

The Importance of Personnel in the Development of Instrumental Music Programs in Victorian Government Secondary Schools.

Dr Sharon Lierse RMIT University Australia

instrumental music, schools, education, history, personnel

Abstract

In Victoria, Australia instrumental music has formally been provided to government secondary schools as a free provision since 1965. The history of instrumental music programs in schools was traced, supporting organisations were explored and similar such interstate and overseas programs were investigated. The study determined the factors which were influential in the development of the instrumental programs. The study found there were thirty-five factors which influenced the development of instrumental music programs in Victorian government secondary schools. These were organised under five categories which were Personnel, Policy, Profession, Provision and Place. Under the category of Personnel, there were seven factors which were considered influential. These were the school principal, instrumental music staff, classroom music staff, classroom staff, parents, administration and individual people. Each of these will be discussed in detail.

Introduction

Instrumental music tuition is offered to students at Victorian government secondary schools as a free provision. These music programs formally commenced in 1965, initially as an experiment and throughout the years, the programs have been in great demand. Instrumental music refers to practical music tuition including voice and music ensembles. The classes are given by instrumental music specialists who usually

visit the school on an itinerant basis. The subject is offered to students from Years 7 to 12 on an elective basis in which they receive one lesson a week. Students are excused from their regular timetabled academic to attend their lesson. Ensemble rehearsals occur around the school day and are timetabled either before school, lunchtime or after school.

There are two streams of music offered to students at Victorian government secondary schools. Classroom music is often a compulsory subject at schools offered to students in Years 7 and 8. Students who wish to continue with classroom music select the subject from Years 9 and above as an elective subject. Instrumental music is a voluntary subject throughout secondary school. Stevens (2000) described how classroom music “catered for the education of the *majority* of students” and instrumental music programs were for “a *minority* of ‘gifted’ students” (p.6).

The recently completed study entitled *The Development of Instrumental Music Programs in Victorian Government Secondary Schools 1965 to 2000* traced the formation and development of these programs, investigated supporting organisations and compared them to similar such programs found interstate and overseas in the United Kingdom and the United States of America. A large part of the research involved interviews where twenty people who were influential in the development of these programs were selected and interviewed.

A list of thirty five factors were identified and placed under five categories which were Personnel, Policy, Provision, Profession and Place. Table 1 is the list of the 35 factors which influenced the development of instrumental music programs in Victorian government secondary schools.

The study found that having effective, appropriate and supportive personnel was important in the successful development of instrumental music programs in Victorian government secondary schools. The personnel required and influential in music programs include the school principal, administrative staff, classroom music teachers, general classroom teachers, parents and prominent individuals who have made a significant contribution in the development of these programs. Each of these factors will be discussed in detail.

Table 1: The List of Factors which have Influenced the Development of Instrumental Music Programs in Victorian Government Secondary School

<p>1. Personnel school principal instrumental music staff classroom music staff classroom staff parents administration individual people</p>
<p>2. Policy philosophy of music education Commonwealth policy State policy Education Department school curriculum syllabus</p>
<p>3. Provision facilities staff musical instruments time timetabling funding marketing</p>
<p>4. Profession qualifications/training professional performing musicians overseas instrumental music teachers promotion Instrumental Music Co-ordinators Thursday morning meetings Effective instrumental music teachers</p>
<p>5. Place itinerancy connection between the instrumental and classroom music programs connection between the High, Technical and Primary Divisions Regional Music Placement Schools Victorian College of the Arts Secondary School government primary schools music in the community</p>

School Principal

The principal is the leader of the school and was considered essential for the successful development and continuation of instrumental music programs in schools. (Flanigan, 1985; Lierse, 2001; Interviewees 2, 6, 8, 12, 13, 16, 18) As more demands are placed on schools, it is becoming increasingly important for the principal to play for than lip service for the support of the instrumental music department. The principal's attitude towards music could make or break an instrumental music program. Interviewee 16 explained: "He's the captain of the ship. If you went into the school, and the principal was an ex-drummer, or guitar player, you were made. If he liked music, you were ok. If he was sporting bloke, you would see all the money go to sport". Interviewee 2 described how "if a principal gets behind and pushes it, it makes an enormous difference". Interviewee 13 saw the attitude of the principal as "absolutely essential" and Interviewee 12 described that "without the principal...it collapses, I've seen it before". The school principal was an important player in the development of instrumental music programs in Victorian government secondary schools. As the leader of the school, the principal could determine the success and future of instrumental music programs.

Instrumental Music Staff

Instrumental music staff are absolutely essential in running an instrumental music program in schools. They are needed for the teaching and learning of instrumental music, preparing students for performances and examinations, taking ensemble rehearsals, advising of the hire or purchase of sheet music and musical

instruments and to communicate with other members of the school community. Due to the highly differentiated nature of instrumental music, it was important that staff with the appropriate specialisations were recruited, or the instrumental music program utilised the skills of the staff they had. For example, a string program required staff who specialised in string teaching.

It was desirable to have a team of instrumental music staff due to the various demand placed on instrumental music teachers. (Flanigan, 1985; Lierse, 2001; Interviewees 8, 9, 14, 16, 17, 18, 19) Interviewee 18 described how:

you would never have a music program with one person...Because that one person can't take the various after-school activities...prepare their own lessons and everything else. They can't do it. It is physically impossible, even the most brilliant, experienced teacher on this earth.

Interviewee 16 discussed how an instrumental music teacher was required for at least three days a week at a school if the program was going to be successful. They were needed "to co-ordinate, to get the rosters up, to co-ordinate the concerts, to co-ordinate the trips, to co-ordinate the excursions out. When it was left to a classroom music teacher, they had enough of their own stuff to do".

Instrumental music staff were essential in the development and successful continuation of instrumental music programs in Victorian government secondary schools. The presence of an instrumental music teacher at a school for at least three days a week was highly recommended for the program to operate.

Classroom Music Teacher

A classroom music program, and a full-time classroom music teacher was seen as important for an effective instrumental music program in schools. (Interviewees 3, 8, 13, 14, 18, and 19) As many instrumental music staff were part-time, a full-time music teacher was needed for day-to-day communication at the school and to support and advocate for music in schools. During the 1960s when instrumental music programs were first being established in schools, a classroom music teacher at the school was required. (Interviewee 19) During the 1970s and 1980s, instrumental music staff were allocated to schools where there was already an established classroom music program. (Interviewees 3, 8, 14) The presence of a classroom music teacher was recommended for the successful development of instrumental music programs in Victorian government secondary schools. This was a requirement from the 1960s to the 1980s when instrumental music programs were still being established.

Support of General Classroom Staff

The support and understanding of the generalist classroom staff was vital for the smooth running of the instrumental music department at schools. The classroom staff had to understand that some of their students may miss their class to attend their instrumental music lesson and related musical events. (Interviewees 2, 13, 17) Likewise, the instrumental music staff needed to fit in with the rest of the school, especially when there were changes to the timetable in which the instrumental music staff may not be aware of until the day they attend that particular school. The Interviewees who had worked as instrumental music teachers at some time had various experiences in working with the classroom music staff. For instance, Interviewee 13 described how “some teachers are very snakey about this, and others

are not. I think it is pretty important to have good rapport with classroom teachers. And for them to understand what the aims of the programs are". The support of the classroom music staff was important in the running of instrumental music programs in schools. As they need to work co-operatively, a mutual understanding of the needs of the teachers is required.

Parents

Parents of the music students were very important in the development of instrumental music programs. (Lierse, 1998; Pitts, 2000; Interviewees 6, 11, 13, 14, 16) Parents needed to be supportive of and committed to the program. They were to pay the purchase or hire of instruments and sheet music, transport students to rehearsals and concerts and support the students when practising at home.

Interviewee 16 described how organising a concert very early into the school year got the parents on side: "I did concerts with kids who had been learning a month...Mums saw them up there playing. 'What do you need there, teacher?' If everybody could see what the kids were doing, it made all the difference".

Interviewee 13 described how the parents underestimated their influence on their child and the music department at the school: "A lot of parents don't understand that they have a very important role".

Schools often formed music parents' associations which were seen as important in the development of instrumental music programs in schools. (Interviewees 6, 11, 13, 14, 17) Interviewee 17 discussed how the parents needed to run the music parents association: "You have to have a music parents' association...It's got to be run by the parents". The association was required to support music concerts, camps and

festivals, fundraise for instrument and fundraising for music camps and tours. The role and influence of parents was important in instrumental music departments in schools.

Support of the School Administration

The support of the school administration was a requirement for the smooth functioning of the instrumental music department. (Lierse, 1998; Interviewees 1, 8, 12, 14, 15, 16, 17, 19) The administration staff were often the first point of contact at a school and needed to know and understand how the instrumental music department worked. Also, as instrumental music staff were often part-time, the administration needed to know who they were and the days they were at each school. Interviewee 15 labelled the administration staff as “a very important part of the school’s blood”.

Interviewee 8 described a situation at a school where the administrative staff waived the music levies at a disadvantaged school so that the students could continue with their tuition. This attitude was vital for the continuation of instrumental music at this school. “Sometimes they don’t even pay their fees, but the admin. doesn’t care. They’d rather see a kid with an instrument in their hand doing something positive for themselves and the community, rather than the kid not having that opportunity.”

The support of the instrumental music staff was essential in the success of an instrumental music department. They were a central communication point of the school and an important point of contact with the instrumental music department.

Individual People

It was the work of key individual people which made an impact on the development of instrumental music programs in Victorian government secondary

schools. It was their vision and leadership skills which were so vital in the success of instrumental music in schools. The Interviewees discussed the impact of two individuals who were frequently referred to when discussing these programs.

Alexandra Cameron was the first Inspector of Music and founded instrumental music programs in schools and Peter Clinch was a lecturer in instrumental music studies at Melbourne State College.

One of the most influential people was Dr Alexandra E. Cameron who was responsible for starting up instrumental music in schools, advocating for the subject and ensuring its continued success through establishing supporting organisations such as the Saturday Morning Music School. (Comte, 1996; Crosthwaite, 1997; Interviewees 3, 10, 19) Trained as a classroom music teacher, she also lectured at The University of Melbourne. Her vision for instrumental music in schools was shaped by tours to the United Kingdom, Europe and the United States during the 1950s where she observed successful instrumental music programs in schools and used their concepts as a basis for commencing the program in Victoria. She became the first Inspector of Music for High Schools in 1966 where she supported music in schools through chairing various music committees. She was still supporting youth music in 2005 through managing a chamber orchestra for secondary and tertiary level students.

Peter Clinch was a lecturer in instrumental music at Melbourne State College and trained and inspired many instrumental music teachers at Victorian government secondary schools. Interviewee 9 described how: "I had the greatest admiration for that man because he was an excellent teacher. He was the only one who actually knew how to teach instrumental teachers for this system". Cameron and Clinch were

two influential individuals who were responsible for the management and training of instrumental music staff at Victorian government secondary schools.

Conclusion

There were seven factors under the category of personnel which influenced the development of instrumental music programs in Victorian government secondary schools. The school principal was considered vital in the development of these programs as it was the leader of the school who could determine the future of these programs. Appropriate instrumental music staff were required to teach the subject and the support of the classroom music staff were considered important. The role and support of the parents were seen as integral and the administrative staff at schools were a central source of communication for all parties involved. There were individual people who were highly influential in the development of these programs who were discussed by several of the interviewees. The study found that it was the personnel who were important in the development of instrumental music programs and with the successful continuation of these programs students will be able to experience the joy of music for generations.

References

- Comte, M. (1996). Alexandra E. Cameron awarded a Doctorate in Education Honoris Causa. *Victorian Journal of Music Education*(2), 3-5.
- Crosthwaite, J. (1997). *The Development of Free Instrumental Music Education in Victorian State Schools in the 1960's/70's and the Outcomes of this Innovation*. Unpublished Assignment, Monash University, Melbourne.

- Flanigan, R. J. (1985). *Music Education in Rural Areas of Western Australia: A study of experiences of school children in the midlands regions of Western Australia*. Unpublished Masters of Music Education, University of Western Australia, Perth.
- Lierse, R. A. (2001). How effective is your music program? *Findings from research into the effectiveness of music programs in Victorian schools*. Paper presented at the Australian Society of Music Education XIII National Conference. A Musical Odyssey: A Journey of Discovery in Music Education, Adelaide.
- Pitts, S. (2000). *A Century of Change in Music Education: Historical Perspectives on Contemporary Practice in British Secondary School Music*. Aldershot, Hampshire: Ashgate.
- Stevens, R. S. (2000). *Change and Status in the History of Music Education Informing Our Future*. Paper presented at the Annual Conference of the Association of Music Educators, Melbourne.

Music Education Network by Non-governmental Efforts in China

—— Brief Introduction to the Characteristics of

“The Hong Xiao Music Education Network”

Music Education Network by Non-governmental Efforts in China

—— Brief Introduction to the Characteristics of

“The Hong Xiao Music Education Network”

Lei Liu

China Conservatory

Preface

“The Hong Xiao Music Education Network ” was set up in Shanghai, China, by the individual investment of a high school teacher named Zhao Hongxiao .Zhao’s aim to set up this website is to create an on-line community for all music teachers in which abundant music education resources can be shared and the methods and experiences of music education can be exchanged .In order to maintain the purity of academics, all the resources and services are provided for the society with on free charged .All the services are based on the education in schools. Besides, the advantages of the Internet , such as high speed of spreading knowledge and updating information and the multi-media function, help to provide a platform for music education and the related researches . To realize the goal of “Focusing on Music Education In the Whole Society” ,the website has organized several public activities like making endorsement for children in the remote areas and all these activities have received enormous repercussions .It has been four years by now since its foundation ,and the website has been greatly developed . The click-rate of the website has reached more than 60 million.146 titles have been included in the website .And the total post number have exceeded 120 thousand in the forum which is subordinated to the website .All these achievements make it the mostly visited and dynamic online workshop of professional music education in China .In the meantime ,the website also draws great attention from other music educators for Zhao’s “Active music teaching method” and “DIY musical instruments” which invented by Zhao Hongxiao himself ,and helps people to make better understanding of his music teaching approaches .

Brief Introduction to the Website

“ The Hong Xiao Music Education Network” is a professional music education website set up in April ,2001 ,by Zhao Hongxiao ’s own efforts instead of governmental efforts .At the end of April 2001 ,it has applied free homepage space on the “Netease” “K12” and “Etang” .On May 1st ,2001 ,the website(www.hongxiao.com) was established . Its Administrator Zhao Hongxiao, who graduated from the Music Department of Central China Normal University ,works as a music teacher in “Jin Cai” High School in Shanghai . Through the Internet ,his originated “Active music teaching method” and “DIY musical instruments” have enjoyed tremendous attention and supports from music educators form other parts of China , And these two innovations on music teaching have been put into practice in many places .

The following is the website ‘s ranking on many search engines:

Since May 2001, the website has been recruited successively by “Yahoo” “Baidu” “Netease” “Sina” “Google” and other famous search engines . Inputting “Music Education” as keywords in the search engines like “Google” and “Baidu”, you will easily find out that “The Hong Xiao Music Education Network” is on the top of the result lists with no exception .

Plates of Function

By adopting the way of combination of static pages and dynamic space, the website established three giant plates of function namely “Online communication of Music Education”、 “Researches on Music Education” and “Resources of Music Education” .To make it more convenient for the website visitors to search music education materials , the website keeps its original static pages address in order to prevent dead link ,and meanwhile creates the totally new dynamic pages which are based on the management of Database .

1. "Online communication of Music Education" including Music Education Forum ,Music Educator Forum ,Music Study Forum ,Communication on Keyboards and improvise Accompaniment ,Music Theory Study and Communication ,Communication Platform for the Preparation work of Music Teaching in Primary Schools , Communication Platform for the Preparation work of Music Teaching in Junior High Schools ,Communication Platform for the Preparation work of Music Teaching in Senior High Schools ,Association of Music Education Network and so on .
2. "Researches on Music Education" Including Narrative Researches on Music Education, Reference for Music Teaching Methods, Reference Materials for Music Education, Vocal Music Study and Teaching, Appraisal of Music Education, Standard Reference for Music curriculum, etc .
3. "Resources of Music Education" Including Collections of Music Tips , Current Policy of Music Education ,Native and Foreign Musicians , English Reference of Music Vocabulary ,Brief Introduction of Music Colleges ,Music Periodicals and Papers ,Appreciation of Domestic Famous Music , Appreciation of World Famous Music ,Downloads of Melody ,Pictures of Exquisite Musical Instruments ,etc .

The Characteristics of the Website

1. Free of charge.

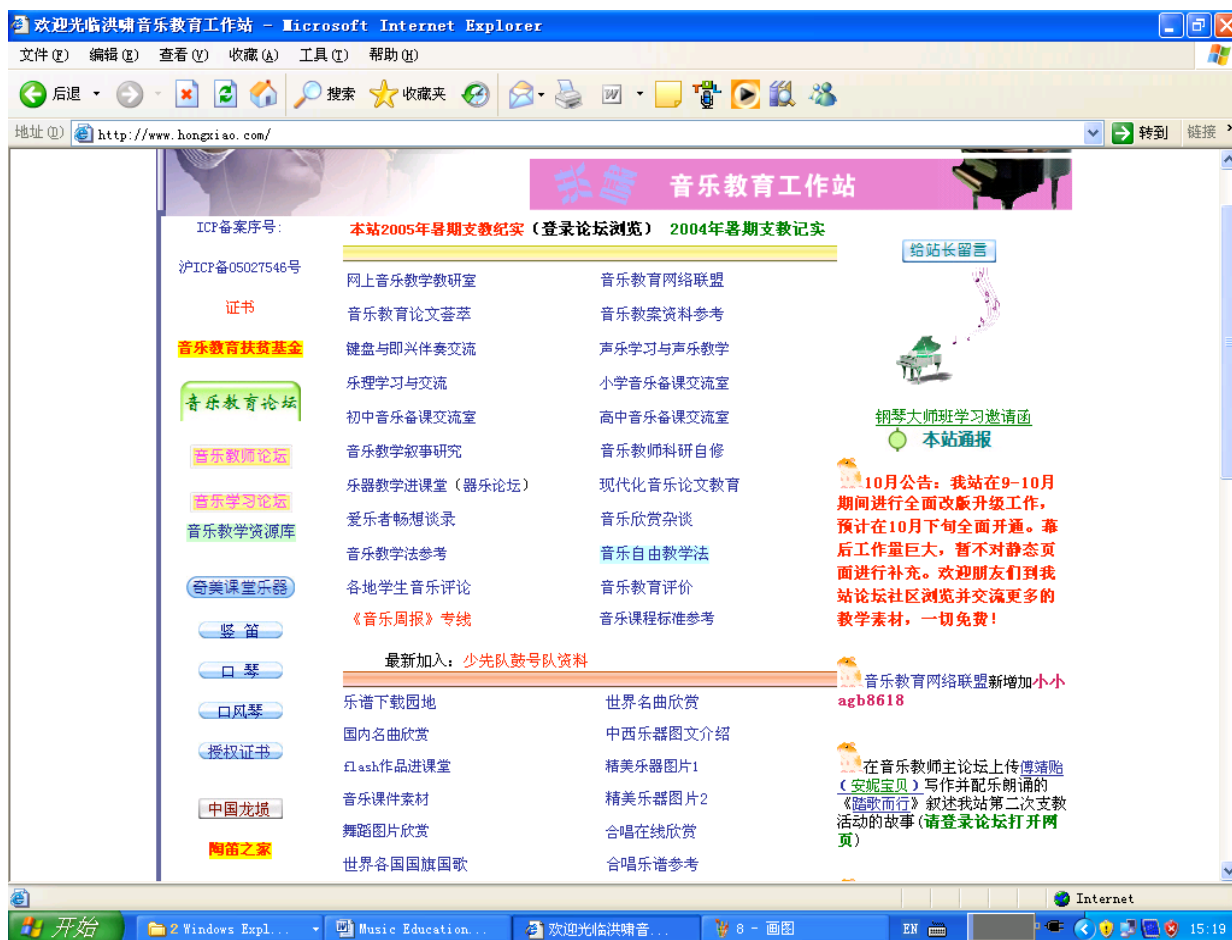
"The Hong Xiao Music Education Network" is an academic website of high quality but free of charge. All the materials, resources and services are provided for the whole society for free .What's more, it has refused so many commercial temptations and high-priced monopoly which have nothing to do with music education work.

2. Full of Practicability

"The Hong Xiao Music Education Network " is based on the music education in school . Lots of efforts have been made to search , analyses and combine the materials on music education as a result of which music education resources have been greatly enriched and diversified and a platform for exchanging teaching methods and experience has been provided for music educators .

3. Supporting Poor Areas' Education

"The Hong Xiao Music Education Network" takes the music education in the whole society as its own concern, thus always calls on its members to go to the remote and poor areas providing music teaching .Through all their efforts and works, those poor areas have been being able to accessible to the excellent music teaching resources.



Active Teaching Method

One of the distinguishing parts of “The Hong Xiao Music Education Network” is “Active Music Teaching Method”, which is one kind of new music teaching practice. In the process of inventing this new method, the current situation of music education in primary and high schools was also taken into account.

Research Background

1. The current music teaching materials are far beyond most students' satisfaction. That is one reason why a large number of students love music but not music class.
2. Different regions share few similarities in their education abilities, teaching resources, students' quality and teaching facilities. Even in one area, there might be great difference between schools. So it will be neither appropriate nor feasible to compile a single music textbook and make up the same teaching targets.
3. Students always have different individualities and levels of professional knowledge and music accomplishment. Therefore, adopting standardized textbook and teaching model would not exert the expected good effects.

Research Goals

One of the aims of Active Teaching Method is to cultivate students' interest in music, their music inspiration, artistic individualities and creativity as well as their overall artistic accomplishment. It also tries to explore and create an highly-effective music teaching method by the way of integrating and making good use of all the diversified musical artistic work and achieved theory of mankind, in the Active Music Education Method.

Main points of the Active Teaching Method

1. Teach what you are specialized in , teach what you are interested in ,and consider what the students like .
2. Absorb the essence of musical autistics , feel it with your soul and impart it to students .In this way ,the effects will far exceed the ones of those big ,comprehensive but boring textbooks .

The Requirement on teachers' quality

1. Teachers should have a strong sense of responsibility.
2. Teachers possess the ability to regulate and plan students' study and further development.
3. Teachers should be good at research on teaching.
4. Teachers themselves should love music.
5. Teachers should never end their self-improvement.
6. Teachers should seek the understanding and support from their colleagues and leading group of school.

Key points of Implementing.

1. Try to find out the state of every student in your class and make analysis.
2. According to students' acquired knowledge and available facilities, work out further music study plan for students.
3. Try to find an approach to help both inferior and superior students improve themselves in one class, regardless of their gap.
4. Pay close attention to the change of their study ability and interest , and then adjust the teaching method and materials.
5. Make every effort to learn and understand varied music culture , enlarge the capacity of knowledge and cultivate the artistic inspiration and mind of a typical music educator .

The tenet of Education

“The Active Teaching Method” respects and acknowledge students' current states and interests , show solicitude for the development of relatively inferior students . All the teaching materials come from the artistic work of mankind civilization .Also ,every teacher should make up their own complete plan to import materials continually from outside textbooks and shape students' development ,to make sure that all the students can most effectively and enthusiastically accept music education ,enjoy it ,feel it and ultimately create music.

DIY Musical Instruments

DIY Musical Instruments are another distinguished character of “The Hong Xiao Music Education Network” .Zhao Hongxiao combine his several years' teaching experience with his own interest to invent a series of DIY musical instruments , and later introduce these useful invention into his music class.

Variety

DIY Musical Instruments including Bamboo XUN (an holed wind instrument) ,PVC Tube Whistle , PVC Tube Flute ,Injection Tube Whistle , PVC Tube vertical Flute ,Test Tube vertical Flutes ,etc .These instruments appear in the form of series. Each of them has different type as well as different materials. this can be determined by the producer according to his or her own interest and available materials.

Materials

Metal, Plastic , Bamboo and Glass Products. Examples are given above like PVC Tube ,bamboo ,test

tube ,etc .

The Characteristics of DIY Musical instruments.

1.The cost of making these musical instruments is low .And there is no difficulty for student to learn how to use it ,Compared with the traditional musical instruments that are used in the music class before ,these DIY ones are relatively cheap and their materials are often available to families with different financial and income condition .These is of greater importance in the remote areas where the musical instruments are not affordable in the music class because of lack of money . If these invention can be introduced ,the problems will be solved easily .Besides , it is very easy for people to learn how to play it .There is no problem for students as well as their parents .And therefore the parents can take part in the music education and an harmony environment of making and playing instrument together can be established by the joint effort of teachers ,students and parents .

2.Students' Creativity can be cultivated .For example , in the process of making test-tube-vertical-flute ,some smart students got the idea of using plastic materials instead of test tubes .Through this process of work—think—work ,students' abilities on thinking and working will be greatly improved .

3.Students' self-confidence can be built through DIY the instruments .Just imagine ,when the students are playing their DIY instruments ,there is no doubt that they will be encouraged and gain immense self-esteem and joy of success .

4.students' awareness of the importance of team work can be enhanced .Say , when they make the tube vertical flute ,students are divided into several groups .Each members of the team has different assignment of work (like collecting materials ,calculating data ,drilling the materials) .The instrument can be successfully made only through their joint effort .Consequently ,student collective spirit appears imperceptibly .

5.Students' interest in exploring and researching can be enlightened .In the process of making instrument, calculation is inevitable. What's more ,there is high requirement on the precision and accuracy .For example , the data for PVC tube flute are inner diameter 13mm ,outer diameter 16mm ,thickness of tube 1.5mm ,length of tube 333mm .The spirit of hardworking and studying assiduously is required of the students when they make the instruments .That is the way to get precise data and finally get the perfect musical instruments .



DIY Bamboo XUN(an holed wind instrument)



A student is playing the PVC tube flute in the music class



Compared with the expensive vertical flutes , PVC vertical flutes are not inferior to them on tone quality and pitch accuracy .



Zhao Hongxiao is playing the Test Tube vertical Flute



A student is playing the Injection Tube Whistle

Concluding Remarks

“The Hong Xiao Music Education Network ” aiming at developing music education ,creates a platform exchanging and communicating for the music educating of the whole society .Making use of the convenience and high-speed of multi-media Internet ,it provides a lovely and credible online community for music educators in China .The administrator Zhao Hongxiao ,together with his enthusiastic members ,drawing on their enthusiasm on music education work and diligent probing ,makes “ the Hong Xiao Music Education Network ” develop rapidly and greatly without the governmental efforts and makes tremendous contribution to music education cause in China .

About authors

Lie Liu

Graduate Student of China Conservatory, majored in music education

Address: China Conservatory, An xiang Rond, Choayang Distri Beijing China 100101

Email: liulei5115@163.com

Title: The Personality Traits of Chinese and Traditional Music Majors in Taiwanese Senior High Schools and Universities

Author: Chia-ling Lu, assistant professor, Department of General Education, National Taichung Institute of Technology, Taiwan

Keywords: personality, psychology, Chinese music, traditional music, and multiculturalism.

Abstract

This study explored the personality traits of Chinese and traditional music majors in Taiwan. A total of 769 Chinese and traditional music students participated. In order to increase the validity of the research, the Chinese Vocational Interest Inventory were used to filter out students who were not interested in arts at all. The students' scores on Lai's Personality Inventory (Lai, 1994) were then further analysed. The distributions of Chinese and traditional music majors in each personality trait were compared with those of the population. The results showed that more students tended to be positive in the selected indicators for social adjustment (objectivity, cooperativeness, and aggressiveness). However, more senior high school students tended to be extravert but more university students tended to be introvert, except that both tended to be extravert in rathymia. In addition, more senior high school students seemed to be dramatic in emotions whereas university students were consistent with population. Furthermore, more senior high school students were psychologically unhealthy. They tended to be strained and anxious. Also, the distribution of senior high students tended to be U-shaped in depression. There was a U-shaped distribution in strain scale for the university students. It seemed that strain was a common condition applied to all Chinese and traditional music majors across grades.

Introduction

We often heard people talking about their stereotype impressions toward the personality of musicians. However, musicians growing up in different cultural contexts might have different personalities. Possible influential factors could include that the social functions of music and the traditional aesthetical viewpoints were often different from culture to culture. Several studies were found concerning the personality of Taiwanese music students. Shaw (1995) found that Taiwanese senior high school students in talented music programs had significantly higher music learning self-efficacy than common students but no differences in general learning. The self-efficacy of the 11th graders was better than that of the 10th graders. Music students also had higher external support, clearer goal structure, higher confidence, and less conflict in career choices. Lee (2000) found that Taiwanese students who entered talented music out of personal interests tended to have better school relationship, family relationship, psychological adjustment, and feedbacks about the talented music programs. Huang (1997) mentioned that music students tended to have stronger competitive spirit than common students. Chuang (2002) revealed that, using the Chinese Type A Behavior Pattern Inventory (Lin, 1989), students in talented music programs showed significantly stronger tendencies than common students in the following three scales: time urgency, competitive achievement striving, as well as aggression and hostility.

Regarding foreign studies, Wesner, Noyes, and Davis (1990) found that 21.3% of music students suffered from performance anxiety. Although Hamann and Sobaje (1983) suggested that anxiety could motivate musicians toward positive accomplishments, Steptoe and Fidler (1987) suggested that anxiety be a source of negative reactions such as stage fright. In addition, contradictory findings existed in

whether music students and musicians were introverted or extraverted. While Kemp (1981a, 1981b, 1982) found that British music students and musicians were introverted, Wubbenhorst (1994), using U.S. respondents, found no difference between musicians and common people. Cutietta and McAllister (1997) also revealed that 7th to 12th U.S. instrumental students were very similar to their noninstrumental counterparts on the Junior Eysenck Personality Questionnaire (Eysenck & Eysenck, 1975). In contrast, using the revised Eysenck Personality Questionnaire (Eysenck, Eysenck, & Barrett, 1985), Bourke and Francis (2000) found that, in comparison with the population norms, both male and female music students recorded significantly higher scores on the extraversion scale and significantly lower scores on the psychoticism scale.

The similarity of the above-mentioned studies was in that they mainly reported the situations of Western music majors. The inconsistency in their findings could be related to cultural differences. The music students' and musicians' personality profiles might not have a universal tendency. Therefore, this study was particularly interested in exploring the personality tendencies of non-Western music majors, specifically Chinese and traditional music majors in Taiwan. The research questions were listed as follows:

1. Were there any differences between Chinese music majors, traditional music majors, and the population in personality traits?
2. Do the Chinese and traditional music students at universities differ from the population in the distributions in any personality traits?
3. Do the Chinese music students at senior high schools differ from the population in the distributions in any personality traits?

Most music departments at the college level in Taiwan were Western music

oriented. However, there were also other non-Western music departments: three Chinese music department, two traditional music departments, and one ethnomusicology department. Among the three non-Western music departments, Chinese music departments have the biggest student population. As for the senior high school level, there were talented music programs in western music and/or Chinese music. The term “Chinese music,” in a restrict sense, referred to the modern Chinese classical music, usually performed by the instruments of modern Chinese orchestra. It was a new genre of music influenced by Western classical music and orchestra and also a product at desire of modernization (Wong, 1994). It was different from “traditional music” in that the latter referred to the music of Taiwanese aborigines as well as the music of Hokkien and Hakka who immigrated to Taiwan before Japanese ruling period (Lin, 1995).

Method

Two psychological tests were employed to collect data: The Chinese Vocational Interest Inventory (Jin, Lin, Chen, & Chiu, 2001) and the Lai’s Personality Inventory (Lai, 1994). In order to increase the validity of the research, the Chinese Vocational Interest Inventory were used to filter out students who were not interested in arts at all. The scores on the personality inventory of students who showed interests in arts were then further analysed.

These two inventories were commercially published and only could be purchased by school counselling centers and qualified researchers. The Chinese Vocational Interest Inventory was developed according to John Holland’s theories (1973), which divided people into six categories: realist, investigative, artistic, social, enterprising, and conventional. The theory proposed that different types of people needed different types of working and living environment in order to be

psychologically fulfilled. The Lai's Personality Inventory contained 14 scales belonging to four factors: (a) introversion or extraversion (including general activity, ascendancy, social extraversion, thinking extraversion, and rathymia), (b) emotional steadiness (cyclic tendency, inferiority feeling, and nervousness), (c) psychological health (including strain, anxiety, and depression), and (d) social adjustment (including objectivity, cooperativeness, and aggressiveness). In addition, there was a lie scale, designed to examine whether students answered the test honestly. The lie scale was used in this study to filter out students who did not honestly answer the personality inventory. It was a norm-referenced test. There were separate norms for Taiwanese male and female college students as well as for Taiwanese male and female senior high school students. The norms were updated at 2003.

A total of 769 valid copies of questionnaires were collected. Female students were much more than male students (679 vs. 90). There were 438 senior high school students and 331 university students. Among the university students, there were 66 traditional music majors and 265 Chinese music majors. Most of the participants were Chinese music majors specifically in Chinese music departments at universities and in talented Chinese music programs at senior high schools. However, only a few talented music programs at senior high schools specialized in Chinese music and about half of the talented (Western) music programs in Taiwan also accepted a few Chinese music majors. In order to increase the number of the senior high school subjects, the Chinese music majors in talented (Western) music programs were also invited to participate in this study if the school had more than 15 Chinese music majors. Each school had a scheduled time for psychological testing specialists to come in to administer the two inventories.

Results

Since the Chi-square tests showed that Chinese and traditional music majors were not significantly different in any of the 14 personality traits, their values were combined for the following analysis. According to the norms, the population distribution in each personality trait was a normal distribution and exhibited a ratio of 3:4:3 (introvert or positive, neutral, and extravert or negative, respectively). Therefore, the expected counts were 99.3, 132.4, and 99.3 for the university students, as well as 131.4, 175.2, and 131.4 for the high school students. When the distributions of each personality trait of Chinese and traditional music majors at universities were compared with those of the population, some characteristics could be identified (Table 1). Generally speaking, significantly more Chinese and traditional music students at universities tended to be positive in social adjustment factor, including objectivity scale, cooperativeness scale, and aggressiveness scale. While the distributions were not different from those of population in two scales of emotional steadiness factor, cyclic tendency and nervousness, significantly more students clustered around the middle in the scale of inferiority feeling. Regarding the factor of introversion or extraversion, the distributions were not different from population in general activity and in social extraversion. While significantly more students tended to introvert in thinking and ascendancy, significantly more students tended to be extravert in rhythmia. Regarding psychological health, the distributions were not different from population in anxiety and depression, but there was a significant tendency toward U-shaped polarization in strain scale.

Regarding the personality traits of Chinese music majors in talented music programs at senior high schools, significantly more students were positive in two scales of social adjustment, objectivity and cooperativeness. Significantly more students cluster in the middle in aggressiveness scale. While the distributions were

not different from the population in two scales of the emotional steadiness factor, nervousness and inferiority feeling, there were significantly more negative students in the scale of cyclic tendency. Regarding the factor of introversion or extraversion, students were significantly more extravert in three of the five scales, ascendancy, social extraversion, and thinking. There were also more extravert students in rhathymia scale but did not reach the significant level. The distribution in the scale of general activity was not different from that of the population. Regarding psychological health, significantly more students tended to be negative toward anxiety scale and strain scale. There was also a significant tendency toward U-shaped polarization in depression scale.

Table 1

The Summary of Chi-square Tests

Scales	University				High Schools			
	A ^a	B ^b	C ^c	χ^2	A ^a	B ^b	C ^c	χ^2
Introversion/extraversion								
General activity	98	133	100	.025	126	199	113	6.032*
Ascendancy	119	115	97	6.248*	130	139	169	18.254*
Social	109	132	90	1.820	132	129	177	28.010*
Thinking	131	114	86	14.458*	134	153	151	5.788
Rhathymia	102	103	126	13.781*	117	127	194	44.662*
Emotional steadiness								
Cyclic tendency	109	122	100	1.769	115	169	154	6.153*
Inferiority feeling	105	126	100	.641	130	166	142	1.353
Nervousness	101	134	96	.158	117	190	131	2.830
Psychological health								
Strain	128	72	131	45.969*	139	129	170	23.962*
Anxiety	109	116	106	3.431	110	168	160	10.006*
Depression	107	128	96	.853	158	128	152	21.330*
Social adjustment								
Objectivity	204	93	34	165.060*	246	131	61	148.817*
Cooperativeness	137	115	79	20.750*	166	178	94	19.801*
Aggressiveness	159	105	67	52.069*	107	220	111	19.154*

Note. ^aA presented the observed counts of students who were introvert in the introversion / extraversion scales, and presented the observed counts of students who were positive in all the other scales. ^bB presented the observed counts of students who were neutral in all the scales. ^cC presented the observed counts of students who

were extravert in the introversion / extraversion scales, and presented the observed counts of students who were negative in all the other scales.
 $\alpha = .05$. $df = 2$. $*\chi^2 > 5.991$.

Conclusion and Discussion

The Chinese and traditional music majors at universities in Taiwan seemed to exhibit similar personality traits. The university and senior high school Chinese music majors also exhibited similar personality traits in that they tended to be socially well adjusted. Most of them were objective and cooperative. Also, most of them were neutral in aggressiveness at high schools and exhibit better conditions at universities. While Chuang (2002) found Taiwanese high school students in talented music programs (mostly western music majors) showed significantly stronger tendencies than common students in aggression and hostility, the opposite finding of this study indicated that Chinese music majors were not as aggressive as western music majors in Taiwan. The phenomenon might be related to the belief that it was more competitive for Western music majors than for Chinese music majors at senior high schools to go to universities.

However, there were also some differences between university and senior high school Chinese music majors. First, more senior high school Chinese music majors tended to be extravert but their university counterparts tended to be introvert, except that both tended to be extravert in rathymia. The tendency of changing from extraversion to introversion could be related to maturation. It might also be associated with the nature of musical training. Music students in Taiwan often had to spend a lot of time in performing practices alone in spite of ensemble practices. Often, the process required repeated self-examinations. The long time, lonely, and retrospective process might affect development of the personality toward introversion. Further, the philosophy of Chinese musical education, which emphasizing character cultivation,

might reinforce the tendency toward introversion.

Second, more senior high school Chinese music majors than their university counterparts tended to be dramatic in emotions and even psychologically unhealthy. They tended to be strained and anxious. Also, their distribution in depression tended to be U-shaped. These findings somewhat suggested consistency with the Chuang's study (2002). Chuang reported that Taiwanese high school students in talented music programs (mostly western music majors) showed significantly stronger tendencies than common students in the scales of time urgency and competitive achievement striving.

Unlike the high school Chinese music majors, the university Chinese and traditional music majors were consistent with common university students in the scales of emotional steadiness. Further, significantly more of them were psychologically healthy than common university students, except that there was a U-shaped distribution in strain scale. It seemed that strain was a common condition applied to all Chinese and traditional music majors across grades. The contrast between the high school Chinese music majors and their university counterparts in the emotional, anxious, and depressed states might be related to the temporary pressures from the college entrance examinations in Taiwan.

Social context could also be significant in addition to music genres in influencing the development of personalities. Future study could compare the personality profiles of Western music majors and Chinese music majors in Taiwan and explore their similarities and differences.

References

Alter, J. B. (1989). Creative profile of university and conservatory music students.

Creative Research Journal, 2, 184-195.

- Bourke, R. & Francis, L. J. (2000). Personality and religion among music students. *Pastoral Psychology*, 48(6), 437-444.
- Chuang, W. H. (2002). *An Investigation on Type A Behavior Pattern, Music Aptitude, and Music Achievement for Music-Selected and General High School Students* (NSC90-2411-H153-003). Taipei, Taiwan: National Science Council.
- Cutietta, R. A., & McAllister, P. A. (1997). Student personality and instrumental participation continuation, and choice. *Journal of Research in Music Education*, 45, 282-94.
- Eysenck, H. J., & Eysenck, S. B. G. (1975). *Eysenck Personality Questionnaire (Junior and adult) manual*. San Diego, CA: Education and Industrial Testing Service.
- Eysenck, S. B. G., Eysenck, H. J., & Barrett, P. (1985). A revised version of the psychoticism scale. *Personality and Individual Differences*, 6, 21-29.
- Hamann, D. L., & Sobaje, M. (1983). Anxiety and the college musician: A study of performance conditions and subject variables. *Psychology of Music*, 11(1), 37-50.
- Holland, J. L. (1973). *The Development and Current Status of an Occupational Classification*. Paper presented at the Annual Meeting of the American Personnel and Guidance Association (San Diego, California, February, 1973).
- Huang, S. Y. (1997). My understanding of the talented music education. *Secondary Education*, 48(1), 72-77.
- Jin, S.R., Lin, S. T., Chen, C. P., & Chiu, Y. L. (2001) *The Chinese Vocational Interest Inventory*. Taipei, Taiwan: College Entrance Examination Center.
- Kemp, A. E. (1981a). The personality structure of the musician: I. Identifying a profile of traits for the performer. *Psychology of Music*, 9(1), 3-14.

- Kemp, A. E. (1981b). The personality structure of the musician: I. Identifying a profile of traits for the performer. *Psychology of Music*, 9(2), 69-75.
- Kemp, A. E. (1982). The personality structure of the musician: IV. Incorporating group profiles into comprehensive model. *Psychology of Music*, 10(2), 3-6.
- Lai, B. J. & Lai, M. L. (2004) The Lai's Personality Inventory Taipei, Taiwan: Chian-Hua Publishing Company.
- Lee, T. L. (2000). *The Comparison of the Education of the Education Models of Taiwan and Britain for Students with Music Talents (I)* (NSC89-2413-H134-006). Taipei, Taiwan: National Science Council.
- Lin, K. F. (1995). Decline and rehabilitation: The vicissitudes of the traditional music of Han people in Taiwan during the last five decades. *Performing Arts Review*, 33, 69-73.
- Lin, Y. J. (1989). The Initial Report of the Chinese Type A Behavior Pattern Inventory. *Psychological Testing* 36, 13-24.
- Shaw, J. D. (1995). A study of the self-efficacy and career decision-making of musically talented students in high schools. *Bulletin of Special Education*, 295-317.
- Steptoe, A., & Fidler, H. (1987). Stage fright in orchestral musicians: A study of cognitive and behavioral strategies in performance anxiety. *British Journal of Psychology*, 78, 241-249.
- Wesner, R., Noyes, R., & Davis, T. (1990). The occurrence of performance anxiety among musicians. *Journal of Affective disorders*, 18, 177-185.
- Wong, C. P. (1994). A review of the development of Chinese music in Taiwan and the prospect of it. *New Horizon Bimonthly for Teachers in Taipei*, 71, 30-33.

Wubbenhorst, T. M. (1994). Personality characteristics of music educators and performers. *Psychology of Music*, 22(1), 63-74.

Seeking the root of self in the blend between Chinese culture and Western culture

Seeking the root of self in the blend between Chinese culture and Western culture
---Analysis for music education series which is the production of national educational
science “eighth- five years” planning program of mainland China

Li Ma
China Conservatory
Yuan Zhang
Center Of Society Science Development Research, Ministry Of
Education of China

Abstract

This paper is mainly to introduce the national educational science “eighth five- year” planning program, which is mainly concerned with the research in the school theory and practice of aesthetic education.

The form of production is school art education research series, published by shanghai educational publishing company (16 books in all). This set of books focused on the study on ordinary school artistic education. There are two parts in this program about school music education: school music education in Chinese Mainland and foreign school music education. The mission of this program was: learning about the tradition of music education since music culture came into being in China, through collecting and coordinating a series of historical materials, papers and rules of law, so as to provide conclusive materials to find out and research Chinese school music education during this period; Meanwhile, the research for foreign music education may be references for developing Chinese music education.

This research mainly refers to 23 conference briefings from 1991, and the series and the professor and the scholars who attend this project directly. The purpose of this paper is to discover the main clue to modern Chinese music education, which regress traditional instead of learn from western. It also can be found in 9th and 10th five years programming which is the extension of 8th five years programming.

As one music education research after new china had been established, this 8th Five Years Programming project is a historic turn with many characteristics; it is unprecedented, although it is concerned with some fields that had been done in former research. All of the literature is newer and more systematic than former research, and project is organized by ministry of education. So, the 8th five years programming is a good beginning for further study because it provides certain valuable documents.

Key words: mainland china, music education, “eighth five-year” planning program, non-western center, music education research

Introduction

As a national macroscopical music research, there have been several effectible practices in china, for example: 7th five years planning, 8th five years planning, 9th five years planning and 10th five years planning, all of these programs brought out some writing and production with a highly academic value.

The 8th five years planning program deserves our attention, because it connected several times music education research actions and its purpose is to build a Chinese system for music education research. The former research before the 8th five years programming just did a simple introduction on status and method of foreign music education and exploration in theory. Some works have a great value and influence in terms of basic literature, e.g. <Worldwide Music Education> (li da na , 1991) , <General Music Pedagogy Conspectus> (Cao Li, 1990)

Besides, non-government organization has done some research and introduction (Music Education

Commission of China Musician Society for Music) also. But all the works haven't formed any influential books or rule of law or guideline except for a few of research production which belongs to individual scholars. For these reasons, as one of the systematic research, 8th five years programming project fill the blank of this field.

Background of “the 8th five years planning program”

As the document of the Ministry Of Education, <national school art education collectivity programming> promulgated in Nov 1989, it is also the production of art education research project of the 7th Five Years Planning on national education science research.

But, it could not run well because of the short of research materials when implemented this programming in develop aesthetic education and art education. China is one of the earliest countries in implementing art education in the world; it has plentiful aesthetic education ideas and excellent tradition in art education system.

After new china was founded in 1949, especially after 1979, more and more art educators and researchers have had accumulated many experiences during their working and teaching. Since Reforming and opening, the communication was increased; many art educators brought back a lot of rare materials from oversea. How to coordinate things scientifically? How to use these materials reasonably? That is a certain question for improving china school music education and art education.

There is difficulty that some of the materials spread around throughout or be scattered. And as the witness of Chinese modern art education, some people were at an old age or dead. Their **plentiful** experiences and “live materials” in their mind haven't summarized yet. That would be a big losing if we didn't salvage in time. For this case, china decided to set up this research program in order to established Chinese modern art education system.

A short introduction to School art education research series

《School art education research series》is the production of “school aesthetics education theory and practice” run by Social Science Develop Research Centre Of Ministry Of Education. It has the follow aspects:

- 1、Coordinating school aesthetics education and art education materials in each Chinese historical periods, especially setting up school songs since 1903 (yu he wang,1994) including policy, rule of law, guideline; teaching program、teaching précis ; teaching material、teaching references.
- 2、Coordinating and researching the practice experiences, idea of aesthetics education, and works of Chinese famous ideologist, educationalist, and artists.
- 3、Having summarized the advanced art education experiences of art teachers and researchers from 1949 when new country has established, especially recent 10 years.
- 4、Collecting and translating oversea art education materials, emphasizing several representative art education system in other countries.

<School art education research series> catalog

China :

Statute Compilation For Chinese Neoteric And Modern Art Education
Theory Analects On Chinese Neoteric And Modern Aesthetic Education
Chinese Ancient Music Education
Chinese Neoteric And Modern School Music Education
Chinese Neoteric School Music Education Collectanea
Chinese Contemporary School Music Education Research Corpus
Chinese Contemporary Music Education Collectanea
Chinese Contemporary School Music Education Literature

Foreign:

A Survey of American Music Education
A Survey of German Music Education
A Survey of Japanese Music Education
Music Education in Soviet Russia—Kabalevsky Music Education System
The Theory and Practice of Dalcroze Music Education
Orff Music Education Theory and Practice
Kodaly Music Education Idea and Hungary Music Education
Foreign Children Music Education

This set of books is one of the most outstanding productions in the neoteric china on music education research. It has 16 books, more than 3,300,000 words. Otherwise, it is involved with more expanded fields from ancient music education idea to neoteric music education, up to modern china music education. Also it has introduced the survey for foreign music education, e.g. America, Soviet Russia, Japan, and German. The series insist on a principal that show the original of history, writing an exact discussion without an inanition argumentum.

The status of music education research in contemporary china

As one music education research after new china had been established, this 8th Five Years Programming project is a historic turn with many characteristics; it is unprecedented, although it is concerned with some fields that had been done in former research. All of the literature is newer and more systematic than former research, and project is organized by ministry of education.

The area concerning this program organized by China's government is the widest in these years, especially in music education. It is authorized by Art Education Commission of Ministry of Education (MOE) and Physical and Art Education Department of MOE. Also, it is approved by Nation Education Science Programming Group. The researchers came from Peking Normal University, Hu Nan Normal University, China Conservatory, Central Conservatory Of Music, Northeast Normal University, Capital Normal University, Zhan Jiang Normal College And Central Education Science Graduate School.

Overall, it has two characteristics as follows.:

1 converts individual action to group action

In neoteric and modern China, the research program of music education development, most are individual action, ie., the production belongs to themselves or the group. The researcher might choose the topic in their favorite field.

However, the 8th five years program is organized by the government and done by the most famous music education researchers in modern china.

Some of them were the important persons in those years, and being the new power in the development of china music education, e.g. Dr. & Prof. Xie Jia Xing, the chairman of the music graduate school of china conservatory; Dr. & Prof. Yin Ai Qing, the prexy of Music college of Northeast Normal University; Dr. Yang Yan Yi who is the associate professor of Music Education Department of Shang Hai conservatory; Prof. Xiu Hai Lin who is the pre superintendent of music graduate school of central conservatory. Besides, it is still concerned with the authorities of national Ministry of Education, Peking University philosophy department and publishing company.

2 Building a national system for music education

Just as I mentioned before, this set of series concludes two parts: Chinese and foreign.

Chinese part includes the Chinese music education in ancient, neoteric and modern times. All of them collect and coordinate literature, which is covered nearly all the important documents till the project have accomplished. For instance, <Chinese ancient music education> embodies 297 original historical materials. It is not only a great index for neoteric and modern china music education research, but also one guideline for look up interrelated information in this period. Holding these histories, undoubtedly, it will be known as completely as possible for the music educational tradition of homeland, instead of totally copying western pattern.

Foreign part introduces the national music educational system and present situation which has extensive influence in mainland china, e.g. America, Germany, Japan and the Soviet Union mainly. Since 7th five years programming project, Chinese government realized the **necessarities** to introduce developed country's music education system, and brought forward Chinese slogan----learning from the west. It is very similar with the president of ISME GARY MCPHERSON mentioned that all the music education system should not only conclude indigenous music education, but also need western and other music cultures in the world (yu jiang zhu, 2005). In a word, both in researching homeland history, and introducing foreign instances, Chinese researchers keep their own standpoint when they treat the foreign culture. (Jia xing xie, 1994).

The theory production generated a certain influence. Some of the books have been the textbook for undergraduate course in China Conservatory, Centre University of Nationality and Centre Conservatory of Music.

The comparative education methodology is one effective way to develop developing country's music education. We could apply them choicely in our education revolution while learning about foreign status quo. (Xie Jia Xing, 1999)

At the beginning of 8th five years programming project, Prof. Xie jia xing mentioned that where china is, pointing out the lack of Chinese music education system. In addition, there are extra relational discussions. (Yaohua Wang, 1994; Jiaxing Xie, 1994; Hailin Xiu, 1994; Qia Shen, 1994) These arguments are called for constructing Chinese music education system, but not pure western pattern. The mission, content and method of national music education for one country should combine with the idiographic situation. (zhang jing wei, 2004) So, the 8th five years programming is a good beginning for further study because it provides certain valuable documents. (Jiaxing Xie, 2005)

Conclusion

In present china, most production concerned with school music education did not form in writing or publication. So many former projects formed as text only, even they are difficultly published. The 8th five years programming project --- school music education series ----has published, and, some of the works were the first time to come out such as < Orff music education theory and practice>, < A survey of Germany music education>

As a developing country, china needs continued collection and coordinate homeland music education ideas, meanwhile, referring to foreign advanced music education experiences and system. It is a mission for china to accumulate literatures on music education theories and practice research.

Note:

Five years programming project: Since new china has established in 1949, there is a planning each five years for nation development which concern with whole country important project to be built, productivity and so on.

From the first Five Years Planning in 1953, there have been ten plans. Now, china is running the 11th plan. The education work is along with each "Five Years Planning".

Reference

- Aiqing Yin, Li Cao & Li Miu, 1999, *Foreign children music education*, Shang hai education press.
- DaNa Li, 1991, *world music education*, Li Jiang Press
- Dana li, Hailin xiu & Aiqing Yin, 2001, *Orff music education theory and practice*, Shang hai education press.
- Press
- Hailin xiu, 1997, *Chinese ancient music education*, Shang hai education press.
- Huang wei & Jinhong hou, 1999, *Music education in Soviet Russia—Kabalevsky music education system*, Shang hai education press.
- Jiaxing xie, Yanyi yang & Hai sun, 1999, *A survey of Germany music education*, Shang hai education press.
- Li Cao, 1990, *general music pedagogy conspectus*, Peking Normal University
- Jia xing Xie, 2005, *Survey of study on pedagogy of music in contemporary china*, transaction of Nan Jing Art College
- Jing wei Zhang, 2004, *Li ling says... china conservatory*
- JiaXing Xie, 2005, *Patriotism within Music Education in Mainland Chinese Schools*. APSMER
- Limei yang & Juemin Cai, 1999, *The theory and practice of Dalcroze music education*, Shang hai education press.
- Limei yang, 1999, *kodaly music education idea and Hungary music education*, Shang hai education press.
- Music Education Commission of China Musician Society, 1986, education department of Peking normal university (interior materiel) press.
- Ministry Of Education, 2002, *Art Curriculum Standard*, Peking normal university press
- Pei liu, 1998, *A survey of American music education*, Shang hai education press.
- Peiyan miu, Li miu & Nengjie Lin, 1999, *A survey of Japan music education*, Shang hai education press.
- Siyuan Yao, 1999, *Chinese contemporary school music education research corpus*, Shang hai education press.
- Siyuan Yao, 1999, *Chinese contemporary music education collectanea*, Shang hai education press.
- Siyuan Yao, 1999, *Chinese contemporary school music education literature*, Shang hai education
- Yu Jiang Zhu, 2005, *A summarize for International symposium for Multiple culture of music education*, transaction of Xin jiang university
- Yongyi wu, 1999, *Chinese neoteric and modern school music education*, Shang hai educations press.
- Yuan zhang & Yuzi yu, 1999, *Chinese neoteric school music education collectanea*, Shang hai education press.
- Yuan zhang & xian zhang, 1997, *Statute compilation for Chinese neoteric and modern art education*, education science press.
- Yuan zhang & Yuzi Yu, 1999, *Theory analects on Chinese neoteric and modern aesthetic education*, Shang hai education press.
- Yu he wang, 1994, *Chinese neoteric and modern music history*, people music press

The Relevance of Expressive Movement Theory Commonalities to Expressive Conducting

Andrew Mathers – Monash University, Melbourne, Australia

Key words: conducting, movement, pedagogy, band, choral

Abstract

One of the great difficulties facing beginner conductors is that unless they have a high entering behavior for expressive movement, they may struggle to communicate expressively as conductors through non-verbal gesture. It is the ability to move expressively at the very outset that makes the difference. Yet in the majority of conductor training programs and in the majority of conducting textbooks, expressive movement is seen as extended technique, or something that can be added on later.

In my view, conducting is teachable, including the expressive movement component, which has been regarded by many conductors as an intangible element and difficult to discuss. However, one of the most effective ways to teach conductors is through theories of expressive movement. Such teaching benefits all conductors, regardless of entering behavior.

I observed a number of commonalities of relevance to conducting among the five expressive movement theories examined (Delsarte, Dalcroze, Laban, Alexander, and Feldenkrais). Firstly, all five are strongly in favour of the integration between body and mind. Secondly, all five represent a developmental educational process, and as such, are highly relevant to the teaching of expressive conducting. Thirdly, all five are teachable to anyone, not just those with high entering behavior. Finally, the importance of the sixth

kinesthetic sense known as proprioception is acknowledged in all five of the expressive movement theories.

Through knowledge and experience of the five expressive movement theories, it becomes possible to describe and teach expressive body movement to conductors, thus taking it from the realm of the intangible to the tangible.

Purpose of the Paper

The purpose of this paper is to show that one of the most effective ways to teach conductors is through theories of expressive movement. Such teaching benefits all conductors, regardless of entering behavior. The term “entering behavior” is introduced and described by De Cecco as (De Cecco, 1968, p. 59): “the present status of the student’s knowledge and skill in reference to a future status the teacher wants him to attain.” High entering behavior is therefore a high degree of initial competency before instruction has been undertaken.

I observed a number of commonalities of relevance to conducting among the five expressive movement theories examined (Delsarte, Dalcroze, Laban, Alexander, and Feldenkrais). Firstly, all five are strongly in favour of the integration between body and mind. This integration is vitally important for conductors, whose gestures must reflect the music and thought processes happening in their brain. Secondly, all five represent a developmental educational process, and as such, are highly relevant to the teaching of expressive conducting, particularly in the early stages. Thirdly, all five are teachable to anyone, not just those with high entering behavior. Being teachable, they should be employed in the earliest stages of conductor training. Finally, the importance of the sixth kinesthetic sense known as proprioception is acknowledged in all five of the expressive

movement theories. It seems vital for all conductors to develop the sense of proprioception.

Difficulties Encountered in Conductor Training

One of the great difficulties facing beginner conductors is that unless they have a high entering behavior for expressive movement they may struggle to communicate expressively as conductors through non-verbal gesture. Yet in the majority of conductor training programs and in the majority of conducting textbooks, expressive movement is seen as (Bartee, 1977):

...“added” technique, learned only after the mechanics of time beating have been mastered. Many conductors today are accurate in time beating but are awkward and inefficient when projecting their ideas on how the music should sound. Because they do not learn fundamentals of movement as a basic part of their conducting technique, their repertoire of gestures is limited. (p. 17)

An additional reason stated by many conducting authors and teachers to explain the neglect of expressive movement in conducting textbooks and classes is that expressive movement is an intangible element in conducting, and as such, cannot be taught.

Baker, lamenting the conductor training programs in many American universities in the 1990s, comments on the limited scope of traditional conducting methods (Baker, 1992):

While many conducting texts were published, the emphasis was decidedly upon technique. Communicative faculties such as the face, eyes, and body were not addressed, for in their close linkage to subjective, internal responses, the objectivist program could not find a way to depersonalize such things. It therefore chose not to talk about them. (pp. 40-41)

In my view, conducting is teachable, including the expressive movement component, which has been regarded by many conductors as an intangible element and difficult to discuss. Through knowledge and experience of the five expressive movement theories, it becomes possible to describe and teach expressive body movement to conductors, thus taking it from the realm of the intangible to the tangible.

Commonalities among Expressive Movement Theories

Conductors must think and gesture ahead of the music in order to anticipate the musicians' requirements, while simultaneously analyzing the performance that has just occurred to determine if it fits their conception of the music. The combination of physical and mental skills required in conducting presents great challenges to student conductors, who often resort to last minute gestures (to musicians), and become so caught up in the technique of conducting that they fail to listen to the resulting performance, restricting their ability to analyze what has occurred and diagnose solutions.

Too often in conductor training, the physical and mental sides are taught as separate functions. Baton technique is drilled as manual training. Score analysis and repertoire is taught as musicianship.

All five of the expressive movement theories examined are strongly in favour of the integration between body and mind.

For Delsarte, the relationship between body and mind is expressed as a Trinity (Shawn, 1974, p. 24):

Thus the three principles of our being, life, mind and soul, form a trinity. Because life and mind are one and the same soul; soul and mind are one and the same life; and life and soul are the one and the same mind.

For Dalcroze, harmony between body and mind is created through eurhythmics (Jaques-Dalcroze, 2003, p. 108): “Rhythmic gymnastics starts from the principle that the body is the inseparable ally of the mind; it affirms that body and mind should harmoniously perform their diverse functions, not only separately but simultaneously.”

Laban comments on the relationship between body and mind (Laban, 1980, p. 19):

Each phase of movement, every small transference of weight, every single gesture of any part of the body reveals some feature of our inner life. Each movement originates from an inner excitement of the nerves, caused either by an immediate sense impression, or by a complicated chain of formerly experienced sense impressions stored in the memory. This excitement results in the voluntary or involuntary inner effort or impulse to move.

For Alexander, the concept of the Use of Self does not differentiate between body and mind. Alexander explained his discovery of this unity in his book, *The Use of the Self* (Alexander, 2001, p. 21):

I must admit that when I began my investigation, I, in common with most people, conceived of ‘body’ and ‘mind’ as separate parts of the same organism, and consequently believed that human ills, difficulties and shortcomings could be classified as either ‘mental’ or ‘physical’ and dealt with on specifically ‘mental’ or specifically ‘physical’ lines. My practical experiences, however, led me to abandon this point of view and readers of my books will be aware that the technique described in them is based on the opposite conception, namely, that it is *impossible* to separate ‘mental’ and ‘physical’ processes in any form of human activity.

For Feldenkrais, the learning processes activated through movement contribute to mental awareness. Feldenkrais stresses the importance of muscular activity as part of the learning process (Feldenkrais, 1985, pp. 130-131):

In the early stages of learning, we are entirely concerned with linking up sensory perceptions with muscular activity, and with recognizing the situation by the emotional effect it produces in us. ... My contention is that learning always does involve the whole frame, and all learning that does not directly involve muscular activity is poor.

Each of the five expressive movement theories represents a developmental educational process. Delsarte, Dalcroze, Laban, Alexander and Feldenkrais were all gifted teachers, who not only taught their techniques to others, but also trained others to teach their techniques in their own right. As educational processes, these theories are highly relevant to the teaching of expressive conducting, particularly in the early stages.

From Delsarte's Law of Trinity arises the concept that each object has a centre, and two opposite ends, or extremes. Every movement has elements of tension/relaxation, balance, and form.

Of initial importance to conductors is the overall improvement in musicianship offered by Dalcroze's method. Apart from eurhythmics, Dalcroze training also involves strong emphasis on ear training (*solfège*) and improvisation. Among the eurhythmics exercises, subdivision exercises are very useful for conductors. A subdivision exercise may involve stepping quarter note beats, clapping eighth note beats, and singing half note beats simultaneously. Also of some use for developing manual independence are "disassociation" exercises which may involve conducting a "three" pattern with the right

hand at the same time as conducting a “four” pattern with the left, and swapping on a signal from the instructor.

Laban believed that it is possible to describe any movement of the body by determining which part of the body moves, in which direction the movement occurs, at what speed the movement takes place and what degree of force is required for the movement (Laban, 1980, p. 23).

Alexander advocated a process that regulates the workings of the whole self. This process involves the relationship of the head to the neck, and of the head and neck to the back.

Alexander called this relationship the Primary Control. The Alexander Technique seeks to alter use, not functioning, through indirect changes in the use of Primary Control.

The Feldenkrais Method uses gentle movement and directed observation to improve movement and enhance bodily functioning. Through increased awareness, students learn to abandon habitual patterns of movement and develop new alternatives, resulting in improved flexibility and coordination (Australian Feldenkrais Guild, n.d., pp. 3-5).

All five of the expressive movement theories are teachable to anyone, not just those with high entering behavior. For many conductors, it is the movement aspect of conducting, or the combination of thought and movement, which causes the most difficulty. The current emphasis on “more technique,” or the belief that these aspects will improve over time for many conductors does not appear to help. Many fine musicians, with a genuine desire to assist the musicians in their ensembles, continue lifelong as ineffective or inefficient conductors through the failure of many conductor training programs to expose them to expressive movement training. Even gifted conductors can benefit from increased

movement awareness. Conductors with low or moderate entering behavior can still achieve their maximum potential through expressive movement training.

Delsarte believed that education in the “language of the body” would benefit all people (Shawn, 1974, p. 78):

... Such a training should be the basis of all physical education, for then it would produce a physically literate adult population, which the athletic sports dominated type of physical education prevalent in colleges and schools does not produce. Such a complete physical education would even produce more efficient athletes, and also it would free humanity into a larger, richer, more expressive and fulfilled life.

Dalcroze makes reference to “born musicians” and the teachability of music to all abilities in his book *Rhythm, Music and Education*. Although not specifically aimed at conductors, Dalcroze’s comments lead to speculation that he would consider conducting “teachable” to all (Jaques-Dalcroze, 2002, pp. 146-147).

From his own writing, it would appear that Laban supports the idea that expressive movement is within the grasp of all people, not just those with high entering behavior. In his book *The Mastery of Movement* he writes (Laban, 1980, p. 95): “The ability to observe and comprehend movement is like a gift, but it is also, as in music, a skill that can be acquired and developed through exercise.”

In Alexander’s opinion “Man’s Supreme Inheritance” (the title of his first book) is conscious control, which is available to neither savages nor animals. Only through bringing action from a subconscious to a conscious level can Man inhibit destructive habits and thought processes. Alexander believed that natural aptitude relied too heavily

on the subconscious. Others could be aided by the employment of conscious control (Alexander, 2005, p. 205).

Feldenkrais comments on the adverse effect of repetition without awareness, in discussing the nature of talent (Feldenkrais, 1990, p. 137):

... everything we learn is based largely on the principle of repetition and committing to memory. This may make it easier to understand why one man may practise daily on a musical instrument and fail to make any progress, while another shows daily improvement. Perhaps the nature of talent that is the accepted explanation for this divergence of achievement derives from the fact that the second student observes what he is doing while he plays while the first one only repeats and memorizes and relies on the assumption that sufficient repetition of a bad performance will somehow bring about musical perfection.

This reinforces an important point for conductors. No amount of practice will make an inexpressive performer expressive, unless there is a process involved to allow the performer to become expressively aware.

It is vital for all conductors to develop the proprioceptive sense. Some conductors are naturally gifted in this area, but others, independent of their musical abilities, lack awareness of the positions of their bodies in space. In conductor training, so much early work is put into right hand technique, that the left hand, body, and face are left far behind. Many conductors express surprise at their appearance during a video review of their conducting. The left hand, body, and face are very important in communication of the conductor's wishes, and should not be neglected in the early stages of conductor training.

Delsarte stated that (Shawn, 1974, p. 33): “the meaning of a gesture was strongly coloured by the part of the body in which the movement originated, but was also further modified by the realm in space in which the gesture culminated.”

It was Dalcroze’s belief that bodily movement was an experience felt by a sixth muscular sense (proprioception), consisting of the relationship between the dynamics of movement and the position of the body in space, between the duration of movement and its extent, and between the preparation of a movement and its performance (Farber & Parker, 1987, p. 44).

In his discussions of space, Laban differentiated between space in general and the specific space within reach of the body. He called the space within reach of the body the “kinesphere”. The kinesphere is not unlike the “Immediate Conductor’s Space”, discussed by Harold Farberman in his book *The Art of Conducting Technique* (Farberman, 1997), except that it surrounds the body in all directions. The kinesphere is not static, and is transported by movement.

The importance of proprioception to the Alexander Technique is in (1) understanding that the conception of movement is entirely dependent on sensory perception; (2) highlighting the relation to the total use of the self; (3) realising the pervasiveness of faulty sensory awareness; and (4) developing a method for bringing proprioception into the sphere of conscious control (De Alcantara, 1997).

Through awareness, according to Feldenkrais, we develop improved habits of body use (Feldenkrais, 1985, p. 119):

With each appreciation and correction of the voluntarily controllable muscles and joints, and with the ensuing ability not to do the particular acts of which in the

past we were unaware, the body increases in length, the stature becomes more erect, and the joints, spine, and head tend towards the ideal configuration.

Implications for music education

Commonalities in the five theories highlight the importance of developing a heightened awareness of expressive movement. The commonalities also highlight the inadequacy of focusing on one theory only, to the neglect of all others. In the study of conducting, great benefit can be gained through some knowledge and experience of all five expressive movement theories.

One of the so-called “intangibles” of conducting is expressive body movement. Through knowledge and experience of the five expressive movement theories, it becomes possible to describe and teach expressive body movement to conductors, taking it out of the realm of the intangible and into the tangible.

References

- Alexander, F. M. (2001). *The use of the self*. London: Orion Books.
- Alexander, F. M. (2005). *Man's supreme inheritance*. Whitefish MT: Kessinger Publishing.
- Australian Feldenkrais Guild, I. (n.d.). Frequently asked questions about the Feldenkrais method: Australian Feldenkrais Guild Inc.
- Baker, A. L. (1992). *Creating conductors: An analysis of conducting pedagogy in American higher education*. Doctor of Musical Arts, Stanford University, Palo Alto. *Dissertation Abstracts International*, 53/07-A, 2285. (University Microfilms No. 9234040).

- Bartee, N. K. (1977). *The development of a theoretical position on conducting using principles of body movement as explicated by Rudolf Laban*. Doctor of Philosophy, University of Illinois, Urbana-Champaign. *Dissertation Abstracts International*, 33/11-A, 6384. (University Microfilms No. 7803930).
- De Alcantara, P. (1997). *Indirect procedures - a musician's guide to the Alexander technique*. Oxford: Clarendon Press.
- De Cecco, J. P. (1968). *The psychology of learning and instruction: Educational psychology*. Englewood Cliffs NJ: Prentice-Hall.
- Farber, A., & Parker, L. (1987). Discovering music through Dalcroze eurhythmics. *Music Educators Journal*, 74(3), 43-45.
- Farberman, H. (1997). *The art of conducting technique - a new perspective*. Miami FL: Warner Bros. Publications.
- Feldenkrais, M. (1985). *The potent self - a guide to spontaneity*. San Francisco: Harper & Row.
- Feldenkrais, M. (1990). *Awareness through movement: Health exercises for personal growth*. London: Arkana Penguin.
- Jaques-Dalcroze, E. (2002). *Rhythm, music and education*. North Stratford NH: Ayer Company Publishers Inc.
- Jaques-Dalcroze, E. (2003). *Eurhythmics, art and education*. North Stratford NH: Ayer Company Publishers Inc.
- Laban, R. (1980). *The mastery of movement* (4th ed.). Plymouth UK: Macdonald and Evans.
- Shawn, T. (1974). *Every little movement* (2nd ed.). Brooklyn NY: Dance Horizons Inc.

Raising boys' achievement? Music as everyday life

Janet Mills
Royal College of Music, London

Margaret Barrett
University of Tasmania

Abstract

Underachievement by boys is a concern in countries worldwide. In the UK, intervention strategies including single-sex teaching, assigning learning mentors to individual boys, and making the curriculum more “boy-friendly”, have proved of little value unless underpinned by a socio-cultural approach that combats images of “laddish masculinity”, and establishes a school ethos where students are, and feel, supported, encouraged and valued. Such an approach also benefits underachieving girls, and other boys and girls.

An education as a chorister in a choir school is considered anecdotally in the UK to promote the achievement of boys. We draw from the early results of a longitudinal ethnographic case study of a choir school in considering whether the underlying socio-cultural approach, described above, prevails, and whether there are practices in the school that could be transferred to other schools, including state schools, in order to raise the achievement of boys (and girls) in general.

The choir school, founded in 1546, is set in an ancient university cathedral city. There are around 130 students age 2-13 on roll, and all but a few nursery children are male. They comprise the cathedral choristers, who board, the choristers of a university college, who are day students, and other day students who belong to neither choir. The school prides itself as a music-rich environment for all its students.

The cathedral choristers' life is full, with a daily programme of cathedral music and school from 0730-2020 on Monday-Friday, and four further services to sing on Saturday and Sunday. The programme of college choristers is more flexible, but still a substantial commitment.

Drawing tentatively from the early stages of the case study, we propose that the practices of the school and the choirs have potential to raise boys' achievement through their participation in communities of practice based on the choirs and the school; the development of habitus that promotes good learning habits; the social capital that is promoted through participation in the choirs; the role of the routines of music as everyday life. We relate the musical practice in the choir school, and in two English state secondary schools with strong music provision that focuses on singing and (popular) bands respectively. The extent to which the choir school has features that could be used within a quality education to promote the achievement of underachieving boys, and other students, will be clarified as the case study progresses.

Key words

Singing, boys, achievement, school, everyday life

Raising boys' achievement? Music as everyday life

“The discipline given to choristers, the professional approach to beautiful music, prayers and scriptures, made a wonderful grounding for success in later life.”

Peter Boizot MBE: ex-chorister, founder of Pizza Express, and former owner of Peterborough United Football Club

“Chorister training provided me with not only a love of choral music, but also the ability to manage my time effectively.”

A management consultant, age 24

Introduction

Underachievement by boys is a concern in countries worldwide. In the UK, the national target for 16 year olds of gaining high passes in five or more subjects at GCSEⁱ was achieved in 2004 by 59% of girls, and 48% of boys (DfES 2004). The underachievement of boys relates to music, as well as to other subjects. For example, in the UK 73% of girls and 64% of boys who took GCSE music in 2004 gained high passes, although the numbers of boys and girls taking the examination were similarⁱⁱ (DfES 2004).

National governments worldwide have set up projects aimed at raising the achievement of boys. In essence, in countries including the UK, more boys than girls fall behind in areas including reading soon after starting school, and then fail to catch up. While the ultimate ‘solution’ may lie partly in reconsidering the nature of early schooling, strategies for intervening in the education of students who are falling behind will always be needed. Current strategies for raising the attainment of boys include single-sex teaching, assigning learning mentors to individual boys, and developing the curriculum to make its content more ‘boy-friendly’.

In the UK, a raft of research including a case study of a mixed secondary comprehensive school where single-sex teaching has been practised for 30 years (Younger & Warrington, 2002), and a study of classroom interaction in primary and secondary schools suggesting that it is low rates of positive participation, rather than gender, that is the issue (Myhill, 2002), led towards a government-funded research project: Raising Boys' Achievement (RBA) (Younger & Warrington, 2005). RBA was a 4-year project that investigated pedagogic, individual, organisational and socio-cultural approaches to raising boys' achievement in primary and secondary schools. The researchers concluded that intervention strategies such as single-sex teaching and mentoring were of little value unless underpinned by a socio-cultural approach that combats images of “laddish masculinity”, and establishes a school ethos where students are, and feel, supported, encouraged and valued. The researchers also observed that such a quality education benefits underachieving girls as much as underachieving boys.

Achievement in choir schools

An education as a chorister in a choir school is considered anecdotally in the UK to promote the achievement of boys. The quotations given at the head of this paper, and which were drawn from the website of the Choir Schools Association www.choirschools.org.uk, reflect a view that is commonly held in some social groups in the UK, but that has not, to our knowledge, been tested. This paper is based on a longitudinal ethnographic case study (Stake, 1995), consisting of observation, and

individual and focus group semi-structured interviews with key participants, that we are undertaking of a Church of England choir school in England. Drawing from the early stages of this case study we consider tentatively, and to some extent speculatively, whether:

- the underlying conditions recommended by RBA are present in this school
- alternative or additional conditions that meet similar ends are present
- aspects of the life of the school could usefully be transferred to a wide range of schools, including state schoolsⁱⁱⁱ, in order to raise the achievement of boys (and girls) in general.

But, first, what are the UK choir schools?

The choir schools are a varied group of 44 schools in England, Wales and Scotland. Their common feature is that they are attached to a cathedral, church or university college chapel, and provide schooling for choristers. While most were founded within the Church of England, some have a Church in Wales, Church of Scotland or Roman Catholic foundation. Some take students up to the age of 13; others to age 18. The 44 choir schools have a total of 21,000 students, of whom 1,000 are choristers. Most choristers are male. While a few choir schools are state schools, most charge fees. Families in financial need receive government bursaries to assist with the fees of chorister places at these choir schools.

The case study school

The choir school on which this paper is based was founded in 1546, and is set in the centre of an ancient university cathedral city. There are around 130 students on roll, aged 2-13. Other than a few girls in the school nursery, all the students are male. They comprise the cathedral choristers, who board, the choristers of a university college, who are day students, and other day students who are members of neither choir. The school prides itself on being a music-rich environment. For example, there are many ensembles and performances including shows, and most boys learn to play at least one instrument. Because of funding available through the ancient foundation of the school, the fees paid for cathedral choristers as boarders are lower than the fees paid for day students.

The life of a cathedral chorister is full. On Monday to Friday during the school term, cathedral choristers rise at 0645, and have a full programme of activity at the school and the cathedral that includes instrumental practice at 0730, choir practice in the cathedral at 0800, and school from 0900, followed by a programme of music and homework that continues until 2020. Cathedral choristers sing evensong on Tuesday, Friday, Saturday and Sunday, Eucharist on Thursday evening and Sunday morning, and matins on Sunday morning. The cathedral choir is all male, and comprises the trebles from the school, choral scholars who are university students, and professional singers known as lay clerks. The organist, who directs the choir, has a distinguished international reputation, and he is assisted by a deputy organist, and organ scholars who are university students. The choir records, and tours internationally. Services are sung mainly to the Book of Common Prayer of 1662, and Eucharist includes a choral mass that is typically sung in Latin.

Boys enter the school and cathedral choir, following an audition, at around age 8, and are choral 'probationers' for a year, prior to full admission to the choir. The training of probationers includes teaching, but centres on induction through copying older boys. During choir practices, probationers stand next to an older boy who is expected to guide

them. During services, the probationers sit in stalls near to the choir, so that they can observe them. As they become more advanced, they may stand next to an older boy in the choir stalls, and join in some of the singing. The quality of boys' treble voices usually peaks when they are around 11, but they continue to sing in the choir until they leave the school.

The choristers of the college choir sing fewer services, but still have practices before and after school on most days. Parents drop them off at school at around 0800, but it is accepted, unlike in the cathedral where everyone is always present, that some choristers may occasionally arrive late, or be absent. While some students join the school specifically so that they can sing in the college choir, others join the choir when they have been at the school for some time, following an audition. The college organist is a young man who is an undergraduate at the college, and he is assisted by a junior organ scholar. The college has two choirs – a male choir, and a mixed choir where the upper lines are sung by women. The male choir occasionally includes a woman, as male altos are in short supply: it is inconceivable that this could happen at the cathedral. The college chapel is a historic building, but a smaller and more intimate space than the cathedral. The choir records, and goes on tour, but less frequently. As in the cathedral, services are sung mainly to the Book of Common Prayer of 1662, and Eucharist includes a choral mass that is typically sung in Latin.

The boys who are in neither choir attend a normal school day on Monday – Friday (and until autumn 2005 on Saturday), and may stay after school, or return at weekends, for rehearsals and practices of various kinds.

This presence of three groups of students within a school that is committed to music, coupled with two of the groups' membership of two related but separate and differing adult choirs, makes it a particularly interesting context for considering:

- the role of music in everyday life: how music works as an ordering material in social life and in the development and understanding of human agency (De Nora, 2000)
- music and the development of social capital: resources that are based on group membership and relationships, including networks of influence and support (Bourdieu, 1986)
- music and the development of habitus: a system of thoughts and action that are engendered by objective conditions, but may persist when conditions change (Bourdieu, 1987)
- music in communities of practice: groups of people who share similar goals and interests, employ common practices in pursuit of these goals and interests, and so come to hold similar beliefs and value systems (Barrett, 2005a, 2005b; Lave & Wenger, 1991)

Raising boys' achievement, and the choir school

Here we focus on the raising of boys' achievement. Drawing on the early stages of the case study, we propose that the choir school has potential to raise boys' achievement, for example:

1. Partly through its small size, the school is closer to a *community of practice* than many other schools. This was evident particularly during a staged performance of a show – Robin Hood – when many boys from several years worked closely together, with teachers, and with some of the boys' sisters brought in to play key

female roles. There was a strong sense of boys being, and feeling, valued; of being supported, and supporting each other. The boys' confidence as performers was substantially higher than is usual among boys of this age range in the UK.

2. In addition, choristers belong to one of two *communities of practice* that are based on the choirs. These are communities of practice based on an authentic adult art practice – that of Anglican church music – and it is obvious, from observing the boys during services, that they identify with and are proud of what they do, and welcome the positive feedback that they receive from an admiring and attentive congregation. The positive feedback from the congregation appears stronger at the cathedral than in the college, partly because of its greater size. However, the college choir has an observed advantage of greater internal social cohesion, possibly partly because of the role played by women in engendering this, and also because of the prevalence of adults who are only a few years older than the boys. The professionalism engendered by the college choir was illustrated during a public performance by a solo chorister, age 13: he pressed on – his body language alert but not visibly anxious – as an adult lutenist made a series of disconcerting, and potentially disorientating, harmonic errors in the accompaniment being provided for a solo Champion song.

The overlapping membership of the choir and school communities of practice has potential benefits. In particular, the social and musical benefits of participation in the college choir may be seen more broadly within the school. College choristers took many of the lead roles in Robin Hood, and the high standards of other boys' singing, and their confidence as performers, reflected the strong role models being provided. It is possible that the social and musical benefits of participation in the cathedral choir may also impact upon the school, but this has not emerged as yet within the research. The cathedral choristers did not participate in Robin Hood because they were required for other public performances.

3. The habits that relate to participation in either choir, and that have the potential to develop into *habitus* that influences boys' achievement more generally, include those that relate to the self-identification and self-remedy of mistakes. The older choristers follow the adult rehearsal practice of helping their director by briefly raising a hand immediately to show that they have made a note error, and know what they should have sung. The directors invariably responded as they do with adults – without a fuss – and the body language of boys was that they were doing something positive when they raised their hands in this way. In addition, the busy life of choristers in both choirs, but particularly in the cathedral choir, requires personal organisation of a degree that is rarely found among boys in this age group.
4. The *social capital* that is developed through participation in the choirs includes that promoted through being helped by older boys, and through helping younger boys.
5. Points 1-4 above illustrate some respects in which the routines of musical practice within the choirs order the *everyday life* of choristers, and may impact also on the everyday life of boys who are not choristers. The relevance of music, rather than the routines of music, is harder to see at this early stage of the case study, but may include its use as a vehicle for performance.

There is some commonality here with some examples of good practice that have been reported in state schools in England (Mills, 2005). In one such school, set in a small

town in the north of England, singing was used as a vehicle for quickly establishing effective class and extra-curricular practice in a secondary school where music practice had lapsed. The participation of sixth formers in class lessons for younger students, and teachers other than music teachers in the school choir, were key to establishing singing, and music more generally, as adult practice. At a second school, an inner-city school in the midlands, a programme of promoting and supporting (popular) bands throughout the school impacted positively on the full range of class and extracurricular music provision. For example, students who wanted to improve their vocals in their bands started to take classical singing lessons, or to sing in the school choir, which sang a mainly classical repertoire.

The band provision at the school began, some years ago, as a small pilot project that was intended to retain some disenchanted older boys in school. One of the conditions under which bands are supported by visiting instrumental teachers is that bands perform their own music: cover versions are not allowed. The extent to which the bands project was adopted enthusiastically within the whole school illustrates the observations of the RBA researchers that an education that raises the achievement of under-achieving boys is a quality education that would also benefit under-achieving girls, and boys and girls more generally.

Clearly, it would be neither practical nor appropriate to attempt to organise a choir school education for all boys – let alone all school students – in England. But the extent to which the practice of the choir school contains features that can be used within a quality education to promote the achievement of underachieving boys, and other students, will become clearer as the case study unfolds.

Acknowledgement

Music as everyday life: a case study of learning and life in an English cathedral choir and choir school is funded by the British Academy.

References

- Barrett, M. (2005a). Children's communities of musical practice: some socio-cultural implications of a systems view of creativity in music education. In D. J. Elliott (Ed.), *Praxial music education*. Oxford: OUP.
- Barrett, M. (2005b). Musical communication and children's communities of musical practice. In D. Miell & R. MacDonald & D. J. Hargreaves (Eds.), *Musical communication*. Oxford: OUP.
- Bourdieu, P. (1986). Forms of capital. In J. G. Richardson (Ed.), *Handbook of theory and research for the sociology of education* (pp. 241-258). New York: Greenwood Press.
- Bourdieu, P. (1987). *Distinction: a social critique of the judgement of taste* (R. Nice, Trans.). Cambridge: Harvard University Press.
- De Nora, T. (2000). *Music in everyday life*. Cambridge: CUP.
- Department for Education and Skills. (2004). *The standards site*. Retrieved 10 August, 2005, from the World Wide Web: www.standards.dfes.gov.uk
- Lave, J., & Wenger, E. (1991). *Situated learning: legitimate peripheral participation*. Cambridge: CUP.
- Mills, J. (2005). *Music in the school*. Oxford: OUP.
- Myhill, D. (2002). Bad boys and good girls? Patterns of interaction and response in whole class teaching. *British Educational Research Journal*, 28(3), 339-352.

- Stake, R. (1995). *The art of case study research*. Newbury, CA: Sage Publications.
- Younger, M., & Warrington, M. (2002). Single-sex teaching in a co-educational school in England: an evaluation based upon students' performance and classroom interactions. *British Educational Research Journal*, 28(3), 353-374.
- Younger, M., & Warrington, M. (2005). *Raising boys' achievement: RR636*. London: DfES.

ⁱ The General Certificate of Secondary Education (GCSE) is a national examination taken routinely by students aged 16 in England, Wales and Northern Ireland, and which relates to individual subjects, e.g. GCSE mathematics, GCSE music. The grades available are A*, A-G, U. The national target is to gain five or more passes at Grade C or above.

ⁱⁱ 24,000 boys and 26,000 girls were entered for GCSE music in 2004.

ⁱⁱⁱ The schools that are provided nationally for all children. In the UK, the term 'public schools' denotes independent fee-paying secondary schools, particularly long-established schools for boys such as Eton, Harrow and Winchester.

Multimedia Angklung: A Software for Teaching and Learning the Angklung

Mohd Ridzuwary Mohd Zainal, Salina Abd. Samad and Aini Hussain

Department of Electrical, Electronic, and Systems Engineering

Faculty of Engineering, Universiti Kebangsaan Malaysia

43600 Bangi, Selangor, Malaysia

E-mail: ridzuwary@yahoo.com, {salina, aini}@vlsi.eng.ukm.my

Abstract

The software described in this paper is a music education aid program based on a traditional instrument called angklung. It is intended to assist music educator teaching music. It is also developed as a means to introduce traditional musical instruments to youths. The software is a multimedia application with a graphical user interface that enables users to interact and play with the instrument. The instrument is presented in a graphical manner and playing it is as simple as a mouse click. The interface is intended to be as simple and straight forward as it can so users can explore and use straight away from their first encounter.

Keywords

angklung, music, education, multimedia, software, computer

Introduction

Computer assisted education has become increasingly popular in this era of information technology. In every field of education, software has been developed to either teach by itself or assist the educator teaching the particular subject. Music education is not being left out in this technology development.

Numerous attempts have been done to use computers in music education. Different approaches and techniques have been used by these applications ranging from Computer Aided Instruction (CAI) to Intelligent Tutoring Systems (ITS) (Brandao, Wiggins, & Pain, 1999; Holland, 1999; Trollinger, 1999).

Many music software uses a certain type of musical instrument to teach about melody and harmony. Usually, it is a western musical instrument like the piano, or the guitar (Trollinger, 1999). Seldom music education software uses traditional musical instrument from the east, mainly because the applications were made by western developers to cater the western musical culture.

This paper presents a software using a traditional musical instrument of the South-East Asia called the angklung. The purpose is to introduce the traditional musical instrument in a new and modern way. This application is intended to assist teachers in early music education. That means that the application introduces the concept of melody and harmony but certain aspects in music education like score reading and writing is not covered by the application.

Angklung

Angklung (or anklung) is a traditional bamboo musical instrument found in many parts of Indonesia, as well as in Malaysia and Thailand. Figure 1 shows an image of an angklung. It is an idiophone made of two or three bamboo tubes that are suspended in a bamboo frame. The bottoms of the tubes are carved to fit loosely inside slots made in the base of the frame. The tubes are carved to tune them to a specific pitch. Tubes within an angklung are usually tuned an octave apart. An angklung with three tubes is sometimes tuned to a certain chord.



Figure 1: An angklung

To produce sound, the instrument is shaken by hand so that the tubes strike the base of the frame inside the slots. Each angklung can only play one pitch or musical note,

so an ensemble is needed to play a complete melody. Each performer in a group plays an instrument or two with different pitches to produce music of some complexity, resembling that of western hand bell ringing (Taylor, 1990).

Software description

The software is a multimedia application with a graphical user interface that enables users to interact and play with the instrument. The instrument is presented in a graphical manner and playing it is as simple as a mouse click. The interface is intended to be as simple and straight forward as it can so users can explore and use straight away from their first encounter.

Since this is a culturally traditional instrument based application, emphasis is given towards the introduction and education of traditional music. This includes using the pentatonic music scale and using traditional melody as an example. A short history explanation of the angklung is also added for the general knowledge of the user. Besides teaching traditional musical values, the application also offers a setting to assist in teaching modern musical syllabus.

The application is developed on a C++ platform. The graphic display and user interface is created using OpenGL and is not dependent on the operating system of the computer. This is done to so that the application can run on different operating systems thus easing distribution and installation.

Graphical User Interface

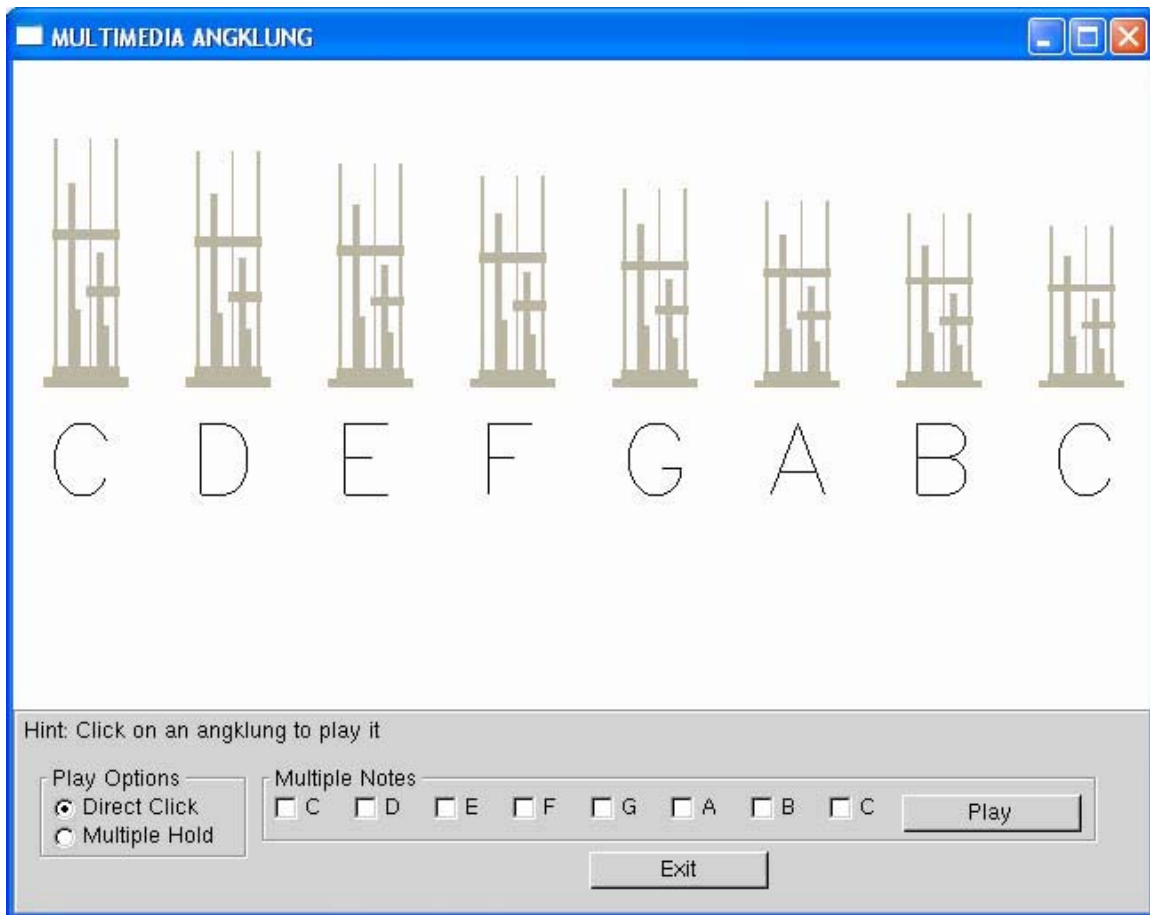


Figure 2: Sample of Multimedia Angklung's graphical user interface

The application's graphical layout is mainly divided in two segments which are the display segment and the control panel. User input is gained either using the mouse or the keyboard, but mostly the mouse is used. The display segment is a visual display of the instrument being played which in this case is the angklung. The display shows which note is being played and which is not. Besides being an output display, the display segment also acts as an input that the users use to play the instrument. Playing the

instrument is as easy as clicking on the instrument image. The control panel is where the main commands and options that control the settings and actions of the application are placed for the users input.

For the interface in figure 2, the application offers 2 methods for playing the angklung in the *Play Options* panel. *Direct Click* means that the user only has to click on the angklung images using a mouse to play any particular note. For the *Multiple Hold* option, the user checks the desired checkboxes in the *Multiple Notes* panel and then clicks on the *Play* button to play those notes. When any note is played, an animation of the angklung shaking is shown to indicate which note is being played. This is true for both playing options. The *Exit* button is for terminating the application. A hint is also provided at the top of the control panel to guide the user.

Conclusion

The product described in this paper is useful in introducing traditional musical culture mainly to its younger generation and to the international community in general. At the time this paper is written, the application uses sampled angklung sound as its audio output. Work is currently being done to use synthesized sound in order to reduce the overall storage requirement. This software application is intended to be the first of many traditionally musical instrument based music education software. Future planning involves adding other instruments and improving and upgrading the current software.

References

Brandao, M., Wiggins, G., & Pain, H. (1999). Computers in music education.

Proceedings of the AISB'99 Symposium on Musical Creativity.

Holland, S. (1999). Artificial Intelligence in music education: a critical review. In

Miranda, E. (ed.) *Readings in Music and Artificial Intelligence*, Contemporary Music Studies Vol. 20. Harwood Academic Publishers, The Netherlands.

Trollinger, V. L. (1999). Multimedia for the Music Educator: a Review and Critique of Software for the Classroom and Home. *Proceedings of the Sixth International Conference on Technological Directions in Music Teaching and Learning*. San Antonio, Texas.

Taylor, E. (1990). *Musical Instruments of South East Asia*. Oxford University Press, Singapore.

Are There Still Permi's Folk Songs Under Their Lover's Tree after Two Decades?

Jin Na

China Conservatory of Music

Jinna916@sina.com

Abstract

In this paper, we outline the brief sketch of the China Indigenous Culture Action Plan (CICAP) – Lanpin Indigenous Village Culture Preservation and Development Project (LIVCPD) and the origin, development, organization and the earlier period work of it. We try to introduce the significance of preserving and developing village culture. When analyzing the work of LIVCPD, we can not help considering how to find a method of preserving and developing music consistently and try to give some reasonable advice for music education of minority nationality in remote villages of southwest China.

Keywords: *minority music education, activate culture preservation and development, village community music education, Permi traditional songs*

1. Research Question

In present Mainland China, social life has been changed drastically. We are worried about some unchangeable things will disappear when our life become more and more modern. These unchangeable things (Xie, 1999b), such as “DuanGong dance³” in Wuxi county of Chongqing province, “Shell songs” (Sheng, 2004) of Jinuo nationality in Yunnan province and “Dan songs⁴” of Shui nationality (Liu, 2005, Mo, 2005) in Guizhou province, are very rich in remote mountain villages. Permi¹ is a typical case, which is located in remote mountains of northwest Yunnan province. Their music, the important component of natural ecology, has been impacted by modernization inevitably. Young people like to sing pop songs when they are working in bean field, which lies in the 3000 meters high mountain. Some young people don't know their national traditional music completely. We could not help surprising the impact of modernization and the necessity of Chinese music transmission (Xie, 1998). So the question is whether new generation can sing Permi's traditional songs under lover's tree² after twenty years like their ancestors.

What is the status of the traditional musical transmission (Fan, 2002) in their current life? Whether could we propose a feasible preservation and development (Xie, 1998) method from music education's view? In October 2004, Mr. Chen Zhe, a famous librettist, had presented the sketch of LIVCPD project in the conference of Case Study of Yunnan Traditional Songs and Dances. What he had done is an important attempt to let young people learn and love their traditional songs (Xie, 1999a). In March 2005, I became the observer of this project and went into the remote mountain villages with other project members. During past eight months, I observed their work in Permi village. Is it suitable for Permi what the project has worked? Whether the preservation and development that the project seeks for is sustainable in future? I tried to get my own answer.

2. Observation of LIVCPD project

2.1. The Overview of LIVCPD

1. **Full name:** China Indigenous Culture Action Plan-Lanpin Indigenous Village Culture Preservation and Development Project
2. **Start and end time:** From October 2004 to October 2005
3. **Fund:** Ford fund⁵.
4. **Target:** To build a continuable and sustainable traditional arts training mechanism (Chen, 2004).
5. **Project manager:** Mr. Chen Zhe, famous librettist in China Mainland.
6. **Members and organization:** Just as Fig.1 shown

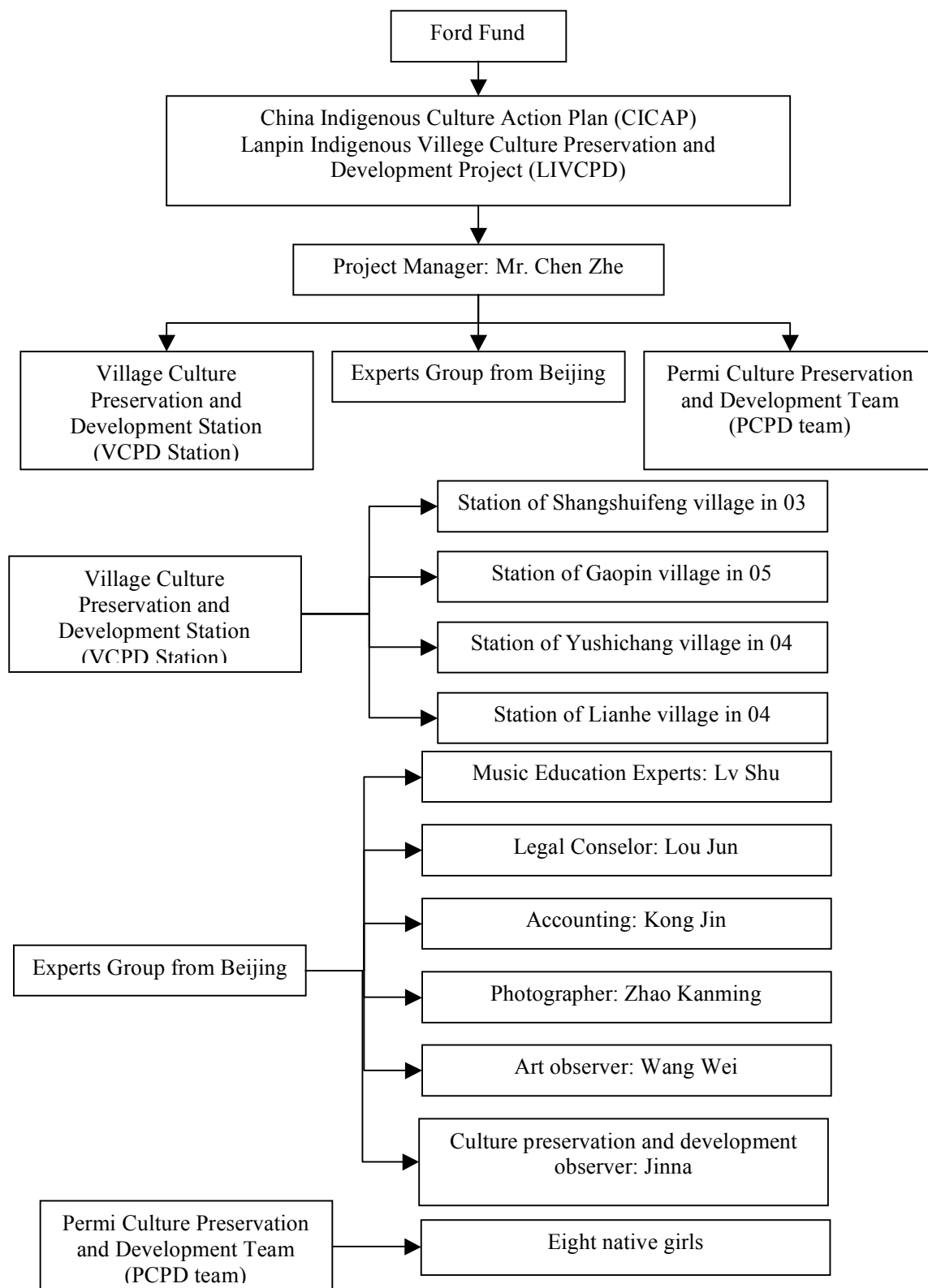


Fig.1

7. The overview of the development of project.

The original purpose of project is to preserve the Permi culture. When Mr. Chen stepped into the Permi mountains at first time, he was attracted by Permi traditional music. So he walked far into the mountain villages twice to find the lost songs and tried to set up a transmission team. In September 2003, Permi traditional songs preservation and development team was formed that was supported by the national chiefs. In the next year, Mr. Chen got the support of Ford fund, and then LIVCPD project was approved and initiated. Simultaneously, Permi traditional songs preservation and development team was renamed Permi Culture Preservation and Development (PCPD) team, which is included in the Chinese Culture Preservation Pilot Projects list with other 28 projects (Shi, 2004) by ministry of culture.

During past 3 years, most experts come from Beijing worked part-time and 8 members are fixed who come from Han Meiling art studio, China Central Television Station, etc. They go to Yunnan in every one or two months. Each member observes, works and teaches from his own professional angle. Members are paid by day. When they are in Beijing, Mr. Chen will assign the work and control the whole work progress with phone or internet.

The culture preservation and development in village began in 2003 in Shangshuifeng village of Lanpin county (Poverty Alleviation and Development Office of Lanpin County, 2005). Some young peoples who like traditional culture but left school early joined the project as the first of learners. By their effect, Yushichang village was chosen as the second experiment object in next year. Joining the team voluntarily is the basic principle the group persist in, old artists are invited to teach the skills. It is different from pre-work. Thinking of young people are the labors of family, they can get allowance according to local living level. Old artists can get allowance for their work too. The preservation work in these two villages had changed from waiting for help⁷ to self-organization⁷. In August 2005, Gaopin and Lianhe villages, joined the project. These four stations are named Village Culture Preservation and Development station (VCPD station).

From the enclosed training⁶ in Luoguqing village in 2004 to the daily training in county town, group has groped some regular courses. The fresh girls of PCPD team will learn traditional instruments (Sixian and Kouxian), traditional songs, 12 tone Permi dance, Permi language and sacrifice ceremonial. Besides self-training and self-study, they supervise the regular preservation and development work in village. They leave their hometown for county, and they are allowanced by project. They learn from old artists, rehearse Kouxian, Sixian performance and show in festival. In October 2004, they performed in Beijing Dance Academy, ThingHua University, etc. They had won applause.

2.2. Earlier period works and ideas of LIVCPD project

Table 1 has listed some important things in 2005, it can help us to know the project.

Time	Place	Theme	Participants	Main content	Evaluation
2004/10	Beijing	Permi songs and dance into campus	PCPD team members; Experts Group from Beijing; Eight medias including China Daily, People's Daily, China Youth paper etc	performance in Beijing Dance Academy, TsingHua University and China Conservatory of music.	Received a lot of appraise, inspired their confidence and attracted public attention
2005/3	Shangshuifeng village	Mid-Term Examination of village culture preservation and development work	All students of VCPD stations in Yushichang and Shangshuifeng villages, 60s elder men, old artists, teachers Village people and village officials	To test the skills of young people who join the team from 2005/1 to 2005/3, including Kouxian, Sixian, traditional songs, Cuocuo dance and culture knowledge	Most of them meet the demand. But Kouxian and traditional songs need improving.
2005/3	Shangshuifeng village	Skill Contest	Students, villages people of Shangshuifeng and Yu shichang, judges, experts group	To contest the sing, dance skill	Exam students' study and encourage them

2005/3	Shangshuifeng village	Demonstration Class	Two old artists, teachers, students and village people	Demonstrate the achievement and exchange the experiences	Found some problems in teaching and management
2005/8	Lanpin Couty	Training Meeting	Officials of four villages, Team members, experts and local chief	Report the work progress, Make long term planning. Members in two teams communicate with each other	It a good chance for all parts of project to exchange their ideas and to make a detailed plan
2005/8	Gaoping village	Achievement Demonstration	Officials of four villages, Team members, experts and local chief	Perform Kouxian, dance traditional songs	Let more Permi people see their achievement
2005/8	Lanpin Couty	Take part in entertainment show	Team members, experts group	Show Kouxian and Permi traditional dance	Students practiced their skills on stage and shown the team in the party

Table 1



pic.1: 2005-8 1st Training Meeting of LIVCPD (photographer: Jinna)

2.3. A to C mode of preserve and development work

Mr. Chen have presented three work modes that are gradual advancing progress based on actual problems that group have encountered.

Mode A: Primary teaching, namely village culture preserve and development station. Young people can learn traditional music from old artists and push this work forward in other villages. The students have learned some skills in mode A. They can be chosen to step into the next stage or keep on preserving the culture in village.

Mode B: Preliminary performance, namely PCPD team. Members exercise in usual and perform on stage sometimes.

Mode C: Commercial performance. Some attractive culture signals are extracted from Permi traditional songs and dances, which can be performed by excellent students in mode A and B or by artists. It will be a double win that more outside people can know Permi culture, on the other side, project can get more fund to push the works in mode A and B.

3. Analysis of project

3.1. Analysis of project ideas

The main ideas and organization is based on Chen's A to C mode. VCPD station and PCPD team are two important parts of it. In current, project focuses on how to build more stations in villages. VCPD station is not only the foundation of mode B and C but the guarantee of self-preservation and self-development.

From the music education point of view, mode A is a kind of community music education without the influence of government power. Teachers and students, i.e. old artists and youth of village, are important factors.

Teachers are old artists of villages who are live cultural heritage. In that time when Permi liberated from serfdom, there was a culture faultage (Man, 2005). Religious worship was repressed in the Cultural Revolution⁹. In that years, Only Kouxian and some traditional songs sung by women were passed down. Youth in twenties were born in new age when natural ecology culture had not recovered yet. Furthermore popular music is coming. Its impact is heavier than music education by school for young adult because the popular music in TV can help they breathe some modern air. And their poverty let us to consider whether these people can learn the national music without working in field? So, the concept education is important.

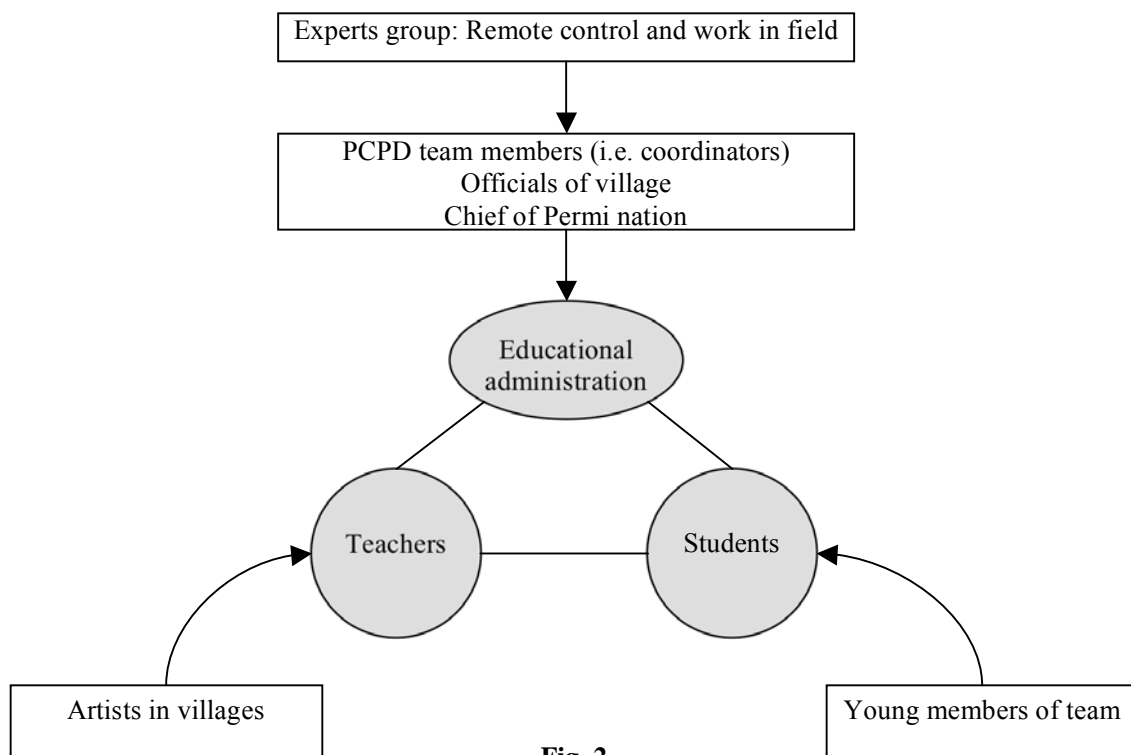


Fig. 2

Let's look back the mode B, namely PCPD group. It can represent Permi culture on the stage of nation even of the world. At the beginning of project, team member is called coordinator, who is the bridge between mode A and mode B. Coordinators not only take part in ordinary preservation and development work in PCPD group, but also manage teaching and make schedule for learners, as Fig.2 shown. They play an important role in project. They are inside people of nationality and are best candidates to promote the preservation and development work. They can learn from old artists from emic angle, and show the village culture to the public from etic angle.



pic.2: 2005-4 Mid-Term Examination of VCPD Station (photograph: Jinna)

3.2. The signification and problem of work

The effect of work in earlier period has shown us some feasible way. Several cases will be given to help us understand it. For example, Children took off the Bai national¹⁰ cloth which is seemed as fashion dress and put on their traditional cloth after they joined in Shangshuifeng's Duanwu festival. Now more village people learn to sing and dance with group members, even village younger have found their music is so charming.

However there are still some actual problems. How to adjust the work in busy farming season? How to teach Permi language which has not words? Whether is it feasible to use western music education methods in Kouxian teaching? Several most urgent issues are listed below.

The first one is how to face the challenge of mainstream culture and economic ideas? Permis in Lanpin have been affected by four factors: modernization, Han national assimilation, Tibetan assimilation and Bai national assimilation. Especially, the later two refer to the purity and permanency of Permi culture. Whether young peoples will continue transmit their culture when the project is over? I think the mode likes the Household Contract Responsibility System is suitable. We should help them inspire self-confidence by taking excellent students to perform on stage and we should found more adaptive music teaching methods (Guan, 1999), which can help us to complete the consistency of A, B, C modes.

Another one is to build community music education system. VCPD station and PCPD team are different to school. So we can find opportunity in festival to verify the teaching and learning, the case is Duanwu festival (Zhou, 2000), performance in which may be a well-established part of community music education system. But there are some common points among VCPD station, PCPD team and school. For example, the mid-term examination, detailed teaching plan, editing textbook, summarizing of the methods for Kouxian, Sixian and traditional songs teaching. The experience is useful for project to prepare building national music conservatory.

4. Conclusion

This year is the year of development and exploration. From the music education point of view, maybe we can not see the project's effect until twenty years later because of the lag effect of education. So we need a long term to research and observe. Preservation and development work is a dynamic progress, the key point of which is to insist on continuous development. To find a best solution is beyond the scope of this paper, but the methods project has experimented have been proved to be effective in past years. Firstly, community music education method for preserving village traditional songs and dances are proved to be feasible. These methods can bring some inspiration for music transmission in the whole southwest China, because there are lots of minorities, such as Qiang and Yi nationality in Sicuan province, Miao and Yao nationality in Guizhou province. They are affected by other nations too. Secondly, since there will be a long time before traditional music becomes an important part of music education in school, we should insist in establishing a good foundation in mode A, developing in mode B and promoting in mode C. Mode A to C should be integrated

into a continuous progress. On the other hand, not only Permi but also other nations have to face the challenge of mainstream culture and economic ideas and try to build the music education system. At last, we'd like to point out that the subject of culture preservation and development are village students and teachers, rather than the experts. We should take an attitude of multi-culture concept and view of "other". We believe we can get more experience and advice from this project for the culture preservation and development of mountain villages in southwest China. Also we believe we would hear the Permi traditional songs under their lover's tree after two decades.

Notes:

1. The Permi is one of the nationalities which have the least population in China mainland. Its population is about 34000. The origin of it is ancient Qiang nationality. Most of Permi people live in Lanpin county of Yunnan province. A few of them live in Lijiang county or south of Sichuan province. In 1949, they were named Permi officially. Permi has languages but has not words. So they have representative oral culture.
2. Lover's tree is the symbol of the Permi people live in c county. It's two trees grow together. In their legend, if lovers sing the song under the lover's tree, they will get sweet love.
3. DuanGong dance is a kind of dance performed in traditional festival when worship the nature. It is a part of Wu culture.
4. Dan song is one of two important free style songs of Shui nationality.
5. Ford fund dedicates to support numerous arts and educational institutions as well as cultural programs--from touring art exhibits and performing arts events--to university scholarships and educational programs for elementary school children and hopes to promote a deeper understanding of our communities. It has supported several projects in China.
6. Yang Zhilian's daily work report of LIVCPD project. She is a PCPD team member and have recorded main work in past.
7. People who live in poor mountain area are used to government aid. Project wants to build a self-organization system and inspire students and team members with individual initiative to go on the transmission works.
8. Jinna's interview records with Mr. Chen, Mar. 2005
9. From the records of Yang Daoqun's speech. Yang is one of the national chiefs.
10. Permi people in Lanpin live with Bai people for a long time. Interracial fellowship has caused the culture assimilation.

Reference:

- Chen, zhe. (2004). *Project Proposal of China Indigenous Culture Action Plan – Lanpin Indigenous Village Culture Preservation and Development Project*, Cultural Talents Center of Ministry of Culture
- Duan, Qiaosheng & Mi, Ruiling(2004), *Introduction of Chinese Traditional Music Preservation and Development*, Research of Art. Vol 2.
- Fan, Lizhi. (2002). *Traditional Music and Development and Music Education in School*. Tangdu Journal. Vol. 13
- Guan, Jianhua (1999). *The Challenge Chinese Music Education Faced in 21st Century: Curriculum Revolution and Culture*. Journal of TianJing Conservatory. Vol.3. P6 – P23
- Liu, Yu.Zhong & Mo, Dingwu (2005), *The Character of The Art of Singing of Shui Nationality*, Retrived May. 22, 2005, from http://www.chinatradenews.com.cn/news/Article_Show.asp?ArticleID=6869

- Man, Lou (2005). *Whether is There A Aultage in Our Culture?* Retrieved Oct 24. 2005, from <http://www.booker.com.cn>
- Poverty Alleviation and Development Office of Lanpin County. (2005). *Report of development status of Permi nationality in Lanpin county*. Lanpin: Lanpin Government Print Office
- Sheng, qia. (2004). *Shell Song*, Shang Hai: Shanghai music press,
- Shi, Yan. (2004), *Why does A ma Sing So Well?* Nan Fang Weekend Newspaper. Oct.28
- Xie, Jiabin (1998). *The Traditional Music Preservation and Devlopment in Music education in China Mainland*, China Conservatory of Music
- Xie, Jiabin (1999a). *Let Every Child Sing Native Song, Chinese music*, Vol.1
- Xie, Jiabin (1999b). *Unchangable Value*, China Conservatory of Music
- Yang Hong. (2005). *The lecture of field work curriculum*, China Conservatory of Music
- Zhou, Kaimo(2000). *A Study on Yunnan Nationalities Music*. Kunming, Yunnan: Yunnan University Press

MIND YOUR LANGUAGE

Words, as is well known, are the great foes of reality. -- Joseph Conrad (1857-1924)

Student singers will develop into the best singers they can be with independence of thought, technical security and the ability to respond to the demands of the literature or the performance. How can I as a singing teacher best facilitate this development? This paper looks at just one aspect of the teaching of singing – one that doesn't require fancy equipment or expensive qualifications – the language that we and our students' employ in the service of teaching and learning singing. How language contributes to the psychological wellbeing of the student and the psychological climate in the singing studio is a paper on its own and will not be considered here.

If you are a singer, the gift of the gab seems to come with the territory. In fact, I have explored previously the notion that maybe as singing teachers, we talk too much! A traditional singing studio uses language as the primary element of the teaching and learning process. As teachers, our use of language in the teaching studio is often reflective of our personalities, maybe an imitation of our own teachers or those we admire; it is commonly intuitive and imaginative, forged through trial and error. Out of these factors can come brilliant work, but also, because of its haphazard nature, patterns of language may be adopted which are not as effective in furthering the students learning process. In the current climate of securing outcomes and justifying time and money spent, singing teachers are challenged to be competent managers of the learning process (Blanton, 1998).

Following this Introduction, this paper presents Learning Theories, Perceptual Motor Learning and Social Constructivism, theories that have the potential to inform our choice of language in the singing studio. Then the focus narrows to look at how the theory can be put into practice by the singer and the teacher, in Motor Skill Acquisition and in the use of Feedback.

What is Learning with or without language?

Learning Theory

We cannot usefully examine the way we teach without considering the way people learn. Hence the theme of this paper – that the way we use language and encourage the student's use of language

impacts on the way the singer acquires the knowledge and skill of singing “*Knowing about* is different from *experiencing*” (Wink & Putney, 2002, p 44): this is an important principle to remember. Our first task as teachers is to help our students move beyond simply knowing that ‘something happened’ into some sort of understanding of what happened. This understanding can be implicit or explicit, but singers work on a very intuitive level. We can assist our students to arrive at an understanding of what they are doing through giving accurate information, but deciding how much and when we tell them! There seems to be an overwhelming need to tell all that we know to our students – a strategy we should question. The second way we can assist each student begins with the student himself – his present skill level, his learning style, his motivation. A brief encounter with some relevant learning theory may help clarify the task at hand.

Learning and knowledge has been defined as a three-pronged system (Paris & Cunningham as cited in Woolfolk, 2004). **Declarative knowledge** is ‘knowing that..’; this can also be defined as intellectual or cognitive knowledge. **Procedural knowledge** is ‘knowing how...’, also described as perceptual motor skill. **Conditional knowledge** applies ‘knowing when and why’ to the ‘knowing that’ and the ‘knowing how’. Singing importantly involves intellectual skills and perceptual-motor skills so that the body and the mind enact the mental and physical process of singing or as Thurman and Welch (2000) have promoted the term, the *bodymind and voice*

Recent evidence has emerged that intellectual skills and perceptual-motor skills are psychologically more alike than different (Rosenbaum, Carlson & Gilmore. 2001). Therefore educational theories as well as discreet perceptual motor skill theories applied to the teaching and learning of singing would seem to call on similar processes. Over the past few decades, teachers of singing have integrated emerging knowledge in physiology, acoustics and biomechanics into their studios and we are embracing more and more knowledge from many related fields. As evidence of this broadening attitude, the description of a voice as a neuro-psycho-biological phenomena is becoming part of our professional ‘lingo’! However, the teaching and learning of singing has traditionally belonged to the domain of the performing arts and hasn’t taken advantage of the benefits found in the realm of educational or sports psychology.

We know that a part of our brain produces conscious thought and intentionality – language is connected to this part – however because it is suggested but not substantiated (Oliver as cited in Thurman & Welch, 2000; Mehrabian cited in Thurman & Welch, 2000) that only 10% of bodymind processes are within conscious awareness, we need to ask what the relationship between language and that 90% of processes that are beyond intentional action is. Identifying theories underlying the

way that singing is learnt may point to a more effective use of language for teaching or facilitating the development of those unconscious processes in singing. The learning of motor skills by every singer involves attention to sensory information, without intentional ‘doing’ or verbalisation.

Motor Skill Acquisition Theory

Motor Learning is defined (Verdolini, in press) as “ a *process*, which is *inferred* rather than directly observed, which leads to *relatively permanent changes* in the *potential* for motor performance, as the result of *personal practice or exposure*”.

The only conscious access to the movements of our own body is through our sensory mechanisms. The gifted singer develop a high level of self-perception, creating a neural database for the necessary motor actions. Such development integrates the action and the sensory experience that results from that action. To be most effective, the learning mechanism must be bidirectional, that is, the sensory experience can activate the motor action or motor control and the motor action or motor control can activate the sensory experience (Hommel, 2005).

Kinaesthetic feedback is available faster than auditory feedback (B. Hommel, personal communication, July 23, 2005). This has implications for singers when we ask them to stay tuned to sensation, rather than to listen to the sound they are producing. Sensori-motor schema developed in the neural cortex, have voluntary control over our actions. (Schmidt, 1975) So a young singer needs opportunities to acquire patterning or schema in the brain and the teacher’s choice of word and action will have either a positive or negative impact on such acquisition.

Research into motor skill control has been sparse (Rosenbaum, 2005) because firstly, to control what someone does is more difficult than to control what stimulates them to do it. And secondly, the neuromuscular processing that occurs with each action is hidden because it takes just a thought to produce the action (James as cited in Green, 1997). However psychologists have come to appreciate that acting and knowing are inseparable and advocate that the primary function of perception is to guide action (Carlson as cited in Rosenbaum, 2005). Current research into the perceptual motor skills involved in act of singing is timely.

As part of the hypothesis that intellectual or cognitive skills and perceptual motor skills are more psychologically alike than different, recent opinion states that all knowledge is performatory (Rosenbaum et al, 2001). Where intellectual or cognitive skill results in what has been described as

symbolic outcomes, perceptual motor skill is more specific and non-symbolic. However it now seems that researchers consider that much of the brain shares function, and that the cerebellum is a vital area that can be responsible for all skills, although the neural seat for each skill is presumed to be different. Intellectual skill is sourced in the cerebral cortex, while each motor skill can choose a different neural circuit. Recent studies suggest that the motor cortex engages in high level reflexive planning (Rosenbaum et al, 2001).

Traditional education has employed the symbols of language for learning and conveying cognitive or intellectual knowledge, while the learning or demonstration of motor skills can only truly happen in the doing. Again, more recent studies suggest cognitive skills and perceptual motor-skills are not restricted in the way they are formed and communicated in the brain. But it is true that excellence in one skill area does not guarantee excellence in another; this may be less about skill acquisition and more to do with individual differences such as described by Howard Gardner (1983) in his Multiple Intelligence Theory. We are probably all familiar with the school dux who is a non-sportsperson; or the footballer who is less than articulate at the microphone.

One case among many recent studies that points specifically to the crucial roll of cognition in the acquisition of motor skills is that posed by Fischman and Oxendine (2001). Their hypothesis, like Schmidt's original Schema theory, is projected for athletes, but logic suggests that, until specific studies are done, the principles can be assumed to apply to singers too. So as soon as we include cognition as a vital component of motor skill aquisition, intuitively language would seem to be a facilitator of such learning.

A three-phase model for motor skill acquisition embraces cognition and is described as having **Cognitive, Associative and Autonomous** phases (Fischman and Oxendine, (2001). Recalling the three-pronged description for learning, there is no reason to doubt that the learning of motor skills engages both the declarative, that is the conscious and the procedural, that is the unconscious processes of the mind (Squire as cited in Verdolini, 2002). Cognitive processing attaches itself to both declarative and procedural memory, recognising and recalling the action required.

In the first of the three phases of motor skill acquisition, the **Cognitive** phase, the singer tries to understand what the skill is and how he has to perform it, typically engaging with description, demonstration, visual and aural cues. This has been described as the '*what to do*' stage (Verdolini 2002). This 'cognitive phase' is characterised by much internal and external talk on the

part of the learner – they ‘talk’ themselves through the process. However, the motor learning process commences when learners listen, reflect and observe – they then commence to develop their own motor program (Fischman and Oxendine, 2001). At first a motor program may be very crude, involving an approximation of the action or movement, however this cognitive phase is relatively short (Fischman and Oxendine)). It is complete when the athletes - the vocal athletes - can reasonably execute the skill the way it was demonstrated and can then begin practising (Christina & Corcos 1988).

The **Associative** and second phase of motor skill acquisition is much longer than the Cognitive phase; it allows the learner to practise the skills to the point of accuracy and consistency (Fischman and Oxendine, 2001) and focus on ‘*how to do it*’ (Verdolini in press). The *visual* and *aural* sense for the singer is being replaced by the *proprioceptive* (Fischman and Oxendine, 2001).

Although proprioceptive cues are available during the cognitive phase, the singers in this first phase are usually not sensitive enough to associate the feelings with the outcomes. Singers need to be guided by their teachers to attend to, to select and focus on the expected outcomes, notice the bodily responses and coordination, as well as the tonal output. During the associative phase, the singers will gradually use less interfering musculature, therefore are able to maintain poise and therefore make fewer errors in tuning, therefore can move faster in melismatic passages, therefore control dynamics and overall are more consistent in all of these skills. Closed skills – in a controlled environment such as the studio – gain consistency; open skills – less predictable - become more diversified (Fischman & Oxendine). At this stage sports athletes become better at anticipating the changes in environment, hence their actions are better prepared. This seems to be true of singers too, as they move from the studio to the stage.

The third and final stage in the acquisition of motor skills is known as **Autonomous**, when the learner is able to perform the skill at a maximal level of perfection (Fischman and Oxendine, 2001). Very little conscious thought is needed for the motor skill component of the activity to succeed. In fact, automatic performance responses will be disrupted if the performer tries or is asked to focus on what they are doing. In this phase, the learner’s kinaesthetic understanding of the skill is excellent because the motor program is highly developed and well established in the memory. The performer is free to concentrate on things other than technique (Fischman and Oxendine). It is important that a singer arrive at this stage if he wants to be ‘in the profession’. To reach the autonomous phase for such tasks as basketball dribbling, soccer, figure skating, the performer requires a) some native ability and b) a great deal of personal practice (Fischman &

Oxendine). If a singer wants to perform at the highest level, he too needs similar traits – that which is often dubbed ‘talent’, as well as a work ethic fuelled by a passion for music and performance.

Progressing through the three stages of motor skill acquisition requires a regular amount of personal practice and a linear time frame - which negates the idea of the quick fix! The amount of practice, and the time required depends on the abilities of the individual, the complexity of the task, the learner’s prior experiences and the efficiency of the learning environment (Fischman and Oxendine, 2001).

Educational psychology

The notion that more clearly defined learning theories could underpin the redesign of a program to train aspiring professional singers is motivating in itself. Vygotsky, the twentieth century social constructivist posited a direct relationship between the development of thought and language: language informs thought and thought comes to life through language (Wink and Putney, 2002). If language is denied, thought is denied; culture is diminished; identity is endangered. Thought and language is more than simply what happens in the brain; it also takes place in a person’s heart and soul (Wink and Putney). This resonates strongly with singing, because the best singing engages the whole body, mind and spirit!

The relationship between thought and speech is not only reciprocal, but dynamic and constantly changing. It is through the fusion of thinking, speaking and experiencing, that we construct our own knowledge. Verbal thought (or word meaning) is the link between the multiple layers of language and thought as they transform themselves into greater mental abilities, the joining of thought and language to make meaning. Verbal thought is the action, the process of language and thought coming together, to expand and enrich both. (Wink and Putney, 2002).

Vygotsky says that “thought and language’ are not two separate functions, they have an interactive relationship. However, speech is not merely the outward revelation of thought because, in the transformation of thought into words, the thought undergoes changes of its own, evolving into form and taking on another reality. One can serve as the stimulus for the other! But in certain activities, we are becoming more aware that language, in altering thought, can actually disrupt the action resulting from that original thought or perception. This is where we as singing teachers can begin to explore our methods.

Vygotsky, the socio-constructivist, also says that as we think through and discuss our experiences with others, our learning expands and deepens our knowing and our development (Wink and Putney, 2002. p 43) As teachers of singing, we can act as the ‘other’ for our student. But our behaviour and the words we choose demonstrate the knowledge and values we hold about our art, and much osmotic learning happens through this relationship.

The vicarious experience of discovery shared by a student with a teacher is a valuable agent for learning and builds positive attitudes to curiosity and wanting to know more. Professor Guy Claxton (2003), from the University of Bristol, challenges our the education system as a whole, saying that our primary task should be to help students develop the confidence to ask questions, to think carefully, and to know when and how to make use of their intuition and imagination. Being aware that students can give up very readily if a task seems beyond them, Claxton says we should be building resilience in them by making ‘difficulty more interesting and confusion less shameful’ (2003). I have on my pedagogy noticeboard a quote from Leon Thurman “Confusion is the first sign of understanding.” (2000, p 286)

But knowing when discussion is useful, and when comment is counterproductive will rely to some extent on the psychological skills of the teacher. The relationship between thought and language is grounded in the totality of ‘experience’. The struggle to form meaningful language is part of the cognitive learning process. It can be both interpersonal and intrapersonal. A study still in progress is showing that students engaging in self-talk help their attention to the task and after all, to be focused and on-task is essential (Rehfeldt & Dixon, in press). But the teacher’s language must be intentional if it is going to contribute to students’ development. That is why some knowledge of theoretical principles can inform our choice of what to say, how much to say and when to say it! Oren Brown’s *Think* instruction - as in his phrase – *Think, Let, Trust* – gives singers a pattern of implicit behaviour to follow (Brown, 1996). One of the bi-products of following these instructions is the tangible control they give to what can often be vague sensations for the beginning singer.

However, self-talk is no indication that specific skills for singing have been ‘learned’. A study in 2001 by Simon & Bjork at UCLA showed that subjects who had practised a motor skill and could readily retrieve the explanation of that skill, could not be guaranteed to reproduce the skill as well as they could describe it! Although there needs to be some research done specifically with singers, this poses the question as to whether the ability to verbally explain what is happening and what they are doing while singing is relevant to producing a good performance. Recall the often quoted study done by Thomas Hixon (1991), in which professional singers were asked to describe

how they managed their breathing for singing. What they described and what they were in the habit of doing, and with great competence, did not agree.

Singing engages automated motor skills together with a level of creativity, both cognitive processes that are primarily non-reportable. When a singer is asked to use ‘think aloud’ processes, results from a recent study suggest that verbalisation disrupts such non-reportable processes (Schooler et al, 1993). The common wisdom of ‘talking through a problem’ certainly aids a concrete problem-solving process, but the act of singing is far from that. A singer may become an outstanding performer without noting or monitoring the incremental steps along the way (Schooler et al, 1993). Often, individuals who solve a problem through ‘insight’ or intuition – and this includes implicit concept learning, implicit memory and automated complex motor skills - are unable to track their progress towards that solution, unlike those who call on more concrete knowledge and activities (Schooler et al.). But if we are honest, the moments when lights go on and bells ring for our singers are usually unpredictable and certainly appear to be in the realm of ‘insight’ and ‘intuition’ rather than concrete problem solving. Does this suggest that we just abandon the teaching strategies and wait for the magic moment. Not at all! Much of what goes into the process is decidedly unreportable on the part of the singer, but the input of motor and cognitive information is essential to the learning process.

Another study showed that, when verbal ability and perceptual ability are matched, the employment of words does not disrupt the perceptual skills (Melcher and Schooler, 1996). However confusion results from uneven abilities, when perceptual skills are developing but without language to match.

Applying the Theory to the Practice

In support of the learning of motor skills, the teacher should be drawing the student’s attention to sensations, ‘a non-analytical way of being “in the moment”’ (Verdolini, 2002, p. 48). This means: don’t tell the student what he should be feeling, don’t ask him to describe what he is feeling, but ask him to notice the feelings, the difference or change and then notice the same sensations in the repetition of the process. When individuals are asked to put inherently non-verbal experiences into words, this detracts from the intuition that drives activities such as visualising, tasting, hearing, feeling and the process of translating conscious awareness of what you are doing into meta-

consciousness which is knowing about the experience, can weaken the impact of the original experience (Schooler, 2002).

The teacher should be modelling auditory examples of required tonal ideals or visual ones of good alignment or coordination (Verdolini, in press). This means that words and description can be replaced with visuals or action! The mirror or the videocam, the CD or video players are excellent substitutes if as the teacher, you believe that your modelling is not the ideal one. And rather than describing and instructing, the teacher's task is to direct the sensation. Physical awareness of such things as head position, pelvic alignment, rib expansion, abdominal release can be assisted with hands-on manipulation or physical action to provide a physical experience which will inform the singer's own kinaesthetic awareness and subsequent practice (Verdolini, 2002). Verdolini suggests that teachers who engage primarily in verbal discourse often ignore the perceptual learning which is so important in singing.

Glaser (1996) speaks of 'a change in agency', which shadows the Fischman and Oxendine three phase model of Cognition, Association and Autonomy. This infers an adaptation of instructional methods as competence increases and performance improves. Initially, an interactive phase of external support precedes a transition to an apprenticeship that encourages self-reliance, through to self-monitoring and self-regulation when the learner is in control. In the process of the singer acquiring expert skills, his cognitive activity should be characterised by structured knowledge in the early and late phases of learning, with conditions influencing the kinds of knowledge required.

A Double-take on Feedback

Feedback is universally associated with teaching and learning. Augmented feedback has been defined as making explicit something that might be difficult, if not impossible, to know implicitly (Lee et al, 1994). Intuitively, singing teachers believe that all their feedback assists learning. Such feedback often opposes intrinsic feedback, which is what the singers are feeling or hearing themselves. Indeed, augmented feedback when it is not concurrent with performance, has been shown to be useful for learning, learning being measured by the ability of the student to retain and transfer knowledge. Augmented feedback comes in the form of the teacher's verbal comment or the replaying of audio or visual records of the performance. Feedback should never deflect the ultimate goal for the performer to find his own solutions to problems. Contrary to previous theory which supported instantaneous or even concurrent feedback, there is evidence to suggest that delayed

feedback supports better long term retention and transfer, especially when the performer also attempts to analyse his own error pattern in the interim. Ultimately, the learning conditions are potent when the singer is able to recognise intrinsic feedback then receives feedback from another source offering an explanation of the intrinsic feedback. The effortful thinking on the part of the singer to interpret what is being experienced underlines the role of cognition in procedural knowledge. However, if augmented feedback merely replaces intrinsic feedback, learning for retention and transfer is weakened.

Many athletic coaches and singing teachers use feedback systems believing that the incremental changes seen immediately must be evidence of learning. In response to this and other studies, a project conducted looked at the learning outcomes from no feedback, 50% feedback and 100% feedback during the learning of a biomechanical pattern of a complexity relative to the skill level of the participants (Wulf et al 1998). The results showed that 100% feedback produced the best retention and transfer outcome. As this went against much of the current research, they looked for qualification of such an outcome. It seems that the establishment of a complex generalised motor program benefits from high frequency feedback but relatively simple skills are best left alone (Wulf et al) Singing is a very complex skill. A singer constantly engages in actions that move from simple to complex, and categorisation of such actions may be helpful in clarifying which part of the process needs direct attention from the teacher and which needs little. Empirical wisdom suggests that feedback, relevant to motor skill acquisition, will be more frequent and necessary when the singer is a beginner and less frequent with the experienced singer.

The findings from a number of significant studies in sports psychology (Lee, Swinnen and Serrien, 1994) showed that good instruction and feedback draws the student's attention to the effect of their action and not to the process. Verdolini puts forward the idea that the 'vocal effects' or the outcomes of singing should be an external focus rather than the biomechanical processes, and through these outcomes a more efficient language of instruction may be able to be developed (Verdolini, in press). When attention is directed to the action of a movement, the result seems to be a stabilization of existing, "old" patterns from which the student is trying to escape (in press). Focusing on the effects of an action directs attention to the emergent, abstract properties of the new coordinative pattern for that action. This is the focus of learning (Lee, 2004).

Recent trends in vocal pedagogy show that because of the knowledge explosion in physiology and anatomy, teachers have been choosing explicit internal-focused instruction as a primary teaching mode. Various recent studies, (Wulf and Weigelt as cited in Verdolini, in press;

and Wulf, Hob and Prinz (1998)) have demonstrated that specific instruction about the mechanical principles involved in a complex motor skill negatively affected motor learning and performance. These findings are counter-intuitive, nevertheless reinforce the idea that focusing on the effect or outcome can be more advantageous to learning motor skills. A cautionary recommendation suggests (Wulf and Weigelt as cited in Verdolini, in press) further states:

... it is usually assumed that giving the learner as much information as possible about (the mechanics of) the skill to be learned will enhance learning. Our results suggest that the kind of instruction given (or not given) to learners can have a decisive influence on learning and performance. Too much information can – under certain conditions – be harmful to learning. A challenge for future research is to determine which conditions these are (1997, p.367).

In Conclusion

The singing teacher will benefit from identifying the optimal discourse for interaction and instruction used in the voice studio - the pattern and choice of words to use, timing and structure of the activities, and the facilitation of systems within the voice studio that set up conditions most conducive to learning. ‘Vocal effects’ or outcomes of singing should be the external foci rather than the biomechanical processes, and through these outcomes a more efficient language of instruction may be able to be developed (in press).

The implications for the singing studio are worthy of consideration: the premise that the singer just sings and doesn’t need to be able to describe the intricate details of the singing process has been a principle that many successful teachers have followed. There is a point during the developmental phases when this should still be our approach. However, it has been shown that the advanced performer is quite capable of employing language to assist the memory of performance strategies and skills. The novice can be assisted while he is still working at basics, by his use of verbal summary and description of his singing. And those singers who have moved past novice stage but are not yet expert, firstly need to consolidate their motor skills, those non-reportable skills, away from the process of learning the ‘language’ associated with singing. This certainly supports the theory that ‘knowing about is different from experiencing’. It also suggests that learning about the voice as an instrument is best done at arms distance from the studio lesson. As students learn to use new language, the process impacts on their ability to think - to problem solve, to act responsively. But much of that thinking process remains un-conscious, informing the

intuitive driver so that the knowledge becomes a non-conscious part of the implicit bodymind activity we call singing.

Language is a vital component in the way the learner expresses and develops concepts. It seems that instruction and feedback that draws the student's attention to the effect of their singing not the process, is going to be more advantageous to learning (Verdolini, in press). But the singer may be disadvantaged if required to interact verbally by describing body sensation and coordination. Words are not always the right medium to communicate experience of body sensation; for example, doctors know to ask a patient to rate the severity of pain on a scale from 1-10, rather than try to describe it. Internalisation of understanding about body co-ordination for the singer is primarily assisted through the use of verbal directions or descriptions during the voice lesson or in the Pedagogy lecture, but the perceptual or intuitive awareness of the performance is best left as that.

The understanding of motor learning principles, the choice of language and patterns of activity during and after the voice lesson – the facilitation of systems in and outside the voice studio that sets up conditions most conducive to learning – could prove to be as important as the teacher's knowledge of vocal acoustics, anatomy and physiology. So ladies and gentlemen of the voice teaching fraternity, mind your language!

REFERENCES

- Blanton, B. (1998). The application of the cognitive learning theory to instructional design. *International Journal of Instructional Media*, 25 (2), 171
- Brown, O.L. (1996). *Discover Your Voice: how to develop healthy voice habits*. San Diego: Singular Publishing Group Inc.
- Christina, R. & Corcos, D. (1988). *Coaches guide to teaching sports skills*. Champaign, IL. Human Kinetics.
- Claxton, G. (2003) Learning to learn: a key goal in a 21st century curriculum. Retrieved on 9/9/2005 from <http://www.qca.org.uk/futures/>.
- Fischman, M & Oxendine, J. (2001) Motor Skill Learning for Effective Coaching and Performance. In Williams, J. (Ed.). *Applied Sport Psychology: Personal Growth to Peak Performance*, Ch. 2 California: Mayfield Publishing Co.
- Gardner, H. (1983). *Frames of Mind: The Theory of Multiple Intelligences*. New York: Basic Books
- Glaser, R. (1996). Changing the Agency for Learning: Acquiring Expert Performance. In K. Anders

- Ericsson (Ed.). *The Road to Excellence: The Acquisition of Expert Performance in the Arts and Sciences, Sports and Games*, (pp. 303 –311). Mahwah, New Jersey: Lawrence Erlbaum Associates, Publishers.
- Green, C.D. (1997). The Principles of Psychology: William James (1890). In *Classics in the History Of Psychology*. Retrieved 29/7/05 from <http://www.des.emory.edu/mfp/james.html>
- Hixon, T. (1991). *Respiratory Function in Speech and Song*. San Diego: Singular Publishing Group Inc.
- Hommel, B. (2005) Perception in action: multiple roles of sensory information in action control. *Cognitive Processing. International Quarterly of Cognitive Science*, 6(1), 3-14
- Lee, T., Swinnen, S., & Serrien, D. (1994) Cognitive effort and motor learning. *Quest*, 46, 328-344
- Melcher, J. and Schooler, J. (1996) The Misremembrance of Wines Past: Verbal and Perceptual Expertise Differentially Mediate Verbal Overshadowing of Taste Memory. *Journal of Memory and Language* 35, 231-245
- Rehfeldt, R. and Dixon, M. (in press) *Investigating the relation between self-talk and emergent stimulus relations*. Retrieved on 6/5/2005 from <http://www.eahb.org/RehfeldtDixon/RehfeldtDixon.htm>
- Rosenbaum, D; Carlson, R & Gilmore, R. (2001) Acquisition of intellectual and perceptual-motor skills. *Annual Review of Psychology*, 52, 453-457.
- Rosenbaum, D.A. (2005). The Cinderella of Psychology. The Neglect of Motor Control in the Science of Mental Life and Behavior. *American Psychologist*, 60 (4) 308-317
- Sherwood, D. & Lee, T. (2003). Schema Theory: Critical Review and Implications for the Role of Cognition in a New Theory of Motor Learning. *Research Quarterly for Exercise and Sport*, 74 (4), 376-382
- Schmidt, R. 2003. Schema Theory After 27 Years: Reflections and Implications for a New Theory. *Research Quarterly for Exercise and Sport*, 74 (4), 366-376
- Schooler, J., Ohlsson, S., and Brooks, K. (1993). Thoughts Beyond Words: When Language Overshadows Insight. *Journal of Experimental Psychology: General*. 122 (2), 166-183
- Schooler, J. (2002) Re-representing consciousness: dissociations between experience and meta-consciousness. *Trends in Cognitive Sciences*. 6 (8), 339-344
- Simon, D. and Bjork, R. (2001). Metacognition in Motor Learning. *Journal of Experimental Psychology: Learning, Memory and Cognition*. 27 (4), 907-912
- Simon, S. D. (1999). *From Neo-Behaviorism to Social Constructivism: The Paradigmatic Non-Evolution of Albert Bandura*. Unpublished Honours Thesis, Emory University. Atlanta, Georgia.
- Thurman, L. & Welch, G. (Co-ed) (2000). *Bodymind and Voice: foundations of voice education*. Revised Edition. Iowa City, Iowa: National Center for Voice and Speech.

- Verdolini, K. (in press) Motor Learning Principles. Chapter 10 in Titze, I., & Verdolini, K., *Vocology*. Iowa City, Iowa: National Center for Voice and Speech.
- Verdolini, K. (2002) On the Voice: Learning Science Applied to Voice training: The Value of Being "In the Moment". *Choral Journal*, 42 (7), 47-51
- Wink, J. & Putney, L. (2002) *A Vision of Vygotsky*. Boston, MA: Allyn and Bacon
- Wolf, G., Ho, M. & Prinz, W. (1998). Instructions for motor learning: differential effects of Internal versus external focus of attention. *Journal of Motor Behaviour*, 30 (2). 169-179
- Woolfolk, A. (2004) *Educational Psychology*. 9th Ed. Boston, MA.: Pearson Education Inc.

Adele Nisbet
Queensland Conservatorium Griffith University
PO Box 3428 South Bank Q4101
a.nisbet@griffith.edu.au

MUSICAL ARTS EDUCATION. IMPERATIVES FOR MUSIC EDUCATION IN

AFRICA.

By

AdeOluwa Okunade

adephony@yahoo.com 234 – 803 323 5376

Music department, Adeniran Ogunsanya College of Education, Otto-

Ijanikin, Lagos, Nigeria.

It is not out of place to conclude that the western civilization via its education in Africa is a mixed blessing. Most of the cultural values in African traditional setting fell victim of the imposition of western education by way of mischievously regarding former as primitive and uncivilized. This has continuously yielded a good degree of mis-education in the African child. (as well as some Adult). The present music education, which came into Africa not through the paraphernalia of the colonial masters alone, but also through Christianity cannot and is not truly representing what music is in Africa. In all ramifications, the present music education in Africa is fashioned after the concept of Western music in terms of methodology, content, philosophy, delivery and performance. All these have been in existence over years without taken into consideration the environment of the learners. What music is in Africa is completely different from that of the west. Music in Africa means dance, it means drama, it means theatre. Dance and theatre are inseparable from music in Africa. This paper therefore focuses on Musical Arts Education signifying the integrated nature of music, dance and theatre in Africa.

Introduction

The primary aim of the education given to the Africans by the colonial masters via the early Christian missionaries of the fifteenth century was not to make Africans literate as themselves but to make them capable and qualify to be true adherent of the teachings of the church. This is a pointer to the fact that the history of western-oriented cum Christian education in Nigeria had a close link with the history of western education in Europe during and after the Dark Ages (Babs Fafunwa, 1974:70) Most graduates of the early missionary schools were trained to be both priests and teachers. It was a common thing to find the Head teacher of a school as the organist and choirmaster in the church, training members of his school who also double as choir members in the evening during choir practice or Sunday service.

All what constituted music then was church hymns. This was what equally formed the main content of music lessons, coupled with western nursery-rhymes which usually have not bearings with the African culture or its environment. This idea of music methodology has damaged the intellectual capacity and capability of the African child.

Any musical activities that are not western-oriented were considered idolatry, paganistic, primitive, uncivilized and non-musical. The first ignorant step taken by these apostles of western-oriented 'music experts' was to fail to realize that an

African child is born into music, lives through music and musical activities, and goes back to his creator with music.

The musical activities in the schools then were hundred percent fashioned after what the Europeans considered music, and not what music is in African culture. This style has only succeeded in making music at all levels of education a 'loved subject' embedded with high degree of insincerity of purpose lacquered with momentary and non-everlasting musical flavour. Western music is good and productive in the western nations, it goes *pari passu* with their culture, and it serves them rightly. Western music or western oriented music as the core content in terms of methodology and performance in our modern day educational system in Africa will only make mockery of our cultural value systems. It cannot be disputed that Africans remain the most musically prodigious people in the world (Meki Nzewi, 2001:18).

The African child is not being discouraged not to practice music in the global or conventional style. For him to do this, he equally needs to get himself equipped with some tools that are synonymous with the music literacy to enable him take part in any musical discourse at all levels. The only bone of contention is that equally the African child should be educationally empowered so as to exhibit comprehensive national identity both in human and cultural spheres. Same should as well be obvious in his mental authority at all levels of musical practice and discourse. Music and musical activities in the African setting is not an

ordinary Art, but a 'holistic Art'. Its purpose within the society is equally a holistic one.

The term music or its definition in the western sense does not carry the same (actual) meaning in the African society. What Africans consider music is more than the absolute music of the Europeans. The simple definition that comes to mind of an average European or western-oriented music is scholar is "combination of sounds in a way that pleases the ears". Sounds, be it vocal or instrumental are not the only materials that constitute music in Africa. In the real sense of what musical activities are in the African society, one may not readily find the equivalent word of the idea of the 'western music'. With this situation, it should be emphasized that the absence of a word in a particular language does not mean the absence of its concept, neither does it mean the absence of the particular ideology or behaviour characterized by that concept (Kofi Agawu 2003:2). What Africans then describe as 'plays' could adequately or comprehensively mean music. These activities are sonic exhibitions in terms of drumming, dancing, miming, acting, singing and sending messages. With all these it is glaring that through what these are may not constitute what music is in the western sense, but the fact still remains that there are the materials that constitute the finished product that is called 'music' in the African society.

John Blacking (1973:25) sees music as 'sound that is organized into socially accepted patterns'. The word 'socially' used by Blacking is to emphasize the

human factors in music making and the society or community that accepts or acknowledges it as such. In other words, acceptability of sounds, music making or musical activities by members of a society is a determining factor spells what music is. This degree of acceptability also differs from one community to another. This is one of the 'expensive facts' that confirms that music after all may not be a universal language, as considered by many people. This idea appears in many western music textbooks into the minds of many music educators. (Elizabeth Dohrle 2001:102). This same idea is equally being popularized by many mis-educated African scholars to many unfortunate African students. The fact is that there are many types of music or many musics (as some scholars will want to argue) and one make such or respond to such if one has the knowledge of that music either by way of participating on the stage or outside of state as an active member of the audience.

Music in Africa or African music will only take its rightful place in the modern day African society, if the indigenous knowledge systems of it is brought to the learners in a way that will bring out its full understanding and purpose. Dance, movement, drama, miming and their likes are integral part of African music. None of these is incidental. This is the indigenous art and act of music in Africa. Hoppers best described indigenous knowledge systems as representing both a national heritage and a national resource which should be protected, promoted and developed, and should be put at service of the present and succeeding generations.

The concept of importing western music into the African classrooms should not be swallowed hook, line and sinker. The concept of using western yardstick to measure all actions by Africa causes more damage to the African heritage. This kills African art more. In as much as culture is not static, the societal values and heritage of culture cannot be substituted for any exotic exchange. Musical Arts is what is obtainable in the Africans society, music education, then can only be resourceful in this modern day if the latter's concept determines the content, philosophy, methodology, delivery and performance.

Present State of Music Education

In the primary school system of education in Nigeria, what is obtainable in most public primary schools in the area of music as a teaching subject is singing. The pupils are led into singing rhymes that are not educative, at times. Though, because of the local environment and the 'terrain' of the schools, they sometimes sing folksongs that are educative and lacquered with moral values with high cultural benefits of the society. The state of 'music education' in these schools could still be described as an in-road to the right state of the art. The only snag is that the teachers do not have the right orientation, just because the government itself has not made any attempt to provide the facilities for such. When this musical activity is going on in the government primary school system, a lot of acting, miming and drama go along with them. The teachers and pupils though see such period as a period to relieve stress.

In the private primary schools in Nigeria, the case is completely different. Most of these schools either have a full time or part time music teachers in the system. what is obtainable here is nothing but colonial idiocy. The children are taught nursery rhymes that at times suggest fantasy. For example, which out of the two songs below will make more sense or educative to the pupils?

Rain, rain, go away
Come again another day
Little Jerry wants to play
Or
Ojo ma ro, ojo ma ro
T' o ba ro, Eweko o so
T'o ba ro, Agbado o ta

(Literal) Translation:

Fall rain, fall rain
If you do not fall
Vegetables will not grow
If you do not fall
Maize will not grow.

It is obvious that the song in the local language – Yoruba of Nigeria, is more educative and in fact could even be used to introduce the pupils to importance of rain in the Agriculture class. This serves as a good instructional aid. (Okunade 2003). Ironically, it is this local version that must not be sang at all in these

private schools. The proprietors of these schools are delighted in hearing the pupils sing other foreign version that could make the pupils and the society.

In the secondary school system in most African countries the story is the same. Both public and private secondary schools lay so much emphasis in European style of music, and use the same as materials to form the bedrock of music education. in Kenya, until 1970, there was complete exclusion of indigenous music and traditional instruments in the formal school system, just because this type of music (songs, dances, drama) and the instruments were still carrying the foreign label – satanic . (Floyd 1996). This gave express way to the propagation of the western type of music education. This same spirit was also exhibited in other African countries. The speech made by the Tanzanian President, Nyerere on 10th of December 1962 at the inception of the country's new Ministry of Culture and Youth, confirms this:

When we were at school, we were taught to sing the songs of the Europeans. How many of us were taught the songs of the Wenyamwezi of the Wahehe? Many of us have learnt to dance the 'rumba' or the 'chachacha' to 'rock-en-rol' and to twist and even to dance. The 'waltz' and the 'foxtrot'. But how many of us can dance, have even heard of the Gombe Sugu, the Mangala, the Konge, Nyangumumi, Kiduo or Lele Mamo? Most of us can play the guitar, the piano, or the other European musical instruments. How many African in Tangayika, particularly among the educated can play the African drums? How many can play the Nanga, or the Marimba, the Kilanzi, Ligombo, or the Imagila? And even though we dance and play the piano, how often does that dancing even if it is 'rock-en-roll' or 'twist'-how often does it really give us the sort of thrill we get from dancing the Maganda or the gombe sugu-even though the music may be no more than shaking of pebbles in a tin? It is hard for any man to get much real excitement from dances and music, which are not in his own blood. (Malm, 1981).

With this statement it is glaring that the intentions of the colonial masters were to make Africans forget about their culture, loose their senses, make them hopeless, and perpetual European dependants.

The story has not been different in the South African schools. Jabulile Zulu (1988) shares this testimony about this issue:

...at school we have the problem of pupils who know traditional music but do not want to sing it. I asked the pupils why they did not like traditional music. The first reason they gave me was that parents do not want them to sing traditional music because they are Christian... I then wrote a letter to their parents asking them to give their children permission...some... refused, stating that in many cases traditional songs have insults in them (Jabulile Zulu, 1988).

It is interesting to know that while some African music teachers are fighting tirelessly to put things in the right perspective, most African music teachers with the 'support' or 'encouragement' from parents are fighting ignorantly the advocate of Musical Arts (Songs, dances, acting e.t.c) as the bedrock of our music education in Africa. These inheritors of western music and western music education system have been overwhelmed with strange, fanciful but synthetic fruits (Meki Nzewi 2001:21). They are subsequently cajoled to detest that rich flavour of their own natural and original products of arts for modern healthy musical growth.

The present music education in the African classrooms is only succeeding in making the recipients perpetual mental and material dependency. While it will be fair to mention that the tertiary institutions in African have started giving recognition (though minimal) to the study of African music, it should still be emphasized that until when music education in Africa is seeing as what Africans know to be music from their own heritage, that scholarship in the real sense of it will take place. The research methodology in the universities on African traditional music that encourages students and researchers to first employ bibliographic method is more damaging to the system. Most literature in this area are written by non-Africans, using non-Africans yardstick as the judgment tool. It therefore means that the students or researchers would have been biased or brainwashed having gone through such literature before going to the field. One should equally at this point acknowledge that there are few non-Africans scholars with teachable heart who have taken pains to disabuse their own non-Africans minds and orientation before carrying out their researches and have subsequently been able to present the true image of what music is in Africa societies. Bibliographic or library research method is highly necessary and recommended, but the argument is that this should play a secondary role in any attempt to know more about the environment and culture of the Africans. The field method should come first. The problem here is that most African music teachers and students have little belief or no confidence at all in the intellectual facts and scholarship charisma of the African musical heritage. Our music

education practice in our institutions today is only producing an African – insensitive intellectual climate.

Any system of education whose final product will not be resourceful to the immediate society is nothing but useless. The present music education system makes not sense in the normal and cultural lives of young learners. This is so because they are exposed to virtual knowledge of music and not what is close to their environment. This experience eventually yields abstract and marginal human-value product. The ultimate objective of music education in Africa thus appears to be very remote from liberating even Africans with high music potential, who are originally-minded. It then means that the modern music-educated African is still-equipped to discuss or practice with authoritative African knowledge in any discourse be it in performance, creativity, education, training or literature. Because most educated Africans have succumbed to the intimidation of the westerners that African music has not theoretical premise just because it is not in written form, they have refused to recognize that music composition, for instance, and practice in traditional Africa is a derivative of the indigenous theory of content as well as procedural principles. The most unfortunate thing about the present state of music education in Africa is that few modern-educated Africans who have opportunities of getting appointments in international agencies and funding bodies that support modern Africa in areas of education among others still exhibit a high degree of mental servitude. This attitude is best described as the highest degree of consumer-oriented mentality.

WAY FORWARD

It is only right, wise and resourceful to immediately adopt an African sensitive music education system in the soil of Africa. What music is before Africans, tracing our step from the indigenous African society, should be what will be consumed in the African classroom, the foundation of which the theoretical and material content should be built on, as well as the pedagogic style. Since music lives on stage in African traditional society, the ultimate result of the pedagogic model of delivery should be practical oriented which in turn will adequately explain the theoretical basis.

Many scholars, mostly the Western-oriented music education apostles here always asked the question: where and what is the theory of African music? These apostles have forgotten that the theory of African music can be conveniently and convincingly found on stage. The Western style of delivery has so much eaten deep into them like cancer that all they first want to see is a written formulae, principles or theory. With the Western education, one is not disputing the fact that this theory cannot be written down, the only bone of contention is that, the right attitude to this concept should be original, natural, cultural and humane. The attitude must not be synthetic. For the theory of African music to be used as a primary guide to teaching music in Africa (or elsewhere) the music must first be on stage, where the theory can be derived.

The content must be derived from the immediate world-perception and socio-cultural environment of the learners.

When learners continue to be fed with foreign materials at the expense of their cultural heritage, it makes the learners lose confidence in his own people. Such learners grow up not being resourceful to the immediate society which they belong. They subsequently brand any European-American products superior, and brand all things African primitive, archaic, backward, un-civilized and all sort of derogatory adjectives. This attitude eventually yields behavioural instability of the African in the midst of his African brethren.

The few literature or text that talks authoritatively with comprehensive degree of originating the truth should serve as part of the instructional aids in the African classroom. Western Publishers and Authors who stayed outside Africa to write or used Western yardstick to measure what music should be in Africa should be discouraged by de-recommending such texts in African classrooms. A spirited effort should be made towards exposing the African child's first contact with formal music education to start with the music practical in the immediate human environment of the school and then progressively include foreign or extraneous music cultures and practices.

The singing tradition introduced into the schools by the early missionaries as all what music is should be completely discouraged. Dance, songs, drama, movement are integral part of music in Africa. They are not incidental in any way. All the instruments branded idolatry by the missionaries are good and purposeful instructional aids in the modern African society. The irony (and ignorant) of the

attitude of these missionaries manifest in the church history when a group of Africans pulled out of the missionary churches to form their own-African Church, that will accommodate the rich cultural value of their society, like drumming, clapping and dancing, and when the missionaries noticed that they were losing converts because of this reason, they quickly incorporated these same instruments they branded idolatry, into their worship services.

Early music education in African should impart on the pupils to see music as integration of songs, dance, movement and drama. If this is abide with, there is no way practical experiencing will be thrown away. As said earlier, it is the practical knowledge that will be the point of reference for theoretical framework and literary procedure. Thus, music education in Africa should rather be seen as musical arts. It then means that music (or songs) dance, movement drama, visual theatre, costume art, poetry are seldom separated on stage or in practice when discussing issue of musical arts.

A complete or full –baked modern African Scholar or learner in this art-musical arts, becomes more resourceful to the society, and also will be one of the most ‘lucrative member’ of the society. Having undergone music education training with the concept and philosophy of Africa indigenous musical arts, that fellow will likely be a master instrumentalist, capable dancer, critic, poet, lyricist, visual-plastic artist and dramatic actor. Music graduates or researchers in Africa or African music can only make it and become more resourceful to themselves and

the society, if only our music education in Africa (south of the sahara) is based on the above prescription. Not any time should any man use another man's culture to assess or access his own cultural heritage. The 'conventional idea' of making or compelling researchers to first visit the library by way of going through existing literature on African music before proceeding to the field should be discouraged. The researcher or students should first go to the field unbiased. Most of these existing literature were written by European who at one time or the other have pre-conceived idea of what music should be in the world. Victims of such literature will only be mis-educated, and will in turn feed the innocent Africans with position, which may not have any antidote.

The argument here is not that the music teacher should be knowledgeable in all non-Western music, but to be adequately immersed in the indigenous music of the area of the learners. (Kwami, Akrofi and Adams 2003:270). The students in turn will be confident in discussing their music in areas of culture, context and sensitivity. They will be able to confront any artistic sensibilities on stage, regardless the cultural background of such presentations. The peculiarity of what music is in African society is a plus to the African community, and should therefore be maximally utilized. The conception of a musical presentation and form, including the content are governed not only by its linguistic framework or literary intention as in that of the western culture, but also by the activities with which it is associated. (Nketia 1975:206) says "music performed in contexts that dramatize social relations, beliefs crises, history and communal events naturally develop a dramatic orientation and stress the use of those sound materials, texts and elements of structure that stimulate or provide avenues for motor behaviour" such is part of what is considered music in Africa society.

MUSICAL STORY TELLING AS PART OF MUSICAL ARTS.

Musical story telling equally important role in musical arts. This art is used to pass on information, which may be current, topical, historical or legendary. It is also used in teaching morals and moulding of characters. All these are good materials in passing instruction to the learners, if employed. Since storytelling is always carried out in the language of environment of the learners and the storyteller, it then makes it easier for the learners to assimilate while such stories remain green in the memory.

Many scholars and writers (Ifionu 1979; Frost 1977 and Okafor 1980) classify African tales into three categories based on the styles of the performance. The first category has to do with those tales that are told in plain speech, usually by skillful recitalists. This is widespread in sub-saharan Africa. The Igbo and Yoruba of Nigeria call this ita/akuko and itan respectively, while the Bemba, Tonga and Lozi of Zambia call it imilumbe, twano and tutangu respectively.

The second category is a derivative of the first because it incorporates music in a solo-chorus pattern. The song only occurs when the storyteller and his audience need to interact. The song does not run throughout the story. Examples of this are ngano, inganekwane and intsomic (South Africa) engero (Uganda) Zinongo (Zaire) Ladithi, sigana and tsingano (Kenya). The third category is a full-blown musical tale where the story is sung, chanted or mimed to music by the soloist and the chorus (Okafor and Ng'andu, 2003:179).

The two categories that are relevant to musical arts education are the stories that include both narration and song, and stories that consists entirely of music. In either of the two, the storytellers cannot merely alter stories, because they are guided by the social contexts and situations which provide the determining framework.

MUSICAL STORY TELLING IN MODERN EDUCATION

Implications of musical story telling in the modern education system in Africa is to integrate the community musical arts practices with the school music programmers which will form a normal music education system for the African child. The end result of which will be musical arts education. At the primary school level, the young pupils are expected to form those values, behaviours, attitudes, speech, action and traditions that are considered necessary for the making of a person in a given environment. (Emeka 2002:205-225). The use of musical story-telling will serve this purpose adequately. Musical folktales still have a high appeal for the young, whose minds quickly grasp the images and forces behind the verbal message, and whose motor muscles and creative minds can turn almost anything, sometimes beyond the ken of the adult, into musical art. The rightful way of using the musical folktale at this level will yield new breed of Africans whose roots will be firmly anchored on true African identity.

At the secondary school level, Group activities, in the areas of dance, miming, dance drama should be encouraged. In building the repertoire for choral

performances, pieces based on characteristics intervals and harmonies of the learners culture should be more emphasized. The best vehicles for this genre of musical arts creativity and performance are the curriculum, extra-curricular activities, media events, community performances and school theatres. At this level, the teachers should employ the methodology that will encourage greater initiative and creativity on the part of the students.

At the tertiary level, the students are matured enough to carry out some works that will reveal the true African identity. Their performance and creative output should comprise research papers, art songs created from African folktales. Trips to the traditional musical arts practitioners should be made to see how the art is produced from original owners. Visiting these practitioners will help the students to learn how to choose and use songs within a storytelling environment to teach societal and musical aspects of culture.

BENEFITS OF MUSICAL ARTS

Building African music education system on the bedrock of musical arts as we have it in the traditional system goes a long way in taking care of several domains of life and issues that are germane to it. While music in the African traditional society must not be used to impede productivity or the activity of labour, it is still used to relieve the stress of subsistence activities. When a number of the community is going through mental stress such as occasioned by the trauma of death or despair, the African society has a type of music and dance

that provide therapeutic remedy in such situation such music will disengage the affected mind from consciousness of the stress factor, or confront the cause in order to dispel its effect. Physical exercises structured to music are triggered by dances which come as a product of the music. This brings in physical fitness on the part of the participants, which culminates into health management of the human system.

The concept of chorus-solo structures in African music is based on communal principle where all members partake which guarantee social and psychological identity of the members of the community (Meki Nzewi 2003:16).

The process of creating and performing music together both participants ... education in the ethical behaviour and moral virtues of an African society is embedded in musical arts practices: virtues and ethics could be explicitly transmitted in the texts of stories and songs, while codes of behaviour during rehearsals and performances impact moral and social responsibility.

Most societal problems that the youth fall prey of will not be if the right music education system is inculcated into them. Musical arts in Africa is also used as an organ for public enlightenment and mass communication, music instruments such as the wooden slit drums, and other talking drums are designed to encode and transmit messages. Cognitive members of a society understand drum language and conveniently decode such messages.

CONCLUSION

It is no longer a gainsaying, that for proper music education to take place in Africa, the African community must not be isolated from the system. The African music heritage is a noble and challenging reality. The system of the peoples music education, traditionally, is a perfect one which enables the knowledge to be transmitted from one generation to another. The system is authentic, effective and value-rich. This music education does not need to be a literary process before it becomes real or effective.

The idea of what music should be is what music is in a given locality, culture or environment. The musical arts system as bedrock of music education in Africa must not be culture-alienating content. The adoption of Western ideas, models, materials, concept and philosophy of music education must not be the style in African schools. At any given time, because of the common theory of musical thinking and structural-formal conformation that determines the typical African music sound-South of the sahara, music that comes from this culture easily identified as African. This should be what is obtainable in our educational system. the identity must be there. The joy and sense of belonging must be obvious.

WORK CITED

- Agawu, Kofi (1995) *African rhythm: A Northern Ewe Perspective*. Cambridge: Cambridge University Press.
- Agawu, Kofi (2003) *Representing African Music: Post Colonial Notes, Queries, positions*-New York: Routledge.
- Agak, Helen (2001) 'The teaching of Indigenous Music in Kenyan and Uganda Secondary Schools. In Caroline Van Niekerk, (ed) *PASMIC Conference Proceedings*. Zambia.
- Blacking, John (1973) *How Musical is man?* Seattle. University of Seattle Press.
- Carrington, J.F (1969). *Talking Drums of Africa*. New York: Negro University Press.
- Davidson, B. (1992). *Africa in History*. London: Orion Books Ltd.
- Flody, M (1996) "Promoting Traditional Music: The Kenyan Decision". In M. Floyd (Ed), *World Musics in Education (186-206)*. England: Scholar Press.
- Malm, K (1981) *Frya Musikkulturer*. Stockholm: Almqvist & Wiksell Forlag.
- Nketia, J.H. Kwabera (1974) *African Music*. New York: Norton.
- Nzewi, Meki (2003). 'Acquiring Knowledge of the musical arts in traditional society: In Anri Herbsts, Meki Nzewi Kofi Agawu. (Eds) *musical arts in Africa*. Unisa Press. South Africa.
- Okafor, Richard and Ng'andu Joseph (2003). 'Musical storytelling'. In Anri Herbst, Meki Nzewi, Kofi Agawu (Eds). *Musical arts in Africa*. Unisa Press. South Africa.
- Okunade, AdeOluwa (2003). *Imparting knowledge: Use of Yoruba Folksongs as instructional aids: Paper presented at the Pan African society for musical arts education conference, Kisumu, Kenya.*

Pushing Pan The Role of Academia in the Promotion of the Steelpan

Background

In the twin-island Republic of Trinidad & Tobago, academic credit for the study of music at the University was first granted fourteen years ago. Since colonial times, a few local grammar (secondary) schools had treated music as a valid academic subject area, but persons wishing to pursue advanced study were forced to go abroad.

While this lack of further training persisted, opportunities for music making abounded. Both at schools and in the wider community, the evidence of our British colonial past was reflected in a very high standard of choral singing which is still evident today. In addition to singing, opportunities for instrumental music included: (a) taking piano (and occasionally violin) lessons at private studios; (b) learning to play woodwind or brass instruments in cadet bands at a few schools and at the two main children's homes (orphanages) and (c) learning to play the recorder as part of the official music curriculum.

Separate and apart from the activities mentioned above was a community phenomenon of playing in a steelband. Here, thousands of adults (and some children) practiced for hours every night for 6 weeks in order to participate in the annual Panoramaⁱ competition in the pre-Lenten celebration of carnival time. In this music competition, bands of up to 120 players vied for pan supremacy.

Despite this thriving amateur activity in the steelband movement, music in school and music in the community were until recently separate entities, bearing little relation to each other because of prejudice against this locally-created instrument.

The family of instruments ranging from the highest (tenor pan) to the lowest (bass pans) is known collectively as the steelband. The steelpan (pan) was born in disadvantaged areas of Trinidad's capital city, Port of Spain in the late 1930s. Largely due to circumstances surrounding its evolution by trial and error during colonial times, this instrument, the only new acoustic instrument of the twentieth century (as far as can be determined), was not taken seriously by either the colonial rulers or the general population. It was shunned by even those at the so-called grassroots level from which it emerged. So ingrained was the society's prejudice that it is only in the last twenty years that the instrument and its music have been gaining momentum towards inclusion in formal music education from primary to tertiary levels. Long before, in the mid to late 1960s the utilization of pans in the classroom was known in selected schools of New York City and in several schools in London through the (then) Inner London Education Authority (ILEA).

Purpose of the Paper

This paper traces the lowly origins of the steelpan in the land of its birth, Trinidad and Tobago to its enhanced status at the highest academic institution of the land, the University of the West Indies (UWI). At this regional institution, the instrument and its music, is "pushed" or promoted through structured music programmes at the Trinidad campus. "Pushing Pan" also refers to the established practice of pushing pan racksⁱⁱ through the streets during carnival time.

Origins and Evolution of the Instruments

After the use of drums was banned in 1883, carnival bands found a substitute in instruments made of bamboo (Hill, 1997, p. 43). These Tamboo Bambooⁱⁱⁱ Bands were a rhythmic ensemble which produced their music by striking pieces of bamboo of various lengths and sizes. The rhythm was accompanied by singing which took the form of a chant and chorus in call and response fashion.

By 1911, tin pans and bottle-and-spoon had been added to the bamboo bands (Stuempfle, 1995, p. 32). However, the change from bamboo to all metal began in 1939 when Alexander's Rag Time Band appeared on the road on J'Ouvert Morning,^{iv} parading from their home base to downtown "equipped with fake music sheets attached to their pans" (Stuempfle, 1995, p. 19). These earliest instruments were an assortment of discarded metal containers including paint pans, biscuit tins, dustbins, cement drums and gas tanks from derelict cars.

Trinidad had been for many years an oil-producing and refining territory in the British Commonwealth and so discarded oil drums were plentiful and could be picked up off garbage dumps. In addition, when the war ended and the United States army vacated their war-time base, their abandoned oil drums were found to be made of just the right material for forming notes that could keep their tuning (Grant, 1999, p. 41).

The instrument seems to have gained national attention when it was reported in a local newspaper that at the 1946 carnival competition His Excellency the Governor and his party showed much amusement at the band that treated the crowd to varied musical tunes ... ending with God Save the King. Winston 'Spree' Simon was the band's ping pong^v player and also

executed solos that included a hymn and a Kitchener calypso (Slater, 1995, p. 39). At that time, only the ping pong had sufficient notes to reproduce entire melodies.

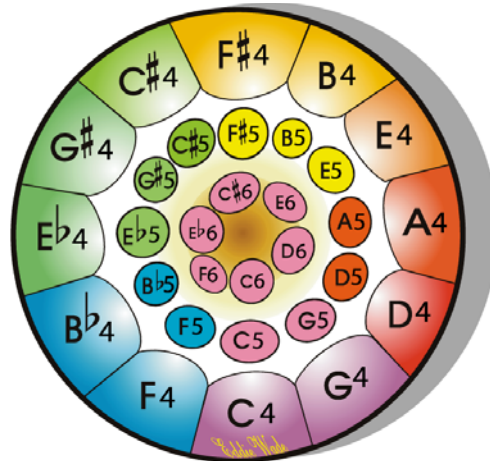
The pan was unveiled to the world in 1951 when the Trinidad All Steel Percussion Orchestra (TASPO) appeared at the Festival of Britain held on London's South Bank. This group of 11 players under the baton of a Police bandmaster had a very successful tour and returned home as heroes. Having gained approval abroad, the instrument and its players made a significant step towards gaining respectability at home.

During the mid-1950s, the art form progressed by leaps and bounds. The steelband evolved from an orchestra of single pans, strapped around the necks of panmen, to one comprised of multiple pans supported on metal frames with wheels for ease in parading the streets. Mobility is essential for steelbands when parading on the streets and pan stands and pan racks on which pans are suspended were put on wheels during the post-TASPO years. Supporters of steelbands still help to push the racks along the streets to and from the panyard.^{vi}

For many years the norm was to use discarded oil drums to make pans. However, in recent times, drums specially manufactured for making the instruments have become commonplace. All pans are tuned to the Western equal temperament scale using the standard concert pitch of A440. The range of a full steelband consisting of a number of instruments covers almost five (chromatic) octaves. However, the notes are not laid out in linear fashion as through trial and error it was found that for acoustical reasons, certain notes could not be tuned if placed next to each other. The best distances between notes were found to be 3rds,

4ths or 5ths (Hill, 1997, p.52). The tenor pan has now been standardized and is often known as the 4ths and 5ths styling to distinguish it from earlier styles (placement of notes).

Figure 1 – Tenor Pan



Pan in Formal Music Education

The negative perception of the steelband movement persisted for a long time in the land of its creation and was responsible for the slow acceptance of the pan as a component of the official school music curriculum. In 1963, the Mighty Sparrow (also known as Calypso King of

the World) sang the song 'Outcast' in which he tells of the stigmatization of steelbands by society explaining that:

If yuh sister talk to a steelband man
The family want to break she hand
Put she out, lick out every teeth in she mouth.

In Standard English this means: If your sister even speaks to a panman, the family would feel justified in breaking her hand, putting her out of the home, knocking out every tooth in her mouth and generally considering her an outcast.

Steelband skirmishes and clashes took place on the streets of Port of Spain on carnival days until 1968 (Stuempfle, 1995, p. 60). It is reported that it was not the performing panmen but their followers who initiated the violence. One writer puts it thus: "a band consisted of fighters and players" (La Rose & McCalman (Eds.), 2001, p. 31). In addition to the history of violence, other factors militated against the pan's entrance into the mainstream of music education. (i) It was made of discarded material, (ii) it was played by people who did not read music and (iii) no "serious" music had been written for it (Noel & Scarfe, 1988, p. 3). In colonial Trinidad, European music was highly valued while locally created music was not.

In the 1960s there were isolated pockets of acceptance in one or two rural schools and in 1973 a steelband was formed on the Trinidad campus of the UWI. However, this band was simply another club for students and workers on campus rather than part of the curriculum. It followed the tradition of all steelbands in learning to play the instruments by rote in order to make music in the quickest possible time. The same mode of instruction was adopted when the pan was introduced into schools around the same time. Tutors were contracted who were

themselves untrained teachers and musically illiterate and their only method was rote teaching and learning. The activity was extracurricular and not integrated into the music curriculum. Tuition was limited to a select group of students and rehearsals took place outside the school, in a panyard.

Concerning music literacy training for panmen, there have been several short courses mounted by the Ministry of Culture. The curriculum consisted of introductory rudiments of music and very elementary sight reading. The effort continues in panyards and in pan schools which have programmes for teaching panmen to read music (Joseph, 1996, p. 17).

At the UWI, recognition of music as an academic subject began with the approval for credit of two courses in 1991. In 1992, significant breakthroughs came in the form of two events that hastened the rate at which the instrument was entering the main stream of music education. First, on the eve of the 30th Anniversary of Independence the pan was proclaimed the national instrument of Trinidad and Tobago. Secondly, the university was at the same time conducting auditions for the first group of students to be accepted into the Certificate in Music (Pan) programme of studies.

The Certificate in Music (Pan) which was approved for academic credit in 1992 is a two-year programme developed to provide foundational training in facets of music commonly offered at music colleges and departments of music worldwide. At the same time, emphasis has been placed on developing a curriculum with particular relevance to the local society and to the wider Caribbean region. Courses in indigenous folk and traditional music, arranging for steelbands and music literature of the steelpan are combined with courses in music theory, aural

training, Western music history, general music methods, instrumental and vocal performance, both solo and ensemble.

Five years later, in 1997, the **BA-Musical Arts degree** was approved. Like other undergraduate degrees at the university, it is a three-year programme. Students have a choice of thirty music courses including some developed specifically for the degree programme such as Indian Music, Steelpan History and Development, Jazz Theory, Arranging for Calypso Bands, Steel Orchestral Techniques and Composition. There are several courses for teachers ranging from classroom methods to instrumental and choral arranging and conducting. Except for the choral courses, those in music education aim to give teachers tools that will enable them to include the teaching of pan in the classroom and in school steelbands.

In both programmes of study, the principal and compulsory instrument is the pan while piano, voice, guitar, orchestral percussion, drum kit, tabla, and Afro-Caribbean drumming are offered as secondary options. An important feature of music making is participation in an ensemble. In addition to the choral ensemble, there are five instrumental ensembles, three of which are purely pan ensembles. The fourth is comprised of orchestral percussion while the fifth uses a mixture of instruments and performs fusion music.

Two outreach courses have been developed: (a) the '**Pan Minors**' 'vacation' course first instituted for school children in 1996 and entitled "Music Literacy-an Introduction" and (b) **graded pan examinations**. Both programmes have as their aim, the promotion of music literacy for young pan players.

The Graded Examinations in Solo Steelpan Performance were developed in 1994 to fill a gap in the existing British system of graded instrumental examinations that

have been available in Trinidad and Tobago for over 80 years in all instruments, except the pan. While these examinations are a systematic assessment for those learning the instrument in a formal setting where music notation is central, the aim is not to advocate the use of music literacy to the detriment of other ways of teaching and learning. It is acknowledged that “literacy ... is a means to an end when we are working with some [types of] music” (Swanwick, 2000, p. 10). Designers of the pan exam syllabus agree that other methods of teaching the instrument are valid in certain circumstances.

The exam is based on the models of both Trinity College (TCM) and the Associated Board of the Royal Schools of Music (ABRSM) but there are pan-specific adaptations in the set pieces, in musicianship tests, and in the technical exercises. For example, calypscale (and in higher grades, calypsevenths) were added to the traditional scale and arpeggio requirements with the second edition of the syllabus in 1998.

Figure 2

Calypscale in F major



Teachers have found that their students are eager to practice these patterns as they identify with the Caribbean rhythm. The benefits include the provision of “gaining facility in moving from key to key, a pre-requisite for improvisation” (UWI, 2003, p. 18). Eleven different connecting passages provide a natural transition for the modulations.

Although not the subject of this paper, it must be mentioned that pan researchers who are engineers or physicists at universities in the Caribbean, the USA, Switzerland and Sweden have published research on the acoustic responses and other measurable behaviour of the pan from scientific perspectives. Certain members of the Faculty of Engineering at the UWI’s Trinidad campus are active pan researchers and officially launched a Steelpan Research Laboratory in 2004. In October 2005, the University of Trinidad and Tobago (UTT) began a pilot programme in pan tuning.

Impact of Promoting (Pushing) the National Instrument in Formal Music Education

Since the advent of the UWI music programmes in 1992, interested teachers with the support of their principals and the Ministry of Education have formed a significant percentage of our intake. In response to having a teacher on staff who is capable of teaching the pan, many secondary and some primary schools have now acquired their own set of instruments and no longer have to leave the school to practice. These teachers also use the pan as the instrument of choice in their music classrooms. Our graduates can be found in several primary schools, in almost 70% of secondary schools, as lecturers at both Government Teacher Training Colleges, as music facilitators in the Ministry of Education and as personnel in the Ministry’s pan-in-the-

classroom unit. The course coordinator and several tutors of the Associate's degree in music programme at the College of Science, Technology and Applied Arts of Trinidad and Tobago (COSTAATT) also received their BA-Musical Arts degree at the UWI before going on to post-graduate music study abroad.

Our student body now includes those who have benefited from more rigorous music programmes at schools and who have participated in at least one of our two main outreach programmes. They are better prepared for tertiary level music study than some of our former applicants.

We have made some impact on other sectors including commercial music by providing foundational training for calypsonians, musicians in popular bands, song writers, steelband arrangers, members of the National Steel Orchestra and music copyright officers.

A growing number of the various "Services" band members (Police, Defence Force, Fire Services and Prison Services) have completed both the Certificate and BA-Musical Arts degree. Although brass and woodwind instruments are not yet taught at the UWI, it is these members who participate in our most popular instrumental ensemble, the Contemporary Caribbean Music Workshop where pan and various acoustic and electric instruments are combined in performing music that fuses Latin, Jazz and Calypso elements.

Conclusion

The establishment of the UWI programmes has given the pan a heightened profile in a society that places value on academia. Part of our vision is to make a significant impact on the

music programmes of the national school system by training music teachers. We fill a gap in the pre-service teacher training programme for secondary school teachers as the Teacher Training Colleges train teachers for the Primary school level only. Both in-service and potential teachers are being prepared to function in a changing educational environment where pans in schools are gaining recognition as viable classroom instruments and where steelbands in schools are slowly becoming common place.

Trained teachers and other music tutors must gain a rounded musical education at tertiary level in order to maximize teaching in schools. The underlying aim is to teach music, not merely to teach pan. In addition to its usual role as a performing instrument in its own right, the pan can also be used as a means to the ultimate end in music education, that of learning to listen to and to perform music with understanding.

REFERENCES

- Grant, Cy (1999). *Ring of Steel*. London: Macmillan Education Ltd.
- Hill, E. (1997). *The Trinidad Carnival (2nd ed.)*. London: New Beacon Books Ltd.
- Joseph, T. (1996, March 16). Pan in a Brand New Key. *The Daily Express*, p. 17.
- La Rose, M. & McCalman L (Eds.) (2001). *The Gerald Forsyth Story*. Romford, Essex:
Caribbean Art and Musical Expression (CAME) Publishing.
- Noel, T & Scarfe, J. (1988). *Play Pan: Learn Music the Steelpan Way*. Stoke-on-Trent.
- Slater, J (1995). *The Advent of the Steelband*. Port of Spain: Author.
- Stuempfle, S. (1995). *The Steelband Movement: the Forging of a National Art in Trinidad and Tobago*. Jamaica: The Press, University of the West Indies.
- Swanwick, K. (2000). Why composing, why audience-listening? *Libretto*, 2, 10-11.
- The University of the West Indies. Centre for Creative and Festival Arts. (2003). *Graded Examinations in Solo Steelpan Performance - Syllabus valid for examinations: 2003-2005*. St. Augustine, Trinidad: Author.

End Notes

-
- ⁱ Panorama - steelband competition at Carnival time
 - ⁱⁱ Pan racks – custom welded stands on wheels
 - ⁱⁱⁱ Tamboo Bamboo – ‘drums’ of bamboo (tamboo comes from the French word “tambour” meaning drum)
 - ^{iv} J’Ouvert Morning - the Beginning of Carnival or Carnival Monday morning.
 - ^v Ping Pong - early melody pan which evolved into the tenor pan
 - ^{vi} Panyard – the place where a steelband rehearses

Cognition, Individual Learning Styles

Cognition, Individual Learning Styles and Engaging Every Student in the Group-Piano Class

Pamela D. Pike, Ph.D.

University of Arkansas at Little Rock

Cognition, Individual Learning Styles

Cognition, Individual Learning Styles and Engaging Every Student in the Group-Piano Class

Pamela D. Pike, University of Arkansas at Little Rock

Abstract

The challenge faced by group-piano teachers is to teach large groups of students efficiently and effectively. Since individuals have different learning styles, capturing the attention and presenting material that is meaningful to each individual requires specialized instruction. Although basic cognitive functioning is remarkably similar for all human beings, new information will not be processed by students if it does not capture their attention. Understanding the different learning styles of individuals in each class can help the instructor meet the needs of all students in the group.

Group-piano programs are a staple of the undergraduate music experience in North American colleges and universities. Group-piano curricula are designed to develop piano proficiency and reinforce theory at the keyboard for large groups of music majors and minors. To achieve this goal, instructors avail of technical, sight reading, improvisation and harmonization exercises as well as solo and ensemble repertoire. Group-piano classes are fast paced, introducing carefully sequenced material through a variety of presentation modes, musical examples and music technology during each class period.

Cognitive psychologists have identified encoding, storage and retrieval of information as the three basic processes that must occur if learning and memory are to be effective. Several of these processes, such as elaboration, generation, distributed practice and chunking can be reinforced successfully during the group-piano class. Encouraging

Cognition, Individual Learning Styles

students to process information in these specific ways is most effective if the instructor can appeal to the individual learning preferences of each student in the class.

Learning-style theories recognize that individuals are inclined to rely on a preferred style or method when processing information. The mode of presentation will appeal to the students differently depending upon their learning style. If new information is not deemed important by the learner it will not be processed or stored for future use. David Kolb has identified four types of learners: divergers, assimilators, convergers and accommodators, all of which can be found in group piano classes. The plethora of technological and musical resources employed in the group-piano classroom can prove distracting for some students. However, well designed instruction periods that attend to the needs of each of the four types of learners, can enable student success at the keyboard.

Cognition, Individual Learning Styles

Cognition, Individual Learning Styles and Engaging Every Student in the Group-Piano Class

Background

Research in the field of cognition and information processing theory has enabled teachers to understand characteristics of learning, encoding and processing that are common to all learners. While basic cognitive functioning is remarkably similar for all human beings, the information to which learners attend and subsequently process varies depending on a learner's individual learning style. Learning-style theories recognize that individuals are inclined to rely on a preferred style or method when processing information and problem solving. These theories acknowledge that the mode in which the material is presented will have more or less urgency for the learner depending upon their preferred learning style. David Kolb has identified four types of learners based upon specific learning styles. All four types are encountered in the university-level group-piano class.

University group-piano programs intended for the music major and minor are designed to engage music students in basics of piano proficiency. The majority of piano class curricula in the United States incorporate technique, sight reading, harmonization, improvisation, and repertoire. Effective group-piano teaching is fast-paced, introducing carefully sequenced material through a variety of presentation modes, availing of a broad range of music and keyboard technology throughout each class period. Effective teachers introduce new information through a spiraled curriculum, enabling students to experience these musical concepts in a variety of ways, both individually and in small-group combinations throughout the class period. While educationally valuable in many respects,

Cognition, Individual Learning Styles

the plethora of technological resources employed during group instruction can prove distracting for some students due to the massive quantity of stimulation. Therefore, well-designed lessons addressing each of the four learning styles are more likely to meet the needs of all students participating in the class.

Basic Cognitive Functioning and Information Processing

Cognitive psychologists accept that three basic processes must take place if learning and memory are to be effective. These processes are encoding, storage and retrieval. Encoding encompasses perception of and attention to new information in working memory. Humans can only hold one to three seconds of sensory information, or five to seven chunks of information in working memory at one time. Working memory is only capable of dealing with this new, unrehearsed information for about 18 seconds before it must be stored or lost (Cassady, 2005). Working memory is where learners work with, manipulate, process, understand and make new information meaningful. It is this deep-level processing that determines the amount of information remembered (Anderson, 1995). Only by making sense of new information in working memory can new information can be stored more permanently in long-term memory so that it can be retrieved expeditiously and used again at some later date. This second stage in this process is called storage. When new information is stored in long-term memory, it is thought to be plugged into already existing schemata. Schemata represent structures of related knowledge that the learner has already processed. Schemata are “psychological constructs that are postulated to account for the molar forms of human generic knowledge” (Brewer, 1999). Schemata have a hierarchy and have slots into which new information can be plugged and recalled at a later date when information from that

Cognition, Individual Learning Styles

category is needed (Anderson, 1995). Schemata continue to evolve as learners process and organize new information. However, even well-processed information that is not rehearsed regularly can fade away or decay. When information is not retrievable it is forgotten.

Several fundamental concepts increase the probability of recalling stored information. These include organization of new schemata in long-term memory and deep-level processing through elaboration, generation, distributive learning and chunking information. While each of these concepts is described individually by theorists, often they are interconnected in their functioning. A group-piano teacher who incorporates several of these methods of processing new information when introducing new concepts in class will insure that students have a much greater probability of achieving success.

Cognitive Processes & Encouraging Effective Cognitive Learning Strategies in the Group-Piano Class

Elaboration.

Elaboration refers to connecting new information with old information that already has meaning for the learner, thus making sense of the new data. Any time instructors spiral the curriculum they are presenting learners with opportunities for elaboration. A practical application of this type of elaboration in the piano lab is harmonizing a melody using the primary chords, with an accompaniment pattern that has already been studied and practiced. In this case, the new skill is deciding which chords to use and then playing the accompaniment pattern with the given melody. Once students have been introduced to the primary chords in major keys and have facility with playing

Cognition, Individual Learning Styles

these chords and with naming the notes of each chord, they can apply their knowledge to a harmonization exercise.

When introducing this assignment during class, the instructor may direct the student to play the melody of a harmonization example. If students do not have to struggle with naming notes that make up each of the three primary chords, then their attention can turn to the true purpose of the exercise, which is choosing the most appropriate chord to employ to accompany the melody. For example, in the key of A Major, if the majority of the melody notes in a particular measure are Ds, F-sharps, or As, then students, recognizing that these notes form the subdominant chord, will choose that chord to harmonize that particular measure and then execute that harmonization, with an appropriate accompaniment pattern, at the keyboard. While choosing the appropriate chords for a new melody and executing the appropriate accompaniment pattern may be new techniques, students are elaborating upon what they have already learned about primary chords. Choosing the appropriate chords and accompaniment requires students to elaborate upon what they already know.

This type of rehearsal of a new technique and concept during class and through well-structured practice assignments is helping the student to place new material into appropriate schemata which already exist within long-term memory. By working with the information in the aforementioned ways, the student is processing the new information on a deeper level. Deep-level processing of information ensures that the neural pathways that form the connections between discreet pieces of information are well primed. Priming of neural pathways is critical since well-used pathways are more likely to transmit information that needs to be recalled at a later date.

Cognition, Individual Learning Styles

Generation.

In the field of cognitive psychology, generation refers to the process of using new information in a meaningful way. Things we create are easier to remember than things we hear only (Kearsley, 2005). Since piano students must practice new techniques in order to be able to execute them upon demand, generation is built into effective practice. If students are encouraged to rehearse new techniques, they are more likely to be able to recall the information at a later date because the learning was more active, rather than passive. Due to the importance of generation, it is imperative that students have some structured rehearsal time, with feedback, during class. The professor must ensure that the students are not rehearsing new techniques incorrectly. In-class rehearsal can be an effective opportunity to teach students useful practice techniques.

Primacy-recency effect and attention span.

New information must be rehearsed and recalled frequently if subsequent retrieval is to be effective. If the period of time between rehearsal or retrieval of information has been too long, recall will prove to be inefficient or impossible. There are two principals that govern the primacy-recency effect. First, new information is more likely to be stored and recalled efficiently if it is rehearsed regularly and often. Second, dependability in retrieving data results from optimal attention levels during rehearsal and storage of new information (Sousa, 2000). People will remember best what they learn at the beginning of class and remember second best what is taught at the end of the class period (Jensen, 2000). Students are least likely to remember what was learned in the middle of the instructional period. This middle period, called down time, is the best time to avail of group activities that engage the learners in creative exercises. Sousa (2000) proposed that

Cognition, Individual Learning Styles

optimal learning occurs in 20-minute segments, with planned downtime. Many educators employ the 10-3-7 rule when designing 20-minute teaching segments (Sprenger, 2002). Activities with a demanding cognitive load that require greater attention should occur at the beginning and end of each segment and last only 10 and seven minutes respectively, whereas the three-minute down time segment in the middle of each instructional segment should be reserved for technical exercises and stimulating group work.

Distributed practice.

Distributed practice or part learning is the process of breaking down large complex information into smaller components that can be worked on without overloading or over stimulating the brain. An example of distributed practice would be breaking down a repertoire piece into smaller sections so that the student can focus rehearsal on a measure or two at a time, until the small component can be performed automatically without having to think about the mechanics of the physical movements or about individual notes in the musical example. The individual notes and movements become a cohesive chunk that can be performed automatically at the piano. Once this small component can be performed with ease, it can be linked with another similarly rehearsed section until the whole musical phrase, and eventually the entire composition can be performed musically with ease.

Chunking.

Chunking information refers to taking small discrete pieces of information and linking them in meaningful ways so that the pieces can be processed as a whole rather than as individual parts. A novice piano student may perceive an E, G and C chord as three separate notes that need to be played together. If a student recognizes these as a

Cognition, Individual Learning Styles

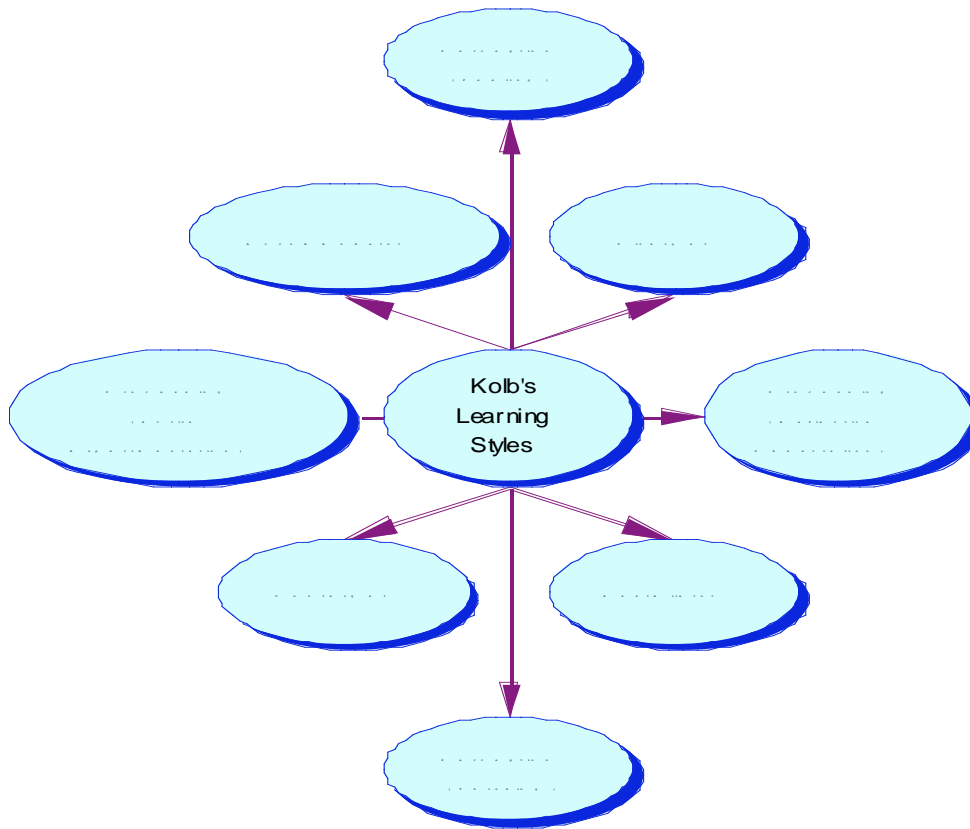
chord, and further as a C Major chord in first inversion, each note will not have to be read individually and the hand should automatically form a first inversion triad. With distributed practice, the motor skills required to play the C Major chord in first inversion at the piano can become automatic. By learning to perceive the three separate notes as a chunk of information, the student will be able to play it without having to process the information as three separate entities.

Kolb's Styles of Learning

The perception verses processing continuum.

Kolb (1984) identified four styles of learning that are used to explain how business people perceive and process information in the work place. Understanding Kolb's learning styles can enable group-piano instructors to accommodate the needs of all learners in the typical piano class. Kolb's premise is that a learner's preferred style involves how the learner both perceives and processes the information (Kolb, 1984). Perceiving and processing are two continuums that intersect to form four poles. Feeling and thinking are at opposite ends of the perception continuum while active experimentation and reflective observation fall at opposite ends of the processing spectrum. The resulting four types of learning styles fall into the quadrants formed at the intersection of these continuums (see Figure 1). The four types of learners are divergers, assimilators, convergers and accommodators.

Figure 1. Diagram representing Kolb's learning styles.



Divergers are feelers and observers. They view concepts from various perspectives, observe and gather information, then use imagination and feeling to solve problems. They find brainstorming to be a useful activity. Assimilators are observers also, but their preference is toward thinking, rather than feeling. Assimilators prefer finding concise, logical, systematic approaches, thus they can assemble widely diverging information and organize it concisely. Assimilators prefer to think through information and need not work with others to arrive at conclusions. Convergers are doers and thinkers who prefer concrete experiences. They find practical solutions to problems and enjoy experimenting with new ideas, often relying on tactile stimulation. Like the assimilator, convergers are not dependant upon working with others for learning to occur. Accommodators thrive on active experimentation and feedback from peers. They learn by

Cognition, Individual Learning Styles

doing and applying new information through hand-on activities. They rely, often, on intuition rather than logic and prefer to use the analysis of others rather to figure things out themselves. While working through new information independently tends to be less effective for the accommodator, team work is rewarding.

Addressing Each of the Learning Styles in the Group-Piano Class

Thinking, feeling and improvising.

Group teachers recognize that each of these four types of learners exist in every class. If students are to perceive that new information needs to be processed, the instructor must address each learning style when presenting new concepts. Due to the rich array of teaching tools available to the group-piano teacher, the learning environment can be appealing and effective for all learners.

When working on an improvisation exercise the instructor might first give the students a list of the chords that are required to be played by the left hand and give the students a specific accompaniment pattern above which the melody will be improvised. Initially, the students are reinforcing concepts that they have been practicing in technical exercises and in harmonization examples. At this point, if the curriculum has been spiraled and paced correctly, identifying and practicing the left-hand chord progression is a familiar exercise that should be retrieved easily from the students' schematic store of information. The new information and problem solving in this exercise is the realization of an improvised melody. By setting guidelines that remind students to choose the majority of their melody notes from chord tones, the instructor is encouraging elaboration of the harmonic material. If students are new to improvising or not comfortable with coordination between the hands, which is commonplace during the first several semesters

Cognition, Individual Learning Styles

of group piano, pairing students together to improvise a melody can be a valuable learning experience. Due to the experimental nature of this exercise and differing individual comfort levels with active experimentation, certain combinations of student pairs will not be successful for this activity.

Any improvisation endeavor requires a certain amount of active experimentation in order for student success to be achieved. Since the process of composing or improvising a new melody is a creative one, the thinkers should be paired with feelers who are on similar sides of the processing continuum. If the pairs of students are encouraged to pool the strengths of their individual learning styles during a structured in-class activity, in this case in pairs over headphones with a clearly-defined set of guidelines, the outcome of the exercise for both students will be more successful than if they had worked independently. In this instance, if the instructor pairs an assimilator with a diverger and pairs a converger with an accommodator the assignment success rate will be better than if students were paired in another way.

Experimenters, observers and playing arpeggios.

When introducing a new technical example, such as seventh chords, the group-piano instructor can use music technology to enhance the learning experience for all types of learners. The students will rehearse five types of seventh chords during a brief, five-minute in-class activity. These chords will be encountered subsequently in harmonization, improvisation, sight reading, and repertory studies. Thus, the ability to proficiently perform seventh-chord arpeggios will be crucial to the students' future success.

Cognition, Individual Learning Styles

The teacher might begin with a brief visual explanation that has been designed to refresh students' memory of the seventh chord already encountered in theory class. This activity, which establishes the context for the new piano technique is essential for engaging divergers and assimilators who thrive on reflective observation. The next logical step to engage the remainder of students in the process is to have them begin to play some of these chords at the piano. The accommodators and covergers, who prefer active experimentation, will become engaged fully at this point. By using an accompaniment disc that can be slowed to an appropriate practicing tempo for the students, the convergers and assimilators, who are likely to be thinking about the theory underlying the harmony they are hearing will continue to process the chords in a way that is meaningful for them. The accommodators and divergers who use more emotional feelings and enjoy feedback as they process new information will benefit from the tactile rehearsal of the new chords coupled with the motivation of keeping up with the accompaniment.

Conclusion

Many of the basic cognitive processes required for understanding new material and executing specific, refined motor skills at the piano are similar for all learners. However, only information that learners recognize as relevant will capture their attention and be processed. If learners are not attentive to new information that they must process in working memory soon after the information becomes available to the consciousness, they will not learn it, understand it or store it for future retrieval from long-term memory.

Differing learning styles affect both attention to new information and how it is processed. While the group-piano teacher can present new material in ways that are

Cognition, Individual Learning Styles

conducive to efficient cognitive processing and long-term storage and retrieval, if students do not process the new information according to their individual learning styles from the outset, piano skills and musical learning will not be effective. In order to produce the best possible results for each learner in the class, the instructor must understand how divergers, assimilators, convergers and accommodators perceive and process information and then speak to each of those four needs during class time through presentation methods, elaboration, generation, chunking and group strategies that will enable each of the learners to process new data at the piano.

References

- Anderson, J. R. (1995). *Cognitive Psychology and its Implications, Fourth Edition*. New York: W. H. Freeman & Company.
- Brewer, W.F. (1999). Schemata. In Robert A. Wilson and Frank Keil (Eds.), *The MIT Encyclopedia of the Cognitive Sciences*. Cambridge, MA: MIT Press.
- Cassady. (2005). *Information Processing View of Learning and Memory*. Retrieved October 13, 2005, from Ball State University Web site:
<http://www.bsu.edu/classes/cassady2/EDPSYCH/infoprocess1.html>
- Jensen, E. (2000). *Brain-Based Learning: The New Science of Teaching & Training*. San Diego, CA: The Brain Store.
- Kearsley, G. (2005). *Explorations in Learning Theory and Instruction: Theory into Practice*. Retrieved October 13, 2005, from Theory into Practice (TIP) Web site:
<http://tip.psychology.org>
- Kolb, D. A. (1984). *Experiential Learning*. Engelwood Cliffs, N.J.: Prentice-Hall.

Cognition, Individual Learning Styles

Sousa, D. (2000). *How the Brain Learns, 2nd Edition*. Thousand Oaks, CA: Corwin Press, Inc.

Sprenger, M. (2002). *Becoming a “Wiz” at Brain-Based Teaching: How to Make Every Year Your Best Year*. Thousand Oaks, CA: Corwin Press, Inc.

**PROBLEMS REPORTED BY TRADITIONAL THAI MUSIC STUDENTS
DURING PARTICIPATION IN
WESTERN CHORAL ENSEMBLES AT A THAI UNIVERSITY**

**Authors: Pawasut Piriyaongrat, William Dehning, Sheila Woodward, and
Magen Solomon**

ABSTRACT

This study is a survey of problems in choral singing as perceived by traditional Thai music students in the music education program of the Department of Art, Dance, and Music Education, Faculty of Education, Chulalongkorn University, Thailand who are required to enroll in the Choral Class I along with Western music students. Thirty five subjects answered a survey with regard to their performance in the Choral Class; the problems that they perceived to be the result of the difference between traditional Thai music and Western music; their attitude toward singing in the class; and any problems encountered by the subjects.

The results show that the Thai music students consider Western music to be “out of tune.” They have difficulties in matching pitches, producing a desirable Western vocal tone color, and singing in an ensemble. The subjects also reported that the major problems they encounter in choral singing are: music literacy, inability to match pitches, distraction by other voice parts, pronunciation of foreign languages, vocal production, unfamiliarity with the Western tuning system, lack of rehearsal time, and balance. Suggested solutions to the problems are included.

CHAPTER ONE

Historical Background of the Study

Historical Background

Traditional Thai music and Western music are studied in parallel in higher education in Thailand. This development can be traced back to, at the latest, 1979 when the Faculty of Education, Chulalongkorn University, established a music education curriculum that incorporated the parallel study of traditional and Western music. At the time of this research investigation, the music education program at this University was offered to undergraduate students, who were required to have passed the national entrance examination with a minimum score of 70% in Music Skills and Music Theory exams in order to qualify for admission. In the program offered by the Department of Art, Music, and Dance Education, music education students were required to take both traditional and Western music classes as well as general education and core courses. The purpose of such requirements was to broaden the students' perspective on music, and for them to have direct experience with other types of music with which they are likely to have to deal when they enter their profession. Traditional Thai music classes required for Western music students were: *Thai Music Theory I*, *Thai Classical Singing I*, and *Introduction to Thai Music History*. Western music classes required for traditional Thai

music students were: *Introduction to Singing and Aural Training*, *Western Music Theory*, *Introduction to Music History*, and *Choral Class I* (See Appendix A). All classes were provided separately for Western and Thai students, except *Thai Classical Singing* and *Choral Class I*, as the levels of proficiency are considered to be vastly different in all except these two classes. This study will bring into question the assumption that different proficiency levels are not a problem when it comes to singing. The study aims to highlight problems experienced by the traditional Thai music students in the Choral class.

The results of having traditional Thai music students study a second musical culture have not been systematically investigated in terms of the facilitating or hindering effects. The only study found by the author that investigated this subject included a survey on teachers' opinions regarding potential conflicts between learning Western and traditional Thai music simultaneously.

Twatchai Narkwong (1989) studied the relationship between Western and Thai music objectives in the undergraduate music programs of selected Thai universities and colleges. The two sources investigated were: (1) catalogs and syllabi from six music departments of five universities to identify potential conflict areas in Western and Thai music objectives; and (2) questionnaire responses from university music teachers regarding their opinions about the

potential conflict areas found from reviewing catalogs and syllabi. The general findings of the study indicated that Western and Thai music objectives tended to be seen as supporting each other in the areas of music theory, orchestration, form and analysis, music history, counterpoint, composition, and the practice of pitched and unpitched musical instruments. Practicing of sight reading of the Western music was perceived as supporting the teaching by rote utilized in the traditional Thai music. Singing methods, however, tended to be seen by teachers as somewhat in conflict with each other (p. 108, 115). Narkwong summarized the differences between objectives of Western and Thai singing classes as follows: Western singing deals mostly with group singing, is concerned with harmony, and emphasizes bel canto singing; whereas Thai singing deals mostly with solo singing, is concerned with improvisation, has no harmony, and uses a guttural tone quality (p. 76).

Narkwong suggested that:

In the area of singing, it matters not whether students start first with Western or with Thai singing methods since [the] two methods are totally different. It is important for the teachers of each system to understand the methods used in the other system, and to be aware that the Western system is as appropriate to Western singing as the Thai system is appropriate to Thai singing, despite their total difference. First-year students, who have to be introduced to both systems, should be also told about the differences so that they can use the right method with the right system. Teachers should not expect perfect singing from first year students . . . (pp. 119-120).

Narkwong stated that another area tended to be seen as problematic is the modal system. The modal system of Western music was seen to be in conflict with the modal system of Thai music; the Thai modes seemed to hinder students somewhat from acquiring a sense of pitch relationship in the Western tuning system (pp. 108). His suggestion to this problem was that

Both teachers and students need to know the difference between the Western and the Thai scale system. Perfect renditions should not be expected until the second year when the students choose either Western or Thai music major (p. 115).

However, this suggestion is not applicable to most music departments, including those of Chulalongkorn University, where students need to demonstrate their skills on their principal instruments to a satisfactory level prior to the admission. The particular instrument of choice will be their principal instrument throughout the program of study. The University administration does not allow changing the major area of focus after admission to the program.

Purpose of the Study

The Choral Class of the Department of Art, Music, and Dance Education, Faculty of Education, Chulalongkorn University, is a Western choral class in which traditional Thai music students participate. However, by having joint performance classes with students of different experience and skill levels,

conductors and students notice that traditional Thai music students encounter problems in singing Western choral music. These problems may create obstacles to success and to achieving a positive attitude toward choral singing.

This study, therefore, aims to identify the problems in choral singing perceived by traditional Thai music students of Chulalongkorn University, and their attribution of the probable causes. The problem areas addressed in the survey are based on Narkwong's study and include areas of singing techniques and scale reproduction. They also include the major differences between Western and traditional Thai music, including the tuning systems and vocal tone production. An open-ended question on the students' perception of the problems is also asked. By understanding these problems from the point of view of the traditional Thai student, it is hoped that a small but important contribution will be made to the body of knowledge in the field and towards reaching the ultimate goal of aiding traditional Thai music students to achieve higher performance standards in Western choral music

CHAPTER TWO

The Fundamentals and Characteristics of Traditional Thai Music Relating to Choral Singing

In order to understand the probable difficulties that traditional Thai music students encounter in their choral singing, one needs to understand the fundamentals and characteristics of the traditional Thai music already mastered by these students, especially the aspects that are closely related to aural skills and vocal production.

General Background of Traditional Thai Music

There are not many primary sources that describe the early stages of Thai music history. The earliest significant account was written by Simon de La Loubere, titled *Du Royaume de Siam*. This writing was first published in French in 1691 and later in English in 1693, during the French and English colonial period in Asia. One chapter from this book is devoted to Thai court music, describing numerous instruments and genres of music. It also includes drawings of the instruments and transcription of music using staff notation, with the text spelled phonetically. Several other important accounts were

written in the nineteenth century by Western authors, including those by Sir John Bowring in 1857, John Crawfurd in 1828, and George Finlayson in 1826.

The earliest significant writing by a Thai author was that by Prince Damrong Rajanubhab in 1931, presented in both Thai and English languages, focusing on Thai musical instruments. This author was also a musician and patron who contributed greatly to traditional Thai music through performance, composition, and financial support to the field (Miller 1998).

Traditional Thai music was, historically, a vital part of public ceremonies, including both official and social functions in the royal and noble households. Young talented musicians were recruited into these households and trained by older masters through rote teaching, listening, and imitation. It was restricted to these households until 1932, when the Thai monarch was overthrown and the noble households were no longer the center of cultural activities.

The transmission of traditional Thai music is done orally. Students memorize the music, imitating note after note demonstrated by the masters. Being restricted to an oral form of transmission, the music is not generally documented. Therefore, it is not characteristic for traditional Thai music to have gone through theoretical or analytical study by Thai musicians. Much of

the music has been lost over the years. In the 1930s, Prince Damrong Rajanubhab started and funded a project handled by the Thai Music Manuscript Committee, to preserve traditional Thai music by transcribing it into Western notation. Seven hundred and forty five compositions were transcribed at that time, before the project was interrupted by World War II and stopped in 1942, due to limited funding. This collection of music consisting of 3,887 pages of manuscript were microfilmed in 1957 by David Morton and added to the archives of the UCLA Institute of Ethnomusicology. However, they have not been published to date. (Roonruang, 1999).

Apart from the attempt to notate Thai music using the staff notation, a shorthand notation with Thai alphabets, equivalent to Western Solfège syllables, is also used with the intention of being a memory aid, not designed for pedagogical purposes (see Figure I).

Figure 1: Example of Thai Notation

—	—	—	—	—	—	—	—
— — —	— — —	— — —	— — —	— — —	— — —	— — —	— — —
— — —	— — —	— — —	— — —	— — —	— — —	— — —	— — —
—	—	—	—	—	—	—	—

Figure 1 shows part of an Indian-influenced composition, *Khék Borathêt*. Thai numerical characters over and under the table are measure numbers from 1 to 16. There are four rhythmic units in one measure and each unit can be transcribed into an eighth note in Western notation. Dashes indicate rests. Solfège syllables are adapted, but are not part of the Thai music system. They are written as follows:

Table 1: Thai Syllables and Equivalent Solfège Syllables

Thai Syllables	Abbreviation	Solfège Syllables
		<i>Do</i>
		<i>Re</i>
		<i>Mi</i>
		<i>Fa</i>
		<i>Sol</i>
		<i>La</i>
		<i>Ti</i>

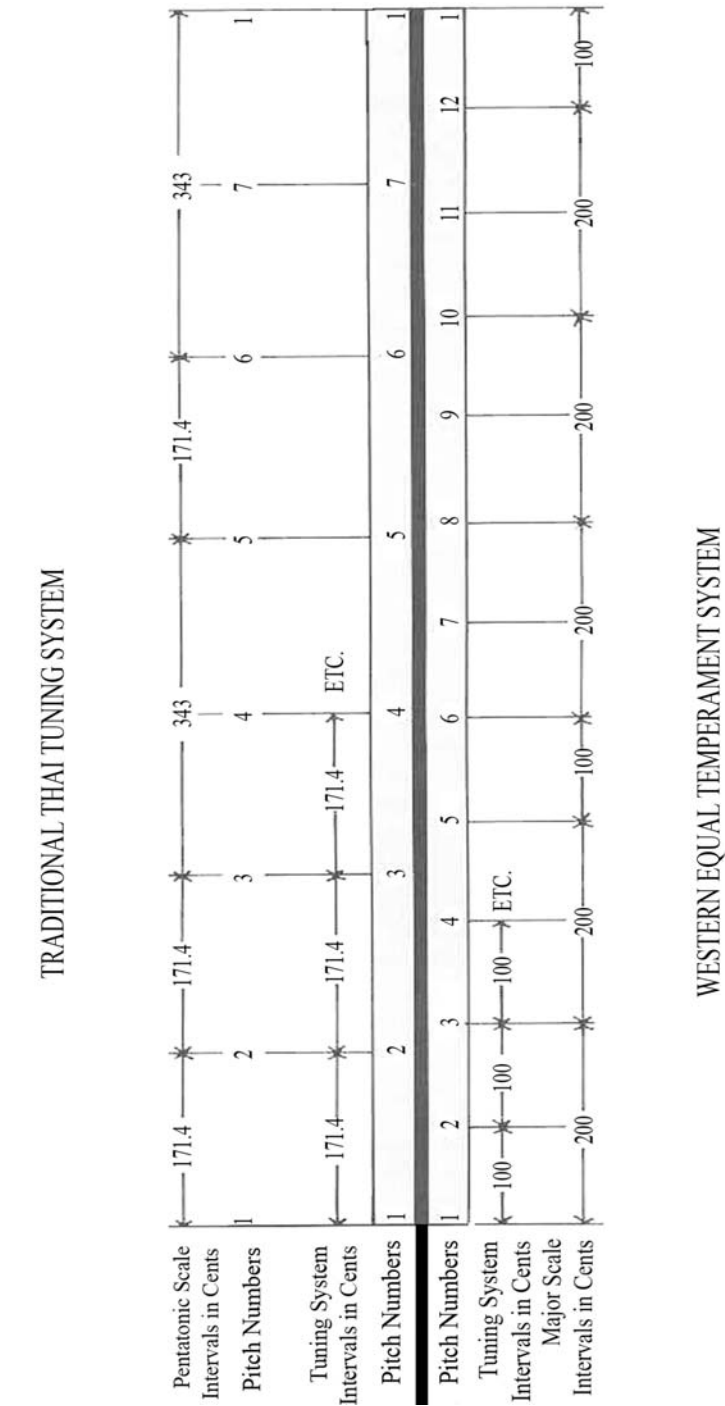
Tuning system of Traditional Thai Music

Thai music was heard in Europe for the first time in 1869, in Siamese expositions in Paris and La Havre. The most important event displaying Thai musical instruments was the London Inventions Exposition in 1884 and 1885, where Thai music was made known to several British scholars. Among these scholars was a famous English phonologist, Alexander J. Ellis, who examined

the instruments and Thai music tuning system as part of his 1885 milestone research.

When Ellis conducted the first scientific measurement of the Thai musical instruments on *Ranad ek*, a Thai xylophone, the instrument was out of tune due to the change of the weather and humidity. Later on, with the help of Thai musicians, Ellis was able to determine the tuning of any Thai instruments as a division of an octave into seven equidistant pitches. The study was done on a Strobococon, an electronic device developed in 1884 by Ellis that yields the result of tuning in cents (1/100 of a halfstep). This device is based on the Western tempered tuning system in which one octave is divided into twelve halfsteps. Each halfstep is then divided into 100 equal parts (called cents); each step is 200 cents apart; and one octave is divided into 1,200 cents. In the Thai tuning system, each step is 171.4 cents apart; therefore, none of the notes in between an octave coincides with Western notes (see Figure 2).

Figure 2: Comparison chart of Thai and Western tuning systems (Morton, 1976)



Texture of Traditional Thai Music

The fundamental organization of Thai music is horizontal. There is no vertical relationship between parts, nor is there underlying harmonic progression in the Western sense. The music is made up of simultaneous idiomatic improvisation on the same main melody by different instruments with variants of relatively faster and slower rhythmic units. These individual lines sound in unison or octaves at specific structural points. However, the pitches at the consecutive structural points do not follow any set progression.

The term best describing the texture of traditional Thai music is still being debated. Some ethnomusicologists who recognize the similarities of traditional Thai and Chinese music describe this texture of Thai music as heterophony, as it is constructed of simultaneous variations of a single melody. Heterophonic practices are common in ethnic music throughout the world, especially in Southeast Asia. However, a prominent scholar of Thai music, David Morton, argues that the term precisely describing the texture should be “polyphonic stratification” as the variants of the main melody are idiomatic.

Not the relationship of one melody to an underlying progression of solid complexes of sound, as in Western harmonic music, but the relationship of one melody to specific variants of itself—one idea viewed simultaneously from several different viewpoints, multiplicity within unity—characterizes Thai ensemble music. The technique of combining simultaneously one main melody and its variants is often incorrectly described as heterophony;

polyphonic stratification seems a more precise description, since each of the “layers” is not just a close approximation of the main melody but has distinct characteristics and a style of its own (Morton, 1976).

Vocal Production and Tone Color of Traditional Thai Music

Singing of traditional Thai music is generally addressed as “classical” singing, as opposed to “folk” singing, as Thai musicians differentiate their high art from folk arts. In the classical singing of high art repertory, singers need to feel the vibration in their chests in order to achieve a more controlled sound. The general characteristics of the singing are the rigidity of the throat and the large amount of nasality; and the “good” voice is defined as “high” and “loud or powerful” (Swangviboonpong, 2003).

A straight voice is almost always employed in the singing. The vibratos are used sparingly for effects only. The voice is produced “from the throat” (ibid). The openness of the oral cavity differs from school to school but is generally minimized in order to achieve the nasal tone, which is desirable. It appears to be true that in order for the voice to cut through the accompanying ensemble in the past, it needs to have a more piercing and metallic quality to the sound. The nasality helps in fulfilling the purpose.

Falsetto is known in the singing of Thai music. However, it is not considered a pleasant tone; rather, it is referred to as the “ghost voice.” Instead of using falsetto in a higher register, singers tend to shift the pitch into a lower octave as the octave displacement is acceptable and commonly used.

Thai vocal repertoire is essentially solo repertoire. In certain genres of traditional Thai music, such as the narration of musical plays, unison singing by a small ensemble is employed. Ensemble singing with different vocal parts is not a characteristic of Thai music.

CHAPTER THREE

Survey on the Perceived Problems in Choral Singing of Traditional Thai Music Students in the Music Education Program, Chulalongkorn University

The Survey

A survey was completed by thirty-five of a total of forty enrolled students of the Department of Art, Music, and Dance Education, Faculty of Education, Chulalongkorn University, whose principal study was in the area of traditional Thai music. The survey was based largely on Narkwong's findings on areas of potential conflict in the simultaneous study of Western and traditional Thai music perceived by teachers in relation to problems in vocal techniques and scale reproduction. Related matters addressed in the survey are the major differences between Western and traditional Thai music, including the tuning system, vocal tone color production, and ensemble singing.

The first item on the survey is a general question concerning how the subjects rank the quantity of their choral experience in terms of being less or more experienced. Questions two through nine concern student perception regarding perfect pitch, aural skills, and the differing tuning systems. Questions ten through fourteen concern student awareness of differing vocal

tone colors and vocal production. Questions fifteen and sixteen deal with student perception of problems in ensemble singing. Questions seventeen through twenty deal with student attitude toward choral singing; their ranking of their own individual success; and their intention to pursue more choral experience. In addition, the students are asked an open-ended question on any problems they encounter in their choral singing (Appendix B).

The Subjects

There were nineteen male subjects: nine tenors and ten basses; and sixteen females: six sopranos and ten altos. All subjects had traditional Thai music as their principal area of study. Their experience in Thai music ranged from six to twelve years, with an average of eight years and nine months. Of the subjects, eleven played plucked string instruments; eight played bowed string instruments; 9 played pitched percussions; four played wind instruments, and three are voice majors. Four subjects identified their skill levels as advanced; ten as upper intermediate; nineteen as intermediate; and two as lower intermediate.

Fourteen of the subjects (40%) also studied Western musical instruments.

These instruments were violin, guitar, piano, saxophone, electric keyboard,

recorder, and trumpet. Of these fourteen subjects, nine subjects were at beginner level; two at lower intermediate level; and one at intermediate level. Sixty percent of the subjects had no experience in choral singing prior to enrolling in the Choral Classes. Twenty-seven subjects only enrolled in Choral Class I; eight subjects enrolled in Choral Class I and Choral Class II. Eleven subjects considered themselves moderately experienced in choral singing; nine considered themselves to be somewhat experienced; fifteen considered themselves of limited experienced.

The Response

The response from the survey follows:

1. How do you rank your level of Western choral experience?

Very experienced	0%
Experienced	0%
Moderately experienced	31%
Rather inexperienced	26%
Inexperience	43%

2. Are you able to sing a specified pitch (e. g. Do on *Ranad Ek*) without first hearing it?

Yes, every time	6%
Most of the time	17%

Half of the time	29%
Sometimes	34%
Cannot sing at all	9%

3. Are you able to identify the name of the pitch (e.g. Do on *Ranad Ek*) played on an instrument?

Yes, every time	3%
Most of the time	29%
Half of the time	34%
Sometimes	9%
Cannot identify at all	20%

4. Does the melody in the Western choral repertoire sound out of tune to you?

Yes, very out of tune	3%
Rather out of tune	9%
Moderately out of tune	17%
Somewhat out of tune	31%
Not out of tune	40%

5. Can you easily match the pitches you sing with the singers around you?

Very easily	20%
Rather easily	40%
Moderately easily	29%

Somewhat easily 6%

Not easily at all 6%

6. Do you agree with the conductor when he/she says you (or the ensemble) are out of tune?

Agree 23%

Quite agree 34%

Agree half of the time 26%

Somewhat disagree 14%

Disagree 3%

7. Do you agree with the conductor when he/she says the chord is out of tune?

Agree 26%

Quite agree 31%

Agree half of the time 26%

Somewhat disagree 14%

Disagree 3%

8. Are you able to tell the difference when the ensemble adjusts the pitch and the conductor says the chord or the melody is in tune?

Yes, every time 9%

Most of the time 20%

Half of the time 40%

Sometimes 14%

Cannot identify at all 17%

9. Can you easily adjust your pitch to match the pitch the conductor asks for?

Very easily 11%

Rather easily 29%

Moderately easily 49%

Somewhat easily 9%

Not easily at all 3%

10. Do you find it vocally comfortable to sing in your designated part?

Very comfortable 20%

Rather comfortable 40%

Moderately comfortable 20%

Somewhat uncomfortable 20%

Uncomfortable 0%

11. Do you find Western singing tone color different from that of traditional Thai singing?

Very different 51%

Rather different 29%

Moderately different 20%

Not much different 0%

Not different 0%

12. Do you find it vocally different to produce Western vocal tone color?

Very different 46%

Rather different 31%

Moderately different 17%

Not much different 3%

Not different 3%

13. Do you find it vocally difficult to produce Western vocal tone color?

Very difficult 3%

Rather difficult 29%

Moderately difficult 40%

Not much difficult 17%

Not difficult 11%

14. Does Western choral tone sound beautiful to you?

Very beautiful 46%

Beautiful 31%

Moderately beautiful 20%

Not much beautiful 3%

Not beautiful 0%

15. Do you hear other voice parts when you are singing your own part in the ensemble?

Yes, all the time	37%
Most of the time	20%
Half of the time	26%
Sometimes	11%
Do not hear at all	6%

16. Do you find it difficult to sing along with other parts?

Very difficult	23%
Rather difficult	20%
Moderately difficult	31%
Not much difficult	23%
Not difficult	3%

17. Do you like singing in Choral Classes?

Yes, very much	17%
Yes	29%
Undecided	29%
Do not like	20%
Do not like very much	6%

18. Do you like performing in a choral concert?

Yes, very much	17%
----------------	-----

Yes	29%
Undecided	29%
Do not like	20%
Do not like very much	6%

19. How do you rank your success in the Choral Classes?

Very successful	3%
Successful	29%
Undecided	40%
Rather unsuccessful	17%
Unsuccessful	11%

20. Will you register for Choral Classes as your elected class after you
have met the curriculum requirement?

Yes	6%
More likely	20%
Undecided	37%
Less likely	17%
No	6%

Subjects responded to an open ended question on the problem(s) they encountered in the Choral Class. Their answers were categorized by the researcher into common areas as follows:

Table 2: Answers to the Open-ended Question

Problem Areas	Number of Students Citing the Problem Area	Percentage of Respondents
Music literacy	10	29
Inability to match pitches	9	26
Distraction by vocalists singing other parts	8	23
Pronunciation/diction of foreign languages	5	14
Vocal production	4	11
Unfamiliarity with the Western tuning system, inability to remember part, lack of rehearsal time	3	9
Balance problems	2	6
Lack of confidence, insufficient performances, different experience/skill levels of classmates, schedule conflicts, ranges, lack of experience, unfamiliar repertoire, lack of understanding of Western music, problems with rhythm, misunderstanding directions and instruction	1	3

CHAPTER FOUR

Discussion and Suggested Solutions

This study indicates that the problems in choral singing, as perceived by traditional Thai music students of the Department of Art, Music, and Dance Education, Chulalongkorn University, are as follows: problems relating to the differing tuning systems and vocal tone color production between Thai and Western music; ensemble singing; attitude towards choral singing; music literacy; distraction by vocalists singing other parts; and the pronunciation/diction of foreign languages. The author will discuss these problem areas and make some attempt to suggest possible reasons and solutions for these problems.

Tuning Systems and Pitch Matching

The study indicates that the majority of the subjects do not perceive themselves to have perfect pitch. There is little indication of subjects perceiving themselves to be able to specify pitch without first hearing it and even less indication that students believe they can identify the name of the pitch played on an instrument. The fact that, even without perfect pitch, students perceive themselves as having relatively good memory of pitches, could be a result of their training in the traditional Thai method of music

teaching, which is comparable to the Western fixed-do system. The author suggests that skills in perfect pitch, identification of pitch, and pitch memory are areas that impact choral singing skills. In the open-ended question, twenty-six percent of the subjects report an inability to match pitches when singing in the Western Choral Class. While not an exact replica, this finding correlates somewhat with the indication from their previous responses to point 5 on the survey, in which 12% reported having trouble in this area, and 29% reported only moderate success, when singing with other parts. .

With regard to the differences between Thai and Western intonation and tuning systems, this study correlates with the study by Narkwong on teachers' perception of the conflict areas. Seemingly, despite the differences between the Thai and Western tuning systems, the majority of students are able to perceive, to various degrees, the subtlety of pitch differences. It is indicated that they can perceive these differences sufficiently to agree when the conductor informs the ensemble of pitches or chords that are "out of tune." Considering forty percent of the subjects are taking or have taken Western music lessons, and the influence of Western popular music, it is not unexpected that the study shows that the subjects tend not to find it difficult to match the pitch asked for by the conductor. This may also be linked to the fact that certain musical skills are vital to any musical

experience and may be transferable between differing styles and cultures of music.

The indications of this study lead to possible suggestions that conductors should incorporate the singing of scales in the Western diatonic mode into the exercises used in the rehearsal, and pay close attention to the intonation while the ensemble is singing. This will not only help Thai music students, but will also be beneficial for the entire ensemble. Scale singing can be performed in unison or in parts, depending on the aims of conductor and the needs of the ensemble. The author further suggests, based on her own teaching experience, that specific seating arrangements might be helpful. By placing Thai music students near Western music students, preferably those with stronger voices, they may be better able to hear and perceive the pitches.

Vocal Tone Color

The study indicates that the subjects are aware of the difference between the vocal tone color of Western and Thai music and that they tend to find it difficult to produce a Western vocal tone. This could be caused by the different tone production required in their training in traditional Thai music and by the extensive background of exposure to voices using that traditional tone color.

The study indicates that some of the subjects, nonetheless, do not find a Western vocal tone difficult to produce. The author surmises a possible reason being that these students may have had some prior experience in or exposure to Western singing that may have played a major role in their ability to adjust the tone quality of their voices. Through this familiarity (whether through exposure to Western music in the home, school, on TV or radio), they may already have a concept of a “desired” Western choral tone, which is almost opposite to the nasal and throaty quality of traditional Thai singing. It is also possible that these students more successfully grasped the instructions of the choral director on how to produce a desired tone. A reason for the comparative lack of success of their classmates could be an inability to feel the differences that can be created in the vocal mechanism and hear the ensuing results.

It is suggested that good vocal modeling may be helpful for the students in establishing a new concept of a “desired” tone in the Western music realm. Placing traditional Thai music students in the ensemble close to Western music students may make a difference in this case. Conductors may also need to give extra attention to vocal production by traditional Thai music since it is less likely that these students would have the additional benefits of private individual instruction (a more common experience in Western students). The

importance of simple, yet practical instructions by the director in achieving the required vocal tone is stressed in order to facilitate ease of student understanding of the steps to follow. In addition, the author suggests that, during vocalization in the rehearsal, a significant amount of time be provided to work on vocal tone color with the emphasis on increasing the openness of the throat. Vocalizing may be practiced on open vowels and gradually on more closed vowels. It may be beneficial for students to know the goal of the exercises so that they might be aware of the technical difficulty to be overcome, which may aid in realizing the goal. The traditional Thai students may also be made aware of the different aesthetic of sounds between the styles and of the need to employ the appropriate tone for each style.

Ensemble Singing

The results of the survey indicate that students tend not to have problems in matching pitches with their neighbors on the same part; with only 12% of them seemingly having difficulties in doing so. Singing along with other parts, however, is more commonly perceived as a problem in keeping to their required pitches. The author surmises that this could be a result of the difference between traditional Thai music and Western music textures. Due to the polyphonic stratification texture of the traditional Thai music, Thai musicians are not familiar with listening to the music with vertical

relationships. Furthermore, the modulation and tonicization techniques common in Western music are foreign to Thai musicians. The subjects tend to be able to hear other parts while they are singing, but these other parts apparently are a distraction rather than a facilitating factor in singing. This problem is the third most listed on the open-ended question (23%).

It is suggested that, during interactions with students, conductors can explain that “competing” with other voices should be avoided. They should also make it clear to the students that, unlike in Thai music, the interaction between parts is an important feature in the Western music texture, and that listening to other parts is very crucial in choral singing. By using less challenging part-singing exercises at the start of the rehearsal, choral directors may assist Thai students by first familiarizing them with simple ensemble singing. Exercises should preferably be easy enough for the students to feel comfortable with their own parts so that they would be able to hear other voice parts while they are singing. The students should be allowed to learn all the vocal parts (where necessary, transposed into their own range) and be able to sing each comfortably.

Attitude toward Choral Singing

This investigation indicates that the largest proportion of the subjects have positive attitudes toward choral singing and performing with the ensemble, with only a quarter having “rather negative” or “negative” attitudes toward both singing and performing with the ensemble. The cause of this negative attitude is not investigated within this study but, based on results, the author suggests that this could possibly be a result of problems that the subjects encounter during rehearsals; their own perception of reduced success in singing; and resulting lack of motivation during rehearsals. The causes that lie behind a quarter of the students feeling negative towards their choral experience need further study.

Interestingly, only one subject ranks him/herself as “successful” in participating in Choral Class, with most ranking themselves as only “moderately successful.” Just over a quarter of the subjects rank themselves as “rather unsuccessful” or “unsuccessful.” The question may be inherently flawed because of the varying perceptions that students may have of the word “successful.” If a clearer basis for the term “success” had been provided, the results may have been more conclusive in this area.

This study was conducted at a time when the author was no longer teaching at Chulalongkorn University. However, during her previous five-year experience directing Choral Class ensembles at this institution, she received the impression that Thai music students who clearly displayed a negative attitude toward choral singing were those who did not feel a strong sense of accomplishment in the class. It is suggested that conductors in Thailand should be aware of the challenge that traditional Thai music students are facing. Use of positive reinforcement was the author's most successful approach in dealing with students' attitude and sense of motivation.

Consequently, the author suggests that conductors need to sincerely acknowledge when students are successful. Their progress should be reinforced either verbally or by gestures; and they should be continually encouraged to improve. Feedback on how they perform in the class should be given regularly and accurately, and coupled with practical instruction how to develop their skills. Excessive, insincere praises should be avoided. It is suggested that, if students feel that they are making progress in their choral singing, it is more likely that they would have a positive attitude toward the class.

Music Literacy

In addition to the above problem areas anticipated by the author when designing the survey, the open-ended question revealed that a large portion of students considered literacy to be a major problem. They appear to realize that music literacy would help in learning Western music. Addressing the problem by teaching sightsinging during the rehearsals is one proposed solution. Alternatively, providing sightsinging courses in a separate section from Western music students may be required because of the differences in their prior experience in sightreading.

Despite the fact that solmization is not a means of Thai music transmission, traditional Thai music students appear to be familiar with the system from their training in school and/or in other university courses. Choral directors may use the singing of Solfège syllables to help students learn the repertoire more quickly.

Distraction by Vocalists Singing Other Parts

Approximately a quarter of the subjects appear to be distracted by other parts while singing. This problem could be attributed to their lack of choral experience, not being able to remember their parts, and unfamiliarity with Western music texture. It is suggested that improvement in music literacy

skills would assist students who have this problem, as they would be able to follow their parts better, and understand the relationship and interaction between their own and other parts.

Pronunciation and Diction

The pronunciation and diction of foreign languages are reported to be challenges for 20% of the subjects. In the twelve-year educational system in Thailand, study of the English language is compulsory but it is the prerogative of individual school administrators to decide in which grade such study commences. In private schools, English classes may start as early as Prathom 1 (equivalent to 1st grade); but in public schools, the classes generally start as late as Prathom 5 (equivalent to 5th grade). A third language of French, Italian, or German is not compulsory, and the choice of this third language is only available in the last three years of school (equivalent to the 10th through 12th grades), and only when students choose to take a concentration in language. Foreign languages are commonly not in Thais' everyday use.

Careful demonstration of pronunciation and diction is needed to help students and this should be provided by native speakers when possible. It is suggested that choral directors seek assistance from language departments on university campuses. Students should also be allowed enough time to get comfortable

with the pronunciation before applying the text to the music. However, substituting the original foreign texts with Thai translations is not recommended, as the original texts are an integral part of the music. They are part of the beauty of the work and they play a vital role in the design and performance of the music.

Summary and Suggestion for Further Studies

The results of this survey indicate that the main problems perceived by traditional Thai music students while singing in Western Choral Classes are the following: inability to match pitches; distraction caused by other voice parts; and achieving successful vocal tone color and production. The open-ended question yields additional information. Students perceive their lack of Western music literacy as the most encountered problem. Pronunciation and diction are also addressed by a relatively large percentage. The fact that no students rated their experience of Western Choral Music as high or very high would indicate that unfamiliarity with Western Choral Music is a problem, although no question directly asked whether unfamiliarity with the Western tonal system was perceived to be a problem.

Based on student perception, it is suggested that, in general, many of the problems may be addressed during rehearsals in providing the following:

familiarity with the Western tuning system and ensemble singing; a desired vocal tone production; a positive attitude towards choral singing; music literacy skills; security in singing their own parts; and the correct pronunciation and diction.

However, the aim of this treatise is only to provide a pilot survey analysis of student perception which would, in turn, provide a general direction for further studies. To be more certain and effective in addressing these problems, more in-depth studies need to be conducted. It is suggested that correlational studies be conducted to cover a broader student base and to identify more precisely the most significant problems that students encounter. In addition, it is suggested that experimental studies be conducted to obtain effective methods of teaching and rehearsing to minimize and overcome the problems.

BIBLIOGRAPHY

- Boyle, J. David and Rudolf E. Radocy. *Measurement and Evaluation of Musical Experiences*. New York: Schirmer Books, 1987.
- Campbell, Patricia Shehan. "Terry E. Miller on Thai Music." *Music Educators Journal*, vol. 81, no. 2 (1994): 19-25.
- Chanhom, Khanaphon. *Kaan Khab-rong Phleng Thai* (Thai Singing). Bangkok: OS Printing House, 1996.
- Miller, Terry E. and Sean Williams. *The Garland Encyclopedia of World Music*. Vol. 4, *Southeast Asia*. New York: Garland Publishing, 1998.
- Morton, David. "The Music of Thailand." In *Musics of Many Cultures: An Introduction*, ed. Elizabeth May, 63-82. Berkeley: University of California Press, 1980.
- _____. *The Traditional Music of Thailand*. Berkeley: University of California Press, 1976.
- _____. "Vocal Tones in Traditional Thai Music." In *Selected Reports in Ethnomusicology*, vol. 2, no. 1, edited by Mantle Hood, 88-99. Los Angeles: University of California Press, 1974.
- Narkwong, Twatchai. "The Relationship between Western and Thai Music Objectives in the Undergraduate Music Programs of Selected Thai Universities and Colleges (Western Music Objectives)." Ph. D. diss., 1989. University of North Texas, 1989. Microfiche.
- Roongruang, Panya. "Thai Classical Music and Its Movement from Oral to Written Transmission, 1930--1942: Historical Context, Method, and Legacy of the Thai Music Manuscript Project." Ph. D. diss., Kent State University, 1999.
- Swangviboonpong, Dusadee. *Thai Classical Singing: Its History, Musical Characteristics, and Transmission*. Hampshire: Ashgate Publishing, 2003.

Swann, Richard Alan. "An Investigation into the Harmonic Intonation Discrimination and Tuning Preferences of Choral Musicians." Ph. D. diss. , Florida State University, 1999.

Wright, Michael Richard. "Polyphonic Stratification in Traditional Thai Instrumental Music." Master's Thesis, University of California, Los Angeles, 1971.

APPENDIX A
Music Education Curriculum 2000
Department of Art, Music, and Dance Education
Faculty of Education
Chulalongkorn University, Thailand

General Education	39 Units
Education Courses	41 Units
Required: Education	28 Units
Music Education	8 Units
Elective (From List)	5 Units
Major Requirements	60 Units
Required	40 Units
Elective	20 Units
Free Electives	10 Units
TOTAL	150 Units

Education Course 41 Units

Education 28 Units --Required

A. Theories and Principles 10 Units:

Principles of Education and Teaching Profession	2
Education System Management	2
Educational Psychology 1	3
Educational Psychology 2	3

B. Methodologies 10 Units:

Educational Measurement and Evaluation	2
Research Methods in Education	2
Introduction to Educational Technology	3
Curriculum and instruction	3

C. Integrated Experiences 8 Units:

Education and Society	2
Professional Experience	6

Music Education 8 Units

Methodology of Teaching Music	3
Innovation in Teaching Music	3
Seminar in Music Education	2

Electives 5 Units

A. <u>Research and Educational Development</u>	
Population Education	3
Research and Development of Educational Media and Instruments	2
Environment Education	2
Peace Education	2
Local Curriculum Development	2
B. <u>Non-formal and informal Education</u>	
Field Study for Environmental Conservation	2
Intro to Web-Based Instruction Program	3
Process for Education Staff Development	2
Introduction to Non-Formal Education	2
Informal Learning Resources Development	2
C. <u>Special Education and Educational Psychology</u>	
Psychology for Teachers	3
Introduction to Exceptional Children	3
Psychology of Teaching Exceptional Children	2
Psychology of Instruction	2
Psychology of Teaching Thinking and Creativity	2
Psychology of Teaching Gifted and Talented Child	2
Behavior Modification in Education	2
D. <u>Teacher Development and Educational Management</u>	
Group Process for Teachers	2
English for Learning Skills	2
Speech for Teachers	2
School Teacher Ethics	2
General Educational Administration	2
E. <u>Arts</u>	
Art and Craft for Teachers	2
Art for Exceptional Children	2
Art for Young Children	2
F. <u>Music</u>	
Thai Musical Instrument Instruction	2
Musical Instrument Instruction	2
Music Education in Non-Formal Education	2
Music Activity for Teachers	2

Major Requirements 60 Units (2 Units each unless stated otherwise)

- Intro to Singing and Aural Training (1)
- Choral Class I
- Thai Classical Singing 1

Thai Music Theory 1
Western Music Theory
Intro to Music Education
Psychology of Music Teaching
Music in Elementary School
Music in Secondary School

Requirements for Thai Music Major Only

Intro to Thai Singing and Aural
Training (1)
Thai Music Skills 1
Thai Music Skills 2
Thai Music History
Intro to Western Music History

Thai Folk Music Performance 1
Thai Percussion 1
Thai Ensemble 1
Thai Music Skills 3
Thai Music Skills 4
Thai Music Theory 2
Thai Music Literature

Requirements for Western Music Major Only

Choral Class 2
Music Skills 1
Music Skills 2
Singing and Aural Training 1 (1)
Intro to Thai Music History
Ensemble 1
Music of the Medieval and
Renaissance

Harmony 1
Music of the Baroque and Classic
Harmony 2
Music of the Romantic and
Twentieth Century
Music Skills 3
Music Skills 4

Concentration Courses 20 Units: Choose 8-16 Units from one of the
concentrations (2 Units each course unless stated otherwise)

Music Education

Music in Kindergarden
Thai Dance 1
Music in Higher Education
Music for Special Education
Yamaha 1
Yamaha 2
Suzuki 1
Suzuki 2

Orff 1
Orff 2
Kodaly 1
Kodaly 2
Dalcroze 1
Dalcroze 2
Music Education Media

Teaching of Thai Music Theory

Thai Singing and Aural
Training 2 (1)

Thai Singing and Aural
Training 3 (1)

Thai String Class
Thai Wind Class
Thai Percussion Class
Khon Music
Thai Music Theater
Thai Musical Form and Analysis
Music Education in South East
Asia

Thai Music Literature 2
Thai Composition
Thai Music in Contemporary Social
Context
Thai Music Conducting
Thai Advanced Composition

Teaching of Thai Instruments and Ensembles

Thai Plucked String Instrument
Class
Thai Bowed String Instrument
Class
Thai Ensemble 2
Unpitched Percussion 1
Repair and Maintenance
of Thai Music Instrument
Thai Wind Class
Thai Percussion Class

Thai Ensemble 3
Thai Ensemble 4
Thai Music Skills 5
Thai Music Skills 6
Thai Ensemble Workshop
Thai Music Skills 7
Thai String Pedagogy
Thai Wind Pedagogy
Thai Percussion Pedagogy

Teaching of Western Music Theory

String Class
Wind Class
Percussion Class
Singing and Aural Training 2 (1)
Singing and Aural Training 3 (1)
Counterpoint
Advanced Counterpoint

Liturgical Music
Form and Analysis
Composition
Advanced Composition
Harmony 3
Harmony 4
Popular and Jazz Music

Teaching of Western Instruments and Ensembles

String Class
Wind Class
Percussion Class
Ensemble 2
Ensemble 3
Ensemble 4
Music Skills 5
Music Skills 6
Music Skills 7
Singing and Aural Training 2 (1)
Singing and Aural Training 3 (1)

Choral Conducting
Intro to Instrumental Conducting
Keyboard 1
Teaching Marching Band
Piano Pedagogy
Wind Pedagogy
String Pedagogy
Percussion Pedagogy
Repair and Maintenance of
Instruments

Electives for All Concentration 4-12 Units (All 2 Units)

Choral Class 3
Choral Class 4
Keyboard 2
Thai Traditional Singing 2
Intro to World Music
Music Education Technology
Music Business
Orchestration
Individual Study in Music
 Education 1
Music Education and Mass Media
Individual Study in Music
 Education 2
Managing Orchestra, Marching Band,
 and Chorus
Thai Folk Performance 2
Unpitched Percussion 2
Intro to Musicology
Comparative Music
Instrumental Conducting
Choral Instruction
History and Philosophy of
 Music Education
Research in Music Education
Thai Dance 2
Thai Dance 3
Thai Dance 4
Aesthetic and Music Education

APPENDIX B

Questionnaire: Problems in Choral Singing of Traditional Thai Music Students of Chulalongkorn University

Circle Answers Where Required.

Age _____

Gender:

Male

Female

Year studying in the University

1

2

3

4

Principal Instrument:

Plucked String Instrument

Bowed String Instrument

Pitched Percussion

Voice

Wind Instrument

Skills level:

Beginner

Lower Intermediate

Intermediate

Upper Intermediate

Advanced

Second Instrument (If any):

Plucked String Instrument

Bowed String Instrument

Pitched Percussion

Voice

Wind Instrument

Skills level:

Beginner

Lower Intermediate

Intermediate

Upper Intermediate

Advanced

Number of years having traditional Thai music lessons:

1 2 3 4 5 6 7 Other (specify) _____

Western music instruments played: (Specify) _____

Skills level:

Beginner Lower Intermediate Intermediate

Upper Intermediate Advanced

Have you participated in Western choral singing before joining the Choral Classes?

Yes (For _____ years _____ months) No

Number of semesters you have participated in Choral Classes:

1 2 3 4 5 6 7

Number of Western choral performances you have participated in:

1 2 3 4 5 6 7 Other (specify) _____

Your part sung in Choral Classes:

Soprano Alto Tenor Bass

Using a 1 – 5 scale, answer the following questions; 1 being the lowest, 3 being neutral, and 5 being the highest

21. How do you rank your level of Western choral experience?

(Inexperienced) 1 2 3 4 5 (Very experienced)

22. Are you able to sing a specified pitch (e. g. Do on *Ranad Ek*) without first hearing it?

(No) 1 2 3 4 5 (Yes, every time)

23. Are you able to identify the name of the pitch (e. g. Do on *Ranad Ek*) played on an instrument?

(No) 1 2 3 4 5 (Yes, every time)

24. Does the melody in the Western choral repertoire sound out of tune to you?

(No) 1 2 3 4 5 (Yes)

25. Can you easily match the pitches you sing with the singers around you?

(No) 1 2 3 4 5 (Yes)

26. Do you agree with the conductor when he/she says you (or the ensemble) are out of tune?

(No) 1 2 3 4 5 (Yes)

27. Do you agree with the conductor when he/she says the chord is out of tune?

(No) 1 2 3 4 5 (Yes)

28. Are you able to tell the difference when the ensemble adjusts the pitch and the conductor says the chord or the melody is in tune?

(No) 1 2 3 4 5 (Yes)

29. Can you easily adjust your pitch to match the pitch the conductor asks for?

(No) 1 2 3 4 5 (Yes)

30. Do you find it vocally comfortable to sing in your designated part?

(No) 1 2 3 4 5 (Yes)

31. Do you find Western singing tone color different from that of traditional Thai singing?

(No) 1 2 3 4 5 (Yes)

32. Do you find it vocally different to produce Western vocal tone color?

(No) 1 2 3 4 5 (Yes)

33. Do you find it vocally difficult to produce Western vocal tone color?

(No) 1 2 3 4 5 (Yes)

34. Does Western choral tone sound beautiful to you?

(No) 1 2 3 4 5 (Yes)

35. Do you hear other voice parts when you are singing your own part in the ensemble?

(No) 1 2 3 4 5 (Yes)

36. Do you find it difficult to sing along with other parts?

(No) 1 2 3 4 5 (Yes)

37. Do you like singing in Choral Classes?

(No) 1 2 3 4 5 (Yes)

38. Do you like performing in a choral concert?

(No) 1 2 3 4 5 (Yes)

39. How do you rank your success in the Choral Classes?

(Unsuccessful) 1 2 3 4 5 (Very successful)

40. Will you register for Choral Classes as your elected class after you have met the curriculum requirement?

No Less likely Undecided More likely Yes

Open Ended Question: What are the problems you encounter in singing in the Choral Class?

Taking Dalcroze Eurhythmics to the Dominions in the 1920s: did they miss the boat?

Joan Pope. Doctoral student. Monash University, Australia.

Jaques-Dalcroze Eurhythmics; Historical research; Dominions (Australia, New Zealand, South Africa); music-through-movement.

Abstract

During the inter-war years, 1918-1928, a number of initiatives were taken by the London School of Dalcroze Eurhythmics, to spread information of the rhythmic approaches to musicianship developed by Emile Jaques-Dalcroze. Associations of teachers and supporters were strengthened, demonstrations and lectures presented by distinguished educators, and news sheets, pamphlets and journals published and widely distributed. Many schools and academies were encouraged, and in some cases financially subsidized, by the Director of the School, Mr. Percy B. Ingham, to present regular classes conducted by graduates. There soon was such a demand for teachers that it was decided to advertise overseas in English speaking countries to interest potential students. Representatives were sent abroad with the authority to offer scholarship assistance for the three year course conducted in English. This was attractive for those likely to be unable to attend lengthy study sojourn in a foreign language, which furthermore, would not be the language in which they would teach 'back home.' A number of adventurous independent women graduates also travelled to teach in other parts of the British Empire for varying periods of time. The Dominions of Australia, New Zealand and South Africa each have a small, but significant role in this history, and the paper traces some of the people involved with the enterprises and raises questions for further research regarding the results of all this energy, and time, over such vast spaces.

Emile Jaques-Dalcroze (1865-1950)¹ while on the staff of the Geneva Conservatoire in the 1890s, started to research the relationship between music and response in physical movement. Known initially as Rhythmic Gymnastics, by 1911, the term eurhythmics was commonly used throughout the English speaking world.² This was to cause much confusion in the following decades, perhaps nowhere more bewilderingly than in

¹ Dobbs, J. (1981, p.50).

² *The School Music Review*. (March, 1914. p. 215). See also Hulbert, H.H. (1921, preface).

Australia, where many physical culture studios described some of their activities as eurhythmics.³ Whilst the emphasis of this historical investigation, is on the Australian experience, it is anticipated that further research will generate comparative discussion of developments in New Zealand and South Africa.

The London School of Dalcroze Eurhythmics was founded in 1913 to serve as an introductory study centre for students proceeding to the Jaques-Dalcroze College at Hellerau, and became an authorised centre when outbreak of war dramatically altered the situation for Dalcroze in Germany.⁴ When the Dalcroze Society of Great Britain and Ireland was formed in 1915, it enumerated the objects for which the Society was established. The first was “to promote in the British Empire the teaching of eurhythmics based on the principles of Emile Jaques-Dalcroze.”⁵ The London Dalcroze Teachers’ Union, established in 1916, included in its aims the further development of Dalcroze Eurhythmics, and a desire to maintain the standard of work, and guard the interests of members. The supporters of Jaques-Dalcroze were not, of course, alone in creating associations, publishing special interest journals and sending people from England to teach, and examine, students in the far-flung colonies and dominions of the then British Empire.⁶ The historical study of the London School of Dalcroze Eurhythmics by Selma Odom notes that people ‘went out’ from it in the inter-war years, but dwells only lightly

³ These included the Bjelke-Petersen Bros Ltd, (1913 ?) studio brochure, Sydney and Melbourne, Australia. Note also Withrow’s Physical Culture Studio and the Langridge studio, in Sydney; Webber-Rice Physical Culture studio in Melbourne.

⁴ Spector, I. (1990. p.195).

⁵ Dalcroze Society of Great Britain minutes, January, 1923. See Pope, J. ‘High hopes and hindsight: promoting Dalcroze Eurhythmics in Australia, 1923-24.’ In D. Forrest (Ed.) *A Celebration of voices*. XV Conference proceedings. Melbourne: ASME. (pp.197-203).

⁶ Groups included The Revived Greek Dancing Teachers Association, The Cecchetti system of ballet, The Imperial Society of Teachers of Dancing, Margaret Morris Method, The English Folk Dance Society. See further information in the *Dancing Times* index, and *The Link*. National Resource Centre for Dance, (NRCD) University of Surrey.

on this aspect.⁷ Primary sources including personal correspondence, notebooks, newspaper cuttings, committee minutes and drafts for obituaries, have been examined in several ‘special collection’ archives to ascertain the events and personalities involved.⁸ News-sheets and journals, some now rare,⁹ have been reviewed.

In the years following the First World War, several journeys were undertaken by graduate women teachers from the London School of Dalcroze Eurhythmics,¹⁰ to ‘spread the word’ in the Southern Hemisphere. They travelled to the Dominions of South Africa, Australia and New Zealand.¹¹ Some were independent pioneers making these long ocean voyages on their own initiative,¹² whilst others received the encouragement of their colleagues in the Dalcroze Society, and several were financially supported by the Director of the London School, Percy B. Ingham.¹³ Few published accounts exist, and eighty years later these people remain disappointingly unknown, their efforts to establish a lively approach in music education largely unrecognized and unacknowledged.

The work overseas was limited throughout the decade 1914-1924, but there was an increasing demand for it in England, particularly in private schools with progressive policies.¹⁴ Music and drama academies from Goldsmith’s to Glasgow sought qualified teachers, yet there had been, on average, only six graduates per year from the London School. The demand for teachers was not however confined to England, as a letter from

⁷ Odom, S.L. (1991. p.114).

⁸ NRDC Surrey and also Institut Jaques-Dalcroze (IJ-D) archive, Geneva.

⁹ War-time bomb damage affected the British Library and other collections, and the new London Dalcroze School building, Fitzroy Square, was demolished.

¹⁰ Authorized by Dalcroze after outbreak of WW1. See Pope, J. ‘Victims in singlets: A Jaques-Dalcroze music examination.’ In *Reviewing the future*. 27th national conference, Australian Association for Research in Music Education, Sydney, Australia. (in press).

¹¹ Dominion status granted: Australia (1901), New Zealand (1907), South Africa (1910). *Wikipedia*. (p. 2)

¹² 1920s travel time London -Fremantle via Suez, generally 33 days; some 5 or more days slower via South Africa. 10 days, Fremantle - Sydney; 7 days, Sydney - New Zealand. See Kirk, R. (1989, p.300).

¹³ Ingham family; see Beare, G. and White, C. (2000). *Moir House: Portrait of a progressive school*. For Percy Ingham see *Journal of the Dalcroze Society*, 14, November, 1930. (A tribute edition).

¹⁴ For example, The Hall School Wincanton Co. Ltd. (1988). *The Lasting Spring*. York: William Sessions.

the Maharini of Cooch Behar in India reveals.¹⁵ Requests from various American and Canadian centres came in, and Dalcroze relied on Ingham, the Director of the London School to handle matters dealing with such correspondence and overseas students.¹⁶

It seems that all this well-meaning promotion did not accomplish success in Australia, due perhaps to a lack of understanding of local conditions and attitudes, and the lack of a well-funded comprehensive plan. A general failure of press reporters and photographers to discriminate between Grecian dancing, Duncan dancing, graceful movement, rhythmic drill, or even plastic posing, was a decided hindrance.¹⁷ Kindergarteners, physical culture educators, forward-looking private school principals, and artistic cogniscenti seem to have welcomed and embraced at least some aspects of the approach with its atmosphere of 'new education' and modern child study ideas.¹⁸ But what of the broader musical world? Steeped in conventional, traditional and academic examination methods, did they 'miss the boat'? Preliminary research reveals a series of brave attempts by independently minded women in isolated cities, with too few long-term resources available. There are some indications of personal jealousies over limited work territory, and undoubtedly the close of the 1920s with its depressed, and depressing, economic situation may have then been too much to contend with. Although Dalcroze Societies were established in four of the then six States of Australia, none seemed to have survived beyond their first decade.¹⁹

An account of the travellers to Australia

¹⁵ Correspondence; 'English box', IJ-D Archive, Geneva.

¹⁶ Pope, J. (2005). ASME. pp.197-203).

¹⁷ Various Australian newspapers (1919-1929) have been sourced; *Sun, Argus, West Australian, Sydney Mail, Mercury, Home, Table Talk*. National Library, Canberra.

¹⁸ For instance see Emilson, S.E. (1988). *Frensham: an historical perspective*. See also Kerr, R. (1994). *A history of the kindergarten union of Western Australia 1911-1973*.

¹⁹ Pope, J. (ASME. pp.197-203).

Emile Jaques-Dalcroze himself never travelled as far as South Africa, Australia or New Zealand, but word of him had spread even before his students took a lead in passing on his ideas. Mary Whidborne, a fine pianist trained in Berlin, was one of the first English students to study with Jaques-Dalcroze in Germany, and by 1912 she was teaching at a girls' school in England, and saving up for further study. She had not completed her qualifying examinations before WW1 during which she worked as a censor in the London War Office, and then served with the Women's Air Force in France.²⁰ After demobilization, she came out to Australia, to New South Wales, and stayed for five years from 1920.²¹ She obviously enjoyed the experience and some years later wrote that "to anyone keen on adventure there is nothing more thrilling than pioneer work. To travel 12,000 miles to find that no one has heard of Eurhythmics and that it was 'up to you to tell the world' and prove that it was very worthwhile as part of the education of the rising generation was a thrill indeed."²² Just who had, or had not heard of the word eurhythmics in Australia, and what their interpretation might have been, is a tangled thread that is difficult, decades later, to unravel. Some Dalcroze teachers found it being used, to their minds, quite inappropriately, while others, such as Whidborne, claim to be the first to impart the concept, in their proselytising mission.

Whidborne enjoyed an excellent reputation at Frensham School, a modern girls' school at Mittagong some 80 miles from Sydney, and in Sydney itself.²³ For example, Lindley Evans, the well known Australian pianist and accompanist, and a teacher at the

²⁰ Smith, B. (2002. pp.18-20).

²¹ Tingey, N. (1973. pp. 100-101).

²² Whidborne, M. (1934. pp.15-17).

²³ Dame Margaret Davidson, wife of the Governor of NSW, requested Eurhythmics lessons for her two daughters. See Whidborne, (1934. p15).

Sydney Conservatorium, enthusiastically reviewed a demonstration of Eurhythmics he had seen at Frensham in 1920.

To say that I was surprised is putting it mildly. It was a revelation to me as it must have been for many others who were present ... but although the physical display was itself attractive, of far greater significance was the factor underlying all the various movements executed by the girls; the wonderfully developed sense of rhythm combined with a remarkable muscular control. One of the most striking features is that the student has to think out and work out his own idea, personally. There can be no such thing as copying others, or pretence, or insincerity.²⁴

For a time in 1922-23, Whidborne was joined by her colleague Loulette Cook, nee Badollet. They shared an advertisement in the pages of *Withrow's Physical Culture* magazine whose studio premises they used for their classes.²⁵ After five years in Australia, Whidborne left to qualify with Dalcroze in Paris.²⁶

A more formal visit took place in 1923-24. The Executive committee of the Dalcroze Society of Great Britain,²⁷ with Ingham's financial help, supported a six-month lecture-demonstration tour of Australia and New Zealand, undertaken by the senior Mistress of Method of the School, Ethel Driver. She was accompanied by recent Australian graduates

²⁴ Evans, L. (1920. pp 15-16).

²⁵ Badollet attended the Jaques-Dalcroze College, Hellerau in the same years as Marie Rambert; they are recorded as teaching at the London School in 1914.

²⁶ Having established a successful School of Dalcroze Eurhythmics in Sussex, from 1928 until 1937, she then returned to Australia for a further ten years. (Smith. B. 2002. p. 39).

²⁷ Pope, J. (2005. ASME. pp. 197-203).

Cecilia John and Heather Gell. John, a well-known singer, was a mature-age student with considerable administrative experience and international travel behind her. She had been elected as a member of the Executive of the Dalcroze Society in London in 1923 and served for many years.²⁸

Reports of this promotional tour appeared variously in the Dalcroze Society's *Journal*, the D.T.U. news-sheet, and *Le rythme*, published in Geneva. The sentiments expressed indicated that the general effect had been of a 'triumphal progress' and speak of a tremendous need for qualified teachers in Australia, even of a proposed Central Training School there, for which three diplomées and two graduates would be needed.²⁹ John noted that participants were thrilled to be seeing "for the first time the method that has so far been travestied in Australia" and that in every city the education department had offered support. "Australia," she proclaimed, "offers a splendid field of work for graduates if they are moved to go so far away. The ground has been well prepared by Miss Driver and work there should prove most interesting from every point of view."³⁰ Scholarships were offered by the London School,³¹ and four Australian women, from different States, commenced the three year course as an immediate consequence of this tour.

²⁸ In Melbourne, John was involved with the Women's Political Party (1913), *The Woman Voter*, the Women's Peace Army (1915), the Women's International Peace Conference, (1919). She was the first Secretary of the Save the Children Fund in Australia. (*Australian Dictionary of Biography*, 1983. Vol. 9). In 1926, as a member of the London Dalcroze Teachers' Union, she was appointed to the inaugural Board of Management of the International Union of Teachers. (*Journal of the Dalcroze Society*. 6. 1926. p. 6). John made one more trip to Australia in 1928 to interview candidates for another scholarship to be offered by the London School. (Gell scrapbook). In 1930 she was appointed to the position of Warden of the London School following Ingham's death, and in due course, Principal, and did not return to Australia. (Tingey, 1973. p. 87).

²⁹ *Journal of the Dalcroze Society of Great Britain*. November, 1924. (p. 11).

³⁰ Dalcroze Teachers' Union. *Annual news sheet*. 1923-24. (p.2).

³¹ Pope, J. 2005 ASME. (pp.197-203).

Shortly after this tour, the voyage to Australia was made by Phyllis Crawhall-Wilson (1918 graduate) and Katharine ‘Kitty’ Haynes, later Webster, (1920 graduate).

Crawhall-Wilson had gained her LRAM and worked with Ernest Read at the Watford School of Music prior to obtaining her Dalcroze Certificate. She worked in Scotland but soon found that classes in Edinburgh, Glasgow and Aberdeen were too much for one teacher³² and was joined by Haynes following her graduation from the London School. Haynes had spent some time in Geneva working with ‘Monsieur Jaques’, preparing for a demonstration tour, and on her return went to Scotland for several years before they decided to travel to Australia.³³

On arrival in Australia in late 1924, they stayed several weeks in Perth, conducting well received courses. Haynes noted that “there is plenty of work in Perth for a certified teacher, and if anyone cared to go there she would receive a warm welcome”.³⁴ They settled in Sydney, and taught successfully for three years, 1925-1928, building up interest in the method in schools, giving private classes in Improvisation, Solfege and piano, and arranging demonstrations whenever possible.³⁵ They co-operated with Adelaide-based Heather Gell on at least one occasion, to present a Holiday Course in Melbourne.³⁶ Writing ‘home’ they revealed that they were contending with a public conception that various forms of dancing taught by physical culture studios and dancing schools were “one and the same eurhythmics”, and that they were trying “tactfully but firmly” to make

³² In 1928 she returned to the Glasgow Academy of Music where she worked until 1945. In 1947 she went to the Froebel Institute at Roehampton until 1949, when she became senior music lecturer at the Gipsy Hill Training College at Kingston. (Tingey, N. 1973. p. 41).

³³ She married in 1930 (Mrs Webster) and went to live in India. She taught again in London during and after WW2, also gave classes to students of the Royal Academy of Dancing. Kitty chaired the DTU after the war. Notes by Priscilla Barclay for obituary. NRDC Dalcroze archive, University of Surrey.

³⁴ Dalcroze Teachers’ Union. *Annual news sheet*, 1924-25, (p. 13).

³⁵ Tingey, N. 1973. (p. 58).

³⁶ Gell, H. Personal cuttings and scrapbook.

it clear that they were teaching “Dalcroze eurhythmics”.³⁷ This was a big problem in Australia.

In 1926, Englishwoman Elly Hinrichs (1921 graduate and 1925 Diploma, Paris), with the assistance of Mr. Ingham and the support of Miss Enid Wilson, the Principal of the Western Australian Kindergarten Training College, travelled to Perth.³⁸ Though well-trained, she does not appear to have achieved personal success in Western Australia. The letter books of Jean Vincent, nee Wilson (1927 graduate), from Western Australia, reveal a disquieting view of Hinrichs. Vincent, for example, quotes Ingham as having sent Hinrichs out to ‘safeguard the method’, but there is no doubt that Vincent hoped that the Perth work would be hers when she returned to her home town as a qualified teacher, and felt it a great disappointment not to have been consulted.³⁹ Hinrichs seems to have had an abrasive style, indeed a student from her classes at the WA Kindergarten Training College, Leila Black remarked that though she was ‘very musical’ she had ‘a somewhat unfortunate manner’ with people.⁴⁰ A report she furnished on an English Summer Course for Music Teachers, reinforced this quality. “To give some indication of the general ignorance, even among so-called musical experts, about Eurhythmics, some asked me if I could give a demonstration on the first day; I, without a class, without an assistant of any kind, was expected to ‘do’ some eurhythmics!”⁴¹

An account of the travellers to South Africa

³⁷ Dalcroze Teachers’ Union. *Annual news sheet*. 1924-25. (pp. 13-14).

³⁸ Daughters of Sir Frank Wilson, Premier of Western Australia, Enid and her sister Linley, travelled extensively and were active in Perth educational and artistic circles. Linley pioneered the Royal Academy of Dancing in Western Australia.

³⁹ Vincent, J. personal letter-book précis, 1924-26, are in the family’s possession.

⁴⁰ Denton, M. (1993. p.11).

⁴¹ Dalcroze Teachers’ Union. *Annual News Sheet*, 1922-23. (p. 9).

Beatrice Paish, nee Eckhard (1915 graduate) having studied in Germany and in Geneva, had taught eurhythmics in Manchester until she left for South Africa to live with her aunt in the 1920s. Here she met Swedish Dalcrozian Annalise Zettaquist, already teaching in Johannesburg. They gave demonstrations together including one in the presence of the Governor General, the Earl of Athlone.⁴² Although she gave up teaching in 1928 upon marriage, she was able to give ‘moral support and great backing’ to Phyllis Hutchens (1925 graduate) and Phyllis Stammers, nee Merrifield, (1928 graduate), who was the Dalcroze Teachers’ Union representative in Johannesburg for many years. Vera James, nee Bideleux, (1922 graduate, Geneva; Diploma, Paris 1924) visited and worked with them in 1929.⁴³ Other figures in South Africa about whom there is only sparse information include Constance Willoughby, nee Hayden (1916 graduate), who married in 1920, lived in Durban and established a branch of the Dalcroze Society there, and Mary Semmitt, nee Keysall (1926 graduate). Several years later South African Isolde Gardiner graduated in London in 1931, and Coral Humphreys (a pupil of Phyllis Hutchens) graduated in 1934. Further research is required to establish the extent of the influence of the London School on the South African Dalcroze teachers of the 1920s, as it is unclear which, if any, gained scholarships to study in England, and which London trained teachers were assisted to undertake teaching positions there.⁴⁴

Travellers to New Zealand

⁴² Marie Eckhard, mother of Beatrice, had been a founding member of the Dalcroze Society in 1915. Tingey, N. (1973. p.92) Beatrice attended the Dalcroze College, Dresden-Hellerau in 1912.

⁴³ *Le rythme*, 1930. Institut Jaques-Dalcroze. (p. unclear in photocopy).

⁴⁴ Tingey, N. (1973. pp. 49-50). Additional listings from correspondence and obituaries; ‘People File’ Box 51. NRCD, University of Surrey.

Turning to New Zealand it is known that Ethel Driver and Cecilia John visited as part of their Australasian tour in 1924. Professor James Shelley, a former committee member of the Dalcroze Society of Great Britain residing there,⁴⁵ arranged their Lecture-demonstrations. When experienced teacher and former member of the London School staff, Beryl Whistler (1918 graduate) settled in Auckland in 1927, her arrival was welcomed by Jessie Benham (1923 graduate) who had been teaching in Christchurch, and Eileen Russell (1924 graduate) in Wellington. Ingham, and Ernest Read, had provided references which she used in her initial and attractively illustrated brochure. The former stated he had known her since 1913, when she commenced the training course, and noted that on her graduation she had been invited to join the staff. Read stated she was an excellent teacher with a “charming manner endearing her to all her pupils.”⁴⁶ Whistler was soon teaching adult as well as children’s classes, presenting regular courses to student teachers and Directors of Kindergartens, and preparing holiday courses and teacher refresher courses for the Board of Education.⁴⁷ With some 19 classes a week bringing in fees comparable to those in England, she reported that the financial return was satisfactory.⁴⁸

Winfred Houghton (1916 graduate) made an extensive tour in 1928, presenting a wide range of classes and courses in Dunedin, Christchurch, Wellington and other cities. When she returned she brought with her Jean Hay who had been awarded a Scholarship to the

⁴⁵ Pope. J. (2005. ASME. p197-203).

⁴⁶ Brochure; *Dalcroze Eurhythmics, Ear training, Practical Harmony, Piano, and Musical Appreciation*. February, 1928. Auckland., New Zealand. Courtesy of Patricia James, London.

⁴⁷ *Journal of Dalcroze Society*, 10, November. 1928. (p. 2).

⁴⁸ *Journal of Dalcroze Society*, 9, May. 1928. (p. 18).

London School. Hay graduated in 1932, and returned to New Zealand.⁴⁹ Houghton had specialized in the area of early childhood training, published a number of guides and support material for the method, and was on 'long-leave' from the Gipsy Hill Nursery College Training College in London where she had been an inaugural staff member.⁵⁰

Conclusion

Further enquiries may amplify this account, and establish the influence these teachers had, wittingly or not, on future students. The brief biographies describe women who were competent, enthusiastic, lively teachers, and played active roles in the Dalcroze Society and the Teachers' Union in Great Britain. Seeking possible reasons for the lack of strong and sustained development in the years following the wave of interest in the twenties, several findings emerge. The tri-partite strands of Dalcroze's imaginative work were studies of Time, Space and Energy. Posing questions which play on these words leads one to consider whether the 'time' was yet ripe for the establishment of this system of education through rhythm. The supportive platitudes spoken publicly by education representatives, in conservatoria, university and teacher training establishments, did not translate into practical gestures. Perhaps such authorities needed more time to be convinced, or were wary of beginning something requiring experienced specialist staff. The relatively short time that visiting teachers stayed may have mitigated against the establishment of training for a 'next' generation. The general lack of awareness by Europeans of the vast distances, and spaces of the countries themselves, let alone the time

⁴⁹ Tingey, N. 1973, (p. 47).

⁵⁰ Houghton was appointed by Lillian de Lissa, the inaugural principal, in 1917, and was Music Lecturer until retirement in 1949, at which time her Dalcroze colleague Phyllis Crawhall-Wilson was appointed. Gipsy Hill History Brochure. Kingston Campus. Richmond UK.

taken for communication, oceans apart, further increased the isolation of individual teachers. Dalcroze Eurhythmics classes also require ‘space’, something not always available in school or community settings. But there can certainly be no doubt of the ‘energy’ given by some of the best Dalcroze practitioners of the day.

Determining the factors which made it so difficult for them to secure a foothold or establish a training centre for the approach they were clearly convinced about will direct future research. Did the Dalcroze work ‘miss the boat’ due to global economic displacement, or simply because not enough passengers booked a berth? Was it so closely connected to Percy Ingham, that when he died in 1930, there was no longer a benefactor to attend to the details of the enterprise. In the 1970s, a comment by one of the Australian stalwarts of the method, Heather Gell (1923 graduate), was incorporated into a Dalcroze newsletter editorial by her English colleague Douglas Murray who remarked

It is most encouraging to know that last year’s newsletter has been so well received, not only in this country but also in South Africa, Australia and New Zealand. It has certainly proved to have been a valuable means of communication and of information to many graduates and their Dalcroze classes ... I have deliberately not written the word ‘eurhythmics’ in order to emphasis the suggestion, originally made by Heather Gell in Australia, that the word ‘eurhythmics’ had largely lost its original Dalcroze connection.⁵¹

The difficulties of the word exist still in the Dominions, even though the innovative approach of Jaques-Dalcroze remains an exciting way of exploring musicianship.

⁵¹ Dalcroze Society and Dalcroze Teachers Union combined news letter. October 1970. (p.1).

References.

- Australian Dictionary of Biography*, 1983. Vol 9. Melbourne: Melbourne University Press.
- Beare, G. and White, C. (2000). *Moir House: Portrait of a progressive school*. Eastbourne: Moira House Ltd.
- Bjelke-Petersen Bros. Ltd. (1913?). Studio brochure, Sydney and Melbourne, Australia.
- Dalcroze Society of Great Britain and the London Dalcroze Teachers Union combined news letter. October 1970.
- Dalcroze Society of Great Britain minutes, January, 1923.
- Dalcroze Teachers' Union. *Annual News Sheet*, 1922-23; *Annual news sheet*, 1923-1924; *Annual news sheet*, 1924-25.
- Denton, M.A. (1993). *Joanna Priest: Her place in Adelaide's dance history*. North Adelaide: J.Priest.
- Dobbs, J. (1981). 'Emile Jaques-Dalcroze'. In K. Simpson, (Ed.). *Some great music educators: a collection of essays*. London: Novello.
- Emilson, S.E. (1988). *Frensham: an historical perspective*. Mittagong: Winifred West Schools.
- Evans, L. (1920). 'The Eurhythmics Demonstration.' In *The Chronicle*. Mittagong: Frensham.
- Gell, H., Personal cuttings and scrapbook; Gell holdings, Mortlock Library, Adelaide, S.A..
- Gipsy Hill History Brochure. (1955). Richmond, UK. Kingston Campus archive.
- Hall School, Wincanton Company Ltd. (1988). *The Lasting Spring*. York: William Sessions.
- Hulbert, H.H. (1921). *Eurhythm: Thought in action*. London: Novello.
- Journal of the Dalcroze Society of Great Britain*. 1, November, 1924: 6, November, 1926: 9, May, 1928: 10, November, 1928:14, November, 1930: 1934.(Now an annual).
- Kerr, R. (1994). *A history of the kindergarten union of Western Australia 1911-1973*. Perth: Meerilinga Young Children's Foundation.

- Kirk, R. (1989). *Australian mails via Suez: 1852-1926*. Kent: Postal History Society.
- Le rythme*. (1930). Geneva: Institut Jaques-Dalcroze.
- Odom, S.L. (1991). Dalcroze eurhythmics in England: History of an innovation in music and movement education. Doctor of Philosophy, University of Surrey, England. Unpublished doctoral dissertation University of Surrey.
- Pope, J. 'High hopes and hindsight: promoting Dalcroze Eurhythmics in Australia 1923-24'. In D. Forrest (Ed.) *A Celebration of voices*. XV Conference proceedings. Melbourne: ASME.
- Pope, J. 'Victims in singlets: A Jaques-Dalcroze music examination.' In *Reviewing the future*. 27th national conference, Australian Association for Research in Music Education, Sydney, Australia (in press).
- Smith. B., (2002). *A Pavane for another time*. South Yarra, Australia: MacMillan.
- Spector, I. (1990). *Rhythm and life: The work of Emile Jaques-Dalcroze*. New York: Pendragon Press.
- Tingey, N. (1973). *A Record of the London School of Dalcroze Eurhythmics and its graduates at home and overseas*. London: Dalcroze Teachers' Union.
- The School Music Review*. March, 1914.
- Vincent, J. Personal letter-book précis, 1924-26. Held in family possession.
- Whidborne, M. (1934). 'Eurhythmics in two hemispheres.' In *Journal of the Dalcroze Society*, 1934.
- Whistler. B. (1928). Brochure; *Dalcroze Eurhythmics, ear training, Practical harmony, Piano, and musical appreciation*. Auckland: NewZealand.
- Wikipedia*, (web site). Dominion status granted: Australia (1901), New Zealand (1907), South Africa (1910).
- Withrow's Physical Culture Studio Magazine*, (1920). Sydney, Australia.
- Newspapers & periodicals (1919-1929) consulted: *Sun*, (Sydney); *Argus*, (Melbourne); *West Australian*, (Perth); *Sydney Mail*; *Mercury*, (Hobart); *The Home*, (Sydney); *Table Talk*, (Melbourne).
- Correspondence sourced from: 'English box', Institut Jaques-Dalcroze Archive, Geneva.
- Correspondence and obituaries: 'People Files' Box 51 NRCD, University of Surrey.

Joan Pope. CV.

Joan Pope is a Western Australian enrolled as a Doctoral student at Monash University, Education Faculty, in Australia. She holds a B.A. and Dip Ed., (University of WA); M.Ed., and B.Ed., (Edith Cowan University, Western Australia). Her Dalcroze Eurhythmics Licentiate was gained with Heather Gell (Sydney) and the Diplome Superieur in Geneva from the Institut Jaques-Dalcroze. Other qualifications in the fields of dance, drama, mime, speech, art and design have allowed her to participate in a wide range of school teaching, university lecturing, and community education activities in Australia and overseas. She has served on numerous arts and festival boards ranging from choreography and opera, to recreation for seniors in nursing homes. The inaugural Australia Council Community Arts Fellowship award was followed by the W.A Government Women's Fellowship to allow a travel study of leisure activities for older women. Joan is a member of the Dalcroze Council of Australia, and in recent years has conducted workshops in Singapore, Bangkok, England, Geneva, Japan, East Malaysia, Taiwan and Fiji. A Fellow of ACHPER, Hon. Life Member of AUSDANCE, she founded several organizations concerned with children's playgrounds and holiday activities, and young children's arts festivals. She was awarded the OAM and the Centenary of Federation Medal for creative services in arts and education. She has five grandchildren.

Music through Movement over the radio: a Dilemma for Dalcroze.

Joan Pope. Monash University, Australia.

Jaques-Dalcroze Eurhythmics; music-through-movement; early childhood; radio-broadcasting; historical research.

Abstract

This narrative historical research paper concerns the early use of the new medium of radio for schools broadcasting. It is known that Ann Driver's pioneering work in the area of music and movement for the British Broadcasting Commission exerted an influence on Australian initiatives in the late 1930s. Two kindergarten-trained Australian graduates of the London School of Dalcroze Eurhythmics were students of Driver in London during the 1920s, and impressed by her sensitive and skilled musicianship. Heather Gell from Adelaide, South Australia, from 1921-1923, Jean Wilson (later Vincent) from Perth, Western Australia, from 1924 -1927. Both returned to their respective cities and became involved with private teaching, and lecturing at Kindergarten Training Colleges in their States, and both became involved with innovative radio sessions. These continued for over twenty years, and their work became well-known to Australian listeners. Several provocative questions emerge for discussion; did the names of these series, such as *Music and Movement*, *Music through Movement*, *All Join In*, miss an opportunity to be identified with the principles of the Eurhythmics of Jaques-Dalcroze? Did the programmes offer teachers and children a richer and more imaginative experience of developmental and participatory musical and physical education than is currently available in many child-care and early education settings?

This paper concerns 'Music-through-Movement' initiatives taken by several Australian graduates of Dalcroze Eurhythmics in the early part of the twentieth century. They were kindergarten teachers who spread the word and helped to sow the seeds of this approach to rhythmic understanding. They reached out in a new way via the radio to children, teachers and parents who would not otherwise have experienced this form of music education.

Broadcasting communication technology became available in the early 1920s, and was seen as an effective tool for news, talks, information, music and entertainment. By the early thirties specialized scripting for drama, and for educational sessions was becoming widespread.¹ It was however, still a novelty, and not as commonly available as we now might think. Equipment was a significant cost and a licence fee was required to 'listen in'. It was the 'listening' aspect which drew educational presenters of children's

¹ Potts, J. (1989). *Radio in Australia*. Kensington: New South Wales University Press. (p.20)

programmes to the special qualities offered.² The concentration on ideas that broadcasting encouraged, in visualising images, provoked considerable discussion.

Listening was critical to the way Emile Jaques-Dalcroze (1865-1950) encouraged young children, to engage with sound showing responses in movement. Not simply 'in time' to a beat, but expressively, in a range of elements such as phrasing, duration, accentuation, rhythmic patterning, dynamics, changes of key, alterations of speed, and form. Jaques-Dalcroze was not of course the only person to use action-songs and games with young children. It was a part of the kindergarten day, though often conducted in a formal manner in circles, with prescribed actions in strict time led by a teacher. Dalcroze was convinced that personal reactions were more educationally valuable than imitation, and developed playful ways of incorporating listening skills associated with the serious study of music. Individual decision-making in the use of space and gesture, accuracy in rhythmic, melodic and harmonic response, and sensitive appreciation were part of his style. He used humour to captivate children, and numerous anecdotes of his Pied Piper-like qualities, and his piano improvisations are recounted by his pupils.³ It was taken for granted that face-to-face contact between teacher and pupils was essential, indeed nobody would have thought otherwise. This factor became contentious when radio technology was explored.

A group of women in England were inspired by the musicianship they experienced at the London School of Dalcroze Eurhythmics during the First World War years.⁴ Several had specialised in education for young children, and sought to apply Dalcroze's principles in this area. Winifred Houghton, Phyllis Crawhall-Wilson, Natalie and Joan Ward-Higgs (later Tingey and Bottard respectively) and Ethel and Ann Driver, may not be widely known names now, but in the 1920s and 1930s they conducted demonstrations, and published source materials, original songs and musical examples, providing practical guides for early childhood teachers. They may be regarded as 'individuals of influence' reaching beyond their immediate circle of colleagues. They were involved with influential progressive schools, taught at the Gypsy Hill Nursery Training Centre and the London School of Dalcroze Eurhythmics itself.⁵ Two Australians, Heather Gell and Jean Vincent (nee Wilson), were students at this centre in the 1920s. Both were impressed by its teaching staff, particularly the qualities of Ann Driver.⁶

After the death in 1930 of the founder of the London Dalcroze School, Percy B.Ingham, Driver had left the staff, possibly due to unwillingness to work under Cecilia John, the newly appointed Warden of the School, and was conducting her own school of Music and Movement in London. She was approached by the British Broadcasting Corporation to present a *Music and movement* programme on radio. Gordon Cox notes that it was found that the listening 'unseen children' responded well to her vocal quality,

² Pope, J. (1994). 'ABC School broadcasts in Western Australia: 1938-1946. An investigation into radio programmes for early childhood featuring music and movement, dance and drama.' Unpublished masters thesis, Edith Cowan University W.A. (p.30).

³ Tingey, N. (1973). *A record of the London School of Dalcroze Eurhythmics and its graduates at home and overseas*. London: Dalcroze Teacher's Union. (p. 57).

⁴ Swann, M. (1973). 'The Ingham family and the foundation of the London School.' In N.Tingey *ibid.* (pp. 9-12).

⁵ Information sourced from *The Journal of the Dalcroze Society*, issued twice yearly from 1924.

⁶ Gell, H. (1978). Interview transcript, and Vincent, J. (1987). Interview transcript; in personal collection.

and the clarity of her instructions. Driver's sessions became popular, and indeed sufficiently well-known to be caricatured.⁷

Although she was effectively disseminating the educational principles of Jaques-Dalcroze to a wide audience, sadly he was less than impressed. He wrote to the Dalcroze Society in London greatly concerned to defend his method which he saw as being exploited and presented in a totally inappropriate medium, that is without personal contact. His correspondence with the Committee and several newspaper editors is revealing. He stated that

Wireless instruction in a psycho-physical method such as eurhythmics can only be given under conditions which constitute a real danger to all those taking part in the broadcast. My method demands the actual presence of the teacher so that the movements of the pupils can be watched, corrected and controlled and the exercise varied according to the requirements of the class. Confined to the use of words only, it can never be anything more than a game, and moreover a dangerous game since it exposes the children to perpetuating their faults and of reinforcing them by repeated exercise thus contracting bad habits.⁸

The matter was cautiously dealt with by the Executive Committee which held it over until the long summer break was finished.

Dalcroze's implication that Driver was presenting her own ideas of 'music and movement' without acknowledgement of him, remained a difficult issue for her, so much so that years later she burnt much of her correspondence and memorabilia in the presence of a witness.⁹ Nevertheless, Driver's programme continued on the BBC, and was a model for the Australian Broadcasting Commission which had plans underway in Australia for extensive educational radio services, which would be of particular assistance to one-teacher schools in rural communities.¹⁰ Heather Gell was to play an important role in these developments.

Gell (1896-1988) was one of three graduates from the South Australian Kindergarten Training College in 1916, and had five years experience as a kindergarten director in Adelaide, before becoming a self-funded student in London in 1921. She completed her qualifications in 1923 with excellent results. Ann Driver's teaching style and sensitive musicality was often referred to by Gell, who regarded Driver as one of her most influential teachers. Gell made two further study trips from Australia to London, in 1930-31 and in 1937. During the latter she closely observed Driver's work and presentation methods in the BBC studio, and the response in a number of schools.¹¹ Whilst in London

⁷ Cox, G. (2002). *Living music in schools 1923-1999: Studies in the history of music education in England*. Hampshire, UK: Ashgate publishing Ltd. (p.45).

⁸ Minutes of Council Meeting, Dalcroze Society of Great Britain, 30 November, 1934; Jaques-Dalcroze letter of 28 August, 1934.

⁹ Personal communication from the Trustee of the Ann Driver Trust, Robert Pritchett. July, 2000.

¹⁰ Pope, J. (1994). *Ibid.* (p.45).

¹¹ Sourced from Gell, H. and Driver, E. news paper cuttings scrapbooks, held respectively at Mortlock Library, South Australia, and the National Resource Centre for Dance, Dalcroze Collection, University of Surrey.

she was auditioned at the BBC, on behalf of the ABC, and invited to commence a trial programme for young children, in Adelaide in 1938. This was considered viable, and arrangements made for her to present a weekly series for the three terms of the school year.¹²

Gell, presumably aware of Driver's difficulties, ensured that proper acknowledgement was made of Jaques-Dalcroze, and that his principles, and her debt to him, were expressed in publications prepared for teachers. The title that she chose may have appeased him, as she referred to it as *Music THROUGH Movement*, not *Music AND Movement*. She communicated with him, emphasizing the vastness of Australia, and the invaluable opportunities created for teachers and children to gain from his educational discoveries, through the new medium of radio. Perhaps she even amused him by a play on the word 'hopp', the signal he used in his classes to produce quick reactions, by describing the movement of the kangaroo!¹³

Several English teachers, including Ann Driver's sister Ethel, are considered responsible for the adaptation of Dalcroze's teaching styles with guidelines for the teacher of young children. This is apparent in the scripted lessons prepared by Gell.¹⁴ Comparing her handwritten observations of the BBC sessions, with the later lessons she prepared, reinforces the Driver model. Encouragement for children to use space well, and the need for independent listening is present in both, and similar instructional phrases given. Graded stepping and clapping patterns related to duration or accent, repetition or variation are common to both, as is rapid response to musical signals. Both presenters use alternation of vigorous movement in the general space, followed by quieter actions 'on the spot'; and both employ music examples drawn from the traditional folk and nursery songs of the British Isles, and use classical music excerpts to illustrate rhythmic patterns, moods and form.

Lessons were well structured, but this was not obvious to the children, for whom the broadcast was a pleasantly unfolding sequence getting a little more challenging as it proceeded. Generally the fifteen-minute broadcasts have four sections; a physical warm-up to raise awareness of spacing, and encourage attentiveness and motivation. Then an aspect of a physical technique, training the body to become efficient and expressive; actions such as bending and stretching, or a focus on a body part, "what can your knees do?" The main part of the lesson featured several musical points dealing with pitch, rhythmic pattern, bar-time, phrase length, note values, or dynamics. In the final section a group activity based on a song or story, produced a dance-drama-like drawing together of the lesson themes and provided a joyous conclusion.

Several years after Gell commenced broadcasting in Eastern Australia, another graduate from the London School became involved with similar programmes on the West coast. Jean Wilson, later Vincent, (1904-1992) was in her final year at the Kindergarten Training College in Western Australia in 1924 when she was offered a part-scholarship to undertake the three-year course at the London School. Ethel Driver had been on a six-month promotional tour of Australia and New Zealand instigated by the London School

¹² Pope, J. (1996). (Ed.) *The Thoughts of Heather Gell on Dalcroze Eurhythmics and music through movement*. Perth: CIRCME. (p.11)

¹³ Personal communication from Gell to Pope (1957) when assisting with a Schools Broadcast in Sydney.

¹⁴ Pope, J. (2005) (Ed.) *Dalcroze Eurhythmics: music through movement; a hundred lessons and thousands of ideas by early childhood educator, HeatherDoris Gell*. Perth: Callaway Centre. (p.57).

and the Dalcroze Society of Great Britain, and examined potential candidates in most Australian states.¹⁵ Wilson took up the offer later that year. In London, she too came under the tutorship of Ann Driver and found, as had Gell several years earlier, the quality of her teaching, her piano improvisational skills and the respect for young children, inspirational.

With Dorothy Hollingsworth, nee Fleming,¹⁶ she commenced a programme for young listeners called *All Join In*, modelled on the BBC's *Let's Join In*. By 1944 they inaugurated sessions of Folk Dance, later adding a music appreciation programme, *Let's Listen*. Vincent provided original songs, and improvised or arranged music for the rhythmic movement elements. *Kindergarten of the Air* was another radio session for young children originating in Western Australia which encouraged participation from listeners at home. It came into being as a result of the closure of kindergartens in Western Australia due to the threat of war-time Japanese air raids. Several women connected to the Kindergarten Union, and who 'had the ear' of the ABC's local manager, were responsible for getting it going.¹⁷ It is interesting to note that its presenter, Margaret Graham, was one of three graduates of the Western Australian Kindergarten College in 1916, the same year that Gell graduated from South Australia KTC. As a leading kindergartener in Western Australia, she was well aware of the work of the Dalcroze graduates who, at various times, taught at the WA Kindergarten Training College.¹⁸ The first accompanist for *Kindergarten of the Air* was Jean McKinlay, a student of Vincent's in 1928-1930. In a reversal of the trend for the ABC to emulate the BBC, the concept of this programme 'went the other way', and became the model for the English session *Listen with mother*.¹⁹

It is over sixty-five years since the first presentations of *Music through movement*, and sixty since Vincent's and Fleming's *All Join In* was inaugurated. Both programmes ran for many years,²⁰ their content and style became familiar to teachers and parents, and it is taken for granted now that 'music and movement' activities occur in child-care settings, but rare to find them identified as a legacy of Dalcroze Eurhythmics.

Several discussion points emerge from this study. Was an opportunity of acknowledging the debt to Dalcroze Eurhythmics lost by calling it 'music through movement'? Were there legal considerations? What steps did the presenters take to avoid the dire predictions of Jaques-Dalcroze? What qualities did those radio teachers possess to enable them to give such clear directions, and create the impression that they knew what the children were doing? Did teachers benefit from such expert information over the

¹⁵ Pope, J. (2005). 'High hopes and hindsight: promoting Dalcroze Eurhythmics in Australia 1923-24.' In D. Forrest, *A celebration of voices*. XV National conference proceedings. Melbourne: Australian Society for Music Education. (pp. 197-203).

¹⁶ Fleming was a graduate of the University of WA, a qualified teacher of the Ginner-Mawer School of Revived Greek Dance, a former school teacher who resigned upon marriage, as was the requirement in those days, and for whom part-time schools broadcasting was ideal. She was my teacher.

¹⁷ Kerr, R. (1994). *A History of the kindergarten union of Western Australia. 1911-1973*. Perth: Meerilinga Young Children's Foundation. (pp.81-83).

¹⁸ My current research indicates that Irene Wittenoom, 1918-22, Ethel Driver, Cecilia John and Heather Gell, 1923-24, Phyllis Crawhall-Wilson and Kitty Haynes in 1924, Gell for holiday courses, 1925-26, Elly Hinrichs, 1926-28, Jean Wilson from 1928 all offered Dalcroze courses in Perth with the assistance of the WA Kindergarten Union.

¹⁹ Pope, J. (1994). ABC School broadcasts. Masters Thesis. (p.109).

²⁰ Gell's sessions finished in 1959; Vincent finished broadcasting in 1969.

air? Did the printed materials assist them in extending the lessons? Can the calibre of the radio material presented in past decades be compared with current offerings in many early childhood settings which rely on a CD playing while children ‘just do their own thing’, or where simple ‘songs on the mat’ replace an imaginative music-through-movement programme?

My personal view is that more was gained than lost, and that the quality of the early radio programmes was far in advance of current practice, but let a child of yesterday have the final word. “Oh, yes! I well remember the voices from the speaker in the hall, and the rhythm lessons we joined in back then,” said Jeff, a delighted sixty year-old.²¹ Sadly, few recordings remain but fortunately we have some scripts, and some memories of these radio experiences. For these morsels we must be grateful.

²¹ Personal communication. ‘Jeff. E’, Adelaide, 1996.

References

- Cox, G. (2002). *Living music in schools 1923-1999: Studies in the history of music education in England*. Hampshire, UK: Ashgate Publishing Ltd.
- Dalcroze Society of Great Britain, Minutes of Council Meeting, 30 November, 1934, including E. Jaques-Dalcroze letter of 28 August, 1934.
- Dalcroze Society of Great Britain. *The Journals*. All available issues, National Resource Centre for Dance, Dalcroze Collection, University of Surrey. 1924 -1938.
- Driver, E. news paper cuttings scrapbooks, National Resource Centre for Dance, Dalcroze Collection, University of Surrey.
- Gell, H. news paper cuttings scrapbooks, Gell Collection. Mortlock Library, South Australia.
- Gell, H. (1978). Interview transcript, Gell Collection. Mortlock Library, South Australia.
- Kerr, R. (1994). *A History of the kindergarten union of Western Australia. 1911-1973*. Perth: Meerilinga Young Children's Foundation.
- Pope, J. (1994). 'ABC School broadcasts in Western Australia: 1938-1946. An investigation into radio programmes for early childhood featuring music and movement, dance and drama.' Unpublished masters thesis, Edith Cowan University. W.A
- Pope, J. (1996). (Ed.) *The Thoughts of Heather Gell on Dalcroze Eurhythmics and music through movement*. Perth: CIRCME.
- Pope, J. (2005). (Ed.) *Dalcroze Eurhythmics: music through movement: a hundred lessons and thousands of ideas by early childhood educator, HeatherDoris Gell*. Perth: Callaway Centre.
- Pope, J. (2005). 'High hopes and hindsight: promoting Dalcroze Eurhythmics in Australia 1923-24.' In D. Forrest, *A celebration of voices*. XV National conference proceedings. Melbourne: Australian Society for Music Education. (pp197-203).
- Potts, J. (1989). *Radio in Australia*. Kensington: New South Wales University Press.
- Swann, M. (1973). 'The Ingham family and the foundation of the London School.' In N.Tingey (below).
- Tingey, N. (1973). *A record of the London School of Dalcroze Eurhythmics and its graduates at home and overseas*. London: Dalcroze Teacher's Union.

Vincent, J. (1987). Interview transcript, in personal collection of author.

Joan Pope. Brief CV

Joan Pope is a Western Australian currently enrolled as a Doctoral student at Monash University, Education Faculty, in Australia. She holds a B.A. and Dip Ed., (University of WA); M.Ed., and B.Ed., (Edith Cowan University, Western Australia). Her Dalcroze Eurhythmics Licentiate was gained with Heather Gell (Sydney) and the Diplome Superieur in Geneva from the Institut Jaques-Dalcroze. Other qualifications in the fields of dance, drama, mime, speech, art and design have allowed her to participate in a wide range of school teaching, university lecturing, and community education activities in Australia and overseas. She has served on numerous arts and festival boards ranging from choreography and opera, to recreation for seniors in nursing homes. The inaugural Australia Council Community Arts Fellowship award was followed by the W.A Government Women's Fellowship to allow a travel study of leisure activities for older women. Joan is a member of the Dalcroze Council of Australia, and in recent years has conducted workshops in Singapore, Bangkok, England, Geneva, Japan, East Malaysia, Taiwan and Fiji. A Fellow of ACHPER, Hon. Life Member of AUSDANCE, she founded several organizations concerned with children's playgrounds and holiday activities, and young children's arts festivals. She was awarded the OAM and the Centenary of Federation Medal for creative services in arts and education. She has five grandchildren.

Touch culture, feel the music

Dr Hetta Potgieter
Music Department
University of Pretoria

Abstract

Who are you? Where do you come from? Where are you going?
South Africa's first democratically elected government took power in 1994. The new government under the auspices of the African National Congress (ANC) was overtly committed to building a society based on equity, people's participation in decisions that affected their lives, and abolishing the racist divide and overcoming its legacy. South Africa became a new nation and was also confronted with the need for social transformation. In the spirit of this 'new' *ubuntu*, music educators' research focussed more on multicultural aspects: different music styles and different learning and teaching pedagogies. It was also as if for the first time African music was taken seriously. But from 2002 more and more research about The Self was undertaken. To investigate identity, 'sameness' and 'differences', is a sign of the times. Music in schools should be relevant, but in South Africa it was and is separated from music in society and tradition. Jenkins (2004:17) discusses the identity of people according to what-goes-on-in-their-heads; what-goes-on-between-people; ways-of-doing-things. I interviewed students to investigate their feelings about their personal identity and the music they identify with. Examples of gospel and hip-hop are referred to. Some Afrikaans speaking people from South Africa have an identity crisis. I briefly discuss aspects of contemporary Afrikaans music that derives from Afrikaans folk music.

.....
(My ancestors are)

Those who invented neither gunpowder nor compass
Those who tamed neither steam nor electricity
Those who explore neither sea nor sky
But those who know the humblest corners of the country of
suffering\those whose only journeys were uprootings
Those who went to sleep on their knees
...
My negritude is neither a tower nor a cathedral;
It plunges into red flesh of the earth
(from Aimé Césaire's 'Return to My Native Land' in Krog 2003:166)

Introduction

'Who are you'? This is a question I often ask my students at the beginning of an academic year. The response is usually one of silence or expressions of 'Hallo, this is a music education class!' In my music education classes there are

Afrikaans- and English-speaking South Africans, Africans from different ethnic groups (Zulus, Tswanas, Xhosas, Northern-Sothos, Ndebeles, Vendas) and then students from Zimbabwe, Botswana and Lesotho.

I then try to stimulate their minds by adding to the question:

- Who are you?
- Where do you come from?
- Where are you going?

Students make interesting jokes about this, but at the end the answers are ... 'We do not know'.

During the period from 1985 to 1995 research in music education at the Music Department of the University of Pretoria focused mainly on curriculum planning and implementation, classroom packages and in-service training. South Africa's first democratically elected government took power in 1994. The new government under the auspices of the African National Congress (ANC) was overtly committed to building a society based on equity, people's participation in decisions that affected their lives, and abolishing the racist divide and overcoming its legacy. South Africa became a new nation and was also confronted with the need for social transformation. In the spirit of this 'new' *ubuntu*, music educators' research focussed more on multicultural aspects: different music styles and different learning and teaching pedagogies. It was also as if for the first time African music was taken seriously, But from 2002 more and more research about The Self was undertaken. 'Identity and cultural transformation cannot be divorced from material factors and historical legacies' (Jacobs 2004:29). In South Africa the change from one government to another in 1994 made people more innately aware of their identity. This awareness could be one of the person, the race, the culture, the society, the music we practise.

In this paper I will address the issue of what identity is. A theoretical framework steers the argument and several interviews support the discussion. (During the

presentation I will use short sound excerpts of gospel, hip-hop and Afrikaans rock music to illustrate the music that youngsters in South Africa identify with).

What is identity?

To investigate identity is a sign of the times. The Latin word *identitas* stems from *idem*, 'the same'. The same refers to 'similar', 'matching', 'corresponding', with the antonym being 'different', which can also be described as 'diverse' or 'unlike'. These words open up two basic important points of departure:

- To classify things or persons; and
- To associate oneself with, or attach oneself to, something else (Jenkins 2004:4).

Addressing the issue from another perspective, Agawu (2003:232) states that difference may well be *the* sign of our times! Am I 'black' or 'white'? Why not 'brown' and 'pink' as few people are literally 'black' or 'white'? There is more to it than just identifying the skin colour of a person. Agawu, a professor of music at Princeton University and visiting scholar at the University of Ghana, argues about the importance of this:

... a series of historical and social contexts that construe blackness relate to slavery, sports, entertainment, preferential politics, urban violence, and so on ... Every act of perception carries implicit baggage from history and habits of constructing the world (Agawu 2003:232).

I want to illustrate 'the same and different' perceptions by referring to two incidents. Many of my talks with Maria Kolari (a Finnish exchange student from the University of Jyväskylä, who stayed with me and my family from February to September 2005) started as simple conversations. Once we drove in our car to a party of a friend of Maria and she asked me:

'If you are 5 minutes late for a party, will you phone the people and inform them that you are late?' We laughed and made a joke: 'Come on, Maria, don't you by now know about African time? We personally will inform them if we are 30 minutes late, but 5 minutes ... No!' Maria replied: 'This will never happen in Finland!'

What Maria realised is how different her way of doing things were from mine; what I realised is how we have adopted a style of living influenced by Western and African **social** patterns, how we have **changed**: forming **new identities**.

The author Richard Jenkins (2004:4) states clearly that

all human identities are by definition *social* identities. Identifying ourselves or others is a matter of meaning, and meaning always involves interaction: agreement and disagreement, convention and innovation, communication and negotiation.

In subject fields such as anthropology, geography, history, philosophy, political science, psychology, sociology, etc. identity and identification are researched extensively (Jenkins 2004:8). One could add to this list music and more specifically music education and cultural studies. It seems that the search for identity is of critical importance: the identity of the teacher (personal), of the learners (person and group identities) and the community (cultural and multicultural identities). In South Africa 'identities are in the process of being renegotiated and cultural borders are being transgressed' (Wasserman & Jacobs 2003:14). Social patterns are not fixed; they can and will change with time. Identity is also not fixed. Research focuses also on 'new identities, the return of old ones, the transformation of existing ones. About shape-shifting, on one hand and the deep foundations of selfhood, on the other' (Jenkins 2004:8).

Who are we? What are we going to lose in new contexts? Where are we going? With which music style/musician/performer do you identify? In South Africa we are dealing with these questions on a daily basis and this incorporates personal and group identity, cultural and multicultural identity.

Theoretical framework

Jenkins (2004:17) discusses three distinct orders of analysing identities:

- The **individual order** is the human world as made up of embodied individuals, and what-goes-on-in-their-heads;

- The **interaction order** is the human world as constituted in relationships between individuals, in what-goes-on-between-people;
- The **institutional order** is the human world of pattern and organization, of established ways-of-doing-things.

As the first order encompasses the individual, it is reflected in music education in the type of music making and music styles that the individual identifies with, wants to study, etc. On the interactions level, the individual takes cognizance of other people's music. It is very important in music education to respect and study other cultures' music. In the process one appreciates and understands you're own culture and the others better. Orders 1 and 2 can be linked in music education to a dynamic multicultural curriculum. Elliot (1996:293) makes an interesting proposal:

I shall take a leap of faith at this point and suggest that the induction of students into different music cultures may be one of the most powerful ways to achieve a larger educational goal: preparing children to work effectively and tolerantly with the others to solve shared community problems.

In previous decades Western classical music formed the core of music education programmes in South Africa. The music used in schools 'has by and large been separated from music in society and tradition' (Thorsén 2004:180). It is generally believed that the music in schools should be relevant and that the learners should identify at least with some of the music they study.

I interviewed students from the University of Pretoria and discovered what goes on in their heads.

Application

Example 1

Who are you?

Mbuso Ndlovu¹, a third-year BA Mus student who grew up in Newcastle in a township called Madadeni in Kwazulu-Natal answered:

I don't think I'm 100% African. I cannot communicate with African ancestors, I know nothing about the traditions of my clan. The only feeling I get as an African is the mother tongue, the language I can speak. The music I can sing. My name is African. The way I praise the Lord is in an African fashion. Therefore I am African, yet not fully African. My name Mbuso, a Zulu name meaning Kingdom. I know my Ndlovu 'praisings':

*Ndlovu, Gatsheni, Boya benyathi obusongwa busombuluka,
UMding' omnyanma onjengeShangane, usihlahla simayika,
Undlov' ezadlakhaya ngokuswela abelusi,
Ubhejane owavuk'emhlungwana,
Umpondo, dlangamandla*

'Praisings' contain a lot of expressions. Some expressions simply lose their meaning when they are translated. Some may even sound like insults. But metaphorically it means 'if you try to fold something that cannot be folded; no matter what you do with this person, he cannot be knocked down, you cannot break this person. He will always survive'.

For most Africans their cultural identity is strongly linked with their communication to the ancestors. Michael Dingaan², conductor of the Tuks Chorale, one of the choirs of the University of Pretoria, commented on the issue of his roots and the role of the ancestors as follows:

I believe in it [ancestors] thoroughly. To a large extent, most African values are reduced to nothing by the people who would be teaching views that are narrow. If they can't experience it, they believe it's not true. Especially in the present young generations ... they have no clue ... They are unable to express themselves in their mother-tongue ...this is a crisis ... There are fundamentals that you are thought the means of living and survival [this might need slight rephrasing – not clear what it means]. You are not

¹ Interview with Mbuso Ndlovu on 28 June 2005.

² Interview with Michael Dingaan 30 June 2005.

without the other. We live together in this world, even if we may not feel such extremeness, we all know that we have to share. Being and living in a civilized world, one must not neglect our culture. ...The root is within me. The essence of who we are and where we come from will define where we're going to ... We are living in a world that is constantly shooting down who we really are. Everyone wants to be intelligent ... being born on this continent and the way we grew up. We must show this in our lives.

Music plays a very important role in the lives of young people. Smit states that 'young people specifically identify with certain musical styles, and the formation of their identities is influenced by cultural factors which are closely linked to certain styles' (2005:no page number yet). 'What goes on between people' helps them to form a new identity. In a multifaceted society people can have many identities as they shift often. 'Cultural identities can be seen as involved in a process of becoming rather than a state of being, if it is accepted that identities are not pre-given but come into being within representation' (Wasserman & Jacobs 2003:15). I asked Mbuso about his music preferences.

What music style(s) do you identify with?

I like jazz, choral and Black South African gospel. My parents were Christians, my father encouraged our family to praise the Lord through singing and later the music became a part of me. I was exposed to a type of music called *kwaito* in 1994, and R&B predominantly coming from the states. These were very popular for us teenagers. Afro-pop too. I fell deeply in love with Black South African Gospel in 1999, concurrent with the participating in other types of music. It started when I joined a Christian movement in campus ... in 1999. The people from my place were not as updated as those people in Pretoria. When I came here (to Pretoria), it was very new for me. I've realised that music was much wider than those from my hometown. That's how I fell deeply in love with Black South African Gospel music. It was basically American style. I listened to many CDs like Franklin and other groups who sing this type of music. Then I realised that I needed choir conducting. That is when I realised exactly what I wanted to do. [Mbuso had studied engineering]. People suggested that I study music, although it is said often that music is a way of life, but not a career. The love of music changed my whole life. I've been so involved with the music that I know what is good and interesting and what is not. In church I also played electronic keyboards, and I've conducted some choirs, and I know what is good.

Are the choristers your friends?

It's more than that. We connect on a much higher level.

Example 2

Jane Battersby (2003:109) argued that 'sometimes it feels like I'm not Black enough'. In a chapter about Coloured youngsters identifying with hip-hop she discusses rap as a language of resistance and the identities located in their spatiality;

- America, (where hip-hop started);
- 'the ghetto' [reference to the record companies, Ghetto Ruff and Ghetto Code (2003:119)];
- Azania [a symbol for positive pre-colonial African history of opposition and post-colonial hope (2003:121)]; and
- District Six [a coloured community before they were forcefully reallocated to the Cape flats during the 1960s (2003:124)].

The languages of their ancestors have been lost and therefore the forms of expression open to them have been those borrowed from the dominant group' (Battersby 2003:125 & 126). I interviewed Tumelo Ruele³, a B Comm accounting sciences 3rd-year student and a hip-hop artist, to investigate the art of hip-hop.

Who are you?

I am a Tswana. I grew up in Sharpville. Both my parents are Tswana. We are, however, in a Sotho area, therefore I speak Tswana only to my family, and seSotho to the community ... You can become an African even if you do not believe in ancestors. I acknowledge that they are there, but I do not go to their graves and talk to them. A tradition has been passed down to the next generation. We are not informed about the importance of applying it. So, the passing down of traditions is not as clear as it should be, that is why it is fading. It feels bad, it feels almost like losing your identity.

What music style(s) do you identify with?

³ Interview with Tumelo Ruele on 26 June 2005.

At this present time hip-hop suits my lifestyle ... it suits me, and my personality and my creativity, its broad enough to accommodate a lot of things I can think of. I can talk about girls, the music, my state of mind, there are no limitations. I don't like boundaries ... I'm in a band called 'Optical Illusion'. There are four of us. Our band all do emceeing, and others still do poetry, DJ and Graffiti ... We come together twice or three times a week, usually in Johannesburg, because our performances are usually in Jo'burg. We do a lot in townships.

We have been given an opportunity to have an impact on other people's lives. So when we're going to townships, we see it as more empowering people, we see so many issues. We encourage people to voice their personal concerns. One of the major issues with hip-hop is to trying to break influence, that's why we try to speak up, we debate the issues that's happening around. It is trying to get people open-minded. The hip-hop dancing is about feeling the music so much, that your body starts reacting to it. It just comes naturally.

Where are you going?

I believe that music is a global element of people's lives, everywhere across the world and within music there are subcategories. That's how I view it. I don't view hip-hop as an American thing. Although it is originated from America, it is simply a tool to voice out. My hip-hop reflects my realities.

I belong in the poetry and emceeing. The poetry I write implies my freedom:

*My kind of freedom was destined just for you and me,
The type of feeling of a blind man, when he can see
My mind is revealing triumphant thought of what we can be
Fruits of a summer tree never dry wherever green*

*We live in visions of an old man's life dream
Meandering shaping the earth like we was a stream
So let no man intervene coz he has never seen the glory in your eyes
You're my promise, you know what I mean,*

*Freedom is you.
Freedom is me.
Freedom is we.*

Example 3

I (Hetta Potgieter) am a female Afrikaans⁴ speaker born in South Africa; my roots have been in South Africa for several decades, but originated in Germany and the Netherlands. Authors like Delport (2005: draft copy) state that the

Afrikaner is in an identity crisis, 'as it can be compared to a rollercoaster ride, marked by harsh fluctuations between severe lows of blind rage at my previous Afrikaner leaders, followed by extreme highs of cherished memories, only to be replaced by dark episodes of shameful remorse, which are substituted by feelings of intense Afrikaner pride and patriotism.

It is of interest how the Afrikaans generation born in the 1980s and 1990s has established ways of doing things. Afrikaans youths listen and play Afrikaans folk music in a re-mix style adopted by several pop and rock bands. They grasp the words and melodies of these 'historic' songs and link them with the rhythms, timbre and social commentary they identify with.

An example is *Afrikaners is plesierig* sung by the rock artist Karen Zoid. *Afrikaners is plesierig* ('Afrikaners are merry') is a folk song derived from Germany. In the modern version the melody and lyrics are changed and the commentary is about how jolly Afrikaners can be, referring to 'the merriment of days gone by' (Burger 2005: in printing process). Many English words are used in the lyrics and this illustrates the everyday language that young Afrikaners speak. Krog (2003:329) says 'it is an effort to find a new rhythm in a new land, the language (Afrikaans), as in the years of its origin, has become vulnerable and fragile on the tongues of its speakers'.

⁴According to the 2001 Statistic South Africa 23,8 % of South Africans are Zulu speakers, 17,6% IsiXhosa and 13,3% Afrikaans. These are the three languages spoken by most South Africans. Although English is recognised as the language of commerce and science, only 8,2% use it as their home language (South Africa).

<p><i>Ja this is alternative but we're not primitive. Some het nog hare op hul lyf but we just like to live in peace. Ekskuus, mevrou, wat gaan nou aan? Ek wil net weet of is die Internet dan nou te blaam? Oeps! Jou naam, jou naam. I understand madame. Ek ken mevrou, jy's een van daai's.</i></p> <p><i>Jy is so bietjie skaam. Afrikaners is plesierig, dit kan julle glo. Hulle hou van partytjie en dan maak hulle so. En dan maak hulle so: Babe is jy nog lief vir my ? (x3) Ek gaan iemand anders kry.</i></p>	<p>Yes this is 'alternative' but we're not 'primitive'. Some still have body hair but we just like to live in peace. Excuse me, Madam, what's wrong? I'd just like to know - or should we blame it on the Internet? Oops! Your name, your name! I see, Madam. I know you, Madam, you're one of those!</p> <p>You're a little shy. Afrikaners are merry, this you can believe. They like to party, and then they do thus, and then they do thus: Babe do you still love me? (x3) I'll find someone else.</p>
---	---

Conclusion

Music is a powerful tool for the investigation of culture and to discover identity. Frith (2002:109) argues that 'music, like identity is both performance and story'. The story of South Africans is written in our music, diverse and dynamic, and through our music we identify ourselves and respect the others with whom we share the land. The music that people of different communities identify with should also be studied at schools.

References

Agawu, K. 2003. 'Contesting difference: a Critique of Africanist ethnomusicology', in Clayton, M. Herbert, T. & Middleton, R. *Cultural study of music*. New York: Routledge, 227-237.

Battersby, J. 2003. 'Sometimes it feels like I'm not Black enough': Recast(e)ing Coloured through African Hip-hop as a Postcolonial text. In Wasserman, H. & Jacobs. S. (Eds). *Shifting Selves. Post-apartheid essays on mass media, culture and identity*. Cape Town: Kwela Books.

Burger, I. 2005. 'Soos 'n hert in dorre streke'. In Potgieter, H.M. (Ed). *Musical Arts education in transformation: indigenous and global perspectives*. Cape Town: Compress.

Elliot, D.J. 1996. *Music matters*. New York: Oxford University Press.

Frith, S. 2002. 'Music and identity'. In Hall, S. & Du Gay, P. (Eds). *Questions of cultural identity*. London: Sage.

Jenkins, R. 2004. *Social identity*. 2nd edition. London: Routledge.

Krog, A. 2003. *A change of tongue*. Johannesburg: Random House.

Smit, R. 2005. 'The power of music to form identity, and the implications for education in South Africa'. In Potgieter, H.M. (Ed). *Musical Arts education in transformation: indigenous and global perspectives*. Cape Town: Compress.

South Africa: 2001. *Statistics South Africa*. Pretoria: Statistics South Africa:

Thorsén, S. 2004. 'Swedish mission and music education in South Africa'. In Thorsén, S. (Ed). *Sounds of change – Social and Political Features of Music in Africa*. Stockholm: Sida.

Wasserman, H. & Jacobs. S. (Eds) 2003. *Shifting Selves. Post-apartheid essays on mass media, culture and identity*. Cape Town: Kwela Books.

Orff's approach to vocal play in the music of Australian composers Kats-Chernin and Wesley-Smith

Anne Power, University of Western Sydney

Key words: Orff approach; vocal music; Australian composers; musical games; rhythmic energy.

Abstract

In the Orff approach to music and movement education, the focus is on playful exploration and improvising. Two Australian composers that share Orff's approach to vocal play are celebrated in this paper. In 2000, Elena Kats-Chernin wrote *Deep Sea Dreaming*, which was performed at the opening Ceremony of the Sydney Olympics. The music is scored for Choir of equal voices in three parts (in 2000, the Sydney Children's Choir) and a large orchestra featuring four percussionists. With its focus on youth, it is an interesting parallel to Orff's music for the 1936 Olympics. Martin Wesley-Smith shares several qualities with Orff: an enjoyment in exploring the sound of syllables in certain words; a deep understanding of rhythmic energy; and an overarching vocal play in word setting and musical games. Connections are made between Wesley-Smith's "Flash!" from *Boojum!*, with a chorus from *Carmina Burana* and two pieces from the *Music for Children* volumes.

Vocal Play

The emphasis on the voice and vocal play in Orff's music for stage as well as classroom comes from the fact that singing is one of the most important expressions of the human psyche. Orff instinctively knew the relationship between singing and building a cohesive culture. Choral directors identify this as a sense of fulfillment in creating a true ensemble in performance or workshop:

You start with nothing. You just build this performance that is completely intangible but so incredibly solid. It's emotional as well. There is the general outpouring of spirit and assistance and positiveness. When people join together and pull together a performance you just can't buy this. It's something which is magical and so incredibly valuable. I suppose it's replacing the other aspects of community that existed in the past (MK interview 2003).

In his vocal writing Orff explores more than the bonding that comes through the physical experience of singing and more, again, than the metaphor and imagery. He revels in the sheer pleasure of sound. The contrast of a large and small chorus is central to "Floret Silva" from *Carmina Burana*. Its expressiveness arises from its tender poetry of love and nature. "Where is he who was my lover? He has ridden away. Alas, who will love me?" The melody is based on triads while the metre alternates three and two beats per bar, creating the aural impression of five beats. However, Orff uses fragments of the Latin text, especially in the small chorus sections, in a way that simply enjoys the sound of the syllables (equitavit, tavit, tavit).

In Kats-Chernin's *Deep Sea Dreaming*, the vocal section called 'Hymn' uses syllables because they sound beautiful in the voice. The composer explains that the sounds are

derived from Russian language words for sea creatures and anything to do with fish life, including things like caviar, and ocean. For example, mohrye (moreh) means ‘sea’ in Russian. And sometimes Kats-Chernin used the words backwards - if they sounded better that way, or she split them up and basically treated them as if they were just syllables.

The sense of enjoyment of the sound of syllables also finds echoes with “Flash”. Wesley-Smith describes *Boojum!* as the piece where he brought all the threads of his experience together: Dixieland jazz, madrigal and barber-shop quartet singing along with his electronic and audio-visual music. *Boojum!* is one of a series of pieces related to the Alice-Through-the-Looking-Glass stories. The piece was originally a stage work in 1986 and is now reconstituted as a choral extravaganza. The delightful “Flash” comes from the set of *Songs for Snark Hunters*. In these songs, a fearless band of adventurers sets off in search of a creature – in reality a quest for an ultimate good. In several choruses, he explores the sound of voices as instruments of a rhythm section. But in “Flash” he goes further and uses the “ash” syllable and the style of the music to suggest a soft-shoe shuffle. In such a dance, the performer traditionally spread sand on the floor and the sliding movements captured the nonchalance of the style while the drummer’s use of brushes on the snare supported the soft swish of the dancer’s shoes. The style of the song was to sing short phrases leaving room for a turn-around at the end of the phrase. And that happens in this chorus. It adds to the musical game-playing that the voiced sound “sh” is used in the explosive moments that contribute to the dynamic range of the chorus.

Rhythmic possibilities

In the latter half of the twentieth and early twenty-first centuries, composers have explored time – its rhythmic and metric possibilities. Ostinatos have been used to generate both rhythmic energy and organic structure. The opening rhythm of Kats-Chernin's *Deep Sea Dreaming* quickly establishes the energy of the music. It is an ostinato that continues until a pause in the music. Several instruments that are familiar from the Orff instrumentarium are evident, such as castanets, temple blocks and cowbells.

Composers have also explored irregular metres, with five or seven beats. In a similar way, poets were turning from metrical to free verse. Both these developments reflect a general creative tendency to pull away from conventional symmetry in favour of the unexpected. The result is that rhythm is freer, more supple. When it comes to rhythmic energy in the *Orff Schulwerk Music for Children* volumes, Orff and Keetman begin musical experiences with metres in two and three beats per bar. Frequently it is the rhythmic quality rather than the melodic contour that characterises the music. However, commencing as early as volume II there are rhythmic and melodic examples in 5/4.

The second of *Four Little Pieces for Dancing* (volume II p 88) is a 5/4 dance (2+3 beats) spinning out over a one-bar ostinato. It offers great opportunities for partner exploration with one child moving to the ostinato and one to the melody that plays above it. It offers children the opportunity to explore levels while they listen for repetition and similarities between the bars. When inviting children to play the dance,

the ostinato can be taught first using body percussion imitation. When it is known, the notation can be displayed to confirm the understanding through the musical symbols.

The lack of predictability adds to the fun in Wesley-Smith's "Flash". Its 5/4 rhythm subdivides as both 2+3 and 3+2. The rhythmic energy lies in the 'kick' which is given to the second beat. This is compounded by the placement of the "ash" syllables, as they also fall most often on the second beat. And that is characteristically where the sliding movement is executed in the soft shoe shuffle.

Musical games

Schwartz and Godfrey (1993) make the point that making a game of music does not trivialise it in any way. Games can challenge players to solve problems based on familiar experience. Orff's playfulness comes out in pieces like the 'Riddles' in *Music for Children* volume III. In these ten little pieces, the explanation of an object is disguised as something else. For example, one riddle is "Two brothers we are, great burdens we bear on which we are bitterly pressed. The truth is to say we are full all the day and empty when we go to rest." Its solution is "Shoes". The solving of riddles, as a means to gain a prize, appears in many fairy tales; so the riddle has a mixture of mystery and fact about it. It also contains humour and wit and it takes on the character of a mind-stretching game.

Martin Wesley-Smith and his librettist brother Peter have created about a dozen Lewis Carroll-related pieces. And Lewis Carroll was also a great one for riddles and word games, creating a game that he called Doublets, in which two opposite words with the same number of letters gradually change, through a series of interposing words, by

one letter at a time: HEAD – HEAL – TEAL – TELL – TALL – TAIL (Carroll in Avgarde, 1986). These games lead us to the word puns that are in the text of “Flash!” from *Boojum*. In the lyrics, the “ash” sound is variously found in words such as “passionate”, “panache” and “national”. Wesley-Smith’s musical response to these games is to turn familiar nursery rhymes like Humpty Dumpty backwards and Rock-a-bye baby backwards and upside down. Both these new melodies appear in *Boojum!* They might just inspire some budding composers to try their hands at such musical games.

Implications for music education

Both *Deep Sea Dreaming* and “Flash!” from *Boojum!* provide music educators with the chance to follow links with Orff’s approach and celebrate vocal play. The Orff approach is a ‘nurturing’ approach to music and movement education. The activities found in an Orff program are heavily based on group cooperation and collaborative work. Teachers in the Orff approach tend to see their classrooms as a community of learners. Carl Orff described the power of the approach in *The Schulwerk*:

In its timelessness the elemental finds understanding all over the world... the elemental is always reproductive. I am glad that I was destined to seize the reproductive spark, to accost the elemental in mankind and to awaken the spirit that binds us all together. (1976/8, p. 277).

In an Orff approach, curiosity, wonder and enjoyment sit alongside student self-direction over the selection of sound sources, the form their pieces take and the manner of performance. Through the work of composers such as Kats-Chernin and Wesley-Smith who share Orff’s ‘playing’ qualities, students can experience

enjoyment in rhythmic improvising and word play, working productively together to achieve results that are musically and aesthetically satisfying.

Avgarde, T. (Ed) (1986). *Oxford Guide to Word Games*. Oxford: Oxford University Press.

Kats-Chernin, E. (2000). In *Sydney 2000, the Games of the XXVII Olympiad : official music from the Opening Ceremony*. CD SOCOG.

MK Interview (2003). Personal interview with community choral director at Blackheath, NSW. 2003.

Orff, C. & Keetman, G. (1950). *Orff Schulwerk Music For Children*. Vols I-V. English Version adapted by M. Murray. London: Schott.

Orff, C. 1978, *The Schulwerk* (English translation by Margaret Murray). New York: Schott Music Corporation.

Schwartz, E. & Godfrey, D. (1993). *Music Since 1945*. New York: Schirmer..

Wesley-Smith, M. (1992). *Boojum!* 2-CD recording VAST010-2 Vox Australis.

“How we can see music form: the sound of stone”

1. Young People and the Culture of Vision

We can say without fear of making a mistake that, during this beginning of the 21st century, it seems that the “audio-visual” is the ideal support for Communication, Teaching, Transmission of Ideas and Culture.

Although if we look carefully, into the “audio-visual” package, the “audio” part is the real loser, since it is only a complement to the real basis: the “visual” part and mainly, the visual in movement.

According to recent statistics, when children are 15 years old, they have spent so many hours at school as watching television: around 20 000 hours, the average being about 3.6 hours per day.

Moreover, if we revise all entertainments and audio-visual medias, we get surprised again about the small importance given to hearing. In games of all kinds, computer games, “play-station” “x-box” “nintendo”, machines to play at home or at commercial premises, the sound is simply that: sound effects, noises, but never music and unfortunately, too many times shot simulators, bombs, etc.

Our young people are not in the habit to **listen**, actually they scarcely “hear”, so much less to discern and to appreciate.

And if they participate of the music, their capacity does not usually go further the rhythm. That is why teachers try to make efforts to “visualize” music in some way. We are generally speaking, of course, but this is the challenge and it is there: to make new generations participant of all the beauty that surrounds them, for them to enjoy and share it, among them and with future generations. To that purpose, they have to **discover** it first.

Maybe, was this the problem that made Jos Wuytack to design an attractive visual solution in order to teach something so abstract as the musical form.

Jos Wuytack, born in Gent, Belgium in 1935, is one of the world's most important authorities on Orff Philosophy of Musical Education. His credentials include the Flemish State Certificate in Musical Education as well as a Laureatus from the Lemmens Institute in Leuven, Belgium.

Perhaps Wuytack's most outstanding contribution is the creation of the musicgram, which has added the important component of active music listening to the Orff approach.

We can find hundreds of musicgrams, written by his own creator or by anyone who has known to use its didactic function. There also have been introduced several changes, such as leaving students to colour the parts corresponding to music, introducing corporal percussion maintaining the music tempo, or even introducing the musical movement in the pentagram by computer programmes.

2. The experience from the stone

However, the proposal of this conference paper is based on several facts and basis, the first of which is this: musicgrams are there, we often pass before them and we do not realise. Using them to explain some aspects of music will also lead us to appreciate some points shared by these Arts and to **discover** again that those façades, buildings, coverings also “sound” in some way.

2.1. Basis

The close relations which have always existed between Music and Architecture date back from Ancient Greece. The numeric pattern of Pythagoras, which served for the establishment of proportions among vibrations of sounds and which dominated Greek Architecture, come to our era, this time in a space sense, as the Harmony Pattern .

However, a long time before there was a daring hypothesis on this connection among sounds that joins the musical production of our ancestors and the Pictorial Art of the Prehistory. Reznikoff and Dauvois in 1988 (REZNIKOFF, I; DAUVOIS, M: “La dimension sonore des grottes ornées”. *Bulletin de la Société Préhistorique Française*, 1988.) elaborated a theory according to which they associated certain areas characterized by specific acoustic effects (such as echoes and reverberations), with the type of plastic art representations that the caves host.

That is to say, following this hypothesis, in areas where the amplification of walls was higher, there would appear scenes of herbivorous animals, while other animals, such as predators, would be found in more silent areas, since they are precisely characterized by their capacity to stalk when the time to hunt arrived.

In relation to ritual ceremonies related to the ancient rock art and the sound effects used there, it is outstanding the figure of J. Steven Waller. The particularity of the conclusions this researcher has reached consists on the fact that he has proved an astonishing fact in more than one hundred places around the world (mainly caves, caverns and canyons). These places share a particular characteristic; all them have a morphology especially adequate to enable the production of acoustic phenomena, which most times are actually very similar to the “echo”. There is a coincidence in all these places (in Spain, France, USA, Canada...): there exist paintings and rock carvings where “the sound is represented”. That is to say, where the echo phenomenon is produced, by which effect it seems that *the voice comes out from the surface of the rock*, there will appear, for instance, drawings which seems to be *speaking*. If we clap our hands, the sound that the echo reproduces is similar to that of a scratch of a large animal. Effectively, the paintings we found in this case will have as main topic the paws and hoofs of large animals.

The theory of Waller is based on the fact that primitive people considered those places to be holy due to the acoustic phenomena produced there, which were incomprehensible for them. The Echo inspired them to decorate the walls with the images that its sound suggested them.

This author stated to have found in Horseshoe Canyon five locations where the paintings “exactly coincide with the five locations where there is the higher intensity of echo”. (Waller, 1993). Other important locations where he has proved his theory are, for example, Lascaux Cave in France or Altamira Cave in Santander, Spain.

Humans always tend to turn into tangible all what they cannot handle with their hands. In that sense, they had to create the musical writing to not to forget it, although the first attempts of musical writing date back from Ancient Greece, and even more rudimentary attempts, from Egyptian and Babylonian Cultures.

Taking into account what we have just shown, could we continue stating that during the Prehistory did not exist Written Music? In that sense, we can follow the author of the article where these opinions are included (ROMÁN, 2002) and ask ourselves his same question: “Were not those ancient rock art representations authentic primitive ‘musicgrams’?”

Coming back to historical chronology, we find in some drawings of the 15th century important applications of harmonic proportions used in Music and Architecture. There, you can observe that it is so intrinsic the correspondence attributed to them that even the musical scores are represented with graphical material of architectural drawing instead of musical notes.

(And jumping forward, we could also ask ourselves if this position does not have anything in common with the uncountable ways of rewriting music, created by composers of the 20th century, in the various vanguard trends that have appeared)

Continuing with the Renaissance, clear inheritance of Greek tradition, a new methodology had appeared as a consequence of the renewing relation between theory and practice. From the beginning of the new era, Science, Technology and Art had broken the limits and frontiers that separated them in stagnant behaviours from the Middle Ages. This is the culmination between Art and Science. Therefore, Brunelleschi carefully designs the Dome of the Cathedral of Florence, to support it with fixed mathematical intervals:

This ingenious use of the proportion did not pass unnoticed to musician **Guillaume Dufay**, who transformed the mathematical proportions which laid behind the building of the dome into a choral piece, “Nupper rosarum flores”, musical piece played, as is said, the day of its grand opening.

(Fig. 4 Musical score of “Nupper rosarum flores”. During the explanation of this conference paper, they will be shown either the musical score, an audition of it or we will try to sing the beginning, etc., in order to imply the audience on the experience of the choral piece-Dome of the Cathedral of Florence)

As ROGER SCRUTON comments, critics have shown an especial obstinacy about their conviction that behind the architectural theories of the Renaissance, there is only one dominant idea, the idea of Proportion:

“...The immediate consequence of any mathematical theory on the Proportion is the possibility to have a system, a rule or a group of rules for the creation or combination of parts(...). The main idea is quite simple; some dispositions of forms and lines seem to be specially adequate or harmonic, while others seem not well defined, disproportioned or unstable... The feeling of pleasure about contemplating buildings built according to the resultant law will be similar to that of **the music** or that of a mathematic demonstration.”

Also LE CORBUSIER, in his *Modulor 2* (1976) states something similar. He wishes to create a general harmony from the clear mathematic paradigms from which architects must begin (paradigms which are found, however, in almost all the music elements) and he comments:

“...you have to be, not a learner in taboo words, but the artist, the sensitive person to the things of the universe. It is the ear who can *see* the proportions. You can *listen* to the music of the visual proportion. I consider that the instrument able to appreciate this subject matter is the equilibrated human being who perceives.”

Le Corbusier commented that his last creation was that of having provided both, the Ministries Palace in the Capitol of Chandigarh and La Tourette Convent in Luon, with walls made of “musical” glasses, “...the most reasonable solution for modern glasses, already governed by a rule which has governed Music for a long time”. This glass film keeps rigid thanks to the thin nerves of concrete, that with the additions of the Modulor, achieve to create rhythmic models sharing out the nerves at variable distances.

The preparation of glass panels of La Tourette Convent was carried out by IANNIS XENAKIS, engineer, architect and musician (three favourable vocations which meet at this point). Tangency of Music and Architecture, evoked so many times about the Modulor, this time is consciously manifested on a musical score by Xenakis, *Metastasis*, composed with the Modulor, which gave its resources of music composition. Here it is the text of Xenakis: “Goethe stated that Architecture is petrified Music” (1976). From our point of view, the point of view of musicians, we could also obtain the inverse conclusion: *Music is a mobile Architecture*.

Xenakis elaborated an extraordinary complex method in order to relate architectural elements to musical notes, using the theory of probability. We are conscious, of course, that his music is not tonal as is understood in the Occidental tradition. We simply use this example to show the ample subtract of existing connections between Music and Architecture and our proposal is just an example of experimental and teaching work which can result from this collaboration.

At this point, we cannot forget to quote RUDOLF HARNEIM. There are lots of texts which could be collected about his well-known *Visual Thought*, although the length of this work does not allow us to excessively deepen on this basis part. We will only cite an example where Harneim states that union between Music and Architecture is not only developed involving forms and structures, but it also has an explanation on

verticality and horizontality, as it was also stated by Le Corbusier, in this case based on traditional harmony. The subtract of his thought is based on the fact that objects are noticed as if they were possessed by lead forces.

From that point, he explains the melodic movements as perceived *downwards*. The ascending movement implies the victory over the weight, to be liberated from earth. This perception is common to musical and architectural compositions. With regard to Music, he adds:

“...Occidental Music could not have reached such high level of complexity if it was not derived from a so rooted palette of tonal relations. Our modern Occidental modes, the major and the minor, can be described as if they had emerged by the joining of Greek tetracords.

Finally, due to the actuality of the event and the geographic and space coincidence of the place where this congress is held, we cannot avoid to reproduce an interview to Santiago Calatrava, where Architecture “thinks in Music” again and maybe his acoustic concerning directly join that hypothesis about ancient rock paintings.

2.2.How was the inverse proposal born?

The idea to use Architecture, buildings which surround us, to explain and experiment, to ***discover and feel*** some aspects of Music in an attractive and near way came from a contact with Professor Dr Joaquín Casado de Amezúa, from the meeting with the High Technical School of Architecture, who had performed with their students a similar but inverse experiment. If my proposal is to understand Music taking profit of Architecture, “to think buildings musically”, his proposal, which was carried out by his students, was to begin from the buildings plans and, with a code, to build music.

My first surprise took place when I looked at this drawing of the Puerta del Sol Square, where the base was practically the same to that of a Musicgram.

Moreover, this experience was based on an own code that, in a similar way as that of Xenakis, permitted them to write a musical score based on a building façade.

We even have some musical fragments, composed by a student of Architecture (Patricia Pozo Alemán), based on the Cardenal Cisneros Square.

3. Easy Proposals to experiment

With all this, my proposal is not based on the creation of complex codes, but in facilitate the observation, to go from daily objects that surround us and ***are already done***, to the understanding of musical aspects. This way, Music is something alive, an

Art among Arts, which is constantly sounding everywhere we go...although we do not hear anything.

JOHN HOWARD, (2000), tries to visualize the concept of **texture** with some amplified images of textures.

However, textures do not show us at a simple view their configuration; and it is not easy to obtain a microscope powerful enough.

Nevertheless, it is very easy to walk by the street and to observe something so simple as the **coverings** of the walls, the way in which masonries, joints and ashlar works are placed to obtain a clear concept about what is **texture** and even to directly apply it to musical textures. Is it not possible to observe already here the difference between homophony and contrapuntist?

Other elements which can also be used are roofs. Is this a homophonic or contrapuntist roof?

However, it is not easy to learn to distinguish Binary and Ternary forms. ROY BENNETT, in his book ***Forma y diseño*** is almost exclusively dedicated to this, helped by uncountable auditions and musical scores.

It maybe could serve as support to observe these façades with a very clear ternary shape. We could also find some correspondence with auditions.

On this one, prototype of an Arch of Triumph, we can even observe a clear ternary shape over obstinato

And what shape will we say the very well-known paired houses have?

We are evidently before an A-A' binary shape?. Although we can also use this drawing to explain the composition procedure of the mirror.

We can appreciate here a clear homophonic polyphony at four voices, where low voices come in first to join later the loud voices and finish again only the graves. There is no better "musicgram" in order to understand the choral structure than the elevated view of a church like this, for instance...

But not only Architecture, during this period when Arts loose their limits, when Architecture becomes sometimes Sculpture, we can also take advantage of their creations.

If a Sonata is a Ternary shape where the A part is modified in its re-exposition, what can we say, among thousands, about this work by **Donald Judd**, made of Aluminium and purple Plexiglas?

This is undoubtedly a polemic comparison. Although it may not be so if we take as a reference **Francis Bacon**'s paintings)

And to finish, who has not ever had any difficulty in explaining what is a canon? Could not possibly help us this work by **Jannis Kounellis**?

These are just some proposals that should not finish, but open a path to take advantage of the things that surround us, in order to **learn to discover** those parts of Music that constantly surround us that not everyone manage to grasp and **to feel**.

Beyond the Printed Notes:
Fostering Creative Performance in the College Music Studio

When performers have been helped to gain insight into the structure, context, significance, and relative merits of the music they are studying/performing, in addition to the technical facility to perform it adequately, both musical understanding and the quality of performance are enhanced.¹

What factors contribute to performances that transcend, auditions that remain in the memory, and interpretations that seem novel and natural, original yet inevitable? Students and budding professionals tend to strive mainly for the “three T’s” when approaching auditions or evaluated performances: playing in time, in tune, and with a good tone. Dissenters of teaching creative performance in the studio may state that “rote” note-playing is adequate, “most people in general are not very creative,” and teachers may not have the time or resources to go beyond presenting “the same old method books, etudes, literature....”² College-level studio teachers, selected primarily for performance achievement, may not be well versed in theories regarding education, development, and creativity.³ Similarly, “creative risks” in performance are often incorrectly associated with sloppy technique and outlandish, stylistically inaccurate interpretations. In contrast, for a performer to know stylistically how far outside of the box it is acceptable to journey, creative performances within the domain of Western art music require high levels of technical proficiency, field-specific knowledge, and talent dependent upon intelligence, motor skills, experience, and education.⁴ As Reimer notes, creative performers make known, “through their actions, the musical thinking underlying sounds

¹ Bennet Reimer, “An Agenda for Teaching Performing with Understanding,” in *Performing with Understanding: The Challenge of the National Standards for Music Education*, ed. Bennett Reimer (Reston, VA: MENC, 2000), 188.

² Rhondda May, “Letter to the Editor,” *The Double Reed* 23, no. 3 (2000): 54.

³ Roland S. Persson, “Survival of the Fittest or the Most Talented?” *Journal of Secondary Gifted Education* 12 (Fall 2000): 1.

⁴ Teresa M. Amabile, *Creativity in Context* (Boulder, CO: Westview Press, Inc., 1996), 119.

they create....as [“their skills of creations”] are founded upon their musical knowledge and internalized musical models whether explicit or implicit.”⁵

Reimer also writes that students entering college-level music programs tend to exhibit a wide discrepancy between ample technical facility on the instrument and a general lack of creative performance in the form of “shallow musical understanding and the narrowness of their musical perspective.”⁶ He explains,

There seems to be a disjunction between musicianship in the limited sense and technical facility in the broadest sense of solidly grounded artistry. The task for collegiate level education is to bring the two into better balance and to foster the continuing growth of both as being interdependent; that is, to develop mature performing artists.

Sternberg and Lubart define creative products within a field or domain as those that exhibit novelty, appropriateness, quality, and importance.⁷ How, then, can studio instructors best equip students to reach such levels of personal and artistic transcendence, of fully actualized creative potential? As Amabile writes, “To understand creativity, two basic questions must be answered. How is creative performance different from ordinary performance? What conditions are most favorable to creative performance – what personal abilities and characteristics, what social environments?”⁸ An understanding of common traits of creative personalities, creative performances, and conditions of supporting environments can aid an instructor in guiding individual students toward heightened artistic ability and self-actualization of creative potential.

Creative Personalities:

⁵ Bennett Reimer, “What is Performing with Understanding?” in *Performing with Understanding: The Challenge of the National Standards for Music Education*, ed. Bennett Reimer (Reston, VA: MENC, 2000), 17.

⁶ Reimer, “What is Performing,” 13.

⁷ Robert J. Sternberg and Todd I. Lubart, *Defying the Crowd: Cultivating Creativity in a Culture of Conformity* (New York: The Free Press, 2003), 12.

⁸ Amabile, *Creativity*, 3.

In writing of a “multitude” of seemingly polar opposite traits and personality dichotomies exhibited by creative individuals, Csikszentmihalyi asks, “Are there no traits that distinguish creative people? If I had to express in one word what makes their personalities different from others, it would be *complexity*.”⁹ He points to a dichotomy of child-like curiosity and naïveté mixed with high intelligence and originality in creative individuals. Extreme sensitivity and traditionalism within a domain combined with a tendency toward risk-taking and expressed skepticism of accepted norms is another complex combination of tendencies in creative personalities.¹⁰ Sternberg points to a common “over-sensitivity” or “painful intensity,” stating, “Compared with creative scientists, artists appear to be more anxious, emotionally labile, and impulsive. More generally, therefore, the artistically creative person appears to have a disposition toward intense affective experience.”¹¹

Storr describes perfectionism and a pervasive inner critic as common in creative individuals, through “early development of both the ego and also of a sensitive super-ego: a conscience providing an inner standard to which reference is made, and which is likely to demand a higher performance than any collective, professional group could ask.”¹² Yet, Runco describes a necessary strength of self and ego, as creative ideas may be “surprising or risky” within a field. He writes, “Not everyone will appreciate them because they are original and unexpected. The creative individual may need ego-strength

⁹ Mihaly Csikszentmihalyi, *Creativity: Flow and the Psychology of Discovery and Invention*. (New York: HarperCollins Publishers, 1996), 57.

¹⁰ Csikszentmihalyi, *Creativity*, 71.

¹¹ Robert J Sternberg., Ed. *Handbook of Creativity* (Cambridge: Cambridge University Press, 1999), 283.

¹² Anthony Storr, *The Dynamics of Creation* (New York: Atheneum, 1972), 189.

to withstand pressures to conform and to forego original ideas in favor of more conventional ones.”¹³

Csikszentmihalyi also notes a dichotomy of extroversion and introversion within creative personality traits, stating, “Only those who can tolerate being alone are able to master the symbolic content of a domain. Yet over and over again, the importance of seeing people, hearing people, exchanging ideas, and getting to know another person’s work and mind are stressed by creative individuals.”¹⁴ Storr, Kemp, and Csikszentmihalyi all point to a common trait of androgyny in creative individuals. Csikszentmihalyi defines the term in a psychological sense as, “a person’s ability to be at the same time aggressive and nurturing, sensitive and rigid, dominant and submissive, regardless of gender.”¹⁵ Independence, perseverance, and a tendency toward intrinsic motivation are also common personality traits of creative individuals. As Kemp notes,

Music may provide a kind of haven for those creative types who can take an independent attitude to directing their lives according to their own inner standards. As Storr (1976) points out, this will involve much conflict, complexity, and anxiety (p. 238), and artistic pursuits can be a forum for reconciling these in a socially acceptable symbolic form.¹⁶

A tendency towards a divergent rather than convergent manner of thinking is also a common trait in many creative individuals, as is a field-independent learning style. Guilford describes aspects of divergent thinking to include fluency, flexibility, elaboration, originality, and transformation in process and product.¹⁷ An ability to work

¹³ Mark A. Runco, “Everyone Has Creative Potential,” in *Creativity: From Potential to Realization*, eds. Robert J. Sternberg, Elena L. Grigorenko, and Jerome L. Singer (Washington, D.C.: American Psychological Association), 2004.

¹⁴ Csikszentmihalyi, *Creativity*, 66.

¹⁵ Csikszentmihalyi, *Creativity*, 71.

¹⁶ Anthony E. Kemp, *The Musical Temperament: Psychology and Personality of Musicians* (New York: Oxford University Press, 1996/2000), 116.

¹⁷ Jane Piirto, *Understanding Those Who Create*, 2nd Ed. (Scottsdale, AZ: Gifted Psychology Press, 1998), 119.

independently from the manner of presentation of materials is described by Csikszentmihalyi as a possible result of intrinsic motivation that “may help creative individuals to be more independent of their field because they are less susceptible to pressures to conform.”¹⁸

Creative Performance:

With the emergence of publicly broadcasted performances on radio and television, and the increasingly engineered “perfection” of recordings, Lehmann and Ericsson relate that “...the expectations of audiences have increased and they have been able to make more informed comparisons between different performers.”¹⁹ Despite increased expectations, it seems fewer and fewer live performances transcend familiarity, deeply affect audiences, and remain the listener’s memory. Creative performance can be defined as an interpretation that demonstrates personal freedom of artistic expression in a novel and original manner while maintaining an obligation to the intent of the composer in a field-specific and historically stylistic frame of reference within the domain of Western art music.

Critics of fostering creative performance in the studio might claim that administrative pressures to produce professionally successful students, instill assumed standardized content and materials, and meet deadlines of juries and recitals all pose obstacles in going beyond teaching students to play the correct note at the correct time. Achieving creative performance requires the student to demonstrate a deeper understanding within the field. Shusterman writes that understanding, “...supplies

¹⁸ Robert J Sternberg., Ed. *Handbook of Creativity*. (Cambridge: Cambridge University Press, 1999), 300.

¹⁹ Andreas C. Lehmann and K. Anders Ericsson, “Historical Developments of Expert Performance: Public Performance of Music,” in *Genius and the Mind*, ed. Andrew Steptoe (Oxford: Oxford University Press, 1998), 75.

something on which to base and guide our interpretations, and represents something by which we can distinguish between different levels or sequential acts of interpretation.”²⁰

As Schön writes, “The knowing is in the action.”²¹ David Elliott points to knowing how to acclimate oneself and accommodate for the unexpected during the playing of a piece as a means to demonstrate understanding through performance.

...like any intentional act, performing is “thought-full.” There is an awareness that one is performing, with decisions about actions taken during the course of the performance made on the basis of an understanding of what is currently happening, musically and technically; what should or could be happening, and what strategies can be used to take what is happening closer to what should or could be happening (based on value judgments about appropriateness to context).²²

As Johnson-Laird describes, an interpretation without an assumed framework of criteria within a specific domain may be very original and novel. Yet in order for creative performance to be perceived as valid and significant within a domain, the achievement must be “recognized by the field and incorporated into the canon.”²³ Amabile divides the components of creative performance into three aspects: domain-relevant skills, creativity-relevant skills, and task motivation (See Figure 1.1). Domain-relevant skills include adequate knowledge, technique, and talent as derived from an individual’s intelligence, physical characteristics (kinesthesia), and training opportunities. Creativity-relevant skills emphasize critical thinking, knowledge of criteria, and discipline gained from education, experience, and personality tendencies. Task motivation includes personal attitudes and self-perceptions as found in an individual’s self concept and confidence.

²⁰ Richard Shusterman, *Performing Live: Aesthetic Alternatives For the Ends of Art*, (Ithaca: Cornell University Press, 2000), 130.

²¹ Donald A. Schön, *Educating the Reflective Practitioner: Toward a New Design for Teaching and Learning in the Professions* (San Francisco: Jossey-Bass Publications, 1987), 25.

²² Eleanor V. Stubley, “Philosophical Foundations,” in *Handbook of Research on Music Teaching and Learning*, ed. Richard Cowell (New York: Schirmer Books, 1992), 10-1.

²³ Lehmann and Ericsson, 67.

Figure 1.1 – Components of Creative Performance²⁴

1. Domain-Relevant Skills	2. Creativity-Relevant Skills	3. Task Motivation
Includes: <ul style="list-style-type: none"> - Knowledge of domain - Adequate technical skills - Domain-relevant talent 	Includes: <ul style="list-style-type: none"> - Appropriate cognitive style - Knowledge of heuristics for generating novel ideas - Conducive work style 	Includes: <ul style="list-style-type: none"> - Attitudes toward the task - Perceptions of own motivation for completing the task
Depends On: <ul style="list-style-type: none"> - Cognitive abilities - Perceptual and motor skills - Formal and informal education 	Depends On: <ul style="list-style-type: none"> - Training - Experience - Personality characteristics 	Depends On: <ul style="list-style-type: none"> - Intrinsic motivation - Extrinsic constraints - Ability to minimize extrinsic constraints

Thus, creative performance doesn't simply emerge from inspiration; it must be fueled and supported by a foundation of knowledge and experience. Walberg describes creativity as "the trail-and-error search for novel and useful solutions by combinations of stored and externally found elements."²⁵ Similarly, Howard notes that gaining an understanding, or "know-how" in a field rather than just an accumulation of facts or "know-of" usually stems from earning experience in discrimination within the field. He views "sensory discrimination and control" to be a link between the theory of a craft and actual practice.²⁶ As Sternberg and Lubart describe, an expert chess player has an advantage over a novice in having developed and "stored in memory thousands of board positions from actual games, using recall when faced with a familiar configuration."²⁷ Valuable experience and achieved discrimination/control allows the student to venture

²⁴ Amabile, *Creativity*, 84.

²⁵ H. J. Walberg, "Creativity and Talent as Learning," in *The Nature of Creativity: Contemporary Psychological Perspectives*, ed. Robert J. Sternberg (Cambridge: Cambridge University Press, 1988), 346.

²⁶ Vernon Howard, *Artistry: The Work of Artists* (Indianapolis: Hackett Publishing Company, 1982), 197.

²⁷ Sternberg and Lubart, 153-4.

beyond the printed score and achieve creative performance while remaining stylistically true to the composition within the correlating historical aesthetics of Western art music.

While perhaps more demanding of both teacher and student, achieving a level of creative interpretation and performance that demonstrates understanding of the theoretical, historical, and cultural implications of a piece is crucial within the stylistic framework of the domain. A demonstrated understanding through performance of the criteria within a framework is also necessary for a student to apply the gained knowledge to other repertoire of similar style. As Gardner writes,

...an individual understands whenever he or she is able to apply knowledge, concepts, or skills (abbreviated, hereafter, as knowledge) acquired in some kind of an educational setting to a new instance or situation, where that knowledge is in fact relevant. By inference, then, an individual fails to understand if he or she cannot apply that knowledge, or if he or she brings inappropriate knowledge to bear on the novel situation.²⁸

Sternberg and Lubart promote a balance between teaching content and skills of critical thinking within a domain, stating, “A good curriculum balances learning the content of the discipline with learning how to think well with that content.”²⁹ Gardner also points to teaching skills of creative problem solving as equally important as teaching content. He notes the enhanced motivation that occurs when a curriculum emphasizes demonstrating understanding through performance, stating,

Instead of “mastering content,” one thinks about the reasons why a particular content is being taught and how best to display one’s comprehension of that content in a publicly accessible way. When students realize they will have to apply knowledge and demonstrate insights in a public forum, they assume a more active stance vis-à-vis material, seeking to exercise their “performance muscles” whenever possible.³⁰

²⁸ Howard Gardner, *Multiple Intelligences: The Theory in Practice* (New York: Basic Books, 1993), 188.

²⁹ Sternberg and Lubart, 153.

³⁰ Howard Gardner, *Intelligence Reframed: Multiple Intelligences for the 21st Century* (New York: Basic Books, 1999), 161.

Creative Environments:

As personality traits and tendencies of temperament can influence creativity, environmental factors of the physical and emotional climate of a music studio can also either hinder or encourage individuals to achieve actualization of creative potential. Maslow derived a pyramid or “hierarchy of needs” to be met before an individual can reach transcendence, or the self-actualization of individual potential. The original four levels of “deficiency needs” consider the basic physical and emotional needs of individuals of food, water, shelter, clothing and psychological needs for security.³¹ Maslow describes the levels for love and belonging and esteem as needing to belong, participate in activities that create unity, and feel esteem as a worthy member of an affiliation or social group.³² The growth needs are related to education and cultural conditioning, and are primarily concerned with the intellectual and emotional development of an individual.³³

From Maslow’s theories of self-actualization leading to peak experiences emerge Csikszentmihalyi’s notion of flow or the attainment of optimal experience. “Flow” refers to a heightened state of consciousness in which there is a merging of action and a heightened awareness, a blending of the mental and physical faculties, and achievement of self-transcendence or peak experiences through complete attention and absorption to a clearly defined task (See Figure 1.2). Csikszentmihalyi describes flow or optimal experience as an “order in consciousness.”³⁴ The opposite state of “psychic entropy” is

³¹ Janet A. Simons, Donald B. Irwin, and Beverly A. Drinnen, *Psychology - The Search for Understanding*. (New York: West Publishing Company, 1987).

³² Abraham H. Maslow, *Motivation and Personality*, 2nd ed. (New York: Harper & Row, 1970), 35f.

³³ Maslow, 35f.

³⁴ Mihaly Csikszentmihalyi, *Flow: The Psychology of Optimal Experience* (New York: Harper & Row, 1990), 39.

defined as “those states that produce disorder by conflicting with individual goals.

Psychic entropy is a condition in which there is “noise” in the information-processing system. It is experienced as fear, boredom, apathy, anxiety, confusion, jealousy...”³⁵

Figure 1.2 – Conditions for Flow ³⁶
<ol style="list-style-type: none"> 1. There are clear goals every step of the way. 2. There is immediate, automatic feedback to one’s actions. 3. There is a balance between challenge and skills. 4. Action and awareness are merged. 5. Distractions are excluded from consciousness. 6. There is no worry of failure. 7. Self-consciousness disappears. 8. The sense of time becomes distorted. 9. The activity becomes an end in itself, or autotelic.

Amabile also writes of social-environmental influences on creativity (See Figure 1.3).

Like Csikszentmihalyi, she notes an optimal level of challenge in a task and a sense of control as important aspects. She also points to the threat of evaluation or surveillance, a restriction in choice, unrealistic deadlines, and extreme competition as negative environmental influences on creativity.

Figure 1.3 - Social-Environmental Influences on Creativity ³⁷	
Positive Influences	Negative Influences
<ul style="list-style-type: none"> - Autonomy/sense of control - Importance/urgency in work - Optimal level of challenge - Rewarding, intrinsically interesting work - Sufficient structure to support competent performance 	<ul style="list-style-type: none"> - Threat or expectation of critical evaluation - Surveillance - Restriction of choice or control - Arbitrary or unrealistic deadlines - Competition

³⁵ Mihaly Csikszentmihalyi and Isabella Selega Csikszentmihalyi, Eds. *Optimal Experience: Psychological Studies of Flow in Consciousness* (New York: Cambridge University Press, 1988), 22.

³⁶ Adapted from Jane Piirto, *Understanding Those Who Create*, 2nd Ed. (Scottsdale, AZ: Gifted Psychology Press, 1998), 49.

³⁷ Amabile, *Creativity*, 120.

An important result of factors of environmental conditions is an individual's level of motivation. As Hennessey and Amabile write,

We have found that there exists a strong and positive link between a person's motivational state – motivational orientation, if you will – and the creativity of the person's performance. And in large part it is the social environment, or at least certain aspects of that environment, that determines this orientation.³⁸

The authors also write of an “intrinsic motivation principle of creativity,” that states, “People will be most creative when they feel motivated primarily by the interest, enjoyment, satisfaction, and challenge of the work itself – not by external pressures.”³⁹

Another common environmental condition that influences intrinsic motivation is a sense of play and freedom to make mistakes within a safe atmosphere. Amabile describes a trait of intrinsic motivation as, “...the activity, as perceived by the individual, is free of strong external control; and the individual has a sense of engaging in play rather than work.”⁴⁰ She also notes that the possibility of failure, threat of evaluation, and pressure of competition can all “undermine intrinsic motivation.”⁴¹ Getzels and Csikszentmihalyi describe creative thought as derived from “the elaboration of ‘freely rising’ fantasies and ideas related to daydreaming and childhood play....While the creative person accepts these freely, the uncreative suppresses them.”⁴² While Schwarz notes, “All the theory in the world will not nurture creativity unless students sense the possibility of play.”⁴³

³⁸ Beth A. Hennessey and Teresa M. Amabile, “The Conditions of Creativity,” in *The Nature of Creativity: Contemporary Psychological Perspectives*, ed. Robert J. Sternberg. (Cambridge: Cambridge University Press, 1988), 11.

³⁹ Hennessey and Amabile, 11.

⁴⁰ Teresa M. Amabile, *The Social Psychology of Creativity*, (New York: Springer-Verlag: 1983), 99-100.

⁴¹ Ibid, 113.

⁴² Jacob W. Getzels and Mihaly Csikszentmihalyi, *The Creative Vision: A Longitudinal Study of Problem Finding in Art* (New York: John Wiley & Sons, 1976), 238.

⁴³ P. Schwartz, “Creativity and Dance: Implications for Pedagogy and Policy,” *Arts Education Policy Review*, 95, no. 1 (1993): 11.

Amabile writes that while intrinsic motivation is conducive to creativity, extrinsic motivation can hinder it. She notes that "...when people are primarily motivated to do some creative activity by their own interest in and enjoyment of that activity, they may be more creative than they are when primarily motivated by some goal imposed on them by others."⁴⁴ Extrinsic constraints of rewards or evaluation, deadlines, and surveillance can all negatively influence intrinsic motivation, although "the technical aspects of performance do not appear to be adversely affected by the expectation of evaluation to the same degree as the creative aspects."⁴⁵

The relationship between teacher and student is another crucial condition in establishing a healthy and productive environment for creativity. Gardner eludes to "support from someone with whom he or she felt comfortable and cognitive support from someone who could understand the nature of the breakthrough," as important elements of creative inspiration and development."⁴⁶ Similarly, Gelber notes that the relationship between the studio instructor and individual students at the conservatory or university level is crucial to the motivation and attitude of the student, as "the importance of the major instrument teacher is so great that if the match between teacher and student is not good, the entire conservatory experience may be compromised."⁴⁷ Product-oriented approaches to studio instruction can inhibit individual thought and creativity. Personal expression and artistry are often overlooked as students try instead to only emulate professional models from recordings or a teacher's "right" way of playing a piece. As Persson describes of a particular music school,

⁴⁴ Amabile. *Creativity*, 15.

⁴⁵ Amabile, *The Social Psychology*, 117.

⁴⁶ Howard Gardner, *Creating Minds: An Anatomy of Creativity Seen through the Lives of Freud, Einstein, Picasso, Stravinsky, Eliot, Graham, and Gandhi* (New York: Basic Books, 1993), 43-4.

⁴⁷ Persson, "Survival of the Fittest," 1.

...individual musicianship and the development of an artistic flair were issues almost entirely and paradoxically ignored in the music department. Playing became an entirely *reproductive* process, where conformity to a very elusive definition of performance quality was printed in the scores by the Urtext editor or by the teacher's markings.⁴⁸

Rather, a teacher concerned with guiding students toward individual artistry and creative performance will focus primarily on teaching the musical understanding necessary to independently create worthy interpretations. As Reimer explains, "Performance teachers must be able to help their students internalize musical models – inner representations of appropriate musical expression – which form the basis for independent artistic decisions carried out in acts of performance."⁴⁹

Werner explains that most musicians equate self-worth and esteem with their ability or level of talent on their instrument. To the developing musician still gaining consistency in performances, such a connection can be volatile and damaging to the individual's sense of self and state of mind. The increased pressure to play "perfectly" can inhibit creativity and freedom of expression. As Covington also relates, society's "pervasive tendency to equate accomplishment with human value," is dangerous for students "who are already insecure, tying a sense of worth to ability is a risky step because schools can threaten their belief in their ability."⁵⁰

In a study of students' perceptions of college teaching styles that facilitate creativity, Amabile found ten recurring traits (See Figure 1.4). Creativity seems to be fostered in environments in which students are treated as equals and as individuals, and in which a teacher serves as an enthusiastic, dynamic model or mentor.

⁴⁸ Roland Persson, "Psychosocial Stressors Among Student Musicians: A Naturalistic Study of the Teacher-Student Relationship," *IJAM* 2 (1995): 7-13.

⁴⁹ Reimer, "What is Performing," 17.

⁵⁰ Martin V. Covington, *Making the Grade: A Self-Worth Perspective on Motivation and School Reform* (Cambridge: Cambridge University Press; 1992), 74.

Figure 1.4 - College Teaching Styles That Facilitate Creativity (in order of importance)⁵¹

1. Students are treated as individuals
2. Students are encouraged to be independent
3. The teacher serves as model
4. The teacher spends “considerable amounts of time” with students outside of classroom/studio
5. The teacher “indicates excellence is expected and achievable”
6. The teacher is enthusiastic
7. The teacher accepts students as equals
8. Creative behavior/work is directly rewarded
9. The teacher is interesting and dynamic
10. The teacher is excellent on one-to-one basis

However, Keinanen and Gardner explain that a mentoring relationship can become dangerous when the student overestimates the “legitimacy” and power of the mentor, “...which may lead to unrealistic expectations of the mentoring relationship or even to psychological or physical abuse.”⁵² Instead, they promote a “horizontal” or more “democratic” style of mentoring in which the teacher provides a healthy supportive environment, “away from mentor-centered aesthetics and hierarchical relationships emphasizing instead individual exploration of creativity and artistry.”⁵³ The authors also refute the notion of having only one mentor or a small, inclusive group within a single pedagogical lineage. Rather, they write, “Having a network of mentors enhances the opportunity of choosing among different influences when developing one’s own artistic voice. Multiple sources of inspiration are important to creativity ... because they support the search for individuality rather than conformity.”⁵⁴ As Schneiderman also describes,

⁵¹ Amabile, *The Social Psychology*, 164.

⁵² Mia Keinanen and Howard Gardner, “Vertical and Horizontal Mentoring for Creativity,” in *Creativity: From Potential to Realization*, ed. Robert J. Sternberg, Elena L. Grigorenko, and Jerome L. Singer (Washington, D.C.: American Psychological Association, 2004), 179.

⁵³ Keinanen and Gardner, 180-183.

⁵⁴ *Ibid*, 188.

Every exchange between teacher and student...presents an opportunity to cultivate or diminish self-respect in the student; either to call forth the uniqueness of that individual and help him feel his own strengths and know his own opinions, or set up arbitrary external authorities and snip off the budding artist.⁵⁵

Reimer writes that teachers of performance must have an internalized vocabulary of models relevant to differing areas of performance, and must be able to communicate the models to students while “providing exemplars in actual performance, whether their own or others, [and] providing musical challenges that encourage the application in action of the model aspects being explored...”⁵⁶ He further specifies that “*good*” teaching of performance “...develops students’ mental/musical models as a means to ... independent, musically grounded, artistic creating.”⁵⁷ By considering tendencies in personality and temperament of creative individuals, conditions in the environment that can maximize creativity, and the factors that enable creative performance and musical understanding, college studio instructors can better guide each student in the process of achieving self-actualization of individual creative performance and independent artistry.

⁵⁵ Barbara Schneiderman, *Confident Music Performance: The Art of Preparing* (St. Louis, MO: MMB Music, Inc., 1991), 7-8.

⁵⁶ Reimer, “What is Performing,” 18.

⁵⁷ Ibid.

Bibliography

- Amabile, Teresa M. *Creativity in Context*. Boulder, CO: Westview Press, Inc., 1996.
- Amabile, Teresa. *The Social Psychology of Creativity*. New York: Springer-Verlag, 1983.
- Chung-Yuan, Chang. *Creativity and Taoism: A Study of Chinese Philosophy, Art, and Poetry*. New York: Julian Press, Inc.; 124.
- Covington, Martin V. *Making the Grade: A Self-Worth Perspective on Motivation and School Reform*. Cambridge: Cambridge University Press; 1992.
- Cowell, Richard, Ed. *Handbook of Research on Music Teaching and Learning*. New York: Schirmer Books, 1992.
- Csikszentmihalyi, Mihaly. *Creativity: Flow and the Psychology of Discovery and Invention*. New York: HarperCollins Publishers, 1996.
- Csikszentmihalyi, Mihaly. *Finding Flow: The Psychology of Engagement with Everyday Life*. New York: Basic Books, 1997.
- Csikszentmihalyi, Mihaly. *Flow: The Psychology of Optimal Experience*. New York: Harper & Row, 1990.
- Csikszentmihalyi, Mihaly and Isabella Selega Csikszentmihalyi, Eds. *Optimal Experience: Psychological Studies of Flow in Consciousness*. New York: Cambridge University Press, 1988.
- Dacey, John S. and Kathleen H. Lennon. *Understanding Creativity: The Interplay of Biological, Psychological, and Social Factors*. San Francisco: Jossey-Bass Publishers, 1998.
- Dunlap, Michael P. "Purpose and Practice: Decision Making for Music Teaching and Learning," *Arts Education Policy Review*, 94, no. 5 (May/June 1993): 30-33.
- Eble, Kenneth E. *The Craft of Teaching*, 2nd Ed. San Francisco, CA: Jossey-Bass Publishers, 1988.
- Gardner, Howard. *Creating Minds: An Anatomy of Creativity Seen through the Lives of Freud, Einstein, Picasso, Stravinsky, Eliot, Graham, and Gandhi*. New York: Basic Books, 1993.
- Gardner, Howard. *Intelligence Reframed: Multiple Intelligences for the 21st Century*. New York: Basic Books, 1999.

- Gardner, Howard. *Multiple Intelligences: The Theory in Practice*. New York: Basic Books, 1993.
- Getzels, Jacob W. and Mihaly Csikszentmihalyi. *The Creative Vision: A Longitudinal Study of Problem Finding in Art*. New York: John Wiley & Sons, 1976.
- Howard, Vernon. *Artistry: The Work of Artists*. Indianapolis: Hackett Publishing Company, 1982.
- Kemp, Anthony E. *The Musical Temperament: Psychology and Personality of Musicians*. New York: Oxford University Press, 1996/2000.
- Maslow, Abraham H. *Motivation and Personality*, 2nd ed. New York: Harper & Row, 1970.
- May, Rhondda. "Letter to the Editor," *The Double Reed* 23, no. 3 (2000): 54.
- Persson, Roland. "Psychosocial Stressors Among Student Musicians: A Naturalistic Study of the Teacher-Student Relationship," *IJAM* 2 (1995): 7-13.
- Persson, Roland S. "Survival of the Fittest or the Most Talented?" *Journal of Secondary Gifted Education* 12 (Fall 2000): 1.
- Piirto, Jane. *Understanding Those Who Create*, 2nd Ed. Scottsdale, AZ: Gifted Psychology Press, 1998.
- Reimer, Bennet, Ed. *Performing with Understanding: The Challenge of the National Standards for Music Education*. Reston, VA: MENC, 2000.
- Schon, Donald A. *Educating the Reflective Practitioner: Toward a New Design for Teaching and Learning in the Professions*. San Francisco: Jossey-Bass Publications, 1987.
- Schneiderman, Barbara. *Confident Music Performance: The Art of Preparing*. St. Louis, MO: MMB Music, Inc., 1991.
- Schwartz, P., "Creativity and Dance: Implications for Pedagogy and Policy," *Arts Education Policy Review*, 95, no. 1 (1993): 8-16.
- Shusterman, Richard. *Performing Live: Aesthetic Alternatives for the Ends of Art*. Ithaca: Cornell University Press, 2000.
- Simons, Janet A., Donald B. Irwin, and Beverly A. Drinnen. *Psychology - The Search for Understanding*. New York: West Publishing Company, 1987.
- Steptoe, Andrew, Ed. *Genius and the Mind: Studies of Creativity and Temperament*. Oxford: Oxford University Press, 1998.

Sternberg, Robert J., Ed. *Handbook of Creativity*. Cambridge: Cambridge University Press, 1999.

Sternberg, Robert J., Ed. *The Nature of Creativity: Contemporary Psychological Perspectives*. Cambridge: Cambridge University Press, 1988.

Sternberg, Robert J. and Todd I. Lubart. *Defying the Crowd: Cultivating Creativity in a Culture of Conformity*. New York: The Free Press, 2003.

Sternberg, Robert J., Elena L. Grigorenko, and Jerome L. Singer, Eds. *Creativity: From Potential to Realization*. Washington D.C.: American Psychological Association, 2004.

Storr, Anthony. *The Dynamics of Creation*. New York: Atheneum, 1972.

Werner, Kenny. *Effortless Mastery: Liberating the Master Musician Within*. New Albany, IN: Jamey Aebersold Jazz, Inc., 1996.

Zull, James E., Ed. *The Art of Changing the Brain: Enriching Teaching by Exploring the Biology of Learning*. Sterling, VA: Stylus Publishing, 2002.

Title

‘Acquiring a music education’: social and symbolic significance of external public music examinations in Malaysia.

Abstract

This paper reveals the findings of a four year study into the social and symbolic significance of acquiring a ‘music education’ through the taking of external public music examinations in Malaysia. The term ‘external’ refers to the public music examinations offered by international music examination boards such as the Associated Board of the Royal Schools of Music, Trinity-Guildhall examination board, London College of Music and Media and the Australian Music Examinations Board. The study represents the first major piece of interdisciplinary (socio-musicological) research into the private music education practice in Malaysia. It analyses data within the macro-micro and subjective-objective realm of intergrated paradigms through the process of metatheorising premised on the theories of symbolic interactionist, George Herbert Mead, music analyst, Heinrich Schenker and social theorist, George Ritzer.

The Phenomena: unveiling the paradox

The Associated Board of the Royal Schools of Music (ABRSM) has the largest network of music examination centres worldwide and conducts more than 80% of the music examinations in the world (*Upbeat*, July 2002). Of the five assessment boards which operate in Malaysia, the ABRSM is by far the largest, with the Malaysian Ministry of Education acting as its official representative. Fifty years after John Sterling conducted the first examinations in Malaya, in 1948, over one million candidates have taken its music examinations and teams of approximately thirty examiners visit Malaysia for three months every year examining thousands of piano candidates (*Malaysian Jubilee Newsletter*, 1998). The popularity of taking external public music examinations offered by assessment boards such as the ABRSM and Trinity College London, has escalated so significantly that by the late 1990s, in Malaysia alone, an estimated seventy thousand candidates enrolled for practical and theory of music exams yearly and the country even manufactures pianos for export (*New Straits Times*, 1998).

Given such a large number of students who learn the piano, one might reasonably expect a healthy development of musical talent in the country, with aspiring concert pianists eager to demonstrate their musical talents. One might also expect a high standard of playing, a lively interest in public performance and frequent concert attendance by music students. Strangely however, this does not seem to be the case. A paradoxical situation has emerged in the disparity between playing in private for the music examiner and playing in public. This state of affairs seems to suggest that many of these students learn the piano for the sake of passing examinations, or perhaps there is more to it. Against this scenario, the study sought to unveil the social and symbolic significance of this peculiar phenomenon.

The significance of the research may be viewed as follows:

- (i) The study represents research in an area that has been little explored despite its widespread prevalence in Malaysia.
- (ii) It represents the first piece of research conducted on the private music education system in Malaysia.
- (iii) Its findings may also be of significant value to the international music examination boards that conduct music assessment in Malaysia and elsewhere.
- (iv) It represents research that is based on an innovative method which combines socio-musicological and metatheoretical principles in the formulation of a unique theoretical model upon which the analytical framework and findings rest. It juxtaposes the seemingly diverse orientations of two schools of thought, namely, Meadian and Schenkerian, and further addresses problems associated with interdisciplinary research by the application of a rigorous research strategy towards the substantiation and validation of research outcomes.

Musical skills through private tuition

The review of literature aimed to establish what has been published about the historical roots, music education and musical practices in Malaysia. It covered several areas of relevancy, including Malaysian ethnomusicological studies (Ghulam Sawar, 1976; Mohd.Ghouse Nasuruddin, 1992 ; Mohd.Anis Mohd.Nor, 1990), the geographical structure and ethnic composition of the country (Census, 2002 ; Statistics Yearbook, 1997), British colonial influence in Malaya (Turnbull, 1989 ; Stockwell, 1979), traditional music in Malaysia (Matusky and Tan, 1997), Malaysian education system (Yahaya Ibrahim, 1998, Education Guide, 2004), music in schools (Music Education Syllabus, 1998, 2003, 2004) music and Islamic perspective (Ramona Tahir, 1996) and external music assessment boards (ABRSM 2002, Libretto 2000:2 ; Trinity 2002; Florish, 2002; LCMM 1999; Forte 1998; GSMD, 1997; AMEB, 1998) and the significance of practice and graded musical tests (Sloboada et.al., 1996; O'Neil, 1997; Salaman, 1994).

The review also noted that although the subject of music has been a core subject taught in primary schools since 1983 (*Music Curriculum, Primary Schools* 2003) followed by its later introduction in some twenty secondary schools, under a pilot project (*Malaysian Smart School Project*, 2004), its impact seems limited. This is possibly one of the main reasons why many parents send their children for private music lessons. In this sense, it can be argued that the acquisition of a formal 'music education' by young Malaysians is, todate, largely through private music (primarily piano) tuition with the measure of success (or failure) as validated by outcomes of external public music examinations.

Musical Practices: Tracing Some Roots

The implementation of British colonial policies has resulted in the emergence of a multiracial Malaysian society with each ethnic group preserving its own customs, religions, social norms and musical practices (Smith, 1965; Mohammed Noordin

Sopiee, 1976). In addition there appears to be a desire to adopt Western social practices which are perceived to be synonymous with modernization and socio-economic advancement. This quest includes the assimilation of Western musical practices, adding to the myriad musical practices that accompanied the early migrants to Malaya (Tan, 1992; Matusky, 1982; Malm, 1974). Thus the country's peculiar musical practice is predominantly an offshoot of such historical and political influences. The multifarious forms of musical activity may be categorized as stemming from two root-streams of musical development, namely, traditional - local art music (dance theatre, folk, spiritual) and Western music (commercial and classical music) with increasing instances of intercultural / contemporary musical practices by combining Western and non-Western musical instruments and idioms.

Thus, in analyzing the significance of the various types of musical practices in the lives of Malaysians, three main observations are made. Foremost, there seems to be a clear demarcation of the roles and functions of the various types of music practiced. Traditional ethnic music is regarded by many as reminiscent of the cultural 'roots' of the three primary ethnic groups in the country, namely the Malays ('bumiputras' or sons of the soil), the Chinese and the Indians.

Secondly, of the three main ethnic groups in Malaysia, the Chinese seem to be the most interested in providing their children with a formal music education, preferring them to be educated in Western classical music. Hence, there appears to be a clear distinction between music that is heard / performed in a social context and music as a form of education, the former being generally associated with traditional music and the latter with Western (including popular) music.

Thirdly, there are some Malaysian composers and performers who have created music using a combination of traditional Malaysian and Western musical instruments in an attempt to express the assimilation of their musical experience, education and upbringing as 'Malaysians', regardless of their ethnicity (Daneels, 2002; MusEd, 2003).

Analytical model: creating a metatheoretical schema

The overarching approach to the design and development of this piece of interdisciplinary research facilitated the extrapolation of understandings within multiple situations and meanings in the context of macro-micro/subjective-objective action and interaction through qualitative research paradigms (Ross 2003). It juxtaposed the theories of symbolic interactionist, Herbert Mead (1934, 1938), music analyst, Heinrich Schenker (1935) and metatheorist, George Ritzer (1991b, 1996).

Data was classified as information sourced from the private domain (survey questionnaires, interviews) or the public domain (participant observations, critical incidents, vignettes). A sociogram of musical inter-relationships was created to triangulate such macro-micro data, resulting in nine emergent themes which were then dialectically metamorphosised / meta-analysed as belonging to the macro - micro / objective - subjective realms within the fundamental structure and middleground /

foreground in the form of a metatheoretical schema (Ross 2002) with an aim towards theory-building.

Findings

The following represent the nine main findings of the research.

- (i) The musical heritage and practices found in Malaysia are direct offshoots of British colonial policies. Such vestiges of colonialism represent a major contributor to the system of music education as exists in Malaysia.
- (ii) Music education preferences of the social group studied are significantly influenced by the nation's politics of education, national religion and cultural bureaucracy that support (and, at the same time, limit) private music education and musical performances in the country.
- (iii) The operations and assessment focus of the external public music examinations are congruent with the examination-orientation of the Malaysian national education system. It shares similar goals and values towards the purpose and product of learning and teaching.
- (iv) The social desire for international recognition outshines national sentiments, engendering a constant internal struggle between nationalistic aspirations and the social power of internationalism that is synonymous with 'Westernisation' and modernisation.
- (v) Individual family goals and rewards enable the seizing of new opportunities in the field of music education, which, in turn foster personal and group social advancement. Musical talent and performance ability are regarded as secondary to the discipline of practice and goal-attainment.
- (vi) Perceptions and beliefs of those within the system of practice further influence the behavioural patterns of others. The professional and social standing of music (piano) teachers demonstrate the success and usefulness of the system.
- (vii) The Malaysian mass media re-enforces the image of classical music as a 'cultured-art', synonymous with success and refined taste. A classical music education is perceived to be socially desirable, aesthetically pleasing and, most importantly, educational in focus and content. Its 'education' value is seen to be endorsed by an international network of assessment providers whose services are premised on trust, integrity, expertise and track record.
- (viii) The phenomenon studied appears to be cyclical in nature. Its social and symbolic significance lies in the interpretation of gestures that shape social action and response. At the micro level, the multiple interpretations of the 'self' and of '(non)significant others' provided the key to understanding conscious and subconscious meaning. At each turn of the cycle, the system is re-enforced at the macro level.

(ix) The 'act' of playing the piano has assumed both performative and referential roles, personifying and strengthening the system at work. The inter-relationships between the 'I', 'Me' and 'Others' dictate the social and symbolic significance of future action and response within society.

Some limitations

As with any research endeavour and outcome, the capacity for generalization is bounded by the scope of its limitations. Narratives and descriptions derived from the translation of an incident are never wholly transparent but involve a process of reciting or a recalling of the actual occasion. Writing is inherently problematic because it forms part of the political and ideological heritage of complex societies as well as being intricately involved with its own social structures, making it difficult to disentangle the implications of literacy from the actual event. However, narratives serve to heighten a reader's sense of involvement by the provision of symbolic details of the subject's life as a way of sharing validity and increasing the generality of data. Social research cast through 'voices' thus involves the piecing of segments of narratives and evidence that have been selected, edited and deployed to border and support an argument. Nevertheless, bounded by a solid theoretical framework, fragmentary images serve to mediate important political and socio-musicological questions.

Conclusion

This phenomenon clearly exhibits the accessibility of music. Music has the ability to transform, respond and adapt to the needs of one culture or another. Learning to play the piano in this instance is at first an educational endeavour, perceived to be an act of good practice. The repertoire learnt is secondary to the act. It represents the acceptance of Western classical music on a 'neutral ground'.

The 'act' is a living example of the symbolic acceptance of a foreign culture that has been internationalised. It has assumed a symbolic identity that permits its relocation and transmigration of culture and heritage from one geographical location to another. It further symbolizes a confrontation of a variety of contradictory privileges and struggles of a marginalized group of people. The function and amoebic nature of music has assumed a new meaning within a social dimension by the symbolic transformation of itself. At the extreme it has even assumed an 'a-musical' persona that moulds itself to the needs and values of affected societies.

The research revealed that this peculiar approach to music education is a manifestation of socio-cultural and historical phenomena, bounded by political, economic and musical needs of a particular society. The actions of the group studied support the notion that the acquisition of knowledge that does not contribute to some form of economic growth has debatable value in terms of the economic efficiency of the political system. For some members of society, music in the education of children may have limited value. For others, it may be foregone completely. Meanwhile there are those who eschew bureaucratic relationships and prefer to leave the music education of their offspring in the hands of private enterprise. The selection and choice of goods and services are, as such,

determined by market demands. Educational assessment services are, in essence, business entities. The market decides what it wants and what is good or not good for it.

Thus, a certificate of 'international value' has the ability to transform itself into a significant symbol that influences local perception, insinuating itself into existing domestic practices. Internationalism has fostered the emergence of new world societies which are marked by their distinctive status anxieties. It has formulated a language of maturation that requires individuals within a society to periodically assess their own progress through time and to construct goals as galvanizers of future plans of action. The actions of individuals in turn influence the macro perceptions of the larger society offering a permanent and deep-rooted challenge to the domestic and international cycles of phenomena.

In conclusion, the 'act' of piano playing symbolically articulates participation in a social system that links individual exchanges or micro-sociological variables with the macro-sociological variables upon which the underlying structure of contracts operate. Such symbolic preferences elucidate the commonalities and differences in and among social groups as well as exonerate the restraints under which different groups operate. It is within this ambit of social action that the system of music education in Malaysia interacts symbolically, nationally and internationally.

References

- ABRSM April 2002, 'Malaysian Diploma Awards ceremony', *The Associated Board of the Royal Schools of Music*, Bedford Square, London
- Australian Music Examinations Board (AMEB), 1998, *Annual Bulletin*, Market Management Services, Kuching.
- Census 2002, 'Population distribution and basic demographic characteristics report: population and housing census, www.statistics.gov.my (accessed 9th Sept. 2002).
- Daneels, J., 2002, 'A Foot in the Malaysian Arts Scene', Kakiseni.com, <http://www.kakiseni.com/articles/profiles/MDE20Q.html>. (accessed on 25th April 2002).
- Education Guide, 2004, Challenger Concept, Kuala Lumpur.
- Forte, Summer 1998, 'Examinations Newsletter', Summer edition, London College of Music and Media, London
- Guildhall School of Music and Drama (GSMD) 1997, 'The Guildhall School's Clear Performance Assessment System', in *Examination Information for Malaysia*, SP Music Centre, Yamaha Music, Petaling Jaya.

Ghulam Sawar 1976, 'The Kelantan Mak Yong Dance Theatre: A Study of Performance Structure', doctoral dissertation, University of Hawaii.

Libretto, 2000:2, 'Graded music exams: service, trust, integrity', ABRSM Publishing, London.

London College of Music and Media (LCMM), December 1999, 'Graduation Ceremony – Programme notes', Kuala Lumpur.

Malaysian Jubilee Newsletter 1998, '50 Year Jubilee Celebrations in Malaysia', ABRSM Publishing, London.

Malaysian Smart School Project 1999, 'Smart School – important information', Ministry of Education, Kuala Lumpur.

Malm, W.P. 1974, 'Music in Kelantan, Malaysia and some of its Cultural Implications', in *Studies in Malaysian Oral and Musical Traditions*, Michigan Papers on South and Southeast Asia, No.8, University of Michigan Press, Ann Arbor.

Matusky, P. 1982, 'Musical Instruments and Musicians of the Malay Shadow Puppet Theatre', *Journal of the American Musical Instrument Society*, 8, pp. 38-68.

Matusky, P and Tan, S.B. 1997, *Muzik Malaysia: Tradisi, Klasik, Rakyat dan Syncretic*, The Asian Centre, Penang.

Mead, G.H. 1934, *Mind, Self and Society: From the Standpoint of a Social Behaviourist*, University of Chicago Press, Chicago.

Mead, G.H. 1938, *The Philosophy of the Act*, University of Chicago Press, Chicago.

Mohd, Anis Mohd. Nor 1990, 'The Zapin Melayu Dance of Johore: From Village to National Performance Tradition', PhD dissertation, University of Michigan.

Mohd. Ghouse Nasruddin 1992, *The Malay Traditional Music*, Dewan Bahasa dan Pustaka, Kuala Lumpur.

Mohammed Noordin sopiee 1976, *From Malayan Union to Singapore Separation: Political Unification of the Malaysian Region, 1945-65*, University of Malaya Press, Kuala Lumpur.

Mus.Ed 2003, 'Charting New directions', National Conference for Music Education, Malaysian Association for Music Education (MAME), University Technology MARA, Souvenir Concert Programme.

Music Education Syllabus (Lower Secondary), 2004, *Huraian Sukatan Pelajaran Pendidikan Muzik, Menengah Rendah*, Ministry of Education, Malaysia.

Music Education Syllabus (Upper Secondary), 2004, *Huraian Sukatan Pelajaran Pendidikan Muzik, Menengah Atas*, Ministry of Education, Malaysia.

Music Curriculum, Primary Schools 1995, Curriculum Development Centre, Malaysian Ministry of Education, Dewan Bahasa dan Pustaka, Kuala Lumpur.

Music Curriculum, Teachers' Guide (Primary Schools) 2003, *Pendidikan Muzik KBSR* Curriculum Development Centre, Ministry of Education, Malaysia.

National Academy of the Arts (Akademi Seni Kebangsaan), 1998, *Prospectus*, Ministry of Culture, Arts and Tourism, Kuala Lumpur.

National Piano Festival 2000, souvenir Programme, 18th March 200, Ipoh, Perak.

New Straits Times 17th April 1998, 'Made-in-Malaysia Pianos', Kuala Lumpur.

O'Neill, S.A. 1997, 'The role of practice in children's early musical performance achievement' in H. Jorgensen and A.C. Lehmanns (eds) *Does Practice Make Perfect? Current theory and research on instrumental music practice*, pp 53-70, NMH-publikasjoner, Oslo.

Ramona Tahir 1996, 'Musical experience from an Islamic perspective: Implications for music education in Malaysia', doctoral dissertation, Northwestern University, Illinois.

Ritzer, G 1991b, *Metatheorising in Sociology*, Lexington Books, Lexington.

Ritzer, G 1996, *Modern Sociological Theory*, 4th edn. The McGraw-Hill Companies, 4th edition, New York.

Ross, V. 2002, 'Applying Schenkerian analysis in mapping thematic routes: a juxtaposition of musicological and sociological perspectives within a metatheoretical schema in the analysis of a symbolic gesture', in *A Community of Researchers*, AARME, 22nd Annual Conference, University of Melbourne.

Ross, V. 2003, 'Macro-Micro Analysis: Applying Metatheory in Interdisciplinary Research', paper presented at the 2nd Qualitative Research Convention, 22-23 Oct 2003, University of Malaya and Qualitative Research Association of Malaysia.

Salaman, W. 1994, 'The role of graded examinations in music', *British Journal of Music Education*, vol 11. no.31:94, pp 202-221.

Schenker, H 1935, *Free composition*, Ernest Oster (ed and trans) 1979, Longman, new york.

Sloboda, J.A., Davidson, J.W., Howe, M.J.A. and Moore, D.G. 1996, 'The role of practice in the development of expert musical performance, *British Journal of Psychology*, 87, 287-309.

Statistics Yearbook 1997, Department of Statistics, Jabatan Perdana Menteri, Malaysia.

Stockwell, A.J. 1979, *British Policy and Malay Politics during the Malayan Union Experiment, 1942-1948*, JMBRAS Monograph No. 8, Kuala Lumpur.

Tan, S.B. 1992, *Bangsawan: A Social and Stylistic History of Popular Malay Opera*, Oxford University Press, Singapore.

Trinity 2002, *The First 125 years: 1877-2002*, Trinity College, London.

Turnbull, C.M. 1989, *A History of Malaysia, Singapore and Brunei*, Allen & Unwin, Sydney.

Upbeat, July 2002, 'Message from the ABRSM Regional Consultant', a music bulletin jointly published by ABRSM Publishing, Oxford University Press and Penerbit Fajar Bakti, Kuala Lumpur.

Yahaya Ibrahim 1999, 'The Development of Private Higher Education in Malaysia', Malaysian Association of Private Colleges and the Ministry of Education (Private Sector) Conference, 27-28 July, Kuala Lumpur.

Yamaha Music 1996, 'Creating Music for Tomorrow', *Yamaha Music Foundation*, Japan.

Reach out and say “Hello”: the development and use of cue songs in an early intervention unit

Kathryn Russell

Abstract

Music can provide both “motive” and “motor” for learning activities, to support and reinforce tasks, and to provide social and emotional support for children and adults. Many teachers begin their day’s lessons with music or cue songs, to attract their students’ interest and to provide an appropriate working atmosphere. However, as few lessons consist of only one activity, the impetus established at the outset of a lesson can often be diluted or lost in the interval between activities. This is especially the case in the field of special education, where children’s disabilities may make it difficult for them to sustain a focus through consecutive activities.

In this case study, processes and methods developed in composing and using cue songs are described. It was found that children were able to remain “on task” longer than without the cue songs, building up skills and knowledge, as well as an implicit understanding of routines, in an enjoyable way. Staff and parents were able to make use of the cue songs to consistently and effectively prompt children to undertake activities and remember routines, both at school outside the “group time” music sessions, and at home.

The success of these cue songs for children from 14 months to 6 years, with a wide variety of developmental delays suggests that similar cue songs could be a useful tool for specialist music teachers, special needs teachers, and also generalist primary teachers in mainstream classrooms. And in composing their own cue songs, teachers could discover a new way to reach out and touch their students’ worlds.

Background

For over 30 years, early childhood educators have designed teaching programs based on Piaget’s principles (1926, 1928), which designate the years from 1 to 8 as “sensorimotor” and “pre-operational” cognitive stages. More recently, an increasing focus on the social and cultural contexts of children has prompted the development of programs underpinned by Vygotskian principles that is, what children are able to learn with the assistance of “scaffolding”. (Berk & Winsler, 1995) This “targetting of the zone of proximal development” by early childhood teachers (Perry, 2000) is especially evident in early intervention centres for children with “special needs”. The developmentally appropriate programs seen in the centres invariably include music activities which, although providing enjoyable experiences for the children and staff, may or may not follow an organised sequence or be *musically* developmentally appropriate. The value of music to stimulate or calm students is acknowledged, but the effectiveness of the music encountered by the children invariably depends on the level of musical understanding and skills of the teachers.

Sensorimotor music at an early intervention unit

Over the past 18 years, funding from the Commonwealth Government and charitable

organisations for specific education programs in Australia has enabled a number of early intervention centres to employ music teachers or music therapists as part-time staff, to plan and carry out appropriate music activities for children. In some cases, parents have undertaken financial responsibility for programs when the government funding has ceased. Burleigh Heads Special Education Development Unit (SEDU) in Queensland, Australia has used these funding sources for eighteen years to employ a music specialist teacher as a part-time member of staff to plan and implement music programs and to provide long-term, professional development for staff. Staff share the responsibility to plan and lead group activities. As outlined in an earlier case study (Russell, 2001), funding provided a music specialist teacher to work with unit staff in developing a music-based sensorimotor program for children under the age of three and their parents, as well as a variety of programs for children aged from 3 to 6 years, all of whom experienced significant developmental delay.

Children who first experienced the sensorimotor music program when attending the play group (under 3's) with their parents, progressed to the pre-school group (3 - 6 years) with increased confidence, enhanced group music making (call and response) skills, recognition and memorisation of words, actions and melodies, and control of instruments, tempi and dynamics. Social and attending skills and motor planning were also enhanced. (Russell, 2001 op.cit.) Given this highly satisfactory outcome, it became of interest to explore further the possible reasons for the success of this program, in particular, the role that cue songs played in helping children to stay focussed, not only throughout a group time music session, but also during other activities. In addition, as they progressed from the playgroup to the older age groups, it was thought that the children's learning may have been enhanced and "scaffolded" (McLoughlin, 2004) by the use of increasingly complex cue songs in a variety of situations.

Children under 3 attend Burleigh one morning per week with their mothers (playgroup), whilst those from 3 – 6 years old attend two mornings or two afternoons per week. As well as maintaining focus within each activity, it is essential that the children learn to disengage from one activity and to prepare for the next.

Music cueing with individual children

Young children attending a pre-school enter a world full of distractions – other children, toys, books, the bathroom, the playground. "The world around us is extremely complex, and it may at times be useful to use attentional mechanisms to cut down the amount of information we have to deal with" (Ellis & Young, 1988) Music is one of the attentional mechanisms found to be most effective (Davis, Gfeller & Thaut, 1992), and it is common practice for pre-school staff to use music as a cue for children to finish free play and come to group time for morning/afternoon greetings and news. Children with developmental delay however, may experience difficulties in processing and responding to requests, and require a longer period of time to move to the group time site.

Beginning the process

An experience with a child who had difficulty initiating and continuing walking provided

inspiration for developing one cue song. When Tommy, who had difficulties initiating movement including walking, approached the door of the unit, he faltered, stopped and seemed reluctant to continue. This situation became more frustrating, with both his mother and staff trying to encourage him to enter the room. In a serendipitous moment, the music teacher improvised a song to the tune of “Camptown Ladies”, using frequent repetition of his name:

“Come along Tommy, come along,
Music, music,
Come along Tommy, come along, its
Time to come to music
Tommy come along
Tommy, come along,
Come along Tommy, come along,
Time to come to music” (Russell, 1990)

The tempo was matched to the child’s gait, helping him to establish a walking rhythm; frequent repetition of his name encouraged his attention. As the song is well-known, staff had little difficulty singing it to reinforce this encouragement in other situations. Tommy responded well, and, depending on the vocabulary currently being emphasised, “come” was expanded to “walk”.

“Using the rhythmic properties of music as an external cue for physical movement” (Gfeller, 2003) proved an effective strategy for this child and others, with tempo and rhythmic patterns altered to suit the motor functioning of each child. And because early intervention programs aim to help children develop *all* of their senses, visual cues using the sign for “come” and “music” were added, and a teddy bear or doll was used to model walking. Over time, the song was successively shortened, until the child no longer needed the music cue to enter the unit and commence activities.

This cue song’s compatibility with human speech and song, its predictable form and comparatively “flat” affect, melodic structure, (mainly so, mi and la), and form (AABA), together with an absence of sudden increases in tempo or volume, all combined to reassure and encourage children whose immature central nervous systems rendered them hypersensitive to sound, light or touch. (Boon, 2005)

Progressing to group time – gentle cueing

By experiencing cue music and songs compatible with a “gentle teaching” approach (McGee, 1987), children’s attention was directed towards the group time site and appropriate behaviour. A nursery rhyme, “Boys and Girls Come Out to Play” began the process. An orchestral version of this melody, used as the theme for “Kindergarten of the Air”, was heard on Australian radio in the 1940s and 50s. Played first on a celeste and then by full orchestra, the music engendered excited anticipation in the music teacher when, as a young child, she ran to the radio to listen to the program. Consequently, when cue music was needed to gather children for group music, this piece was chosen, even including an approximation of its orchestration on her electric piano, first playing in high

glockenspiel register (attracting attention), repeated at lower pitch (encouraging settling “down”).

A second song then specifically requested that children move to the group time site. Using the signs for “sit down, on, chair”, the song “I’m going to sit down...on a chair, in march time, with a descending melody representing “sit down”, repeated explicit instructions. (Russell, 1999). As children learned to respond to the music cues, many came running to sit as soon as they heard it, joining in with the hand signs and singing or vocalising. Once the routine was well established, several children came to sit down when the first bars of “Boys and Girls” were played. Children whose development varied from child to child as well as unevenly within each child’s functioning (Bredenkamp & Copple, 1997) were thus able to acquire the independent capability to respond appropriately, by means of the scaffolding provided by the music.

Getting ready

Using a multisensory approach and informed by therapists, including a neurodevelopmental therapist, a number of strategies were developed to help children become consciously aware of their bodies, where they were in space, or “grounded”. This settled state is necessary if learning is to occur; music cue songs played a key role helping children establish this condition. “I’m getting ready with my head to-day....” (tune: “Davy Crockett”), was sung by staff who, at the same time, gently touched the child’s body parts mentioned (head, hands, back, feet).

“The predictable and steady flow of melodic and rhythmic patterns, paired with appropriate physical touch, can be beneficial...” (Gfeller, 2003) According to the unit’s neurodevelopmental therapist, this gentle touching - once only per body part per song, was sufficient to create a state of readiness for following activities. During the chorus section, children stamped their feet on the beat, with the heel strike raising the child’s “tone”, thus enabling more control over the muscles. Musically, it’s appropriate to stamp a march rhythm too.

Early in the school year, this song was not sufficient to help children attain correct posture and readiness. Another “positioning” cue song was sung, with staff and parents gently adjusting the child’s body to help h/er “sit tall”. Each line is sung twice:

“My head is in the middle,
My hands are down,
My back is straight,
My bottom’s back in the chair,
My feet are flat,
Look at me! I’m sitting TALL!” (applause) (Russell, 1993)

Children gradually came to associate the songs with the correct movement or posture, and those with higher physical functioning developed the habit of adjusting their posture as soon as the music began. At this stage, if most of the group demonstrated correct posture, use of the second song was discontinued, although sometimes it needed to be revised.

Reach out and say “Hello”

After this successive focussing, we were ready to start the music group time, which typically began with a greeting. A song with limited vocabulary, and lots of repetition would give children with slow processing skills time to respond, with a reward for responding. Staff needed to be able to sing the song confidently on the days when the music specialist was not present, so, following the trial of a number of songs, “The Tex-Mex Hello” (tune: the Mexican Hat Dance), emerged as the favourite:

“Hello, hello, hello hello,
Hello, hello, hello hello, wellll (pause)
Hello hello to Mary, (repeat twice more)
Reach out and play “hello”.

Keeping time with the music, the teacher modelled “hel-lo” on a drum - offering the child the drum to respond. Children lacking the strength to play the drum or intimidated by it, were offered a “Big Mac” – a brightly coloured round switch, which records words or phrases later activated by pressing on top of the switch. A two-note “Hello” (so-mi) recorded by the music teacher was thus played by the child.

In cueing the children to reach out beyond their own body circle, interacting with both drum and teacher, the music supported an increasingly confident approach to the world. Many children with neuro-developmental delay present as unsure and fearful of the world around them, and tend to shrink within themselves to avoid confronting the frightening unknown. (Boon, op.cit.) The action of moving away from self in the physical action of the song, appeared to help children begin to “open up” to their world of learning, and the reward, playing the special drum, which had a beautiful “voice”, or the “Big Mac”, provided excellent motivation. Later, “Play hello” became “Say Hello” in later stages, with the drum play as a reward for singing or speaking.

“Music is a big cue” (Cady, 2005)

Short cue songs were used consistently to link activities. Songs needing shakers, bells or tap sticks, were introduced using a “magic bag” containing the instruments, which was offered to each child in turn, asking:

“What’s in the bag to-day?
What’s in the bag to-day?
What’s in the bag? what’s in the bag?
What’s in the bag to-day? (Can you say?)”

This song helped children to use tactile and visual sensation to develop predicting and hypothesising skills. The melody, adapted from “Under the Deodar” (Mockton & Ross, 1902) was associated by the music teacher with pleasant childhood memories of her mother singing. A “choosing” cue followed:

“Which one? Which one?”

This one or that one?
Which one are you going to choose?"

Later, it was extended to introduce /reinforce additional vocabulary:

"Which one? Which one?
Red or yellow?
Which one for you?"

On completion of the music activity, closure was effected with:
"Please put theback in the bag(box), its time to put them (it)away. (repeated)
Put it in, put in the bag, its time to put it away ——
Put theback in the bag (pause), its time to put it away."

Consistent use of cue songs

During music, each activity was introduced and concluded by these and other cue songs. As adult participants in the music sessions became familiar with the cue songs, they began to sing them to the children during other activities (Hayes, A.1995), and to create their own songs based on known and improvised melodies. "This is the way we" ("Here we go round the mulberry bush") consistently accompanied fine or gross motor movement – grasping, painting, swinging. Additional cue songs were composed to help children "get ready", for example, to go to the toilet, eat/drink, sit down, stand up ("Nose over toes and stand up"), sit down ("Bend your knees and now sit down").

Common features of cue songs

Although cue songs began as apparently intuitive improvisations, on review it became apparent that they all had features in common, which included:

Lyrics: limited verbal vocabulary, with repetition

Tempo: steady, deliberate tempo

Melodic structure: key phrases are simple and repetitious, melodies contain more complex phrases sung by the teacher

Melodic rhythms: matched speech rhythms establishing consistency of inflection and pace

Expressive qualities: played and sung according to the demands of the activity, e.g., songs such as "Put the bells back in the bag" helped children develop self control and calm down after a stimulating activity such as shaking bells.

Timbre: sound settings on electric piano had an absence of complex overtones

Time signatures and rhythms: matched the movement potential of the activity.

Tonality: cue songs used at the beginning of the session were all in the same key, others in middle range, easily sung by all adults

A useful and useable tool

Why did cue songs succeed both within the music session and in other situations?

The use of cues songs in this setting was an innovation, and it subsequently became apparent that all five of the conditions deemed necessary for the success of an innovation had been met (Rogers, 1995). These conditions are:

Relative advantage – for staff, singing cues rather than speaking ensuring increased attention. For the music teacher, added time spent on actually making and listening to music within the music session and in other activities meant more time on task for music learning.

Compatability – observed between the selection and use of the songs and the ethos of ‘gentle teaching’ demonstrated by staff, and encouraged in current early intervention policy in Queensland and also with the Music strand of the new Years 1 to 10 The Arts Syllabus (QSA, 2002)

Complexity – songs were simple, ensuring ease of recall by staff and parents as well as children.

Trialability – supported by the music teacher, staff and parents were able to trial the songs, adopting, adapting or eliminating songs as necessary.

Observability – staff and parents could see and hear how the cues were used.

Conclusion

In making use of what is arguably the most powerful form of communication, music, cue songs enabled teachers at Burleigh to “reach out and touch” their students more effectively than by using words alone. By extending this usage to include mainstream settings, students could be helped to maintain attention, and classroom music teachers could increase the amount of time spent in actual music making. It is envisaged that generalist primary teachers adapting existing songs as cues could thereby develop the confidence to use their singing voices more and to improvise and compose their own songs for this purpose. And students who have enjoyed cue songs may well reciprocate with their own.

Note: For ethical reasons, children’s real names are not used throughout this account.

References

- Australian Breastfeeding Association (ABA), 1997, *Merrily Merrily*, East Malvern, Victoria
- Boon, Rosemary, 2005, *Neurodevelopmental Therapy (Inhibition of primitive reflexes)*, Sydney, www, accessed October 01, 2005
- Cady, Elizabeth, 2005, *Autobiographical Memories Cued by Popular Music*, American Psychological Society, Los Angeles
- Davis, William.B., Gfeller, Kate E., Thaut, Michael H. , 1992, *An Introduction to Music Therapy Theory and Practice*, Wm C. Brown, Dubuque
- Ellis, Andrew W., and Young, Andrew W., 1988, *Human Cognitive Neuropsychology* p.74,
- Lawrence Erlbaum Associates, Publisher, Hove, U.K.
- Gfeller, Kate, 2003, *Therapeutic power of music*, Currents, Summer 2003, Volume 4, Number 3, University of Iowa Health Care
- Hayes, A., 1995, *A proposal to continue the sensorimotor music program for children from 0 to 3 years*, Burleigh Heads SEDU, unpublished.
- McGee, J.J., et al, 1987, *Gentle Teaching: A Non-Aversive Approach to Helping Persons with Mental Retardation*, Human Sciences Press, New York

- McLoughlin, C., 2004, *Achieving excellence in teaching through scaffolding learning competence*, in Seeking Educational Excellence, Proceedings of the 13th Annual Teaching and Learning Forum, Perth, Murdoch University.
- Mockton, L., & Ross, A., 1902, *Under the Deodar*, Chapell, London
- Perry, Bob, 2000, *Early childhood numeracy*, AusInfo, Commonwealth of Australia, Canberra
- Queensland Studies Authority (QSA), 2002, *The Arts Years 1 to 10 Syllabus*, (Music strand) QSA, Brisbane
- Rogers, E., 1995, *Diffusion of Innovations*, 4th Edition, The Free Press, New York
- Russell, K.A., 1990 – 2000, *Come along, Tommy, come along; I'm Going to Sit Down on a Chair; I'm getting ready with my head; The Tex-Mex "Hello"; Whats in the bag?; Which one?* Cue songs in preparation
- Russell, K.A., 2001, *Pompas y Bangalas: Acción Musical en la Primera Infancia*, paper presented at ISME/SADEM, Mar del Plata, Argentina

**This paper is submitted for presentation at the ISME international Conference in
Kuala Lumpur, Malaysia, in July 2006.**

‘If I set my heart to anything, I can do it!’

**Enhancing children’s self concept
through music and other art forms.**

Associate Professor Deirdre Russell-Bowie

University of Western Sydney

PO Box 81, MILPERRA NSW 2214

Phone: (02) 9772 6298; Fax: (02) 9708 3000

Email: d.russell-bowie@uws.edu.au

Abstract

In this case study, children were given the opportunity to learn music and other art forms and through these experiences, to enhance their self-concept. The children came from a low socio-economic area with 87% of them coming from a variety of non-English speaking backgrounds. There is little evidence of a strong across-school arts program, there is little support for the arts from most of the parents and many of the children struggle academically and in many cases, socially.

As part of the project, eighteen children (Group A), aged from 10 – 12 years and who were selected mainly for their interest in the arts, experienced a variety of extra-curricular art experiences, learned about curating an exhibition on Community Harmony and as a result, created a series of artworks that were then exhibited at the University's Art Gallery.

In the lead up to the exhibition, the children were also involved in a series of music and visual arts learning experiences during their lunchtimes. Most of the children had received very little musical input in primary school apart from singing, although some of them were involved in the choir and dance groups for the local performing arts festival. Therefore the music activities were simple and focussed on the elements of pitch, tone colour, structure, dynamics and duration.

Throughout the project, the teachers observed that the eighteen children developed their self-confidence, leadership, communication and artistic skills and for many of the children this creative arts project was a life changing opportunity.

As well as using a case study approach, all children in years 5 and 6 (10 – 12 year olds) in the school (Group B) completed a self-concept

questionnaire at the start of the year and again at the end of the year. The questionnaire included items related to both non-academic and academic self-concept. A higher percentage of the Group A children increased their mean result in the questionnaire from T1 to T2 in relation to non-academic self-concept (A=43%; B = 36%), academic self-concept (A = 57%, B = 44%) and total self concept (A = 57%, B = 33%) when compared with the Group B (the rest of the Year 5 and 6) children.

‘If I set my heart to anything, I can do it!’

Enhancing children’s self concept through music and other art forms.

Introduction

Learning the arts for arts sake is vitally important. Children need to experience and understand the worlds of music, drama, dance and visual arts for themselves. Being involved in music and other art forms gives children the opportunity for pleasure and for self-development, for creativity and self-expression, opening up a range of new and experiences and opportunities they may have never realised existed. Engagement in quality arts programs also have far-reaching tangential effects that influence every aspect of children’s lives, both inside and outside of school. These benefits include the enhancement of their academic achievement (Combs, 1991), the development of respect for both themselves and others (Mahlmann, no date), training in basic life skills (Perrin, 1994), the discovery of new ways of knowing, thinking and self-expression, (Mills, 1998) and a deeper understanding of themselves and others (Ultan, 1989). This paper reports on a small arts program that a group of children were involved in and examines the outcomes of their engagement in these arts activities.

Background

Children from Greentree Public School¹ were given the unique opportunity to explore how they can use the arts to promote harmony within their community. As part of this Community Harmony Project, they were involved in learning basic music and visual arts skills and knowledge and then teaching these skills and knowledge to the rest of the school, in small groups, within a university setting.

Greentree Public School is located in a low socio-economic area with 87% of children coming from a non-English speaking (mainly Arabic) background. Through engaging in a variety of integrated creative arts experiences, the children examined how

¹ *Names and details changed to ensure anonymity of the school and of subjects*

their backgrounds play a major role in how they view themselves and their community.

It was also anticipated that through their engagement in the arts, the children would develop academically, enhance their respect for themselves and others, have the opportunity to learn more about the possibilities for future work and leisure and develop tools for meaningful self-expression.

The state of New South Wales (NSW) does not have a policy for using specialist music and visual arts teachers in the primary school so the creative arts subjects (music, dance, drama and visual arts) are the responsibility of the generalist classroom teacher. Both national and international research confirms that generally, where the classroom teacher is responsible for the children's arts education, the arts are not taught consistently or effectively in primary schools (Jenneret, 1997; Kim, 2001; Lepherd, no date; Mills, 1989; Russell-Bowie, 1997; Sanders and Browne, 1998). This appeared to be the situation at Greentree Public School. There were several teachers who had an interest in one of the arts areas and developed learning experiences in this art form with their children, but generally, there was little evidence of a consistent quality developmental arts education program throughout the school.

When interviewing interested teachers and children in the school, it was confirmed that visual arts was the main art form taught, music lessons, if included, generally consisted of singing, drama lessons focussed on short skits and assembly items and dance was part of the Physical Education program, with little emphasis on creative dance. Therefore the children involved in this project had little significant or developmental background experiences in any of the artforms.

Methodology

Eighteen children from Years 4 – 6 were chosen to work in this project; they were selected mainly on the basis of their artistic ability and some of the children were also seen as having leadership potential. Many of them were in their last two years of

primary school and could be deemed to be 'at risk' in terms of their low literacy levels and lack of self-confidence and self-concept. It was anticipated that through the project, the children would develop their confidence and self-esteem so that they would be better equipped to make the transition from Primary School to Secondary School. A classroom teacher in the school was the impetus for the project and worked in conjunction with a university lecturer to plan and implement the project. The university lecturer acted as mentor and 'critical friend' to the teacher, taught the music and visual arts lunchtime workshops and was a participant-observer within the framework of the case study. During and at the end of the project the teacher, principal, other teachers and children were interviewed by the participant-observer about their perceptions of the outcomes arising from the project.

As well as the case study approach, all year 5 and 6 children completed a Self Description Questionnaire (SDQ-1, Marsh, 1999) at the start of the year and again at the end of the year. This survey included questions about academic self-concept, non-academic self-concept and total self-concept. To complete the survey children had to respond to a series of 76 items on a likert-type scale with five possible responses ranging from false to true.

Description of Project

Music and other arts activities

Over a period of five months, during lunchtimes and after school, the 18 children were involved with their teacher and a university creative arts lecturer in music, dance, drama and visual arts learning experiences. These aimed to provide children with appropriate knowledge, skills and attitudes to develop and curate an innovative art exhibition of their works on the theme of *My Community: The Power of Story*.

In the lead up to the exhibition, the children were involved in a series of music and visual arts learning experiences during their lunchtimes. The visual arts activities

included glass painting, silk painting, marbling and clay work. Most of the children had received very little musical input in primary school apart from singing, although some of them were involved in the choir and dance groups for the local performing arts festival. Therefore the music activities were simple and focussed on the elements of pitch, tone colour, structure, dynamics and duration. As well as a variety of tuned and untuned instruments, concrete materials such as flashcards of instruments, note value, scores, etc., were used to assist with learning.

Music activities included learning about how to play xylophones and untuned percussion instruments, how to read and play simple rhythms and how to make up a pentatonic melody to a poem, as well as exploring the tonal qualities of body percussion, vocal sounds and percussion instruments and creating graphic scores for these sound makers.

Simple work cards explaining the procedures for each activity were created so the children could practise these in their own time. The children worked together as a large group to learn the basic concept of each activity, then practised the activities in pairs or small groups, to gain confidence and skills in each learning experience. In preparation for teaching these activities to other children in the school, various teaching strategies were modelled, discussed, practised and refined as children began to understand the complexities of teaching the activities to other children.

Peer teaching

Following the successful launch of their art exhibition, the young artists/tutors practised teaching a selection of music and visual arts learning experiences to their immediate peers in the group. They discussed and practised appropriate teaching strategies and behaviour management strategies. The activities they were preparing to teach were the ones they had experienced themselves in the lunch-time workshops, and which they would then teach the rest of their school in groups of 5 – 6, giving them

each the opportunity to create music and visual arts artworks. During the two days after the exhibition launch, three classes at a time were bussed onto the university campus where every class of children walked through the exhibition, were encouraged by two of the 18 children to talk about it and then write or draw their responses to the displayed artworks. Each class then rotated around the music and visual arts activities and pairs of the 18 leaders taught small groups of children how to read and make up pieces of music on tuned and untuned percussion instruments and how to create visual artworks using silk painting, marbling, clay and glass painting.

Over 300 children aged 5 to 13 were involved in this project that brought the whole school community onto a university campus and exposed all the children to peer-taught music and art activities. For most of the 300 children this was their first experience working with tuned and untuned percussion instruments, participating in clay, silk, marbling and glass painting activities, and visiting an art gallery. Although teachers have reported that there are a significant number of children who exhibit challenging behaviours in the general classroom, they observed that there were virtually no behaviour problems throughout the two days as every child was engaged and interested and learned to respect and work cooperatively with their new 'peer teachers'. For legal reasons, a classroom teacher supervised each class and was available as back-up support for behaviour management problems, this was not utilised as generally the 18 peer tutors had each of their small groups in control and on task.

Teacher observations

In observing the peer tutors in action, teaching the groups of children, it was clear that they knew their subject matter well and had planned how they would proceed. When a new group came to their part of the room, they would greet them, sit them down, explain briefly what they would be doing, then step by step introduce the instruments, demonstrate them, set out the rules and consequences, allow the children to

explore playing the instruments (remembering that most of the children had never used musical instruments before) and then proceed with the activity.

This series of music and visual arts peer teaching activities was repeated for all 12 classes from the school over two days with peer tutors rotating around the groups so that each child experiences teaching all of the activities.

Outcomes of the project

In order to evaluate the outcomes of the project, the teacher leading the project was interviewed along with the principal, other teachers and the peer tutors. Their responses indicated clearly that, over the few months that these 18 children had worked together on this project, they had achieved discrete outcomes in each of the artforms of music, dance, drama and visual arts as well as showing a significant development in the areas of leadership, academic achievement, respect for themselves and others, self-expression as well as learning about opportunities for future work and leisure, (Russell-Bowie, 2006).

Academic achievement

Specific academic achievement as such was not observed clearly within the case study however children's attitudes to school and learning were seen to have significantly increased when they were in the classroom and during the creative arts experiences. This should have a positive relationship on their actual academic achievement in school.

Respect for Self and Others

Involvement in this project made the children aware of their own behaviour as students and, as a result, some of them have made very positive changes in their own behaviour. They were given responsibility and, knowing that people were depending on them and that the success of the exhibition and the workshops depended on their

carrying out their jobs responsibly, they became accountable and responded accordingly and this led to their developing their self-respect and increasing their respect for others.

Training for Life

Although the children were unused to these kinds of social situations where a lot of self-control is required, and usually acted impulsively, being easily distracted with short attention spans, they were able to modify their behaviour to suit each situation because they were representing the school, they were the teachers and leaders and this was their event for which they were responsible. They took total ownership of the event and through this developed organisational, communication and team skills.

Self-Expression

The children learned that the arts were ‘free from rules’, that they couldn’t fail in the arts and that they could express themselves in a way that they were unable to in any other learning area. The project also gave children a reason for learning; it gave meaning, depth and understanding to their learning and put it in a real-life context. They could see why they were doing activities, they were not just as time fillers but there was a purpose to their learning and it was up to them to ensure the success of the project, the peer teaching workshops and the exhibition.

Arts for Arts Sake

Apart from achieving outcomes in a variety of artforms and Key Learning Areas, one of the major successes achieved by the project was giving these particular children an opportunity to experience the music and other art forms in a way that they would never have had otherwise. They also saw enjoyment and success radiating from the faces of the children they taught, many of whom were seen as ‘failures’ or ‘at-risk’ in their own classrooms. They felt that, through the arts, they had made a difference, small as it might be, in these children’s lives.

Children's Responses

Some of the children's comments regarding the project included:

Training for life

- *'We learned to communicate clearly with the children and to keep our words and instructions short and simple'.*

Self-Expression

- *'Using the arts was a great way to express our feelings'.*
- *I learned in this project that if I set my heart to anything, I can do it!*

Teachers' Responses

Their teachers saw a significant improvement in the children's attitudes, skills and knowledge, not just in relation to music and visual arts, but within their personal lives as well. Some of their comments about the outcomes of the project include:

Academic Achievement

- *This project has been a platform for developing the children's leadership skills and ability in music, art, drama and dance. It allowed them to prove to themselves, their teachers and their families what they were capable of doing. It has been a really amazing project!'*

Respect for self and others

- *'The children saw the benefit of being responsible and learned how to develop trust, respect and admiration in others as well as developing significant leadership and organisational skills.'*

Training for life

- *Now that these children have had these opportunities and have had their eyes opened to artistic and broader life possibilities they have learned that there can be other futures for them that they had not previously considered,*

*they have developed personal tools to help them meet the challenges of life
and they know that they can do anything they want in life.'*

Self-Expression

- *'The project allowed the children to explore their creative potential.'*

Questionnaire results

When comparing the results of the children who were engaged in arts activities throughout the year (Group A), with the children who had not been significantly engaged in the arts that year (Group B), the majority of means in relation to non-academic self-concept for both groups decreased (mean differences, T1/T2: Group A: $M = -0.13$, $SD = 3.4$; Group B: $M = -0.12$, $SD = 3.6$).

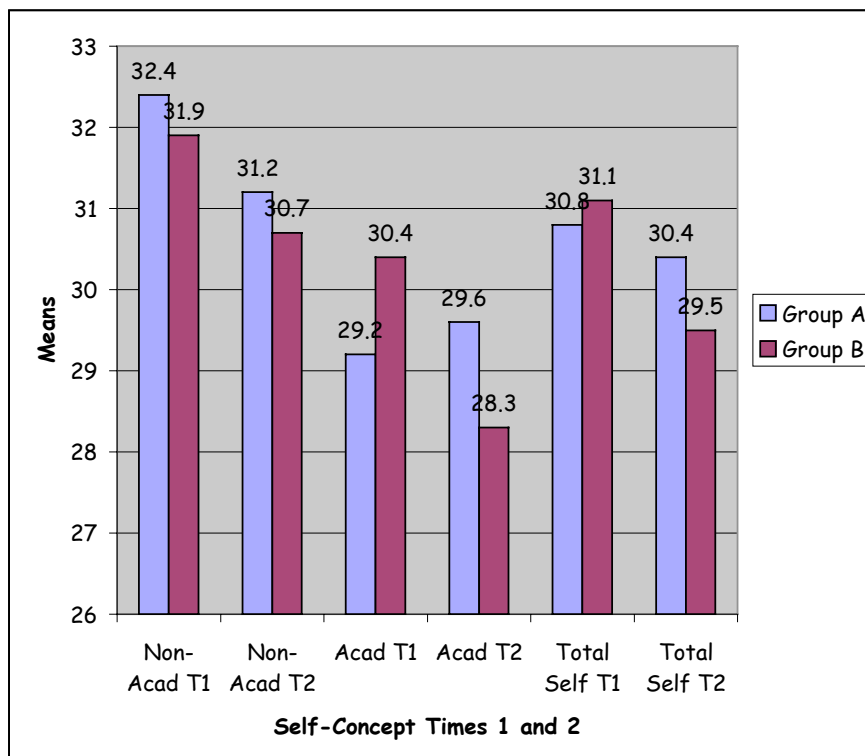


Figure 1: Means of Time 1 and Time 2 responses from both Groups A and B in relation to non-academic self-concept, academic self-concept and overall self-concept.

However, as seen in Figure 1, in relation to academic self-concept, the means of Group A increased compared with the means of Group B children which decreased (mean differences, T1/T2: Group A: $M = 0.38$, $SD = 4.5$; Group B: $M = -2.1$, $SD = 5.2$).

In relation to total self-concept, although both sets of means decreased, the means of students from Group B decreased more than those from Group A (mean differences, T1/T2: Group A: $M = -0.37$, $SD = 3.1$; Group B: $M = -1.6$, $SD = 3.3$).

Overall, a higher percentage of the Group A children increased their mean result in the questionnaire from T1 to T2 in relation to non-academic self-concept ($A = 43\%$; $B = 36\%$), academic self-concept ($A = 57\%$, $B = 44\%$) and total self concept ($A = 57\%$, $B = 33\%$) when compared with the Group B (the rest of the Year 5 and 6) children.

These results indicate that, although the children's self-concept decreased generally throughout the year, those children who were involved in the arts program increased their self-concept more than, or didn't decrease their self-concept as much as, those children who were not engaged in the arts program. In discussion with the teachers in the school it appears that a decrease in self-concept generally occurs as children come to the end of their primary school years and look forward to entering high school. Not only do they feel academically insecure as they face changing schools and being the youngest and newest in the school community rather than being the eldest, but they are also starting to go through puberty, with unexpected and perhaps unwanted physical changes and surging hormones that challenge their physical self-concept and confidence.

Conclusion

These results clearly indicate that engaging children in the arts can have an impact on their academic and non-academic self-concept. It can also enhance their academic achievement, develop their respect for themselves and others, give them opportunities for training for life and open up avenues of self-expression for each of the children.

This project was fairly limited in its scope, with a greater variety of and access to arts experiences the differences would most likely be more significant. The overall project was seen by teachers and children to achieve significant outcomes similar to

those that are listed in the literature, such as increase in self-concept, self-control, listening and communication skills. It also consolidated and reinforced their own learning in relation to the music and visual arts activities that they taught and earned them respect from the other children in the school. They learned much more about creating artworks than if they had been just participating in classroom music and other arts lessons, and they also learned much more about themselves and the possibilities that the future can hold for them.

References

- Combs, M. (1991). Decline in Arts Education Lessens Student Creativity, Specialists Say. *Boston Sunday Globe*. March 10. 1991
- Mahlmann, J. (No date). *What Students Should Know and be Able to do in the Arts. Summary Statement*, at <http://www.menc.org/tour/summary.html>.
- Marsh, H. (1999). *Self Description Questionnaire – 1 (SDQ-1)*. Sydney: SELF Research Centre, UWS.
- Mills, J. (1989). The generalist primary teacher of music: a problem of confidence. *British Journal of Music Education*, (6)23, 125–138
- Perrin, S. (1994). Education in the arts is an education for life. *Phi Delta Kappan*, (75)5, 452-453.
- Ultan, L. (1989). Crises in Society: The Role of the Arts. *Design for Arts in Education*. (90)5.
- Kim, Y.Y. (2001). Training non-specialists in early childhood music education of Korea. In Minami, Y. and ShinZanoh, M. (Eds.). *Proceedings from the 3rd Asia-Pacific Symposium on music education research and International Symposium on ‘Uragoe’ and Gender* (pp. 203-208). APSMER: Nagoya, Japan.
- Lepherd, L. (No date). *Music education in international perspective – Australia*. Queensland: University of Southern Queensland.

Russell-Bowie, D. (1997). Reflecting on Challenges in the Creative Arts in Teacher Education. In Leong, S. (Ed.). *Music in Schools and Teacher Education: A Global Perspective*, (pp. 36-45). Perth: ISME/CIRCME.

Russell-Bowie, D. (2006) *MMADD about the arts: An introduction to primary arts education*. Sydney: Pearson Prentice-Hall.

Sanders, P.D. and Browne, L.A. (1998). Music self-concept of non-music majors. *Contributions of Music Education*, 25(1), 74–86.

Word count = 2964

"NEW IDEAS IN THE OLD WORLD: CONTINUING CURRICULAR INNOVATION IN MULTICULTURAL MUSIC EDUCATION IN TEACHER TRAINING"

Seppo Saari

University of Turku, Finland

During the past 3-4 years we have been developing a new 'future tradition' of multicultural music education, designed especially for the education of elementary school class teachers. Finland is a bi-lingual – or some say even – tri-lingual country (Finnish, Swedish and Saame). There are two official languages. About 95% of the population speaks Finnish, 5% Swedish. But in addition, few thousand people in North Finland (Lapland) use Saami-language.

Thus there is a tradition of keeping both Finnish and Swedish speaking alternatives in schools, colleges and universities, but also in public services, traffic, business and so forth. During the last decades children in the North have the right to begin their school with Saami ABC books.

Finland has recently faced the challenges of growing immigration and new refugees. On the other hand, a strong sense of being a member of European Community since 1995 makes it necessary for the nation to deal with other cultures in a culturally new and changing environment. We really begin to have multicultural class-rooms in Finland as well. However, the number of immigrants recently passed [only] 100.000. Not very much in a population of 5,2 million.

The geographical position between Sweden and Russia has also molded Finnish culture in the years of history. First, seven hundred years as part of Sweden, then, 110 years under Russian rule, and since 1917 as an independent state.

About the concept of culture

In ancient Greek, the term *paideia* referred to the ideal of education. From the Roman culture we picked up a term *colore cultura* (agriculture) here referring to spiritual and intellectual labor, or a learned person, an educated man.

Cultural history as an academic subject might view *culture* as a holistic and total structure but also as a kind of communication between man and his/her environment, including climate, nature, social and political aspects and so forth.

Thus *culture* may have several meanings: 1) human activity (his acts and consequences); 2) a mental structure or mentalities (both Caesar and a single soldier in a legion were "Romans" in this respect); 3) intellectual and spiritual tool chest, but also the history of mind and the soul's outfit (equipment for survival); 4) history of custom and refined manners. (Tarmio, p.20-21)

Egon Friedell, a well known cultural historian from Austria writes thea the human culture reveals itself in:

(1) **ACTING / ACTS:** (2) **THINKING:** (3) **CREATING*** ECONOMIC AND
* FINDINGS, INVENTIONS, ART, PHILOSOPHY
SOCIAL LIFE, STATE, SCIENCE AND TECHNIQUE AND RELIGION
COURT, CHURCH AND
CUSTOM

He then states that "*the top of the human cultural pyramide consists of religion. All the rest is a massive stone foundation*". (Friedell, p. 40)

Thus, dealing with other cultures whether in theory or in practice requires from us a thorough pondering of several very different layers of human activity. By investigating our culture from this kind of perspectives will give us new light from our own cultural background too. *Alan Merriam's* model in research of a musical culture focuses on three levels: *ideas (or concepts), sound and behavior*. Today we may add to this *the material aspect* of musical culture, more often called *music business*.

Next, I will take a couple of simple examples of the ways we tried to find out *how the music education works in practice in the school system, and what kind is the musical knowledge and background of our new students* in the department of elementary teacher education.

“What do you learn at school?”

A town “A” with a population of 16.000 in Midwest Finland there are 20 elementary schools. (Most elementary schools in rural towns are rather small.) A simple questionnaire was sent to all the teachers who were teaching music was distributed. The questions were open, and everybody could answer in the way they felt best. (Saari, ms. 1995)

The results were stunning. All teachers agreed that during the first six years of elementary school, the results in music teaching reached the level of only 4th grade. But I wanted to be sure and invited all the teachers (who had answered) to a meeting. During our discussion they confirmed that the results were interpreted correctly.

Last Fall (2002) we arranged a music test (elementary theory and terminology) for our first year students (*Freshmen*). We needed to know how much was left of their musical knowledge after

the high school. We tested 60 students out of the total of 98. After some home work we got highly polarized results (Saari & Silander, ms. 2002):

- 1) 13 students (about 1/5) seemed to succeed quite well by having an average of 84,5 points out of the maximum of 100. Most of them had also studied in local *music schools*.
- 2) 47 students (about 4/5) represented the other end of the group with an average of 11,5 points (max. 100). Their music education was based solely on what the school offered.

We do not test musical skills or knowledge in our entrance exams. Our experiences during the past years had given us a lesson: “Let us always start from the beginning in music”. This brief study confirmed our practical knowledge in this respect.

What then is the connection of all this to the topic of my paper?

At least we had to ask new questions when planning a new course called “Multicultural music education”.

- Do we understand the contexts and are we still culturally sensitive as to our own musical heritage (national, Scandinavian, European, Western, world music etc.)?
- Are we insiders (emic) or outsiders (etic) with regard to our own cultural (musical) heritage, and who defines it?
- What do we think about the idea, sound, behavior and the material framework of our musical heritage? What is it to be *knowledgeable* and what are the *skills and attitudes*?
- Are we more or less homeless children as to our European musical heritage?
- What kind of expectations and values do we carry around music or into music?
- What is going on at schools, outside the schools and in the universities?
- What is the role of an elementary school class teacher in this complex situation?

To be brief.

We could not take for granted that we are part of a relatively unified, or *monocultural* heritage. Of course, in American terms, Finnish identity in music is perhaps clearer and more anchored to the common national and historical background. But are we any more (or have we ever been?) part of the so called European musical heritage? It seems to me that we have to re-learn the music history of Europe or Finland. And in this respect Bach is in my course also “a trip to an unknown culture”.

These kind of thoughts were circulating in the air when we started to plan our first course of “Multicultural music education”. To the traditional “non-western” approach we added many old but unknown traits of our own “strange” music culture.

Trial and error in creating new stuff into our music curriculum

The process started some ten years ago when I was teaching in high school (1993-1997). In my teaching I used to include a short unit (8 hrs) of world music that I called “*Around the world*”.

Later on, in our teacher training for elementary schools, there was an elective course called “*Immigrant children in Finnish schools*” (a one-week course), and another one called “A trip to a foreign culture” (one week). My colleague allowed me to insert in his pedagogy class a short unit “Around the world with music” (4-6 hrs) in 1999. Next year it grew up to 16 hours, and in 2001 we had a package of 30 lectures and 30 hours of individual work.

We had a lot of benefit about experiences from Norway and Sibelius Academy (Helsinki) where the idea had been applied since 1995. In the University of Jyväskylä (Finland) a group of students were collecting material, and building teaching packages for music teachers.

But in Turku we had something else in mind: to create a course, not for music teachers, but for ordinary class teachers.

In addition to the lectures and individual work we had a visiting lecturer from another culture. In 2001 she was *Galina Lembinen*, a Russian music teacher from Siberia (Irkutsk). Moreover, we had to develop a kind of study kit, a set of 19 ethnomusicological articles to be read and recordings with introductory texts about each musical example, and finally videos used to encourage class-room discussions.

An important source of material was also the different music books for elementary schools (from different countries). They include sufficiently songs and music for performing and arranging.

Three years ago we did not include Finnish folk music traditions in the course. But the feedback from our student made us realize that there we could have a common background to get started. Through Finnish musical layers or ‘archaeology’ we were rehearsing our basic skills in studying the many phenomena that are important parts in the contextual considerations.

To understand the influence of *our* music we also had a reading assignment from a book written by an Italian traveler in Finland. (Giuseppe Acerbi, 1799)

With just one example by J.S. Bach we learned how religion, hymn tunes and their texts, the Bible, liturgy, Lutheran reformation, German language and baroque culture and so forth were tied together. To understand more deeply the music we had to understand the cultural context.

From Bach’s music I selected certain techniques that we met later on in the music of other cultures. But we also misused his music in playing Bach as “gamelan” with Orff-instruments, and using special short fugue themes as musical material (augmented, diminuted etc.).

Today?

The content of our multicultural music course was as follows:

- 1) Selection of Finnish musical traditions (history, theory and practice). Here I have prepared a PowerPoint presentation with some additional material of “How folk music and art music influence each other”, based on ideas by *Béla Bartók*.
- 2) A musical trip around the world with ten examples.
- 3) Concepts and theoretical constructs.
- 4) How to use music texts books in creating meaningful entities that cover different cultures?
- 5) During the classes the students practice teaching with the material above.
- 6) We cover no more than 4-6 cultures in one course. During the years we have tried at least following music: Finnish (always), Scandinavian (Swedish or Norwegian), American (e.g. Indian, Afro-American or Cajun), Caribbean (Cuba, Haiti), West African, North African, Indian, Indonesian, Chinese, Japanese, some European (Estonia, Austria, British).
- 7) Reading and listening assignments are given regularly. So are the teaching assignments.
- 8) I expect the students to read at least Finnish, Swedish and English. But we prefer other languages as well.
- 9) We visit the *Cultural meeting point* in our city. That is where we can meet several cultural groups that practice their arts and music in the city of Turku. A connection to at least one school where there are considerably many immigrant children is available for us.
- 10) We have two take-home tests (written) to cover the readings.
- 11) The final exam covers in general most of the course material and includes sound examples.

I have a feeling that we are somehow on the right track and continue to create new ideas to improve our elective course in multicultural music education for elementary school teachers.

20.10.2005

Seppo Saari

Quantify type holographic music educational pattern

Quantify Type Holographic Music Educational Pattern

——the introduction to the educational pattern of Dr. Sang, leader of the art
kindergarten attached to the China Conservatory

Hai bo Sang

Art kindergarten attached to the China conservatory

Wen juan Tang

China Conservatory

Abstract:

“Quantify type holographic music educational pattern” is a newly developed music education pattern for children created by Dr. Sang Hai Bo, the headmaster of the kindergarten attached to the China conservatory. Twelve years of teaching practice prove that ‘Quantify type holographic music educational pattern’ is of great help to children’s intelligence development. Children educated in this way shows great improvements in music talent as well as in the senses of hearing, seeing, touching, tasting and smelling. Evidence shows the sixth sense, creation and association and so on, is enhanced. The main purpose of this paper is to introduce this new pattern objectively and hope it will get the worldwide attention in children-teaching field.

Key words: Quantification、Holographic Music Environment、Educational Pattern、Quantify Music

Introduction

The kindergarten and Dr. Sang

The kindergarten attached to the China conservatory is a boarding one founded in 1993 and run by the China conservatory. It wins the attentions of the academic fields both in and outside the country by the success with its special “Quantify type holographic music educational pattern”. Until now, it has more than 40 chain or joined branches in the world, such as American, Canada, Singapore and Malaysia.

Dr. Sang Hai Bo is a teacher in the department of musicology of the China conservatory, the founder and chief-master of the kindergarten, also the founder of “the method of Dr. Sang `s child-educated” , the important participator of the study group whose job is to deal with the reform in elementary teaching materials and in the teaching material of developing the elementary function of brain, the member of stereo-goods committee of experts belonging to the bureau of the culture of China.

What is “Quantify type holographic music educational pattern” ?

Quantification

It is originally a technique term in psychology; here, for research purpose it means to measure mathematically the connection between the method used and the target students.

Holographic music environment

Enlightened by the connotation of the concept of holographic photographing of Japan, here it means to make the music as holographic environment as possible, form the trinity of the family, society and the kindergarten contently and formally and guarantee every child to grow healthily by immersing music in children’s daily life and study.

Theoretical basis

Music idea

“Quantify type holographic music educational pattern” comes from the music educational idea of Dr. Sang. He believes that music is a natural talent of man, the result of the accordence of the man himself and the nature, the result of accordence of the man himself and the society, and all in all is the result of the accordence of both the body and mental . In this way, music is a natural expansion of the human language.

This expansion has various results, but the interior standard and exterior character is the same

According to his idea, music is a method to make the man develop bodily and mentally, not the final aim of the education. And it is an objective exist that can be quantified. Only when it is quantified it can be called a scientific method.

The music here is not the common one. It is a quantified multi-information. Only when it bases on the native music, it can be found out its potential function.

In the eyes of Dr. Sang, music is not only the natural talent ——when it is quantified, it is an effective method of stimulating the brain. Connecting the music with the receivers, we can reach the aim of the music education. When we quantified music, we can do it physically and in the blur math.

Brain idea

The brain cell is the basic unit of the brain. An adult has about 15 billion of them; this number is as much as the number of the population of the whole world. Each of them is like a small tree when we observe them under microscope. And each of them has about 30,000 of branches. If we calculate them, it has as much as 1014.. All the branches form a complicated network; the size is as 1500 times as the communication work in the world. They work together happily to transfer the information from the brain to every part of the body. So only when these branches get correct dictation could we form a healthy character.

The scientific study about the brain in the 20th century shows: the main growing time of the human brain is before half past 6 years old. And the weight of the brain is 390 grams when it is a new-born baby and is 660 grams when it is 9 months ,1010 grams when it is 3 years old, 1280 grams when half past 6 years old and 1420 grams when we are adults. That is, the weight of the brain when we were 6 years old is as much as 90% when we are adults. So, the year from age 3 to age 6 is very important time to our brains. The modern cognitive science believes that we have no consciousness from 0 age to 3 years old, and have relative consciousness from 3 years old to 6 years old. The modern educational science further points out that: if we treat the level as 100% when a man becomes 17 years old, we had had 50% when we were 4 years old and 30% more from 4 years old to 6 years old. The rest of the level was reached from 7 years old to 17 years old but not all the people could get the rest 20%. This shows that the truly development of human brains depends on the development of the most effective period, that is, the development of the brain is in proportion to the development of the intelligence could we reach the highest level of our intelligence.

According to the above-mentioned theory, music is one of the most important methods in improving the intelligence and plays a key role in improving the brain in the age of 3 to 6. “Quantify type holographic music educational pattern” uses the quantified multi-music information as the environment to make the children grow and to help their nerve cells and grow.

Education idea

“Quantify type holographic music educational pattern” is the sequence of the idea of multiple music education, based on the worldly multi-music which uses the native music in the most part and further creating the holographic music circumstances. The idea which puts the children in the quantified holographic music environment is to stimulate the nerve center of hearing, vision, touch, sport, logic, math, language, art, space and imagination and so on effectively and connect the quantified body and mental index with the quantified music one according to the different character of the child. After the detailed track, we know the different personality of the child and furthermore to improve the development in both

body and mental.

The implement of the education pattern

The implement of the education pattern mostly embodies how to quantify the education circumstances and the management methods.

1、Quantify the circumstances

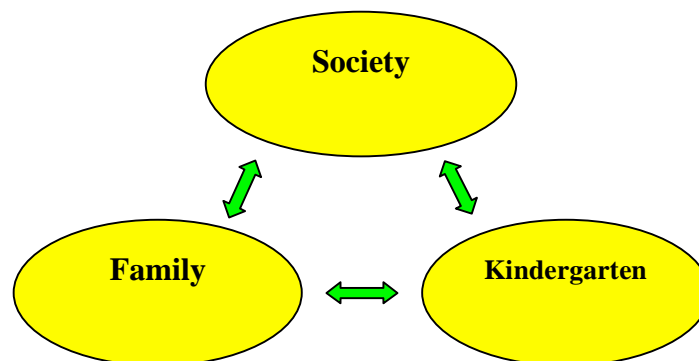
From the construction we can see that it reflects to quantify on the hardware and software circumstance. Hardware circumstance includes preschool education, living necessities, the constitution of the teachers and staff members, and so on .For example, Software circumstance includes education idea, education action and so on .For example ,the classes that divides with the songs' name ,music time.

2、Specific implement

The circumstance where children grow up should be entire space with the necessities. In total, it includes macroscopic, middle scope and microscopic .The three parts can't be without anyone, complement each other, and harmonious centralized.

Macroscopic

From Macroscopic ,we can see that the qualify free musical education pattern stress that society、 family and kindergarten should be a entirety and they would be common in thought and identical in musical education action.



From the structure of the hardware, we can see that the musical facilities would be supplementary each other .For example, when the child is in the kindergarten, the family does not need to have the facilities which the kindergarten has, such as piano. Instead of these instruments, we can choose to buy some other rarely seen instruments.

From the structure of the software, the kindergarten can achieve the accordance in the educational actions by offering free trial enrollment to the children. In this way can make the environment formed mainly by the parents and children more quantified and accordant.

Middle-scope

From the middle-scope, the quantified music environment is performed during daily life and study, from the very beginning of the day till the late in the night and the children are involved in the environment totally. The quantify of the hardware , for example :

The main idea of the quantifying on each floor		
Floor	Topic	Purpose and content
No.1	The world of colorful music	Connect the basic colors with the basic rhythms to eternalize the sense of music. The children are divided into space, sea and land

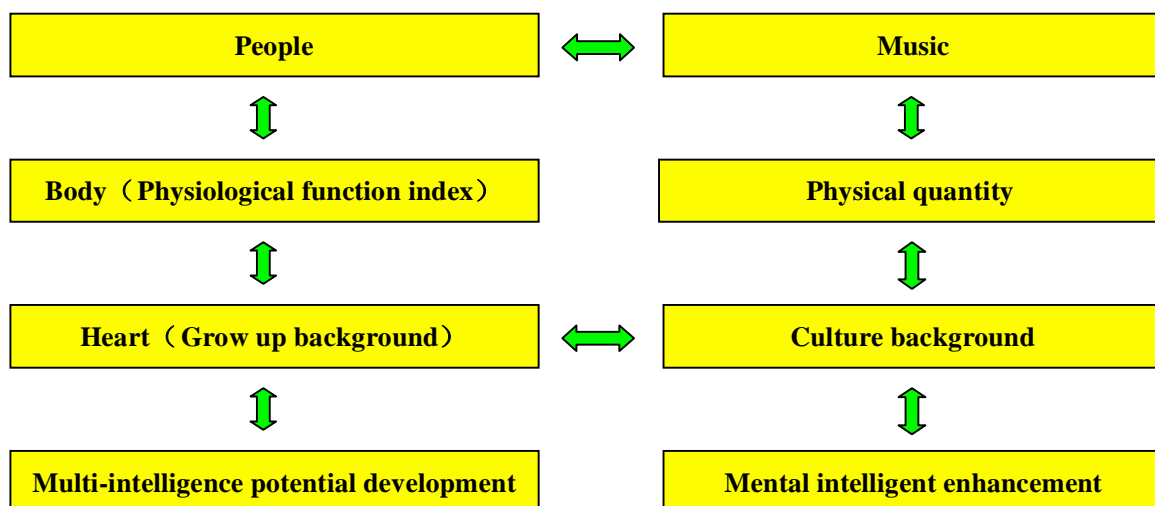
Quantify type holographic music educational pattern 5

		parties, and the adults are divided into function and common sense parties.
No.2	The kingdom of the music games	Mainly relying on the operative game environment, through quantifying the basic factors of the game, to eternalize the music talent of the children. The children are divided into high sound , rhythm and music color parties, and the adults are divided into foreign music and the instruments parties.
No.3	The multiplied music cultures	Mainly relying on the multi-quantified hearing and visual environment and the native-music education, to multiply the develop the potential intelligence. The children are the first party and the adults are divided into Chinese music and the instruments

The quantifying of the software, for example: The quantifying of the formal music and the music used in the full-time teaching and specialized teaching.

Microcosmic

When we talk about this question in micro level, “Quantify type holographic music educational pattern” pays efficient attention to the different character of the child. We have transposition thinking way in the course of the education and develop the characters not in landscape orientation but in portrait. And take physical problems and biological problems, the cultural background and psychological function into consideration. It includes: routine music、specialized music、full-time music, active music and externalized music even the up music and sleeping music. In the hardware, all these are shown in the quantification of the environments of the music room and music corner. In the software, it is that connect the physical and biological indexes of the children with the physical and cultural background of the music. And this can be shown in the following chart:



3、Manage the quantification of pattern

The quantified management of the kindergarten is mainly showed in the way to the decisive factor --- “human” and makes this unstable factor be the absolute guarantee.

Firstly is the standard of employment :the moral +enterprise +ability. There will be no change in the sequence of these three factors and no absence in these three factors. But the degree of them is changeable. So the key to successful management is to hold a certain degree in managing them. In fact, this is a question between the feeling and reason. And our principle is that: never to mix the feelings with the

matters and we should care for both parties.

Secondly is that from the financial, positional and beneficial points, connect the quantity and quality wholly and directly. Then make the staff know that there is not only the differences in good-working and bad-working but also are they the real masters of the kindergarten and furthermore their performances and speeches will affect the future of both themselves and the kindergarten.

Finally, the nursery governesses and the teachers are in a whole and none of them will have priorities in work. Everybody of them plays a key role in improving the children. Let the children grow healthily is the main idea of our work.

Teaching accomplishment

Twelve years of teaching practice prove that ‘Quantify type holographic music educational pattern’ is of great help to children’s intelligent development. Children educated in this way shows great improvements in music talent as well as in the senses of hearing, seeing, touching, tasting and smelling. Evidence shows the sixth sense, creation and association and so on, is enhanced. For instance, those in the senior class in the kindergarten can all sing random single tone, interval, chord and their combinations that are over triple-sharp.

The kindergarten traced those students educated by ‘the Quantify type holographic music educational pattern’ and recorded randomly one of them whose name is Liang Tianyu in the following table.

Liang Tianyu’s intellectual development under the Quantify type holographic music educational pattern

Different phase Content of item	Least junior class	Less junior class	Junior class	1st semester in Senior class	2nd semester in Senior class
Linguistic intelligence	90	92	93	94	95
logical-mathematical intelligence	20	60	70	89	91
Spatial intelligence	50	55	72	86	90
Bodily-kinesthetic intelligence	60	61	80	90	95
Musical intelligence	70	98	97	97	99
Interpersonal	60	68	88	90	96

Quantify type holographic music educational pattern 7

intelligence					
Intrapersonal intelligence	20	50	76	88	92
Naturalist intelligence	20	65	78	86	96

The following table is written according to the principle of “children’s multi-intelligence assessment method” from which you can have the detailed information about the children’s progress in the kindergarten. It is obvious that the children under the program are performing much better than other children out of the program in the following aspects.

**The comparison between the above two group of children
(Taking the example of children in year 2001)**

Different crowd Content of item	Children under the program	Children out of the program
Sense of listening	99.8	10.3
Sense of seeing	98.2	34.2
Sense of touch	99.5	26.4
Sense of smell	98.6	43.6
Sense of taste	96.8	64.2
The sixth sense	98.9	46.8
Total average	98.63	37.58
Note	The children selected are in the contrasting experimental classes in the central campus of the kindergarten in Beijing. The table is constructed according to “the assessment standards of school students intelligence” promulgated by the education ministry in China. It is obvious that the children under the program are performing much better than the children out of the program.	

Questions for discussion

1. Music is not a “panacea”, learning music for children under the age of 3

may harm their ability to learn language.

2. In the critical period of children's growth, the agency of quantify type holographic music educational pattern on the development of children's neurons-lump is still unclear.
3. The research on the relevance of application of quantify type educational pattern in school courses is needed.

About authors

Dr. Hai Bo Sang

Teacher in the department of musicology of the China conservatory

Master of musicology

Doctor of musical arts

The founder and chief-master of Art kindergarten attached to the China conservatory

The founder of "the method of Dr. Sang's child-educated"

The important participator of the study group whose job is to deal with the reform in elementary teaching materials and in the teaching material of developing the elementary function of brain

The member of stereo-goods committee of experts belonging to the bureau of the culture of China

Email: sunschool@sunschool.org

Wen Juan Tang

Graduate student of China conservatory, her major is music education.

Participator of the "Beijing area national music cultural resource and school music education" Project

Before studied in China conservatory, she has been a music teacher 8 years in a middle school.

Address: China Conservatory, An xiang Rond, Choayang Distri Beijing China 100101

Email: meituo123@sina.com

References

Alison Gopnik, Andrew N.Meltzoff, & Patricia K.Kuhl.(1999). *THE SCIENTIST IN THE CRIB* /Chinese translation copyright © 2004. East China Normal University Press/Published through arrangement with Brockman, Inc.

David A. Sousa. (2003). *How the Gifted Brain Learns* /Copyright © 2003.Original publisher CORWIN PRESS, INC., A Sage Publication Company/Published by arrangement with sage Publications, Inc.

David A.Sousa. (2001). *How the special needs brain Learns* /Copyright © 2001.Original publisher CORWIN PRESS, INC., A Sage publications Company/Published by arrangement with sage Publications, Inc.

David A. Sousa. (2001). *How the Brain Learns,2E* /Copyright ©2001.Original publisher

CORWIN PRESS, INC., A Sage Publications Company/Published by arrangement with sage Publications, Inc.

Howard Gardner. (1993). 《Multiple》 Copyright © 1993 by /Chinese (Simplified Characters)

Jean Carper. (2000). 《Your Miracle Brain》 /Chinese translation copyright © 2002 by Xinhua Publishing House

Trade Paperback copyright © 1999 by Xinhua Publishing House/Published by arrangement with Basic Book, a Division of Perseus LLC through Arts & Licensing International , Inc. , USA

McGraw—Hill. (1996). 《*THE WHOLE BRAIN BUSINESS BOOK*》 Enterprises Inc./Chinese Translation Copyright © 1997 by McGraw—Hill Int' l Enterprises Inc.(Taiwan)

MILLER,SOTT A. (1998). 《*DEVELOPMENTAL RESEARCH METHODS, SECOND EDITION* 》 /Authorized translation from the English language edition, entitled DEVELOPMENTAL RESEARCH METHODS,2nd Edition, published by Pearson Education , Inc , publishing as Prentice Hall , Copyright © 1998./CHINESE SIMPLIFIED language edition published by EAST CHINA NORMAL PRESS, Copyright © 2004.

Musical intelligence in the network of multiple intelligences

BARBARA SICHERL-KAFOL

University of Ljubljana, Faculty of Education, Slovenia

Abstract

In the context of Gardner's theory of multiple intelligences there is a series of intelligences, of which each one can be exploited in a vast spectrum of learning areas. In addition to linguistic, logical-mathematical, musical, bodily-kinesthetic, spatial, interpersonal and intrapersonal intelligences the list was recently completed also by naturalist, spiritual, existential and moral ones. In spite of the fact that intelligences are relatively independent of one another, they can be combined in creative ways. Effective (also musical) learning means learning in terms of networks among multiple intelligences. Musical learning processes of singing, playing, listening and creating stimulate musical development in connection with learning improvement in other intelligences. The network of musical intelligence with interpersonal and intrapersonal intelligences includes the processes of self-confidence, self-esteem, well-being, attentiveness, interest, expression, aesthetic sensitivity, ability of aesthetic evaluation, interpersonal relationships, cooperation etc. Connections of musical intelligence with logical-mathematical and linguistic intelligences stimulate the development of thinking strategies, intuition, imagination, critical evaluation, problem-orientated and creative thinking, concepts of patterns and their relationships, verbal articulation, concept of form etc. The network of musical intelligence with spatial and bodily-kinesthetic intelligences establish processes of developing body awareness, vocal technique, orientation in space, motor skills, coordination, motor communication, motor expressiveness, motor sensitivity and evaluation etc. Although music education is oriented towards the process of a child's unique way of feeling, thinking and doing music, the network of musical intelligence with other intelligences stimulate musical development in connection with all segments of personality structure. Music education planning in terms of intelligence network is condition for effective musical learning and has the potential to improve and strengthen several aspects of other intelligences.

Key words

multiple intelligences, musical intelligence, musical education

Introduction

The process of teaching children to learn actively, independently and creatively involves their emotional, social, ethical, aesthetical, intellectual and physical response. Learning to know means to develop the intelligences necessary for solving problems we can be faced with in real life situations. By Gardner's definition, "an intelligence is the ability to solve problems, or to create products, that are valued within one or more cultural settings" (Gardner 1983, x). According to his theory of multiple intelligences there is a series of intelligences, of which each one can be exploited in a vast spectrum of learning areas. In addition to linguistic, logical-mathematical, musical, bodily-kinesthetic, spatial, interpersonal and intrapersonal intelligences the author has recently included also naturalist, spiritual, existential and moral ones (however, the following discussion is limited to the first seven).

Music-learning connects with other intelligences as:

The conviction that there exist at least some intelligences, that these are relatively independent of one another, and that they can be fashioned and combined in a multiplicity of adaptive ways by individuals and cultures, seems to me to be increasingly difficult to deny. (Gardner 1983, p.8, 9)

Taking into consideration all the intelligences represents a suitable basis for music education. Musical learning in the network of multiple intelligences means “learning in terms of networks with connections in many directions; not an external map that is transposed directly into the student’s head, but an organic process of reorganizing and restructuring as the student learns” (Gipps 1994, p.21).

Musical intelligence

Musical intelligence can be defined as thinking in sounds. According to H. Wronsky “music is the corporealization of the intelligence that is in sound” (Gardner 1983, p.99). The processes of musical thinking include “the ability to hear and audiate music according to rhythms and melodic patterns, to hear pitch and play in tune, to play music instruments, and to memorize and retrieve melodies and pieces of music” (Turner 2004, p. 113). Although musical abilities are a separate category with its autonomic parts of the nervous system they are also connected with many other types of intelligences. As “it is equally important to note important and integral links that obtain between music and other spheres of intellect” (Gardner 1983, p. 122). In the network of musical intelligences there are obvious links with bodily-kinesthetic and spatial intelligences. The aspects of ties between musical and linguistic intelligences are not well known yet, but “there do seem to be nontrivial parallels in the modes of analysis which seem appropriate for natural language, on the one hand, and for Western classical music (1700-1900) on the other” (ibid, p. 125). The connections of musical thinking with mathematical sphere is also difficult to deny as “the careful study of music shared many features with the practice of mathematics, such as an interest in proportions, special ratios, recurring patterns, and other detectable series” (ibid, p. 125). Last but not least, there is also strong evidence of connections between musical intelligences and personal intelligences. Each musical activity is closely tied with feelings and personal motivation during performing, listening or creating music.

In the context of music education (especially) in primary schools, musical intelligence is stimulated by singing, playing instruments, rhythmic speech, listening, creating and moving. During different musical activities children develop competences which are in autonomous domain of musical intelligence such as:

- performance accuracy
- tonal stability
- musical expression
- expressive qualities
- musical memory
- recognising sound characteristic
- use of musical concepts
- use of notation
- aesthetic evaluation

Apart from the learning processes which are in a separate domain of musical intelligence, there are also learning processes which stimulate the ties with other intelligences. In the following paragraphs they will be presented from the viewpoint of intelligences networking.

Performing

Musical performing includes singing, playing, rhythmic speech and moving. It is the fundamental musical activity which enables the development of the basic musical abilities, such as sense of rhythm and melody, and skills, such as singing or instrumental technique. By performing, students gradually develop interest in and positive feelings about music and they also evolve musical values. Based on these, they consciously gain musical experience and form musical notions, as well as improve the quality of performing. In the processes of performing musical intelligence connects with other intelligences.

Listening

Listening stimulates musical experience and conscious perception of the characteristics of music. With a suitable selection of recordings, made according to the criteria for artistic value of musical works, and taking into account heterogeneity of periods and environments, as well as the characteristics of children's stage of musical development, we can develop the ability of a creative communication with a musical work. The aim of listening is to awaken the perception of sound in order to discover and evaluate the expressive and formal elements of music. In a guided learning process, pupils develop attentiveness and sensitivity for sound environment, memory, ability to aesthetically experience and evaluate music and ability of a creative communication with a musical piece. During listening processes musical intelligence connects with other intelligences.

Creating

Creativity is being developed as an active learning method in all musical activities. The achievements of creative learning are shown in vocal and instrumental inventions, in interpretations of musical examples, and in artistic, motor and verbal expressions of musical experience and notions. In their creations, children express their own experience and (re)shaping of musical material, they develop musical thinking and establish an emotional and critical attitude towards music. They also learn the expressive musical elements and use them in polyaesthetic communication. In creating processes musical intelligence connects with other intelligences.

Musical intelligence in the network with intrapersonal and interpersonal intelligences

Dealing with music as is a distinctly interpersonal and intrapersonal process, defined by intrapersonal and interpersonal intelligence. Music touches those spheres of the personality structure which (even) in modern school are often overlooked: development and awareness of emotional and social life as a prerequisite for a full life and as prevention against aggression, lack of emotional adaptability, depression, anxiety, deficient communication, etc. Music is known to be a successful therapy in these cases. That is why it should have, in connection with other aesthetic subjects, a more important part in the school curriculum. Gardner agrees that today the development of logical-mathematical and linguistic intelligences prevails too strongly over other intelligences such as musical, spatial, bodily-kinesthetic, interpersonal and intrapersonal (Gardner 1983). Such uneven development of intelligences consequently endangers a balanced structure of personality development, which in modern civilisation threatens the future of human development.

Personal intelligences of (not only music) learning are important, as:

Most contemporary psychological analyses assume an individual eager to learn; but, in fact, such factors as proper motivation, an affective state conducting to learning, a set of values that favours a particular kind of learning, and a supporting cultural context are indispensable (though often elusive) factors in the educational process. (ibid, 373)

The path to (musical) knowledge is paved with personal and interpersonal intelligences. By performing, listening and creating, children develop:

- positive self-image,
- self-confidence,
- attentiveness,
- aesthetic sensitivity,
- ability of aesthetic evaluation,
- positive feelings in relation to music.

Musical intelligence is connected to intrapersonal intelligence by processes of interest, emotions, expression, attentiveness and spontaneity and with interpersonal intelligence by process of interpersonal relationships.

Musical intelligence in the network with bodily-kinesthetic and spatial intelligences

Music learning is crucially connected with bodily-kinesthetic and spatial intelligences, since children cannot develop musical abilities, skills and knowledge without actively performing. Music objectives in the domain of bodily-kinesthetic and spatial intelligences make part of the majority of musical activities, especially singing and playing instruments, as well as expressing musical experience with movement and art.

In the earliest period of the child's development motor response to music is predominant. In the early primary-school period it is still prevailing in comparison to art or verbal expression. Therefore, effective music-teaching methods use movement as an element to form and express sound concepts. According to some analysis "music is best thought of as an extended gesture – a kind of movement or direction that is carried out, at least implicitly, with the body" (Gardner 1983, p. 123). If we take into account that "young children certainly relate music and body movement naturally" (ibid), then the reasons to include movement into processes of music teaching and learning are more than plausible.

Planning of music objectives in the domain of bodily-kinesthetic and spatial intelligences has important influence to the formation of children's sound concepts. With movement they can concretize the abstract nature of musical parameters. In doing so, they develop the sensitivity and knowledge necessary for the transfer of musical experience and concepts into motor expression.

Musical intelligence in interaction with spatial and bodily-kinesthetic intelligences helps to develop:

- body awareness
- vocal technique

- relaxed movement
- spatial orientation
- motor abilities
- motor communication
- motor creating
- motor expressiveness
- motor sensitivity and evaluation

Musical intelligence is connected to bodily-kinesthetic intelligence by processes of performing skills, verbal articulation, co-ordination, types of moves and move expression and with spatial intelligence by process if spatial orientation.

Musical intelligence in the network with linguistic and logical-mathematical intelligences

Musical experience gradually grows into formation of musical concepts, which represent the basis of musical thinking. Musical knowledge includes processes of audial recognising and memorising, as well as implementation of musical concepts in new situations of musical creating and evaluating. Thus musical experience (musical intelligence in connection with personal and interpersonal intelligences) represents the basis and stimulation for performing (musical intelligence in connection with bodily-kiesthetic, spatial, logical-mathematical and linguistic intelligences). The connection between these intelligences is mutual and interdependent.

From audial perception to understanding of the heard material lead intellectual processes that give sense to the recognised musical phenomena (Bamberger 1991). To musically think and understand means to give a meaning to a musical perception by activating suitable sound concepts which are formed during listening, creating and performing. Thus musical knowledge is always a result of direct musical experience, on the basis of which children develop musical abilities and skills.

Musical intelligence in interaction with logical-mathematical and linguistic intelligences helps to develop:

- intuition,
- imagination,
- attentiveness,
- memorisation,
- thinking strategies,
- learning independence,
- problem-oriented and creative thinking,
- critical evaluation,
- communication among different areas of expression,
- aesthetic expression and evaluation.

Musical intelligence is connected to linguistic intelligence by processes of verbal articulation, rhythmic speech, verbal expression and concept of form and with logical-mathematical intelligence by concepts of patterns and their relationships.

Conclusion

Dealing with music is, in accordance with Gardner's theory, in separate domain of musical intelligence but simultaneously activates also the network of other intelligences. Through musical activities of performing, listening and creating the ties with linguistic, logical-mathematical, bodily-kinesthetic, spatial, interpersonal and intrapersonal intelligences arise. The diversity of intelligences network allows for the richness of musical experience and the effectiveness of music learning improvement.

References

- Bamberger, J. (1991) *The mind behind the musical ear: how children develop musical intelligence*, Cambridge, Mass Harvard University Press.
- Gardner, H. (1983) *Frames of mind: A theory of multiple intelligences*, New York, Basic Books.
- Gipps, C. (1994) *Beyond Testing: Towards a Theory of Educational Assessment*, London, The Falmer Press.
- Turner, J. B. (2004) *Your musical child*, Milwaukee, Hal Leonard Corporation.

Pedagogical Study of Musicality Development in Children of Pre-School Age

Ausma Špona, Dr. habil. paed., Professor

Anna Līduma, Dr. Paed., As. professor

Riga Teacher Training and Educational Management Academy

Key words: musicality, cooperation, contents, pedagogical prerequisites.

Abstract

This scientific research article is an analysis of a pedagogical study of musicality development in children of preschool age. As a result of a theoretical analysis, the authors processed scientists' views on the essence of preschoolers' musicality and provided a theoretical analysis of the research works by Seashore, Craig, Izard, Miasischev, Teplov, Gotsdiner, Arismendi, Papoušek on musicality development in children of preschool age. The authors analyzed the essence and the result of the process of a study of musicality and made up a procedurally structural model of preschooler's musicality, which was tested by an experiment aimed at children's musicality development. A well-balanced content for purposeful musical education was formed and made up into 2 collections. The efficiency of the collections and musicality-promoting forms were tested and improved by the three stages of a formative experiment. At the 1st stage the efficiency of the folksong collection was verified and it was stated that such content was required as to promote emotional responsiveness and sense of rhythm. At the 2nd stage improvement of emotional responsiveness and sense of rhythm was achieved. It was necessary to develop musical hearing and singing skills in equal cooperation with children. At the 3rd stage the process of the experiment revealed that child's musicality development was uneven since the children's hearing perception differed and musical hearing

development was irregular. The irregularity of musicality is visibly presented on the figures in this article. The authors of the study concluded that musicality is an integrated (united) feature of a personality formed by emotional perception and responsiveness, musical hearing and memory, sense of rhythm, voice range, singing ability and musical thinking. Cooperation between generations: grandparents–child–parents, cooperation among children of the same age, forms child's attitudes to him/herself, other people, the nature, labor and culture. The pedagogical prerequisite for a well-balanced musicality promotion is a well-balanced integrated musical content suiting the age group, friendly for child's psyche and cultivating civic-mindedness.

The essence and structure of musicality

The topicality of the study was determined by a decreased level of children's musicality. The mass media and children's musical contests guide the musicality development towards entertainment from early age. The society tends not to regard musical education as a significant means of child's development.

Until now the Latvian musical pedagogy has provided scientific research works on child's musicality development and pedagogical means for its promotion at preschool. Studying preschooler's musical development, we were guided on the following three methodological approaches:

- 1) respect of child's cultural environment;
- 2) respect of child's developmental peculiarities;
- 3) respect of child's real values.

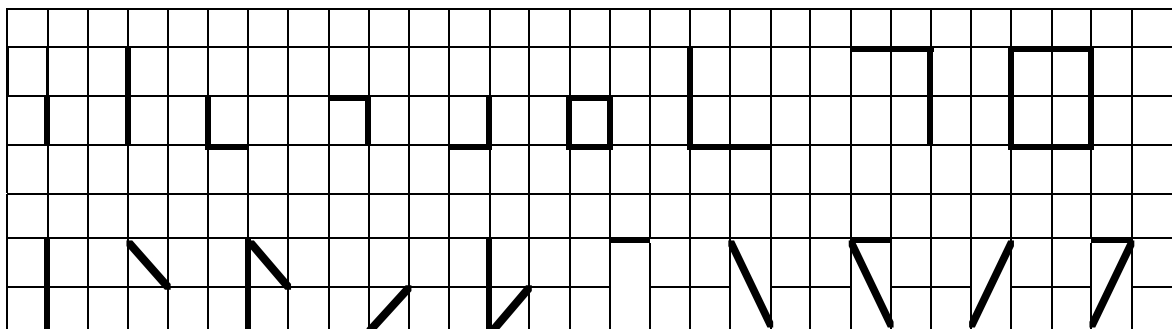
An analysis of theoretical sources underlying the pedagogical study of preschooler's musicality development allowed working out theoretical grounds of the study. The structure of musicality was formed on the basis of the music psychologist Teplov's (1985) conclusion that musicality is such a complex of individual psychological

features as required for learning music. Referring to Teplov, Seashore (1967), Papoušek (1996) and Radinova's (1994) studies, musicality was analyzed by differentiating musical abilities and identifying interconnections. Thus, the structural components of musicality have been identified. Based on a strict methodological ground and conclusions of the theoretical study, a procedural structural model of musicality was formed.

The structure of musicality consists of components interrelated and interconnected in a certain way. Emotional responsiveness forms the basis of musicality. Musical hearing and sense of rhythm are cognitive sensor musical abilities. Significant components of musicality are musical thinking of reproductive and productive nature and musical memory, as more or less developed psychic processes. Voice range and singing quality are interconnected and form the aims of pedagogue's job on development of musicality. The prevalence or lack of any musical ability helps assess the quality of musicality.

By way of pedagogical influence on development of the quality of singing and voice range, we contribute, by pedagogical means, to development of musicality as a whole.

By analyzing the structure of musicality, the significance of child's musicality development was identified. Pursuant to Craig's (2002) theory of gradual development of child's motor function, a special attention was paid to mastering of the basics of music record (Table 1).



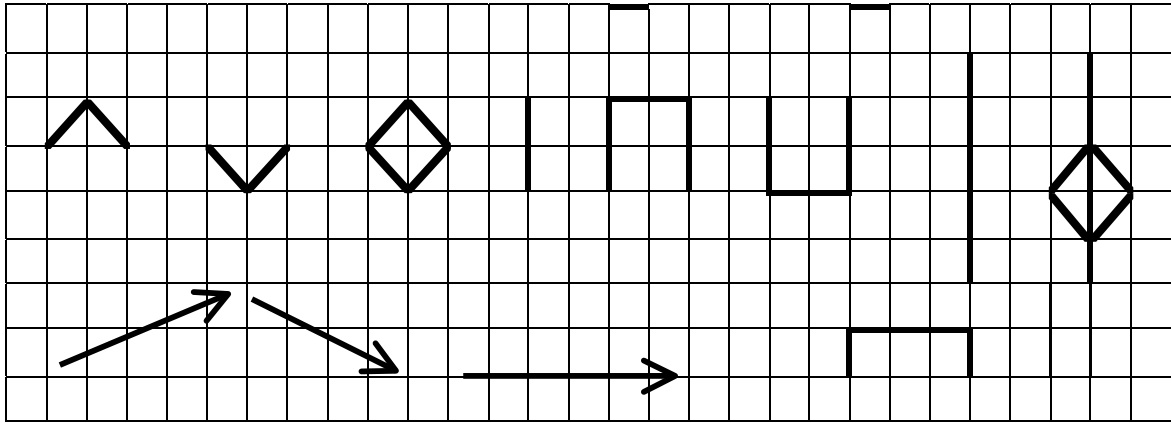


Table 1: Mastering of music record

In the basis of mastering of designations of notes lie Gotsdiner (1980), Joffe (1991) and Teplov's (1985) conclusions about formation of absolute musical hearing in children of 2 to 5 years of age, which enables to detect child's musical giftedness at an early stage.

Based on the studies of the psychologists Nemovs (1994) and Izard (1999) and the pedagogue Radinova (1994) regarding emotional responsiveness in child's development, the factors of child's emotional responsiveness were worked out and the interconnections of child's emotional responsiveness were identified (Figure 1). With reference to the theoretical sources of Gotsdiner (1980, 1992) and Miasischev (1992) regarding the inborn qualities and the acquired through lifetime, the author identified the correlations between musicality-promoting factors.

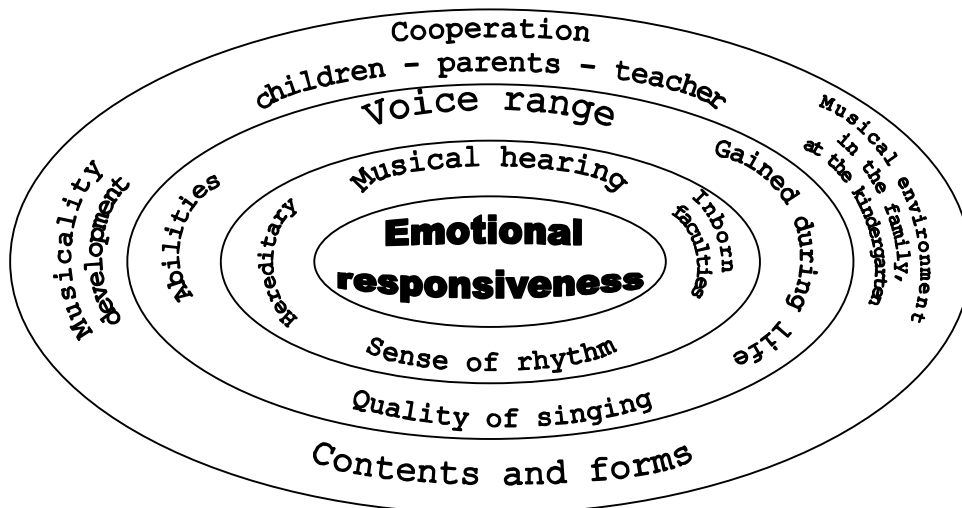


Figure 1: Factors forming child's emotional responsiveness

Each person has a different inborn level of development of musical hearing and sense of rhythm. Musical abilities may be developed in cooperation, using certain content and forms of musicality development and taking into account the child's development environment. That will contribute to well-balanced development of the structural components of musicality as a whole. As a result of such process, child's musicality develops. Links of factors and correlations between musicality components were tested by a pedagogical experiment and are of great significance.

Therefore, *musicality is an integrated (united) feature of a personality formed by emotional perception and responsiveness, musical hearing and memory, sense of rhythm, voice range, quality of singing and musical thinking.*

The criteria of musicality of preschoolers are as follows: emotional responsiveness, sense of rhythm, musical hearing, child's voice range, quality of singing.

Of special importance is steadiness of development of child's voice range (Figure 2), which may be delayed because of some peculiarities of child's perception, but serves as an indicator of child's voice quality.



Years: 1 2 3 4 5 5-6 6-7

Figure 2: Child's voice range

Based on the essence of musicality, the established musicality development criteria, a model of child's musicality development was worked out and experimentally proven at the musicality development group "Dziesmina" at the *Ridze* Children and Youth's House (Figure 3).

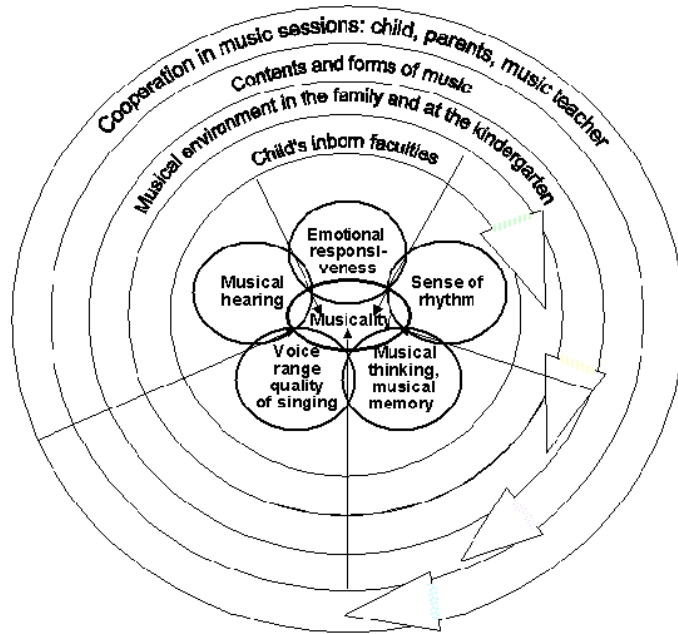


Figure 3: Child's musicality development model in action

To check the effectiveness of musicality, certain indicators and levels were worked out as shown in Table 1.

Table 2: Musicality Development Criteria, Indicators and Levels

Criteria	Indicators	Levels
Emotional responsiveness	Joy of singing	Singing causes joy. 2
		Indifferent to singing. 1
		Dislike to singing. 0
	Empathy	Emphatic with music. 2
		Partly emphatic with music. 1
		No empathy towards music. 0
	Cooperation	Always responding to musical activity. 2
		Sometimes responding to musical activity. 1
		Not responding to musical activity. 0
Sense of rhythm	Inner and outer rhythm cohesion	Able of expressing sound durations by movements. 2
		Partly able to express sound durations by movements. 1
		Cannot express sound durations by movements. 0
Musical hearing	Sound pitch	Can hear and reproduce. 2
		Partly hears and reproduces. 1
		Cannot hear or reproduce. 0
Child's voice range	Voice range quality:	Well-established. 2
		Partly established. 1
		Not established. 0
Quality of singing	Interest in singing	Is interested in singing. 2
		Is partially interested in singing. 1
		Not interested in singing. 0
	Singing skills	Able of singing a melody. 2
		Partially able of singing a melody. 1
		Unable of singing a melody. 0

Based on the developed criteria, indicators and levels, the following was achieved:

1) The actual level of children's musicality, attitude to the music contents, singing and

comprehension of music was identified. 2) A musicality-promoting content was made up and a model of musicality development was experimentally proven at preschool music lessons. 3) The well-balanced content formed in the course of the experiment emerged into a form of collection by the end of the experiment. 4) Musicality improvement was achieved.

The development of children's musicality at preschool

To identify the actual level of musicality at preschool we organized a *fact-stating experiment* lasting for 2 years (1996/1997 and 1997/1998 years of studies) and involving 8 groups of the total of 103 preschoolers of four age groups.

The tests showed a low level of children's musicality for all indicators. The lowest musicality development level was for the following three indicators: musical hearing (sound pitch quality), child's voice range (voice range quality) and singing skills (Figure 5).

The most balanced was the link between the levels of development of *Emotional Responsiveness Indicator – Cooperation* (Figure 4).

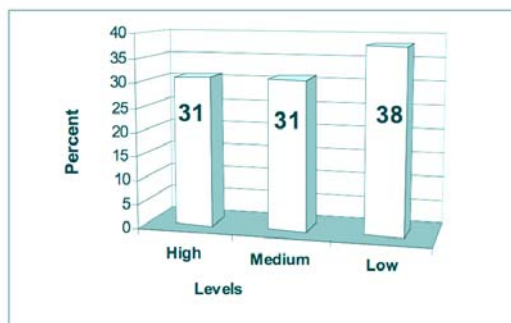


Figure 4: Cooperation

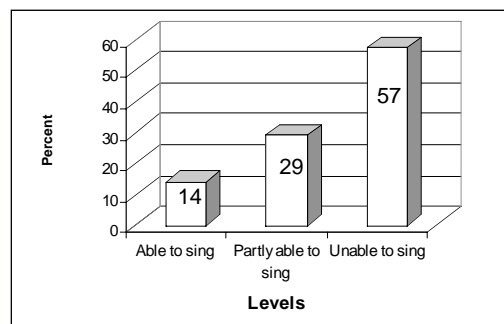


Figure 5: Singing Skills

The study showed that emotional responsiveness was linked with the attitude of the children's parents to child's musicality and its formation contents. Evaluating the musicality development environment and contents in the family, it was stated that of

103 respondents, the parents of 43 children of preschool age sing together with the child, 42 regard child's musicality as important (Figure 6).

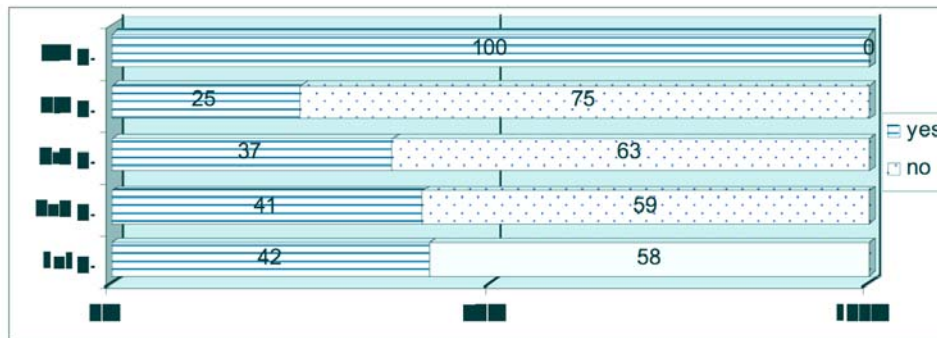


Figure 6: Family environment and content of musicality development

The comparison of the results of questionnaires of 267 parents (P) and 267 teachers (T) on 1) musicality environment and contents in the family, 2) role of musicality in child's development proved that 50-52% T / 33% P were competent about musicality. Both groups of respondents need available information on musicality.

The study revealed regularities of the "live triangle" (Špona, 2001) concerning the child's development in equal cooperation with adults' supportive function (Figure7).

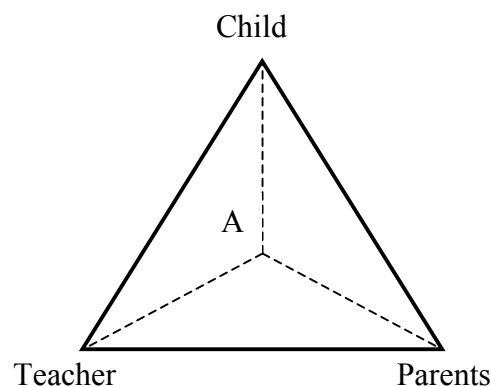


Figure 7: Pedagogical "live triangle"

Only equal cooperation ensures succession on the basis of imitation (Figure 8)

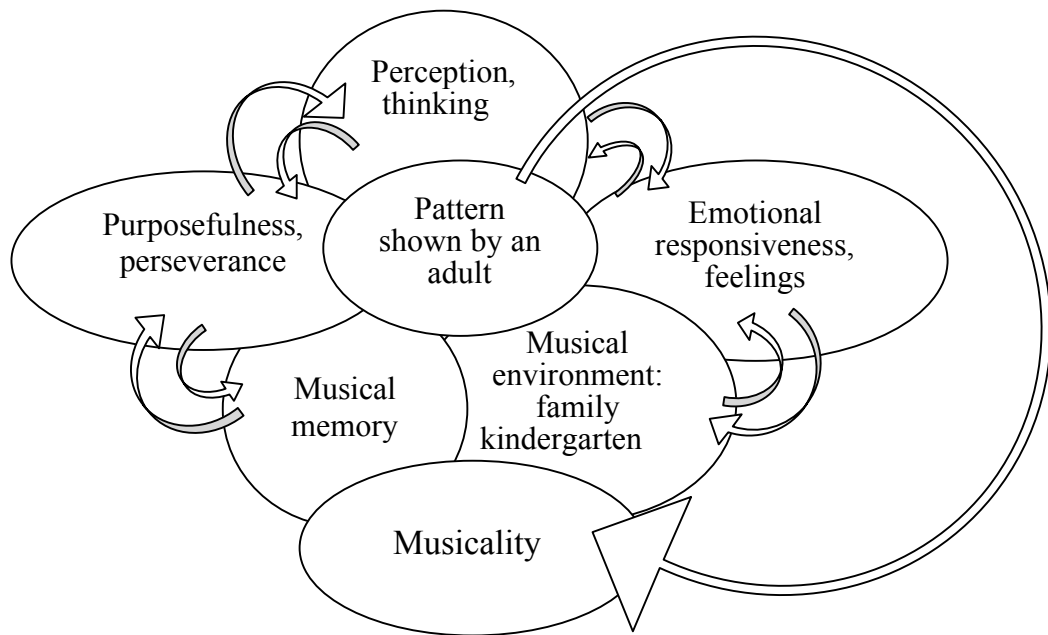


Figure 8: Succession in musicality development process

An impact of the pattern starts with perception. A child obtains an emotional experience of an image perceived. His experience is enhanced by musical environment and, by persistent and meaningful cooperation, he imitates the pattern.

The difficulties of finding the contents to facilitate the child's musicality that appeared during the fact-stating experiment highlighted the task of developing systemic contents depending on the child's abilities and development of his musical talent, taking into consideration (Petrushin, 1997) that both classical music (introvert) and light music (extravert) is necessary for child's development as it ensures a balanced development of child's musicality. Therefore two song collections were made up.

The *formative experiment* has 3 stages (1998/1999, 1999/2000, 2000/2001 years of studies) and involved 144 preschoolers.

Efficiency of the folksongs' collection "I climbed the hill to sing there" in enhancing musicality of the children was examined during the 1st phase of the formative experiment.

Having processed the results obtained at the beginning and at the end of the experiment, the author identified *significant changes in the internal and external cohesion of the rhythm for those who are 3 and 6 years of age*, while for those who are 5 years of age significant changes were observed in the quality of pitch (ear for music).

It was necessary to have the contents that would develop the sense of rhythm and a link between the voice and the ear for the children. The pedagogical means that promote cooperation and stimulate active work of the children were identified.

The authentic songs' collection "Little cradles made of bread" was used in educating the children during the 2nd phase of the formative experiment. In accordance with the findings of the theoretical study regarding preschool age as a decisive period in the process of formation of values, in the collection we included 30 songs on such topics as bread, kindness, demographic problem, compassion, lullabies, modern children's joys.

By processing the test results, it was found out that 3-4 year-olds had essential (significant) changes in one indicator – the pitch, 5 year-olds showed significant changes were observed in the internal and external rhythm cohesion, and 6 year-olds did not show significant changes. There were changes in emotional responsiveness. The development of musical hearing, formation of voice and singing skills was slow.

Therefore, a balanced content of classes was prepared during the 3rd phase of the experiment to ensure balanced development of all musicality components and forms to deepen children's interest in music. As the children wished, the senior preschool group and some children from the medium group attended extra 2 hours of music lessons per week (all in all, 4 hours) at the musicality development group "Dziesmiņa". The innovation was use of the body in the movement-related games: a

game with *fingers, head, shoulders, squatting*, etc. Children's musical thinking was instigated by learning to put down musical notes.

By analyzing the obtained data using the Wilcoxon's test for determination of significance, we stated that 5 indicators showed *significant* changes among 3 year-olds during the 3rd phase of the experiment: willingness to sing, involvement, pitch, quality of the voice and interest in singing. *The singing abilities showed very significant positive changes*. There were no changes in rhythm development.

In the group of 5 year-olds there were very significant changes in joy of singing, empathy, internal and external rhythm coherence and interest in singing. The development of musical hearing and the related voice range and singing skills was slow.

The 6 year-olds had impediments in sound pitch stability, voice range quality and singing skills.

In all the three groups the correlation (according to Spearman's Table of correlation ranges) showed correlations between the following indicators: sound pitch – voice range quality; sound pitch – singing skills; voice range quality – singing skills. It shows that children's musicality development is irregular and that development of musical hearing is delayed due to child's hearing perception peculiarities since the sound pitch is unstable.

A comparative analysis of differences and irregular development of musicality was performed in all age groups (Figures 9., 10., 11., 12., 13., 14).

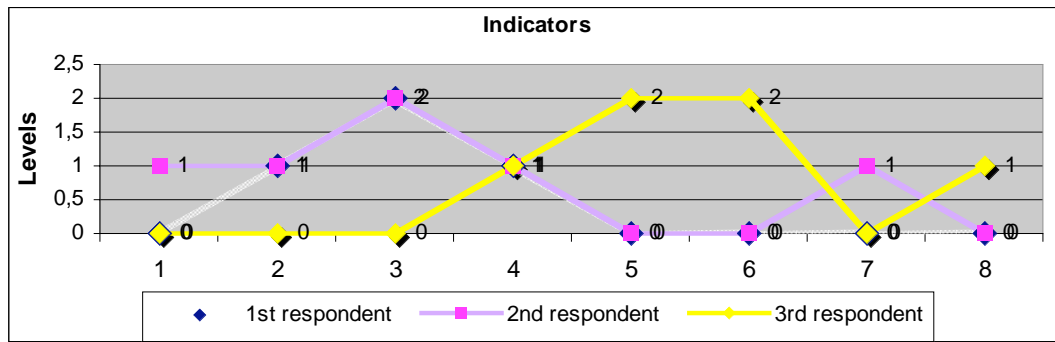


Figure 9: Musicality development level in 3 year-olds at the beginning of the experiment

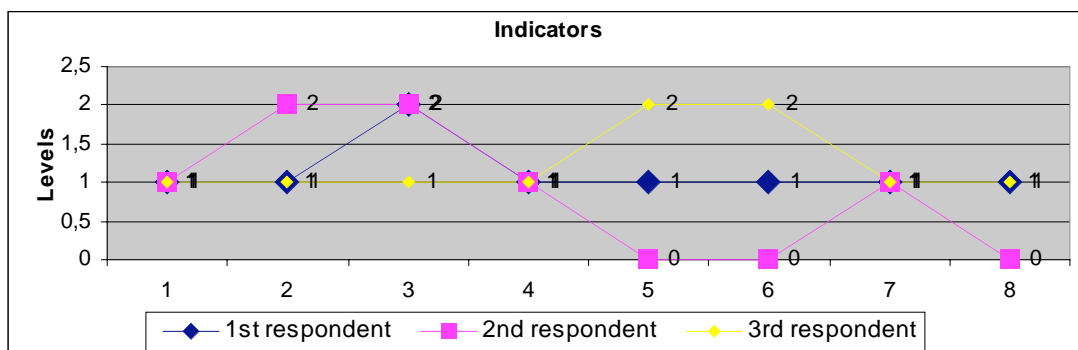


Figure 10. Musicality development level in 3 year-olds at the end of the experiment.

Significant correlations were established between the 6 indicators: voice range quality – sound pitch, sound pitch – singing skills, voice range quality – singing skills.

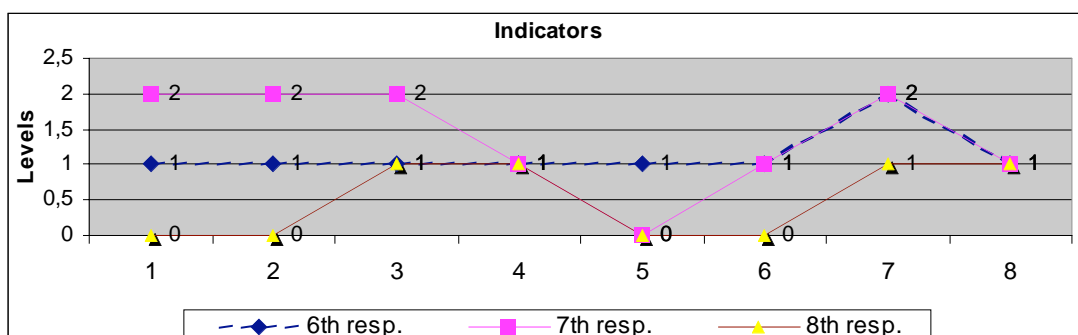


Figure 11: Musicality development of 5 year-olds at the beginning of the experiment.

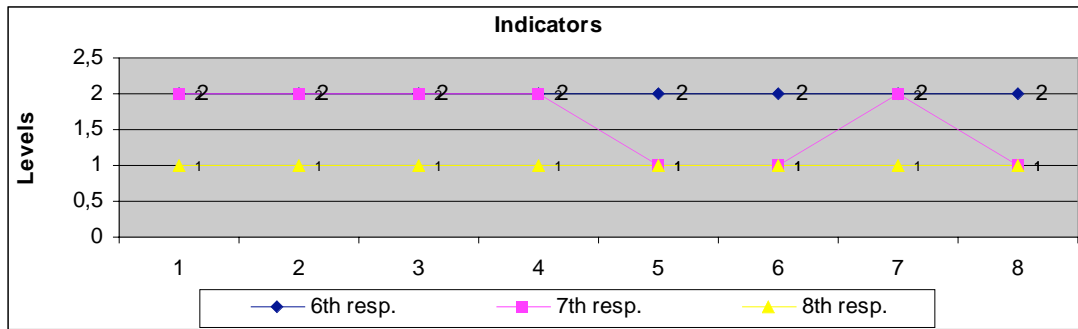


Figure 12: Musicality development of 5 year-olds at the end of the experiment.

All musicality indicators improved, but sound pitch, voice range and singing skills fell behind.

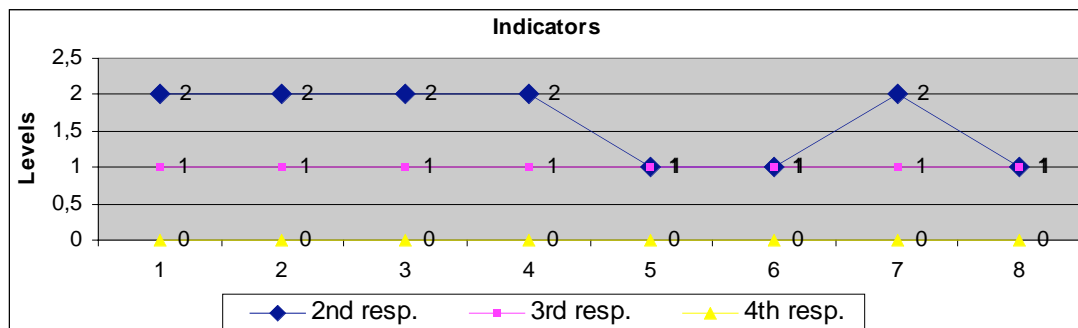


Figure 13: Musicality development of 6 year-olds at the beginning of the experiment.

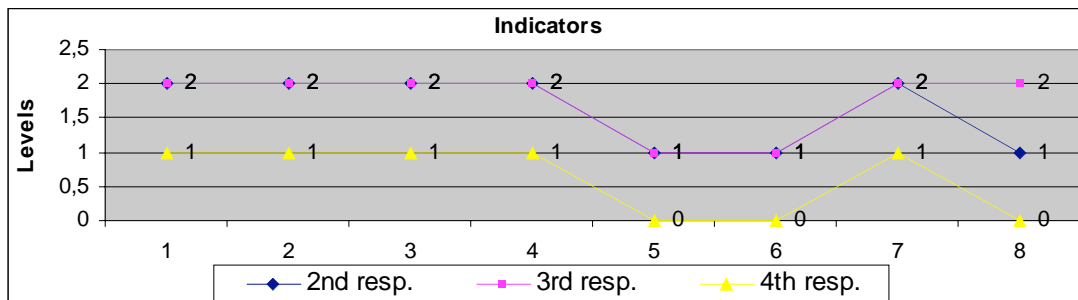


Figure 14: Musicality development of 6 year-olds at the end of the experiment.

The levels of indicators 1, 2, 3, 4, 7 improved, while hearing, voice and singing skills fell behind.

In discussion with parents positive changes in their attitude towards musical environment and contents in the family and towards musicality. In reply to Question 1: “Do the parents sing together with their child or to their child?”, at the beginning of

the experiment 86 parents (60%), at the end of the experiment 115 parents (80%) answered in the affirmative. In reply to Question 2: “Does their child’s musicality means anything to the parents?”, at the beginning of the experiment 96 parents (67%), at the end of the experiment 115 parents (80%) answered in the affirmative.

In reply to Question 3: “Do you understand the contents of the Latvian folksongs?”, at the beginning of the experiment 70 parents (49%), at the end of the experiment 79 parents (55%) answered in the affirmative.

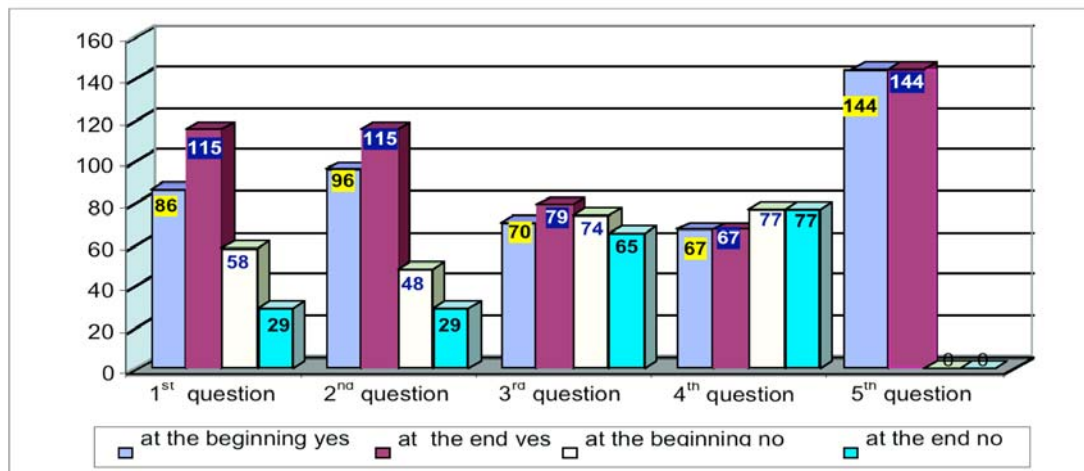


Figure 15: Musical environment and its contents in the family

The authors managed to develop the contents of musical classes being pedagogically motivated and suited for preschool age group during the 3rd phase of the formative experiment. The combination of the contents, methodologies and forms proved to be successful. The preschool musical activities showed that the contents of singing lessons as the main means and singing as the main form of children’s musicality development promote child’s musical-emotional experience, stimulate development of an ear to music, improve links between hearing and voice, arouse interest in music, foster sense of rhythm, voice and movement coordination, stimulate voice range enlargement, promote individual mastering of one’s vocal cords (apparatus), and ensure child’s self-assertion.

Conclusions

1. Musicality is an integrated (united) trait of personality, consisting of emotional perception and responsiveness, musical memory and hearing, sense of rhythm, range of voice, quality of singing and musical thinking. Succession and creative cognitive activity are pedagogical prerequisites for development of musicality and cultural identity.
2. Quality of musicality is a balanced coherence of development of the following structural elements - emotional responsiveness, sense of rhythm, musical hearing, range of voice, quality of singing, musical memory and thinking - in accordance with the criteria and indicators.
3. Efficiency of developing musicality for the children of preschool age is directly dependant on meeting succession and regularity principles and on implementing the contents, methods and techniques for cooperation among children and among generations.

References

- Joffe, J. (1991). *Muzikālās dzirdes attīstības ceļi*. Rīga: Zvaigzne.
- Līduma, A. (2004). *Pedagogical aspect of musicality in children of pre-school age: unpublished doctoral dissertation*. Riga: University of Latvia.
- Špona, A. (2001). *Audzināšanas teorija un prakse*. Rīga: Raka.
- Papoušek, H. (1996). Musicality in infancy research: biological and cultural origins of early musicality. In I. Deliege and J. Sloboda (Eds.), *Musical Beginnings: Origins and Development of Musical Competence* (pp. 37-55). Oxford, New York, Tokyo: Oxford University Press.
- Seashore, C. E. (1967). *Psychology of Music*. New York: Dover.

- Арисменди, А. Л. де. (1989). *Дошкольное музыкальное воспитание* /Пер. с испанского Ю. Ванникова. Москва: Прогресс.
- Готсдинер, А.Л. (1980). *О восприятии музыки и музыкальном слухе* (с. 41.-57). Сб.статей.сост. А.Готсдинер. Ленинград: Музыка.
- Изард, К. (1999). *Психология эмоций*. (с. 26.-35.) СПб.: Питер.
- Крайг, Г. (2002). *Психология развития*. СПб.: Питер.
- Мясищев, В., Готсдинер, А. (1992). *Что есть музыкальность?* (с. 135.-139.) Музыкальная психология: Хрестоматия. Сост.М.С.Старчеус. Москва.
- Немов, Р.С. (1994). *Психология*. Кн. 2. Москва: Просвещение: Владос.
- Петрушин, В. И. (1997). *Музыкальная психология*. 2-е изд. испр. и доп. Москва: ГИЦ ВЛАДОС.
- Радынова, О.П., Катинене, А.И., Палавандишвили, М.Л. (1994). *Музыкальное воспитание дошкольников*. Под ред. О.П.Радыновой. Москва: Просвещение, Владос.
- Теплов, Б. М. (1985). *Избранные труды*: В 2-х Т.Т.И. Москва: Педагогика.

Transmission, transformation and replication in teacher practice: report of a case study

Dr. Mary Stakelum

Mary Immaculate College

University of Limerick,

Ireland

Biography, generalist, curriculum, story, methodology

Abstract

This paper outlines a study which starts from the premise that variations in principles and practice are inevitable when a subject (in this case music) is enacted at a micro level in the classroom. The study investigated how primary teachers in Ireland conceive of music, how they engage with a prescribed music curriculum in the context of their professional work, and how such a curriculum is delivered and implemented.

A key factor has been to consider the Irish teacher as a member of two worlds – one, the institutional setting within which the selection and organisation of musical knowledge has customarily been presented in a top-down situation, and the other – the idiosyncratic setting – where the teacher is interacting in a particular milieu, drawing on a conception of knowledge which is multi-faceted.

Using interview and classroom observation with five generalist teachers, the study acknowledged that teachers come with a range of experiences, acquired formally and informally in both in-school and out-of-school contexts. The findings show that, although there is evidence that teachers “transmit” the official curriculum (or at least a version of the official curriculum), there is a transformative aspect to the teaching

based at a micro level in the classroom. For these teachers, to be a teacher of music also involved the selection of some teaching methods and the rejection of others.

In the paper the findings are presented in respect of two of these teachers, Ray and Fiona. Both are generalist teachers working with a prescribed curriculum and in a centralised system. It is clear that both are working within the parameters set down by the policy makers in the institutional setting, and there is a level of commonality in respect of their professional activity in music education. Although each of the respondents was concerned with “transmitting” the official curriculum with its emphasis on performance and music literacy, the extent to which they also drew on the transformative power of the curriculum was related to their own formative experiences and the value they ascribed to music in their own lives and in the lives of their pupils.

A distinguishing feature of the formal educational setting in a centralised system is that knowledge tends to be set down by official policy makers in the form of a prescribed syllabus. Underpinning this lies an assumption of homogeneity in teacher practice, with teachers operating as a generic group engaged in transmitting the curriculum as presented in a top-down situation in the form of a standardised syllabus. From the point of view of the policy makers, this is undoubtedly useful and can serve as a means of establishing parameters around what counts as desirable knowledge. The official curriculum can thus become the basis for monitoring and controlling standards in the transmission of this knowledge. Evaluation of teacher practice can focus on the extent to which teachers are successful in implementing the content of the prescribed curriculum.

In terms of understanding teacher practice on the ground, however, there are limitations to this position. In particular, there tends to be little opportunity to reveal how generalist teachers might conceptualise their subject matter both within and outside the frame of the curriculum as prescribed. The limitations of the effectiveness of such studies are notable because they tended to view teachers as “facilitators of curriculum developers’ intentions” (Clandinin 1986). In arguing, like Woods (1984), that a curriculum area is “...a vibrant, human process, lived out in the rough and tumble, give and take, joys and despairs, plots and counter plots of a teacher’s life” and not simply a body of knowledge to be transmitted from an expert to a novice, I contest, like Jorgensen (2001), the notion of curriculum particularly as it is understood in the light of the mandated curriculum. To this end, the study was designed so as to present an account of teacher practice from the teacher’s perspective.

Design of the study

An overview of the study, showing aspects which were both field-based and field-related, is presented in figure 1:

Fieldwork		
<i>Pilot study</i>	<i>Phase 1</i>	<i>Phase 2</i>
	Phase 1a) Interview 1 5 cases	Phase 2a) Creating narrative
	Phase 1b) Observation and interview 2	Phase 2b) Reflecting on narrative in an iterative process with the

		relevant literatures and discussion with tutors and colleagues
		Phase 2c) Interview 3 re. participants' views of their narratives

Figure 1: Outline of field-based and field-related study

There were two phases to the collection of data. Phase 1 involved an initial interview with each of the respondents, where there were three main themes addressed. These were to elicit a) the conceptions of music in education held by each of the respondents; b) the formative and informative influences on the growth of their musical knowledge and c), their perspective on the official curriculum.

In phase one, following the first interview (Phase 1a), there followed observation of a music lesson (Phase 1b) which the teachers were free to organise in whatever manner they saw fit. The emphasis was on the “typical” music lesson within which the researcher has taken the role of a participant observer. It was anticipated that the lesson would become the starting point for the second interview, and not an end in itself. Each informant was told in advance that the focus of a second interview would be on aspects which the informant wished to emphasise. Consequently the second interview was driven largely by the lesson as described by the informant, with the researcher acting as witness. The purpose here has been to give voice to the teachers, and to gain insight into the meanings held by the teachers about their work.

Drawing on the literature on implicit theories, espoused theory and theory-in-use, (Argyris 1999), reflection-on action and personal practical knowledge, (Clandinin et al 1997), the emphasis in the second interview - post-interview - has been, in the case

of each respondent, on the establishment of the orientation to practice and on the curriculum emphasis. In addition, it has served as a means of checking aspects of the first interview (Phase 1a) with each respondent and has also allowed for clarification and expansion of themes when appropriate.

Subsequent to the field work in Phase I, the data from the two interviews and observation were organised into categories and subcategories as follows:

Formative experiences

In-school - primary, secondary and third level

Out-of-school - home, community

Orientation to practice

The selection and organisation of musical knowledge

Teacher values, both cultural and personal

From these categories, in the case of each informant and interpretative account was compiled (Phase 2a). Following Denzin and Lincoln (1998), the participants were involved in creating “annals and chronicles as a way to scaffold their oral histories” with due regard to Goodson’s (1997) caution against the “practice of presenting individual and practical stories in the abstract without disempowering those we are trying to empower”. In organising the data into categories thus, it was possible also to include the context of practice, situating the formative experiences and the orientation to practice of the respondents in a “social and historical context” (Goodson, 1997) and in “the milieu of teaching” (Elbaz, 1983).

In Phase 2b) the stories were sent to the respondents for comment and validation. Then a further face-to-face interview took place to ensure that each informant had an opportunity to offer comment, clarification and factual correction (Phase 2c). The

interpretative accounts are organised as teacher stories where the purpose has been threefold:

- i) to summarise the interview and observation data in the form of a story which is set in a context, both historical and social:
- ii) to offer an account of the informants which includes, in each case, their formative experiences, orientation to practice and curriculum emphasis and;
- iii) to facilitate discussion on commonalities and differences in teacher practice with particular reference to comparison of aspects of practice at an inter-informant level.

The next section presents a summary of the analysis of findings. Starting with an outline of the formative experiences of two of the respondents, Ray and Fiona, commonalities and differences are noted. Discussion of these includes the identification of a causal relationship between the formative experiences and their orientation to practice.

Ray and Fiona: formative experiences

Ray is the eldest of a large family and in his early fifties. With his brothers, he has been playing music all his life. He doesn't remember much about music in school, where the emphasis – particularly at second level – was on Latin and Greek, with little room for the arts. Outside of the formal setting of the school, he has been playing music with his brothers and friends regularly for a number of years. Having left school, Ray worked for a number of years and then entered college as a mature student. For Ray the experience of music at preservice level was a negative one, and he saw that it was far removed from music as a living tradition. He couldn't believe that there was little room for traditional music or for performance in an informal sense

to take place. He left college with a view that the official requirements for music education were of little relevance to him either in his professional capacity as a teacher or as a member of a community of musicians.

Fiona comes from a rural community and is in her late fifties. Like Ray, she has been involved with music from an early age. Her parents were interested in music and formal piano lessons were provided for her from the age of six, continuing throughout her schooldays, culminating in the attainment of a teaching licentiate during her early years in teacher preparation. Fiona has vivid memories of the type of music she learned at school. The convent school which she attended had a strong emphasis on music and it was through the nuns that her exposure to classical music and to traditional Irish music occurred. She sang in a choir (SSAA) and played button accordion in a ceili band during her time in a secondary school. The band rehearsed regularly and appeared in concerts both nationally and internationally. For Fiona, music has been a life long learning experience. Since qualifying as a primary teacher, she has sought out courses organised at an institutional level, and has successfully undertaken a degree in music (B.Mus.) and a diploma in piano teaching.

Curriculum emphasis and orientation to practice

In terms of transmission of the prescribed curriculum, the study confirmed that both Ray and Fiona were working within the parameters of the prescribed curriculum where performance and music literacy are predominant. It was the nature of the performance which differed in each case. For Ray, performance largely involved instrumental performance. He concentrated on music from the Irish traditional repertoire. He adopted an informal approach to practice, and encouraged the pupils to “tip away” at music during the day. Music notation was used rarely if ever and when it was it was adjusted by Ray to suit the needs of the pupils. He tended towards a

relativist view where participation is central, regardless of the level of ability of the pupils.

For Fiona, performance was predominantly vocal and choral in nature, with a repertoire taken from the western classical tradition. Notation was central and the starting point of the performance activity. Entry to Fiona's choir was by audition and she adopted a formal approach to the learning. Her repertoire has been influenced by the content of the syllabus for song festivals and she has encouraged the pupils to be critical of their own singing and of the performance of others.

The findings suggest that the teachers in the study have drawn on a conception of knowledge beyond that which is presented in the prescribed curriculum documents. They are involved in much more. For each of them, music was seen to have value in transforming children's lives and in giving them a view of a 'big big' world, to which both Ray and Fiona belonged. In order to do this, they drew on their own formative experiences. Insofar as they both drew on formative experiences which were positive, Ray and Fiona have similarities. In Ray's case, these positive experiences were predominantly those informal practices he experienced in the out-of-school setting, while in Fiona's case, they were largely those formal methods experienced in school. Both respondents wanted to make their pupils independent and assured, to be able to 'hold their own' with their peers. However, where Fiona depended for her success on the constraints of the in-school setting, namely by framing the practice in a formal way, Ray has all but eroded the constraints of the in-school setting and replaced it with traits of the out-of-school setting where the informal practices prevail. Regarding their preservice education, both have been introduced to the same version of the official curriculum, one based on music literacy and performance. For Fiona the preservice experience was a positive one, and her earlier experiences in music –

mainly formal and based on vocal repertoire – allowed her easy access to the requirements of the prescribed curriculum. For Ray, the experience was negative and he had ‘nothing to do with the curriculum whatsoever’.

In his practice, Ray blurred the distinction between in-school and out-of-school activities. He uses easily attainable instruments such as tin whistle and bodhrans which have been donated by the Parents Council. Of the pupils in the school, Ray takes large numbers together in one group and forms a sort of community of musicians, with the older children helping the younger ones. He has taken them to sessions outside the school context and they have participated in the Fleadh Ceoil or festival of traditional music. All of these activities serve to form a bond, and to strengthen in the pupils a sense of belonging to their community, which includes school and local environment. At the heart of this has been not the ethos which was put forward in the college where he attended as a student teacher but a notion of music he grew up with since childhood, one where music formed part of the fabric of home and community. In his practice he wanted to replicate this, and has taken every opportunity to make music accessible to everyone.

In contrast, Fiona was strong in her belief that the world in which the pupils live in the inner city is alien from the world to which she belongs and to which she wanted to expose the children. Membership of Fiona’s world of music involved developing in the pupils an expertise and confidence in knowing their worth as performers. She encouraged the pupils to be critical of the performance of their peers and this helped to increase their worth and value of their expertise. In effect, she has identified two opposing worlds. One of these worlds is the world of the school where the pupils learn the ‘good stuff’ (or music from the western classical repertoire) and the second world is the world of the home where they learn the ‘stagey stuff’ (or music from

stage musicals). The “big big world” was made up of a world which was markedly different from that experienced by the pupils in the inner city. While opportunities for participation in music activities are abundant within the catchment area of the school with colleges and concert halls within walking distance, she is acutely aware of the distance – culturally and psychologically – to be travelled by the residents. Whereas Fiona’s emphasis lay in giving the pupils access to a world which was outside the locality, Ray emphasised the local and took every opportunity to promote the local values and traditions. This involved introducing them to the musicians who belonged in such a world. One of his strategies was to invite former students to share their knowledge with the current pupils. The use of such a strategy inevitably gave the pupils another glimpse of the “big, big world”.

Conclusion and implications

It can be seen that, in respect of Ray and Fiona, performance was used as a means of initiation of the pupils into a particular set of cultural practices, considered by them to be of value. Further, each of them replicated in their classroom practice only those formative experiences which they experienced as positive. What the paper concludes is that, where the formative experiences were negative, these tended not to be replicated, regardless of the requirements of the curriculum. They were replaced by those aspects of their formative experiences which they considered to be of value.

In terms of teacher education, these findings highlight the importance of providing experiences to the learner which are perceived by them as positive, and are seen to have relevance to their lives. Exposure to musical experiences occurs both within and outside the formal institutional setting. The study has highlighted those formal methods and informal practices which have become dominant at local level by the individual teacher in the idiosyncratic setting. It has provided an explanation for the

way in which the particular views, values and attitudes to music held by the respondents as important are replicated in the school setting. By exploring the relationship between formative experiences and orientation to practice, it has been possible to include the multi-faceted nature of teacher knowledge, one which includes the commonalities that exist when teachers work within the parameters of a prescribed curriculum. There are likely to be differences among teachers, even when working within the same institutional setting. In addition, the adaptation of this perspective has allowed for the knowledge, values and orientation to practice of all the respondents to be framed within a social and historical context.

References

- Argyris, C. (1999). *On organisational learning*. (2nd. Ed.) Oxford: Blackwell.
- Bourdieu, P. and Passeron, J. (1990). *Reproduction in education, society and culture*. Translated from the French by Richard Nice. London: Sage.
- Clandinin, D.J. (1986). *Classroom practice: teacher images in action*. Philadelphia: Falmer.
- Clandinin, D.J., Connelly, F.M. and Ming Fang He. (1997). Teachers' personal practical knowledge on the professional knowledge landscape. *Teaching and teacher education* 13(7),665-674.
- Denzin, N. and Lincoln, Y. (1998). *Collecting and interpreting qualitative materials*. London: Sage.
- Department of Education. (1971) *Curaclam na bunscoile [primary school curriculum – teacher's handbook, parts 1 and 2]*. Dublin: Browne and Nolan.
- Department of Education (1983). *Tuairisc ar theagaisc an cheoil sna bunscoileanna [Report on teaching of music in the primary schools]*. Unpublished.

Department of Education and Science. (1999). *Primary school curriculum. Music, arts education*. Dublin Stationery Office.

Elbaz, F. (1983). *Teacher thinking: a study of practical knowledge*. London: Croom Helm.

Goodson, I. (1997). Representing teachers. *Teaching and teacher education* 13(1), 111-117.

Gudmundsdottir, S. (1990 May/June). Values in pedagogical content knowledge. *Journal of teacher education* 41(3), 44-52.

Irish National Teachers Organisation (1976). *Curriculum questionnaire analysis*. Dublin: INTO.

Jorgensen, E. (2001). A dialectical view of theory and practice. *Journal of research in music education* 49(4), 343-359.

Stakelum, M. (2005). *Transmission, replication and transformation in music education: cases studies of practice in an Irish primary school context*. Unpublished doctoral dissertation. University of London Institute of Education.

Woods, P. (1984). Teachers, self and curriculum. In I. Goodson & S. Ball (Eds.) *Educating teachers; changing the nature of pedagogical knowledge*. (pp.121-135). London: Falmer.

Running Head: ECOM 2005

Please address all correspondence to the author:

Lelouda Stamou, 28 Armenopoulou str., 546 35 Thessaloniki, GREECE

Phone: (+30) 6977.901200, (+30) 2310.208404, (+30) 2310.891391

Fax : (+30) 2310.891280

E-mail: lstamou@uom.gr, leloudastamou@hotmail.com

Statement of intent:

This full paper proposal is submitted for consideration as a spoken paper
for the 27th ISME World Conference – ISME 2006, Kuala Lumpur, Malaysia

Title

“A research investigation of the opinions and knowledge of pre-service and in-service music teachers on basic matters related to early childhood music education”

by

Lelouda Stamou

University of Macedonia

Department of Music Science and Art

Thessaloniki, GREECE

“A research investigation of the opinions and knowledge of pre-service and in-service music teachers on basic matters related to early childhood music education”

Abstract

The study aimed at (a) creating a short, easy-to-use research instrument for the investigation of the opinions and knowledge of pre-service and in-service music teachers on basic matters related to early childhood music education, (b) create an initial typology of the respondents based on their responses to the research instrument, and (c) investigate the effect of gender, age, status (pre-service, in-service), residence and level of education on the respondents' expressed opinions. The research study was conducted in a major urban area in Greece, and the sample consisted of 68 adults, out of which 22 were university music students who had no early childhood music training, 21 were university music students that had taken a semester course in early childhood music, and 25 were in-service music teachers teaching at the preschool level, in conservatory early childhood music programs, and in public day-care or preschool centres and kindergarten settings. Subjects were asked to fill out the Early Childhood Opinion Measure (ECOM), an author-designed questionnaire consisting of 9 items to which the subjects were asked to note their degree of agreement in a 5-point Likert-type scale. The factorial validity, the internal consistency, and the test-retest reliability of the ECOM was established. An interesting typology of the respondents resulted from the investigation. Results showed that gender, level of education, and status significantly affect expressed opinions on basic early childhood music education issues. Discussion focuses on the educational needs of in-service early childhood music teachers and the need for replication and cross-cultural studies if any generalizability is sought.

BACKGROUND

Music is recognized today as an essential element for young children's growth and development and the richness of children's music environments is often addressed as an important issue by researchers and people who develop early childhood curricula (Andress, 1998; Custodero, 2003; Feierabend, 1990; National Association for the Education of Young Children, 1986; Scott-Kassner, 1993). The existence of research findings on the role of music in human development has greatly supported the argument for music in preschool and school settings the last few years. The effect of such programs has been testified in several reports (Bayless & Ramsey, 1991; Haines & Gerber, 1996; Heyge & Sillick, 1998; McDonald & Simons, 1989; Sims, 1998; Singer, 1998;). A number of studies have also attested to the importance of parent-child interaction for the young child's music education at home or in the context of such music programs (Custodero, 2003; Albers & van Gestel, 1992; Andress, 1989; Bloom, 1985; Brand, 1986; Fox, 1989; Howe, Davidson, Moore, & Sloboda, 1995; Manturzewska, 1990; Stamou, 2001b;) and also to the role of music teachers in 'educating' parents into the importance of such interaction. As Custodero (2003) notes, "the far-reaching influence of enculturation through family-based experiences has implications for music education" (p. 112).

Miranda's (2004) research findings on the implications of Developmentally Appropriate Practice (DAP) for the kindergarten general music classroom included the need for early childhood coursework and mentorship. In the DAP statement of the National Association for the Education of Young Children (1986), developmentally appropriate practice in early childhood education includes, among others, issues of

curriculum, adult-child interaction, relations between home and program, and developmental evaluation of children.

Rembrook and Craig (2002) report that the study of teaching leads to questions such as “the question of what knowledge teachers as professional hold and express in their practices and the question of how knowledge is developed and shared in community” (p. 787). Clandinin and Connelly (1995) define *personal practical knowledge* as “personal practical knowledge at work”, a way to understand teachers as knowers: of themselves, of their situations, of children, of subject matter, of teaching, of learning. As Rembrook and Craig (2002) report, research to date has conceptualized the personal practical knowledge of preservice teachers and in-service educators in terms of images, personal philosophy, and culture. (p.25)

The goals of the present study were to: (a) create a short, easy-to-use research instrument for the investigation of the opinions and knowledge of pre-service and in-service music teachers on basic matters related to early childhood music education, (b) create an initial typology of the respondents based on their responses to the research instrument, and (c) investigate the effect of gender, age, status (pre-service, in- service), residence and level of education on the respondents’ expressed opinions.

METHOD

The research study was conducted in a major urban area in Greece. The sample consisted of 68 adults, 28 males and 40 females, out of which 22 were university music students who had no early childhood music training, 21 were university music students that had taken a semester course in early childhood music, and 25 were in-service music teachers teaching at the preschool level, in conservatory early childhood music programs, and in public day-care or preschool centres and

kindergarten settings. At the time of study, university students were all music majors finishing up their undergraduate work, while in-service music teachers were music teachers with at least three years of teaching experience at the preschool level.

Subjects were asked to fill out an author-designed questionnaire (*Early Childhood Opinion Measure – ECOM*) consisting of two parts. Part I of the questionnaire consisted of questions that provided demographic information on the subjects' gender, age, professional status, education, occupation, place of residency, and music studies. Part II of the questionnaire included nine statements, to each of which subjects were asked to note their degree of agreement in a 5-point Likert type scale (Strongly Agree, Agree, Neither Agree nor Disagree, Disagree, Strongly Disagree). The 9-item questionnaire employed in the present study is shown in Table 1. The research instrument which was initially created for the study consisted of 16 statements and was pilot-tested with 19 subjects (10 university music students and 9 music teachers) prior to the actual administration. Results from the pilot test showed that 7 out of the 16 statements had no discriminating power and, therefore, had to be taken out of the final research instrument. The 9-item questionnaire (*ECOM*) employed in the present study is shown in Table 1.

Since there was no prior evidence related to the validity and reliability of the scale used to measure pre-service and in-service music educators' opinions on basic parameters of early childhood music education, a post hoc procedure based on a series of Multidimensional Data Analysis methods was applied. Therefore, in order to test the factorial validity (Carmines and Zeller 1979, Bryant 2000) of the measurement scale reflecting the pre-service and in-service music educators' opinions on basic parameters of early childhood music education, we used Principal Component Analysis - PCA (Kim and Mueller 1978, Johnson and Wichern 1992, Norusis 1992).

ECOM

Your participation in filling out this questionnaire is voluntary. However, it is greatly appreciated. The information collected through this questionnaire is going to be used for research purposes only. Your responses will be kept confidential.

PART I

1. GENDER

- ☐ Male
☐ Female

2. AGE

- ☐ 20 – 29 years old
☐ 30 – 39 years old
☐ 40 – 49 years old
☐ 50 – 59 years old
☐ 60 and older

4. EDUCATIONAL LEVEL

- ☐ Secondary
☐ University Music Degree
☐ Non-University Music Degree.....
☐ Other(specify)

5. RESIDENCY

*I live in the area of the city/town/village
of in the prefecture of*

6. STATUS

- ☐ Pre-service music educator
☐ In-service music educator
☐ Other

PART II

Please indicate your degree of agreement with the following statements.

(SD=Strongly Disagree, D= Disagree, N=Neither Agree nor Disagree, A=Agree, SA=Strongly Agree)

1. A young child can benefit from musical stimulation

from the age of kindergarten and after.

SD D N A SA

2. It is very difficult to influence the musical development of a baby.

SD D N A SA

3. When singing to/for a baby, it is better to sing songs that

are the easiest, simplest, and shortest possible

SD D N A SA

4. A baby's or toddler's exposure to music cannot be facilitated

through organized early childhood music classes

SD D N A SA

5. Variety and alternation between active and calm activities brings

fatigue to the baby or young child in an early childhood music class

SD D N A SA

6. In an early childhood music class, presenting or using more than

Principal Components Analysis

As shown in Table 2, the PCA provided 3 factors that explain 64,8% of the variance of the original variables. This proportion is over the conventionally accepted limit of 0.60. In Table 2, only the loadings with absolute values ≥ 0.40 are shown. In general, loadings ≥ 0.30 have practical significance.

We observe that the internal consistency index (reliability) α of Cronbach for the entire scale of 9 items is .76, which appears to be sufficient (Spector 1992, Norusis, 1992). Traditionally, reliability indexes $\geq .60$ (Malhotra 1996) or $\geq .70$ (Nunnally 1978) are considered sufficient. Thus, in our case, the total scale of 9 items of the relevant question was regarded reliable in the sense of internal consistency.

For the first factor F1, which explains 25,6% of the total variance, the items which mainly load are q5, q4, and q2. The reliability of the factor is $\alpha = .76$ (satisfactory). For the second factor F2, which explains 22,9% of the total variance, the items which mainly load are q3, q1, and q7. The reliability of the factor is $\alpha = .73$ (satisfactory). For the third factor F3, which explains 16.3% of the total variance, the items which mainly load are q8 and q9. The reliability of the factor is $\alpha = .47$ (unsatisfactory). In future studies, research may want to strengthen the third factor F3 and improve its reliability.

Table 2.
PCA and Reliability Results

	Components			
	F1	F2	F3	Communality
Q19 alternation of active and calm activities	,877			0.773
Q13 baby's music exposure through EC music	,773			0.616
Q11 hard to affect a baby's music development	,758			0.682
Q20 instruments bring overstimulation				0.468
Q12 better to sing easy songs to babies, toddlers		,835		0.712
Q10 benefit from music from kindergarten and later		,834		0.749
Q21 recorded music		,655		0.576
Q22 parent not participating			,815	0.710
Q24 p. act. parti. means less part. with child at home			,708	0.546
Variance Explained %	25.6	22.9	16.3	
Total variance explained %	64.8			
Cronbach's α	0.76	0.73	0.47	
Total Cronbach's α (9 items)	0.77			
a.s.p.f.	2.09	3.14	1.98	
St. Deviation	1.09	1.17	0.99	
Total (9 items) a.s.p.f.	2.46			
St. Deviation	0.80			

The identification and interpretation of the three factors quoted in Table 3 was made in accordance with the common characteristics or the contradictions of items loaded upon each factor.

Table 3

Table of Identification / Interpretation of Factors

<u>Factors</u>	<u>Items</u>	<u>Label of Factor</u>
F1	q 5, q4, q2	Issues perceived from a practical point of view
F2	q3, q1, q7	Issues perceived from a theoretical/research point of view
F3	q8, q9	Musical parenting

According to the Table 3 above and the results of the PCA, and particularly based on the average scores per factor (a.s.p.f.), we can conclude that all respondents in respect to their opinions on basic parameters of early childhood music education:

- disagree (a.s.p.f.=2.09), therefore are sufficiently knowledgeable, on issues that they consider as practical in nature ('what do /can I do in my teaching') (F1).
- neither agree nor disagree (a.s.p.f.=3.14), therefore have a very moderate knowledge or are indifferent, on issues that they consider as theoretical in nature ('what should be done'). (F2).
- disagree (a.s.p.f.=1.98), therefore are sufficiently knowledgeable, on music parenting issues (F3).

With respect to the suitability of the PCA model, the Bartlett's test of sphericity has shown that the correlation matrix presents a statistically significant difference from the identity matrix ($\chi^2=166.36$, d.f.=36, $p=0.000$). Finally, the Kaiser-Meyer-Olkin Measure of Sampling Adequacy is equal to .70, which is above the permissible limit of 0.50 (Hair et al. 1995) or 0.60 (Coakes and Steed 1999, Sharma 1996).

Intercorrelation coefficients were also computed for F1, F2, F3 and Total scores. These coefficients show a statistically significant but relatively moderate correlation between F1 and F2 ($r = .33, p < .01$), as well as between F1 and F3 ($r = .30, p < .05$), and a non-significant correlation between F2 and F3 ($r = .19, p > .05$). The F1, F2 and F3 scores were found to correlate significantly and relatively strongly with the Total Score ($r = .78, .76$, and $.56$ respectively, $p < .01$). Findings were desirable, since F1, F2 and F3 stand for different thematic aspects of what the scale intends to measure, therefore low to moderate intercorrelation coefficients are welcome. The higher correlations between the different factors and the total score are also desirable, since they show that each factor measures an aspect that the scale in total intends to measure. The above findings contribute to establishing the factorial - construct validity of the scale.

Test- retest reliability was also computed for a 2-week interval between administrations and was found to be statistically significant and very high ($r = .98, p < .01$).

Typology of Participants Based on Factorial Average Scores

In order to examine how the research participants can be grouped into distinct clusters, a typology for the respondents was developed based on the a.s.p.f. results for the three factors F1, F2, F3 and the total score of the scale.

For the typology development, Hierarchical Cluster Analysis was applied; Ward's method was used for the cluster construction according to the squared Euclidean distance (Hair et al. 1995, Sharma 1996). The results showed that the solution should be sought at 3 clusters as shown in Table 4.

Table 4
Hierarchical Cluster Analysis Results

CLU3_2 Ward Method		F1SCORE	F2SCORE	F3SCORE	TOTSCR
1	Mean	1,5729	2,2188	1,4687	1,7986
	N	32	32	32	32
	Std. Deviation	,60009	,84501	,52267	,40055
2	Mean	1,6167	4,0500	2,5250	2,7500
	N	20	20	20	20
	Std. Deviation	,68633	,75141	1,14104	,51975
3	Mean	3,7292	3,8333	2,3125	3,4028
	N	16	16	16	16
	Std. Deviation	,54730	,68853	1,06262	,41549
Total	Mean	2,0931	3,1373	1,9779	2,4559
	N	68	68	68	68
	Std. Deviation	1,09703	1,16789	,99414	,79735

As shown from Table 4, the individuals in Cluster 1 express opinions that are basically in line with issues in early childhood music education perceived as practical (F1), issues in early childhood music education perceived as theoretical (F2), as well as music parenting issues (F3). Individuals in Cluster 2 express opinions that are in line with F1, moderately in line with F3 but not in line with F2, showing that they are not informed and do not think according to the basic theory/research based positions in early childhood music teaching. Individuals in Cluster 3 are the ones who express opinions that are indifferent or uninformed of F1 and F2, and relatively in line with F3. From the Total Scores, we can see that individuals in Cluster 1 seem to express opinions that are more informed and in line with early childhood music education theory and praxis, while individuals in Cluster 3 seem to be the least informed or in line with such issues.

In order to acquire deeper insight into the special characteristics of the emerging clusters, an investigation of the cluster profile was carried out with respect to other variables that were not included in the cluster formation but were investigated

via the questionnaire. The following variables were considered to be of special interest: age, gender, level of education, residency, and status.

The analysis has generally shown that:

- In relation to age, individuals in Cluster 1 which is the best informed group are mostly (27 out of 32) between the ages of 20 – 29 years old, which also holds true for C2 (13 out of 20), while most individuals (8 out of 16) in C3 which is the less informed are between the ages of 30 – 39 years old
- In relation to gender, individuals in C1 are mostly female (19 out of 32) which also holds true for C2 (14 out of 20), while in C3 individuals are mostly males (9 out of 16).
- In relation to level of education, C1 has the greatest percentage of individuals with university music degrees, C2 comes next and C3 is the last, but in all three Clusters the majority of individuals hold university degrees.
- In relation to residency, the greatest percentage in all three Clusters are individuals living in urban areas, but this percentage is the highest in C3, and lowest in C2.
- In relation to status, individuals in C1 which is the most informed cluster are mostly (62,5%) university students who have had an early childhood music methods class, while in C2 most people (60%) are university students without early childhood music training. In C3 which is the less informed cluster, the vast majority of individuals (81,3%) are early childhood music educators. Results are shown in Table 5.

Table 5.
Cluster Profile in Respect to Status

		STATUS			
		1,00 university music student without EC music	2,00 early childhood music educator	3,00 univ.music stud. with EC music class	Total
CLU3_2 Ward Method	Count	7	5	20	32
	% within CLU3_2 Ward Method	21,9%	15,6%	62,5%	100,0%
	Adjusted Residual	-1,7	-3,4	5,3	
	Count	12	7	1	20
	% within CLU3_2 Ward Method	60,0%	35,0%	5,0%	100,0%
	Adjusted Residual	3,1	-,2	-3,0	
	Count	3	13	0	16
	% within CLU3_2 Ward Method	18,8%	81,3%	,0%	100,0%
	Adjusted Residual	-1,3	4,2	-3,1	
	Count	22	25	21	68
	% within CLU3_2 Ward Method	32,4%	36,8%	30,9%	100,0%
	Total				

Statistically significant differences were found among the three Clusters (C1, C2 and C3) in relation to the distribution of status ($\chi^2 = 38.883$, d.f. = 4, $p = .000$, Cramer's $V = .535$) and age ($\chi^2 = 21.509$, d.f. = 6, $p = .001$, Cramer's $V = .398$).

Using a.s.p.f., tests of differences were also conducted for F1, F2, F3 and Total Scores, to investigate statistically significant effects of the variables mentioned above. According to the t-test results, significant differences were found related to gender on F1 ($t = 2.502$, d.f. = 66, $p = .015$) and TotalScore ($t = 2.345$, d.f. = 66, $p = .022$). A significant difference was also found related to level of education on F3 ($t = 2.219$, d.f. = 66, $p = .030$). Multiple Analysis of Variance (MANOVA) showed no significant effect of the residency variable on F1, F2, F3 and F4 [Pillai's Trace = .145,

$F(8:126) = 1.228, p = .288$]. MANOVA showed significant effect of status on F1, F2, F3, and Total Scores [Pillai's Trace = .783, $F(8:126) = 10.128, p = .000$].

CONCLUSIONS

A basic goal of the study was to create a short, easy-to-use research instrument for obtaining opinions on basic early childhood music education issues. The analyses performed (Principal Component Analysis, Croanbach's α , *intercorrelations*, and *test-retest reliability*) established the factorial (construct) validity, the internal consistency, and the retest reliability of the ECOM.

The second goal of the study was to create a typology of the respondents based on their answers to the ECOM. A summary of the above-mentioned findings clearly indicates that subjects of the three clusters differ in their expressed opinions on basic early childhood music education issues, with individuals in C1 being more informed and in line with contemporary theory and practices in early childhood music education than individuals in C2 and C3. Individuals in C3 express opinions that are least informed or in line with basic issues in contemporary theory and practices in early childhood music education.

From the investigation of the cluster profiles, we find that:

- (a) the subjects in C1 are the ones who, through expressed opinions, exhibit a profile that would be appropriate for an early childhood music educator, one that is informed and in line, both theoretically and practically with basic principles in early childhood music education. These subjects are mostly young in age (younger than 29 years old), female, hold or are in the process

of getting a university music degree, live in urban areas and have taken at least one course in early childhood music education.

- (b) The subjects in C2, are the ones who are less informed and in line than subjects in C1, especially as it concerns issues in early childhood music which they may consider as 'theoretical' in nature. These subjects are mostly young (younger than 29 years old), female, hold or are in the process of getting a university music degree, and are university students who have not had any early childhood music education course.
- (c) The subjects in C3 are the ones, who, through expressed opinions, exhibit the profile that would be the least appropriate, compared to C1 and C2, for an early childhood music educator. It is a striking finding that these subjects are mostly (81,3%) early childhood music educators, live in urban areas and they are mostly between 30 and 39 years old.

Expressed opinions on parenting issues are significantly affected by the educational level, with the ones holding or in the process of getting university degrees being more informed. Gender has also a significant effect on expressed opinions on 'teaching in action' issues in early childhood and in total scores, with females being more informed. Status (being a pre-service or an in-service early childhood music educator) seems to be significantly affecting expressed opinions on early childhood music, with the in-service educators being less informed and in line with basic parameters in this area, which is a striking finding.

Findings may be indicative of educational needs of in-service early childhood music educators. People who are already in the early childhood music profession

seem to be the less knowledgeable and the less likely to become advocates of the most important aspects of early childhood music development and education. On the contrary, university students are much closer to the principles and latest trends, probably because they are in an academic environment which directly (through early childhood music courses) or indirectly (through other courses) conveys to them this basic fundamental knowledge or attitude. Opinions expressed through answers to the ECOM research instrument may be considered indicative of the pre- and in-service music teachers' knowledge but also indicative of their teaching philosophy and its application in the early childhood music classroom. When an early childhood music educators is likely not to know or believe that musical development can be affected before kindergarten, how can that person ever be an efficient advocate for early childhood music education? It is obvious that training and mentorship is needed at several stages in the early childhood music educators' professional life.

More research studies are needed to investigate this area, so that we can actually say that we have effectively 'created' the profile of the average early childhood music educator today. Repeated and cross-cultural studies are also needed, if we seek any comparability and generalizability of the results.

References

- Albers, M., & van Gestel, M. (1992, July) 21-24). Music on the lap: Training early childhood music educators. In *Sharing discoveries about the child's world of music*. Conference proceedings of the 5th Early Childhood Music Education Commission (ECME) of the International Society for Music Education (ISME), Tokyo, Japan.
- Aldenderfer, M., Blashfield, R., 1984. Cluster Analysis. Sage University Paper Series on Quantitative Applications in the Social Sciences, series no. 07-044, Beverly Hills, CA : Sage.
- Andress, B. (1989). A parent-toddler music program. In B. Andress (Ed.), *Promising practices: Prekindergarten music education*. Reston, VA: Music Educators National Conference (MENC).
- Andress, B. (1998). Music for young children. Fort Worth, TX: Harcourt Brace and Company
- Bayless, K. M., & Ramsey, M. E. (1991). *Music: A way of life for the young child* (4th ed.), New York: Macmillan.
- Bloom, B. S. (1985). (Ed.). *Developing talent in young people*. New York: Ballantine Books.
- Brand, M. (1986). Relationship between home musical environment and selected musical attributes of second-grade children. *Journal of Research in Music Education*, 34(2), 111-120.

- Bryant, F., 2000. "Assessing the Validity of Measurement". In L. Grimm and P. Yarnold (Eds): *Reading and Understanding More Multivariate Statistics* (pp. 99-146). Washington: American Psychological Association.
- Clandinin, D. J., & Connelly, F. M. (1995). *Teachers' professional knowledge landscapes*. New York : Teachers College Press.
- Carmines, E., Zeller, R., 1979. *Reliability and Validity Assessment*. Sage University Paper Series/Number 07-017, on Quantitative Applications in the Social Sciences. Newbury Park, CA: Sage.
- Custodero, L. (2003). Passing the cultural torch: Musical experience and musical parenting of infants. *Journal of Research in Music Education*, 51(2), 102-114.
- Everitt, B., 1993. *Cluster Analysis*. London: Edward Arnold A division of Hodder & Stoughton.
- Feierabend, J. (1990, July/August). Music in early childhood. *Design for Arts in Education*, 91(6), pp. 15-20.
- Fox, D. B. (1989). MusicTime and Music Times Two: The Eastman infant-toddler music programs. In B. Andress (Ed.), *Promising practices: Prekindergarten music education*. Reston, VA: Music Educators National Conference (MENC).
- Haines, B. J. E., & Gerber, L. L. (1996). *Leading young children to music* (5th ed.). Englewood Cliffs, NJ: Merrill.
- Hair, J., Anderson, R., Tatham, R., Black, W., 1995. *Multivariate Data Analysis with Readings*. USA: Prentice-Hall International, Inc.
- Heyge, L., & Sillick, A. (1998). Music: A natural way to play with babies. *Early Childhood Connections*, 4(4), p. 8-13.
- Howe, M. J. A., Davidson, J. W., Moore, D. G., & Sloboda, J. A. (1995). Are there early childhood signs of musical ability? *Psychology of Music*, 23, 162-176.

- Johnson, R., Wichern, D., 1992. *Applied Multivariate Statistical Analysis*. New Jersey: Prentice-Hall, Inc.
- Kim, J. O., Mueller, C., 1978. *Factor Analysis Statistical Methods and Practical Issues*. Sage University Paper Series/Number 07-014, on Quantitative Applications in the Social Sciences. Beverly Hills, CA: Sage.
- Manturzewska, M. (1990). A biographical study of the life-span development of professional musicians. *Psychology of Music*, 18, 112-139.
- McDonald, D. T., & Simons, G. M. (1989). *Musical growth and development: Birth through six*. New York: Schirmer Books.
- Miranda, M. L. (2004). The implications of developmentally appropriate practice for the kindergarten general music classroom. *Journal of Research in Music Education*, 52(1), pp.43-63.
- Norusis, M., 1992. *SPSS Professional Statistics 6.1*. Chicago Press: SPSS, Inc.
- Rembrook, , R., & Craig, C. (2002). Teaching as a profession: Two variations on a theme. In R. Colwell and C. Richardson (eds.), *The New Handbook of Research on Music Teaching and Learning*. New York: Oxford University Press.
- Scott-Kassner, C. (1993). Musical characteristics. In M. Palmer and W. Sims (eds.), *Music in Prekindergarten: Planning and Teaching*. Reston, VA: Music Educators National Conference.
- Sharma, S., 1996. *Applied Multivariate Techniques*. USA: John Willey & Sons, Inc.
- Sims, W. (1998). Respecting the child in early music education: 8th International Seminar of the International Society for Music Education, Early Childhood Commission. *Early Childhood Connections*, 4(4), p. 6.
- Singer, L. (1997/98, Winter). Preschool music and movement: the Philippine connection. *Early Childhood Connections*, 4(1), p. 30-36.

- Spector, P. E., 1992. Summated Rating Scale Construction: An Introduction. Sage University Paper Series/Number 09-082, on Quantitative Applications in the Social Sciences. Newbury Park, CA : Sage.
- Stamou, L. (Fall, 2001). The effect of parental involvement on children's musical development: The need to educate the parent. *Colorado Music Educator*, 49(1), p. 24-31.
- Strub, M., 2000. "Reliability and Generalizability Theory". In L. Grimm and P. Yarnold (Eds): Reading and Understanding More Multivariate Statistics (pp. 23-66). Washington: American Psychological Association.
- Traub, R., 1994. Reliability for the Social Sciences. Thousand Oaks, CA: Sage Publications, Inc.

Tonic Sol-fa in Non-Western cultures: The case for its continued use in choral music making

Robin S. Stevens, Deakin University, Australia

Key words

Tonic Sol-fa, choral pedagogy, music notation, South Africa, Fiji

Abstract

The English Tonic Sol-fa method, developed in England by the Methodist minister Rev John Curwen from the early 1840s, was introduced to indigenous populations in many British colonies through missionary activity during the latter half of the nineteenth century. Tonic Sol-fa was introduced principally as a means of teaching hymns through which missionaries sought to proselytize the Christian faith. While the method and its letter notation gradually lost ground in England both in community choral singing and in school music after the turn of the century, the situation in colonial and then post-colonial countries saw the reverse situation emerge—unlike the decline of the system in England, Tonic Sol-fa became the mainstay of a vibrant choral music culture in countries such as South Africa and Fiji. However, more recently—in the case of South Africa at least—there is an emerging opinion that choirs should transfer their music reading from Tonic Sol-fa to staff notation in order to gain access to the “universal language of music”.

Despite there being a rationale for choirs participating in choral competitions and festivals at an international level to move from Tonic Sol-fa to staff notation, there are nevertheless valid reasons for not only maintaining but also expanding the use of Tonic Sol-fa in countries where it has enabled choral music to become “the largest participatory form of musicking in the country”. This paper will put forward the case for the continued use of the Tonic Sol-fa method and notation by arguing its advantages in terms of both pedagogical and notational effectiveness as well as cultural appropriateness. It is argued that choir directors at the “grass roots” level of choralism—that is, those working with local church choirs and community-based choral ensembles—should resist undue pressure to conform to what may be identified as both a culturally irrelevant and an unduly complex system of notation represented by the staff system. In several non-Western countries, Tonic Sol-fa has been effectively “indigenised” and its continued use in community-based choral music making should not be considered as outmoded, but rather lauded as a means of enabling and maintaining enviable standards of musical literacy and performance realisation among amateur choristers.

Introduction

Although scholars in the field of music education as well as choral music directors in Western countries are generally totally unaware of the fact, the nineteenth century Tonic Sol-fa method and notation have been used almost continuously since their introduction to several non-Western cultures—principally those in sub-Saharan Africa and the Pacific Islands—during the latter part of the nineteenth century. Here the system has been so fully incorporated into the local cultural milieu that it has effectively been “indigenised”. In the case of South Africa, Tonic Sol-fa was

introduced initially by English settlers as a means of reproducing their own musical culture in an alien colonial environment, then by missionaries who sought to use hymn singing as a means of proselytizing the Christian faith, and eventually, as the government school system developed, by music teachers and educational administrators who promoted Tonic Sol-fa as a school music teaching method (see Stevens, 2005a). In the case of the Pacific Island countries, Tonic Sol-fa was also widely employed by Christian missionaries in their promotion of hymn singing in both church and school settings (see Stevens, 2005b).

The result in South Africa and Fiji—which are representative of two such indigenous cultures—is that Tonic Sol-fa is now the mainstay of choral music making. These countries are good examples of the extent to which Tonic Sol-fa is used in that congregations from both the Uniting Reformed Church of South Africa and the Methodist Church of Fiji continue to use locally-produced hymnbooks that each comprise over 450 hymns notated exclusively in Tonic Sol-fa notation. Most congregations are musically-literate in Tonic Sol-fa notation which enables them to sing from sight in four-part harmony. This is in stark contrast to the situation in many predominantly Eurocentric cultures, such as Australia, where church congregations are generally musically-illiterate and are therefore limited to learning new choral music by rote and singing in unison.

However, in a recent case study in which the views of choir directors of community, church and school choirs in the Cape Town area of South Africa were sought regarding the uses and applications of Tonic Sol-fa, one of the issues that loomed large was the pressure felt by some of these choir directors to transfer their teaching

of choral music reading from Tonic Sol-fa to Staff notation (see Stevens 2005c). Despite such calls for a departure from traditional choral music practice, there was nevertheless general agreement among the choir directors interviewed that Tonic Sol-fa, particularly the use of sol-fa pitch names, continues to be the mainstay of choral music making among indigenous South Africans—as one choir director expressed it, “Actually, most of the choirs in townships ... use Tonic Sol-fa—[in fact] all of them” (quoted in Stevens 2005c). However, the arguments for a transfer of music reading from Tonic Sol-fa to staff notation put by some of the choir directors were *prime facie* not unreasonable. The first reason put was that, particularly for choirs participating in international-level festivals and competitions, there was a danger of “notational isolation” if choirs were confined to reading from Tonic Sol-fa when involved with overseas choirs who were fluent in reading staff notation. The second reason presented related particularly to school and youth choirs. Most choir directors were conscious of their responsibility to introduce their choirs to staff notation on the basis that at least some of their younger members were intending to study music at tertiary level where staff notation is a prerequisite for course entry.

However, with some now advocating a “modernisation” of choral music practice in South Africa by phasing out of Tonic Sol-fa in favour of staff notation with inevitably adverse effects on traditional forms of choral music pedagogy, it is timely to review the reasons which support the continued use of Tonic Sol-fa. There is little doubt that Tonic Sol-fa has been a major influence in enabling what Olwage (2002) describes as “black choralism’s compelling presence in contemporary South Africa—it is the largest participatory form of musicking in the country” (p. 45). The purpose of this paper is to argue the case for the continued use of the Tonic Sol-fa system in non-

Western cultures by demonstrating the effectiveness of its pedagogical and notational principles as well as several other “culturally-appropriate” features. These arguments will support the contention that Tonic Sol-fa has now been so fully assimilated into several non-Western cultures that, although it may still be identified as an exogenous influence, it has nevertheless become an integral part of the indigenous musical culture.

The paper will outline the origins of the Tonic Sol-fa system and then consider in turn its pedagogical, notational and other “culturally-appropriate” features before a concluding summary. The principle sources of data are previous research studies in the field, much of which is based on an analysis of historical materials including textbooks and journals, as well as a review of more recent scholarly literature.

The Tonic Sol-fa Method and Notation

Tonic Sol-fa was developed by John Curwen (1816-1880) from several English and Continental sources including Sarah Glover’s Norwich Sol-fa (see Rainbow, 1967). Although Curwen originally used his method as a means of teaching music reading from staff notation, by the 1872 edition of *The Standard Course*, he had dispensed entirely with staff notation in favour of “letter” notation.

Pedagogical Features

Tonic Sol-fa represents a carefully graded and systematic method of teaching not only music literacy but also aural perception and audiation. The basis of Tonic Sol-fa is solmisation, which serves as a mnemonic (memory) aid for singing of pitched tones. The sol-fa syllables was originally devised by the eleventh-century monk Guido

d'Arezzo as a fixed doh method; however Curwen, like Glover, utilised the movable-doh system. The seven tones of the major scale—*doh, ray, me, fah, soh, lah, and te*—can also be applied to the relative minor scale by starting and ending on *lah* and using *fe* and *se* for the raised sixth and seventh degrees. Modulation to related keys is effected by means of “bridge-tones” such as *fe* for the leading note to the dominant key, *ta* as the dominant seventh note for the subdominant key, and so on. Curwen borrowed Glover's *Norwich Sol-fa Ladder* which he adapted into *The Tonic Sol-fa Modulator*. This vertically-arranged chart of sol-fa names enabled pitch exercises to be pointed out for students to sing, thereby instilling the relationship of each note to its tonality and to each other. In 1870, Curwen devised the sol-fa hand-signs (Curwen & Graham n.d., p. 23).

For teaching rhythm, Curwen utilised French time names—derived from Aimé Paris—in 1867 and also devised a system of finger-signs for time. In addition, Curwen devised a “Six Step” learning sequence that formed the basis for his textbook *The Standard Course* (1889) and included aspects such as vocal tone production, breathing, and the progressive introduction of pitched tones, rhythmic durations and metres, expression, tempo, harmony, tonality, modulation, etc. Another feature of the Curwen Method was a well-founded general pedagogy applicable to all subject areas that was set out in *The Teacher's Manual* (n.d.[c.1876]).

Aside from his ability both to adapt from other sources and to devise new music teaching techniques, Curwen had remarkable insights into and ability to apply what is now termed cognitive-developmental theory. Indeed Curwen's development of the Tonic Sol-fa pedagogy correlates remarkably well with the concept development

stages of Jerome Bruner. O'Brien (1983) outlines Bruner's (1966) model of learning which is based on three stages of concept development in children—enactive, iconic and symbolic. Parallels may be drawn between aspects of Curwen's Tonic Sol-fa method and Bruner's concept development model. Firstly, the enactive mode is essentially experiential learning in which musical concepts are formed mentally through a physical manifestation of the concepts. An example in the Tonic Sol-fa method would be singing of pitched notes with accompanying hand-signs—the physical shape and placement of the hand assists in forming the mental image of the sound within its tonal context and promotes its audition as well as its realisation as a sung note. During the second stage, iconic representation allows learners to categorise musical phenomena into concepts—for example, hand-signs allow the concept of relative pitch to be established; likewise, finger-signs for time allow rhythmic duration—specifically subdivisions of the beat—to be established as a discrete musical concept. In line with the modern concept of audiation, the iconic representation of both pitch and rhythm should assist learners to mentally manipulate the sub-elements (individual tones and beat patterns) in their minds without necessarily realising them acoustically. Finally, transfer of the iconic representations of pitch hand-signs and time finger-signs to symbolic representations such as the pitch modulator and then into Tonic Sol-fa notation completes the process whereby these labels become the means for more abstract thinking. There are doubtless other parallels which may be drawn with other contemporary learning theories but the point is hopefully well made that Curwen's development of the Tonic Sol-fa method is sufficiently well-conceived from a present-day perspective to have “universal” pedagogical legitimacy, regardless of differences in cultural setting.

Notational Features

As mentioned, by 1872, Tonic Sol-fa notation was no longer being applied to staff notation but had become a notational system in its own right. Part of the reason for this was Curwen's belief that his notation was sufficiently comprehensive that it could provide for all aspects of musical representation. Pitch was notated using the first letters of the solmisation syllables together with vertical dash above or below note to indicate octave placement. The only exception to "first letter" representation was the use of chromatic notes such as *fe*, *se*, *ba*, *ta*, etc. to indicate accidentals either in a minor mode or for modulation. Rhythmic notation consisted of vertical "bar" lines—a double bar for the end of a section, a barline to indicate main (strong) metrical divisions, half bar lines for subsidiary (medium) metrical divisions (as with the third beat in quadruple metre)—and standard punctuation marks—a colon for beat divisions, a period for half-beat divisions, a comma for quarter-beat divisions, with a dash to indicate the continuation of a note to a subsequent beat. Rests were notated by a blank space preceded by a punctuation mark to indicate duration. These notational elements are shown in Figure 1, the first two phrases of the South African National Anthem, "Nkosi Sikelel 'i Afrika".

KEY G
d . t : d . r m : m r : r d : — m . m : r . m f : f m . m : m r : —

Figure 1. An Example of Tonic Sol-fa Notation

Scholes (1963) points out that "our present universal notation has 'grown up' rather than been designed, and that, moreover, its main features were fixed at a period when music was merely melodic and in other respects enormously simpler than at present.

Musicians generally are so accustomed to it that they do not stop to reflect upon its defects ...” (p. 696). It is the serendipitous nature of its evolution that has created many problems for the teaching and learning of staff notation. The spatial representation of the two principle dimensions of music—rhythm and pitch—requires a complex system of symbols firstly to represent rhythm on the horizontal plane and secondly use of the same symbols on the vertical plane to indicate absolute pitch. In addition, other aspects of notation—dynamics, tempo, accentuation, etc.—result in a highly complex visual representation of music which, particularly for the young learner, makes the acquiring of music literacy a long and often arduous process. Moreover, there is a need to have an understanding of the theory of music—scale construction, key signatures, time signatures, etc.—in order to decipher the meaning of many additional symbols that relate to the tonal and rhythmic characteristics of a musical work.

From a contemporary perspective, Tonic Sol-fa notation has several inherent advantages over staff notation for choral singing. Firstly, both the pitch and the rhythmic dimensions of melody are contained within a “single cell” as opposed to staff notation where two dimensions—vertical and horizontal—are required for the representation of melody. Although it may be argued that the vertical representation of pitch is a useful way of visualising its relative pitch position, its addition to the left to right horizontal progression of rhythm (which is common to both staff and Tonic Sol-fa)—particularly with leger lines—often makes the notational “spread” too wide for immediate visual perception. Another advantage, particularly in certain non-Western cultures, is alluded to by Jorgensen (1994) who makes the point that Tonic Sol-fa notation is based on the Roman alphabet (which is also the means for representing

pitch in Tonic Sol-fa) and in cultures that use this form of written language, people are already familiar with alphabetical letters. Tonic Sol-fa “letter” notation also represents a distinct advantage over the two-dimensional system of staff lines and spaces for pitch and of note and rest shapes for rhythm. Moreover, literacy in Tonic Sol-fa notation does not require any significant knowledge of music theory—once an understanding of pitch and rhythmic notation is achieved, no other “interpretive” information (such as knowledge of time or key signatures) is required for realising the notation.

Other “Culturally-Appropriate” Features

Reference was made at the outset to the use of Tonic Sol-fa in two non-Western cultures—South Africa and Fiji. Both have much in common in terms of their indigenous knowledge systems and cultural practices, particularly when compared with Eurocentric cultures such as Australia. Although there has been comparatively little research undertaken into the use of Tonic Sol-fa in Fiji, one of the few scholars to have researched Fijian vocal music and the *vanua* (the Fijian social system) is Ratawa (1991) who makes several references to the use of Tonic Sol-fa during the 1980s and early 1990s. However, due to the lack of research into the contemporary Fijian situation, the following consideration of what emerges as the “culturally-appropriate” features of Tonic Sol-fa in non-Western cultures will necessarily be confined to South Africa.

In her introduction to *Reader of South African Music*, Lucia (2004, p. xvi) states that “choralism is phenomenally popular, involving almost half the country’s population and catering for school-children of all ages as well as adults in two huge categories of

the national competition circuit that unfolds throughout the year”. Lucia (2004) also refers to three categories of *amakwaya* (“competition” music), one of which is identified as “vernacular”—this refers to music “designed in the earlier 20th century in solfa script by composers using African-language texts” (p. xvi). The nature of the other two categories—indigenous and Western—is obvious, but the implication here is that Tonic Sol-fa notation has played a significant role in bringing to prominence the work of nineteenth and early twentieth century composers. Examples of this have been documented by Stevens and Akrofi (2004) with four short case studies—two of pioneer composers (Enoch Sontonga and Reuben Caluza) and two of contemporary composers (Christian Ngqobe and Caesar Ndlovu)—which clearly demonstrate the role of Tonic Sol-fa in both the creative musical process and the dissemination of the music of these indigenous African composers to the wider community.

In addition to choir participation in competitive choral festivals, hymn singing in churches represents a “grass roots” form of choral music that engages a vast number of indigenous South Africans. As with Methodist congregations in Fiji, many South African congregations use hymnbooks notated exclusively in Tonic Sol-fa notation as their principal means of both reading and learning of choral music. It may be argued that, of all the forms of Western European music, hymn singing is, by its nature, an essentially communal rather than individual musical activity. This correlates with the approach taken by indigenous African societies to music as social sharing and participation (Westerlund 1999, cited in Joseph, 2004, p. 219). Indeed it is the effect of music in promoting “community living and reciprocity” that typifies the notion of *ubuntu* (see Joseph, 2004, p. 219). Moreover, one of reasons why African people appear to have so readily embraced hymn singing and continue to relate to the four-

part harmonic choral idiom may well have been the communal focus and spiritual unity implied by hymnody as a manifestation of the Christian life style. Hymn singing, promoted and maintained by use of the Tonic Sol-fa system as a “township” tradition, may therefore be said to represent a fusion of traditional African indigenous culture and Western European tonal-harmonic idiom.

Also Curwen deliberately kept the level of theoretical complexity to a minimum so that Tonic Sol-fa notation, when taught according to post-1972 and pre-1901 editions of *The Standard Course*, effectively by-passed the difficulties associated with staff notation and instead relied on an implicit association of the symbols (d : m : s) with vocalised syllables (*doh, me, soh*). Indeed, Lucia (2004, p. xvi) estimates that there are close to twenty million choir members in South Africa who “read” choral music but questions “how many of them ‘half-read’ the text—words and music—of tonic sol-fa sheet music?” which she understandably sees as problematic in terms of where such music fits into the oral-written paradigm. Nevertheless, it may be argued that the Tonic Sol-fa system is a far closer to the indigenous ways of musical practice—typified by an oral tradition—than staff notation which does not have the inherent symbol-sound relationship of Tonic Sol-fa. Further, whereas European art music could be said to have a highly individualistic aesthetic and/or performance focus and indeed may be characterized as being “overly-intellectualised”, the Tonic Sol-fa approach to choral singing, which has comparatively less intellectual focus *per se*, perhaps represents a closer correlation to the African notion of practical involvement and the fusion of performer and product.

Summary and Conclusion

In comparison with other countries where staff-based methods of teaching music literacy have often had little or no real effect in raising or even maintaining the levels of music reading in the general community, it has been argued the continued use of Tonic Sol-fa by indigenous choral groups and church choirs in certain non-Western countries has played a major role in achieving a vibrant choral music culture. There are many benefits from learning a system where the pitch mnemonic is an integral part of the notation, where the pitch and rhythmic dimensions are combined into a single spatial dimension, and where there is no necessity to learn the theory of music to be musically literate. Where it is still in use in non-Western cultures, the result has been that Tonic Sol-fa has been so fully assimilated into the local ethnic culture that it has been “indigenised” and may now be said to represent a significant exogenous aspect of the musical culture. Given the richness of such musical cultures, it may be argued that countries, where the Tonic Sol-fa method and notation have become the norm, should resist any external pressure to transfer to the standard staff notation merely for the sake of conformity. In the case of present-day South Africa and Fiji, wide-spread music literacy has been achieved through Tonic Sol-fa and this should be recognized as an enviable social and cultural asset.

References

- Bruner, J.S. (1966). *Toward a theory of instruction*. London: The Belknap Press of Harvard University Press.
- Curwen, J. (1889). *The standard course of lessons on the Tonic Sol-fa method of teaching to sing*. London: J. Curwen & Sons.
- Curwen, J. n.d. (c.1876). *The teacher's manual of the Tonic Sol-fa method*. London: The Tonic Sol-fa Press.

- Curwen, J.S. & Graham, J. (n.d. [c.1891]). *The Tonic Sol-fa jubilee: A popular record and handbook*. London: J. Curwen and Sons.
- Jorgensen, P. (1994). An experimental approach to developing music literacy in Central Zaire. *Notes on Anthropology and Intercultural Community Work*, 16(Summer 1994), 15-22.
- Joseph, D. (2004). Smaller steps into longer journeys: Experiencing African music and expressing culture. In M. Chaseling (Ed.), *Proceedings of the XXVIth annual conference of the Australian Association for Research in Music Education* (pp. 216-225). Tweed Heads, NSW: AARME.
- Lucia, C. (ed.) (2004). *Reader in South African music*. London: Cambridge Scholars Press.
- O'Brien, J.P. (1983). *Teaching music*. New York: Holt, Rinehart and Winston.
- Olwage, G. (2002). Scriptions of the choral: The historiography of black South African choralism. *South African Journal of Musicology*, 22, 29-45.
- Rainbow, B. (1967). *The land without music: Musical education in England 1800-1860 and its continental antecedents*. London: Novello and Company Ltd.
- Ratawa, W.M. (1991). Fijian vocal Music and the Vanua: A field study from Labasa, Vanua Levu. Unpublished MA thesis, Deakin University, Geelong, Australia.
- Scholes, P.A. (1963). *The Oxford companion to music* (9th ed.). London: Oxford University Press
- Stevens, R.S. & Akrofi, E. (2004). Tonic Sol-fa in South Africa—A case study of endogenous musical practice. In M. Chaseling (Ed.), *Proceedings of the XXVIth annual conference of the Australian Association for Research in Music Education* (pp. 301-314). AARME: Tweed Heads, NSW.

- Stevens, R.S. (2005a). Tonic Sol-fa: An exogenous aspect of South African musical identity. Unpublished paper submitted for review at the Swedish-South African Research Network (SSARN) Research Seminar on Music and Identity, Gothenburg University, Sweden, October 16-20, 2005.
- Stevens, R.S. (2005b). Missionaries, music and method: Dissemination of the Tonic Sol-fa in Asian-Pacific countries during the nineteenth century. In S. Morrison (Ed.), *Proceedings of the fifth Asia-Pacific symposium on music education research*. Seattle, USA (CD-ROM).
- Stevens, R. S. (2005c). Tonic Sol-fa in contemporary choral music practice: A South African case study. In P. deVries (Ed.), *Proceedings of the XXVIIth annual conference of the Australian Association for Research in Music Education*. AARME: Sydney, Australia.

A Comparison of Musical Teaching Material for Lower Grades of Elementary School Between Taiwan and Korea

Yu-Huei Su , Haw-Ling Chang and Min-Chun Liao
National Hsinchu University of Education, Taiwan
yhsu@mail.nhctc.edu.tw

Abstract

This study tends to compare musical teaching material for the lower (first and second) grades of elementary school students, and applies textbook content analyses. The teaching material to be analyzed are the *Life* textbooks published by Kang Hsuan Educational Publishing Group , Han Lin Publishing and Nan I Publishing approved by the Ministry of Education in Taiwan as well as the *Happy Life* textbook published by the Ministry of Education and Human Resources Development in Korea. Our study finds that the teaching material of the two countries are written and edited in accordance of subjects, but the coverage of fields are slightly different. The musical teaching material in Taiwan stress the whole discussion about music, visual experiences and performing arts, in addition, they also connects to music lessons with social and natural fields of studies for the students. On the contrary, the musical teaching material in Korea emphasizes the whole learning of music, visual arts and physical education rather than other fields. Singing practices are as important in the musical teaching material in both countries, music note practices are also mostly put in first semester of first grades, and music appreciation lessons are both taking the least part of music textbooks. However, the practices about music playing and music reading in Korea are comparatively more than the portion in Taiwan, whilst music creation practices in Taiwan musical teaching material are more than that in Korea's.

Background and motivation

As the frequency of cultural exchanges is increasing between Taiwan and Korea, ninety-one colleges and academic institutes in Taiwan sign associate protocols with fifty-two colleges and academic institutes in Korea, according to education statistic documents in 2004. There are 1181 strikes of Korean-study books and papers published in Taiwan from 1949 to 1998 (Kim, Yun-Tae, 2004). According to the projects subsidized by National Science Council, Taiwan, there are merely 2% of projects of East Asia area studies from 1994 to 2004 about education and art fields. In addition, the Center of Asia-Pacific Area Studies, Academia Sinica in Taiwan also points out that academic studies which mostly aimed for Western cultural studies have now turned to aim on non-Western cultures. Taiwan and Korea are both countries in East Asia area and with the increase of technology and mass media exchanges, the study about Taiwanese and Korean elementary school teaching material will help academic interactions.

Purpose and Methodology

Both Taiwanese and Korean elementary school curricula have arranged life field classes for first and second grade students. The class is called *Life* in Taiwan which covers 1) social science, 2) natural science and life technology, and 3) arts and humanities (Ministry of Education, Taiwan, 2000). As in Korea, the class also emphasizes development of living skills, and the teaching material is divided into three fields of *Wise Life*, *Correct Life*, and *Happy Life* (Ministry of Education & Human Resources Development, Korea, 2004a). Our study about musical teaching material in two countries intends to indicate the *Life* class in Taiwan and *Happy Life* class in Korea. The purpose of the study is to comprehend the similarities and differences of the two teaching material and to realize cross cultural interpretation and analysis.

The methodology is document analysis and content analysis. As the musical teaching material in Korea is approved and published by the Ministry of Education and Human Resources Development, this study utilizes the textbook of *Happy Life* published by the Ministry in year 2004. As for Taiwan, the music textbooks are approved by the Ministry of Education, but published by different publishers. This study accordingly utilizes the first three most popular textbooks in Taiwan, respectively published by Kang

Hsuan, Han Lin and Nan I Publishers, also in year 2004. In addition to cross compare the said and relevant textbooks, we also divide the teaching material contents according to music textbook standard edition methodology in Taiwan in 1993 (Ministry of Education, Taiwan, 1993) into six categories in order to apply quantity measures: music sensibility, music reading, singing, music playing, music creation, and music appreciation. By allocating the textbook contents in the above six categories, we are able to count the portion of each category. The three versions of textbooks in Taiwan would be counted by the average numbers. The three versions' consistency coefficient alpha is 0.98.

Results

Music classes in Life Field curricula in lower grades of elementary school in Taiwan and Korea

In order to cope with world trends of the 21st century, Taiwan has modified the nine-year mandatory education in order to cultivate citizens who are humane, democratic minded, and equipped with local and international awareness and the ability of lifetime learning. The lower grades of elementary school curricula emphasize life, relations between self and others, self and the society, and human and nature (Ministry of Education, Taiwan, 2000b). Therefore, the life field textbooks are arranged to cover the three fields of social science, natural science and life technology, and arts and humanity; within which, the arts and humanity field curricula covers fields of music, visual arts, and performing arts. Hence, the musical teaching material reinforces the connection between music and life subjects; meanwhile, in the same unit it also arranges the application and learning of social science and natural science and life technology knowledge. Furthermore, it also intends to lead the students to appreciation of beauty in life. For instance, the first semester of the second grade musical teaching material in Kang Hsuan version includes a unit called, "the view of autumn," which involves "the search of autumn," "what makes the wind," "I am wind," "song singing—'As the Wind Blows'," and "the wind game."

Korea performed education reformation in year 1997 in order to cultivate citizens with creativity, judge and thinking ability, problem solving ability as well as information analyze ability (Ministry of Education and Human Resources Development, Korea, 1997). The textbook of *Happy Life* includes music, arts, and physical education. Therefore, the musical teaching material of lower grades also follows the theme of life

and relates to arts and physical education. As for social and natural science field knowledge, it is included into the fields of *Wise Life* , and *Correct Life* . For instance, the unit of “Autumn View” includes “song singing of ‘Autumn Excursion’,” “decorating with autumn leaves,” “outdoor games,” “song singing— ‘chasing birds’,” “appreciation— ‘wind games’,” and “drawing of happy stuff in autumn.”

Structure of the Musical Teaching Material for Lower Grades of Taiwanese and Korean Elementary School Students

To sum the portions of the six categories in lower grades of elementary school musical teaching material in Taiwan, from the biggest to the least are: singing, practices of music sensibility, music creation, music reading, music playing and music appreciation (see chart 1). We can therefore see that singing takes the most portion of musical teaching material in *Life* textbooks, and music appreciation the least. As to analyze every category allocated in each semester, we also find that music sensibility practices take the most portion in the first semester of first grade. Singing and music playing are gaining percentages gradually. As for music creation, it takes certain portion along the music teaching material, and activities like body rhyming, painting with music sensibility, and environmental music instrument making are the major ones. Comparatively, music reading and music playing are taking the least part.

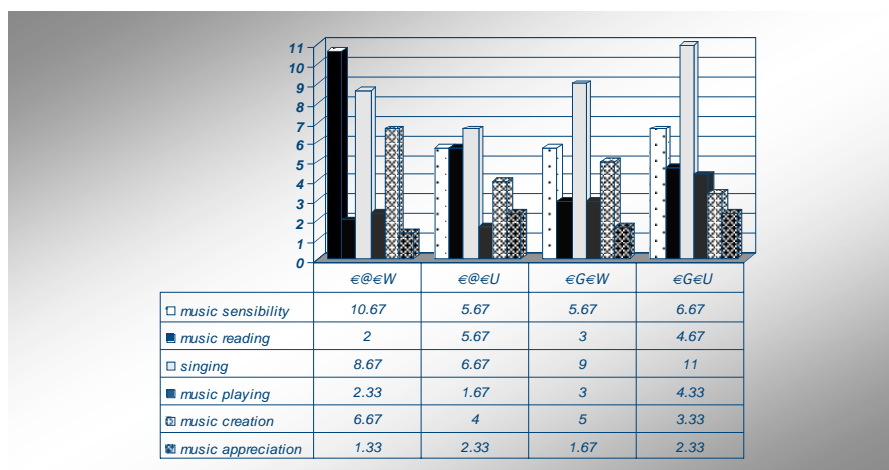


Chart 1. Structure of music teaching material in lower grades of elementary school in Taiwan

On the other hand, to overview the portions of the six categories in the lower grades of elementary school musical teaching material in Korea, from the biggest to the least are: music playing, singing, music reading, music sensibility practices, music creation, music appreciation (see Chart 2). We can therefore see that in the textbooks of *Happy Life* in Korea, music playing and singing are taking the most portions, and music appreciation the least. As to analyze every category allocated in each semester, we also find that music sensibility practices take the most portion in the first semester of first grade, but music reading also takes certain portion of the music teaching material. Comparatively, musical teaching material on music creation takes the least part.

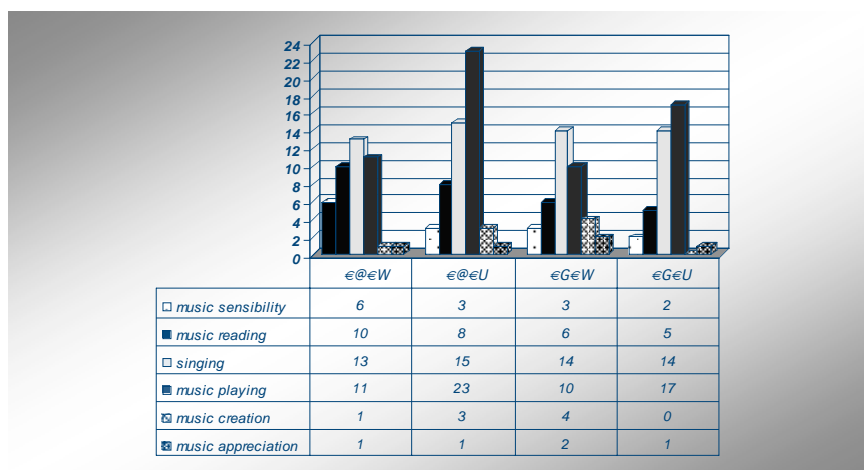


Chart 2. Structure of music teaching material in lower grades of elementary school in Korea

Conclusion

Both Taiwan and Korea life field textbooks for lower grades of elementary school students are written and edited in subject-oriented methods, so as to indicate the common form for the two countries' textbooks for lower grades of elementary school. However, as we find the field coverage difference between the two countries, Taiwanese music teaching material focuses on visual arts and performing arts connection as well as social and natural science field teaching. On the other hand, Korean music teaching material for lower grades emphasizes music connects with art and physical education, and meanwhile less connection with other fields of knowledge. Furthermore, we find

singing is important in both countries' musical teaching material, music sensibility practice is both focused in the first semester of first grades, and music appreciation is both taking the least part of the teaching material. We also find that Korea arranges more portion of music playing and music reading than that in Taiwan; yet on the other side, Taiwan arranged more music creation practices than that in Korea. As this study is aiming to discuss the similarities and differences of music teaching material structure between the two countries, further discussion about music teaching content and cultural backgrounds are also needed to cover in the future.

Bibliography

- Hsin-Hsung HSU, Rong-Rui KUO (ed.) (2004). *Life Textbooks for Elementary School* (vol. 1-4). Taipei: Kang-Hsuan
- Kim, Yun-Tae (2004) *A Korean Scholar's View on Korean Study in Taiwan*. Thesis collection for "Reflection and Prospection on Korean Study in Taiwan" Symposium. Taipei: Center of Asia-Pacific Area Studies, Academia Sinica
- Korea Institute of Curriculum & Evaluation* (Download Date 2005.4.2)
<http://www.kice.re.kr/english/eindex.htm>
- Korean Education Focusing on the Future* (Download Date 2005.4.2)
<http://www.askasia.org/Korea/r7.html>
- Kuang-Hsing CHEN (ed.) (2002). *Cultural Studies in Taiwan*. Taipei: Ju-Liu
- Mei-Yu CHANG (ed.) (2004). *Life Textbooks for Elementary School* (vol. 1-4). Tainan: Han-Lin
- Ministry of Education & Human Resources Development (2004a). *Happy life* (Vol. 1-1, 1-2, 2-1, 2-2) ° Seoul : Korea textbook Co., Ltd.
- Ministry of Education & Human Resources Development (2004b). *Teachers' Handbook of music textbook for elementary school* (vol.3). Seoul : Korea textbook Co., Ltd.
- Ministry of Education & Human Resources Development, Republic of Korea. *Education in Korea 2005-2006*. (Download Date 2005.6.18) ° <http://www.moe.go.kr/>
- Ministry of Education (1993). *Standard Curriculum for Elementary School*. Taipei: the Ministry of Education
- Ministry of Education (2000). *Temporary Fundamentals for Nine-year Mandatory*

Education. Taipei: the Ministry of Education.

Ta-Hsiu WANG, Cheng-Hsung WU, Tung-Hsin HSUNG (ed.) (2004). *Life Textbooks for Elementary School (vol. 1-4)*. Tainan: Nan-I.

Yu-Huei SU, Haw-Ling CHANG, Ga-Hee SHIN(2004). Analyses and Studies on Korean Music Textbook for Elementary School. *Thesis Collection for “2004 Music Education International Symposium—Music Education Trends and Prospections”*. Pp. 235-248.

Reconciliation of World Vocal Traditions and Vocal Health in Music Education: Does
Such a Possibility Exist?

Paper submitted to the 27th International Society for Music Education World Conference

Kuala Lumpur, Malaysia

November 1, 2005

Valerie Trollinger, D.M.E

Assistant Professor of Music Education

The College of New Jersey

Ewing, NJ 08618

email: trolling@tcnj.edu

Abstract

The purpose of this paper is to address voice specialists' concerns about teaching children in schools to sing music of different cultures with as much authenticity as possible. Some traditional, folk, or pop music requires vocal stunts that children's vocal apparatuses are not physically capable of performing without endangering the health of the voice. A research synthesis of the physiological development of the voice, speech and singing development, world vocal traditions from a pedagogical and physical standpoint, vocal anthropology and linguistic anthropology is presented, leading to implications for music educators that provides a way to reconcile traditional performance styles with the developing vocal apparatuses of children.

Introduction

Over the past five years, I have presented a number of clinics concerned with teaching singing to young children based on current knowledge of vocal health, vocal anatomy, and physiological vocal development. One question that has been invariably asked at every single one of these presentations is a variation of: “ Well, what if we do want our children to sing a certain traditional or stylistic way?” Although this question may seem a bit ludicrous in that we want to put our children’s health at the forefront of everything we do with them, the concerns expressed have been rooted in reality in that by continuing a vocal tradition, do we sacrifice vocal health? Is vocal health worth sacrificing for the continuing of a vocal tradition we hold dear?

In an attempt to begin an international dialogue, I wish to present to my colleagues the fundamental information we have in voice science concerning anatomy, speech development and singing development and how they relate to vocal music education internationally. To aid the application of this information to music education, a brief analysis of physical vocal performance practices of differing international styles will be presented. While the various vocal traditions of the world are quite diverse, and can’t all be represented in this paper, the ones selected for discussion in this paper represented the vast number of available recordings. In conclusion, I’ll present some ideas that will put us on the road to developing a reconciliation between vocal health and vocal performance traditions in music education.

The anatomy and development of the voice

One question that has always come up in discussions of singing concerned the existence of possible differences between the vocal apparatus of humans of different

ethnicities. Malcolm Hast essentially answered this question with the following statement: “I have found that, among animals of the same species, there is no obvious variation.... There are, however, obvious differences in the size between sexes, such as in the human (p. 14).” (Titze, 1999) Structurally and functionally, humans are all the same, and evolved to vocally develop the same, upon an established but also very individually variable time frame. Therefore, the following information is applicable to all of us, no matter where we are from.

Vocal sound is generated by the interaction of a number of bodily systems—the abdominal muscles, the lungs, the larynx, resonators, and the articulators. The abdominal muscles provide the support for the air, the lungs generate the air, the air goes through the larynx, and the lips, teeth and tongue serve as the articulators, shaping the sounds into words. The larynx is really the most important part of the voice, since that is where the sound generates. Internally, we have a number of muscles that control how we make vocal sounds. The vocal cords are delicate tissue-like structures that vibrate against each other at varying speeds to make high and low sounds. Imbedded within the bands is a special structure called the vocal ligament, which binds everything together. Either all of the cord structure, or certain parts of it, will vibrate to make specific sounds. There are also two major muscle pairs that contribute to our development of vocal range—the cricothyroids (CT) and thyroarytenoids (TA). The TA muscles control the degrees of opening between the vocal cords, and the CT’s control the lengthening and stiffening of the vocal cords. The interactions of the CT and TA give us what are commonly referred to as vocal registers or adjustments for singing. The length of the vocal bands also contributes to the highness and lowness of sounds we make: since children have the

shortest bands, they make higher sounds, while men have the longest bands and make lower sounds. For more information see Miller, 1996; Titze, 1994, 1996; and Sataloff, 1998.

The child voice

The child voice differs dramatically from the adult voice because the mechanisms mentioned previously are either absent at birth and develop through childhood. The ligament structure isn't present at birth, but develops throughout childhood, and doesn't resemble or act like an adult structure until around the age of 10 years (Ishii, Yamashita, Akita & Hirose, 2000), although a recent research study (Hartnick, Rehbar & Prasad, 2005) set this threshold at 13 years. This means that the same singing registers in our adult voices are not physically present in younger children. In fact, the younger children make high and low sounds by raising and lowering the larynx, primarily working it as a slide whistle. The vocal bands are mostly made of mucous at birth, but become more fibrous through childhood. The TA and CT, mentioned earlier, are working but in limited capacity. Finally, there is more cartilage than developed muscles in the larynx in very young children, although this ratio changes with maturity. The way the child starts using his or her voice will shape the muscles, just like sports do, to work a certain way. At the age of 6 months, the larynx begins a slow drop that continues through the remainder of life, resulting in a lowered voice. For more information, see Andrews, 1999; Kahane, 1975, Sataloff, Spiegel & Rosen, 1998; Titze 1992; and Zemlin, 1988.

The acquisition of speech

The manner in which we acquire speech has also been solidified across cultural boundaries. Essentially, we learn to speak by listening to our parents and significant

family members. Intonations and vocabulary, all unique to our various languages, are trained into our phonatory structures, and our structures are taught how to make the sounds. For example, in English, many of our words start with consonants that are formed near the front of the mouth, whereas in Chinese, a number of sounds are created in the back of the throat and require much more work from the vocal mechanism. However, it does have its culturally confusing component. A Chinese colleague once mentioned to me that she has often been asked why her family always sound like they are yelling at each other when they converse. What is important to music educators is that speech habits directly relate to the development of singing. If speech can be considered the physical motor equivalent of walking, then singing is the motor equivalent of gymnastics. For more information on language and speech development and acquisition, see Andrews, 1999 and Bialystok, 2001.

The acquisition of singing

Singing is also acquired through various vocal models, and parents are the most important, just as in speech acquisition. Music education researchers have compiled a quite exhaustive set of research concerned with the ability to sing melodies, echo-sing pitches, and sing songs, both with and without words. While the vast majority of this research is very helpful in our understanding of how children learn to sing, we do need to go back and revisit this from the standpoint of developmental anatomy and vocal use, as some of the recommendations that have come out of this research are actually physically impossible for children to do. For more information, see Rutkowski & Trollinger in Flohr, 2004.

Scientifically based vocal pedagogy—the appoggio approach

The goal of scientifically-based vocal pedagogy has always been to allow the voice to freely phonate without stress. In 1841, Manuel Garcia, a voice teacher, professional singer, and the inventor of the laryngoscope, was actually able to look inside a phonating larynx and see what was going on, and based on his careful observation and study, wrote the landmark book *Complete Treatise on the Art of Singing*. Since then, science has continued to influence the art of teaching singing, with most of it evolved from the Italian Art Song and Operatic schools. While one may argue that this kind of singing is not necessarily of importance for non-Western cultures, the implications of the research-based methods are very important in that vocal health is always put at the forefront, and those who are familiar with this method of free phonation, also known as “appoggio” are not always classically trained singers. “Appoggio” works with what is there, rather than trying to create something that is not there and thus inadvertently put the voice under stress that can lead to vocal damage (Miller, 1996). Vocal behaviors that may be considered harmful, and were expressly listened for in the following brief analysis of traditional songs include: pressed phonation, raised larynx, raised tongue, closed throat, nasality, and hypo- and hyperfunction of breathing (Miller, 1996; McKinney, 1994).

How do we know a voice is damaged? In voice science and therapy, there are a number of indicators that have been identified, some of which are the following: (1) raspy sounds, (2) a voice that cuts in and out, (3) a total lack of sound, or extremely breathy sound (hypofunction) and (4) sounds that are obviously produced under great

muscular strain to the larynx, such as pressed phonation (hyperfunction) (Andrews, 1999). Voice therapists also use an array of internal imaging, interviewing and observational techniques to help pinpoint problems and devise a treatment plan (Andrews, 1999). Although singing alone is not the only contributor to vocal damage, it does tend to be one of the strongest contributors. Which brings us back to the initial question of this paper—by promoting certain traditional vocal styles with young children are we inadvertently promoting vocally damaging behaviors?

Observations of World Vocal Performance Traditions

Perhaps the best place to start is with a summary of findings concerning the voice from the vocal anthropological and sociolinguistic research fields. Researchers in these fields have often worked with or reviewed works of ethnomusicologists as part of their own research, and have come up with a number of primarily culturally-based techniques of traditional singing. While it is beyond the scope of this paper to look at all of these factors separately, what comes to the forefront is that most of these observations, done with numerous world cultures, rely upon a number of physiological vocal stunts that are replicated and/or modified among cultures. A number of these stunts, which require increased hyperactivity of the vocal muscular structures, can indeed impart a particular cultural and sociolinguistic meaning, but at the same time can put a voice at risk (see Miller, 1996 and McKinney, 1994).

To briefly investigate the degree to which these behaviors were used in world singing, I went to the Smithsonian Global Sound archives at (<http://www.smithsonianglobalsound.org>). This site is new and allows us to hear and download authentic musical recordings from practically all world cultures. The

representative recordings I listened to and briefly analyzed from a pedagogical and physical standpoint revealed a number of interesting shared characteristics among widely different vocal cultures. For example, the female folk singers in Ireland used a number of the same vocal techniques (semi-closed throat, raised palate, little or no vibrato and some nasality) that were also used in the Indian (lullaby), Indonesian, and Ecuadorian singers. The hypothesis behind this kind of phonation is that the individual who is singing can experience some more vocal flexibility with less felt vocal tension, depending upon how loud the singing is. Simple free phonation, which is singing that occurred without any evidence of vocal stress, was evidenced by most of the male singers and women singing lullabies no matter what culture, and the singers of the African-Caribbean. All of these particular singers required little work from the breath. Opposite this, some traditions indicated a great degree of obvious laryngeal hyperfunction. The sample music of this kind of singing came from the United States, Yemen, Malaysia, India, China, Russia, Belize, Equatorial Africa, and Japan. While the majority of the music listened to from these cultures indicated these kinds of vocal behaviors, they should not be considered as the representation of the only vocal tradition available to that culture. Another interesting vocal behavior, the “Capra en gola” (goat in the throat) vibrato style that was a major component of European Baroque-style singing 300 years ago is also currently used in Cantonese opera.

Towards a reconciliation

What was most interesting to note in this review of world vocal music, even including the ones I did not report on but still heard, was that many of them shared similar qualities, including limited ranges, songs that stayed within the same or

neighboring key areas, pressed phonation, nasality, raised tongues, or similar unusual vocal techniques. While my first belief was that my observations are primarily anecdotal, I found that much of what I heard is supported by research in the fields of anthropological linguistics and vocal anthropology. Since many of our vocal traditions developed over thousands, perhaps millions of years, the relationship of our various singing styles within context to the actual development of the larynx in humankind needs to be considered. The field of linguistic anthropology, which includes vocal anthropology, has studied this development as extensively as possible, and has noted some very interesting findings. First, the Neanderthal vocalized, but recent research concerning the laryngeal placement of the Neanderthal indicates that the larynx was placed very high in the vocal tract, and never descended, suggesting that Neanderthals likely had higher voices than we had previously thought (Mithen, 2005). However, since actual tissue was not preserved, the question of precisely how high may never be answered. It was first in the Cro-Magnon human that the larynx started to descend (Zdenek, 1998), on the hypothetical reason that communication was –from an evolutionary standpoint—more culturally significant. The biological purpose of the larynx is to protect the airway, and a particularly high larynx, as indicated in babies and Neanderthals, allows them to swallow and breathe simultaneously (Hast, 1985). The lowered larynx does not allow that, consequently putting the breathing apparatus at risk. It is possible to hypothesize that the lowering of the larynx allowed humans to develop a wider frequency range of vocalizations, perhaps giving some validity to the belief that the “sol-mi” interval may have been one of the first vocal intervals accessible to the human larynx. It is also possible to hypothesize that many of our early cultural songs were first sung with underdeveloped and higher larynxes, thus

indicating why the ranges are fairly small, like a child's prior to adolescence. It is also likely that a number of internal structures were also not developed as they are now, which would reinforce the limited range and the primarily up and down movement of the larynx to create pitch for singing, again like a child's prior to adolescence. Therefore, many of these songs are appropriate for young children to sing. The problems arise when they try to sing them and sound like adults, whose voices operate under a different acoustical and physical structure than children's.

Anthropological linguists have also found that the singer's use of accents and culturally acceptable vocal behaviors in both speech and singing is important to connect with one's audience (Feld, Fox, Porcello & Samuels, 2004). Since the majority of speech activities require a less focused use of the vocal mechanism than singing, trying to place these accents into singing with the youngest singers can cause the vocal mechanism to contort in a manner that won't lead to healthy singing development (e.g., loss of range, inappropriate laryngeal muscular tension, and pressed phonation). Trollinger (2001) found in her study of pitch matching accuracy in preschool children (N=70) that regional accents in the United States approached statistical significance ($p = .09$) as predictors of vocal pitch-matching accuracy and subsequent vocal use. It is likely that certain cultures that have very pronounced accents may also inhibit the development of a healthy voice for singing, as was noted by Herbert Spencer (1950), and is anecdotally observed by many professional voice teachers. For music educators, this may mean that we may wish to work with our youngest singers to help them learn that singing is physically different from speaking, and promote the idea that understanding how the voice works in classical, pop and folk singing will be the best preventative to vocal damage. For example, there is

a difference between an adult who chooses to sing in a particularly vocally distressing style but understands the possible implications for the voice and plans accordingly and the adult singer who ends up unknowingly compromising his or her vocal health. The same holds true for young singers who wish to imitate adult singers. A child who clearly understands that his or her voice is functionally different from an adult voice and therefore cannot do the same kinds of singing will not be a vocal lamb led to the slaughter.

Conclusions

Two questions were posed at the beginning of this paper: (1) by continuing a vocal tradition, do we sacrifice vocal health? and (2) Is vocal health worth sacrificing for the continuing of a vocal tradition we hold dear? The brief analysis presented in this paper clearly indicates that we do not have to sacrifice vocal health for a vocal tradition, nor do we need to sacrifice the vocal tradition for vocal health. What is clearly indicated, however, is that music educators the world over do need to become more familiarized with developmental vocal anatomy and how to better nurture voices when young, so that when the students grow up, they can perform their vocal traditions and understand the physical workings of their voices when doing so. The archival performances I was able to listen to in the Smithsonian library were all sung by adults, mostly because many of these were recordings made by anthropologists in the field, not during concert performances. This paper does not promote the idea that non-European cultures should sing their traditional music based on the concept of appoggio. However, the appoggio concept is a valid approach to teaching vocal health, and can be modified to work with children's vocal apparatuses. By teaching our youngest singers of this world how to sing

healthfully, then we are doing the best we can to guarantee that they will grow up able to sing different kinds of world vocal music for a lifetime.

References

- Andrews, M.L. (1999). *Manual of Voice Treatment: Pediatrics Though Geriatrics (2nd Edition)*. San Diego, CA: Singular Publishing.
- Bialystok, E. (2001). *Bilingualism in Development: Language, Literacy & Cognition*. Cambridge: Cambridge University Press.
- Feld, S, Fox, A., Porcello, T., & Samuels, D. (2004). Vocal anthropology: from the music of language to the language of song. In Duranti, A, Ed., *A companion to linguistic anthropology*, Los Angeles, Blackwell Publishing.
- Garcia, M. (1841). *A Complete Treatise on the Art of Singing (Parts I and II)*, English Translation by Donald Paschke (1984), New York, NY: Da Capo Press.
- Hartnick, C., Rehbar, R, Prasad, V. (2005). Development and Maturation of the Pediatric Human Vocal Fold Lamina Propria. *Laryngoscope*. 115(1):4-15, January 2005.
- Hast, M. (1985). Comparative Anatomy of the Larynx: Evolution and Function, in Titze, I. (Ed.), *Vocal Fold Physiology: Biomechanics, Acoustics and Phonatory Control*. Denver, CO: The Denver Center for the Performing Arts.
- Ishii, K., Yamashita, K., Akita, M., & Hirose, H. (2000). Age related development of the arrangement of connective tissue fibers in the lamina propria of the human vocal fold. *Annals of Otology, Rhinology and Laryngology* 109 (11), 1055-1064.
- Kahane, J. (1975). The developmental anatomy of the human prepubertal and pubertal larynx. (Doctoral dissertation, University of Pittsburgh, 1975) *Dissertation Abstracts International* B36-10, 4964. (UMI No. ATT7608806).

- McKinney, J. (1994). *Diagnosis & correction of vocal faults*. Nashville, TN: Genevox.
- Mithen, S. (2005) *The singing neanderthals*. London, Orion Publishing Company.
- Rutkowski, J., & Trollinger, V.L. (2004). Singing. In J. W. Flohr, *The musical lives of young children*. Upper Saddle River, NJ: Prentice Hall.
- Sataloff, R.T. (1998). *Vocal health and pedagogy*. San Diego, CA: Singular Publishing.
- Sataloff, R.T., Spiegel, J., & Rosen, D.C. (1998). The effects of age on the voice. In R. Sataloff (Ed.) *Vocal health and pedagogy* (123-133). San Diego, CA: Singular Publishing.
- Smithsonian Global Sound Archives: <http://www.smithsonianglobalsound.org/>
- Spencer, H. (1950). *Literary style and music*. London: Watts & Company
- Titze, I. R. (1992). Critical periods of vocal change: Early childhood. *The Journal of Singing* 48 (6), 16-18.
- Titze, I.R. (1994). *Principles of voice production*. Englewood Cliffs, NJ: Prentice Hall.
- Titze, I. R. (1996). Why do we have a vocal ligament? *Journal of Singing* 53 (1), 31-32
- Trollinger, V. L. (2001). *An acoustical assessment of pitch-matching accuracy in relation to speech frequency, speech frequency range, age, and gender in preschool children*.
Unpublished doctoral dissertation, Indiana University, Bloomington.
- Wilson, D.K. (1987). *Voice problems of children* (3rd Ed). Baltimore, MD: Williams & Wilkins Co.
- Zdenek S. (1998). *Language, culture and society*. Oxford: Westview.
- Zemlin, W.R. (1988). *Speech and hearing science: Anatomy and physiology* (3rd

Ed). Upper Saddle River, NJ: Prentice Hall.

Representative Sample Recordings (SGS# = Smithsonian Global Sound Number):

Out of the Fire (African-Caribbean) SGS #SFW40454

Elija (Kenya) SGS # ILAMAMATR162B_102

Dabuyabarugu: Inside the Temple (Belize)—SGS #FW04032

Ngoh wai heng kong (China) SGS# FW08880_101

Chinese Opera: Songs and Music (China) SGS# FW08880

Yue ko maan cheung (China) SGSFW08880_108

Social Singing Dance (Equador) SGS# FW04386_102

N'Goundi Girls' Song (Equatorial Africa) SGS# FW04402_104

Palna (India) SGS# ARCE00001_101

Mangalagaur Arati (India) SGS#ARCE00001_102

Sekar gadung (Indonesia) SGS# FW04157_203

Beidh Ril Againn (Ireland) SGS#FW04002_101

Amhran na Traigh Baine (Ireland) SGS# FW04002_104

Hagadah (Israel-Yemen) SGS# FW08921

In Haste We Went (Israel-Yemen) SGS# FW08921_101

Naga-uta: Urashima (Japan) SGS# FW04157_101

Ha-uta: Umenimo haru (Japan) SGS# FW04157_102

Princess of Mt. Sewilu (Malaysia) SGS# SFW\$0417_102

Cince:m (Malaysia) SGS#SFW40417_103

The way of the annual fruits (The Langsat tree) (Malaysia) SGS# SFW40417_115

South Russian solo song from Belgorod Province (Russia) SGS# SFW40002_104

North Russian lyric song (Russia) SGS#SFW40002_108

Steppe Kargiraa (Russia) SGS#SFW40017_101

Songs of South Africa: Sung in Afrikaans (South Africa) SGS#FW88710

Only Street People Know (United States) SGS# FFFF504_105

Know it By Heart (United States) SGS# FFFF504_202

Two Lullabies—Nsimbo so sinsihila mwana (Zimbabwe/Nsenga) SGS#FW04201_101

(Word count for paper: 2976 without title, abstract and references).

Intelligent listening for teenagers

Robert Walker
University of New South Wales
Sydney, Australia

Abstract

The vast majority of humans listen to music rather than perform it. Today, teenagers spend many hours each day, every day, listening to their favourite music. These facts suggest that we should educate children for intelligent listening. What this means in practice is outlined in this paper. Three stages for educational action in the form of enquiry and exploration are proposed: 1) The enormous variety of vocal sounds found both within single cultures and across different cultures; 2) The creative, and often subtle and unexpected ways in which musicians use sound to express all the things of which music is capable of expressing in many different cultural, geographical, and socio-cultural settings; 3) The ancient and wide-spread belief in music's powers to affect behaviour and influence people for both good and ill. Content in each is briefly described and explained. At stage 1 it is proposed that the focus should be on vocal production and the various ways in which the enormously plastic vocal tract can be modified to produce many different types of sounds, ranging from speech-based singing found in some aboriginal cultures and in popular music singers, to unnatural vocal postures of Korean p'ansori, Tuvivan shepherd throat singing, the Maori Haka, and western opera singing. At stage 2, the focus should be on the ways in which different cultures use musical sound to express emotion, feelings, ideals, and situations. Examples are drawn from Balinese performances of the Ramayana epic, Puccini's *Madama Butterfly*, music for Hollywood horror movies and its origins in Bartok's *Music for Strings, Percussion and Celeste*, music in the Harry Potter movies, Korean p'ansori, Tuvinian throat singing, and the Maori *Haka*. At stage 3, comparisons are drawn between Plato and Confucius as the philosopher founders of western and Asian cultures, respectively, in their arguments about the power of music to influence human behaviour for good or ill. Examples are mentioned from Japan, Korea, ancient Egypt and Rome, and from the appropriation by Hollywood of the meanings of western classical music, especially that from the 19th century. The focus should be on engagement with the sounds of music, their acoustic properties and how these are employed to create musical rhetoric and semiotic communication. All this should shift the focus in listening away from western invented hyperbole about genius, greatness and celebrity.

Intelligent listening for teenagers

Robert Walker
University of New South Wales
Sydney, Australia

Introduction

We know from sales figures of MP3 players, CDs, and social science research that most teenagers today listen to music for around 4 or 5 hours per day, every day of the year (North et al 2000). And the development of the MP3 technology is now so advanced that players can hold many thousands of songs in their memory. Add to this the recent growth of legalised downloading of music at a tiny fraction of the cost of a CD, and the scene is set for a pandemic of listening to music among the world's teenagers.

Music is, of course, intended to be listened to. The vast majority of people listen to music performed by a very small group, proportionate to the whole population, of highly trained musicians, whatever the genre. The vast majority of us are listeners, not performers. While learning to perform can and does enhance one's listening and appreciation ability, depending on its extent, without an education into what is important in listening we are all condemned to serendipitous experience alone for informing us about one of the most important acts we do as humans: listen to music.

The importance of being educated to listen.

In schools generally there is insufficient attention paid to educating all students to listen to music. Most music curriculum contents include listening, appreciating, or appraisal but are few suggestions about how to actually educate teenagers for intelligent listening. We run the risk of producing generations of young people whose listening habits are influenced mostly by peer groups, media hype and celebrities, and where listening is focussed by fandom and entertainment hyperbole, whatever the musical genre. We need to learn to ignore marketing labels which describe Mozart or Beethoven, and Bob Dylan or John Lennon as geniuses or all-time greats, in order to engage purely with their music in meaningful ways. Otherwise we listen to music mute, supine and in some state of worship purely because of a label. Here it is important to mention that the idea of greatness and genius in music was a European 19th century invention, now used by the entertainment media as a sales pitch. The point of an education in music is to learn to engage with music, not a label. Inevitably this must include the collateral information surrounding music, as Theodore Adorno argued (Adorno, 1932/2002). but principally the idea of engagement concerns learning to understand and appreciate how the composer and performer employ the sounds of music to express an idea, an emotion, a feeling, an ideal, a poetic device, and especially how music can and does affect our emotional and mental state for good or ill.

Choices of listening based on informed opinion, not just as a result of pressure from any source, are a personal matter. But without an education in listening, young people focus on music for a variety of non-musical reasons, including enhancing or

establishing their identity, their sense of an image they wish to project, or their emotional needs (North et al, 2000, De Nora, 2000, MacDonald et al, 2002). Less frequently do teenagers choose music to listen to solely for musical reasons (Walker, 2004, and 2006). The cause of this is shown to be a lack of education for listening (Walker 2006). Studies in social psychology which show interesting uses of music by teenagers and adults are extremely useful for social psychologists, but to apply such findings for educational use effectively usurps the educational process.

The point of an education is not merely to support and enhance an individual's serendipitously generated feelings and desires, it is to extend these into self-knowledge, self-examination, and to develop critical awareness and knowledge of the world at large. In *Emile or on Education* (1762) Rousseau did not advocate an extreme child-centredness in education which followed every whim a child might generate. Rousseau pointed out the ineffectiveness of an education which assumes every child is simply an empty vessel needing filling with knowledge. For an education to work, educators must first realise that their students have developed minds with attitudes, feelings, and critical capabilities. Then the educative process becomes a professionally developed balance between sensitively accounting for the individuality and personhood of students and the need to generate interest and enquiry into worlds which lie outside their experiences. Without this balance, education is either a shameless act of dictatorial control or a wanton abandonment of an educator's duty.

There is a wealth of music across the world, but without an education in how to listen to it and what to listen for, we face a solipsistic future where everyone listens only to their own specific music in ignorance of anyone else's. In turn this can produce intolerance. Without developing understanding of, and therefore respect for, the rich variety of musical expression across genres, cultures, and historical times, our students can easily descend into solipsistic obscurity. To avoid this requires knowledge of how musicians expressively use the sounds of music in many different situations, and with various types of instruments and voicing in singing. The purpose of music is to communicate, not to promote insularity and isolation through being restricted to the music "I like and which appeals to me". My contention is that contemporary technology, with its wonderfully open access to so much music at such little cost, might actually promote less tolerance towards music unless we educate the mass of children before they become adult. With so much to choose from, without an education which opens the mind and ears to the rich variety of human musical expression, the individual is open to exploitation and a comparatively poverty-stricken musical life.

An education for listening

The purpose is clear: to promote understanding of, tolerance towards, and a genuine sense of wonder at the musical creativity and varied beauty in the music of humanity, and to eradicate too great a reliance on fandom and media hype among young people.

Three stages, or focuses, of exploration and enquiry are proposed:

- 1) The enormous variety of vocal sounds found both within single cultures, and across different cultures;

- 2) The creative, and often subtle and unexpected ways in which musicians use sound to express all the things of which music is capable of expressing in many different cultural, geographical, and socio-cultural settings;
- 3) The ancient and widespread belief in music's powers to affect behaviour and influence people for both good and bad.

Below, I outline briefly an educational programme for each stage or focus. They are not meant to be strictly linear in execution, but they do imply an increasingly more sophisticated content from 1 through to 3.

Stage 1 The variety of vocal sounds in music

The approach here should be phenomenological, in the sense of examining something of the acoustic properties of the variety of sounds the human vocal tract is capable of producing. This should be done using both non-technical and technical language.

One of the most interesting and surprising features of the world's vocal music is the incredible variety of sounds which the enormous plasticity of the human vocal tract allows. The vocal folds, which vibrate and make the sounds we call speech or singing, have a certain elasticity enabling us to sing or speak at different pitches. The longer the vocal folds the lower the pitch, and the shorter, the higher the pitch. The sound made by the vocal folds is then modified in the mouth through many different combinations of different positions of the tongue, jaw, soft palate, and pharynx opening.

A basic distinction can be made between sounds which are similar to and even derived from normal speech, and those which require a special and often unnatural posture in the vocal tract. The former require amplification to be heard over distance, the latter are intended to be heard over distance without amplification.

The following examples illustrate something of this distinction:

- a) Pop singers using essentially speech based singing;
- b) Western opera singers using unnatural vocal postures requiring special training to shape the vocal tract in unnatural ways;
- c) Tuvian shepherd singers using the vocal tract in a non-speech and unnatural manner requiring special training;
- d) Aboriginal cultures employing speech based singing;
- e) P'ansori singers from Korea, and Haka singers from the Maori population of New Zealand using special vocal posture which induces great power.

a) Speech based singing in pop music

This typically employs a comparatively restricted pitch range, so that melodies are focussed within normal speech parameters. Typical pitch ranges are as follows: Females, approximately from A3 (Middle C is C4) up to C5 or D5 (an octave above Middle C); Males, with a typical baritone tessitura, approximately C3 up to C4 or D4.

Occasionally some styles include tones outside these ranges, but often the range is even narrower. Examples include many current popular singers, both male and

female. The difference between this singing style and normal speech lies in the extension of each note reinforcing the sense of musical pitch and melody. In normal speech we do not lengthen each sound. Each speech phoneme is quite short. In speech based singing the opposite occurs where each sound is lengthened. The position of the tongue, soft palate, jaw, and pharynx opening is not much different from that required in normal speech, and is dependent on the language being sung. Each different spoken language has its own special phonemes which require manipulation of the tongue, lips, soft palate, and jaw. Breath control is often the same as that for normal speech.

b) Unnatural vocal postures in western opera singing

Training in this style requires the following vocal posture to be adopted: controlled tongue movements, lowered soft palate (velum), control over lower jaw movements, and ability to widen the pharynx tube opening. Most important in this posture is to have good breath control which involves strengthening the diaphragm enabling the singer to sustain the outward flow of the column of air during singing. The training for this involves learning to maintain physical postures and breath control which can support the projection of the voice. The range of sounds is much greater than that required for normal speech as follows:

Sopranos develop a range of around 2.5 - 3 octaves (from G3 or A3, to D6 or E6 (2 octaves above Middle C which is C4);

Contraltos range from around C3 to C5.

Tenors typically have a range from around A3 up to C5. This tessitura is an unnatural one for male singers and requires extensive training, and tenors use the same tessitura as contraltos;

Baritone tessitura is a more natural one for males (G2 up to G4);

Bass singers range from C2, or lower, up to approximately E4. Special training is required to extend the lower notes a bass singer needs to develop.

c) Unnatural vocal postures in Tuvian shepherd singers.

The male shepherd singers of the Republic of Tannu Tuva, located in the Tannu Mountains on the Siberian border in northwestern Mongolia, produce two or three discernible sounds simultaneously. A low pitched sound ranging between 60-100Hz, (approximately B1 - G2) is generated and held, then by specially manipulating the tongue round its edges so as to produce a U-shape, they are able to enhance the energy high along the frequency spectrum at around 2,500Hz (approximately D7) and move this pitch up and down. It resembles a whistling sound accompanied by the low drone. Very strong breath pressure is required, relying on a well-developed muscular diaphragm. This sound carries well over long distances in mountainous regions.

d) Aboriginal cultures with speech-based singing

Australian and North American aboriginal cultures employ many variants of speech based singing. Many Australian aboriginal singers use micro-tones, and restrict the range of their melodies to around 4 or 5 tones (between A3 and E4, or similar). Many North American aboriginal cultures use a similar range for many of their songs. The main focus of this style of singing lies in the phonemes produced (vowels and consonants).

e) P'ansori and Haka singers

P'ansori is a form of one person opera where the lone singer is accompanied only by a drum. It is an ancient Korean dramatic form having its origins in Shamanism but now is a form of entertainment “through a transformation from a recitational chant to a dramatic song” (Phil, 1994, p.61). Vocalisation is one the main elements in p'ansori singing and this requires learning many different types of vocal posture to produce the right type of hoarse, rough sounds and their dramatic variations. In order to achieve this, the training is long and rigorous. Phil (ibid) describes how these singers must “sing themselves hoarse as they vocalize in the wilderness or challenge the sound of a waterfall to produce voices of great power, often pushing themselves to the point of spitting up blood in the process (Phil, 1994, p. 105). The pitch range of p'ansori singing is not extensive, the most important aspect of the sound being the different types of declamation. Both men and women become p'ansori singers.

The Maori of New Zealand also produce powerful vocal sounds in their Haka singing. Gullaer (cited in Walker, 2005, p 10) explains that the Maori are natural singers who have an excellent ability to sing in pitch in the western traditions. Walker (2005, p. 9) reports a noted master of Haka who said that the art of performing haka is that the whole body should speak. Haka is a challenge which requires a complete bodily posture and powerful but often very rough sound which is also very loud. Gullaer (cited in Walker, 2005 p. 10) reports that when Maori perform the Haka they often cannot speak for several days.

Stage 2 – expressive use of sounds

Music in films provide the easiest and most accessible source of the semiotic powers of sound. The Harry Potter films contain some excellent examples (e.g. the melody played on a metallophone accompanying the appearance of the old Ford car which can fly create an eerie, ethereal atmosphere). The sound of the metallophone accompanying a flying car emphasizes the surreal, and the semiotic function lies not so much in the actual sounds, more in its juxtaposition with the sight of the flying car in the context of magic, good and evil forces. More obvious and blatant examples are the low pitched menacing rhythms accompanying the presence of the killer shark in the Jaws movies. This revives an ancient association between low pitched, menacing rhythms and monsters, the unknown, or the terrifying. It goes back as far as Monteverdi and his portrayal of the underworld with its walking cadavers using low-pitched reed sounds in his opera *Orpheus* (1607). The Hollywood genre of horror movies, begun during the 1930s, made good use of the music of composers such as Bartok who, in the 3rd movement of *Music for Strings, Percussion and Celeste* (1937) depicted the night world of insects with its minute world of action depicted by high-pitched rhythmic patterns on xylophone accompanied by low-pitched glissandi on timpani, sustained tremolo, glissandi, and short, fast rhythmic motifs on strings, with ethereal chromaticism on the celeste and highly dissonant chords on the piano. The total subjective effect of these sounds is to transport the listener to an alien world. Hollywood appropriated it because of its disturbing depiction of the unknown, the unknowable, and the unfamiliar. An examination of these sounds and how Bartok put them all together enhances ones understanding of his particular instrumental style and its semiotic potential.

A far more subtle, yet accessible, expression for teenagers can be found in opera depicting romance. In *Madama Butterfly*, for example, the love duet in the first act is a powerful illustration of how music can actually lie, but only if you listen very carefully. Ostensibly, Pinkerton and Butterfly are celebrating their love and their marriage. But the sounds of the orchestra suggest a different take: dark, minor chords on wind instruments indicate that something is not right. The effect Puccini intends through his careful use of instrumental sound is very subtle and restrained, but unmistakable. Pinkerton is a cad and Butterfly is being totally misled, resulting in tragedy. A simple comparison with any overt pop love song can make the point about hidden meanings, or lack of them. John Lennon's song to Yoko Ono, *Woman*, is a good example of the opposite: a straight-forward expression of love with no strings attached and no hidden meanings. The words and the music contain few complications.

Using the lenses of rhetoric and musical semiotics, one can observe great subtlety and emotional intensity in Korean p'ansori. Many different emotions and hidden allusions can be observed in this form of musical drama. In Balinese performances of the Ramayana epic, the gamelan and the dancers together portray dramatic tensions. When Ravana captures Sita the gamelan plays more frantically. When Sita is mourning in her prison in Lanka, the gamelan plays more slowly, placidly, and mournfully. In the ancient Japanese tradition of Noh all the characters are sung by males in falsetto. The same type of rhetoric, almost universal in its semiotic, can be observed: peaceful scenes are accompanied by slow, gentle sounds, more dramatic tensions are portrayed by increased sonic activity in both instruments and voice.

Stage 3 – the power of music to influence behaviour

Both Confucius and Plato, over two thousand years ago, argued for the powers of music to be harnessed for the good of society. Thus the cultures of both Asia and Europe were founded in the knowledge that music was an important force in society. Plato advocated censorship in education, like Confucius in his *Analects*, so that only the music which influenced for the good should be used. Plato in *The Republic* explained that certain melodies and rhythms had good effects and others had bad effects on behaviour. In western culture Plato's theory of the power of music was revived during the Renaissance and developed into a complex system of musical meaning from the earliest operas through the fugue, sonata, symphony, opera, and on to their appropriation by Hollywood during the 1940s and 1950s. Hollywood especially appropriated the music of 19th century Europe for its films from the first 'talkie' *The Jazz Singer*, with Tchaikovsky's *Romeo and Juliet Fantasy Overture* used throughout, through to the pastiche of John Williams in *Harry Potter* and many other movies.

In every culture certain music is regarded as sacred and linked to the gods. The sistrum was regarded by the Romans as the main instrument used in ancient Egyptian rites, often played by gods and kings. The jangling and rattling sounds were thought to contain magical powers, and as the forerunner of the modern tambourine, it was also used to accompany dancing. In Japan and Korea there are many types of stone instruments used in sacred ritual in temples, and in certain aboriginal tribes in both

Africa and North America, some drums were held to be sacred and to hold special powers. These could only to be played by people specially trained and prepared.

References

Adorno, T. W (1932) On the social situation of music. In *Essays on Music* by Theodore Adorno, ed. By R.Leppert (2002), Los Angeles: University of California Press.

De Nora, (2000). *Music in Everyday Life*. Cambridge: Cambridge University Press.

MacDonald, R., Hargreaves, D., and Meill, D.(2002) Oxford: Oxford University Press.

North, A.C., Hargreaves, D.J., and O'Neill, S. (2000). The Importance of music to adolescents. *British Journal of Educational Psychology*, 70, 255- 272.

Phil, M (1994). *The Korean singer of taoles*. Cambridge MA: Harvard University Press.

Walker, R. (2004) Does music require a different focus and purpose in education? An empirical study of two different groups of students and their emotional engagement. Proceedings of the XXth International Research Seminar of ISME, Las Palmas de Gran Canaria, Spain, July 2004.

Walker, R. (2005) We all came out of Africa singing and dancing and we have been doing it ever since. *Research Studies in Music Education*, Vol 24, pp 4 – 17.

Walker R. (2006) Teenagers, music, and cultural capital: an empirical study. Paper submitted to the 21st International Research Seminar in Music Education, Bali, Indonesia.

The Developing School Music Education in Chinese Mainland

The Developing School Music Education in Chinese Mainland

Bing Wu

People's Music Publishing House., China

Hui-Luan Chang

China conservatory

Abstract

Since the 1980's, China's reform and open up policy has brought on new development in politics, economy and culture. The late twenty years witnessed a unique overall development in the state's education domain where the education action has been reverted to the regular path and the education ideologies been flourish as well as the active study of new situation and new issues pervaded. The National Seventh Five-Year Plan, adopted at the Fourth Session of the Sixth National People's Congress, reaffirms the status of esthetics education and the State Education Convention, held by the Central Committee of CPC and the State Council in 1999, involves in education policy the "esthetics education" together with the "moral education, intellectual education and physical education". Such policy paved the way for the further development and progress of the school music education in Chinese mainland, and the unceasing deepening of education reform made it possible for its unparalleled prosperity which mainly demonstrated by the fact that the state's policy and regulations rules the school music education as an important access to "esthetics education". The administration of the school music education gradually gets improved and the reform of its curricula also gets continuous pushing. The music teacher's quality has been ceaselessly enhanced and the activities in the class cooperate well with such out of class. The whole society expresses deep concern for the school music education and the web sites and periodicals emerge in multitude.

In order to make it more clearly comprehended, this article makes an effort to describe the development and changes of the music education in Chinese mainland since 1980's by analyzing its status quo, administration system and regulation construction, curricula and teaching, professional training for teachers and the activities in and out of the class.

Key Words: Chinese Mainland, Development, School music education, curriculum startard,

Introduction

The respect for music education has a long history in China. And Confucius, as both the famous ideologist, educationalist and the earliest music educationalist of most influence, advanced the theory of "Liuyi" which refers to the Six Classical Arts respectively named as "etiquette, music, arrow shooting, horse and chariot controlling, writing and calculating", with "music" holds the second important status, which can be achieved by students through normal education. The long history of Chinese music education has greatly influenced the actual one.

In early 1900's, The adoption of western music culture brought in the academic education system. In 1904, the Qing Dynasty promulgated "The Emperor Authorized Constitution of School System" which gradually promoted throughout the whole nation the expanding of the new education system. In 1912, after the founding of the Republic of China, the music lesson entered into the curricular of public schools as a required course.

Since the 1980's, The late twenty years witnessed a unique overall development in the state's education domain, and the unceasing deepening of education reform made it possible for its unparalleled prosperity. It is considered by the author that it's necessary to describe the changes of Chinese school music education to get a more clear view of the late twenty year's school music education.

. The Status Quo of School music education in Chinese Mainland

In early 1980's, the school music education in Chinese mainland was still confronted with such problems as the disregard of government, the scarcity of teachers and the poor teaching facilities. The development of music teachers college in the 1990's improved such situation a little but the main problems remains. The statistics from the State Education Commission represent that the 682,588 elementary schools share only 113,000 music teachers , and merely 47,123 music teachers take the burden of teaching in 68,116 junior high schools while no other than 1,538 such teachers undertake the whole music teaching in 3,296 high schools. In April 2005, issued by the Ministry of Education , "The Statistics Communiqué on the Development of Chinese Education (2004)" reveals that there are altogether 394,200 elementary schools with 11,246,230 pupils; 63,757 junior high schools(including 697 vocational schools) with 65,275,100 students and 15,998 high schools with 22,203,700. The number of professional music teachers in the elementary schools has been close to 120,000 by the year of 2004 while the junior music teachers' number reached 67,000 and in high schools the number amounts to 6,024.

The current curricular regulates that every grade of the elementary schools must open two music courses every week while in the junior high schools one such course per week. "The Teaching Guideline on the Art Appreciation Courses in Normal High Middle Schools (the first examined draft), which was put in force in October 1995, included the music appreciation course into the first and second grades of high schools as a required one of 48 hours. Comparatively speaking, "The Standards on the Music Course in Normal High Schools"(currently implementing in six provinces) distinct mainly because of its reform both in course content construction and education management based on credit hour. Such standards consist of six different teaching categories , namely the appreciation of music, the singing , the musical performance, the creating of art works, music and dancing, music and dramatic performances. In accordance with the material provisions concerning the course system in high schools, the students are required to get 118 credit hours in required courses among which the music course takes up 3 credit hours, or 2.5% of the whole required credit hours. In order to help students enrich themselves, the students with special demands may take an elective course under the condition that the required credit hours have been fulfilled.

. Administration System and Regulation Construction of School music education in Chinese Mainland

In September 1986, the State Education Commission initiated a specific organ—the Art Education Bureau—the first one to charge the art education in public schools. In order to reinforce the management of school art education, the Commission constructed the Bureau of Social Science and Art Education in 1989, which was the base of the Bureau of Physical Culture , Sanitation and Art Education organized afterwards in 1993 .

In December 1986, the State Education Commission established the Art Education Committee as its consultation agency on school art education issues. The commissioners of the Committee include learned experts, scholars and professional teachers. Subsequently the local art education committees also get founded in the education authorities in every province and city, therefore primarily establishes a consultation system from the central government to the local ones.

The system of teaching and researching is one of the characteristics of the school music education in

The Developing School Music Education in Chinese Mainland 4

Chinese mainland. The leading role in the field of local music education is played by the local “instructors” whose duty is to direct the school music teaching in a particular district, to cooperate with the education service in the work of supervising and inspecting the implement of the music teaching syllabus , to organize the intercommunion of music teaching experience, to carry out the study on teaching material and techniques and to improve the quality of the music education in local schools. At the present time, from the central government down to the county authorities , an effective network of administration issues of school music education and teaching study has been established .

During this period, some academic communities and associations have also played an important role in the development of the school music education. In April 1986, the Chinese Musicians Association established the Committee of Music Education (now renamed as “the State Education Commission of the Chinese Musician Association”) .In 1987, the Music Education Professional Commission of CSE came to existence in Beijing. On February 23, 1996, the Chinese Art Education Promotion Commission convened its founding session in the Great Hall of People in Beijing.

The regulation construction of the management on the school music education also has achieved great in this period. In 2002, the Ministry of Education promulgated “The Regulations on School Art Education” which is quite significant in carrying out the education guideline, in ensuring and promoting the reform and development of academic art education and accelerating the full development of the students. In 1989, the first national guiding document in academic art education—“The General Plan for the National Academic Art Education (1989-2000)” was issued to prescribe the main objects and tasks of the school music education in Chinese mainland in the last ten years of the twentieth century. Promulgated in 2002, “The Program for Development of the National Academic Art Education (2001-2010)” becomes the first action guideline in the new century for a ten-year reform and development of ordinary music education. Starting from the late 1970’s, the Ministry of Education (the State Education Commission) successively promulgated “The Music Education Guideline for Full-Time Primary and Middle Schools” in June 1979, “ The Guideline of Music Education in the Nine-Year Compulsory Education Schools ” in June 1992 and the “Standards for Music Course (the trial draft)” of national basic education in 2001.

. The Curricula and Teaching of Music Education in Chinese Mainland

Together with the reform in basic education at the turn of the century , the Ministry of Education promulgated in 2001 “The Standards of Music Course of the Full-Time Compulsory Education” (for short, “the Standards”) .According to the Standards, the base ideology of the current school music education in Chinese mainland can be concluded as :

- . Put the aesthetic education at the central place.
- . Pay attention to the inheritance of Chinese music culture.
- . Stress on the function of music education in cultivating people’s potential capacity, in particular the creative one.
- . Put the fostering of emotion attitude and value judgment at the first place of the curricula..

Starting from the late 1980’s, the State Education Commission has began to advocate a kind of teaching material compiling system where a general education guideline can result in diverse types of textbooks. According to the provisions of the Standards, the publishing houses and education authorities set to compile music teaching materials corresponding to the local situations. Currently the Ministry of

The Developing School Music Education in Chinese Mainland 5

Education has examined and approved eleven different types of teaching materials among which the one compiled by the People's Music Publishing House is the best see with a circulation of 160,000,000 volumes per year.

Since the beginning of twentieth century, the "teaching-by-class" mode has been prevailed in the music teaching domain in Chinese mainland. The teaching content gets continuously enriched and the teaching technique gets ceaselessly improved. Starting from the 1980's, the adoption of some famous foreign teaching method, such as Orff, Koday, they has greatly improved the teaching level of Chinese music teachers.

IV. The Professional Training for Music Teachers

The Music Education Speciality in secondary and higher teachers' colleges has cultivated the most part of Chinese music teachers. In 2004, the statistics publicized by the Ministry of Education show that there are altogether 40 secondary teachers' colleges offer the music education speciality while 145 higher teachers' colleges open up courses for the music education. Except that, several specific music institutes have also opened up similar courses. Generally, the higher teachers' colleges aim at cultivating music teachers for middle schools while the secondary teachers' colleges take up with the cultivation of such teachers for elementary schools. In recent years, many second teachers' colleges have been upgraded to be music vocational colleges for the purpose of making it possible for the music teachers working in elementary schools to graduate from junior colleges.

There are also some other kinds of institutes, such as the Education Academe and Refresher School for Adults, which offer the teachers a chance to accept further professional training or in-serve training.

V. The Related Activities on Promoting the Development of School music education

Since 1994, to publicly appraise the articles written by school music teachers, the video tapes recording the teaching process in school music classes and the base teaching techniques of school music teachers. It is the competitions, held once per three years, that provide a platform for the school music teachers to exhibit their ability in study, teaching and their professional talent.

During this period, the music activities in and outside of the class both get great development. Multiple music activities such as the school music week, the campus art festival and the singing in classes prevail in schools. Many schools have organized choruses, dancing teams, small bands and students groups with a interest in music. Except that, juvenile centers also provide after school music activities for teenagers. Those activities, as an indispensable part of the school music education, expand from the school to the society and not only enrich the methods of school music education but also well cooperate with the music teaching in class.

The State Education Commission also accentuates the music activities in middle and elementary schools. It successively sponsored "The first singing competition of pupils and students" in 1991, "the singing contest of little pupil singers respectively" in 1995 and 1996, "The State Joint Performance of Pupils and Students" On January 30, 2004.

In order to create more good singing works for students, the Ministry of Education together with the Central Committee of the Communist Young League and the Chinese Musicians Association organized

activities to choose and estimate the children songs. Many famous musicians actively took part in those activities and created a lot of excellent songs.

Conclusion

Since the 1980's , the school music education in Chinese mainland has made widely recognized achievements: the establishment of agencies responsible for managing ,consulting and teaching study of music education has changed the primary situation where there are no specific management organs and administrators in school music education; the promulgation of a series of regulations and documents on music education construct a legal base for the development of school music education; the rearrangement of the curricula and the adoption of famous foreign teaching methodology largely improve the teaching quality in Chinese mainland; and the implement of rich music activities in and outside of the classes effectively promote the development of the entire school music education. It is fair to say that the school music education has developed the most in the late twenty years.

Naturally there still exist some problems in the music education, namely the imbalance of development between the south and the west, between the urban and the rural ; the absence of teachers , the poor quality of the teachers and the low rate of giving classes; and the low status of the music course in school curricula. However, the development has been achieved in the process finding and solving problems. Although Chinese school music education still has a long way to go, with the pushing forward of base education reform, it will have a bright future.

Note:

The State Education Commission of the People's Republic of China (in short , the State Education Commission) and the Ministry of Education are both the administrative organs responsible for the management of education, and on March 10, 1998, the State Education Commission officially renamed the Ministry of Education.

About Authors:

Bin Wu,

the Deputy Director-general and the Secretary-general, the Editor in Chief of the periodical "Music Education in China", the Deputy Chief of the Study Group on "Standards on Music Courses" in Chinese Base Education, the Director of the Chinese Musicians Association, the Deputy Director of the Music Education Commission of the Chinese Musicians Association, and the Editor-general of the People's Music Publishing House.

Hui-Luan Chang:

Graduate Student of China Conservatory, her major is music education

Address: China Conservatory, An xiang Rond, Choayang Distri Beijing China 100101

Email: changhuiluan@163.com

References:

1. Li Cao, 1993. *"The Music Education Pedagogics in Normal Schools"*, the Shanghai Education Publishing House, China.
2. The Bureau of Physical Culture, Sanitation and Art Education, 1995. *"The Teaching Guideline on the Art Appreciation Courses in Normal High Middle Schools (the first examined draft)"*
3. The State Education Commission, 1988, *"The Music Education Guideline for Full-Time Primary and Middle Schools"*; 1992, *"The Guideline of Music Education for Full-Time Junior High Schools of the Nine-Year Compulsory Education"*
4. The State Education Commission, 1989. *"The General Arrangement on the Nation's Art Education of Schools(1989-2000)"*,
5. The State Education Commission, 1995. *"Comments on the Development and Reform of the Art Teachers College"*
6. The State Education Commission, 1996. *"Comments on the Intensification of Art Education in Normal Universities"*,
7. The State Education Commission, 1979, *"The Music Education Guideline for Full-Time Primary Schools"*; 1982, *"Music Education Guideline on the Full-Time Primary and Middle Schools"*.
8. The State Education Commission, 1992, *"The Guideline of Music Education for Full-Time Primary and Middle Schools of the Nine-Year Compulsory Education"*; 1992, *"The Guideline of Music Education for Full-Time Primary and Middle Schools of the Nine-Year Compulsory Education"*.
9. The Ministry of Education, 2001. *"Standards for Music Courses (the trial draft)"*.
10. The Ministry of Education, 2002. *"Regulations on School Art Education"*.
11. The Ministry of Education, 2001. *"Standards for Music Courses in Normal High Schools"*.
12. The Ministry of Education, 2004. *"Statistic Communiqué on the Development of Chinese Education"*.
13. The Ministry of Education, 2001. *"Standards for Music Courses in the Full-Time Compulsory Education"*, the Beijing Normal University Publishing House.
14. The Ministry of Education, 2001. *"Standards for Music Courses in Normal High Schools"*, the Beijing Normal University Publishing House.
15. The Ministry of Education, 2002. *"The Program for the Development of the National Academic Art Education (2001-2010)"*.
16. Bin Wu and An-Guo Wang, 2002. *"The Analysis on the Standards on Music Courses in the Compulsory Education"*, the Beijing Normal University Publishing House.
17. Li Yang and Jin-Xian Song, *"A History of Academic Art Education"*, the Hainan Publishing House.
18. Yuan-Qing Zhou, 14/10/2005. *"The Speech Given in the Bo'ao Forum on the Art Education"*.

A Summary of the Placement Test for Musicality in Mainland China

A Summary of the Placement Test for Musicality in Mainland China

Xiao-Yu XiaHou Yuan Li Jie Feng
China Conservatory

Abstract

The placement test for musicality in mainland China has developed more than ten years since 1990s. As a social phenomenon the test had become an important part of the social musical life. At the sociological point of view, all social phenomena and all the phenomena caused by activities belong to sociological research. Sociology regards the society as an integrated organism consisted of every social system or every integrant. There are dependent relationships between the whole and every integrant. The elaboration and development of the whole social function just as a net, which has connection with every element. This article mentions the social phenomena of the placement test for musicality in mainland China, tracking down the origin, investigating every aspect of the society, to get a objective and fair conclusion.

Key words: Mainland China The placement test for musicality Education for all-round development

Introduction

With the gradual improvement of people's life in China, the parents who eagling hope their children to have a bright future wish their children expertise in one specialty. Especially in artistic area, so they give them energetic support. Tracing the reasons, there are three chief parts. Firstly, the parents hope their children will enter the specialized college by studying art and make their star dream come true; Secondly, through the spare-time study, children will get increased points in an art specialty to go to a higher-grade school. Constantly, they can survive in such a competitive world. A lot of professional staff of music group transferred to civilian work being engaged in spare-time teaching for living after 1980s. Thus, the upsurge of learning instruments is unfolded. For standardizing private education and establishing a evaluate system of amateur studying, the Chinese placement test for musicality emerges as a time-require.

The placement test system for musicality of Mainland China originates from Britain. It's an outside school music test system giving priority to the instruments and using the experience of Associated Board of the Royal Schools of Music for reference. Chinese Musicians Association set up the National Placement Test Committee of Instruments Playing in July, 1990. At the beginning of 1991, the placement test of musicality was carried out over the country. The Association creates a new epoch of Chinese placement test of musicality and it's the most authentic organization. Up to now, the National Placement Test Committee of Instruments Playing of Chinese Musicians Association has set up 22 examination districts of the provinces, and there are more than 200 examination places in China. There are over one hundred thousand examinees entrancing the national placement test of musicality.

A Survey of The placement test for musicality phenomena research

1. Current situation of the placement test for musicality

Since 1980s, the placement test of musicality developed rapidly. In the same time, the category of test and the quantity of examines have increased year by year. For instance, there were about 5000 students taking

A Summary of the Placement Test for Musicality in Mainland China

part in the first placement test in JiangSu Province, 1996. After nine years, there are more than 50,000 examinees, ten times as in 1996. The placement test of musicality is popularized all circles from 5-year-old child to 70-year-old old man. ^②It can be said that the test has been a hot spots of social art education which affects thousands of families.

At present, there are over ten organizations promoting every kind of art tests. The organizations which take charge of test of musicality mainly include Chinese Musicians Association, China Conservatory, Central Conservatory of Music, China Nationalities Orchestra Society and so on. Consequently, many fixed place for test are established throughout the country. The examination is often hold in winter and summer holidays every year. Talking about the type of music examination, it has set foot in the Western instruments, the Chinese Traditional instruments, music theory singing and so on. Generally, the examination is divided 9 or 10 ranks. The enrolling fee increases by rank, varying from RMB 40yuan to 100yuan. The undertaker departments of every district are mainly Children's Palace, places for cultural activities, art schools, the Women's Federation, art and dancing group etc. There are cultural companies or other undertakers also.

2. Rules and Regulations of the placement test for musicality

It is said that "no rules no limits". The placement test for musicality has carried out by strict rules supported by every art examination unit since 1980s. For example, the National Placement Test Committee of Instruments Playing (Amateur) of Chinese Musicians Association, the test has five outstanding characteristics: 1. the aim is clear and definite, the system is perfect and regular; 2. the organization is rigorous; 3. the professional capability is abundant and rich; 4. the teaching material of test subject is unified; 5. the test scale is in neat formation and standard, the test evaluation is objective and fair.

Chinese Musicians Association drafts relevant requisition of the placement test every year. For instance, the following is the violin requisition of Beijing district in winter, 2005.

A. Teaching material:

a. *the National Violin Playing (Amateur) Test Standard Book (the first edition)* or the *National Violin Playing (Amateur) Test Standard Book (the revised edition)* edited by Chinese Musicians Association, published by Xin Hua Publishing House. ...

b. *the Chinese works National Violin Playing (Amateur) Test (rank 4 -- 10)* edited by Chinese Musicians Association, published by Time Literature Publishing House, the second edition, March 2001.

B. Content and requisition of the test:

a. the scale and arpeggio: every scale of every rank should be strictly trained, any scale can be chosen to play. ...

b. the etude: every etude should be conscientiously played, two etudes can be chosen by yourself which need one etude with the mark '※' and another one without '※' or two etudes both with '※'. ...

c. the concerto: except the first rank, a whole movement of concerto should be played by other ranks. ...

d. the Western composition: one of them can be played....

e. the Chinese composition: the examinee of rank 1—3 can play a folk song or a adapted piece of folk song....

C. Others:

a. The examinee of rank 3 should learn how to exchange the hand position (the optional Chinese

A Summary of the Placement Test for Musicality in Mainland China

composition should be accorded with this rule); the examinee of rank 4 should learn how to play vibrato; ...

b. All the music need be recite to play except working staff or other people especially given. The test committee member can ask examinee to play at the end or beginning of the music phase.^③

Furthermore, the Cultural Department of the PRC issued *the Supervisor Method for Social Art Test* in order to specify the social test action.

3. Perspective of placement test for musicality

As an important part of social musical life, the placement test for musicality is paid close attention more and more. And different people have different ideas. The writers sample and select the ideas from three kinds of people who are representative experts, music teachers and parents. Thought their ideas cannot stand for all the ideas, they can illustrate the phenomena in degree.

Part of Experts:

Yu Run Yang, a professor of CCOM, thinks that the quality of examinee of conservatory evidently going up due to the placement test which checkouts the teaching and learning in social art education. The supervised and restricted effects are good to teachers and the students in social art education. But, the intention of the test should be clear, otherwise, the aim is easy to deviation.

Hua Jun, a professor of the Chinese Art Research Institute, considers that the appearance of the placement test is a result of social selection which is a complex social ecological phenomena. So we cannot simply jump to a conclusion to judge it. We cannot deny all the placement tests without the reason of utilitarianism content or unfair competitive phenomena. Certainly, we cannot ignore the unhealthy factors which will destroy the fair competitive principles that select the superior and eliminate the inferior. The placement test should take the natural dynamic advantage in social selection. The leading education organizations should take measures to weaken the utilitarianism and divide the placement test from enrollment and adding point.

Yang Tong Ba, a professor of China Conservatory, give out his feeling: something delighting is that the huge scope and impetus gained by the placement test for musicality represents that people are longing for art, illustrating that the moral education idea has wined support among the people. But in the other hand, there is anxiety. The art behavior of people should represent individual characters. It's inadvisable to unify rank and assessment, which make the placement test for art has an inherent theoretical drawback. Besides, if the placement test is controlled by enrollment or additional income, the aim of aesthetic education will be warped twisting to a new form of exam-oriented education. All of them make people worried.

Part of Teachers:

The teachers who devote themselves to music teaching in primary school and secondary school for a long time emotively told that even many students gain certificates, seems that it supplements the school music education. But objectively, there are some problems of the test. Students repeat playing the competition pieces and they find it's dull and dry. This kind of education not only violates the teaching law of art but also grows the idea of laying stress on skill, which adds students' stress.

A university teacher said that it is good for children learning instruments and other kinds of art as after-school education. During the course of learning, children can not only feel culture and train special skill, but also cultivate their moral character and raise their healthy mind. And more important the practice of basic art training emphasis persevere which is a hardship education contributing to foster their persistence and willpower to do things. After all, art education is more than an education focusing on skill or technique. The parents shouldn't extremely gaze at the adding points and regard the instruments as all-powerful educational machine. Too much utilitarian will ignore the positive sense of art education and be detrimental to the development of children's personality.

Part of Parents:

A parent from Jiangsu Province said a few words, 'I pay for the instrument lesson for my and enrolling fee to join the examination, then my child can learn the skill and will be the special skill student and will gain the enrollment adding points. It's worthwhile doing it than pay over ten thousand sponsor when point is not enough to enter a higher school'. Lured by utilitarianism, many parents raise their hand to force their children to learn the art special skill which the children are not interest in and force them to entry the placement test which the children don't want to. Not only the children are eroded by the utilitarianism, but also they will fester to art.

A parent from Beijing spoke bluntly that the children often learn all things in weekend or in holidays. When the parents get together, they often talk about their children pasting test and they think their own children aren't inferior to others.

Analysis on The placement test for musicality phenomena

Obviously, the placement test for musicality has been a social phenomena and a integrate part of social musical life. At the sociological point of view, all the social phenomena and all the phenomena caused by people activity between each other belong to sociological research. Sociology regard the society as an integrated organism consisted of every social system or every integrant. The totality have the dependent relationship with the every integrant. As for the social phenomena of the test fever, the sociology not regards the test as an isolated phenomenon but inspect from all social aspects to seek the reason of the test fever, like from family, school, society and so on.

1. Seeing from the result of wide investigation, the indeterminacy of the test by parents is one reason of the test fever.

The amount of parents is reducing who hope their children will be pianist, violist and other exponent through the test for musicality. Instead, many parents hope their children learn music, from which they can get a whole development in personality. This could be a healthy psychology. But as parents, they don't know exactly what their children will learn and get; and as children, they don't know either. When the parents and children both don't have a concrete understanding of music learning, the test becomes the balance which weighs all they expend for learning. In some parents' mind, playing piano is to understand art and having music capability. In fact, they equal the music learning with skill learning. In the process of learning instrument, it can be consisted of two parts; they are skill training and music learning. Sometimes,

skill training and music learning can be combined together, but in many cases they cannot. Although the skill training is indispensable during the studying process, the skill training cannot be equated with music learning. As the enrollment point is relatively lower for entering an art college, some parents think their children will go to art colleges through instrument learning who are unable going to a normal school.

2. On the imperfect investigation, recruiting music specialty students during college entrance examination is another reason of the test fever.

The extracurricular music study is the main approach of studying music by music students. And the placement test for musicality is the main evaluation system of music ability of music students. As for the school, many of them recruit music specialty students, who often enjoy more liberal wages and benefits than general students. For example, some middle schools recruit music specialty students. They formulate that if new students gain music test certificate of some rank, the students can enjoy the benefits of reducing the enrollment points. Even some schools set up an especial enrollment threshold whether the students gain special skill beside the education point. It's doubtless will excite test fever in degree. Moreover, art specialty becomes a stepping-stone for some students entering prestigious universities, like Tsinghua University, Peking University, Nankai University etc. If an outstanding art specialty student can past interview, his education point can be reduced enormously.

For instance, Tsinghua University is the first one to hold 'the National Middles School Students Cultural and Art Winter Holiday Camp' over the country in 1989. Through the selection in the camp, students can gain relevant rank certification and they can enjoy the benefits from 20 to 50 cent in college entrance examination. There were only 77 students in 1989, but the number reached 2300 in the year 2003. The whole number of students was more than 7500 from 1989 to 2003 in the winter holiday camp. There are more and more middle school students joining the Tsinghua camp, 29 provinces, autonomous regions, besides Tibet, Qinghai Province and Taiwan. ^④ The benefits from baton of college entrance examination for art specialty students naturally becomes a direction that middle school cultivate qualified personnel. Many key middle schools recruit art specialty students one after another, even run a school with art colleges in order to raise enrollment quotas. The great utility inevitably makes parents and students mistake the test and music learning.

Conclusion

The purpose of the placement test for musicality of Mainland China is to formulate social music education, improve national education, enhance the music quality, make amateur be interested in music, also to encourage and heighten children's initiative, independence and music creativeness. But, many parents and teachers have the serious psychology of utility generally regardless of children's interesting and accomplishment. They misunderstand the placement test as the single standard for children's playing. As a result, many students who have or have not passed the examination get away from music, which may influence their whole life. Therefore, to in order to make more children learning music sufficiently, the parents and teachers should clearly realize the shortage of the placement test for musicality and guide their children to feel the music, listen to the music, and trying to write some music themselves. It's so much better that the teaching material which mates real music life can be edited and published. And this needs more and more musicians and music educators' joining and all together to make the placement test for musicality be a real bridge walking to music world. ^⑤

About authors:

Xiao-Yu XiaHou

Graduate Student of China Conservatory, her major is music education

Address: China Conservatory, An xiang Rond, Choayang Distri Beijing China 100101

Email: xhxy77@126.com

Yuan Li

Graduate Student of China Conservatory, her major is music education

Address: China Conservatory, An xiang Rond, Choayang Distri Beijing China 100101

E-mail: meqi@163.com

JieFeng

Graduate Student of China Conservatory, her major is music education

Address: China Conservatory, An xiang Rond, Choayang Distri Beijing China 100101

E-mail: fengjie0424@163.com

References

- ①www.zjol.com.cn *the Synopsis of the Placement Test for Musicality of Chinese Musicians Association*, May 21st, 2004.
- ②www.zjol.com.cn *Worried About the Development Speed of the Placement Test for Musicalit*, June 7th, 2004.
- ③http://www.cflac.org.cn/wl/xh/2004-10/08/content_2986286.htm
- ④<http://join-tsinghua.edu.cn/zbks/main.nsf/0/F2BB45799EC65F0548256D370032C580>*the 15years of the National Middle School Students Cultural and Art Winter Holiday Camp of Tsinghua University*
- ⑤Xie Jia Xing, *Instruments learning*, Music Weekend, November 9th, 2002, the 44th issue.

Music Transmission: a Research on the Meng Drama

Music Transmission: a Research on the Meng Drama

LingLing XiaHou

China Conservatory of Music

Abstract:

Many nations and regions are well-known for their unique music in the world, and they may distinguish themselves from others the methods of transmission of their music from an older generation to a younger one. Efforts for protection of music, especially the folk music, is of great value for the preservation and passing-on of human traditional cultures, so it is extremely necessary for us to do in-depth research and investigation on folk music. There has an old folk music in Guangchang County Fuzhou City Jiangxi Province of China. In this article, I use a Chinese traditional folk drama ——Meng Drama as a sample to discuss the continuity and the danger of dislocation of folk music between generations.

Key Word: Zengjia ;Meng Drama ;The Meng Drama Class; Music Transmission ; Folk Music

Foreword:

As we know, music transmission between generations is significant for the development and progress in music itself, especially for those of folk music. In China, a great amount of music with a long history should be preserved for the danger of dislocation. We can research the folk music to explore the rules in music transmission in the point of view of ethnomusicology, trying to collect firsthand sources.

I give some thoughts to the Meng Drama Class, the Chinese ancient folk drama which I research in the article, for the purpose of looking for a good way to understand the process and related rules of transmission of folk music. I think more efforts for protection of folk music should be taken to enhance the transmission of folk music, which has become important parts of the society and cultures.

The Meng Drama in the Past, Present, and Future

A、origin

There has been a legend about the origin of the Meng Drama. The legend says that there was a villager, Zeng Zihua, who loved his blind mother very much, in Ganzhu Town, Jiangxi, China. One day the flames of a war reached his the village where he and his family lived. The enemy was brutal killing many villagers. And the enemy was trying to find and kill him while he and his mother ran away until they got to a mountain. They suffered much. God was deeply moved by his faithfulness and love for his mother, and then got some brave and strong warriors to help the son and the mother. These warriors vanquished Zeng's enemy and left a box to them. That was a magic box, and his blind mother recovered after she opened. There some playbooks, and masks, which looked like the faces of these warriors. Later on, the war ended, and the son and his mother told about their story on the mountain. The villagers began to perform by the playbooks to impetrate good luck from the warriors. Then generations of people there perform the Meng Drama. (Committee of literary history document of Guangchang town in Jiangxi Province. 2003. *Xu He Xi Zhuan Ji Guang Chang Wen Shi Zi Liao Di Si Ji*)

B. Short History of the Meng Drama

In the Ming Dynasty, around in the years of 1436-1449, the Meng Drama was created in the Zeng Family Village, Ganzhu Town, Guangchang County, Jiangxi Province, China which was saw as the first branch of the Meng Drama. Nearly one hundred years later, about in 1573, the Meng Drama of Liu Family Village, another branch of the Drama, came to birth. (Committee of literary history document of Guangchang town in Jiangxi Province. 2003. *Xu He Xi Zhuan Ji Guang Chang Wen Shi Zi Liao Di Si Ji*)

In 1980, Sha Liu, a Chinese expert of the traditional drama history, found that the Meng Drama, and believed that the Meng Drama preserves the Haiyan aria, which was thought one of the Old Four Arias in the Ming Dynasty. (Committee of literary history document of Guangchang town in Jiangxi Province. 2003. *Xu He Xi Zhuan Ji Guang Chang Wen Shi Zi Liao Di Si Ji*)

C. Characteristics

As a classical Chinese drama, the Meng Drama is related closely to the system of Haiyan Aria, which is taken as one of the Four Aria systems among the Chinese South Dramas in the Ming Dynasty. From a historical perspective, the Haiyan Aria system originated in Haiyan County, Zhejiang, China, and was introduced into Jiangxi Province, the inchoation place for the Meng Drama, by a senior officer TanLun In Ming Dynasty. (Junda Wu. 1999). The Meng Drama has some important features which have much in common with those of the Haiyan Aria system. It is very likely that the Meng drama is a continuity of the Haiyan Aria system, which experts argued had disappeared. Artists performed the Meng Drama in local official language Guangchang dialect. In the Meng Drama, only percussion instruments such as gongs and drums are used for music accompaniment, rather than orchestral instruments. The Meng Drama also shares some “Qupais”,^c a kind of music form of the Chinese song, with the system of Haiyan Aria. According to Liu Sha, The Liu Family’s Meng Drama had 12 Qupais from the Haiyan Aria. And the Meng Drama features its aria, or the music for the voices in the drama, especially its voice “yi” which is sung in a falsetto way with a quite long continuance on it. At the same time, the Meng Drama has some similarities with “Kunqu”, one of the Chinese Classical dramas, in terms of aria. (Committee of literary history document of Guangchang town in Jiangxi Province. 2003. *Xu He Xi Zhuan Ji Guang Chang Wen Shi Zi Liao Di Si Ji*)

D. Function

In the Chinese Spring Festival, the local people in Guanchang perform the Meng Drama and hold a memorial ceremony for their ancestors. The Meng Drama has its featured theatrical masks. They painted various patterns on their faces to symbolize the roles in the drama. Now, only the role of “General Sanyan” need a mask in performance. (Shaoxiong Wang. Changyan Liu.

^c It comes from Chinese Music Dictionary

GuangMing webset. *Costful Ccultural Relic Of Traditional Opera* April 11, 2002)

E. The Meng Drama in Danger

Actually, it is not very optimistic for the Meng Drama to be further developed. The local government take efforts to preserve the Meng Drama after the liberation of the New China. The Jiangxi government is currently applying to the United Nations for listing it in United Nations immaterial cultural heritages of the world. And the Guangchang government made a plan for preservation of the drama. One of the problems, however, is the lack of the fund for that. (Shaoxiong Wang. Changyan Liu. GuangMing webset. *Costful Ccultural Relic Of Traditional Opera* April 11, 2002)

The Meng Drama Class in Development

A. An Introduction to the Meng Drama Class

In February 2004, Mr. Zeng Zhuowen, a principal Meng Drama teacher, initiated the Meng Drama Program in Zeng Family Village, Ganzu Town. The Meng Drama Program had nineteen students, including nine boys and ten girls, with an average age of fourteen years old, a maximum of nineteen, and a minimum of nine among them. One principal teacher and ten artists teach the students in terms of aria, dance and performance practices, rehearsal and knowledge of traditional opera, according to Mr. Zeng Zhuowen, adding that the teachers use the local Guangchang dialect to give their lectures to guarantee the tradition of the Meng Drama.[⊆]

B. The significance of the Meng Drama

Because of the danger of disappearance from the world, The Meng Drama have to be protected in some ways. In order to avoid dislocation of the Meng Drama between generations, Zeng Family Village has established the Meng Drama Class. The Meng Drama Class will become an organized carrier for the Meng Drama to further develop. So, The Meng Drama Class will play a very important role in the continuity of the Meng Drama to a new generation.

C. Interview of Zhouwen Zheng, the founder of the Meng Drama Class [⊆]

1 How many teachers in the Meng Drama program?	One major teacher and ten Meng Drama artists
2 What do you teach in the Meng Drama Class?	Aria, dance and performance practices, rehearsal and knowledge of traditional opera
3 How long have you taught?	Almost two years
4 Do you use your dialect or mandarin? Why?	Local dialect of Guangchang . Because he can not speak mandarin.

[⊆] Investigation of the Meng Drama in July 11, 2005 by the author

[⊆] Interview on the spot in July 11,2005 by the author

5 How do you think of your teaching?	Optimism attitude and be earnest.
6 What do you teach for?	To better transmit the Meng Drama
7 How do you become a teacher for the Meng Drama Class?	Be selected by students
8 What's your opinion to the past, present, and future of the Meng Drama Class? Do you have any idea and suggestion?	Hope the Meng Drama is performed in a bigger region
9 What can you get from the Meng Drama Class?	Teach the class for free
10 Are you satisfied with the students in the Meng Drama Class?	Yes
11 Did you join to establish the class?	Yes
12 Where did you learn the Meng Drama?	Learn from a family member
13 What's your opinion to the Meng Drama and learning of it?	The Meng Drama should be changed to meet the tastes of the audiences, though experts believe that it needs to be conserved rather than an innovation on it.
14 How do you think of the curricula for the Meng Drama?	Some parts of the curricula should be reformed.
15 What's your opinion to the Meng Drama and music?	The Meng Drama should be protected
16 How much do you learn about your students and their families?	Familiar with them.
17 What are your requirements to the students for the Meng Drama Class?	Be of integrity.
18 Do you have any children to attend the Meng Drama Class?	Grandson.
19 Do you like your teaching in the Meng Drama Class?	Enjoy very much.
20 Do you feel pressure or competition in teaching?	Feel oppression.
21 Do you want to further study music, e.g., in an advanced music learning program?	Yes.
22 How much do you know about the historical evolvement of the Meng Drama?	Very familiar.

D. Analysis of the Interview to Zhuowen Zeng

Beyond the reach of these questions above, we can get more from the interview to the principal teacher. According to Zhuowen Zeng, in its early stage of the Meng Drama, it was taught to males, not females, though nowadays, the female can learn the Meng Drama in Zeng Family Village. But a small number of villagers can do it, because the Meng Drama is always taught to the members in a clan. The transmission of the Meng Drama has a strong familial trait. The familial transmission of folk music is a main method in China.

The Meng Drama Class in Music Transmission

The Meng Drama Class serves as a good example for familial transmission in a family. A majority of the students in the class are persuaded by their family members such as parents or grandparents to have the Meng Drama class. From the perspective of music transmission, familial channel is helpful, but at the same time, it has some disadvantages. The familial way the music is transmitted may prevent the students from increasing their creativities. I find that the students in the Meng Drama students lack the sense of self-determination, for they are taught to be conservatively traditional in terms of ideas, thoughts and daily actions.(Zhengtong Wei. 2005) The interest of a family, or a clan should be firstly considered. And in such an atmosphere, individual is small, or nothing sometimes.

Conclusion

More efforts should be taken to protect the traditional folk music such as the Meng Drama, and give some thoughts to the development of creativities of students and learners. We can try new avenues for preservation of folk music while considering fully the characteristics of students to increase their creativities in the process of transmission of music including the Meng Drama music.

Note

1 Qupai means a small of tune that is not belonging to the tune of “Ban Qiang Ti”. It was often used in traditional opera or instrument music, and each of Qupai has a particular name called “Paiming” which comes from original word of tune, clues to the main contents of original tune, manifests derivation of original tune or shows the characteristic of music. But there hasn’t the inevitable connection of ideas, feeling and contents between most of “Paiming” and “Qupai”, just a symbol. (It comes from Chinese music dictionary).

2 Investigation of the Meng Drama in July 11, 2005 by the author.

3 Interview on the spot in July 11,2005 by the author.

References

- Zhengtong Wei. 2005. *Zhong Guo Wen Hua Yu Dang Dai Sheng Huo*. Beijing: China Renmin University Press
- Shaoxiong Wang. Changyan Liu. GuangMing webset. *Costful Ccultural Relic Of Traditional Opera* April 11, 2002 from http://www.jx.xinhuanet.com/gdyy/2003-05/14/content_490707.htm
- Wu junda. 1999. *Xi Qu Yin Yue Gai Lun* Beijing: Culture and Art Press
- Committee of literary history document of Guangchang town in Jiangxi Province. 2003. *Xu He Xi Zhuan Ji Guang Chang Wen Shi Zi Liao Di Si Ji*

Facing up: Problems of Music Education in Mainland China

Facing up: Problems of Music Education in Mainland china

——the Investigation of 20 Music Educationists in Mainland china

Professor Jiaxing Xie
Graduate Students Wangxia Li, Xin Zhao
China Conservatory

Abstract

It is of necessity to grasp studies and researches on music pedagogy. The situation of education in Mainland china and the construction of music education system possess their own particularities, so it will be full and profound to understand existing problems towards current music education from different points of view. Researchers referring to the music teaching theories, organizers referring to the subjects of national music education and music schoolteachers focus keenly on the orientation and development of music education. This paper aims to have a general idea about current situation and problems towards music education in Mainland china through the investigations of those 20 influential Chinese music educationists. We wish this paper would attract more and more people to concern with Chinese music education and take great pains to make further exploration.

Keywords: research subjects of music education, new standard of curriculum, teacher education, teaching materials compiling, comparative music education

Introduction

The music education in Mainland china is under an event of reform. With the construction of the system of Mainland china music education during early 1990s, aesthetic education had entered the subject of national art education plan and new standard of curriculum referring to music education had come out. At the same time, both music educationists and music education itself had undergone a change. Therefore, writers of this paper have interviewed 20 influential music educationists in the hope of acquiring the knowledge of the situation and existing problems in Mainland china music education from different aspects.

Research Approach

Among the interviewees, there are 14 researchers, which occupy 70%; 3 organizers, 15%; and 3 music schoolteachers, 15%. And among these 20 persons, there are 11 who were interviewed face- to-face (55%), 5 by telephone 25%) and 4 by Email (20%). The contents of the interview referred to interviewees' attitudes towards the status quo, existing problems and research subjects, etc. The table below is the arranged interview data.

Data

interviewees	Previous and Current Research Subjects	Attitudes Towards Current Mainland china Music Education	Attentions of Current Problems
--------------	---	---	--------------------------------------

Facing up: Problems of Music Education in Mainland China 3

The researcher. professor of China Conservatory	Spreading and inheriting national culture and the research on scholastic art and music education; Cultural resources of national music in Beijing region	Scholastic music education emphasize individual development while ignore music itself; Teacher education cannot satisfy the needs of basic music education; Less attention on own musical cultural tradition and shortage of the knowledge about the multiplicity of world music education; Insufficient development of social musical cultural resources;	Combine organically higher with basic music education; Enhance the subject construction of music pedagogy; Promote the internationalization of researches on music education; Comparative research
The researcher. Professor of Capital Normal University	《Target and Cultivation of Learning Capabilities in High School—Music》; 《Theory and Practice of art Education》; 《Music Pedagogy in Universities》	Rich but weak fruit of researches on music education; Improvement in the establishment of new standard of curriculum and teaching materials and methods	The orientation of music education; Construction of music pedagogy system; Research on teacher education and theories music education; Research on comparative music education and national music education
The researcher. Professor of Beijing Normal University	Research on the music education in preschool, primary and high school, university and the training of teachers; Research on foreign education	Integration is the tendency of current music curriculum; Current music education pay little attention to human nature, and the resource still remains insufficient utilized and system incomplete ; Current reform on higher education has not touched the root	Basic education; Combination of traditional education and multimedia
The researcher. President of China ORFF Schulwerk Association	《Thoughts and Practice of Orff's Music Education》	Further reform on music curriculum while no profound comprehension of new ideas; excessively rashness reform	Mutually realize the music education in other countries through ORFF; Pay more attention on practical research and the

Facing up: Problems of Music Education in Mainland China 4

			development of music education
The researcher. Professor of Music College of Capital Normal University;	《Chinese Scholastic Music Education in the Present Age》; 《Concerning of Music and Music Education,》 etc.	Progress in current music education while it will be easy to run to an extreme; New standard of curriculum incarnate the essence of music; Less attention on the aesthetic education; Insufficient grasping of the whole orientation of cultural spread	The comprehension of educational thoughts and ideas; Degree of governmental concerns Teachers training, musical equipment and teaching materials compiling
The researcher. Music Research Fellow of Tianjin City	《Target and Cultivation of Subject Capabilities of High School Students—Music》; 《New Edition of High School Music Teaching》	the grand educational unbalanced development, 2. Incomplete system of music education; Right orientation of the reform, but much still remains to be discussed; National and solemn music develop insufficiently, and mass media influence negatively in the aspects of the spread of mainstream culture;	Pay more attention on the actual situation of China; Comparative Research
The researcher. Associate professor of Shanghai Conservatory of Music	《The Survey of German Music Education》	Reform on music education in higher normal universities is short of music-in-itself; The standard of curriculum cannot help teachers carry out these concepts into new teaching ideas; Promote multiple music education and meanwhile lay stress on own national music education	Urgent need of a reform on setting curriculum and compiling teaching materials; The task of higher music education to cultivate students into a useful person
The researcher.	Music development	Much attention are paid on music	More attention on

Facing up: Problems of Music Education in Mainland China 5

Professor of Nanjing Normal University;	of children and Music education ; Problems on personality health and education for children and teachers in our modern society	itself and the cultivation of students' creativities; Economic interest influence music education to a certain extent	the development of human itself
The researcher	The creation and setting of curriculum for music educational psychology; Comparative research of music teachers	Managers pay little attention on art education; Stick to the stereotyped traditional ideas; The reform should begin from the normal universities & Disjoint higher music education from basic one Insufficient resources sharing and flow of talent;	Current music education focus on teaching; Need more Research on psychology during music teaching
The researcher.	Curriculum teaching for the Theory of Music Education; 《The Cultivation for Music Teachers' Capability of Information Under New Curriculum》	Bring in foreign music teaching methods; Promote national music education; Slow communication makes it difficult to spread new teaching methods; The curriculum setting and teaching contents lag behind	Learning and using foreign music teaching methods; Music teaching in schools; Cultivation of teachers under new standard of curriculum
Former deputy dean of Music Education Committee of Chinese Musicians Association	Research on the function of music in the quality-oriented education and the teaching role of basic musical curriculum, etc.	Problems towards the grand educational environment; No thorough change in the reform on music curriculum; Music education part from music itself	promote sustainable development of education and harmonious learning
The researcher.	《 Research on the Development of Chinese Schools' Music Education in 20 th Century》 ;	Immature research on music pedagogy; Problems in curriculum setting and teaching materials compiling	Higher normal music education should fit basic ones; Research on music education for postgraduates; Comparative research
The researcher.	Theory of	Disjoint music education from	Research on the

Facing up: Problems of Music Education in Mainland China 6

President of Music College of Shanghai Normal University;	composing, Research on modern music and the relationship between creativity and music education	other musical specialties; Less research institution; The teaching and theoretical research need methods of other specialties	theories of music education
The researcher. Dean of Research Center for Digital Learning and Managing of Nanjing University	《Philosophy of Education in the Present age》; 《Techniques—Education—Development of Human being》	Cooperation and communication of music education group; Aesthetic and sensibility are the ultimate of music	Our music education should and walk up to the outside world with national specialties
The organizer. Vice Chairperson and Secretary-General of Music Education Professional Committee of Chinese Society of Education	《New National Standard of Music Curriculum》	Thin comprehension about the new standard; overlook of music itself; more attention on sensibility, attitude and value instead of studies of knowledge and techniques; Serious formalist in new reform of curriculum	Problems caused by the practice of new standard of curriculum and solutions
The organizer. Dean of Lab for Aesthetic Education of the Development Center for Social Sciences of Ministry of Education	Scientific researching methods of art education; Practice of music education in universities; Science of information in art education and teaching	Regard national culture as the root instead of commercial art in schools; Economic interest and pop music greatly influence current schools' music education	Stress on national culture and music; Music education should not be paralleled as culture; Build up a good style of study;
The organizer. President of Music Education Institute of China Education Association	International comparative research on the cultivation for musical teachers; Quicken the reform on higher normal music education and cultivate high-qualified teachers	Ill adaptation of new ideas, methods, patterns and contents in the reform; Limited research fund and less opportunities to view outside world; Mistake cultivation for teachers for professional actors	Substantial difference between cultivation for professional and basic music teachers
Music teacher			

Facing up: Problems of Music Education in Mainland China 7

Music teacher of Shanghai Jincai Middle School;	Initiator of Free Teaching Method; Teaching lessons with self-made musical instrument	National unified teaching materials cannot well fit every area; New standard of curriculum ignore learning basic techniques; Formalism in current music lessons; Some economic intention in current music teaching materials	Methods that promote students' learning interests and enrich contents of lessons on the basis of deferring to students' characteristics; Learn national culture and techniques with the help of national instrumental music
Music teacher		Shift teachers' viewpoints and teaching methods; Disjoint advanced studies of schoolteachers from their practical work; Less communication between university teachers; Attach importance to the studies of comprehensive qualities	Cultivation for students' qualities; Foster open classroom
Dean of Music Education Dept. of Nanjing Art College;			
Music teacher	Set up Youjie Music Studio and collect a great deal of AV information	Severe formalism during the reform on the curriculum; Controversial estimate standard of music teachers; Unclear orientation of university students	Choices of musical materials, make students be fond of music lessons and solemn music; Teach students in accordance of their aptitude; Research on the action of international music education
Music teacher of Xiamen No.1 Middle School			

Through the analysis these data above, we have compiled their attitudes towards hot issues and attentions on those problems that are to be reformed urgently.

Result

Chare One: Attention Drawn on Hot issues

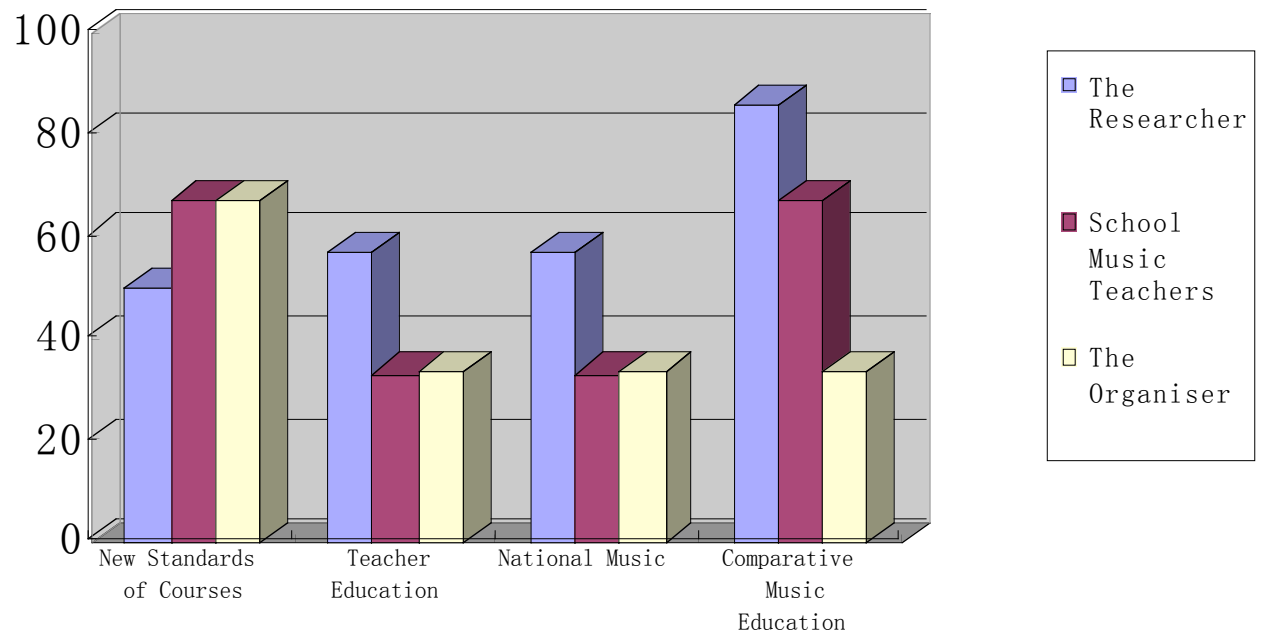
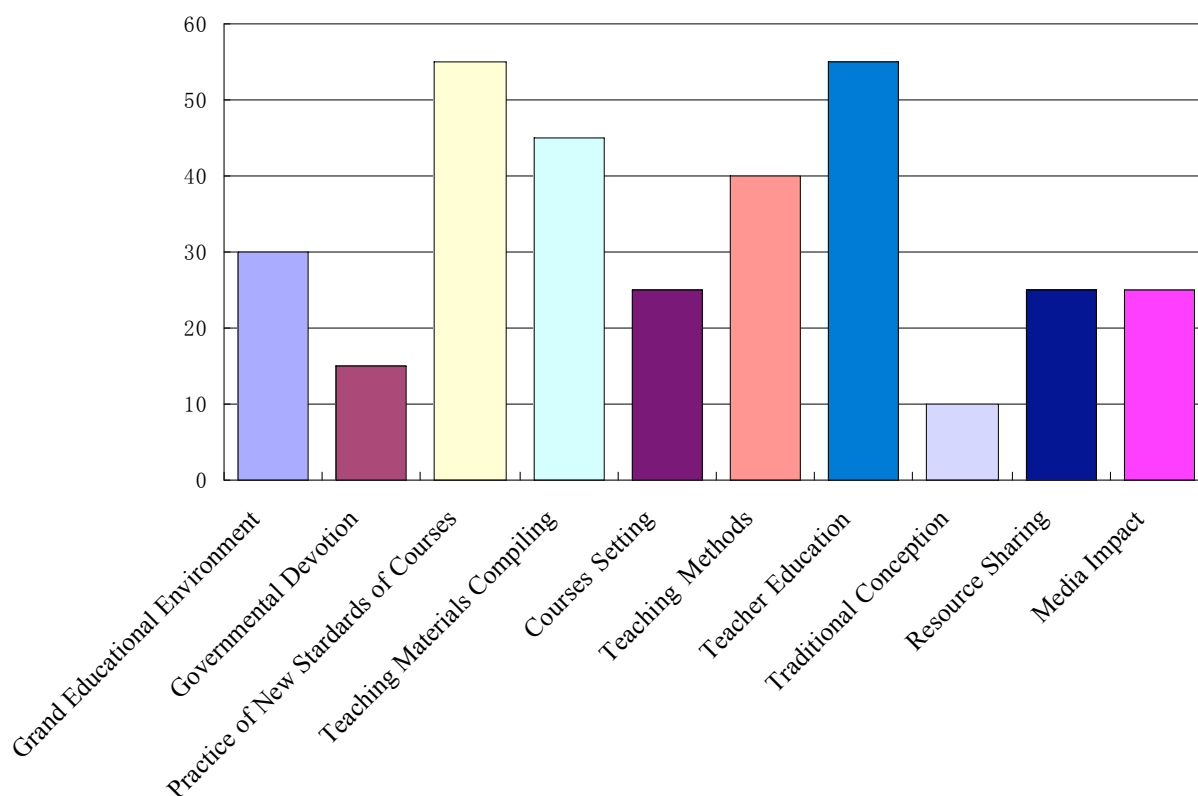


Chart Two: Problems in need to be Reformed

Facing up: Problems of Music Education in Mainland China 9



It can be concluded from chart one that these researchers pay much more attention on the issue of the comparative research, 85.71% of which lay stress on the development of foreign music education. Great deals of research fruit have been produced from that field such as series referring to the eighth Five Year Program of national education science. Among schoolteachers, 67% comparatively lay stress on new standard of curriculum while 33% prefer the reform on teacher education. At present, music education in schools has changed a lot due to the promulgation of new standard of curriculum and the close relationship between the reform on higher normal education and practical teaching. Two thirds of subject organizers pay close attention to those problems that the new standard brings and focus on teachers' comprehension of ideas of new standard, teaching methods, teacher-students relationships and so on. Comments from all the interviewees about new standard of curriculum are a mixture of praise and stricture. Generally speaking, it has made further progress than before, especially in the aspects of new ideas of music education. On the other side, some problems still exist during practical teaching, which can be seen in chart two.

It can be clearly seen from chart two that the interviewees focus their eyes on such three problems: practice of new standard of curriculum, teacher education, teaching methods and teaching materials compiling. 55% prefer the reform on the practice of new standard of curriculum and teacher education while 45% think that there are some defects in current teaching materials compiling. Those ten problems above are mutually linked. Owing to the influence from traditional conceptions and grand educational environment, current teaching methods are still confined to an obsolete pattern, and to search the very suitable teaching method is still on the road. The come-out of new standard of curriculum bring in a whole grasp of the orientation of music education. However, during this investigation, we found it rather difficult to fit every region because of our huge population and vast area. Our basic

education is in dire need of multi-capability music teachers, but unfortunately, nowadays the curriculum setting of higher normal education makes teacher education severely disjoint from basic music education.

Discussion

No one can lose contact with the whole Chinese society to talk about the development of music education. Under the grand educational environment, music education has been influenced by policies, economic development and cultural background for a long time. In Mainland china, no attention on art education was paid until recent years. At the new century, Chinese grand environment of music education has changed greatly. Students' approaches towards music are not only limited to their music curriculum. With the overspread of commercial music in modern society, those music-teaching resources in schools have not got sufficiently shared, which bring on great impact on the studies of solemn or national music in textbooks. Moreover, the same music teaching materials has been used in most areas of Mainland china, which greatly increase the difficulty in compiling teaching materials.

Education for music teachers is one of the most important fields in the system of music education, which will bring about great influence in school music education as well as social music culture. However, compared to the reform on basic education, the reform on teacher education apparently lags behind. Higher normal universities usually emphasizes particularly on the ability of acting instead of the cultivation of teachers' multiple capabilities. Current teacher education breaks away from music teaching practice, which will absolutely lead to a severe disjoint in higher normal and basic education. Just as Ms. Yang Ruimin said, "look at students in our normal universities, piano players do not understand chorus directing, singing learners have not learnt ad-lib accompaniment, good composers know little about organizing extra-curricular activities". Therefore, without high-qualified teachers, who can teach the future of Chinese basic education?

During the investigation, interviewees lay most stress on the new standard of curriculum. Since its promulgation in 2000, this new standard has correspondingly adjusted the curricular ideas, target of education and teaching materials. What must be admitted is that the ideas of new standard focus on the aesthetic function of music, the promotion of the synthesis of art, the cultivation of students' creativity, etc, which to a great extent open a new way for music educate. However, it is seriously parted from the practice of music teaching. Most music teachers have mistaken the ideas of new standard of curriculum and often gone to the extreme that ignores the training of techniques, which cause the formalism situation in current music curriculum. If teachers do not have the idea about teaching music lessons, who can expect students to get benefit?

With regard to those problems towards music education in Mainland china above, scholars have tried some useful attempts, for example, curriculum of comprehensive art, free teaching method, folk singer coming into classroom, teaching with self-made musical instrument, etc. Of course, interviewees of this investigation are comparatively limited, which can only reflect existing problems from one side. We wish this paper would attract more and more people to concern with Chinese music education and take great pains to make further exploration.

About authors

Professor & Dr. Jia Xing Xie

Chairman of the Music Education Society Of China Musician Association

Director of Chinese Music Psychology

Member of Chinese Music Aesthetics Society

Director of the Music Education Professional Commission Of CSE

Director of graduate school of china conservatory

Address: China Conservatory, An xiang Rond, Choayang Distri Beijing China 100101

Email: [xiejiaxing @ tom.com](mailto:xiejiaxing@tom.com)

Wangxia Li

Graduate Student of China Conservatory, her major is music education

Email: lwangxia@yahoo.com.cn

Xin Zhao

Graduate Student of China Conservatory, her major is music education

Email: zx_eva@yahoo.com.cn

Reference

- Cao Li ,2000 ,《Pu Tong Xue Xiao Yin Yue Jiao Yu Xue 》(《Music Pedagogy in Universities》) Shanghai Education Press
- Li Dana ,2002 ,《Thoughts and Practice of Orff's Music Education》(《Aoerfu Yin Yue Jiao Yu Si Xiang Yu Shi Jian》) Shanghai education press
- Yang Yanyi &Xie Jiaying ,2001,《The Survey of German Music Education》(《De Guo Yin Yu Jiao Yu Gai Kuang》) Shanghai Education Press
- Ma Da,2002,《Research on the Development of Chinese Schools' Music Education in 20th Century》(《Er Shi Shi Ji Zhong Guo Xue Xiao Yin Yue Jiao Yu》) Shanghai Education Press
- Ministration of Education, 2000,《New National Standard of Music Curriculum》(《Yin Yue Ke Cheng Biao Zhun》) Bnu press

**Musical Achievement: A Study of The Balance Between Innate
Talent and Environmental Input**

**By Christine Ngai Lam Yau, School of Music and Music Education,
University of New South Wales**

Key Words: Talent, Environment, Genius, Mozart, Darwin.

Abstract

This paper looks at concepts of musical talent and achievement. When it comes to music playing or music making, people often say that “it takes talent to be a musician”. And when people encounter a wonderful musical performance or composition, it is not uncommon for them to comment on how “talented” the player or the composer is. However it could be suggested that people may at times confuse the meanings of the terms, “talent” and “achievement”. A person who refers to “talent” may merely be referring to the effect of a higher ability, while automatically assuming that the sole cause of a higher ability is “talent”.

The lives of two well-known high-achievers, Wolfgang Amadeus Mozart and Charles Darwin will be studied briefly and possible factors in their success will be discussed. Theoretical definition for talent by Howe and theoretical model for talent development process by Gagné are discussed. Initial research into the lives of Darwin and Mozart suggests that perhaps the “miracle successes” of these outstanding achievers are not that mysterious after all, even though they might have possessed inborn natural abilities. Their life experiences show that family environment, childhood experiences, parental support and encouragement, training and practice, and unique learning opportunities were essential contributing factors for these two geniuses’ exceptional achievements. However, this list of contributing factors may be far from complete. And without those contributing factors in their lives, they might not have been as successful as they were. It can therefore quite reasonable therefore to suggest that the comment, “it takes talent to be a musician” is a result of a misunderstanding of the meaning of “talent”, and that we often confuse the meanings of the terms “talent” and “achievement”. When it comes to determining what it takes

to be successful, “innate talent” or “genes” alone do not determine the outcome. Rather it is a combination of environmental factors and genetic forces. It is even so for people such as Charles Darwin and Wolfgang Mozart.

How we might best, as educators, develop the patterns of ability needed by our students is clearly worth investigation. To what extent we should allow our pre-conceptions as to a student’s innate abilities influence the opportunities we provide is also a matter requiring great care.

Musical Achievement: A Study of The Balance Between Innate Talent and Environmental Input

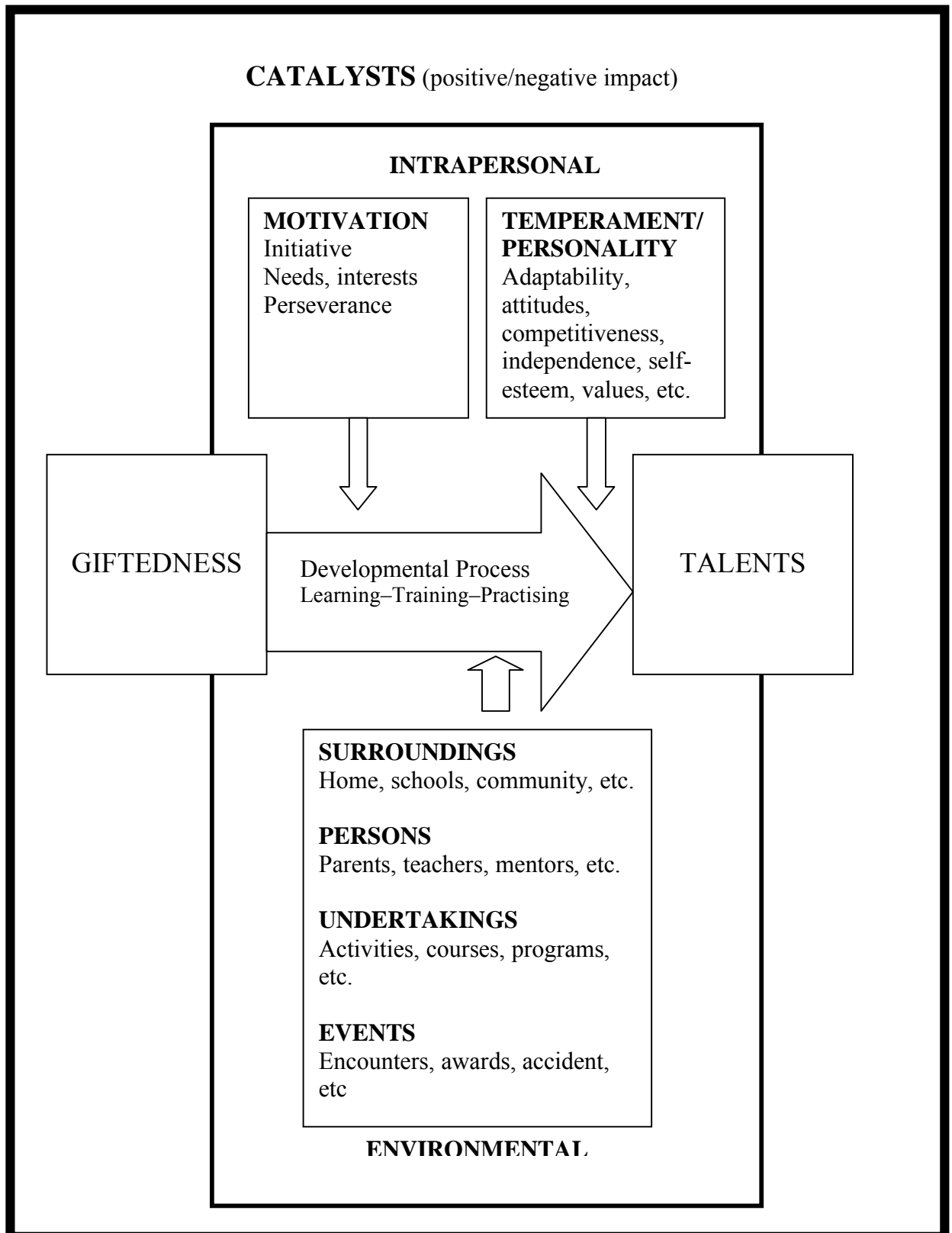
When people encounter a wonderful musical performance or composition, it is not uncommon for them to comment on how “talented” the musician is. However it could be suggested that people may at times confuse the meanings of the terms, “talent” and “achievement”. A person who refers to “talent” may merely be referring to the effect of a higher ability, while automatically assuming that the sole cause of a higher ability is “talent”. To refer to talent as the sole cause of exceptional achievement is perhaps to ascribe to talent almost magical qualities, to which can be attributed success not only in music but also in other fields such as dance, art, sports, chess, mathematics, science and foreign-language skills. To assume that “talent” enables some people to achieve much more than others can drive parents and teachers to look for early signs of “innate talent” amongst young children so that these “special gifted children” can be fostered to be the high achievers of tomorrow, all because of a belief that “gift” is a precondition for exceptional achievement. Such phenomenon was discussed in Knight (2004, p.3): “As is probably true of any aspect of education, the ‘commonsense knowledge’ about gifted/talented children contains many partial truths and myths.” This paper seeks to critically examine the mythology of “talent” from a number of perspectives.

The two “geniuses” selected for the purpose of this discussion are Charles Darwin and Wolfgang Amadeus Mozart. The reasons for using Mozart as an illustration for musical discussion are self-explanatory. The reason for selecting Darwin as an illustration in a music-related essay is not so immediately apparent. However, although Darwin was not a musician, he possessed a skill that is possibly fundamental to all musical achievement: creative thinking. Without his creative abilities, Darwin would not have been able to invent his evolutionary theory, which has altered our

view of the world. Also, using the examples of Darwin to discuss the development of musical ability is perhaps a worthwhile reminder that, even for a quality relating to a domain as specialised as music, certain fundamental ingredients are needed which are also vital in other fields.

Gagné's Differentiated Model of Giftedness and Talent

Figure 1 Gagné: Differentiated Model of Giftedness and Talent From “Transforming Gifts into Talents: The DMGT as a Developmental Theory” by F. Gagné (2003)
Handbook of Gifted Education, Colangelo, N. & Davis, G. (Eds). Allyn and Bacon.



Gagné's Differentiated Model of Giftedness and Talent (Figure 1) proposes a clear distinction between giftedness and talent by associating giftedness with "natural abilities (called aptitudes or gifts)" and talent with "systematically developed abilities (or skills) and knowledge in at least one field of human activity" (Gagné, 2003, p.60). As defined in his model, the development of talent occurs as a result of involvement with opportunities for systematic training and development, and the existence of natural abilities does not guarantee success in a chosen field. In addition, the talent development process is affected positively or negatively by two types of catalysts: "intrapersonal" and "environmental" (Gagné, 2003, p.61). In regard to the application of Gagné's theory to the previous discussion of this paper, Gagné's "gift" or "aptitudes" correspond to "innate talent" and Gagné's "talent" equates to what is elsewhere in this paper referred to as "achievement".

Gagné particularly emphasises the significance of learning, training and practice. He contends, "high-level achievers engage with activities associated with learning, training, and practice at a more intensive level than individuals achieving at lower levels of attainment" (Gagné, 1995, p.52). Gagné's further suggestion is that the two types of catalysts, intrapersonal and environmental may either facilitate or hinder the process of talent development. Intrapersonal catalysts are considered to include "human characteristics which are outside the domain of abilities" (Gagné, 2003, p. 64). These include behaviours relating to motivation and temperament/personality (Gagné, 2003, p.64). According to Gagné, environmental catalysts reveal their impact in many different ways. Examples of environmental catalysts include significant persons, physical environment, interventions, and events in the talent development process (Gagné, 2003, p.65). Gagné further refers to how surroundings "exert their influence both at a macroscopic level (eg. geographic, demographic, sociological) and

in a more microscopic framework (size of family, personality and parenting style of care-givers, socio-economic status, etc)” (Gagné, 2003, p.65). The role of significant persons such as parents, teachers, siblings and peers also has a strong impact on talent development process, positively or negatively (Gagné, 2003, p.65).

Factors that Facilitate Achievement

Both Darwin and Mozart were extremely talented in their own field. When one compares the lives of these “geniuses”, there are many common factors regarding their childhood, in terms of family environment, commitment of parents to the child’s success, parents’ strong belief in the importance of education, intensive training, and unparalleled educational opportunities. These factors can be said to have a strong relationship with the development of creativity in any field. The following section will provide illustrations from Darwin and Mozart’s lives analysed according to Gagné’s model, in order to draw these common contributing factors.

Significance of Family Environment and Impact on Creativity

Both “geniuses” had a secure family environment which supported the development of their natural abilities. For Darwin, he was born in a socially well-connected and wealthy family and among the first generation of the Darwin family to benefit from the family fortune and avoid the necessity of earning a living. As a result, he was provided with an opportunity to concentrate on pursuing his passion within a protective, nurturing and supportive environment. It has been suggested that “on the whole he grew up in the bosom of a comfortable and well-integrated family. His desire to retain this kind of comfort and personal stability was to play a major role in determining his later choice of living conditions” (Blower, 1990, p.39). As was the case in Charles Darwin’s life, Wolfgang Mozart was born into a loving family, where his innate talents were encouraged to develop and blossom. Unlike the relatively informal and non-competitive educational environment of Charles Darwin’s

childhood, Wolfgang's educational and training environment was intensive and deliberate (Howe, 1999, p.29). Davies (1989, p.7) contends that "few other composers had such an ideal environment to stimulate the early development of their genius" and that Wolfgang spent his first six years in a "stable, happy home much loved by his parents and sister" (Davies, 1989, p.7).

We can deduce from this that it is likely to be helpful for children to be brought up in a secure, loving, supportive and nurturing environment, as the children from such an environment will be able to develop their own personalities, enjoy exploring their innate talents, and have their own thoughts while growing up. A physically and emotionally secure environment can give children inner confidence in their chosen field, which in turn can ignite unconscious motivations and creative processes (Arieti, 1976, p.23). The importance of the connection between creativity and childhood experiences can often be undervalued. Arieti (1976, p.23) suggests that, according to Freud, childhood experiences are extremely important in contributing to the creative process: "Freud was responsible for a breakthrough that led to a better understanding of the formal psychological mechanisms of creative processes" and that "personal experiences explain the peculiar characteristics of creative work" (1976, p.23).

Freud's theory pointed to the relevance of the relationship between conscious and unconscious motivation in creativity. According to Chadwick (2000, p. 133), the significance of the nurturing environment and its role in the development of human potential is well-documented in studies by researchers such as Albert (1980) and Bloom (1985).

Parental Support and Encouragement

Darwin and Mozart both had dedicated parents or family members, who were committed to looking after their wellbeing and education, and to helping with career

paths. In Charles Darwin's case, his family provided him with an intellectual and cultural environment that shaped his attitudes throughout his life (Bowler, 1990, p.36). Charles' entire family believed in the importance of education. When Charles first started school his mother took a special interest in his education. After her death, when he was eight, Charles' older sisters, Caroline and Susan, who both had strong beliefs and new ideas about education, took over their mother's role and always cared very deeply about Charles' well-being and education (White & Gribbin, 1995, p.6-7). Robert Darwin also believed in the importance of education, and personally organised Charles' entry into Shrewsbury School in 1818, one of England's most famous private schools (Bowler, 1990, p.39). Charles always had good access to books at home, and later also at the University. It is also believed that Charles was surrounded by people who were well read and knowledgeable (Howe, 1999, p.32). In Mozart's case, the role that his father Leopold Mozart played was vital in Wolfgang's talent development process both personally and professionally. Leopold believed that his son was a divine miracle, whose God-given genius should be fostered by him as a duty (Landon, 1996, p.103). Leopold's faith in Wolfgang's talent is shown in a letter he wrote to Frau Hagenauer from Paris on 1st of February, 1764, about the sonatas that had been composed by Wolfgang: "And I can assure you, my dearest Frau Hangenauer, that God daily works new miracles in this child" (Mersmann, 1972, p.2). In terms of special knowledge in the field of their perceived innate abilities, both Darwin and Mozart were fully supported and educated. In terms of general wellbeing and the overall emotional support which would allow the development of a mature social being only Darwin's extended family provided this. The guardians of both children all firmly believed in the value and significance of education and training, were

personally involved in the choice and process of education for their children, and strived to provide of them the best possible learning opportunities.

Not only is there much research to point to a strong correlation between childrens' performance and parental support and behaviours, but also a parent's beliefs about a child's potential can affect parental behaviours; and those behaviours in turn may directly affect a child's performance (Brophy & Good, 1973, p.399). Further, it is conceivable that some children are more hard working, and practise more, than others because they have parents motivating them to do so. Sloboda & Howe (1991, p.406) discovered that the majority of highly successful young musicians admit: "without strong parental encouragement to practise they would never have done the amounts of regular practising needed to make good progress". It has been suggested that strong and sustained parental encouragement was evident in almost all successful young musicians (Davidson et al. 1996, p.406). One could argue that the encouragement provided by the parents is a consequence of the special potential they detect in their children. However it is not clear whether parents 'detect' this special potential accurately or whether they might also sometimes imagine that they perceive a potential, and develop an ability in their children as a result of this perception.

Training and Practice

Both "geniuses" had a substantial period during which experienced vigorous training. For Darwin, it was the period of riding tours with his brother and cousins, the practical chemistry experiments with his brother, and intensive studying at the university (Howe, 1999, p.36). Because of these trips, Charles' interest in nature was positively reinforced by the joy he gained from appreciating beautiful scenery, a source of pleasure throughout his life. These tours also supplied him with more opportunities to observe natural life away from home, and helped him to develop his

sense of adventure, and the ability to be comfortable away from home (Howe, 1999, p.36). One can suggest that these tours during his adolescent period equipped Darwin with the initial experience required for the five-year voyage of HMS Beagle, which he boarded years later as an adult. For Mozart, despite the fact that he did not learn through a formal education system, he underwent intensive and rigorous musical training, due to his father's teaching. Leopold was Wolfgang's first and most influential teacher; he taught everything he knew to his son. He was entirely responsible for the education of his children, and was by no means restricted to music, but also included mathematics, reading, writing, literature, languages and dancing; moral and religious training were part of the curriculum as well (www.grovedictionary.com). In addition to that, Wolfgang also experience training and practices through his touring experiences as a performer around the world, producing a large amount of composing experience, and working as a freelance composer in Vienna.

Clearly, training and practice are factors to be considered when discussing the development of talent in young people. Substantial evidence suggests a positive relationship between practice and musical achievement. A research paper titled "The role of practice in the development of performing musicians" by Sloboda et. Al. (1996) collected data relating to the amount of time devoted to various types of practice and other activities for several groups of subjects, from a wide range of levels in terms of musical achievement. The findings of this research suggest that there is a strong and positive relationship between musical achievement and the amount of formal task-oriented practice undertaken. Not only was there no evidence that "high achievers were able to gain a given level of examination success on less practice than low achievers", but the high achievers of a selective music school practised considerably

more than less accomplished students. This research also suggests that the amount of practice undertaken by a student is directly influenced by parental support or teacher involvement. (Sloboda et. Al.,1996, p.307).

A paper by Ericsson and his colleagues, titled “The role of deliberate practice in the acquisition of expert performance”, is one of the most extensive and comprehensive research studies in this area, providing detailed information about a variety of research into practice (Ericsson et al., 1993). Ericsson’s paper found strong correlations between the level of performance of student violinists in their twenties and the number of hours that they had practised at the Music Academy in West Berlin. There are suggestions in this research that the level of attainment in the performance of violinists is linked directly with the age of starting lessons and the age of starting deliberate practice (Erricsson et al, 1993, p.2). It also found that deliberate practice is perceived to be most relevant for improving musical performance. It was estimated that by the age of twenty-one the best students in the performance class of this conservatory had accumulated approximately 10,000 hours of practice and, comparatively speaking, students in the same institution who were training to be violin teachers practiced less than half that amount of hours (Erricsson et al, 1993, p.2). This result suggests that not only is deliberate practice vital for musical achievement, but it is also important that children should start learning an instrument as early as possible if they are intending to become a professional soloists (Ericsson et al., 1993). Both Sloboda et al (1996) and Ericsson et al (1993) emphasized the importance of an accumulated amount of formal practice (or deliberate practice) for musical achievement. However it must also be borne in mind that the amount of practice undertaken is evidence as well, of other contributing factors such as

motivation. Interestingly, both of the studies hinted at a relationship between motivational factors and musical achievement.

Unique Learning Opportunities

Both “geniuses” had exceptional opportunities to interact with a distinguished group of people, all of whom had substantial knowledge and understanding of their field of expertise. Starting from the age of sixteen at Edinburgh University, Darwin became involved in a number of societies. He was involved with meetings of the Wererian Natural History Society, where “on one occasion he listened to the great American naturalist and artist James Audubon” (Howe, 1999, p.46). Charles was part of the council of a society called the Plinian Society, full of open-minded individuals who challenged traditional concepts of religion and the Bible, and believed that the world was created by physical causes rather than created by God (Howe, 1999, p.46). For Mozart, opportunities were provided by the various musicians and composers he encountered while touring around the world and while working as a freelance composer. Amongst the distinguished musicians, J.C. Bach was arguably one of the most influential figures in Wolfgang’s musical world, as his style was “the closest to Mozart’s pianistic ideal in his marriage of Italian and German styles” (Landon, 1996, p.203). Mozart became friendly with Bach during his London visit in 1764 (Landon, 1996, p.41). Mozart’s admiration for him is evident in the letters he wrote. For example, on 28th of Feb 1778 in letter for his father “As an exercise I have also composed the aria Non sò d’onde viene, etc., so beautifully done by Bach, for the reason that I know Bach’s composition so well and like it so much” (Mersmann, 1972, p.85).

For both Darwin and Mozart, these opportunities facilitated a deeper level of understanding, through greater expertise and through the development of a process of synthesising the knowledge they learned in order to come up with their own unique personal style and opinions. Such unique learning opportunities are claimed by Tannenbaum (1983, p.30) to be “the place of unpredictable events in the talent development process”. He refers also to the proposal by Renzulli that a multi-dimensional view of giftedness” include “chance factors” in his proposed definition (Tannenbaum, 1983, p.30). He suggests that “many unforeseen circumstances in the opportunity structure and in the prevalent life style that can make a big difference in the outlets for gifted performance” (Tannenbaum, 1983, p.88).

Conclusion

Initial research into the lives of Darwin and Mozart suggests that perhaps the “miracle successes” of these outstanding achievers are not that mysterious after all, even though they might have possessed inborn natural abilities. They also needed a suitable environment, unique opportunities, and a determined attitude in order to succeed. And without those contributing factors in their lives, they might not have been as successful as they were. It can therefore be strongly suggested that the determinant of musical achievement is not “talent” alone, but that an interaction of environmental factors and genes is needed.

It seems quite reasonable therefore to suggest that the comment, “it takes talent to be a musician” is a result of a misunderstanding of the meaning of “talent”, and that we often confuse the meanings of the terms “talent” and “achievement”. When it comes to determining what it takes to be successful, “innate talent” or “genes” alone do not determine the outcome. Rather it is a combination of environmental factors and genetic forces. It is even so for people such as Charles Darwin and Wolfgang Mozart,

two of the most outstanding achievers in human history. Their life experiences show that family environment, childhood experiences, parental support and encouragement, training and practice, and unique learning opportunities were essential contributing factors for these two geniuses' exceptional achievements. However, this list of contributing factors may be far from complete. There is clearly great difficulty in attempting to clarify the elements which produce a successful creative artist or scientist. As a first step, therefore, it might be wiser to simply acknowledge the complexity of the issue. Some factors that might facilitate accomplishment in the field of science may not be applicable for the field of music, and factors which may assist achievement as a music teacher might be very different from those that produce a fine performing musician. How we might best, as educators, develop the patterns of ability needed by our students is clearly worth investigation. To what extent we should allow our pre-conceptions as to a student's innate abilities influence the opportunities we provide is also a matter requiring great care.

Acknowledgement

I would like to thank Professor Robert Walker, Dr. Christine Logan and Elizabeth

Green for their guidance, and support during the process of writing this paper.

References

- Albert, R. S. (1980). Family positions and the attainment of eminence: A study of special family positions and special family experiences. *Gifted Child Quarterly*, 24(2), 87-95. As cited in Chadwick, F. (2000). *An Australian Perspective on talent development in music: The influence of environmental catalyst upon the provision of opportunities for learning, training, and practice in the music domain*. Unpublished doctoral dissertations, University of UNSW, Australia.
- Arieti, S. (1976). *The Major Theories of Creativity: A Critical Review in Creativity: The Major Synthesis*. New York: Collier Basic Books.
- Badura-Skoda, P. (1965). *Interpreting Mozart on the Keyboard*. London: Barrie and Rockliff.
- Barry, N., & Hallam, S. (2002). Practice. In R. Parncutt & G. McPherson (Eds.), *The science and psychology of music performance : Creative strategies for teaching and learning* (pp. 151-165): Oxford University Press.
- Bloom, B. S. (1985). *Developing talent in young people*. New York: Ballantine Books. As cited in Chadwick, F. (2000). *An Australian Perspective on talent development in music: The influence of environmental catalyst upon the provision of opportunities for learning, training, and practice in the music domain*. Unpublished doctoral dissertations, University of UNSW.
- Bowler, P. J. (1990). *Charles Darwin : The man and his influence*. Oxford, UK ; Cambridge, Mass., USA: Blackwell.
- Brent, P. (1981). *Charles Darwin*. . London: Heinemann
- Brophy, J., & Good, T. (1973). *Individual differences: Toward an understanding of classroom life*: Holt, Rinehart & Winston. As cited in Howe, M. J., Davidson, J. W., & Sloboda, J. A. (1998). Innate talents; Reality or myth? *Behavioral and Brain sciences*, 21, 399-442.
- Chadwick, F. (2000). *An Australian Perspective on talent development in music: The influence of environmental catalyst upon the provision of opportunities for learning, training, and practice in the music domain*. Unpublished doctoral dissertation, University of UNSW, Australia.
- Chen-Hefteck, L. (2004, July). *Discovering the amazing sound worlds of young children: Musicality in infants and preschoolers*. Paper presented at the International Society of Music Education Conference, Tenerife, Spain.
- Cooney, P., & Gardiner, J. (2004). Gifted Artistic or Musical Children. *Gifted*, 134, 7-10.
- Custodero, L. A., & Johnson-Green, E. A. (2003). Passing the Cultural Torch: Musical Experience and Musical Parenting of Infants. *JRME*, 51(2), 102-114.
- Darwin, F. (1887). *The Life and Letters of Charles Darwin* London: John Murray.
- Davidson, J. W., Howe, M. J., Moore, D. G., & Sloboda, J. A. (1996). The role of parental influences in the development of musical performance. *British Journal of Developmental Psychology*, 14, 399 – 412.
- Davies, P. (1989). *Mozart in Person; His Character and Health*: Greenwood Press.
- Davis, J. B. (1994). Seeds of a false consciousness. *The Psychologist* 7, 355-356. As cited in Howe, M. J., Davidson, J. W., & Sloboda, J. A. (1998). Innate talents; Reality or myth? *Behavioral and Brain sciences*, 21, 399-442.

- Ericsson, A., Krampe, R., & Tesch-Romer, C. (1993). The role of deliberate practice in the acquisition of expert performance. *Psychological Review*, 100(3), 363-406.
- Feldman, D. H., & Goldsmith, L. (1986/1991). *Nature's gambit: Child prodigies and the development of human potential*: Basic Books/Teachers College Press. As cited in Howe, M. J., Davidson, J. W., & Sloboda, J. A. (1998). Innate talents; Reality or myth? *Behavioral and Brain sciences*, 21, 399-442.
- Fowler, W. (1981). Case studies of cognitive precocity: The role of exogenous and endogenous stimulation in early mental development. *Journal of Applied Developmental Psychology* 2, 319-367. As cited in Howe, M. J., Davidson, J. W., & Sloboda, J. A. (1998). Innate talents; Reality or myth? *Behavioral and Brain sciences*, 21, 399-442.
- Gagné, F. (1993). Constructs and models pertaining to exceptional human abilities. In K. A. Heller, F. J. Monks & A. H. Passow (Eds.), *International handbook of research and development of giftedness and talent* (pp. 69-87). Oxford, UK: Pergamon. .
- Gagné, F. (1995). The differentiated nature of giftedness and talent: A model and its impact in the technical vocabulary of gifted and talented education. *Roeper Review* 103-111.
- Gardner, H. (1983/1984). *Frames of mind: A theory of multiple intelligences*: Basic Books (1983 edition) Heinemann (1984 edition). As cited in Howe, M. J., Davidson, J. W., & Sloboda, J. A. (1998). Innate talents; Reality or myth? *Behavioral and Brain sciences*, 21, 399-442.
- Gembris, H., & Davidson, J. W. (2002). Environmental Influences. In R. a. M. Parncutt, G. (Ed.), *The science & psychology of music performance : Creative strategies for teaching and learning* (pp. 17-30): Oxford University Press.
- Halliday, M. A. K. (1985). *An introduction to Functional Grammar*. London: Edward Arnold.
- Hindley, G. (1991). *The Larousse Encyclopedia of Music*. London: Chancellor Press.
- Howe, M. J. (1999). *The Genius Explained*: Cambridge University Press.
- Howe, M. J., Davidson, J. W., Moore, D. G., & Sloboda, J. A. (1995). Are there early childhood signs of musical ability? *Psychology of Music*, 23, 162-176.
- Howe, M. J., Davidson, J. W., & Sloboda, J. A. (1998). Innate talents; Reality or myth? *Behavioral and Brain sciences*, 21, 399-442.
- Kemp, A. E., & Mills, J. (2002). Musical Potential. In R. Parncutt & G. Mcpherson (Eds.), *The science & psychology of music performance : Creative strategies for teaching and learning* (pp. 3-16): Oxford University Press.
- Kerst, F. (1965). *Mozart - The Man and The Artist Revealed in His Own Words*. New York: Dover Publications, Inc.
- Knight, B. (2004). Analysing The Needs of Gifted and Talented Students: Implications For The Rights of Gifted Students. *TalentEd*, 22(1).
- Landon, H. C. R. (1996). *The Mozart Compendium, a Guide to Mozart's life and Music*. London: Thames and Hudson Ltd.
- Lehmann, A. C. (1997). Acquisition of expertise in music: Efficiency of deliberate practice as a moderating variable in accounting for sub-expert performance. In J. A. S. I. D. Erlbaum (Ed.), *Perception and cognition of music*. As cited in Howe, M. J., Davidson, J. W., & Sloboda, J. A. (1998). Innate talents; Reality or myth? *Behavioral and Brain sciences*, 21, 399-442.
- Lehmann, A. C., & Ericsson, K. A. (1998). The historical development of domains of expertise: performance standards and innovations in music. In A. Steptoe (Ed.),

- Genius and the mind: studies of creativity and temperament in the historical record*: Oxford University Press.
- Mersmann, H. (1972). *Letters of Wolfgang Amadeus Mozart* (M. M. Bozman, Trans.). New York: Dover Publications, INC.
- Plomin, R., & DeFries, J. C. (1999). The genetics of cognitive abilities and disabilities. In S. J. Ceci & W. M. Williams (Eds.), *The nature-nurture debate* (pp. 178-196). Oxford: Blackwell. As cited in Gembris, H., & Davidson, J. W. (2002). Environmental Influences. In R. a. M. In Parncutt, G. (Ed.), *The science & psychology of music performance : Creative strategies for teaching and learning* (pp. 17-30): Oxford University Press.
- Reiss, D., Plomin, R., Hetherington, E. M., Howe, G. W., Rovine, M., Tryon, A., et al. (1994). The Separate Worlds of Teenage Siblings: An Introduction to the Study of the Nonshared Environment and Adolescent Development. In E. M. R. Hetherington, D. & Plomin, R. (Ed.), *Separate Social Worlds of Siblings: The Impact of Nonshared Environment on Development*: Lawrence Erlbaum Associates.
- Rosselli, J. (1998). *The Life of Mozart*: Cambridge University Press.
- Russ, S. W. (1993). Affect and Creativity – The Role of Affect and Play in the Creative Process.
- Sloboda, J., Davidson, J., Howe, M., & Moore, D. (1996). The role of practice in the development of performing musicians. *British Journal of Psychology*, 87, 287-309.
- Sloboda, J. A., & Howe, M. J. A. (1991). Biographical precursors of musical excellence: An interview study. *Psychology of Music*, 19, 3-21. As cited in Howe, M. J., Davidson, J. W., & Sloboda, J. A. (1998). Innate talents; Reality or myth? *Behavioral and Brain sciences*, 21, 399-442.
- Smith, D. (2004) Wrong Genes in the Right Hands. *Sydney Morning Herald*. 24th of July, 2004
- Tannenbaum, A. J. (1983). A Proposed Psychological Definition. In *Gifted children: Psychological and educational perspectives* (pp. 85-89). New York: Macmillan Publishing Co. Inc. As cited in Chadwick, F. (2000). *An Australian Perspective on talent development in music: The influence of environmental catalyst upon the provision of opportunities for learning, training, and practice in the music domain*. Unpublished doctoral dissertations, University of UNSW.
- Taylor, I. R. (1959). The nature of the creative process. In P. Smith (Ed.), *Creativity* (pp. 51-82). New York: Harper & Row.
- Torrance, E. P. (1988). The nature of creativity as manifest in its testing. In R. J. Sternberg (Ed.), *Nature of Creativity*: Cambridge University Press.
- Travvarthen, C., & Malloch, S. (2002). Musicality and music before three: Human vitality and invention shared with pride. *Zero to Three*, 23(1), 10-18. As cited in Chen-Hefteck, L. (2004, July). *Discovering the amazing sound worlds of young children: Musicality in infants and preschoolers*. Paper presented at the International Society of Music Education Conference, Tenerife, Spain
- Usher, J. A., & Neisser, U. (1993). Childhood amnesia and the beginnings of memory for four early life events. *Journal of Experimental Psychology*, 122, 155-165. As cited in Howe, M. J., Davidson, J. W., & Sloboda, J. A. (1998). Innate talents; Reality or myth? *Behavioral and Brain sciences*, 21, 399-442.
- Weisberg, R. W. (1998). Creativity and knowledge: a challenge to theories. In R. J. Sternberg (Ed.), *Handbook of creativity*: Cambridge University Press.

White, M., & Gribbin, J. (1995). *Darwin: A Life in Science*: Dutton.
www.cyberhymnal.org/bio/c/r/crotch_w.htm
www.grovemusic.com
www.mozartproject.org

The Effect of Music Therapy in the Education of the Mentally Handicapped Children

The Effect of Music Therapy in the Education of the Mentally Handicapped Childre

Hong-yi Zhang, Wei-min Zhou

China Conservatory

Lan-tian Shi

Beijin Foreign Studies University

Hai tao Zhang

Jiangxi institute of physical education

Abstract

The research of music therapy for mentally handicapped children is the important aspect for subject construction of music therapy. As an significant field, it is an effective method to implement music therapy for improving children's mentality and social adaptability in special school. And at the same time, music therapy of special education should be a required course in the learning of music therapy in conservatory. It will attach to positive treatment effect in the course of the therapy if the Experimenters concentrated on children's attention enhancement as a breakthrough, according to criterion of music behavior therapy to confirm target behavior, target symptom, long-term goal, short-term goal and so on, and applying the technique of the musical events in games, combination with language into musical events, combination of music and body movements, the use of Orff musical instruments which in Orff music therapy method. The evaluation tests mainly examined the testees' attention, music ability and social adaptability, measured by the following four types of tests: the number-crossing test, the number tracking test, the music ability test and children's social adaptability test. All the outcomes of these tests were processed by SPSS for Windows 10.0 software, and t investigation on the difference extent between two groups of average has also been made. After the experiment, as one of the parties concerned, Haidian Peizhi School thought that the music therapy should become a part of formal teaching, whereas the music therapy department concluded that "the music therapy in the special education" should be a compulsory course for music therapy majors.

Key words: Music Therapy, Mentally Handicapped of Children, Orff Music Therapy, Music Behavior Therapy, Evaluation

Introduction

In March, 2000, "the research on the effect of music therapy in the education of mentally handicapped children", a research project to be carried out in collaboration with the Haidian Peizhi Central School, Beijing, was approved by the Musicology Institute of the Central Conservatory of Music.

Haidian Peizhi Central school, established in 1987, is a special school with 14 classes of about 200 students at school, mainly admitting mentally disabled children in Haidian district. All the leaders and participating teachers in the school have shown great interest in this research project. Therefore they lost no time and set up the experiment group (Grade 3 then) and the control group (Grade 4 then). The control group received the normal teaching, whereas the experiment group took music therapy classes in addition to the normal classes. Three terms (3 months a term) later, the experiment group was matched to the control group to assess the changes of subjects in their mentality and social adaptability.

I Objective of the Research

To improve the mentality of the mentally handicapped children by applying music therapy;
To enhance the social adaptability of the mentally handicapped children through music therapy.

II Subjects

The subjects of this experiment were 24 mentally handicapped children chosen from Grade 3 and Grade 4 of Peizhi Central School. Subjects were divided into two groups; children from Grade 3 formed the experiment group and those from Grade 4 control group. Because some students left the school during the period of the experiment, the number of students in each grade who were counted into the final statistics was 12. The age of the 12 subjects (8 boys, 4 girls) in the experiment group ranged from 10 to 13, 11.4 on average. Most of them were lightly handicapped with only one or two more seriously handicapped and their average IQ was 54. On the other hand, the 12 children in the control group (8 boys, 4 girls) were 10 to 14 years old with their average age standing at 12.6. Similarly, most children were lightly handicapped, with only one or two in more serious situation, and their average IQ was 56.

III Methods and Techniques

i Orff music therapeutic techniques(limei Yang & Danna Li, 2000):

The musical events in games ---- ad-lib methods;

Application of language in the therapy ---- ballads introduced;

Combination of music and body movement

Use of Orff musical instruments

ii Behavior therapeutic techniques(Yuxin Zhang,1989):

According to the principles in the Manual of Music Therapist, behavior analysis was done. And based on this analysis, target behavior and symptoms were fixed; the long-term and short-term goals were set and daily schedule made.

The techniques of using music to stimulate behavior.

IV Instrument Use

The instruments used in the experiment were mainly Orff musical instruments, including tone bar instruments with fixed pitch and percussion instruments without fixed pitch. In addition, piano, tape recorder and video camera were used.(Danna Li, Hailin Xiu & Aiqin Yin, 2002)

V the Procedures

There were four phases in the experiment:

Phase one: preparation

This phase extended from March to July 2000 with a major task of preparing for the experiments and training the members of the research group.

Phase two: beginning of music therapeutic training

The second phase, also the first of the two main parts of the experiment, began in Oct. 2000 and ended in March 2001. (The main part of the experiment consists of 2 parts covering 3 terms, with 3 months of music therapy in each term, a class period per day and 4 class periods every week).

Phase three: further therapeutic training---- integrated in the mainstream teaching

In line with the Plan for Individual Education Training in the teaching syllabus, researchers composed some singing performance programs and short musicals suitable for children.

Researchers further defined the principles in music behavior therapy.

Experimenters concentrated on children's attention enhancement as a breakthrough in developing children's mental abilities.

Group and individual therapies were carried out side by side, with specially designed therapy made for the selected typical cases.

Phase four: summarization

The summarization was done by all the members of the research group in four teams. The first team, the original evaluation group, held the post-test, collected all the data, statistically processed all the data and came out with an evaluation report. The second team collected all the plans in the course of the therapy, including the treatment objectives, "daily schedules" and "therapeutic journal" and summarized the general model of the applying of music therapy in Peizhi Central School. And the third team was responsible for collecting materials about individual cases and writing the case report. The fourth team's responsibilities included compiling class report, collecting all the class materials used in the music therapy classes and summarizing the materials into a model with music therapy functions. In addition, in light of the needs of Peizhi Central School, according to some Orff music therapy reference books from both at home and abroad, a course book was compiled with some expansion to the research project.

VI Evaluation Measures and Results

A so-called "double blindness method" was adopted in the evaluation. The evaluation was designed into 3 phased tests on the subjects, i.e. the pre-test, mid-test and post-test. The experiment group received the music therapeutic training and the evaluation tests, while the control group only received the latter. The pre-tests on the two groups were held a week before the beginning of the experiment, the mid-tests were held at the end of the third month after the experiment began (after 48 music therapy classes), and the post-test were conducted in the week after the whole experiment ended. In the experiment, the independent variable was music therapy and the dependent variables were attention, music ability and social adaptability.

i The data analysis of the number-crossing test:

The aim of this test was to examine the testees' attention quality given period of time (the focus, stability and sustainability of attention).

Table1: The average and standard deviation of the number-crossing test for the two groups: (No.)

	No.	Average	Standard Deviation
Pre-test for the control group	12	26.50	8.05

The Effect of Music Therapy in the Education of the Mentally Handicapped Children 5

Mid-test for the control group	12	26.83	7.69
Post-test on the control group	12	27.08	8.20
Pre-test on the experiment group	12	25.75	5.27
Mid-test on the experiment group	12	26.16	5.65
Post-test on the experiment group	12	32.33	5.75

From the average as shown in Table 1 we can find that in the pre-test average there is no significant difference between the two groups. Neither was there any significant difference within each group in the pre-test and the mid-test. The difference of the pre-test and post-test averages of the control group ($27.08 - 26.50 = 0.58$) can be attributed to the natural growth or the sample error. However, when we compare the average of the pre-test with that of the post-test on the experiment group ($32.33 - 25.75 = 6.58$), we find there is a conspicuous increase of results (natural growth + music therapy). If we take the result of the control group (0.58) out of that of the experiment group (6.58), we can get the actual increase caused by music therapy (6), which means that the experiment group have made greater progress than the control group in terms of the ability to cross out certain numbers.

Table 2: The t investigation of the number-crossing test on the two groups (No.)

	T	df	significance of difference
The pre- and mid-tests on the control group	-1.076	11	.305
The pre- and post-tests on the control group	-1.343	11	.206
The pre- and mid-tests on the experiment group	-1.239	11	.241
The pre- and post-tests on the experiment group	-7.933	11	.000**

* means $P < .05$; ** means $P < .01$

Table 2 reflects the t investigation on the data samples from number-crossing tests on both groups. In the control group, both the comparisons of the mid-test with the pre-test and the post-test with the pre-test show no significant difference ($t = -1.075 / -1.343$, $p > .05$), whereas in the experiment group, again there is no significant difference ($t = -1.239$, $p > .05$) in the comparison of the mid-test and the pre-test, but the significance of difference ($t = -7.933$, $p < .01$) can be found in the comparison of the post-test and the pre-test. The absence of significance of difference in the control group shows that there is not much change in the group's ability in doing the number-crossing tests because they haven't got any music therapeutic training. And there is no marked difference after a short time of music therapy. Only after a relatively longer period of therapy can there be a notable effect.

Table 3: The comparison of the average difference between the pre and post number-crossing tests on the two groups (No.)

The Effect of Music Therapy in the Education of the Mentally Handicapped Children 6

	Average of the post-test	Average of the pre-test	The difference in the average of pre- and post-tests	t	df	Significance of difference
The pre- and post- tests on the control group	27.08	26.5	0.58	6.546	22	.000**
The pre- and post-tests on the experiment group	32.33	25.75	6.58			

* means $P < .05$; ** means $P < .01$

Table 3 shows that, after being t examined from the small independent samples, the discrepancy comparison between the pre-test and the post-test unravels the significance of difference ($t = 6.546$, $p < .01$) for both groups. The average for the control group is 0.58 and the average for the experiment group is 6.58, which is apparently bigger than the former. The changes in the experiment group can be attributed to the effective music therapy, excluding the exercise effect (transference) due to repetitive tests. It can be safely inferred from the above statistics that the experiment group have scored great enhancement in terms of attention quality (focus, stability and sustainability) after a long time of music therapeutic training.

ii the data analysis of number tracking tests

This test is to examine the flexibility of the testees' attention.

Table 4: The average and standard deviation (second)

	N	average	Standard deviation
Pre-test on the control group	12	179.66	62.75
Mid-test on the control group	12	178.91	64.16
Post-test on the control group	12	176.75	60.96
Pre-test on the experiment group	12	173.66	67.95
Mid-test on the experiment group	12	173.08	71.32
Post-test on the experiment group	12	110.83	66.30

Table 4 lists the average time consumed by each group in the three tests. It can be found out that the averages in the pre-test of the two groups are similar and there are no significant changes in the comparison of pre-test and mid-test within each group. No marked difference is seen in the comparison of pre-test and post-test in the control group($179.66 - 176.75 = 2.91$). If any changes, they are interpreted as being cause by natural growth or sample errors. However, in the experiment group, if comparison is made between the pre-test and the post-test, there is a notable change (natural growth or sample error + music therapy): the average time consumed in post-test is about 62 seconds shorter than that in the pre-test. The result of the experiment group (62.83) minus that of the control group (2.91) makes the actual result of the experiment group coming from the music therapy(59.92). It can be concluded that the time needed for the experiment group to do the number tracking tests decreases to a larger extent than the time needed for the

The Effect of Music Therapy in the Education of the Mentally Handicapped Children 7

control group and there is a notable improvement in the time variable indicator of the post-test compared with the pre-test.

Table 5: The t investigation of the number-tracking tests on the two groups (second.)

	t	df	significance of difference
The pre-and mid-tests on the control group	.421	11	.682
The pre-and post-tests on the control group	1.900	11	.084
The pre-and mid-tests on the experiment group	.270	11	.792
The pre- and post-tests on the experiment group	5.932	11	.000**

* means $P < .05$; ** means $P < .01$

It can be noted from Table 5 that after the t investigation on the sample data of the two groups, there is a slight progress in the control group when the post-test is compared with the pre-test, approaching the significance of difference ($t = 1.900$, $p = .05$). An impressive improvement can be seen in the experiment group if their post-test performance is compared with the pre-test, and there is a very high level in terms of significance of difference ($t = 5.932$, $p < .01$). The improvement means that comparing with the average time consumed by the control group to do the test, the experiment group tend to use less time, and there is a great distinction of average time needed in the pre-test and the post-test. A conclusion can be drawn that the approximate significance of difference for the control group ($t = 1.900$, $p = .05$) between their pre-test and post-test performance may be due to the factors like natural growth or others (repetitive test effect), while for the experiment group, the apparent significance of difference ($t = 5.932$, $p < .01$) is entirely due to the contribution of music therapeutic training.

Table 6: The comparison of the average distinction between the pre and post number-tracking tests on the two groups (second)

	The average of post-test	The average of pre-test	The difference in the average of pre- and post-tests	t	df	Significance of difference
The control group	178.92	179.67	2.92	-5.598	22	.000**
The experiment group	110.83	173.67				

means $P < .05$; ** means $P < .01$

Table 6 shows that, after being t examined based on the small independent samples, the discrepancy of both the two groups' performance in the number tracking tests is notable ($t = -5.598$, $p < .01$), the average difference for the control group is 2.92 and the difference for the experiment group is 62.84, much more notable than the former, though both have significance of difference. That is to say, the average time needed for the experiment group to do the test is impressively less than that needed for the control group and the conspicuous change the experiment group have undergone is the result and effect of their receiving

of music therapy. According to the above mentioned data, it is concluded that long time of music therapeutic training is to some extent conducive to the enhancement of children's attention quality (flexibility).

Because the music ability test and the social adaptability test were designed and produced by researchers themselves for this experiment and no previous repetitive testing was conducted before the beginning of the experiment, the results of the tests will not be presented here.

VII Discussion

The two-and-a-half year experiment has not only achieved inspiring effects in the experiment class, but also trained the students major in music therapy of CCM (there is one teacher in the research group and the rest are all students), resulted in a more-than 100,000-word course book , which consists of many suitable ballads, songs and musicals for special education, and the translation of 3 foreign authoritative books about music therapy. The researchers have gained new understanding on the applications of music therapy in the education of mentally handicapped children. More topics to be studied is:

The connection and differentiation of music education and music therapy in the application of music therapy in Peizhi School.

The organic cooperation between the therapist and the teachers from Peizhi Central School.

The flexibility in training process and the standardization in the daily schedule designing when the therapist was making plans.

VIII Conclusion

Music therapy can play a positive role in promoting the education of mentally handicapped children. As a special field of special education, the music therapeutic training applied in Peizhi Central School was an effective way to improve children's mentality and social adaptability.

About authors:

Hong-yi Zhang: Professor of China Conservatory

Wei-min Zhou: Associate professor of China Conservatory

Lan-tian Shi: Beijing Foreign Language University, social science department

Hai tao Zhang: Physical and art education department, Jiangxi herbalist doctor college

References

Danna Li, Hailin Xiu & Aiqing Yin, 2002, Ao Er Fu Yin Yue Jiao Yu De Si Xiang Yu Shi Jian (The Ideas and Practices of Orff's Music Education), ShangHai, Shanghai Education Publishing House.

Limei Yang & Danna Li, 2000, Zou Xiang Wei Lai De Yin Yue Jiao Yu (Music Education of Going to Futurity), Haikou, Hainan, Hainan Publishing House.

Yuxin Zhang, 1989, Xing Wei Zhi Liao De Li Lun He Fang Fa (The Theory and Method of Behavior Therapy), Beijing, Guangming News Publishing House.