hui Shou Jie Xue Shu Jiao Liu Hui Wen Xian Hui Bian(Documentation of the 1st Academic Seminar prepared by China Music Therapy Institue),* published by China Music Therapy Society, PP139-150.

Hongyi Zhang, 1994, "Wo Guo Yin Yue Zhi Liao De Fa Zhang Yu Zhan Wang"[The development and Forward of Music Therapy in China], *Ren Min Yin Yue* (*Demotic Music)*, 2, PP 39-41.

Jiexu Hu, 2004, *Yin Yue Yu Yi Liao Bao Jian* (*Music & Healthcare*) published by China Literature Press.

Juliet Eriven, 1989, Tian Gao& Xin Huang, *Yin Yue Zhi Liao* (*Music Therapy*) published by Shanghai Music Press.

Mingyan Huang, 1996, "Yin Yue Dian Liao Yi Zhi Liao Nao Xie Shuang Pian Tan De Lin Chuang Guan Cha" [*Clinic Observation of Music Therapy by Electrical Device upon Cerebral Thrombosis* (Huang mingyan 1996, 79)], yin yue zhi liao xue ke xin xi (*Series IV - --Music Therapy Disciple Info*) published by CMTS.

Qiulin Lu& Shiqiang Zhu, 1990, Dai You Bao Li Xing Wei De Jing Shen Fei Lie Zheng Ban Yi Yu Zheng Zhuang 38 Li Yin Yue Zhi Liao Xiao Guo Zhi Guan Cha"[Observations of 38 Music therapy   Cases of Schizophrenia Patients with Violence Trend and Depression Symptom]，*Zhong Guo Yin Yue Zhi Liao Xue Hui Shou Jie Xue Shu Jiao Liu Hui Wen Xian Hui Bian (Documentation of the 1st Academic Seminar prepared by China Music Therapy),* China Music Therapy Society,   PP265-266.

Wansong Zhou, Yongzhou Zhao, Guohong Li& Chao Gao, 1990, "Wo Guo Yin Yue Dian Liao Fa De Lin Chuang Ying Yong Yu Yan Ju Jin Zhan"[The Appling and Investigative Situation of Music electrical

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

Application of Music Therapy in Chinese Mainland's Medical Care Undertaking 9

treatment of China], *Zhong Guo Yin Yue Zhi Liao Xue Hui Shou Jie Xue Shu Jiao Liu Hui Wen Xian Hui Bian (Documentation of the 1st Academic Seminar prepared by China Music Therapy Society)* , China Music Therapy Society, P286.

Wenzhong Tang, Xinwei Yao& Zhanpei Zheng, 1990, "Yin Yue Liao Fa Dui Jing Shen Fei Lie Zheng Can Liu Xing De Kang Fu Zuo Yong"[The Recovery Effects of Music Therapy upon Residual-type Schizophrenia], *Zhong Guo Yin Yue Zhi Liao Xue Hui Shou Jie Xue Shu Jiao Liu Hui Wen Xian Hui Bian (Documentation of the 1st Academic Seminar prepared by China Music Therapy Society),* China Music Therapy Society, P269.

Wu Zhang, Jinggui Deng&Gangui Zhou, 1990, "Xin Li Yin Yue Liao Fa De Lin Chuang Ying Yong--------120 Li (Xin Shen Ji Bing) Liao Xiao Guan Cha" [Clinic Application of Psychological Music therapy --------Observations of Curative Effects over 120 Psychosomatic-related Cases], *Zhong Guo Yin Yue Zhi Liao Xue Hui Shou Jie Xue Shu Jiao Liu Hui Wen Xian Hui Bian (Documentation of the 1st Academic Seminar prepared by China Music Therapy Society),* China Music Therapy Society, PP 313-321.

Xinsheng Fan, 2002, *Yin Yue Liao Fa (Music Therapy)* published by China TCM Press.

Yanming Song& Xiangyi Chen, 1994, "Yin Yue Zhi Liao" [Music Therapy], *Yin Yue Zhi Liao Xue Ke Xin Xi (Music Therapy Subject Information,* China Music Therapy Society), PP267-271.

Yufei Yang et al, 1999, "Zhong Yi Wu Xing Yin Yue Zai Wan Qi Zhong Liu Zhi Liao Zhong De Chu Bu Ying Yong"[*Preliminary Application of TCM Five-element Music upon Late Malignant Tumor*] *Zhong Guo Yin Yue Zhi Liao Xue Hui Shi Zhou Nian Hui Qing Ji Di Wu Jie Xue Shu Nian Hui (Documentation Collection of the 1st Academic Seminar of CMTS, Thesis Collection of the 5th Academic Annual Session and Memorial Ceremony Marking the 10th Anniversary of CMTS)* published by CMTS.

Yumin Zhao, 1998, "Zhong Guo De Yin Yue Dian Zhen Liao Fa" [Music Electrical Acupuncture of China], *Hang Tian Ji Shu Yu Min Pin (Space Technique and Folk Production)*, 2, PP 38-40.

Yumin Zhao, 1994, "Yin Yue Dian Zhen Liao Fa" [Music Electrical Acupuncture], *Zhong Guo Zhen Jiu (China Acupuncture),* Supplement, PP 461-463.

Yumin Zhao& Delin Li, 1994, Zhong Guo Yin Yue Dian Zhen Liao Fa De Xian Zhuang He Fa Zhan [The Situation and Development of Music Electrical Acupuncture in China], *Zhong Guo Zhen Jiu (China Acupuncture),* Supplement, PP 461.

Yumin Zhao, 1990, "Tan Tan Yin Yue Zhi Liao" [Talk About Music electrical treatment], *Zhong Guo Yin Yue Zhi Liao Xue Hui Shou Jie Xue Shu Jiao Liu Hui Wen Xian Hui Bian (Documentation of the 1st Academic Seminar prepared by China Music Therapy Society),* Beijing, China: China Music Therapy Society, PP75-91.

Zhong Xie et al, 2001, "Yin Yue Zhi Liao Jia Fang Song Nei Xin Yi Xiang Fa Dui Ai Zheng Hua Liao Bing Ren Shen Huo Zhi Liang De Ying Xiang" [Effect of Music Therapy and Relaxation Inner Image on Quality of Life in Cancer Patients Receiving Chemotherapy], *Zhong Guo Xin Li Wei Sheng Za Zhi (China's Psychological Hygiene)*,15,3, P176.

Ziyou Zhang, 1987, *Yu Le Kang Fu Fa (Entertainment Rehabilitation Approaches)* published by Guangming Daily Press.

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

Application of Music Therapy in Chinese Mainland's Medical Care Undertaking   10

10

Bells to Talking Drums

FROM BELLS TO TALKING DRUMS: ADOPTION OF INDIGENOUS GHANAIAN MUSIC IN SCHOOLS

Mary Priscilla Dzansi-McPalm

Abstract
Contemporary trends in music are geared towards more awareness that music is basically a diverse human practice and not only concerned with Western aesthetic concepts; but also with ideas which have been alive for centuries in Africa are of notable value both to Africa and beyond (Oehrle, 1991). Ghana is faced with the challenge to incorporate different indigenous musics into the classroom to render postcolonial music education more relevant to students. Music educators as well as curriculum policy formulators have also in recent times embraced similar challenges of bringing indigenous musics into the mainstream of music teaching and learning in today's classrooms. This paper explores how different Ghanaian indigenous musics could be adopted in schools as well as how they could influence and contribute to music education and training. I have selected two indigenous ensembles, namely *Akpese* and *Gabada* in the village of Saviefe in the Volta Region of Ghana in order to examine how best their pedagogical approaches and philosophical underpinnings and could contribute to formal music education.

Introduction
Like most postcolonial communities, Ghana has been struggling to create a music curriculum that reflects the music context of the local communities since the launching of its music and dance syllabus. In fact, massive school reforms Ghana undertook in 1987, 1994, and 1996 were based on the theme that the musical arts foundation must be laid from the child's community experience (see Flolu, 1993, 2000; Nketia, 1971; Akrofi, 1986; Manford, 1983). A premise underlying the reforms is that music teaching and learning will be more meaningful, and children will develop their music potentials and meet their music needs when classroom music reflects the music culture and context of Ghanaians. By indigenous music I am referring both to the contexts in which music is performed in Ghanaian communities and to repertoire. When a systematic research is initiated from music educators as to how best the indigenous musics could be adopted and adapted into the contemporary classroom, I believe music education could become one of the core subjects in the school curriculum.

African music education is largely an informal process, whether in instances of musical families and music trades. Nzewi (1999) argues that informality does not imply lack of philosophy and systematic procedure in transmitting the knowledge of a music culture. In traditional African music education, for example, the first principle is the encouragement of mass musical cognition through active participation. Active participation then leads to identification of special aptitudes and capabilities (see also Blacking, 1967, 1976; Bebey,

1969; Nketia, 1974). Since musical specialists are required for group leadership and performance in different contexts, some kind of institutional arrangement is made for musicians to acquire their technical training. Nketia (1974) confirms that from all evidence available music training is not approached in a formal, systematic manner. What is required for musical acquisition in the traditional African music context is believed to be that which is naturally endowed and a person's ability to develop on his or her own. Even though music knowledge acquisition is believed to be partly naturally endowed, exposure to musical situations and participation are emphasized more.

Through organization of music in social life an individual acquires musical knowledge in slow stages depending on the social group one belongs to and absorbs the musical activities in which he or she partakes. An African, and for that matter, a Ghanaian mother, sings to her child and introduces him or her to rhythmic activities such as dancing, pounding grain, and singing nonsense syllables imitating drum rhythms (see Nketia, 1974). As soon as children can control their arms they are encouraged to tap rhythms, possibly on a toy drum. Likewise, participation in children's games and stories incorporating songs enabling him or her to sing the style of his culture just as he or she learns to speak its language (Blacking, 1967; Nketia, 1974; Kwami, 1986).

Another principle in indigenous African music education is the production of specialist musicians who become the culture's music referents and are charged with responsibilities of maintaining as well as extending standards and repertory. Indigenous music education in African cultures is in the form of apprenticeship systems, initiation schools, and music borrowing practices (Nzewi, 1991; Nketia, 1974; Okafor, 1988).

Apprenticeship may be the chief method of traditional education in many African communities. The entire culture is one in which informal education constantly takes place. For example, Nzewi (1991) and Okafor (1988) report a great deal of indigenous music education that occurs during cultural contact. When people attend a festival in another village or town they discover new musical or dance idioms, new sights and sounds, new rhythms, and movements that interest or stir them. People bring home from different regions after attending festivals, artifacts or made imitations. They also store a great deal in their minds and later begin to practice them unconsciously or deliberately.

Music borrowing is a common practice among Ghanaian ensembles and local choirs as well. A *Borborbor* group, for example, would borrow songs from other *Borborbor* groups after attending festivals or funerals all the time. Choral groups annually attend festivals and competitions and it is a common practice to borrow procession and recession songs from one another. Ifemesia (cited in Okafor 1988) has succinctly summed up the traditional musical practice thus: In the traditional African dispensation, for example, music education has been flourishing by direct and indirect instructional situations, which mainly depend on practical teaching and learning by doing, observing, and participation, as by oral transmission, listening and reproduction. (p.3)

Akpese and Gabada

There are several indigenous ensembles in the Ghanaian community. By ensemble, I am referring to the drumming and dancing groups that perform spontaneously or as organized groups under leaders and experts. In the village of Saviefe

in the Volta Region of Ghana where I carried out this research, there are at least five local ensembles, but I focused on *Akpese* known nationwide as *Borborbor*, and *Gabada.* *Akpese* is an indigenous dancing and drumming group that is found in almost every town and village of the Volta Region of Ghana, especially among the Northern Ewes or "ʋedome". The Akpini traditional area named the ensemble *Borborbor*, a modern type of Akpese with added instruments (Flolu and Amuah, 2003). The stylistic dance calls for sensational and artistic bending according to the sound of the drum hence the name *Borborbor*, which has become the generic name nationwide. Some Ewe towns refer to the same ensemble as Tuidzi, (hit it or jive it) a connotation of the dancing style again. The villages of Saviefe and other towns from the Asorgli area or Ho refer to the same dance as Akpese connoting the dress code of the women during the dancing.

The group meets regularly for entertainment and I do not have to arrange for a date to meet them to perform for me. Some large towns have more than one Akpese group and they are identified by different local names. This one from Saviefe, for example, is known locally as *Novisi* group (neighborly love). They meet at least three times in a week to entertain themselves at night. It becomes necessary to meet daily only when they are invited or hired to travel elsewhere. Such invitations are usually for funeral celebrations, marriages and freeing of apprentices from apprenticeship. The *Novisi* group is a spontaneous group, meaning membership is free to everyone who feels like dancing and drumming. However, when they are traveling for an invitation, membership is limited to those who dance very well and can afford to pay their transportation. On rare occasions, the host offers free transport for a selected number and such arrangements are worked internally and amicably.

The Gabada group is a semi -organized ensemble comprising of adult male and females in the Saviefe community. It used to be courtship dance. However, in recent years, it has become one of the entertainment dance groups that are opened to anyone who is interested in that style of dance. Even children visit and imitate the dance steps. They meet occasionally to entertain themselves and perform during funerals and important festivities such as yam festivals. Unlike Akpese that is characterized by vigorous and sensational shaking of the body, especially the waist, Gabada dance is very graceful, poised, and the intricate dance pattern involves the footwork and hand gestures.

Indigenous Music Teaching and Learning in Local Ensembles

Music performance in the Ghanaian Community is first and foremost by participation. In the Akpese and Gabada ensembles, for example, participation is not reserved to members alone. If you are not a member of the ensemble, you are allowed to participate any time you visit. In the African and the Ghanaian context of dance for that matter, there is no audience and performer (Nketia, 1974; Nzewi, 1999; Okafor, 1988; Turino, 2000). It is only in the case of some traditional religious cults that membership is restricted. In the case of Akpese ensemble if you are not a member of the group, you may dance in the inner circle where the drummers are located or outside the dance arena ((tokɔ) until you master the dance pattern. When you become confident then you may join the actual circle to "do the real dance". "No one teaches anybody how to dance, you learn it by doing, the moment you hold handkerchiefs in each hand, and you are ready for any stylistic dance that the ensemble comes up with" [Akosua, Saviefe, 2001]. It is part of a *Borborbor* or

Akpese dance to twist two white handkerchiefs decorating the movement 'sideways, forward and backward.'

Gabada ensemble operates in a similar way whereby learning is purely by imitating and doing. Stylistically, *Gabada* dance steps are more intricate, thus a new-comer has to stand outside and observe for a while before entering into the dance arena. Unlike *Akpese* , *Gabada* dance formation is different. The drummers sit in a semi circle and the dancers and singers stand behind them. When the performers assemble, drumming and dancing do not start immediately, rather a prelude referred to as *hamedzodzro* (rehearsal of songs) is carried out for 30-40 minutes. A recitative-like manner of singing is led by the cantors, and the others joined in the chorus. These are series of proverbial songs impregnated by moral teachings of the community and sung with accompaniment of the castanet. After a number of songs have been rehearsed, the actual drumming and dancing begin. The dancers do not crowd in the dance arena like *Akpese* dancers do, instead, couples or triplets dance in the arena for people to admire. Dancers take turns with their partners, male, and female, or two females with a man in the middle.

Acquisition of Knowledge

Music education in the Ghanaian community is largely informal. As Nzewi (1999) argues, the first principle of the learning process involves the encouragement of mass musical cognition through active participation. Active participation then leads to identification of special aptitudes and capabilities (See also Blacking, 1967, Nketia, 1974). Thus during the performance of the ensembles, newcomers either stay in the inner circle, for example in the *Akpese* ensemble, or observe for a while and join the dance arena in the case of *Gabada.* What is required for musical acquisition in the Ghanaian context is that which is "believed to be naturally endowed," and a person's ability to develop on his/her own is what is essential (Nketia, 1964, 1974).

From participant observation and interviews, I realized that exposure to 'musical situations' by participation or "doing it" are the main tools for music performance involving all local ensembles in the community. As a result, the argument of the "naturally endowed" is not a working proposition from my perspective and the perspective of my participants. This is confirmed by Akua, "I don't know how to dance any of these, now that I m growing I wish I could join an ensemble and dance. Akua was not encouraged to participate in any of these. Her father was the head Christian of a church and they were forbidden to dance in any ensemble. Akua stressed that all the good dancers were exposed to dancing; they visited Akpese and other ensembles at night or during festivities, but there are a few that are naturally endowed [Saviefe, 2001].

Nketia (1974) alludes to the fact that through organization of local music ensembles in social life, an individual acquires music knowledge in slow stages depending on the social group one belongs to and absorbs the music activities in which he/she partakes. It is obvious from the Saviefe community that children that visit the local ensembles, especially the girls when they return home continue to practice the dance steps, and boys likewise, beat empty tins as accompaniment in an attempt to learn dancing and drumming. Unlike the missed-opportunity of Akua and those raised in strict

Christian homes, the situation is different now a-days since the churches are also drumming and dancing at their worshiping places. The important concern of parents now-a-days is teenage pregnancy and substance abuse, the factor that might deter parents from allowing their teenagers to visit the ensembles since they meet in the night. The villages used to be innocent places without the use of drugs; the only fear parents entertained was teenage pregnancy and abuse of local gin (*Akpeteshie*). The story is different now that marijuana is grown in the villages and transported to the cities so the students in the villages are at risk as well.

Concerning new repertoire, members of the ensemble compose their own songs or borrow from other ensembles. When one wants to know what goes on in the community, the best sources to gather new information are the ensembles or *kuviati dome* (under the lazy tree). Shady trees serve as a place of meeting and entertainment in almost every town and village in Ghana. In the village of Saviefe, for example, when farmers return from farm in the afternoon they go under the trees to rest and engage in conversations with fellow farmers. The natives nicknamed such trees 'lazy trees' because some men stay under those trees without going to the farm playing draft and spar all day long.

Indigenous composers are very spontaneous; they make up songs about any theme, for example, if there is a theft in the community they make up songs around the theme and use pseudonyms to compose their songs. Histories surrounding festivals are also composed and taught to ensemble members. Likewise, political slogans are woven into songs along with the praises of political leaders during their campaigns.

A great deal of indigenous music education occurs during cultural contact. For example, when people attend a funeral or a festival in another village or town, they discover new musical dance idioms, new insights, sounds, rhythms, and movements (Nzewi, 1991; Okafor, 1988; Nketia, 1998; Turino, 2000). It is a common practice among the *Akpese, Gabada* as well as other ensembles that whoever traveled to another town or village learned new songs and taught it to their fellow members. This practice of borrowing enhances the method of teaching and learning indigenous songs and dances. The songs are taught orally and everyone sings after the local teacher until they master it. It does not take much time before new songs are learned. In the same manner, new dance steps are copied from other *Akpese* ensembles when people travel.

Expertise and Leadership among Local Ensembles

There are experts among dancers and drummers in all local ensembles. Even though anyone could participate in any local ensemble, there are talented performers among drummers, singers and dancers. The experts naturally are the leaders in the forefront and spearhead the smooth running of affairs as well as excellent performance both at home and elsewhere. Whenever the 'experts' are absent, the ensemble suffers some setback. Many interviewees who are also members of the ensemble shared their admiration for drummers especially their spontaneity. It is amazing that the drummers are ready to accompany any new song they hear just like that. The master drummer improvises as if he has heard the song before; "I think those drummers are talented and deserve all the credit", said Kwamivi [Saviefe, 2001].

There are also experts who dance marvelously and are referred to among the *Akpese* ensemble as "*Akpesefiawo*" (Chiefs of Akpese). They are always present when

the drum sounds for entertainment at night or during special performances, for example, during funerals, festivals and when the group is invited to perform in another town. "Some homes have the tradition of producing *Akpesefiawo* they are the best dancers, song leaders and drummers", stressed Achi. Likewise, there are many individuals who do not come from the family of experts but display the expertise of Akpesefia (see also Nketia, 1974; Agu, 1992; Merriam, 1964). Achi, a master drummer of Gabada confirmed:

> Drummers learn by imitating experts. Some grew up as drummers, but I think it is the influence from the community in which they live. Don't you see the boys beating milk and Milo tins all the time? It stems from there, but most importantly, there is so much drumming and dancing around. Boys also imitate the drum patterns using sound patterns orally, for example, *tegi tegi or tega tega or gaga kuku ga*. They use all kinds of syllables that resemble the sound and pattern (See also Agawu, 1995; Locke, 1992).

During every performance, one or two experts stay in the inner circle to lead the singing and dancing. The song leaders in Akpese ensemble do not differ from any other cantors of local ensembles. They possess leadership roles, quality voice to lead the singing, and dance extremely well. Like the master drummers of ensembles, song leaders are good at improvising. An example is, when there is a repetition at any part of the song, they will never sing repetition the same, but will always improvise the repeat. For example: *doh ti la* becomes a *doh toh lah*, i.e. the lowered 7th.

Anytime the experts are not present, things are different. There are several drummers but with different touches, when the expert master drummers are not present, the dancers notice it and complain; they begin to ask 'who is drumming at all?' Dancers always complain, *mele sɔsɔ o* (it is not uniform). When the 'right person' comes to hold the drum, dancers breathe a sigh of relief, 'ehe' or 'azɔko' (at last). New life and enthusiasm returns to the ensemble and dancers dance their hearts out. Song leaders are no exception; anyone could lead ensemble songs but there are cantors with a difference. They display vocal qualities that differentiate them from other soloists, say church singers. When they are absent, the ensemble suffers from *gbenyo* (good voice). Song leaders in the Gabada group are more fascinating by the way they introduce a series of recitative-like passages *aye aye aye aye* and so on. The recitative-like passages are referred to as *Hagbeyɔyɔ,* while the Gabada drums also talk and play the spoken text.

My informants confirmed that the *gbenyos* (good voices or quality voices) are not chosen but they emerge voluntarily. When the ensembles meet, they volunteer to lead because they know they can lead. They are not shy. They improvise almost all their lines but the other performers have no problem following them. Once you volunteer for the first time, you are automatically a song leader. In addition these song leaders are good dancers as well so they combine everything.

I had an informal conversation with Amenyo, a choirmaster of one of the Catholic choirs who accompanied me to visit the Akpese ensemble one night. I brought up the matter of expertise of performance among the group and wondered if he had such natural leaders from the community ensembles to participate in the choir or be soloists.

Mary :   Do you have some of the talented song leaders in your choir?

Amenyo: *Akuviatɔwo sɔŋ* (they are all lazy people).

Mary: What are you referring to? I see these people are all talented and
         enthusiastic performers.

Measuring with Amenyo the choirmaster's yardstick, members who are in the
forefront of the ensembles lack discipline and they do not pull their weight when they are
learning the hymns and anthems at choir practice. But what Amenyo and other 'classical
or strict' Western music teachers forget is that the informal way of music learning and
performance is a different approach and operates within a different context (Dzansi-
McPalm, forthcoming).

Indigenous Pedagogy and Moral Education

Parents are also proud of the important lessons they derived from the local ensemble
repertoires and playground game songs. "We would be happy if such lessons continued in
formal education," said Fiagbe. Gabada ensemble is exceptionally rich with inspirational
text and very proverbial. We took the interpretations seriously, from the elderly and never
forgot them, especially the morals, for example, *Vinɔ me woa dzo o* (a mother does not
practice prostitution).

> Vinɔ mewoa dzo o
> Vinɔ la dzo wa
> Viawo tsi gbɔdome

Translation

> A mother does not practice prostitution,
> A mother is practicing prostitution
> Her children are left in town to rot.

She thinks such songs should not disappear from indigenous repertoire and be
taught in schools likewise. She also sang for me another example with its interpretation
thus:

> Evi vɔ baɖa, baɖa wɔ nu loo
> Tɔme de gbe le
> Ahame de gbe le

Translation

> An evil 'bad, bad' child is useful
> There is a time one needs him/ her to go to the river to fetch water.
> There is a time one needs him to go to the palms to fetch palm wine.

The song is very significant when the community context is applied. In the local
communities, people walk quite a distance to fetch water from the riverside. Domestic
pipes are nonexistent. Now the situation has improved since there are boreholes and

public taps for people to fetch water. Even with the boreholes in the villages and towns, children carry receptacles to collect water. While parents are tired from the farm, it is ideal for children to go to fetch water for domestic use. Parents expect their children to do their part as far as household chores are concerned. It is a disgrace for children to sit down and watch their parents carry buckets to the waterside to draw water.

The song therefore, stresses the importance of the child in terms of helping parents with certain household chores. No matter how bad a child is, there are moments he/she is useful to the parents and society. Notice the double adjective used in describing the delinquent child: Evi vɔ bada bada, where vɔ is "evil" and baɖa baɖa is "bad, bad" It shows what an outcast such a child would be, but because life is valued in the community and everyone has a part to play, the services of such a child are valued. It is not only going to draw water but going to the palm trees to bring palm wine home for a celebration or for selling. Palm wine tapping is common in West Africa. The farmer taps his palm trees twice a day, thus early in the morning and early hours of the evening, boys follow their parents, especially the men since they do the tapping, to the palm trees to carry pots or gourds of wine home. The Gabada song admonishes that everyone in the community is useful no matter what their background.

Implications for Music Education in Schools

The holistic approach is the crust of indigenous music education. The concept of "the what", "the how", and "the why" is of great importance to practical musicians (Tracey & Uzoigwe, 2003). The case of *Akpese* and *Gabada* is not decontextualized of the community values, and beliefs that are attached to the performance. It is suggested that in adopting the indigenous performance approach in the classroom, children will develop in aspects of performing, composing, and listening.

Adopting and adapting the indigenous to suit the classroom situation will not only contribute to the understanding of the musical arts but will pave the way for a solid foundation in listening, performing and composing. For example, in the classroom situation, students in collaboration with their teachers could select familiar indigenous dances or repertoire. Teachers could use resource persons from the communities in case they are not conversant in the indigenous approach. Students could take turns to be dancers and drummers so as to experience the holistic approach in composing, listening and performing. Students will notate and the songs using symbols to depict the rhythm. They will not only be composing their own songs and instrumental accompaniment but interpret 6/8 time and 2/4 time which most indigenous songs comprise of.

Further, students will also come to realize that the repertoire tells a story that is enacted in the drumming and dancing. The dancer needs to listen critically to the drummer, who in turn listens critically to the cantor and dancers "wholeness". It is important that teachers draw from their community experiences to enhance music teacher and learning in our schools. While music education operates within institutional contexts, with emphasis on Western repertoire and teaching principles, students as well as teachers in postcolonial Africa could be invited to borrow creatively from the holistic approach and experience of the musical arts from their local communities.

REFERENCES

Agawu, K. (1995). *African rhythm: A northern Ewe perspective*. Cambridge: Cambridge University Press.

Agu, D. C. (1992).Vocal music in West Africa: Its creation and acceptance as an art form among the Igbo of Nigeria. *International Journal of Music   Education, 19*, 20-31.

Akrofi, E. (1986).Achieving the objectives of music education in the   curriculum enrichment programme in Ghana. *African Music   Education, 5,* 18-29.

Bebey, F. (1969). *African music: A people's art.* New York: Lawrence Hill.

Blacking, J. (1967). *Venda children's songs.* Chicago: University of Chicago Press.

Blacking, J. (1976). *How musical is man?* London: Faber & Faber.

Flolu, E.J. (1993). A dilemma for music education in Ghana. *British Journal of Music Education, 10*, 111-121.

Flolu, E. J. (2000). Re-thinking arts education in Ghana. *Arts Education Policy Review, 101*, 25-29.

Flolu, J. & Amuah, I (2003).*An introduction to music education in Ghana*. Accra: Black Mask Limited.

Tracey, H. & Uzoigwe, (2004). Musical arts in Africa: Theory, and Practice in Herbst, A, Agawu, K. & Nzewi, M (eds) .

Kwami, R. (1986). A West African folktale in the classroom. *British Journal of Music Education, 3*, 5-18.

Manford, R. (1983). The status of music teacher education in Ghana with recommendations for improvement. *Dissertation Abstract   International, 44,* 2703A.

Merriam, A. (1964). *The anthropology of music.* Evanston, IL: Northwestern University Press.

Nettl, B. (1983). *The study of ethnomusicology: Twenty-nine issues and concepts.* Urbana: University of Illinois Press.

Nketia, J. H. (1971). Music education in Africa and the West. *Music Education Journal, 57*, 48-55.

Nketia, J. H. (1974). *The music of Africa.* New York, N.Y: W.W. Norton & Company, Inc.

Nketia, J. H. (1978). The place of authentic folk music in education. *International Music Education.* 104-111.

Nzewi, M. (1991). *Musical practice and creativity*. Germany.: Bayreuth,

Nzewi, M. (1999). Strategies for music education in Africa: Towards a meaningful progression from tradition to modern. *International Journal of Music Education, 33*, 72-87.

Oehrle, E. (1991). An introduction to African views of music making. *Journal of Aesthetic Education, 25*, 162-174.

Okafor, R. (1988). Focus on music education in Nigeria. *International Journal of Music Education, 12,* 9-17.

Turino, T. (2000). *Nationalists, cosmopolitans, and popular music in Zimbabwe. C*hicago, IL: The University of Chicago Press.

Preparing future generalists teachers to teach music in primary school: Feedback from practising teachers in Cyprus

Natassa Economidou-Stavrou and Nopi Nicolaou-Telemachou
Department of Education, University of Cyprus

Abstract

Teachers' initial training is considered as a particular critical period since their knowledge, teaching styles and skills begin to shape during this period. Current researches regarding music teaching at the primary level investigate generalist teachers' low musical abilities and low confidence to teach music. Hence, they are attributing the various difficulties and inabilities to their training. Against this background, and the fact that this is an area that was not sufficiently researched in Cyprus, the present study was guided by the need to address the above-mentioned issues. An anonymous questionnaire was administered to 186 primary school generalist teachers aiming at investigating the extend to which they considered their preparation in music sufficient. Concurrently, an attempt was made to identify those aspects of the generalist teachers' education and training in music they found most and least useful in relation to music teaching in primary school. Research findings reveal that the preparation of the Cypriot generalist teachers in the subject of music during their undergraduate studies, is definitely not adequate and does not provide them with the knowledge, skills, teaching strategies and methods needed in order to be able to teach of music effectively. Causal explanations for the findings are discussed in the paper and recommendation for the development of a more supportive music programme for teacher education is suggested.

Key words: teacher training, generalist, primary school, music education, survey.

1

Introduction

Russell-Bowie (2004) maintains that "In an ideal world, children would be engaged in music daily throughout their childhood and beyond, inspired and led by motivating and well-resourced music educators. However we live in a world which falls far short of this ideal"(p.3). It is widely accepted that the success of a schools' programme predominantly depends on the teacher since she is the key person in enacting it. As a result, school restructuring movements have increased search of how teachers are trained and developed as professionals. In consequence, teachers' initial education and training is considered as a particularly critical period since their knowledge, teaching styles and skills begin to shape during this period. Accordingly, for many years there has been an ongoing interest towards teacher roles and music teaching in primary school. Over the last three decades research has drawn the attention to the issue of non-specialist or generalist primary school student teachers as having low confidence to teach music (Mills, 1989; Gifford, 1993; Jenneret, 1997; Sanders and Browne, 1998; Hennessy, 2000; Kim, 2001).

Against this background, and the fact that this is an area that was not sufficiently researched in Cyprus, the present study was guided by the need to address the above-mentioned issues. It will focus on the initial results with the aim of identifying key factors affecting primary school teachers' low confidence and lack of motivation to teach music.

2

Music teaching in primary level

Mary Thordon (1998) argues that the generalist class-teacher, teaching all the different subjects in an integrated curriculum, is the ideal image of primary practice but is rarely a reality. A review of the literature illustrates that the arts and more specifically music have attributed poor teaching in primary schools due to inadequacies in the training of primary teachers. This is actually associated with their lack of confidence and their low musical ability combined with their feeling that they are not musical themselves. More specifically, generalist teachers undergo through a minimum training and they maintain that they are deficient regarding their own musical skills, thus they suffer from low confidence (Calouste Gulbelkian Foundation, 1982; Cleave and Sharp, 1986; Mills, 1989, 1995/ 96; Gifford, 1993; Jenneret, 1997, Sanders and Browne, 1998). In addition, Bennett and Carre (1993) discuss the importance of subject knowledge in relation to effective teaching. They support that teachers cannot teach well what they do not know themselves. Therefore we can argue that in order to be effective teachers in music teaching need to have an in-depth understanding of the fundamental concepts, values, and thinking behaviours which highlight the subject.

The argument regarding the benefits of either the specialist or generalist music teacher is long standing. The generalists are expected to teach maths, language, science, art, music, PE, and of course they are not likely to be gifted in all of these different subjects. In addition, teachers feel that music is more difficult and challenging than any other subject because it requires specific skills therefore is performance- based and at the same time is creative. On the other hand, the

3

generalist is responsible for the whole education of the child and therefore has a holistic view of the child's development. Also the generalist teacher can integrate music with other subjects. In contrast, the specialist supporters argue that a music teacher should have a certain musical behavior and above all musicianship in his teaching. He must be in a position to judge the children's musical actions.

In 1993 Russell– Bowie conducted a research with approximately 1,000 primary school generalist teachers in Australia (Russell- Bowie, 2004). He categorized six important issues: lack of knowledge about the syllabus requirements, lack of time to prepare music lessons, not enough time during the teaching day, lack of priority for music, lack of personal musical experience, and lack of adequate resources. Van Niekirk (1997) in a research in South Africa identified similar problems.

Setting the context: Music in Cypriot Primary schools

The subject of Music in Cyprus primary schools is supposed to be taught by the generalist teacher. This could either be University graduate or graduate from the Cyprus Pedagogical Academy, which was the predecessor of the University. From the Pedagogical Academy graduates, some have specialization in music (5-6 music courses) and the rest have attended at least three courses in music. The last ten years, generalist teachers graduate from the University of Cyprus where, the music training is very minimal. There is only one compulsory Music Methods course (total of 39 hours) and a second one that is optional. Besides the fact that most of the generalist teachers prior to their music education at the Pedagogical Academy or the University of Cyprus have limited or no musical background, these backgrounds vary.

4

Therefore, their musical abilities are not possible to be developed at a high level. Very few though, have diplomas from Conservatoires in Cyprus.

However, as in many western countries Cyprus Ministry of Education and Culture appointed music specialists teachers in primary schools in order to apply developmental and sequential music programs. specialists mainly teach music to the upper grades (grades 4-6). The music specialists do not have a University degree except in 3-4 cases, but diplomas from the conservatoires in Cyprus and in some cases diplomas from Greece. The specialists have musical background mainly in performance, composing or theory but not pedagogical training. This lack of pedagogical background, teaching strategies, knowledge in psychology, learning difficulties, inhibits the effective learning in music classrooms. Whatever the case these teachers are very few.

Aims of the Research

The present study sets to examine the beliefs of the Cypriot primary school generalist teachers regarding their training in music during their undergraduate studies. More specifically, the present study seeks answers to the following questions:

1) To which extend do generalist teachers consider their initial preparation in music sufficient?

2) Which aspects of their preparation they find most and least useful in relation to music teaching in primary school?

5

Methodology

Research was conducted during October and November 2004 in 28 Primary Schools in Cyprus selected using random stratified sampling. A questionnaire with both closed and open-ended questions was administered to all the generalist teachers of each of the schools selected, from whom 186 completed the questionnaire. The sample consisted of 141 women and 45 men. The majority of the respondents (n=80) were graduates from the Department of Education of the University of Cyprus, whereas, 76 had graduated from the Pedagogical Academy of Cyprus. 25 of the respondents were graduates from Greek Universities and only 5 from various European Universities. The Statistical Package for Social Sciences (SPSS) was used for data analysis. Frequency tests corresponding to every variable were examined. In addition, relations between variables (dependant and independent) were searched. Method x^2 was used for searching the possibility of significant difference between two variables. In an attempt to illuminate information in terms of the sources that influence the teacher's behaviour towards music teaching qualitative data was as well studied through the questionnaires' open-ended questions.

Presentation and analysis of the findings

From the descriptive statistical analysis (frequencies, percentages) of the quantitative data selected through teachers' answers to the first part of the questionnaire, very interesting findings emerge. Firstly, it was found that despite the fact that out of the 181 teachers, the 42 had attended to music lessons (training) outside school and university, only 15 of the participants had followed specialization in Music during

their undergraduate studies for the primary school teacher degree. From the sample, 136 teachers had taught music at some point in their career as primary school teachers. 92 of them taught music lower grades (1-3), 39 in both low and upper grades and only 7 exclusively in upper grades (4-6). It is worth to note that only 45 of the teachers that participated were teaching the subject during the academic year 2004-2005, when the research took place. The research revealed reluctance on behalf of the teachers towards teaching the subject of music. Teachers stated that they would rather not teach music, and when they did, it was mainly because they had to in order " to serve school needs". Only 29 teachers stated that they taught music because they chose to do so. Of the 46 teachers that had never taught the subject of music, more than half (n=34) admitted that they avoided doing so.

The second part of the questionnaire aimed at investigating, through both closed and open-ended questions, the extend to which the generalist teachers consider their preparation in the subject of music efficient. Concurrently, it was attempted to record those aspects of the teachers' preparation that they considered to be most and least useful in the light of their experience in primary schools.

In the first question the teachers were asked to look at a list with various aspects of music training and indicate the degree to which they consider each aspect to be important for a music teacher. Those aspects are presented in Table 1 together with the number of respondents, the mean of the responds for each aspect and the standard deviation.

7

Table 1:
Degree of Importance of various aspects of music training

1= not important at all 2= not very important 3= neither important or not important 4= somewhat important 5= very important	n	M	Sd
Positive attitude towards music	185	4.65	0.54
Positive attitude towards music as a subject	184	4.60	0.57
Music Teaching methods and strategies	185	4.58	0.63
Music Theory knowledge	185	4.07	0.81
Recorder Skills	185	4.04	0.90
Skills on a second instrument	185	3.72	0.92
Singing skills	185	3.83	0.97
Composing skills	185	2.95	1.08
Listening Skills	185	3.69	0.91
Conducting skills (Choir and orchestra)	185	3.71	1.09
Lesson planning	184	4.48	0.66

Looking at the mean it is obvious that primary school teachers consider all the aforementioned aspects of music training important and useful for the generalist teacher. However, most important were considered to be the development of a positive attitude to music and music as a subject, as well as becoming familiar with methods and strategies of teaching the subject of music and also, developing lesson planning skills.

In the second question the teachers were asked, in the light of their experience of primary school music teaching, to state how well their music methods course/s prepared them in regard to each of the following areas indicated in Table 2.

8

Table 2:
Extend to which the music methods course/ s met various aspects of music training

1=Not well at all 2=Not very well 3= Moderately well 4= Well 5= Great deal	N	M	Sd
Positive attitude towards music	176	3.34	1.10
Positive attitude towards music as a subject	176	3.19	1.05
Music teaching methods and strategies	176	2.95	0.92
Music Theory knowledge	176	2.57	0.94
Recorder Skills	175	2.95	1.18
Skills on a second instrument	176	1.83	0.96
Singing skills	176	2.14	0.95
Composing skills	176	1.80	0.92
Listening Skills	176	2.40	1.03
Conducting skills (Choir and orchestra)	176	1.60	0.88
Lesson planning	176	3.19	1.10

Comparing the two tables, it is revealed that the aspects that teacher's considered to be very important in their preparation in the subject of music correspond to those that they were trained more efficiently in their music methods courses, however, not at the desirable level. Looking at table 2 it becomes obvious that the areas of music training that teachers are least prepared have to do with the development of musical skills, such us instrumental, vocal, composing, listening and conducting skills. This could be assumed as the development of those skills, requires a more in-depth and continuous musical training, which definitely is not the case with the training of Cypriot generalist teachers, which in the most of the cases is restricted to 39-78 hours.

The third question was an open-ended one and investigated those aspects considered by the teachers as the most useful ones they gained through their music methods

9

course/s. The participants' answers were coded and the six most popular ones are presented in Figure 1.
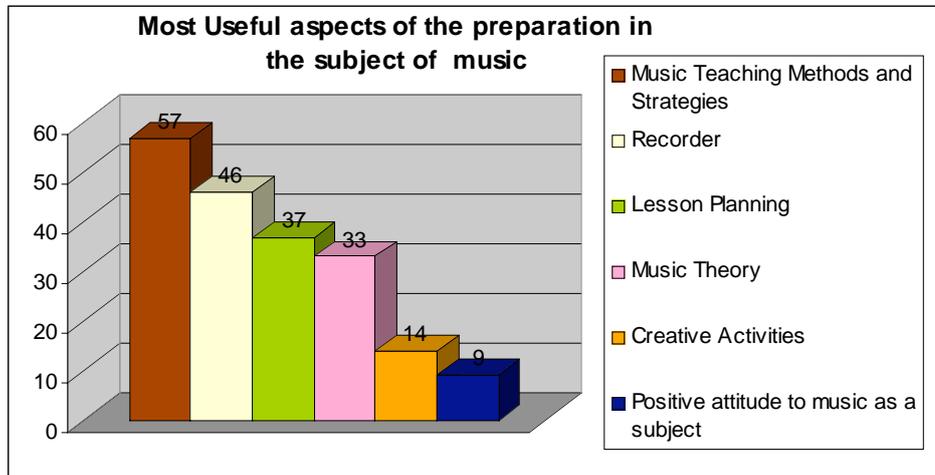

Figure1: Chart showing the most useful aspects of the preparation in the subject of music.

Knowing how to teach music, what methods and strategies to use in the classroom was found to be the most useful aspect of the generalist teachers' preparation (n=57), followed by the development of recorder skills (n=46), lesson planning skills (n=37) and music theory (n=33). It is interesting to see that recorder skills are highly valued. One possible explanation is the fact that recorder playing is an integral part of almost every music lesson presented in the official textbooks from grade 1 to 6. In addition, comparing the figures of music theory with creative activities raises again another interesting point. Cyprus music curriculum, as in the case of recorder playing, is emphasising music theory understanding.

10

The question that followed was again an open-ended one and investigated those aspects of the generalist teachers' musical training that they considered as the least useful. The response rate in this question was quite low as only 23 of the participants gave answers, which are summarized in Figure 2. In most of the cases the subjects answered with the word "none" or did not answer at all.
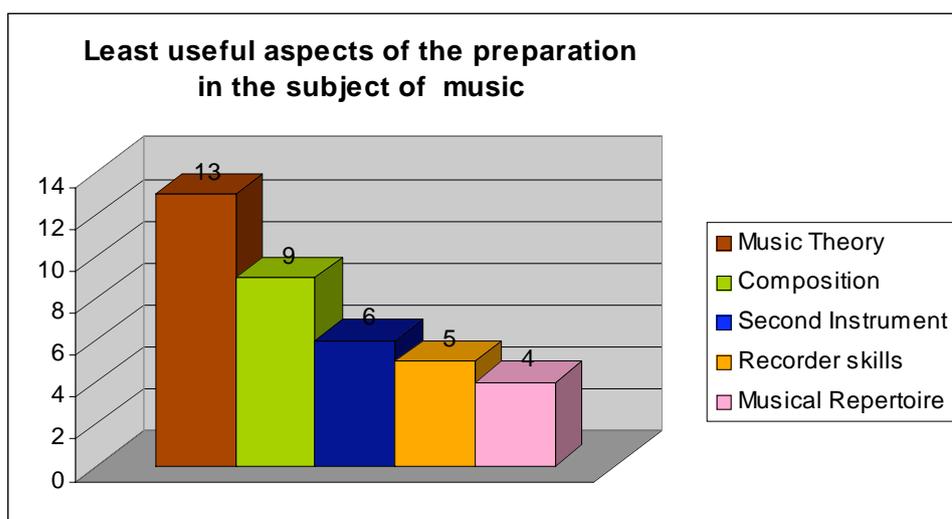

Figure 2: Chart showing the least useful aspects of the preparation in the subject of music.

Analysis of the question "to what extend do you consider your musical training adequate in order to be able to teach music in primary school, showed that 54.9% of the participants believe that their training was not adequate. Only a number of 11.5% of the respondents found their music training adequate and a 33.5% found it satisfactory (Table 3).

Table 3:
Extend to witch generalist teachers consider their musical training adequate in order to be able to teach music in primary school

Adequacy	N	%
Not at all	43	23.6
To a small extend	57	31.3
To a satisfactory extend	61	33.5
To a big extend	11	6.0
To a great extend	10	5.5
Total	182	100.0

11

With intersection tables (Table 4) and method *x2* there was an attempt to investigate the relation between adequacy and the independent variables of 'additional training'. The *x²* analysis indicates that there is a significant relation between the two variables ($\chi^2=58.201$, $df=3$, $p<0.001$). The intersection table revealed that from a group of 21 teachers that found their training in music adequate, 18 had additional musical training in conservatories.

Table 4:
Intersection table between the variables "adequacy" and "additional musical training"

Adequacy	Additional training in music	No Additional training in music
Not at all	3	39
To a small extend	6	51
To a satisfactory extend	14	46
To a big extend	9	2
To a great extend	9	1
Total	41	139

The variable "educational background of the participants" was expected to relate with teachers' adequacy in teaching music since there was a big difference between the amount of musical training offered to the graduates of the Pedagogical Academy and the University of Cyprus graduates. However, surprisingly, no significant difference was revealed by the x² analysis.

In an open-ended question teachers were asked to indicate the domains they feel insecure in regard to teaching the subject of music. The respondents' answers were coded in the following categories, starting with the most popular ones: music theory, skills in teaching and conducting a choir, confidence, instrumental and vocal skills, listening and composing skills, lesson planning skills, classroom management, student assessment techniques, musical recourses. Teachers' emotions towards teaching music and their worries are mirrored in their own words: "I feel insecure

12

with everything!! The only thing I really got is my love for music", "I need confidence. I need to persuade my self that I am capable to teach music". Another teacher stressed that it is difficult to develop skills in a 39 hours course and remember them for a lifetime, suggesting the need for more in-depth training.

The last question of the questionnaire asked the primary school teachers to describe what they would consider as the ideal training in music for a generalist teacher during her undergraduate studies. Their responses highlighted the need for specialization in music. Additionally, the findings reveal that the teachers feel strongly the need to be able to choose whether to teach the subject of music or not and follow specialization or not, accordingly, implying that not everyone can teach music effectively. Some of the teachers' responses are presented below:

"An ideal music training program is the one that is not compulsory",

"First of all it is important to love music and to have a true encounter with it. One compulsory course is not enough at all. The majority of teachers refuse to teach music. Forcing them to do it is harmful! Universities should offer an optional specialization in music that it will include a lot of music courses. If I had the chance I would definitely follow it",

"I disagree that a teacher can anticipate in the demands of this subject. I fully support the music specialists",

" I strongly believe that it is important to have musical background early from school years. Otherwise is not easy to develop musically and also gain enough knowledge to be able to teach music effectively from a University's program".

13

Conclusion/ Implications for music teacher education

The teachers' responses showed that during their undergraduate studies they have indeed gained knowledge and developed skills but, definitely, not sufficiently enough to make them able to teach music effectively. More specifically, teachers referred to their inadequacies in relation to subject content knowledge and to their minimum or not at all musical skills. In consequence, teachers' beliefs about their effectiveness in teaching music are in general quite low, with few exceptions of the teachers that had additional music knowledge and skills gained mainly from conservatories. It seems that most generalist teachers in Cyprus tend to avoid teaching the subject, and in the cases that they do is mainly to the lower classes. The qualitative data has revealed an emotional baggage. They have expressed their concern of what "being musical" means and whether a teacher needs to be more musical than the average person in order to teach music. From their responses also, it is obvious that they consider positive attitudes towards music teaching as crucially important.

To conclude, the present study seems to have raised more questions than the answers it provided. There is no doubt that the arts, and in our case, music is central in the education of the children, therefore music teaching must be competent. The findings imply that initial teacher preparation in music is not given sufficient consideration in Cyprus.

What do generalists need to be able to accomplish a good practice in their classes? Firstly, it is important to offer them a choice whether they wish to teach music or not. Those who will, they certainly need to follow a carefully designed programme with an adequate number of music courses during their undergraduate studies. Within this

14

programme firstly they need to develop a holistic view of music as an art, and above all to gain confidence both for their knowledge and their music skills. Moreover they will need an outlook of how children develop in music through the curriculum and to be able to identify where their class fits in this progression. Last but not least, they need helpful and sufficient resources.

References

Bennet N. and Carre C. (Eds) (1993). *Learning to Teach.* London: Routledge.

Calouste Gulbenkian Foundation (1982). *The Arts in Schools. Principles, Practice and provision.* London: Calouste Gulberkian Foundation.

Cleave,S. & Sharp,S. (1986). *The Arts, A Preparation to Teach- initial Training for Primary Teachers.* London:NFER

Gifford, E. (1993). The musical training of primary teachers: old problems, new insights and possible solutions. *British Journal of Music Education*, 10, 33-46.

Hennessy, S. (2000). Overcoming the red-feeling: the development of confidence to teach music in primary school amongst student teachers. *British Journal of Music Education*, 17(2), 183-196.

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

Kim, Y. Y. (2001). Training non-specialists in early childhood music education of Korea. In Minami, Y. & ShinZanoh, M. (Eds.) *Proceedings from the 3rd Asia-Pacific Symposium on music education research and International Symposium on "Uragoe" and Gender.* Japan: APSMER.

Mills, J. (1989). The generalist primary teacher of music: a problem of confidence. *British Journal of Music Education,* 6(23), 125-138.

Russell-Bowie, D. (2004). Challenges for Primary Music Educators: Preservice teachers' perceptions of the challenges to teaching music in primary schools in five countries. Paper presented at the Australian Association for Research in Education, 2004 Melbourne.

Sanders P.D., & Browne, L.A. (1998). Music self- concept of non-music majors. *Contributions of Music Education,* 25(1), 74-86.

15

Thornton, M. (1998). Subject specialists-Primary Schools. Universities council for
the Education of Teachers, Occasional Paper no. 10 .
Retrieved: August 22, 2005 from http://www.ucet.ac.uk/op10.html

Van Niekirk, C. (1997). Recent Curriculum Developments in South Africa. In
Leong, S. (Ed). *Music in schools and Teacher Education: A global
Perspective*. Perth: ISME/CIRCME.

16

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

ISME 2006

Classroom Music Projects in Collaboration between School of Education at Finnmark University College, and Local Primary Schools.

1. Background

I teach at generalist teachers education and just a very small part of their studies (or none) is in music. We don't have any qualification tests before they get into music class so most of the students have no background in music. Less than 50% of teachers who teach music in Norway have no music education at all and music is not a compulsory subject at high school level. This circumstances tells that students has very little competence in music when starting teachers education.[1]

This situation is challenging! How be able to teach music in a way that gives the students something that provide them with knowledge, skills and tools to do something useful in school?

When teaching in teachers education programme it is necessary to be creditability in front of students studying to teachers. The reality is changing rapidly and it is important to keep tight contact with the filed of praxis the students being educated for.

In the last few years the Norwegian Higher education has gone through a process to improve the quality of higher education in Norway. The reform covers both public (state) and private institutions higher education.[2]

In a speech recently, the principal at our University College, Sonni Olsen, talked about the institution in terms of *"deliverer of competence"* and pointed out that *"the best educational situation is in dialog between the College and the user"*. The user are of course students in first hand and the schools on the other hand and. she specified that teaching and training should not only happen at campus but also at working places where teachers works in school.[3] Different approaches to teaching at teacher's education will in this perspective be in addition to traditional teaching at campus to give supervising and additional courses in the field. At the same time you have the opportunity to do research in the field of praxis in collaboration with students and teachers at school.

In this paper I want to present one possible aspect on how this reform can contribute both to teachers education and to the schools where the projects are carried out. I'll give you some examples from my own classroom projects in primary schools and intermediate stage schools supported by the University College and the government, and point out some benefits coming out of it both for the actual school and to the teachers education.

2. School projects

Through the last four years I have been working with different school projects and most of them together with my drama colleague Beathe Sætveit. The schools are located in the same town Alta as our University College. The schoolteachers we have been working with have none or just basic music (or dram) training. Some of them have been my students during the last 7 years. In the projects we worked in active collaboration with the class teachers and the school administrations. I'm not going to describe the projects in detail but focus on how we worked together with the school teachers and the children. We used different ways of collaboration and different ways of supervising depending on how much time we got and what the schools wanted. Table 1 shows the projects, what grade and the period of time the project was going on.

1

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

ISME 2006

Table 1.   .

Name of project	Grade	Period of time	Musical goals	General goals
1A. Make your own Musical in school	6th	5 weeks 2002	Voice training Learning to: - act on stage - a repertoire of songs. - how to play on instruments - dancing etc	Learn a cross subject working method
1B. Make your own Musical in school	3-4th	1 school year 2004-2005		
2. Music and drama as a method	2nd	1 school year 2003-2004	Learn the sound and shape of the characters	Learning mother tongue reading and writing.
3A. Composing music in the classroom	1st	1 semester 2004	Learn how to use music in storytelling	Learning about Nordic sagas and fairy-tales
3B. Composing music in the classroom	2nd	1 semester 2005	Learning how to write music, rhythm and melody and the connection with the syllables in language	Learning mother tongue reading and writing

2.1 Different ways of collaboration and supervising

In the fist project "Make your own Musical in school" (Table 2. 1A) we were asked by our institute administration to organize some music and drama with school children for performing at "research days" that happens every year in September at our University College.

We didn't have that much time but we contacted a school in the end of the schoolyear and started to make plans together with the teachers. After summer vacation we went to the school to days every week for five weeks. We had meeting with the teachers and decided what and how to make a performance with the children. We used well known songs on a certain theme and I did some music arrangements for instruments played by the children. My drama colleague made a story that tied the songs together. Then we started to rehears the songs and the drama play with the children and the school teachers was supporting us .We also taught the children some folkdances. The last week we moved our rehearsals to the concert hall at college where the performance later took place.

In this project we as college teacher worked directly with the children teaching them the songs and the drama play and we made the plans together with the teachers. The children were not involved at all at this point. But if they came with ideas we listened and tried to fit it in. For examples, some girls came with a dance idea they had made themselves and they also did perform it in the show.

2

Proceedings of the 27th World Conference of the International Society for Music Education
16-21 July, 2006, Kuala Lumpur, Malaysia

ISME 2006

During the weeks we had regular meetings where we evaluated the working progress and after finished project as well.

We as college teachers and specialist acted as role models when working with the children and contributed in the planning faze with our experience of music and drama. The schoolteachers had big influenced on the work because of their knowledge of the children and their background in different aspects. It was a good teamwork where we played different roles in different fazes of the process.

The second project "Make your own Musical in school" (Table 2 1B) was initiated by the school itself. They asked for supervising in drama and music because they wanted to do some musical with the children in 3rd and 4th grade. I suggested that they put together a musical like the one described in project 1A but just using it as a working method, not copying it.

I met the schoolteachers at their school and we started to discuss how to start up. They were asked to find a theme for the performance and to find songs and dances and to think about how to make a story that could be dramatized and tie the songs together. On a second meeting I invited them to the college and showed them a video from the first project (1A) so they got an idea of what I was talking about, because they had none or very little experience from this kind of work.

This time we had a whole school year for the project. Two of the teachers have been my students and one of them where good at playing instruments and in using music technology. These facts helped me to decide not to be active in front of the children but concentrate on supervising the schoolteachers and observe how they worked with the children.

The schoolteachers decided to involve the children in finding facts for the story. They worked in groups of children and teachers and every group where active on stage, singing, dancing and acting.

In this project I did not work together with my drama colleague but the school teachers themselves worked with another drama teacher. I did concentrate about the work process and the music part of the project. I met the teachers regularly and observed them working with the children. After observing I gave them response on what I did see and hear. The response I gave them was as much about the working process and progress as on the music performance. A couple of times I also did act directly to the children just showing as a role model what I wanted the teachers to try. I also had some individual supervising with the teacher responsible for the music part of the project.

This teamwork was more complicated than in project 1A. I think the main difference and difficulty for the schoolteachers where, that they didn't have a clear conception of what they where going to create. Because they had no experience of this kind of work. They did not know what they could expect from the children either.

Other circumstances where that the plans changed often because of unexpected thins happened in their other working areas in school and seen from my point of view the schoolteachers problems with distribute the work among them self and take responsibility for their part of it.

If I compare this to project my impression is that in the first project the product hold a higher standard. The process came in background, especially for the children. But the schoolteachers I think got a good process in working together with specialists in music and drama. In the other project the product did not have that good quality as the first but I think the children's involvement gave them a good process and an ownership to the project. The schoolteacher got a good experience of working directly with the children with a project like this and got an idea about how much work it costs.

In both cases this kind of project is depending of teachers with experience and skills in working with music and drama with children.

3

The third project "**Music and drama as a method** " (Table 2. 2) we contacted a school and asked for collaboration in working with drama and music as a method in learning reading and writing mother tongue. Our goal was to show how you by using music and drama are using all senses in the learning process and how that increase the learning. Children in the age of 6 -7 learn easier when teaching includes physical activities, like moving, dancing, drama, games etc.

In this project we worked together with the schoolteachers in regularly planning and evaluation of the project. We also worked actively with the children in music activities like listening and moving to music, listening and using the sound of the characters in songs and rimes. Drama activities like dramatize stories and rimes, learning to express words and concepts with the body and with different tools like a rope. In these sessions we expected the schoolteacher to actively participate together with the children. Not just sitting on the sideline, watching.

After our music and drama lessons they went back to the classroom with the schoolteachers continuing the learning process with traditional reading and writing programme. At that point me and my colleague took a step back and entered the role as observers.

This teamwork went out very well because our tasks were very clear. They did know what they could expect us to do and opposite. The children learned quickly what they could expect during the music and drama lesson. Even if we were singing, listening, playing musical instruments, moving, dancing and playing, they learned that we had a plan and a goal and that they could not just fool around. Sometimes I think the children where more aware about a "system in the madness" than the teachers!! We realized that when schoolteachers hear "noise" the music- and drama- teacher hear engagement and creativity!

The theme for **the last to projects were** "**Composing music in the classroom**" (Table 2, 3A.& 3B)** was chosen of the schoolteachers because this is an area they often feel insecure. In the curriculum of 1997 this is one of the main areas in the subject of music that is supposed to be taught in school. In this project they had the opportunity to get supervising from me as a specialist. My role in project 3A was to supervise the teachers and observe them in classroom working with the children

The 1st grade teachers wanted to work with fairy-tails and music. As an introduction the children listened to the music of Prokofiev to the story "Peter and the Wolf". Then the children were asked to create some improvised music to illustrate the action in different Nordic sagas. They worked in groups and every group were working with different stories. At the end they had a performance for each other.

This was a very easy way of starting the work with composing music . Easy for the children and easy for the teachers. No one could fail. It was important for me to create a safe situation for all involved. None of these teachers had any music education.

I wanted to have a progress from this project to the next in grade 2. if some of the teacher should follow the children from 1st to 2nd grade. We started also this project with "Peter and the Wolf". They listened to the music and the story several times. They moved to the music like the animals in the story and to the music of " "Carnival of the Animals" by Saint- Saëns. Further on we investigated the names of different animals and clapped and walked the names. The children investigated how many syllables the worlds has and about the connections between the numbers of vocals, syllables and claps/stamps. At least they learned how to notate the sound (not only the words) by using music notes and rhythms. Now they was asked to compose a to- tone melody and play it on the orff – instrument and to write it down with the rhythm on a two line system.

In this project I was asked by the schoolteacher to be active in front of the children. We collaborated actively in the classroom. This was a very good experience for all of us, the children (so they told), the schoolteacher, who got the opportunity to work close to an specialist and for me working with the children and the teachers.

4

ISME 2006

Some of this projects has been presented individual on national conferences about praxis-related research in Teacher's Education. [4*]

Table 2.

Active roles in the project			
Project	**School teachers**	**College teachers**	**Children**
1A. **"Make your own Musical in school"**	Planning and evaluation Rehearsing .	Planning and evaluation . Rehearsal	Acting on stage singing and dancing. Giving ideas to the performance.
1B. **"Make your own Musical in school"**	Planning and realization of the performance. Rehearsal	Supervising Observing . Responding .	Finding facts creating the story. Active on stage. Giving ideas to the performance.
2. **"Music and drama as a method ".**	Planning and evaluation Participating in drama and music activities together with the children. Teaching programme of reading and writing	Planning Evaluation Teaching Observing	Creating sound and shape of the characters Reading and writing
3A. **"Composing music in the classroom"**	Planning realization, and evaluation. the project	Supervising Observing .	Creating and performing music
3B. **"Composing music in the classroom** "	Planning Evaluation Realization Dialog teaching	Supervising Realization Dialog teaching	Composing music

---

[*] The projects has not been presented or published in this form and context before.

5

ISME 2006

3. Pathways to New Understanding

In a changing world it is obvious that understanding and knowledge has to be renewed. When working with praxis related project in collaboration with students and teachers in school one have the possibility to upgrade the knowledge about what going on in the classroom, among the schoolteachers, the pupils and the whole field.

When teaching at teacher's education you seldom have children presence in the classroom. Therefore working with schoolteachers and children in school is the best way of keeping close contact with the praxis field our students being educated for.

In a national conference about research and development in praxis in teacher's education, two of the kea note speakers pointed out two important approaches. Hillevi Lenz Taguchi focused on that fact that there is a difference between what we are doing with the students and what they are doing with the children..[5] Peder Haug, focused on the difference between the ideals we teach and the real situation in schools. He pointed out that teaching mostly is based on theories about teaching where one assume the ideal situation.

When working with projects in school the college got new understanding and competence based on experience in reality. Also the schools involved in the project got new understanding. By working with a specialist they first of all got a course of instruction in the actual subject. They also got new understanding in how to use the University College even if they not are full time students. The projects described above was based on their concrete needs and the coursing happened in safe environments on their own working place.

As my opinion all this factors contribute to new understanding both for the college teachers, the students, the schoolteachers and the institutions involved.

Foot notes:

[1] **Ingrid Nelvik,** (2005) *"Hvorfor satse på økt timetall i kroppsøving?,* Utdanning nr 12

[2] ***The Quality Reform- A Reform in Norwegian Higher Education,*** the Ministry of Education and Research, Oslo, Norway. www.publikasjoner.dep.no

[3] **Soni Olsen,** *Seminar* at Finnmark University College, 13.th of April 2005

[4] **Anitha Eriksson, Beathe Sætveit,** *"Syngespill i skolen, Tverrfaglig prosjekt med musikk og drama'',* FoU i praksis: Trondheim: november 2002

Anitha Eriksson, Beathe Sætveit, *"Hvorfor musikk og drama som metode i nybegynneropplæring i norsk",* Konferansen FoU i praksis, Trondheim 27.04. 04

Anitha Eriksson, Beathe Sætveit, *"Kaos eller kultur for læring",* Presentasjon ved Konferanse om praksisrettet FoU i lærerutdanningene, Trondheim 29.04.05

[5] **Hillevi Lenz Taguchi**, (2005) *"Ögat som ser och Lyssnandets pedagogik"* hovedinnlegg ved konferansen FoU i praksis, Trondheim

Peder Haug, (2005) *"Er det å forske på praksis viktig for praksis feltet?",* hovedinnlegg ved konferansen FoU i praksis, Trondheim

6

TOUCHED BY MUSICAL DISCOVERY: TRANSFORMING DISABILITY AND INNOVATIVE REFORM

Helen Farrell
M Ed (*Melb*)

Abstract

This paper is in response to national, state and local curriculum issues. This paper is a critical reflection on current curriculum work as a day-to-day experience, moves to change curriculum, curriculum framework initiatives and the institutional contexts that shape the impact and implementation of curriculum. Curriculum work is taken to embrace curriculum research and theory, and curriculum development and implementation. The fundamental assumption of this paper is the importance of music education (indeed *The Arts*) for all students: the belief that every child in Victoria, indeed Australia, should have access to comprehensive music curriculum frameworks, including those with disabilities and impairments.

Policy and program initiatives in special education sectors in many world education authorities have led to more inclusive educational systems and improved practice in recent decades. Categories of potential research questions concerning trends and issues in policy and program making processes affecting special education are numerous. The focus of the paper is to develop a Verstehen, or understanding of the extraordinary complexities that encompass standards-based music curriculum frameworks for students with disabilities and impairments in the State of Victoria.

This paper explores policy and program making processes, e.g., the ways in which key stake holder organizations and governments jointly produce policy and programs in special education sectors. The paper investigates changes in the role of government since the early 1970s in the context of extraordinary complexities. Discussion focuses on the nature of governance and the role of different types of key stake holder organizations in securing change or resistance. The paper debates the economic efficiency, political feasibility and social and

1

cultural effectiveness of recent reforms in Australian and Victorian policy and programs in special education sectors, e.g., notions of inclusive education in relation to the development and implementation of national and state level standards-based music curriculum frameworks. This paper is dedicated to all curriculum workers including teachers, parents, students, administrators, policy makers and others whose work impinges on curriculum development and implementation.

Short Biographical Note

Helen initially trained as a primary school teacher with a major study in practical and theoretical music. She holds postgraduate qualifications in both music education and special education. She has recently submitted a thesis in fulfillment of requirements for the award of PhD (Education) in the University of Melbourne. The thesis investigates the impact and local implementation of standards-based music curriculum frameworks for students with disabilities and impairments in Victoria.

Helen has taught in special education settings since 1985. She initiated and developed leading classroom practice, e.g., identified, explored, incorporated and investigated opportunities for innovative use of information and computer technology in *The Arts* Key Learning Area for students with disabilities and impairments. She became familiar with the learning technology thorough relevant professional development activity, developed and trialled a unit of work that integrated use of learning technology in *The Arts* Key Learning Area and lead a team of colleagues to develop strategies for integrating use of learning technology to enhance learning experiences of students in *The Arts* Key Learning Area in the music program at her current special education setting.

For the little recreation that is available to her (she makes time), Helen sings in the choir of a leading Anglican Church in Melbourne that has a very long and highly respected tradition of performance of fine choral music.

Background

2

There have always been children with disabilities and impairments, but there has not always been special education. Children living with disabilities and impairments have been viewed through various lenses throughout history, e.g., Ball (1971), Cutsforth (1951), Kauffman (1976), Lane (1976). Prior to the American and French revolutions, the most that appeared to be given to such children was asylum from the cruel world into which they did not seem to fit, nor survive with dignity, if at all. As the ideas of democracy, individual freedom and egalitarianism swept America and France, there was attitudinal change. Political reformers and leaders in medicine and education began to champion the cause of those living with disabilities and impairments, urging that these imperfect or incomplete individuals be taught skills that would allow them to be independent, productive citizens. These humanitarian sentiments went beyond a desire to protect and defend. The early leaders, most of whom were European physicians, sought to normalize such children to the greatest extent possible and restore to them the human dignity they seemed to lack. Many were young, ambitious people who challenged the wisdom of the established authorities, including their own friends and mentors.

In contrast, Gill (1999) and Seelman (2000) described a paradigm of thinking about disability and impairment that shifts the location of problems with disability and impairment from the individual to environmental responses to disability and impairment that evolved from the legacy of these scholars, activists with disabilities and impairments and their non-disabled allies. The paradigm frames disability and impairment from the perspective of a social and cultural minority group that is defined as a dimension of human difference and not as a defect. The goal for people with disabilities and impairments is not to eradicate their disability or impairment but to celebrate their distinctiveness, pursue an equal place in society and acknowledge that their differentness is not defective but valued.

In a nutshell, this paper is about the impact and local implementation of standards-based curriculum frameworks on students with disabilities and

3

impairments. The focus is to develop a Verstehen, or understanding of the extraordinary complexities that encompass standards-based music curriculum frameworks for students with disabilities and impairments in the State of Victoria. For most people, a better Verstehen, or understanding of these extraordinary complexities may much reduce fear, unease and distrust. The phenomenon would seem logical.

Notions of Inclusivity

Policy and program initiatives in special education sectors in many world education authorities have led to more inclusive educational systems and improved practice in recent decades. The paper introduces policy and program initiatives in response to notions of inclusivity that have begun to profoundly influence the impact and local implementation of national and state level standards-based music curriculum frameworks for students with disabilities and impairments.

Social and cultural theory appears to suggest that contemporary society and culture is extremely diverse, e.g., Lyotard (1984), Derrida (1978). Social and cultural theory has challenged very powerful economically efficient and politically expedient values with social and cultural values centred on equal opportunity and diversity.

This theory has called for those who advocate social and cultural values to emerge with voices that have produced very positive effects, e.g., land rights for indigenous Aboriginal Australians. Teachers have begun to engage in multicultural education so that all students, including those from diverse cultural, social class, racial and ethnic groups can experience equal opportunity and diversity. Equal opportunity and diversity has also meant increased support for many more students with disabilities and impairments in mainstream primary school and secondary college settings where appropriate, and in specialist school settings.

4

Notions of inclusive education, i.e., integration, normalization and least restrictive environment for people with disabilities and impairments were espoused by Wolfensberger (1972) and Wolfensberger & Zauha (editors) (1973) as far back as the early 1970s. These notions have had a profound influence on social and cultural attitudes toward people with disabilities and impairments. Many education systems throughout the world have begun to accept responsibility for the education of all students irrespective of disability or impairment in recent decades. For example, in the United States of America such policy and program initiatives include *Education of All Handicapped Children Act* (Public Law 94-142) (1975), Commission on Education of the Deaf, *Towards Equity: Education of the Deaf* (1988), *Procedures Governing Programs and Services for Children with Special Needs* (1993) and *Individuals with Disabilities Education Act* (I.D.E.A) (1997). Visser & Upton (1995) provided insights into the broader impact of such policy and program initiatives in the English public education system, e.g., Warnock (Chair) (1978).

Australian education has historically had a substantial concern with the education of students with disabilities and impairments. Education legislation and practice is essentially based on the principle of equality of access at all levels. The Australian Federal Government, in cooperation with Australian State and Territory Governments has played an increasing role in promoting equity and an education that reflects commitment to social justice. In particular, the *Racial Discrimination Act* (1975), the *Sex Discrimination Act* (1984), the *Affirmative Action Act* (1986), the *Human Rights and Equal Opportunity Act* (1986) and the *Disability Discrimination Act* (1992) (Human Rights and Equal Opportunity Commission) protect the rights of all Australians against unfair treatment on the basis of race, sex, race, marital status, pregnancy, family and carer responsibilities, and disability and impairment.

Approaches to special education have changed over time. Typically, there has been separate provision of education, i.e., specialist school settings for students with disabilities and impairments. Since the early 1980s, there has been an increasing emphasis on integrating such students into mainstream schools and classes. Primary and even lower secondary education is provided in a few specialist school settings. The types of provision available vary widely between

5

the Australian States and Territories as Australian State and Territory governments have the constitutional and major financial responsibility for school education. Long (editor, 1988 and 1994) and Ashman (editor, 1988) provided insights into the broader impact of such policy and program initiatives in Australian public education systems, e.g., Collins (1984), Cullen & Brown (1992) and Cullen & Brown (1993) in Victoria.

The "*Public Education*: *The Next Generation*" (more commonly known as the P.E.N.G Review) was commissioned by the Minister for Education, Employment and Training (*DEE&T*) in Victoria in March 2000. The P.E.N.G Review (2000) endorsed the development of standards-based curriculum frameworks to meet the needs of students with disabilities and impairments, including continued access to special schools. "*Better Services*, *Better Outcomes in Victorian Government Schools*: *A Review of Educational Services for Students with Special Education Needs*" (Lake, chair, 2001) was a report published and released for discussion and response to the education community in Victoria in October 2001. The Lake Report (2001) renewed a commitment by the Victorian Government to an inclusive educational system and current best practice in special education. I was encouraged by the way in which the report suggested approaches for special educators to best work with colleagues in mainstream primary school and secondary college settings enabling students with disabilities and impairments to gain access and success to a full curriculum. However, the report continually renewed a very strong commitment to enhanced economically efficient and politically expedient values of "*accountability*", "*quality*" and "*effectiveness*" in the special education sector, eg, a revised framework for defining students with disabilities and impairments and corresponding resource distribution.

At the time of writing, this policy and program initiative had not been endorsed by the relevant Minister. Reform in response to this program initiative stalled late in 2003. Staffing numbers in the Student Wellbeing Unit which currently administers such programs and policies dropped from 33 to 6 in a department-wide purge of jobs. Vital expertise and experience was apparently lost in successive rounds of redeployment and redundancy.

6

A ministerial working group report into future directions for the "*Better Services, Better Outcomes in Victorian Government Schools*: *A Review of Educational Services for Students with Special Education Needs*" (2003) policy and program initiative was tabled in April 2005. The report expressed profound concern that once innovative policy and program initiatives in response to notions of inclusive education for people with disabilities and impairments was apparently "… unravelling …". Recommendations for changes were made. In response, the minister set a 2008 timetable "… for reform to Victoria's troubled program for students with disabilities and impairments … the department is now ready to act on various recommendations [of the Lake Report, 2001] …" (Miller, 2005).

The *Blueprint for Government Schools*: *Future Directions in the Victorian Government System* was launched late in 2003. A series of Ministerial Roundtables and Key Leadership Groups brought together key education practitioners, experts, teachers, principals and academics to assist in the consultation and research process. In the forward of the *Blueprint*, the Minister stated "… every Victorian is entitled to the benefits of a quality school education …". The *Blueprint* outlined a reform agenda for the government school sector.

Three priority areas for reform were identified:

- Recognizing and Responding to Diverse Student Needs
- Building the Skills of the Education Workforce to Enhance the Teaching-Learning Relationship
- Continuously Improving Schools

Strategies and initiatives for implementation included Student Learning, Developing a New Resource Allocation Model, Building Leadership Capacity, Creating and Supporting a Performance and Development Culture, Teacher Professional Development, School Improvement and Leading Schools Fund.

The *Report of the Music Education Committee of Review* (1990) (Ray, chair) commented on the importance of music education in the special education sector as widely acknowledged yet music studies were not part of special education courses. The Ray Report recommended:

7

... that the Statewide Music Education Committee ... investigate ways in which music, including music therapy, can be used to assist the development of children with disabilities, impairments and problems in schooling ... (Report of the Music Education Committee of Review 1990: 6)

The Australian Government through the Department of Education, Science and Training initiatied a *National Review of School Music Education* in 2004. It is the first review of school music education undertaken by a national Federal Government. The purpose of the review was to investigate the quality and status of music education in primary and secondary schools and to make recommendations about how school music education in Australia might be improved to the benefit of *all* young people. A team of researchers from Murdoch University in Western Australia assisted by a steering committee, a circle of critical friends and other stakeholders and interested parties commenced the review process in August 2004. The final report was due at the beginning of August 2005. The National Review should reveal findings about the strengths and weaknesses of music learning and teaching. Australian music educators were encouraged to put forward views as submissions. The *National Review of School Music Education* can be retrieved at <http://www.schoolmucisreview.edu.au>.

The issue of mainstreaming appears to have neither disappeared, nor become sufficiently integrated into practices they become little discussed facts of life that it is no longer of concern to music educators even after the passage of the respective public laws, reports and reviews. Music educators are concerned not only about what they must know or be able to do in order to teach music for such students effectively, but also where they can acquire the requisite skills and knowledge via provision of inservice education.

Educational reform in the context of change in philosophical perspective has been confusing, messy and unclear but could not be denied or ignored. All educators, including special educators and music educators, are constantly immersed in this change. Curriculum frameworks always seem to be in a state of flux. Change agents move quickly. There always seems to be need for reform

8

because the status quo never quite adequately meets the needs of the school community. Educational fads have come and gone, along with the accompanying educational consultants hawking their wares. Curriculum frameworks are sites for continual struggles to organize knowledge, values and social relations so as to legitimate and reproduce particular ways of life that are neither ideologically innocent, nor politically neutral. Curriculum frameworks are expressions of epistemology and ways of knowing. The goal of education becomes empowerment and raising consciousness. Curriculum frameworks become the means. It may be argued that the development, implementation and evaluation of standards-based curriculum frameworks appear to have been reduced to principles of economic efficiency and political expediency.

Social and cultural theory appears to offer a discourse with which to liberate and empower pedagogy: the science of thinking and learning, and corresponding approaches to teaching practice, e.g., Aronowitz & Giroux (1991), Giroux & McLaren, (1989), Giroux, (1988 and 1990). For example, adopting Derrida's approach, special educators and music educators can attempt to deconstruct the role of language that is used to influence the development and implementation of music curriculum frameworks for students with disabilities and impairments to take the side of those with disability or impairment - the Other. These key social and cultural theorists have attempted to break the boundaries and the hidden ways in which people with disabilities and impairments are subordinated, excluded, and marginalized. These views have allowed such people to emerge with a voice in the shaping of curriculum frameworks.

Standards-Based Curriculum Frameworks: For Students with Disabilities and Impairments Too?

Development and implementation of national and state level standards-based curriculum frameworks are the collaborative achievement of many sectors of an education community: teachers, educators, subject specialists, researchers, professional teaching associations and community groups. Curriculum

9

frameworks embody the aspirations that that education community holds for the next generation of students. Successive consultation phases are mandated to ensure that learning outcome descriptors are transparent for students, teachers, and parents. Learning outcome descriptors in standards-based curriculum frameworks make it clear what students should know and be able to do. They are benchmarked nationally and internationally to ensure that they are challenging and comparable with best educational practice in like countries. Standards-based curriculum frameworks surely ought to be a robust framework for program development and implementation, assessment and reporting, and testing in economically efficient, politically expedient, and socially and culturally effective ways.

A variety of standards-based curriculum frameworks in education systems throughout the world have been developed and implemented in the wake of a long wave of recession and economic stagnation, and political conservatism of the 1980s that marked the end of the postwar economic boom. For example, in the United States of America standards-based curriculum policy and program frameworks include *No Child Left Behind Act*: *Public Law 107-110* (2001).

The government in England developed and implemented a series of national curriculum policies and programs in *all* public education system schools for *all* students of compulsory school age, including specialist schools in 1995. *The National Curriculum* in England (1995) is organized into eleven important and distinct *Subjects*, that is, *English*, *Mathematics*, *Science*, *Design and Technology*, *Information Technology*, *History*, *Geography, Modern Foreign Languages*, *Art*, *Music* and *Physical Education.* Notably, music is a discrete subject. Each subject sets four *key stages* (profiles) for student achievement.

Government policy and programs in Australia at all levels appeared to embrace the very powerful economically efficient and politically expedient values that signalled changing requirements for a productive work force in the late 1980s. At a conference of the Australian Education Council (A.E.C) in Hobart (in the State of Tasmania) in April 1989, Australian State, Territory, and Commonwealth Ministers of Education ratified a set of common and agreed goals for schooling in Australia, the *1989 Common and Agreed* (*National*) *Goals for Schooling in Australia* (more commonly known as The Hobart Declaration on

10

Schooling, 1989). Over the following four years, work proceeded on the development of a series of National Statements and Profiles in eight important and distinct Key Learning Areas. Music was not a discrete Key Learning Area, but one of five Disciplines in The Arts Key Learning Area. Statements and profiles set four Bands (profiles) for student achievement in each Key Learning Area. Standards-based curriculum frameworks were developed and implemented in the State of Victoria in 1995, i.e., *The Curriculum and Standards Framework* (Board of Studies, Carlton, 1995) (CSF 1995). Separate companion CSF 1995 Course Advice curriculum policy documents providing exemplary sets of examples of Units of Work corresponding to each Key Learning Area were distributed in 1996.

Australian State, Territory, and Commonwealth Ministers of Education met again in Adelaide (in the State of South Australia) in 1998 to revise the 1989 "*Common and Agreed* (*National*) *Goals for Schooling in Australia*". Ministers agreed that it was timely to review the goals to take account of the significant economic, technological, social and cultural changes which had occurred over the last decade, as well as preparing for new challenges which would face schools in the future. The new "*National Goals for Schooling in the Twenty-First Century*" (more commonly known as the "*Adelaide Declaration 1999*") was endorsed in April 1999 by the Australian State, Territory, and Commonwealth Ministers of Education at the Tenth Ministerial Council on Education, Employment, Training and Youth Affairs (*M.C.E.E.T.Y.A*).

Education Ministers also affirmed their commitment to national assessment and reporting on comparable educational outcomes and agreed that the new "*National Goals for Schooling in the Twenty-First Century*" should provide the appropriate framework for such assessment and reporting. As part of this commitment, Ministers agreed to the reporting of outcomes in literacy; numeracy; student participation, retention and completion; vocational education and training in schools; science and information technology. The meeting also noted the need to develop performance indicators for civics and citizenship education, and enterprise education. A National Education Performance Monitoring Taskforce

11

was established to undertake work on the national assessment and reporting of educational outcomes.

A revised standards-based *Curriculum and Standards Framework II* (CSF II 2000) was adopted by the Victorian Government's Department of Education, Employment and Training (*D.E.E.T*) in 2000. Developments reflected the *Adelaide Declaration on National Goals for Schooling in the Twenty-First Century* (*M.C.E.E.T.Y.A*, 1999). The CSF II 2000 was organized into the same eight *Key Learning Areas*. Each Key Learning Area of the CSF II 2000 curriculum framework set six *levels* (profiles) for student achievement. A companion CSF II 2000 Course Advice providing sets of examples of Units of Work corresponding to each Key Learning Area was distributed in a CD-ROM format. A proforma for the development of the Unit of Work from the CSF II 2000 was also incorporated into the CD-ROM. The CSF II 2000 describes:

> … what students should be able to do in eight key areas of learning at regular intervals … provides sufficient detail … to be clear about the major elements of the curriculum and the standards expected of successful students … each school works out the best way to organize its own teaching and learning program taking into account government policies and the school community's priorities, resources and expertise … (Curriculum and Standards Framework II The Arts, Board of Studies, Carlton, The State of Victoria, 2000: 1)

The CSF II 2000 attempted to form a sequence of expected student performance, reflect the breadth, depth, and complexity of the curriculum policy and reflect available benchmarking data.

In launching the *Blueprint* in 2003, the Minister directed the Victorian Curriculum and Assessment Authority to develop and implement a standards-based curriculum framework of essential learnings that ensure that *all* students have access to essential learning areas for all government and non-government sector schools in Victoria. The revised standards-based curriculum framework of essential learnings was to be based on research experience that provides fresh understanding of the learning process and the development of competent performance in different intellectual domains. Teaching and learning was to be focused on the application of knowledge to different contexts.

12

Socially and culturally effective values appeared to have gradually challenged the powerful economically efficient and politically expedient values in the process of the development and implementation of curriculum frameworks for students with disabilities and impairments in education systems throughout the world. Some noteworthy attempts had been made to curriculum frameworks from which teachers develop programs to enhance all thinking in Key Learning Areas in students with disabilities and impairments. For example, in 1992 the C.U.R.A.S.S (The Australian Education Council's Curriculum and Assessment Committee) developed a useful *Towards Level* (*Band*) *1* with an extended profile (level) of student achievement in each Key Learning Area '… with additional performance descriptions to show progress towards level 1 of students with disabilities …' (Curriculum Corporation, 1994).

In 1996, the Board of Studies worked with the Directorate of School Education in Victoria to produce a document entitled '*Guidelines for Implementing the CSF* (1996) *for Students with Disabilities and Impairments*' supporting the principle that individual programs should be developed in conjunction with program support groups for students with disabilities and impairments. There appeared to be a compelling case for programs to be clearly related to the CSF 1995 curriculum policy. However, programs should be tailored to individual circumstances. Some students may not be able to achieve some examples within a level and some strands may be more difficult for students with particular disabilities and impairments. The terms *describe*, *recount*, *tell*, *retell*, *paraphrase*, *talk*, *say*, *speak*, *discuss*, *explain*, *ask* and *converse* are understood as including all forms of verbal and nonverbal communication including signed communication (e.g., Auslan, Signed English) and communication aids (e.g., compic pictographs, compic communication boards, Canon communicator). Similarly, the word *oral* includes signed communication and communication aids. The terms *listen*, *look*, *read* and *watch* include forms of communication such as lip reading and watching signed language. Students with a visual impairment may need materials and books in formats such as Braille, audio tape, large print and tactile symbols. The concept *visualize* may be expressed physically. References to *read* include resources such as Braille and talking books.

13

In England, the Qualifications and Curriculum Authority (Department for Education and Employment, 2001) developed a particularly useful standards-based curriculum framework with profiles of musical achievement in all Key Learning Areas (subjects) for students with disabilities and impairments. The general guidelines recognized that:

> … most schools work with students across a full range of ability … including those aged five to sixteen years with severe and profound special educational needs who are unlikely to achieve at or beyond key stage 1 of the National Curriculum …

The performance descriptions in each of 11 extended levels outline the types and a range of behaviours that such students might characteristically demonstrate in each Key Learning Area (subject).

In Victoria, the *Curriculum and Standards Framework II*: *Overview* (2000: 11) stated that:

> … the CSF is designed for *all* Victorian students … it provides the curriculum framework for the development of individual programs for students with disabilities and impairments … these programs should be developed at the school level in conjunction with program support groups … individual programs should be tailored to individual circumstances … reporting of student achievement will be decided at the local level … all such programs, however, should be designed within the curriculum described in the CSF …

In an almost identical paragraph, the *Victorian Essential Learning Standards*: *Overview* (2005: 12) stated that:

> … the Standards are designed for *all* Victorian students … they provide a whole school planning document for the development of individual programs for students with disabilities and impairments … these programs should be developed at the school level in conjunction with program support groups … individual programs should be tailored to individual circumstances … reporting of student achievement will be decided at the local level … all such programs, however, should be designed within the curriculum described in the Essential Learning Standards …

Conclusion: The Continuing Challenge into the New Millennium

Key challenges highlighted in the respective public laws, reports and reviews in response to notions of inclusive education, integration, normalization

14

and least restrictive environment for people with disabilities and impairments include development and implementation of curriculum framework initiatives including those with the most severe, profound and multiple disabilities and impairments, teacher education and professional development programs [1].

Many education systems throughout the world continue to appear to have been entirely consumed with the development and implementation of economically efficient and politically expedient standards-based curriculum frameworks accompanied by close and continuous mandatory assessment and reporting, and testing in the new millennium. For example, the crux of *No Child Left Behind Act*: *Public Law 107-110* (2001) in America appears to be massive and constant standards-based assessment and reporting, and testing. This key educational reform required that all public schools test students between grades three and eight in reading and mathematics. Scores determine whether schools are '… in need of improvement …'. There is also a huge league table according to categories such as racial grouping, socioeconomic status, limited English proficiency, gender and special education needs. A school is placed on list of schools that may require greater support if any of these categories do not demonstrate '… adequate yearly progress …'. It has been suggested that these schools may ultimately be tendered to the private school sector.

Very powerful economically efficient and politically expedient values such as accountability, quality and effectiveness appear to have been expressed, shaped and endorsed in the curriculum frameworks of education authorities throughout the world in the quest to optimize the (education) system's performance. Furthermore, Dean (1997) Foucault (1983a, 1991a, 1991b, 1991c), Gordon (1991), Green (1998), Henman (1997), Kendall (1997), O'Farrell (1997) and Rabinow (editor) (1991) suggested that power and knowledge are conjoined in the institutionalized practice of governmentality. For example, students in England were ranked against learning outcome descriptions at each of the four key stages of *The National Curriculum* (Department for Education, 1995). Schools were ranked on gigantic league tables on the basis of the tested

---

[1] In late 2004, The Australian Bureau of Statistics estimated that about 4% to $4\frac{1}{2}$% of students have severe, profound and multiple disabilities.

15

achievements of their students. They have learned to worry about their position in the columns of near-identical results, regardless of the lack of statistical significance of all but the largest distinctions (Office for Standards in Education, Department for Education, 1997). In Australia, the concept of governmentality was applied to a white paper for Higher School Certificate curriculum reform in the State of New South Wales to demonstrate methods, interpretations and understandings of power and knowledge in the development, implementation and evaluation of curriculum frameworks (Weate 1998: 10). Although introduced and applied to a specific curriculum framework in New South Wales, similar curriculum frameworks can be identified elsewhere and everywhere.

Students in government education system school settings in Victoria are also tested in relation to the learning outcome descriptions in literacy (the English Key Learning Area), and numeracy (the Mathematics Key Learning Area) in the fourth year of schooling (Year 3), sixth year of schooling (Year 5), and eighth year of schooling (Year 7) of the CSF II (2000). This cycle of testing is known as the Achievement Improvement Monitor (A.I.M) (retrieved from http://www.vcaa.vic.edu.au).

Thompson & Thurlow (2001) considered that standards-based curriculum frameworks have led to improvements in educational opportunity for students through the alignment of educational practice to desirable educational outcomes. However, difficulties and complex challenges surround such a large and unwieldy movement. Teacher feedback regularly indicates the apparent inflexibility of standards-based curriculum frameworks and its perceived inability to cater to different learning styles. The pressures upon the curriculum are most apparent for students with disabilities and impairments. Special educators appear to be outside of existing standards-based curriculum frameworks. The unique and diverse qualities and characteristics in patterns of thinking observed in students with disabilities and impairments somehow appear to be obscured and smothered by the pursuit of universality and generalizablity of standards-based curriculum frameworks apparently characteristic of the institutionalized practice of centralized governmentality. Behavioural indicators that may seem particular, irrational, or even unnatural, but may define thinking in students with disabilities and impairments somehow appeared to be marginalized. This in turn appears to

16

result in the devaluing, perhaps the eradication of, qualities and characteristics not able to be assessed and reported, or tested in relation to profiles of student achievement. Rankings appear to be insensitive to the diverse qualities and characteristics that may be observed in students with disabilities and impairments. There are continuing challenges to ensure that *all* students share in the benefits.

Organization of curriculum must cater for different learning styles and challenge *all* students, including those with disabilities and impairments. All educators cry for the development and implementation of curriculum frameworks in all domains of thinking for students with disabilities and impairments at different developmental levels. The various combinations of challenging disabilities and impairments have demanded that the very different demands made according to need, and very different styles of musical thinking and learning are taken into account.

References

Aronowitz, S & Giroux, H A 1991, *Postmodern Education: Politics, Culture, and Social Criticism*, University of Minnesota Press, Minneapolis

Ashman, A F (editor) 1988, "Integration 25 Years On", *The Exceptional Child*, Monograph Number 1, University of Queensland

Ball, T S 1971, *Itard, Seguin and Kephart - Sensory Education - A Learning Interpretation*, Charles E Merrill, Columbus

Board of Studies 1995, *Curriculum and Standards Framework: English*, Carlton, Victoria

Board of Studies 1995, *Curriculum and Standards Framework: Health and Physical Education*, Carlton, Victoria

Board of Studies 1995, *Curriculum and Standards Framework: Languages Other Than English*, Carlton, Victoria

Board of Studies 1995, *Curriculum and Standards Framework: Mathematics*, Carlton, Victoria

Board of Studies 1995, *Curriculum and Standards Framework: Overview*, Carlton, Victoria

17

Board of Studies 1995, *Curriculum and Standards Framework*: *Science*, Carlton, Victoria

Board of Studies 1995, *Curriculum and Standards Framework*: *Studies of Society and Environment*, Carlton, Victoria

Board of Studies 1995, *Curriculum and Standards Framework*: *Technology*, Carlton, Victoria

Board of Studies 1995, *Curriculum and Standards Framework*: *The Arts*, Carlton, Victoria

Board of Studies 1996, *Guidelines for Implementing the Curriculum and Standards Framework for Students with Disabilities and Impairments*, Carlton, Victoria

Board of Studies 2000, *Curriculum and Standards Framework II*, CD ROM format of Victoria's second Curriculum and Standards Framework, Carlton, Victoria

Board of Studies 2000, *Curriculum and Standards Framework II*: *English*, Carlton, Victoria

Board of Studies 2000, *Curriculum and Standards Framework II*: *Health and Physical Education*, Carlton, Victoria

Board of Studies 2000, *Curriculum and Standards Framework II*: *Languages Other Than English*, Carlton, Victoria

Board of Studies 2000, *Curriculum and Standards Framework II*: *Mathematics*, Carlton, Victoria

Board of Studies 2000, *Curriculum and Standards Framework II*: *Overview*, Carlton, Victoria

Board of Studies 2000, *Curriculum and Standards Framework II*: *Science*, Carlton, Victoria

Board of Studies 2000, *Curriculum and Standards Framework II*: *Studies of Society and Environment*, Carlton, Victoria

Board of Studies 2000, *Curriculum and Standards Framework II*: *Technology*, Carlton, Victoria

Board of Studies 2000, *Curriculum and Standards Framework II*: *The Arts*, Carlton, Victoria

Blueprint for Government Schools: *Future Directions in the Victorian Government System*, Department of Education and Training 2003 retrieved from <http://www.sofweb.vic.edu.au>

18

Collins, M K 1984, *Integration in Victorian Education*: *Report of the Ministerial Review of Educational Services for the Disabled*, Education Department of Victoria, Melbourne

Commission on Education of the Deaf 1988, *Towards Equity*: *Education of the Deaf*, Washington DC

Cullen, R & Brown, N 1992, *Integration and Special Education in Victorian Schools*: *A Program Effectiveness Review*, Education Department of Victoria, Melbourne

Cullen, R & Brown, N 1993, *Cullen-Brown Implementation Advisory Committee*: *Report*, Education Department of Victoria, Melbourne

Curriculum Corporation 1994, *The Arts*: *A Curriculum Profile for Australian Schools*, Carlton (Melbourne, Victoria)

Cutsforth, T D 1951, *The Blind in School and Society*, 2nd edition, American Foundation for the Blind, New York

Dean, M 1997, "A Political Ontology" in *The Foucault Legacy*, C O'Farrell (editor), Queensland University of Technology, Kelvin Grove, pp 385-397

Department for Education 1995, *The National Curriculum*, H.M.S.O., London

Derrida, J 1978, *Writing and Difference*, translation of *L'écriture et la Différence* with an introduction and additional notes by Alan Bass, Routledge & Kegan Paul, London

Education of All Handicapped Children Act (Public Law 94-142) 1975 retrieved from <www.scn.org/~bk269/94-142.html>

Foucault, M 1983a, "The Subject and Power" in *Michel Foucault*: *Beyond Structuralism and Hermeneutics*, H L Dreyfus & Rabinow, P (editors), The University of Chicago Press, Chicago, pp 208-226

Foucault, M 1991a, "Politics and the Study of Discourse" in *The Foucault Effect*: *Studies in Governmentality*, G Burchell, C Gordon & P Miller (editors), The University of Chicago Press, Chicago, pp 53-72

Foucault, M 1991b, "Questions of Method" in *The Foucault Effect*: *Studies in Governmentality*, G Burchell, C Gordon & P Miller (editors), The University of Chicago Press, Chicago, pp 73-86

Foucault, M 1991c, "Governmentality" in *The Foucault Effect*: *Studies in Governmentality*, G Burchell, C Gordon & P Miller (editors), The University of Chicago Press, Chicago, pp 87-104

Gill, C 1999, "Invisible Ubiquity: The Surprising Relevance of Disability Issues in Evaluation", *American Journal of Evaluation*, 29(2): 279-287

19

Giroux, H A & McLaren, P 1989, *Teachers as Intellectuals*: *Toward a Critical Pedagogy of Learning*, Bergin & Garvey, Granby MASS

Goals for Schooling in the Twenty-First Century: *The Adelaide Declaration* (1999) retrieved from <http.//www.mceetya.edu.au/adeldec.htm>

Giroux, H A 1988, *Schooling and the Struggle for Public Life*: *Critical Pedagogy in the Modern Age*, University of Minnesota Press, Minneapolis

Giroux, H A 1990, *Curriculum Discourse as Postmodernist Critical Practice*, Deakin University, Geelong, Victoria

Gordon, C 1991, "Governmental Rationality" in *The Foucault Effect*: *Studies in Governmentality*, G Burchell, C Gordon & P Miller (editors), The University of Chicago Press, Chicago, pp 1-51

Green, B 1998, "Born Again Teaching: Governmentality, Grammar and Public Schooling" in *Foucault's Challenge*: *Discourse*, *Knowledge and Power in Education*, T Popkewitz and M Brennan (editors), Teachers College Press, New York, pp 173-204

Henman, P 1997, "Computers and Governmentality in Australia's Department of Social Security" in *The Foucault Legacy*, C O'Farrell (editor), Queensland University of Technology, Kelvin Grove, pp 418-428

The Hobart Declaration on Schooling, 1989 retrieved from <http://www.mceetya.edu.au/hobdec.htm>

Human Rights and Equal Opportunity Commission 1975, *Racial Discrimination Act 1975* retrieved from <http://www.hreoc.gov.au/racial_discrimination>

Human Rights and Equal Opportunity Commission 1984, *Sex Discrimination Act 1984* retrieved from <http://www.hreoc.gov.au/sex_discrimination/index.html>

Human Rights and Equal Opportunity Commission 1986, *Affirmative Action Act 1986* retrieved from <http://www.hreoc.gov.au/affirmative_action/index.html>

Human Rights and Equal Opportunity Commission 1986, *Human Rights and Equal Opportunity Act 1986* retrieved from <http://www.hreoc.gov.au/human_rights/index.html>

Human Rights and Equal Opportunity Commission 1992, *Disability Discrimination Act 1992* retrieved from <http://www.hreoc.gov.au/disability_rights/index.html>

Individuals with Disabilities Education Act (I.D.E.A) 1997 retrieved from <http://www.ed.gov/offices/OSERS/IDEA>

20

Kauffman, J M 1976, "Nineteenth Century Views of Children's Behaviour Disorders", *Journal of Special Education*, 10: 335-349

Kendall, G 1997, "Governing at a Distance: The Colonization of Australia" in *The Foucault Legacy*, C O'Farrell (editor), Queensland University of Technology, Kelvin Grove, pp 90-103

Lake, J (chair) 2001, *Better Services, Better Outcomes in Victorian Government Schools*: *A Review of Educational Services for Students with Special Educational Needs*, Department of Education, Employment and Training, Melbourne

Lane, H 1976, *The Wild Boy of Aveyron*, Harvard University Press, MASS

Long, P C (editor) 1988, "*The Continuing Challenge*: *Special Education and Effective Integration*", selected papers from the Australian Association of Special Education XII National Conference, Melbourne

Long, P C (editor) 1994, "*Quality Outcomes for All Learners*", selected papers from the Australian Association of Special Education XVII National Conference, Melbourne

Lyotard, J 1984, *The Postmodern Condition*: *A Report on Knowledge*, translation of *La condition postmoderne* by Geoff Bennington and Brian Massumi, University of Minnesota Press, Minneapolis

Miller, C 2005, "Help Promised for Students with Disabilities", *The Sunday Age*, p 2

National Review of School Music Education retrieved from <http://www.schoolmucisreview.edu.au>

No Child Left Behind Act: *Public Law 107-110* 2001 retrieved from <http://www.ed.gov/legislation/ESEA02/107-110.pdf>

O'Farrell, C 1997, "Foucault: A View from the Antipodes" in *The Foucault Legacy*, C O'Farrell (editor), Queensland University of Technology, Kelvin Grove, pp 1-10

Office for Standards in Education, Department for Education 1997, *Do we have the schools we deserve*? H.M.S.O., London

Qualifications and Curriculum Authority (Department for Education and Employment) 2001, *Planning, Teaching and Assessing the Curriculum for Pupils with Learning Difficulties*: *General Guidelines* retrieved from <http://www.nc.uk.net/ld/index.html>

Qualifications and Curriculum Authority (Department for Education and Employment) 2001, *Planning, Teaching and Assessing the Curriculum for Pupils with Learning Difficulties* retrieved from <http://www.nc.uk.net/ld/index.html>

21

Procedures Governing Programs and Services for Children with Special Needs
1993, North Carolina Department of Public Instruction, Raleigh NC

Public Education: *The Next Generation* 2000 retrieved from
<http://www.sofweb.vic.edu.au/publiced/pdfs/PubEd.pdf>

Rabinow, P (editor) 1991, *The Foucault Reader*, Penguin, Ringwood, Victoria

Ray, M (MLA Box Hill) (Chair) 1990, *Report of the Music Education Committee
of Review*, Corporate Relations Division, Western Metropolitan Region,
Ministry of Education

Seelman, K D 2000, *The New Paradigm on Disability*: *Research Issues and
Approaches*, National Institute for Disability and Rehabilitative Research,
Washington DC

Thompson, S & Thurlow, M L 2001, *2001 State Special Education Outcomes*: *A
Report on State Activities at the beginning of a New Decade*, National
Center on Educational Outcomes, University of Minnesota, Minneapolis

Victorian Curriculum and Assessment Authority 2005, *Victorian Essential
Learnings Standards*: *Overview*, East Melbourne

Visser, J & Upton, G (editors) 1993, *Special Education in Britain after Warnock*,
David Fulton Publishers, London

Weate, A 1998, "Securing the Curriculum: Modalities of Governmentality",
Journal of the Australian Institute of Art Education, 21(2): 10-19

Wolfensberger, W & Zauha, H (editors) 1973, *Citizen Advocacy and Protective
Services for the Impaired and Handicapped*, National Institute on Mental
Retardation, Toronto

Wolfensberger, W 1972, *The Principle of Normalization in Human Services*,
National Institute on Mental Retardation, Toronto

Useful Websites:

http://www.vcaa.vic.edu.au

22